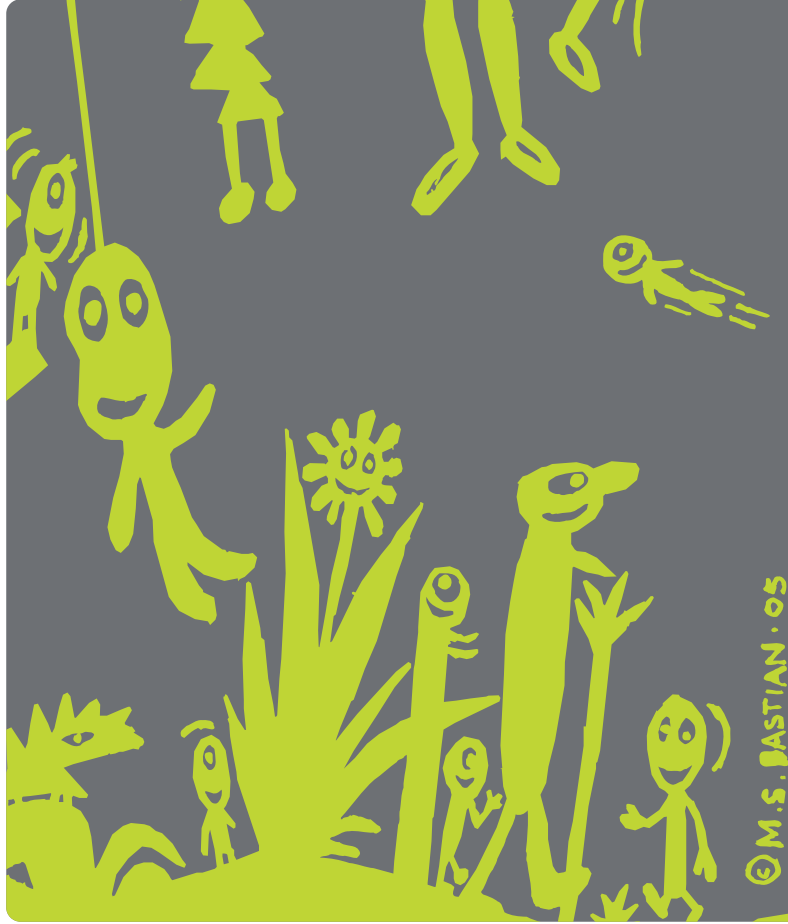




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13 - 17. DECEMBER / KINODVOR / LJUBLJANA



ANIMATEKA 2005
international animation film festival **hanging around**

www.imatekafestival.org

Kazalo:

Uvod
Žirija
Tekmovalni program
Žirija se predstavlja
Posebne predstavitve
Slon
Celovečerci
Zaključni večer - Gustav
Kolofon

FESTIVAL POSVEČAMO SPOMINU NA DIREKTORJA SLOVENSKE KINOTEKE SILVANU FURLANU (4.9.1953 - 22.4.2005)
THE FESTIVAL IS DEDICATED TO THE MEMORY OF SILVAN FURLAN, DIRECTOR OF SLOVENIAN CINEMATHEQUE (4.9.1953 - 22.4.2005)

Mednarodni festival animiranega filma Animateka: Hanging Around 2005 International Animation Film Festival Animateka: Hanging Around 2005

Podnaslov druge edicije festivala Animateka izhaja neposredno iz ilustracije letošnjega rezidenčnega umetnika **M. S. Bastiana**, ki bo v času festivala s svojimi papirnatimi poslikavami okrasil Kinodvor. Slon Danijela Žeželja, ki je zaznamoval rojstvo novega festivala, pa nas bo spremljal kot uradni festivalski logotip tudi v prihodnosti. Interpretacija Bastianove ilustracije je možna iz najmanj dveh zornih kotov: 1. razvoj festivala (sadež) je odvisen od dobre volje javnih financerjev (drevo) in vizije sponzorjev (rodovitna prst), ki odločajo o črni ali pisani usodi animatorjev (obešenci) in usodi njihovih filmov. 2. festivalska ekipa (obešenci) se kljub zanki okoli vratu, z nasmeškom in dobro voljo upira družbenim vplivom (drevo in prst) ter medse vabi vesele animatorje (v tem primeru se vsi hranijo z rakom, toda želja po animiranju/oživljanju jih drži pri življenju). Festivalsko Animateko bi lahko primerjali s kalčkom, ki je lansko leto vzklikl in preživel mrzlo zimo, toda zaradi pomanjkanja hranljivih snovi bi med letom skoraj usahnil. Kalček smo poskušali presaditi tudi v visoko standardizirano prst Evropske unije, vendar ga je le-ta zavrгла s pojasnilom, da pomaga rasti samo rastlinam s koreninami. Slovenska javna njiva pa je zasičena in polna pleva, tako da je naš kalček v njem prepuščen nenačrtni vzgoji. Na našo

The subtitle of the second edition of the Animateka festival is derived directly from an illustration by this year's artist in residence M. S. Bastian, whose art works will decorate Kinodvor during the festival. The elephant by Danijel Žeželj, which marked the birth of this new festival, is to remain the official festival logo in the future. There are at least two possible viewpoints from which to approach the interpretation of Bastian's illustration: 1. the development of the festival (the fruit) depends on the goodwill of public funders (the tree) and the vision of sponsors (the fertile soil), which together decide the dark or bright fate of animators (the hanged) and the destiny of their films. 2. despite the noose around their necks, the festival team (the hanged) smilingly and good-naturedly resist the social influence (the tree and the soil) and invite into their midst merry animators (in this case they all live off air, but their desire for animation/bringing to life keeps them alive). The Animateka festival could be compared to a germ which sprouted last year and survived through the cold winter, but the lack of nourishment during the year almost caused it to wither. We have also tried to transplant

srečo smo vzklikl v bližini družbeno odgovornega vrta z vizijo, poslanstvom in cilji, tako da vam bomo s pomočjo Mobitela, glavne sponzorja festivala, in Slovenske kinoteke, našega producenta, tudi v drugem letu s povabljenimi avtorji in avtoricami na platnu predstavili nove cvetove animatečnega kolobarjenja.

Letos bo filme v tekmovalnem sporedu ocenjevala mednarodna žirija v naslednji sestavi: **Tim Webb**, London (režiser, profesor animiranega filma na Royal College of Art), **Nicole Hewitt**, Zagreb (režiserka, profesorica multimedjskih umetnosti na Akademiji za likovno umetnost), **M. S. Bastian**, Biel (stripovski avtor, slikar, ilustrator), **Erik van Drunen**, Utrecht (programski selektor mednarodnega festivala animiranega filma Holland Animation Film Festival), **Tamás Patrovits**, Orbottyan (režiser, vodja madžarskega združenja avtorjev animiranega filma). Mednarodna žirija bo odločila, kdo bo dobil glavno festivalsko nagrado, Sonyjevo HandyCam DCR-HC42. Novost letošnjega festivala je nagrada publike. Avtorju filma, ki bo prejel največ glasov, bo Sony podaril CyberShot DSC-W7. Obenem bodo žiranti ocenjevali dela iz produkcijskih delavnic animiranega filma, ki letos nastajajo v koprodukciji s Šolo uporabnih umetnosti Famul Stuart. Žiranti nam bodo predstavili tudi svoje filme, oziroma filme svojih festivalov in šol. Posebej opozarjamo na filme študentov in profesorjev londonskega Royal College of Art in na zmagovalne filme Holland Animation Film Festival 2004, med katerimi bomo gledali mojstrovino ameriškega avtorja Chrisa Landretha **Ryan**, dobitnika letošnjega oskarja za najboljši kratkometražni animirani film.

Geografska omejitev tekmovalnega programa na Srednje in Vzhodno evropske države se je pokazala kot dobra, saj smo lani gledali raznovrsten in po kvaliteti zadovoljiv spored. Letos krog držav razširjamo še na **Poljsko, Ukrajino, Estonijo in Latvijo** s tem nedvomno dvigujemo kvaliteto raven tekmovalnega

the germ into the highly standardized soil of the European Union. The latter however rejected it with the explanation that it only helps rooted plants to grow. The Slovenian public field is overcrowded and full of weeds, which means that here our germ is bred erratically. Fortunately for us, we have sprouted in the vicinity of a socially responsible garden with a vision, mission and aims, so that also in our second year we are able, with the help of Mobitel, the general sponsor of the festival, and Slovenian Cinematheque, our producer, to present to you, together with our invited authors, on our screen the new blossoms of animation crops.

*This year's international jury, which will judge the films in the competition programme, includes: **Tim Webb**, London (director, a lecturer on animated film at the Royal College of Art), **Nicole Hewitt**, Zagreb (director, a lecturer on multimedia art at the Academy of Fine Arts), **M. S. Bastian**, Biel (cartoonist, painter, illustrator), **Erik van Drunen**, Utrecht (programmer of the international Holland Animation Film Festival), **Tamás Patrovits**, Orbottyan (director, leader of the Professional and Interest Association of Hungarian Makers of Animated Films). The international jury will decide on the winner of the festival's main award, a Sony HandyCam DCR-HC42. A novelty at the festival is the Audience Award. The author of the film with the highest number of votes will be awarded the Sony CyberShot DSC-W7. At the same time the jurors will assess the work coming from animated film production workshops, which are organized in cooperation with the Famul Stuart School of Applied Arts Ljubljana. The jurors will also present their own films or films from their festivals and institutions. We would especially like to draw your attention to the films by students and teachers from the Royal College of Art in London, and to the winners of Holland Animation*

programa. Če vzamete v roke katalog kateregakoli pomembnega mednarodnega festivala animiranega ali kratkometražnega filma, boste ugotovili, da so filmi iz teh držav skoraj popolnoma izključeni. Prav tako nadaljujemo s programsko smernico predstavljanja narativnih in eksperimentalnih, študentskih in profesionalnih ter klasično in računalniško animiranih filmov v istem tekmovalnem sporedu. Posebna novost letošnjega festivala je program **Slon**, namenjen cicibanom od 6. do 12. leta, v katerem bomo prikazali sodobne slovenske, kinotečne in sodobne evropske animirane filme. Letos bodo na svoj račun prišli tudi ljubitelji kratkometražnih igranih in eksperimentalnih filmov, ki jih bomo v sodelovanju s **Švedskim Filmskim Inštitutom** ob sodobnih švedskih animiranih filmih prikazali v posebnem programu. Lansko leto smo v Slovenijo začasno uvozili francosko celovečerno animirano klasiko *Kiriku in čarovnica*, letos pa vam začasna distribucija Animateke ponuja kar tri celovečerne animirane filme: »odštekano« estonsko detektivko **Frank in Wendy** skupine avtorjev iz slavnega studia Eesti Joonisfilm (idejni vodja kolektiva je slavni Priit Pärn!), »najboljšo korejsko animo« **Čudoviti dnevi** ter madžarski mega-uspešni prvenec **Četrti**, ki pobira glavne nagrade po celem svetu (tudi v francoskem Annecyju). Madžarska bo letos na Animaterki še posebej pod drobnogledom, saj s filmskima studiema Pannónia Film in Kecskemét Film predstavljamo zgodovinsko retrospektivo madžarskega animiranega filma.

Festival bomo odprli in zaprli z dvema posebnima filmskima projekcijama. Otvoritveni film, **Človek brez sence**, je zadnje delo kultnega švicarskega avtorja Georgesa Schwizgebela. Zaključni dogodek bo v znamenju avstrijske avantgarde. Pred predstavitvijo rezultatov delavnic, podelitvijo nagrad in projekcijo zmagovalnih filmov, bodo platno Kinodvora preplavile podobe iz zadnjega filma Petra Tscherkasskega **Navodila za svetlobo in zvočno**

*Film Festival 2004. The latter include the masterpiece **Ryan** by the American author Chris Landreth, this year's Academy Award winner in the category of Animated Short Film.*

*Limiting the competition programme geographically to Central and Eastern European countries turned out a good choice as last year's programme exhibited variety and satisfactory quality. This year the selection is widened to embrace also **Poland, Ukraine, Estonia and Latvia**, which undoubtedly raises the quality level of the competition programme. Taking a look at the catalogue of any important international animation or short film festival, you will realize that films coming from these countries are almost completely excluded. We likewise continue the programme guideline by presenting narrative and experimental, student and professional, as well as classic and computer animation films in the same competition programme.*

*The specialty of this year's festival is the programme **Elephant**, intended for youngsters aged 6 to 12, which will show contemporary Slovenian, cinematheque and contemporary European animated films. Short live action and experimental film lovers will also come into their own this year with a special programme of contemporary Swedish animated films screened in cooperation with the **Swedish Film Institute**. Last year we temporarily imported into Slovenia the French feature animated classic *Kiriku and the Sorceress*, and this year the temporary distribution of Animateka holds in store three feature animated films: the "crazy" Estonian detective film **Frank and Wendy** by a group of authors from the famous studio Eesti Joonisfilm (the creative director of the team is the famous Priit Pärn!), **Wonderful Days** the "best Korean anime ever" and the Hungarian blockbuster debut*

napravo. Čisto za konec se bomo v sodelovanju s festivalom Mesto žensk prepustili avstrijski glasbenici **Gustav**, ki bo v dvorani zapela v svojem aktivističnem in humorno-ironičnem slogu.

Vabljeni in vabljeni z Animateko postopati v Novo leto!

Igor Prassel,
direktor festivala Animateka

The District!, which has been winning awards all over the word (including Annecy, France). At this year's Animateka Hungary is on the front burner with the historical retrospective of Hungarian animated films, presented together with the film studios Pannónia Film and Kecskemét Film.

The festival will be opened and closed with two special screenings. The opening film, **The Man without Shadow**, is the last work by the cult Swiss author Georges Schwizgebel. The closing event will be marked by the Austrian avant-garde. Before presenting the results of the workshops, the presentation of awards and the projection of the winning films, Kinodvor's screen will be taken over by the images from Peter Tscherkassky's last film **Instructions for a Light and Sound Machine**. Finally, in co-production with the festival City of Women we will yield the stage at the very end to the Austrian musician **Gustav**, singing in her own activist and humorously-ironic style.

Welcome to tread your way into the New Year with Animateka!

Igor Prassel,
Animateka festival director

ŽIRIJA JURY

M. S. BASTIAN | ERIK VAN DRUNEN | NICOLE HEWITT | TAMÁS PATROVITS | TIM WEBB

Artist in Residence Animateka 2005: M. S. Bastian - stripar, umetnik in poet/comic creator, artist, and poet



Drugi avtor, ki ga festival Animateka gosti kot *artist in residence*, je M. S. Bastian iz Švice. M. S. Bastian, letnik 1963, je dobro znan tudi slovenskim bralcem stripa, saj se kar pogosto pojavlja v reviji *Stripburger*. Njegovi stripovski eksperimenti in poskusi so objavljeni v številnih mednarodnih antologijah. Razstavlja po svetu, od New Yorka do Pariza. S svojimi inštalacijami in grafičnimi akrobacijami presega meje klasične stripovske naracije in postavlja nove mejnike devete umetnosti. Ustvarjati je začel pred dvajsetimi leti. Na začetku ga je zanimalo predvsem slikanje, zato se je vpisal na likovno akademijo *Schüle für Gestaltung* v Biel. Na likovni sceni razstavlja v muzejih in galerijah, hkrati pa deluje tudi na stripovski sceni. Zanj razlike med obema ni - s svojim ustvarjalnim pristopom ruši meje med stripom in slikarstvom. Primer takega "borderline" pristopa je tudi stripovski bar, ki ga bo ustvaril na festivalu Animateka. M. S. Bastian od vsepovsod nabira besede, logotipe, poezijo in slike in ko jih med seboj pomeša, nastane njegova zgodba.

V Ljubljani bo Bastian razstavil svoje stripe, ilustracije, risbe, grafike in plakate, ki jih bo oblikoval v prostorsko instalacijo. Razstavo bo Bastianu pomagala postaviti njegova asistentka in soavtorica multimedijske instalacije Isabelle L.

The second author whom Animateka has invited to the Animateka festival as artist in residence is M. S. Bastian from Switzerland. M. S. Bastian, the generation of 1963, is well known also to Slovenian comic readers as he is frequently published in the Stripburger magazine. His comics experiments have been published in numerous international anthologies. He has exhibited throughout the world, from New York to Paris. His installations and graphic acrobatic performances exceed the limits of classic comics narration and set new landmarks in the ninth art. His creating started 20 years ago. At the beginning he was mostly interested in painting, which is why he chose the "Schüle für Gestaltung" Academy of Art in Biel. A member of fine art circles, he exhibits in museums and galleries, and is at the same time present in the sphere of comics. He acknowledges no difference between the two spheres - his creative approach erases the border between comics and painting. An example of his "borderline" approach will be created at the Animateka festival as well with his comic bar. M. S. Bastian gathers his words, logos, poetry, and pictures from everywhere, and when he blends them all, his story emerges.

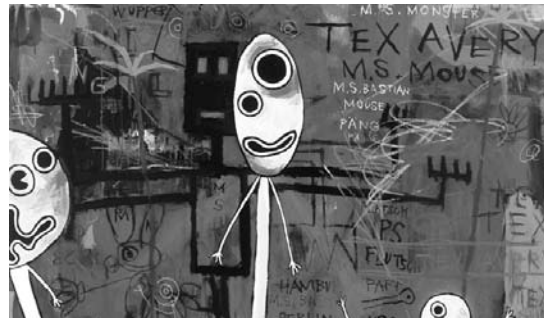


Bibliografija/Bibliography

Crunch (Berlin, 1993), *Schokoriegel* (Berlin, 1994), *Baluba* (Paris, 1995), *Päng* (Zürich, 1995), *Krampitz Rattenherz* (Berlin, 1995), *Comix Art Monographie - M.S. Bastian* (Bern, 1996), *Squid* (Marseille, 1997), *Squeeze* (Zürich, 1997), *Peep Trash Bubbles* (Marseille, 2000), *It's a wonderful world* (Bern, 2001), *On the Road Again* (Ljubljana, 2004)

Razstave/Exhibitions

Krebs Gallery, Bern - Wirth Gallery, Zürich - Gallery 4, Basel - Schuster Gallery, Frankfurt and Berlin - Papiers Gras Gallery, Geneva - Festival Angoulême, France - Festival du presse, Morges - Von Gunten Gallery, Thun - Mánes Museum, Prague - Regarde moderne, Paris - Scheuermann Gallery, Berlin - Vital Design Center, Tel Aviv - Silvia Steiner, Basel



In Ljubljana, Bastian will exhibit his comics, illustrations, drawings, graphics, and posters, which he will design as a spatial installation. In preparing the exhibition Bastian will be helped by his assistant and the co-author of the multimedia installation Isabelle L.

Erik van Drunen



Po kratki, a dinamični izkušnji s psihiatrično nego in terapijo z umetnostjo se je Erik van Drunen odločil za študij animacije in fotografije na Akademiji za umetnost in izobraževanje v Tilburgu. Po diplomi leta 1992 je sodeloval v vrsti dejavnosti s področja animacije in filmske vzgoje. Organiziral je delavnice in nadaljevalne tečaje, predaval o animaciji in sodeloval v različnih odborih. Bil je tudi član svetovalnega odbora Nizozemskega filmskega sklada, kjer je lahko prebiral na kupe načrtov in scenarijev ter opazoval filme na vseh stopnjah produkcije. Pisal je prispevke za glasilo Nizozemskega združenja za animacijo in bil njegov urednik. Leta 1992 je pričel kot prostovoljec delati na Holland Animation Film Festivalu, kasneje pa je postal član programske in festivalske ekipe. Tako ima danes priložnost ogleda mnogih filmov v njihovem končnem sijaju. Predava tudi teorijo animacije v Rotterdamu in Bruslju. Glasen, a navdihujoč stik s trumami obetajočih ustvarjalcev animiranega filma mu onemogoča, da bi pozabil, kje se vse začne, in mu predstavlja stik s prihodnostjo.

After a short but dynamic experience in psychiatric nursing and art therapy, Erik van Drunen took a second chance and studied animation and photography at the Academy of Fine Arts and Education in Tilburg. Since graduating in 1992 the path has led him through a wide range of activities in the field of animation and film education. He has organised workshops and master classes, lectured about animation and served on selection committees. He has been a member of the advisory board of the Dutch Film Fund, which gave him the opportunity to read piles and piles of plans and scripts and see films in all stages of production. He has been a writer for and the editor of the newsletter of the Holland Animation Association. Starting as a volunteer for the Holland Animation Film Festival in 1992, he has become a programmer and staff member. Thereby he can see a lot of films in their final glory today. He also lectures on the theory of animation in Rotterdam and Brussels. The noisy but inspirational contact with the rising troops of new animation directors prevents him to forget how it all begins and means a close contact with the future.

Nicole Hewitt



Nicole Hewitt je rojena leta 1965 v Londonu. Otroška leta je preživel v Zagrebu in nato šolanje nadaljevala v Londonu. Diplomirala je iz multimedijjskih študij Expressive Arts na Brighton Polytechnic Art College. Specializirala se je v tehniki lutkovne animacije v studiu animiranega filma Jiřija Trnke v Pragi. Od leta 1989 do danes je realizirala 11 animiranih filmov v različnih tehnikah ("stop frame", 2D, lutkovne animacije, izrezljanke, itd.)... Med letoma 1998 in 2000 je predavala eksperimentalni film in animacijo na Akademiji likovnih umetnosti v Zagrebu. Po končanem magisteriju na Fine Art Media, Slade School of Art v Londonu, tam končuje še doktorat. Sodeluje tudi z različnimi skupinami v multimedijjskih projektih. Nazadnje v projektu *Editing*, ki je bil predstavljen na 51. Beneškem bienalu. V zadnjem letu je organizirala tretjo mednarodno konferenco in razstavo TIP 3, Theory in Practice 3, v Dubrovniku in mednarodni interdisciplinarni projekt Protokol 1-7 v Zagrebu. Nicole Hewitt predava animacijo in nove medijske prakse na Akademiji likovnih umetnosti v Zagrebu.

Filmografija/Filmography

By Heart, 2005 | *For Dante*, 2005 | *Waltz, a Mock Ball*, 2004 | *Bridge*, 2003 | *Pigs, etc.*, 2003 | *Gloria*, 2002 | *In Between*, 2002 | *In/Dividu*, 1999 | *Single Viable Fetus*, 1997 | *Blue Film*, 1995 | *Meat*, 1995 | *Notes on Continuity*, 1993 | *Herman's Burden*, 1989

Nicole Hewitt was born in London in 1965. She spent her childhood years in Zagreb and continued her schooling in London. She graduated from Brighton Polytechnic Art College with a degree in Expressive Arts multimedia studies. She specialised in the technique of puppet animation at Jiři Trnka's studio of puppet films in Prague. Since 1989 she has made 11 films in different techniques ("stop frame", 2D, model animation, cutouts etc.)... After taking her MA degree in Fine Art Media, Slade School of Art in London, she is finishing her PhD thesis at the same school. She cooperates with various groups in multimedia projects, including the project *Editing*, which was presented at the 51st Venice Biennale. In the last year she has organized the third international conference and exhibition TIP 3, Theory in Practice 3, in Dubrovnik, and the international interdisciplinary project Protokol 1-7 in Zagreb. She is lecturer in animation and new media practices at the Academy of Fine Art in Zagreb.

Tamás Patrovits



Tamás Patrovits se je rodil leta 1968 v Budimpešti. Študij ustvarjanja animiranih filmov, grafičnega oblikovanja in računalniške animacije na Hungarian Academy of Crafts and Design je zaključil leta 1993. Med študijem na Akademiji je leta 1991 prejel štipendijo Johna Halasa in študiral v studiju Halas and Batchelor v Londonu. Po prvencu *Bitja iz sličic* (*Képlények*) je posnel animirani kratki film *Posvečeno Lajos Vardi* (*Homage to Lajos Vajda*), ki je prejel državno nagrado. Leta 2004 je produciral eksperimentalni kratki film *Pozor, abstraktno!* (*Vigyázat absztrakt!*), ki je bil v letih 2004 in 2005 prikazan na 17 mednarodnih festivalih animiranega filma.

Sodeloval je pri snemanju celovečercer kot 2D animator in mojster posebnih efektov, ustvaril je več oglasov, televizijskih spotov, glasbenih videov in časopisnih karikatur. O animaciji predava na več madžarskih izobraževalnih institucijah. Leta 2004 je ustanovil madžarsko združenje avtorjev animiranega filma (Manifeszt) in je tudi predsednik tega združenja. Ureja spletno stran združenja (www.manifeszt.hu) in zanjo piše prispevke. Združenje razširja kulturo ustvarjanja animiranih filmov, skrbi za dostop do zanesljivih podatkov o stanju madžarske stroke na področju

Filmografija/Filmography

Képlények, 1994 | *Kanásztánc*, 1996 | *Homage a | Vajda Lajos*, 2000 | *Vigyázat absztrakt!*, 2004 | *Hungarikum*, 2005

Tamás Patrovits was born in Budapest in 1968. After studying the making of animated films, graphic design and computer animation, he graduated from the Hungarian Academy of Crafts and Design in 1993. While he attended the Academy, he won the John Halas scholarship and studied in London at the Halas and Batchelor Studio in 1991. After his first film, Képlények (Pictorial Beings), he animated a national award-winning short film Homage to Lajos Vajda. In 2004 he produced Vigyázat absztrakt! (Attention, Abstract!). That experimental short film was invited to 17 international animation festivals in 2004 and 2005.

He collaborated in the making of features as 2D compositor and effect animator, made several commercials, television spots, music videos and caricatures for newspapers. He is a lecturer on animation in several Hungarian educational institutions. In 2004 he founded the Professional and Interest Association of Hungarian Makers of Animated Films (Manifeszt), of which he is president. He edits and contributes writings to the website of the Association (www.manifeszt.hu). It distributes the culture of animated film-making; provides professional information on the pre-

ustvarjanja animiranih filmov, nadzoruje porabo javnega denarja pri ustvarjanju animiranih filmov na Madžarskem ter obvešča javnost o delu vrhovnih teles filmske industrije in tako zagotavlja njihovo demokratično delovanje. Poleti 2005 je bil Manifeszt kot nacionalni član sprejet v mednarodno zvezo animatorjev ASIFA. Tamás Patrovits je nazadnje posnel *Hungarikum*, 2D serijo (20 x 5 minut), ki jo je razvil stripovski avtor Zoltán Fritz. Serijo so posneli v kratkem času v zgodnji jeseni 2005, kot je to zahtevala madžarska televizijska postaja Cool TV. V njej so uporabili briljantne karikature Zoltána Fritza in scenarij Tamása B. Varge. Zaradi zgodbe (ki jo pogosto omenjajo kot madžarsko različico *South Parka*) se je na Madžarskem vnela polemika, madžarski mediji pa so ji posvetili veliko pozornosti. Serija se norčuje iz pomembnih oseb iz madžarske zgodovine je satirična, prezirljiva in izzivalna.

sent status of the Hungarian profession of animated film-making; monitors how much public money is spent on making Hungarian animated films; and it informs the public about the work of the decision-making bodies of film industry thereby to assure their democratic operation. Manifeszt became a national member of ASIFA in the summer of 2005. Most recently Tamás Patrovits has directed *Hungarikum*, a flash-animation series (20 x 5 minutes), developed by cartoon designer Zoltán Fritz. The series was produced in early autumn 2005 in a short time as ordered by the Hungarian television channel Cool TV. It uses brilliant caricatures by Zoltán Fritz and the script of Tamás B. Varga. The story (which is often referred to as a Hungarian version of *South Park*) has provoked a controversy in Hungary and has attracted Hungarian media attention. The series makes fun of prominent persons in Hungarian history; it is satirical, irreverent and provocative.

Tim Webb



Rodil se je v Shropshireu v Angliji leta 1960. Po končani šoli je pet let delal kot vajenec za zobnega tehnika, nato pa se je leta 1982 odločil za reden študij umetnosti. Po končani šoli Art Foundation v Shrewsburyju se je Webb vpisal na dodiplomski študij animacije na West Surrey College of Art. Od leta 1986 naprej je z vmesnimi prekinitvami delal kot animator. Posrečilo se mu je leta 1991, ko ga je britanski Channel 4 najel za izdelavo animiranega dokumentarca *A kot avtizem* za sezono oddaj o invalidnosti. Občinstvo film vedno znova zelo sprejme, Webbu pa so ponudili tudi občasno svetovalno delo na West Surrey College of Art and Design. Temu je sledilo tudi poučevanje številnih dodiplomskih študijskih predmetov in vodenje delavnic o animaciji. Svoje trenutno mesto višjega tutorja na Royal College of Art je prevzel leta 1996. Trenutno Webb raziskuje možnosti v razvoju programske opreme za kreativno montažo, ki bi omogočila nov pristop k učenju filmske montaže.

Novejša dela/Recent Work

Mr Price, 2004 | *Six of One*, 2000 | *Silence*, 1996 | *15th February*, 1995 | *A is for Autism*, 1992

Born in Shropshire, England in 1960. On leaving school Tim Webb completed a 5-year apprenticeship in Dental Technology before returning to full time art education in 1982. On completion of an Art foundation in Shrewsbury, Webb undertook a BA in animation at The West Surrey College of Art. From 1986 he has been in and out of work in animation. His break came in 1991 when commissioned by Channel 4 to make an animated documentary, A is for Autism, for a season of programmes on disability. The film continues to be well received and one outcome being offered visiting tutoring work at his old college the West Surrey College of Art and Design. This led to teaching on many other BA courses in animation. Webb also started overseeing various workshops in animation. He took up his current post of Senior Tutor at the Royal College of Art in 1996. Webb is currently researching into the possible development of creative editing software, which would give a new approach to learning film editing.

Otvoritveni film/ Festival Opening: Special Screening

16

**ČLOVEK BREZ SENCE/L'
HOMME SANS OMBRE/THE MAN
WITHOUT SHADOW**

Georges Schwizgebel, Švica/Kanada/
Switzerland/Canada, 2004, 35mm,
9'35"



Mož sklene pogodbo s hudičem in zamenja svojo senco za bogastvo. Kmalu odkrije, da je včasih lahko ponižujoče, če si brez sence. Po tem, ko prepotuje ves svet, se znajde na Baliju, v gledališču senčnih lutk.

A man agrees to pact with a magician and swaps his shadow for riches. He soon discovers that the absence of a shadow can be a humiliating handicap. After fleeing to the four corners of the Earth he ends up in Bali, in a theater of shadow puppets.

TEKMOVALNI PROGRAM I COMPETITION PROGRAMME I

**VEM, KDO SEM/IO SO CHI SONO/ I
KNOW WHO I AM**

Simone Massi, Italija/Italy, 2004, Beta, 3'

LIONARDO MIO

Ivana Sebestova, Slovaška/Slovakia, 2005, 35mm, 6'30''

**PARK/DER PARK - LE PARC/
THE PARC**

Mahler, Avstrija/Austria, 2005, Beta, 5'

KOYAA

Kolja Saksida, Slovenija/Slovenia, 2005, Beta, 6'

JAM SESSION

Izabela Plucinska, Poljska/Nemčija/
Poland/Germany, 2005, 35mm, 9'30''

**RADOVEDNEŽ/BIRAMEL/
SNOOPER**

Illir Kaso, Albanija/Albania, 2005, Beta, 4'45''

**ZMENEK/RANDEVÚ/
RENDEZVOUS**

Ferenc Cakó, Madžarska/Hungary, 2004, 35mm, 7'

OGLEDALO/MIRROR

Jelena Bešir, SCG/Serbia and Monte
Negro, 2005, Beta, 8'



"Grem gor in nazaj do svojih prednikov, nato dol, da pridem domov."

"I go up to my ancestors back, then down, until home."

Resnična zgodba o izvoru da Vincijeve slike *Mona Lisa*, znane tudi kot *La Gioconda*. V Firencah leta 1500 skupina potujočih komedijantov uprizarja ljubezensko zgodbo. Harlekin hrepeni po Kolumbini, ona pa ljubi plemenitega in skrivnostnega slikarja - Leonarda da Vincija. Ko se zgodba zaplete, nihče več ne ve, kaj je le igra in kaj resničnost. Le Leonardo ostane prisoben in iz čustvene zmede igralcev ustvarja velika umetniška dela.

A true story about the origin of Leonardo da Vinci's La Gioconda. Florence, 1500 A.D.: A commedia dell'arte troupe performs a love story: Harlequin desires for Columbine but she loves a noble and mysterious painter - Leonardo da Vinci. As the story muddles up, nobody knows any longer what is the performance and what reality. Just Leonardo stays cool and transforms the emotional mess of the actors into master pieces.

Ta park ni nikakršen rajski vrt.

This park ain't no bed of roses.

Koyaa, glavna in edina oseba v filmu, živi sam na hribu v Alpah. Ker živi precej oddaljeno od civilizacije, se domisli raznih trikov in dejavnosti, s katerimi se kratkočasi in si popestri življenje. V filmu so prikazane štiri kratke zgodbe in v vsaki izmed njih se Koyaa znajde v drugačni komični situaciji.

Koyaa, the main and only character in the film, lives alone on a hill in the Alps. Because he is isolated from civilization, he makes up different tricks and activities to shorten his time and make it more colorful. The film contains four short episodes and in each one of them the character falls in a different comical situation.

Theresa in Viktor, par srednjih let, živita v stanovanju nad jazz klubom. Zaradi glasbe iz kluba ponoči ne moreta spati. Bo to morda koristna sprememba v njunem dolgočasnem življenju?

Theresa and Viktor, a middle aged couple, live in an apartment above a jazz club. They can't sleep at night because of the music coming from the club. Perhaps it is a welcome distraction from their mundane lives?

Radoveden črv na sredi šahovskega polja poskuša ustaviti uro. Ideja filma je prikazati veliko željo po tem, da bi ustavili čas - nekaj, kar ni mogoče storiti.

A curious worm is in the middle of a chess field trying to stop the clock. The idea of the film shows the great desire to stop the time, something that is impossible.

Pred odhodom na zmenek se junak filma okopa in obrije, si umije zobe ter se počee. To je lahko težavno, če si junak animiranega filma iz gline. In nenazadnje niti ni vredno.

Before going to a rendezvous, the hero of the film takes a bath, shaves, brushes his teeth and combs his hair. This can be a problem, if you are a character in a clay animation film. And then it isn't even worth while.

Ljubezenska zgodba.

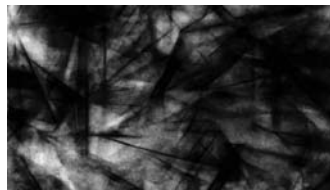
Love story.

**KOAN - NE GOVORI!/KOAN - NE
BESZÉLJ!/KOAN - DON'T SPEAK!**

Zoltán Szilágyi Varga, Madžarska/
Hungary, 2004, Beta, 1'57"

**MI NAMENITE 2 MINUTI SVOJEGA
ČASA?/CAN I HAVE 2 MINUTES
OF YOUR TIME?**

Brigitta Bödenauer, Avstrija/Austria,
2005, Beta, 2'



Razvedrimo se lahko na več načinov. Nekateri od njih so zapleteni, obstaja pa tudi nekaj enostavnih. Toda kaj pomeni "razvedriti se"? Film poskuša odgovoriti na to vprašanje, hkrati pa predstavi enega izmed načinov.

There are many ways to "brighten up". Most of them are complicated, but there are some simple ones among them. But what is brightening up? The film tries to answer this question while it shows one of the possible ways.

Večina abstraktnih filmov uporablja črno-belo tehniko in pogosto tudi digitalno ustvarjene elemente, Bödenauerjeva pa je svoje like izrisala z ogljem in pasteli ter jim nato vdahnila življenje. Sprva se slika hitro zgosti ob šelesteči glasbeni spremljavi Miguela Carvalhaisa, nato pa silno utripajoče odgalopira naprej ob monotonem zvonjenju. Naenkrat se zgodi prelom - prazna stran. Zaslon postane skoraj popolnoma bel, zvoka nenadoma ni. In previdno se iz krhkih črt začne oblikovati nova risba.

While most abstract films make use of monochrome and often digitally generated elements, Bödenauer drew her images with charcoal and pastels and then set them in motion: At first the picture condenses rapidly, accompanied by the rustling of Miguel Carvalhais' soundtrack, then seems to gallop forward, driving and pulsing, along with a monotone ringing. Suddenly,

a cut - tabula rasa: The screen turns almost completely white, the sound stops abruptly. And cautiously a new drawing of fragile lines takes shape.

Kdaj ste nazadnje pogledali v tisti košček vrta? Tja pod češnjo? Se ne spomnite? Pridite zdaj z nami, gremo skupaj na kolena, počasi in tiho se priplazimo do češnje ... bodite tiho ... Ne dihati ... Poglejte! Vidite? Se kaj premika? Če boste gledali dovolj dolgo - in če boste dovolj močno želeli -, potem jih boste videli.

When did you last take a look and see what's at the bottom of your garden? I mean a really good look? So come with us down to the cherry tree, get down on your hands and knees... Don't breathe, Stay absolutely quiet..., look even closer and wait to see if anything moves. If you look hard enough - and if you believe hard enough - then before long you're sure to see signs that the BeBuzz are about.

**NOSILEC SVETLOBE/
SVĚTLONOŠ/THE TORCHBEARER**

Václav Švankmajer, Češka/Czech
Republic, 2005, 35mm, 25'



Vidimo Mesto z ogromnim Labirintom. Dan in Noč se izmenjujeta nad Mestom in Labirintom, Sonce in Luna pa potujeta v na videz neskončnem krogu. Nenadoma se stroj prične ustavljati in nazadnje preneha delovati. Pade večna noč ... Naš Junak stopi v Labirint. Ko hodi po temnih hodnikih, ga opazujejo Stražarke - na prvi pogled nepremični kipi, ki pa za njegovim hrbtom oživijo. Na svojem potovanju v središče Labirinta bo moral Junak prestati tri preizkuse.

We can see a Town with an extensive Labyrinth. Day and Night alternate above the Town and Labyrinth, and the Sun and Moon revolve in a seemingly never - ending cycle. Suddenly the machine grinds to a halt and stops working. An endless night sets in... Our Hero enters the Labyrinth. He passes through its dark corridors, watched by Guards - at first sight immobile antique statues of women, which however come alive behind the Hero's



back. On his voyage into the heart of the Labyrinth the Hero passes through three tests.

ERROLL&FLINT

Vanja Matovič, Slovenija/Slovenia,
2005, Beta, 45"



Humoren kratki animirani film z dvema junakoma, Errolom in Flintom, pripoveduje o spremenljivi človeški naravi. Kdor je na prvi pogled zguba, postane zmagovalec.

Humorous short animation with two characters Errol and Flint, in its essence tells about shifty human nature when apparent looser becomes winner.

TEKMOVALNI PROGRAM II COMPETITION PROGRAMME II

BRATJE MEDVEDJESRČNI/ VENNAD KARUSÜDAMED/ BROTHERS BEARHEART

Riho Unt, Estonija/Estonia, 2005, Beta, 21'



Junaki filma so trije medvedji mladiči, upodobljeni na kultni sliki Ivana Šiškina *Jutro v borovem gozdu*. Bratje Henry, Vincent in August izgubijo svojo mamo, slikarko. Po naključju se znajdejo v Parizu, mestu umetnikov. Poskušajo se preživljati kot umetniki, a jim vsi poskusi spodletijo in nihče noče njihovih impresionističnih slik priznati kot umetniških del. Medvedki se preoblečeni v cirkuške leve vrnejo nazaj v Rusijo, da bi izsledili zapuščino svoje mame.

The heroes of the film are three bear cubs from the cult painting by Ivan Shishkin Morning in a Pine Forest. Have lost their painter mom, the three brothers Henry, Vincent and August happen to appear in Paris, the city of the artists. All attempts to earn their living as artists fail. Their impressionistic "collies" won't be acknowledged. Under cover as circus lions the bear cubs travel back to Russia to find the heritage of their mom.

PRINCESA NA ZIDU/PRINCEZA NA ZIDU/PRINCESS ON THE WALL

Iva Čirić, SCG/Serbia and Monte Negro, 2005, Beta, 8'10"

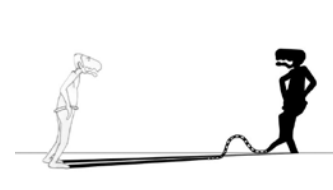


Dekletce na steno nariše veliko sliko princeske in odide. V sobi se začnejo dogajati čudne reči.

A little girl draws a big drawing of princess on the wall, and leaves. In the room, strange things begin to happen.

VEST/SVĚDOMÍ/THE CONSCIENCE

Jan Bohuslav, Češka/Czech Republic, 2004, Beta, 3'20"



O pravici in človeški senci.

About justice and human shadow.

FAT FATAL

Michaela Copikova, Slovaška/Slovakia, 2005, Beta, 5'36"



Kratka zgodba o DEBELEM prijateljstvu.

Short story about FAT friendship.

MAESTRO

Géza M. Tóth, Madžarska/Hungary,
2005, 35mm, 4'35"

HIŠICA V KROŠNJI/KUĆICA U KROŠNJI/LITTLE HOUSE ON A TREE

Darko Kreč, Hrvaška/Croatia, 2005,
Beta, 6'30"



Pet minut pred Velikim Nastopom se Maestro pripravlja za zavesami. Čas se počasi izteka ...

Five minutes before the Big Performance Maestro is getting ready behind the curtains. Time is slowly ticking away...



Hišica v krošnji je film o zvestobi in prijateljstvu, ki lahko premagata vse udarce usode.

Little house on a tree is a film about loyalty and friendship that are able to overcome all trials.

DREAMBOY

Renato Foder, BiH/Bosnia and
Herzegovina, 2004, DVD, 3'28"



Vizualizacija sanj.

Visualization of a dream.

TRIJE PTIČKI IN ČRV/THREE FEATHERS AND A RAINWORM

Igor Čorić, SCG/Serbia and Monte
Negro, Beta, 3'44"



Narava je lepa, a neusmiljena.

Nature is beautiful, but not merciful.

TICK-TACK

Boris Despodov, Bolgarija/Bulgaria,
2004, 35mm, 7'



Nikoli ne vemo, kje bomo nenadoma srečali ljubezen. In prav tako ne vemo za nezvestobo.

One never knows where love will burst in from. Nor does one know about infidelity either, for that matter.

TAM/TUM/(T)HERE

Joanna Rusinek, Poljska/Poland, 2005,
Beta, 6'

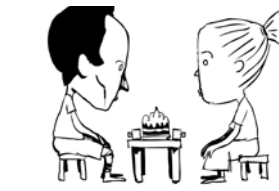


Tam stanuje na pustem in vetrovnem otoku in vedno sanjari o potovanju. Končno se odpravi na svoje sanjsko potovanje, toda ...

A desolate, windy island is a house of Tum, who dreams about traveling. Finally, he sails away on his dream journey, but...

MINIMALS

Leopold Maurer,
Avstrija/Austria, 2005, DVD,
10'20"



11 kratkih filmov o človeškem vedenju in medčloveških odnosih.

11 short movies about human behaviour and human relationships.

PO JABOLKAH/PO JABŁKACH/ AFTER APPLES

Marta Pajek, Poljska/Poland, 2004,
Beta, 5'20"



Nekje sredi ničesar, ko so vsa jabolka že popadala z dreves, vse spi. V majhnem stanovanju trdno spita mati in otrok. Medtem ko misli spijo ...

Somewhere in the middle of nowhere, after all the apples have fallen from the trees everything is asleep. In a small flat mother and child are also sound asleep. Meanwhile, when the mind sleeps...

NARIŠI MI RIBO/DRAW ME A FISH

Lora Markova, Bolgarija/Bulgaria,
2005, DVD, 1'52"



Zgodba o domišljijjskih procesih: slikanju, risanju in razmišljanju, ki se nanašajo na Exuperyjev koncept *Nariši mi ovco*, z dodatnim navdihom zenovske zgodbe: Prva riba je vprašala drugo ribo: "Velikokrat sem že slišala o morju, toda, kaj je to? In kje je?" Druga riba je odgovorila: "Živiš, giblješ se in obstajaš v morju. Morje je znotraj in zunaj tebe, narejena si iz morja in v njem boš tudi končala. Morje te obkroža kot tvoje lastno bitje."

A story about the imaginative process of painting, drawing and thinking, referring to Exupery's Draw me a sheep and inspired by the Zen tale: A fish asked of another fish, "I have always heard about the sea, but what is it? Where is it?" The other fish replied, "You live, move and have your being in the sea. The sea is within you and without you, and you are made of sea, and you will end in sea. The sea surrounds you as your own being."

SUN SUN

Matej Lavrenčič, Gorazd Bizjak, Miha Perne, Slovenija/Slovenia, 2005, Beta, 4'33"



Mali glodalci rešujejo svet pred ogromnimi, podivjanimi škarkari. Glasba: Moveknowledgegment.

Small rodents are rescuing the world from a giant pair of scissors gone wild. Music: Moveknowledgegment.

THE SWITCH

Janko Mandič, Srđan Prodanović, Slovenija/Slovenia, 2005, Beta, 2'30"



Zgodba preobrne realnost, bik napade nič hudega slutečega mesarja

The story inverts reality when a bull turns against an unsuspecting butcher.

TEKMOVALNI PROGRAM III COMPETITION PROGRAMME III

NESPEČNOST/BEZMIEGS/ INSOMNIA

Vladimir Leschiov, Litva/Lithuania,
2004, 35mm, 7'

MIZA/LAUD/THE TABLE

Jelena Gírlin, Marii-Liis Basskovskaja,
Urmas Jõeemees, Estonija/Estonia,
2004, Beta, 18'

VEČNI FINALE/WIECZNY FINAL/ ETERNAL FINALE

Izabela Bartosik, Poljska/Poland, 2004,
Beta, 9'22"

METAMORFOZA/METAMORFOŽË/ METAMORPHOSIS

Artur Dauti, Albanija/Albania, 2004,
35mm, 7'45"

TELE-DIALOG

Veronika Schubert, Avstrija/Austria,
2005, Beta, 5'10"

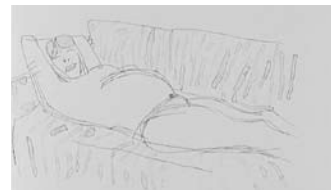
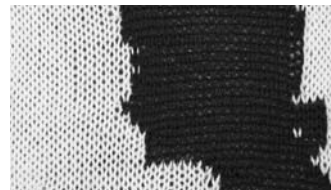
Tele-Dialog temelji na nemškem izrazu "einfach gestrickt", ki bi ga lahko v slovenščino prevedli kot "enostavno pleteno". Nanaša se na preprosto dramaturško zgradbo TV serij, na primer lahk

NEPOZNANO VESOLJE/VESMÍR NEPOZNATELNÝ/THE UNIVERSE UNKNOWNABLE

Zdeněk Durdil, Češka/Czech Republic,
Beta, 7'30"

DUPLEX

Goran Trbuljak, Hrvaška/Croatia, 2004,
35mm, 7'42"



Pride ponoči, tiho kot mačka, in mu krade spanec, dokler je ne nahrani. Vse kar potrebuje, je mleko, ki ji ga prinese iz dežele med spancem in resničnostjo. Ime ji je Nespečnost.

She comes at night, quiet as a cat, to take his sleep away until he feeds her. All she needs is milk brought by him somewhere between sleep and reality. Her name is Insomnia.

Rita je običajna ženska. Njeno telo ve, kako dobiti menstruacijo, se ljubiti, roditi, a tudi, kako ubiti nerojene otroke ...

Rita is a common woman. Her body knows how to menstruate, make love, give birth too, but also how to kill unborn babies...

Tema filma je ples. Simboličen ples, skozi katerega se izražajo čustva dveh glavnih junakov - plesalcev - moškega in ženske. Prikazuje različne stopnje življenja, ki jih preživljata skupaj.

The subject of the film is a dance, a symbolic dance, which expresses the emotions of the two main characters - the dancers - a man and a woman. It shows different stages in the life that they are spending together.

Zgodovina človeka, predstavnika določene družbe, a brez jasnih ciljev. Človekov odnos do sebe, do okolja, ki ga obdaja, do družbe, kateri pripada. Odgovoren je na konkretni in na simbolni ravni. Vzdusje je enako, družba v razvoju.

The history of the human being, representative of a certain society in movement, but with unknown direction. The man in relation with himself, with the surrounding environment, with the society he is part of. Physically and symbolically chargeable. The atmosphere is the same, a society in movement.

komedij in pogovornih oddaj. Film sestavlja več kot 800 kadrov, pletenih iz črne in bele volne na analognem pletilnem stroju. Zvok, ki spremlja pleteno animacijo, je sestavljen iz televizijskih posnetkov. Stavki iz različnih telenovel so pomešani med seboj. Abstraktna zgodba temelji na čustvih, klišejih in puhlicah, zveni pa kot globok pogovor.

Tele-Dialog is based on the German term "einfach gestrickt" which means translated into English "simply knitted" concerning the simple plot structure of TV-series like soap operas and talk shows. The film consists of more than 800 frames which were knitted with black and white wool on an analog knitting machine. The sound of this knitting-animation is found footage from television. Sentences from different entertainment series have been mixed together. The abstract story is based on emotions, clichés and platitudes but appears like a complex discussion.

Kratki film nam kaže, kako so ljudje spoznali več o razlogih in namenih svojega obstoja. Poučna "Resnica", ki jo opisujejo pravila človeške družbe, se sooči z neskončno večnostjo Vesolja. Namen filma ni ponovno ali bolje opisati resnico, je le kritična meditacija moža, ki zre v temno nebo.

This short film shows us the ways the mankind got to know more about the reasons and connections to our existence. "The Truth" that is didactical, and was described by human rules is put to a contrast with the endless eternity of the Universe. The message of the film is not to describe the truth again or better, it is merely a critical meditation of a man standing under the night sky.

V filmu se zgodi več nerealnih situacij, povezanih z nosečnostjo. Slike nosečnice v nemočnih položajih na kavču, vedno v istem kotu sobe, se pomešajo s slikami prehodov, svetlobe in teme ter senc na stenah in stropu. Ko nosečnica pričakuje in nemočno leži, jo zabavajo svetlobne slike, ki nakazujejo tudi, kako počasi teče čas. Njeno premikanje je okrnjeno, tako v filmu kot v realnosti. Izbor glasbe in zvokov je v filmu bistvenega pomena, saj pripomore k vzdušju utrujenosti, nemoči, dolgočasje in pričakovanja.

The film, through exploring the pregnancy, allows all kinds of unrealistic situations. Pictures of a pregnant woman, in all kinds of helpless positions on the couch, always in the same corner of the room, are mixed with pictures of passages, daylight, darkness, shadows on the walls and the ceiling. Laying there helplessly

in expectation, she is amused by the projections which should show how time passes by very slowly. The movement of the pregnant woman is in animation, as in life, reduced. The choice of music and sounds in this film is essential, as it needs to contribute to the atmosphere of fatigue, helplessness, boredom and expectation.

ICHTHYS

Marek Skrobecki, Poljska/Poland,
2005, 35mm, 16'41"

Itchys je 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, od znotraj podobni svetišču. Je edini gost v restavraciji, pozdravi pa ga natakaz z angelskim obrazom. Natakaz si zapiše naročilo in odide. Gost čaka, da se bo natakaz vrnil ... Čas teče in vse se stara. Ko se večno mladi natakaz nazadnje le prikaže z naročeno hrano, je gost videti že mrtev ...

Ichthys is metaphoric, film parable about the persistence of waiting, hope and fulfilment told in unique and unconventional manner. The main character is a mature man. He appears in a restaurant which interior resembles sacred building. He is the only client there and is greeted by the waiter with cherub's face. The waiter takes the order and leaves. The client waits for his return... Time goes by making everything grow old. When finally, the ever-young waiter appears with ordered meal, the client looks like he is dead...

OSE, GOSKE IN HRUŠKA/ DARAZSAK, LUDAK, KÖRTEFA/ WASPS, GEESE, PEAR-TREE

László Csáki, Madžarska/Hungary,
2005, 35mm, 5'

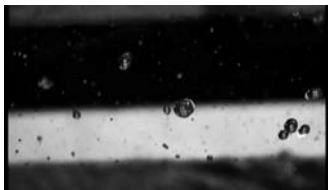


Film je narisani kreda, po romanu Richarda Brautigana *Maščevanje trate* in pripoveduje zgodbo o spominu iz otroštva. Po dedkovi smrti Jack prevzame domače obveznosti in razvaja babičin viski s svojim tovarnjakom. Babičin viski je odrešilo okrepčilo v času prohibicije.

The chalk-drawn film is based on Richard Brautigan's novel Revenge of the Lawn. The film tells the story of a childhood memory. After the death of grandpa, Jack took over the domesticities, and delivered grandma's bourbon on his truck. Grandma's whisky served as salutary refreshment during prohibition times.

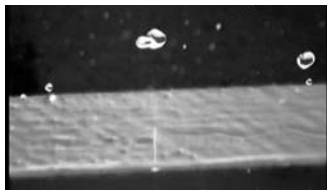
MISSISSIPPI

Arash T. Riahi, Avstrija/Austria, 2005,
Beta, 6'



Kar se na začetku filma *Mississippi* zdi bogato zvoneč dialog med naravnim kaosom in abstraktno strukturo, se kasneje razkrije kot samostojen koncert oblik. Najprej bi predvidevali, da bo omamna vizualna kompozicija Arasha T. Riahija prinesla le kaotično razpršene kapljice vode in geometrično oblikovana barvna polja (v prevladujoči živordeči barvi), ki se izrisujejo v izmenjujočem se ritmu. Postopoma pa se začetne slike začnejo redčiti z nežnimi odmiki perspektive in fokusa, vse dokler se ne zabrijejo meje med kaosom in strukturo ter abstrakcijo in reprezentacijo. Nato se očitno umetno postavljene vizualne ravni zlijejo v enotno trdno obliko - v dialogu s počasi stopnjujočim se hrupom zvočne podlage.

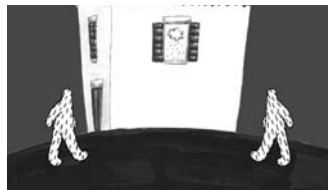
What in the beginning of Mississippi appears to be a lavishly choreographed dialog between natural chaos and abstract



structure is revealed at some point as an autonomous concert of forms. At first one would assume that Arash T. Riahi's intoxicating visual composition amounts to simply making chaotically spraying drops of water on the one hand and geometrically structured (and dominated by a bright red) fields of color on the other accessible in the contrapuntal rhythm of their movements. Gradually the point of view offered at the beginning starts to falter through subtle shifts in perspective and focus until the borders between chaos and structure, between abstraction and representation, begin to blur and the visual levels, apparently arranged artificially, meld into a uniform, concrete shape through interaction with the slowly beginning noise on the soundtrack.

PERPETUUM STABILE

Magda Dulčić, Hrvaška/Croatia, 2004,
Beta, 3'20"



Vsak delček filma je svoja drobna risana zgodba, hkrati pa del cikla, ki se večno vrti v krogu. Ni glavnega junaka v klasičnem pomenu besede. Ključno vprašanje je, kako zelo lahko poenostavimo idejo, da bo še vedno delovala kot samostojna zgodba. Zato je uporabljen humor. Sam po sebi ali kot globalna metafora predstavlja ključ za prepoznavanje absurda.

Every film by itself exists as an animated micro entity, but also as a part of a cycle which can go around in circles infinitely. There is no hero in a classical sense. The essential question is how much we can reduce an idea and still make it function as a miniature entity. That is why a gag is introduced. By itself or as a global metaphor it functions as a key to acknowledge the position of absurdity.

TEKMOVALNI PROGRAM IV COMPETITION PROGRAMME IV

RUSH

Claude Luyet, Xavier Robel, Švica/
Switzerland, 2004, 35mm, 3'

HUMANBOTANIK

Regina Hofer, Avstrija/Austria, 2005,
DVD, 8'

PREJ/MIELÖTT/BEFORE

Gábor Ulrich, Madžarska/Hungary,
2005, Beta, 3'30"

POŠAST/PRISERA/MONSTER

Michaela Ostadalova, Slovaška/
Slovakia, 2005, Beta, 4'40"

MONTMARTRE

Vladimir Mikhaylov, Ukrajina/Ukraine,
2005, Beta, 5'

METAMORF/METAMORPH

Rastko Ćirić, SCG/Serbia and Monte
Negro, 2005, Beta, 10'30"

BILO NAS JE 11/BOLO NÁS 11/ WE USED TO BE 11

Iveta Grófová, Slovaška/Slovakia, 2004,
Beta, 5'

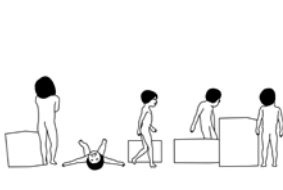
IZGINJAJOČE TOČKE/VANISHING POINTS

Nana Swiczinsky, Avstrija/Austria,
2005, 35mm, 8'30"



[RUSH] Nenaden premik množice v isto smer. Zadnji zdihljaji tekača. Kopija filma pred montažo.

[RUSH] Sudden movement of a crowd in the same direction. The final effort of a runner. Print of a film before editing.



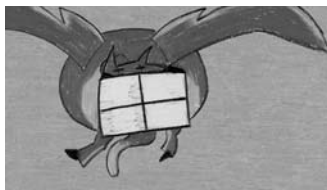
Animiran film o vedenju ljudi v umetnem okolju.

An animation movie about human behaviour in an artificial environment.



V minutah pred koncem je videl nimfe, a kasneje le dež.

In the minutes before the last one he has seen nymphes. Yet later only the rain.



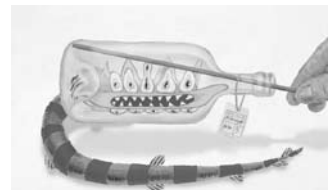
Kratki film o trenutku, ko v svoji družinski hiši odkriješ pošast.

Short movie about the moment when you discover a monster in your family house.



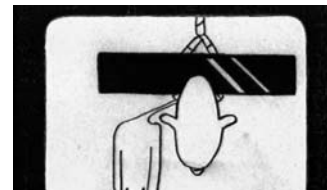
Film predstavlja umetniško življenje bohemov v Parizu na začetku 19. stoletja. Spomini starejšega možakarja nam nudijo vpogled v vzdušje Montmartra in Moulin Rougea. Umetniški stil filma spominja na stil Toulouse-Lautreca in drugih francoskih impresionistov tega obdobja.

The film present the artist life of world Bohemians in Paris at the beginning of 19th century. The reminiscence of an older man give us access to the atmosphere of Montmartre, Le Moulin Rouge. The art stylistics of the film remind of the artistic style of Toulouse-Lautrec and of the other French impressionists of this period.



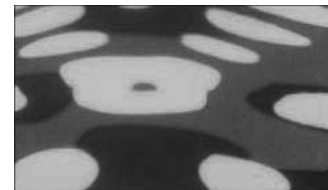
Film prikazuje življenjski krog Metamorfa, precej nenavadnega in spreminjajočega se bitja.

An account of a life cycle of the Metamorph, a considerably strange, ever-changing creature.



Glasbeni videospot znane pesmi Milana Lasice in Jaroslava Filipa, dveh pomembnih slovaških komedijantov in glasbenikov.

Music video of well-known song by Milan Lasica and Jaroslav Filip, two important Slovak comedians and musicians.



Izginjajoče točke iz naslova pomenijo zatopljenost v barve in oblike - kot geometrični protoelementi, ki ves čas svojega pojavljanja grozijo, da bodo izginili, hkrati pa služijo kot slikovna sidra, trdno vpeta v izvirno tematiko. Nekje vmes - anamorfoze tistega, kar se odmika, kakor se tudi mora.

The vanishing points of the title correspond with the immersion in color and form: as geometric proto-elements, which in the course of their processing continually threaten to disappear, but also as pictorial anchors, sturdily affixed to the original material. In between: anamorphoses of that which is withdrawing, as it should.

DA DRAGA/YES DARLING

Jadranko Lopatić, Hrvatska/Croatia,
2005, Beta, 1'

ZA SONCEM/ZA SLUNCEM/ BEYOND THE SUN

Radek Doskočil, Češka/Czech Republic,
Beta, 7'

GLEJ TIČKA!/LOOK, A BIRDIE!

Brane Solce, Slovenija/Slovenia, 2005,
DVD, 2'

TELEVIZOR/TELEWIZOR/TV SET

Tomasz Siwiński, Poljska/Poland, 2005,
Beta, 8'24"

PADLA UMETNOST/FALLEN ART

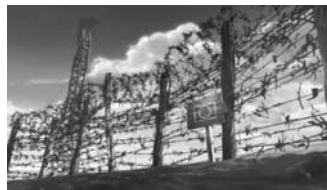
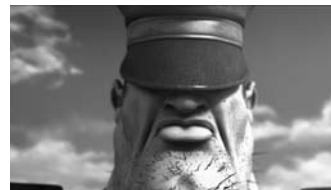
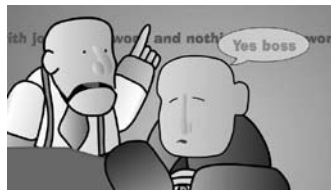
Tomek Baginski, Poljska/Poland, 2004,
35mm, 5'50"

PASJE ŽIVLJENJE/A DOG'S LIFE

Ferenc Rofusz, Madžarska/Hungary,
2005, 35mm, 11'

AQUATORIA

Andrey Tsvetkov, Bolgarija/Bulgaria,
2004, Beta, 4'50"



Obstajata dve vrsti ljudi - uporniki in ti, ki vedno rečejo: "Da, draga."

There are two kinds of man: one who lives rebellious and one who always says: "Yes, darling".

Kratki film o papagaju, ki živi v eksotični in ubrani Afriki. Zaradi nepazljivosti ga ujamajo in odpeljejo v sivo industrijsko okolje, kjer živi v kletki kot zapornik. Vidi le visoke sive stavbe in menjavanje letnih časov. Sanje in spomini na dom počasi zamenjajo žalostno vsakdanjost. So sanje res edino sredstvo za pobeg?

A short film about a parrot living in an exotic and harmonious Africa, who due to its own inattention, is captured and delivered into a grey industrialized area. There, his life will continue as a prisoner in a cage. View on grey high buildings, seasons pass by and dreams and home souvenirs are slowly replacing the sad reality. Is dream an only way to escape?

Igra oblik, barv in zvokov, ki se od časa do časa zdijo podobni nečemu resničnemu ...

Playing with forms, colours, sounds, that from time to time resemble something from reality...

Poetična zgodba o minevanju časa.

A poetic story about the passing of time.

Koralni otok. Pozabljena vojaška baza nakje v Tihem oceanu. Vojska tja pošilja vojake in oficirje, ki se jim je zmešalo zaradi težkih razmer na prejšnjih misijah, a niso storili napak, zaradi katerih bi se jih lahko znebili. Tam daleč od civilizacije, zakonov in pravil vojaki živijo vsak v svoji norosti. Narednik Al se predaja svoji ljubezni do mladih, pogumnih vojakov, Dr. Friedrich neguje svoj fotografski talent, stari in miselno zablodeli General A pa ustvarja svojo umetnost. Ne uporablja ne papirja ne platna, poskuša nekaj popolnoma novega. *Padla umetnost* je drugi kratki animirani film Tomeka Baginskega - prvi je zelo uspešen film *Katedrala*, ki je bil leta 2003 nominiran za oskarja.

Atoll. A forgotten military base somewhere in the Pacific. Soldiers, exemplary officers the Army can't yet get rid off and who have lost their minds due to the hardships of past

missions, are sent there. There, far away from civilization, laws and rules they nurture their insanities. Sergeant Al cultivates his love for young, brave soldiers. Dr. Friedrich cultivates his talent for photography. And the old, mentally lost General A creates his art. He uses neither paper nor canvas. He attempts something completely different. Fallen Art is Tomek Baginski's second short animated film, following his successful short The Cathedral, nominated for an Oscar in 2003.

Phil je res "skuliran" poslovnež, ki ves svet izrablja za doseganje lastnih ciljev in mu ni mar za nič in za nikogar. Nekega dne se znajde na napačnem kraju ob napačnem času. Pes se igra s sušilcem za lase in ga po nesreči spusti v Philov jakuzi. Od takrat naprej se Philovo življenje obrne na glavo - ko "se zbudi", je pes in poskuša z usti ujeti žogico ...

Phil is a real cool businessman who uses the whole world for his own aims and doesn't care about anyone and anything. One day he is in a wrong place in a wrong time. Cause the dog playing with the hairdryer unfortunately throws it into the jakuzi where Phil sits in. From that time Phil's life turns upside down as when he "wakes up" he is a dog and he tries to catch a ball with his mouth...

Majhna ribica sanja o širini oceanih zunaj svojega akvarija, a se kmalu nauči ceniti svoje skromno kraljestvo. Rahlo zmedena, a popolnoma očarljiva pripoved o majceni ribici Dali, ki sanja o svobodi.

A little fish dreams of wide ocean freedom beyond his aquarium, but soon learns to appreciate his own small empire. A slightly bewildering, entirely beguiling saga of a little Dali fish dreaming of freedom.

ŽIRIJA SE PREDSTAVLJA JURY PROGRAMME

RCA PROFESORJI | RETROSPEKTIVA HEWITT | DRUNEN-HAFF

filmi Tima Webba in profesorjev Royal College of Art/Tim Webb - Royal College of Art Staff Screening Retrospective

Po načelih ustanove The Royal College of Art naj učijo tisti, ki imajo izkušnje. Predavatelji vseh oddelkov imajo zasebne kariere, zato večina od njih na kolidžu ni redno zaposlena. To velja tudi za osebje oddelka za animacijo in za filme iz zadnjih trinajstih let, ki so predstavljeni v tej retrospektivi. V preteklih desetih letih so bili (ali še bodo) ti filmi redni udeleženci posebnih dogodkov in mednarodnih festivalov, kjer so osvojili številne nagrade.

The Royal College of Art ethos is to employ practitioners to teach. The academic staff in all departments has a professional life and consequently most are part time. This is true for the staff in animation and the films presented in this retrospective range from the last 13 years. Over the last ten years, those remarkable films have been (or will be) regularly invited to specialist events and international festivals where they have won numerous awards.

A KOT AVTIZEM/A IS FOR AUTISM

Tim Webb, VB/UK, 1992, Beta, 11'



Kratek pogled v bolezensko stanje imenovano avtizem; z besedami, glasbo in animacijo, ki so jih prispevali avtisti. Film je rezultat sodelovanja članov avtistične skupnosti na področju risb, besed in glasbe. Cilj filma je gledalcu predstaviti avtizem na podlagi neposrednih izkušenj oseb, ki živijo s to boleznijo. Dobitnik osmih mednarodnih nagrad in nominiranec za nagrado BAFTA leta 1993.

A glimpse into the condition of autism, with words, drawings, music and animation all contributed by people with autism. The film was collaboration, with animation and all the drawings, words and music from the autistic community. The aim of the film was to inform the viewer about autism from the point of view of people who experience the condition. Winner of 8 international awards including a BAFTA nominee in 1993.

METRONOM/METRONOME

Joe King, VB/UK, 1996, Beta, 3'



Hišice ob obali, sprehajališča, drevesa, kolovozi in druge oblike oživijo ter v prelepih črno-belih odtlenkih utripajo v svojih lastnih sinkopiranih ritmih.

Beachhuts, promenades, trees, country lanes and all manner of structures are brought to life, beating out their own syncopated rhythms in beautiful black and white.

JAJCA, RIBE IN KRI/EGGS, FISH AND BLOOD

Joan Ashworth, VB/UK, 1999, Beta, 1'30''



Raziskuje oploditev, rast in rojstvo jajca. Film ponazarja tekoče in nemirno notranje gibanje nosečnosti.

Exploring the fertilisation, growth and birth of an egg. The film suggests the liquid and disturbing inner movements of a pregnancy.

15. FEBRUAR/15TH FEBRUARY

Tim Webb, VB/UK, 1995, Beta, 6'30''
Film o pesmi Petra Readinga »15. februar«.



V zgodbi o zavrnitvi in njenih posledicah se srečajo simbolizem in sadizem ter igrani film in "stop motion" animacija. Ljubezen na stranpoti v 294 posnetkih. Nekdo pošlje čestitko za valentinovo in pripovedovalec opisuje dogodka, ki temu sledijo. Webbov film se trudi obdržati ritem, ponovitev in moč Readingove pesmi ter poudarja preskoke v čas spominov. Pesem je sestavljena iz treh kitic, vsaka od njih pa iz povedi, v katerih se vseskozi ponavljajo iste besede, le da so drugače razporejene. Slika strogo, a ne dobesedno, sledi vrstnemu redu besed in zaključuje povedi.

Film of the poem "15th February" by Peter Reading. Symbolism and sadism meet live-action and stop motion in this tale of rejection and its aftermath. Love gone wrong in 294 cuts. The narrator describes the events after the sending of a Valentine's Day card. Webb's film aimed to retain the

MOEBIUSOV TRAK/MOEBIUS STRIP

Joe King, VB/UK, 1999, Beta, 6'30''



rhythm, repetition and power of Reading's poem and emphasis the jumps in time of the recollection. The poem has 3 stanzas, each made up of sentences using the same words reordered and repeated. The visuals strictly, though not literally, follow the word orders, and punctuate the sentences.

Nagrade/Festival Awards: Dick Award 1995; Prizes in Oberhausen and Split; Grand Prize - 1st Zebra Poetry Film Festival, Berlin 2002.



Z upravljanjem slike želi film razčleniti fotografsko podobo in tako pogledati nazaj v življenje in arhitekturo mosta.

Manipulation of the frame is used to deconstruct the photographic image in order to reimagine the life and architecture of a bridge.

SILENCE/TIŠINA

Sylvie Bringass, Orly Yadin, VB/UK, 1996, Beta, 11'



"Pozabi preteklost." Tana je vedela, da mora molčati. Animirani film o zasledovanju prikazuje nadrealističen svet zlorabljene deklice, ki svoje bolečine ni upala priznati in je deliti z drugimi. Potrebovala je petdeset let, da je končno osupljivo naravno lepoto kraja v novi in vznemirljivi luči.

"Forget the past." Tana knew how to keep silent. This haunting animated film captures the surreal world of a child survivor whose pain has not been recognized or shared. It took fifty years for her to break the silence.

OGLED/SURVEY

Joe King, VB/UK, 2003 Beta, 5'

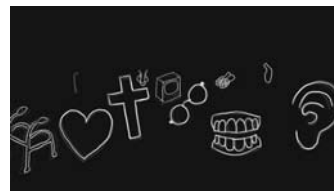


Film *Ogled* je rezultat fotografskega potovanja v Južni Wales. Razkriva edinstveno arhitekturo in pokrajino, ki ponazarja ritmične oblike tega območja. Industrijske zgradbe dvomljive estetske vrednosti naenkrat oživijo in pokažejo osupljivo naravno lepoto kraja v novi in vznemirljivi luči.

Survey is the result of a photographic tour of South Wales. The film captures some unique architecture and landscape creating a rhythmic anthology of the area. Industrial structures of questionable aesthetic design are brought to life in this area of outstanding natural beauty and shown in a new and exhilarating light.

STARI BEDAKI/THE OLD FOOLS

Ruth Lingford, VB/UK, 2002, Beta,
5'37"



Realističen pogled na neizogibnost človeškega propada in smrti. Film zapeljuje s pomočjo humorja in z vizualnimi učinki, ki so globoki, jedki in občasno prav lepi. Namiguje na to, kakšne so posledice zanikanja smrti, kot je navada v naši družbi. Glas je filmu posodil Bob Geldof.

A clear-eyed look at the inevitability of our own decay and death. With some humour and visual seduction, the film uses images that are visceral, abrasive and sometimes quite beautiful, hinting at the consequences of our society's denial of death. Voiced by Bob Geldof.

ŠESTKRAT ISTO/SIX OF ONE

Tim Webb, VB/UK, 2000, Beta,
12'30"



"Truplo na vrtu ne vpliva preveč na ceno hiše."
O ljubezni, nezvestobi, lažeh in zločinu iz strasti. Zgodba je prava mreža prevar, dvoumnosti in zavrnitev, ki se zaključijo s tragičnim koncem. Enajstminutna animirana pripoved, ki isto zgodbo prikaže iz šestih različnih gledišč. Občinstvo ob vsakem delu sočustvuje z drugo osebo. Idejo za film je Webb dobil na tečaju ustvarjalnega pisanja, kjer so se osredotočali na različne metode pripovedovanja zgodbe, zasnovana pa je po resničnem dogodku.

"A body in a garden doesn't do much for the house prices."
About love, infidelity, lies, and a crime of passion. The story is a web of deceit, double meaning, double talk and rejection which results in a fatal outcome. 11 minute animated narrative, retelling the same story from 6 different points of view.

SPREMEMBA MORJA/SEA CHANGE

Joe King and Rosie Pedlow, VB/UK,
2005, Beta, 5'30"



Film je bil posnet v turističnem kampu ob koncu sezone. Odkriva pokrajino, popolnoma spremenjeno s svetlobo in časom, kjer odmeva kratkotrajnost človeškega obstoja.

Filmed on a caravan park at the end of the season, *Sea Change* reveals a landscape dramatically transformed by light and time, and resonating with the transience of human presence.



The sympathy of the audience changes with each characters rendition. The idea emerged from a creative writing class that concentrated on different methods of storytelling. Webb used a real event as the starting point for his plot.

Nagrade/Festival Awards: Great Prize for animation - Vila do Conde, Portugal; 2ND Prize at the World Animation celebration - Los Angeles; Special Mention for script at the Melbourne animation festival; Special script analysis screening at Brussels Animation Festival; BAFTA nominee 2001; Nominated for Cartoon D'Or 2001.

retrospektiva Nicole Hewitt/ Jury Programme: Nicole Hewitt Retrospective

Pri kronofotografiji, pri montažnih postopkih in pri presenetljivih rešitvah avantgardnega filma ter tudi pri sodobni računalniški animaciji, imata tehnika in manipulacija enako izhodišče in enak cilj, in sicer dati statični predlogi časovno dimenzijo, ki se manifestira v gibanju. Čas, ki nastane v tem časovno-prostorskem *pastišu*, je čas simulacije, hibridni čas; fotografije in prizori gibanja evoluirajo v iluzijo mehanično ustvarjenega gibanja, na katerem temelji film.

Nicole trdi, da je filmska slička (*frame*) temeljno izhodišče njenega dela. Slička znotraj posnetka je negibna na ravni fotografije in sprožena v gibanje na ravni filma. [*"When I say film, I mean a moving sequence of still images."* Nicole Hewitt]

V animiranih filmih in v eksperimentalnih filmih in videih, z uporabo likovnega in filmskega, mehaničnega, tehničnega in digitalnega medija, od zgodnjih del, kakor je *Hermans burden* (*Breme*, 1989), do zadnjega *The Waltz A Mock Ball* (*Valček, ples posnemanja*, 2004), opus Nicole Hewitt izprašuje konvencionalno dojetje in definiranje animacije oziroma oblik montaže kot osnovnega postopka in odpira diskurzivno polje znotraj katerega avtorica problematizira vprašanja medija, slike, jezika, prevajanja,

In chronophotography, in editing processes, in the surprising solutions of the avant-garde film, and in contemporary computer animation, technique and manipulation have the same starting point and the same goal - to give a time dimension (manifested as motion) to a static figure. The time created through the means of such space-time pastiche is the time of simulation, hybrid time; where photographs and moving scenes evolve into an illusion of mechanically created motion - the basis of film.

Nicole claims that the frame is the basic point of departure in her work. The frame inside the footage is motionless on the level of photography and it is set in motion on the level of film. ["When I say film, I mean a moving sequence of still images." Nicole Hewitt]

From her early works such as Herman's Burden (1989) to her most recent film Waltz, A Mock Ball (2004) by using artistic, film, mechanical, technical, and digital media in animated films and in experimental films and videos Nicole Hewitt has been questioning the conventional view and definition

družbe in kulture. Dela se ukvarjajo z družbenimi konvencijami in izprašujejo tudi kinematografske konvencije - konvencije njenega lastnega medija.

Jedro opusa, ki bo predstavljen na retrospektivi, vsekakor predstavlja skupina del, nastalih v zadnjih petih letih - med letoma 1999 in 2004 -, v katero spadajo filmi *In/Dividu*, *Nekje vmes* (*In Between*) *Most* (*Bridge*) in *Valček, ples posnemanja* (*Waltz, A Mock Ball*).

Referenčno polje filma *Valček, ples posnemanja* se naslanja na hegemoni diskurz Avstro-ogrske monarhije in na ohranjanje tradicije Dunaja in dunajskega valčka, ki drsita v prostor fikcije. V filmu *Valček, ples posnemanja* z upočasnjanim gibanjem, upočasnjevanjem, zaradi katerega je videti, kakor da začne slika razpadati (*dissolve* je tehnika animacije, efekt, ki ga uporabi), in z montažo zamrznjenih sličic (*stop frame editing*) nastajajo fotografski posnetki podaljšanega trajanja. Na robovih medijev filma in videa z uporabo filmske sintakse ustvari video zapis v *slow motionu*, ki spominja na sanje (prehod v sanje ali v budno stanje). Poudari kolizijo statične in dinamične slike. Z raztezanjem časovne dimenzije slike v njeni paradoksalni strukturi figurativno gibanje, ki se normativno prikazuje z gibljivimi slikami, implodira na mestu enkratne slikovne enote - tako se ruši časovna kontinuiteta, kar ustvari zaustavljeno inkrustirano sliko. Film *Gloria*, ki je nastal v preseku (govorjenega in tujega) jezika, pa tudi filmskega jezika, izprašuje izrazna sredstva filma in konvencije žanrov (na primer ljubezenskega ali žajfe), a s svojo presenetljivo strukturo, zelo dolgim trajanjem in številnimi podaljšanimi posnetki monokromne črnine ter s specifično ureditvijo slike in zvoka na gledalca deluje zahtevno. *Nekje vmes* vsebuje ekološko zavest, uporablja pa dokumentaristične tehnike in trik, animira pa zavržene predmete/mestno deponijo; *Dnevnik trajanja* (*Notes on Con-*

of animation, i.e. forms of editing as its basic procedure, and has been opening the discussion on the problems of media, picture, language, translation, society, and culture. Her works deal with social conventions and also question cinematic conventions - the conventions of her own means of expression.

The core of the opus presented at the retrospective contains her works produced in the last five years - from 1999 to 2004 - which also include the films In/Dividu, In Between, Bridge, and Waltz, A Mock Ball.

The reference field of Waltz, A Mock Ball is connected to the hegemonic discourse of the Austro-Hungarian Monarchy, the preserving of the Viennese tradition and the Viennese Waltz, which slide into the fictional realm. In Waltz, A Mock Ball the slow motion, the slowing down that makes an illusion of a dissolving picture (dissolve is an animation technique, an effect she uses), and the stop frame editing all add to the rise of prolonged duration of photographic images. Using film syntax on the edges of the film and video media she creates a video inscription in slow motion, which is similar to dreams (the transition into dreams or the waking state). She emphasises the collision of the static and dynamic images. Extending the time dimension of the image in its paradoxical structure the figurative motion conventionally depicted with moving images implodes at the point of a single image unit - that is how the time continuity is destroyed and the frozen incrustated image is created. The film Gloria made in the cross-section of (spoken and foreign) languages, as well as the language of film, questions film's means of communication and its genre conventions (for instance romantic or soap opera), but its surprising

tinuity) je animacija lutk, inspirirana z nemimi filmi iz zgodnjega obdobja nemške kinematografije oziroma z atmosfero filmskega ekspresionizma.

Dela Nicole Hewitt preko komunikacije z drugim teritorijem postanejo zakladnice, s povezovanjem katerih (na primer plesa, filma ali likovne umetnosti) se briše predstava o čistoči in jasni razmejitvi umetniških sredstev izražanja. S tehnikami preobrazbe, hibridizacije slike, se prepletajo umetniške zvrsti in mediji, (re)konstruirajo se zgodbe, zgodovina in kultura. In tako, z različnimi tehničnimi možnostmi, vzpostavijo zvezo z zgodovino (s pomočjo) medija.

Branka Benčič

structure, its long duration and numerous prolonged cuts of monochrome blackness, as well as its specific sound and image editing make it demanding for the audience. In Between contains an environmental consciousness, it uses a documentary-type technique, and it animates frame by frame discarded objects/the city dump. Notes on Continuity is an animation of puppets inspired by silent films from the early period of German cinematography, i.e. with an atmosphere of film expressionism.

Through the communication with other territories, for instance by connecting dance, film and painting, the works of Nicole Hewitt become treasures that deny the clean distinctions between individual artistic means of expression. Using the techniques of image 'metamorphosis' and hybridisation she intertwines artistic genres and media and (re)constructs stories, history, and culture. And thus using different technical possibilities a connection to history (with the help) of media is created.

Branka Benčič

IN/DIVIDU

Nicole Hewitt, Hrvaška/Croatia, 1999,
16mm/Beta, 7' 33"

BREME/HERMAN'S BURDEN

Nicole Hewitt, Hrvaška/Croatia, 1989,
35mm, 5'

DNEVNIK TRAJANJA/NOTES ON CONTINUITY

Nicole Hewitt, Hrvaška/Croatia, 1993,
35mm, 8'

NEKJE VMES/IN BETWEEN

Nicole Hewitt, Hrvaška/Croatia, 2002,
Beta, 20'

An animated documentary recording the annual collection of bulky household refuse in Zagreb. Every summer the city of Zagreb organises the collection of unwanted large

PUJSI ITD./PIGS, ETC

Nicole Hewitt, Hrvaška/Croatia, 2003,
Beta, 3'

MOST/BRIDGE

Nicole Hewitt, Hrvaška/Croatia, 2003,
Beta, 15'

VALČEK, PLES POSNEMANJA/WALTZ, A MOCK BALL

Nicole Hewitt, Hrvaška/Avstrija/
Croatia/Austria, 2004, Beta, 10'



Kombinacija animacije kolaža in risbe, ki se ukvarja s problemi človekove osebnosti in svobode.

A combination of cut out and drawn animation dealing with the problems of personal identity and freedom.

V tej "stop frame" animaciji se predmeti iz studia Zagreb Filma razkrajajo in premikajo. Film se sprašuje o stabilnosti predmetov, tako, da jih dobesedno razstavlja in spet sestavlja. Izvirni naslov je povezan z izvorom besede 'individual' - nekaj, česar ne moremo ločiti.

A stop frame film deconstructing and dislocating objects found in the studios of Zagreb Film. It questions the stability of objects by literally disassembling and reassembling them. The title refers to the etymology of the word 'individual' - something that cannot be divided.

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Film uporablja lutkovno animacijo, navdih zanj prihaja iz zgodnje nemške kinematografije.

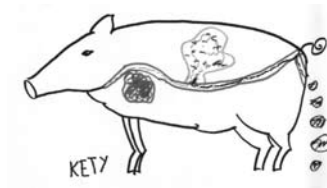
Inspired by early German cinema, the film uses the techniques of model animation.



Animirani dokumentarec o vsakoletnem zbiranju kosovnih odpadkov v Zagrebu. Vsako poletje v Zagrebu organizirajo zbiranje večjih odpadnih predmetov, začeni na obrobju mesta in nato vedno bolj proti centru. Zbirna mesta se vsaka dva ali tri dni spremenijo, tako da so povsod po mestu ulice natlačene z odpadnimi predmeti. Ti predmeti so na poti, nekeje vmes - niso še 'smeti', a zelo očitno ne sodijo v prostor ter predstavljajo grožnjo učinkovitemu redu. Film je kombinacija igranega filma in "stop frame" animacije (piksilaacije). Film se sprašuje o položaju teh predmetov na vmesni stopnji - predmetov, ki jih ne moremo opredeliti kot 'smeti', saj vsebujejo še precejšnjo mero svoje prejšnje identitete, sprašuje pa se tudi o samem sebi, saj uporablja tako metodo snemanja dokumentarnih filmov kot metodo filmske animacije. Zvočna spremljava obsega razna srečanja med snemanjem filma - s prebivalci Zagreba in z Romi, ki zavržene predmete reciklirajo.



household objects starting at the periphery of Zagreb and moving towards the city centre. The collection points change every two or three days so that at various places around the city the streets are piled with discarded objects. These objects are in transition, in between - not yet 'rubbish' but recognisably out of place, a threat to good order. The film is a combination of live action and stop-frame animation. The film questions the status of these objects in transition - objects not quite categorised as 'rubbish' as their previous identity still clings to them, but it also questions itself as it employs methods of both documentary film making and animation film making. The soundtrack incorporates the various interactions occurring during the making of the film with the citizens of Zagreb and the Roma people who recycle the discarded objects.



Kratke animacije, ki temeljijo na otroškem videju biologije. Film se nanaša na pedagogiko in postopek prejetanja državne izobrazbe.

Short animations based on childrens' visions of biology. The piece is about pedagogy and being the recipient of state education.



Film dokumentira gradnjo in postavitev spominskega mosta v Rijeki na Hrvaškem. Posnetke so snemali kader za kadrom in jih vedno znova fotografirali, dokler se dokazi o izvornem dogodku niso skoraj izbrisali. Film je posvečen postopku postavljanja spomenika.

A film documenting the construction and erection of a memorial bridge in Rijeka, Croatia. The footage was shot frame by frame and repeatedly re-photographed until evidence of the original event becomes almost erased. The film is a memorial to the process of making a monument.



Zvočno podlago sestavljajo dokumentarni zvočni posnetki s priprav na Dunajski operni ples na Dunaju, slika pa kaže rekonstruirane posnetke priprav, vaj in avdicij za ples s Hrvaškimi igralci in študenti. Hrvaška je februarja 2005 priredila svojo različico Dunajskega opernega plesa.

The soundtrack consists of documentary audio from the preparations for the Viennese Opera Ball in Vienna, the images are reconstructions with Croatian actors and students of the events filmed while attending the rehearsals, auditions and preparations for the Ball. Croatia has emulated the Viennese Opera Ball in February 2005.

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Erik van Drunen predstavlja najboljše iz mednarodnega festivala animiranega filma Holland Animation Film Festival 2004/Jury Programme: Erik van Drunen Presents Best of HAFF 2004

Holland Animation Film Festival

Holland Animation Film Festival - HAFF je leta 2004 z navdušenjem praznoval deseto obletnico svojega obstoja. Jubilejni program je vključeval vse od vznemirljivih glasbenih spotov, komičnih risank, konvencionalnih filmov do spektakularnih računalniških animacij. HAFF je največji festival animiranega filma na Nizozemskem, hkrati pa velja tudi za enega pomembnejših v svetu. Bienalni mednarodni festival ponuja tekmovalni program v več sekcijah: kratki animirani filmi, študentski filmi iz Belgije in Nizozemske, naročniški animirani filmi in AnyZone tekmovalni program z mlado žirijo. Poleg predstavitve svežih filmov v tekmovalnem delu ponuja HAFF tudi retrospektive, zgodovinske in tematske programe, razstave, pogovore in delavnice. Naslednja edicija, ki obljublja bogat in zanimiv program, bo potekala med 1. in 5. novembrom leta 2006. Več informacij najdete na spletni strani www.haff.nl.

Holland Animation Film Festival

The Holland Animation Film Festival (HAFF) excitedly celebrated its tenth anniversary in 2004. The jubilee programme covered everything from exciting music videos, to hilarious cartoons, conventional films and spectacular computer animation. The HAFF is the only large animation festival in the Netherlands and numbered among the most important in the world in the field of animation. The biennial international festival organizes competitions for short animation films, student films from Belgium and the Netherlands, animated commissioned films, and the AnyZone competition with a special youth jury. In addition to the presentation of recent films in the competition programmes, retrospectives, historic and thematic programmes, expositions, talk shows and master classes have been organized. The next edition, which promises a rich and interesting program-

Tekmovalni program je srce in duša festivala. Leta 2004 je bilo prijavljenih 1384 filmov, od katerih se jih je na program uvrstilo 270. Že tretjič je v okviru festivala potekal tekmovalni program kratkih animiranih filmov v dveh kategorijah: narativni in nenarativni filmi. S tem, ko je glavna nagrada podeljena v obeh kategorijah, festival posveča pozornost nenarativnim animacijam, ki so ponavadi drznejše in hkrati ranljivejše. Tovrstnim filmom in njihovim avtorjem daje ugled, ki si ga zaslužijo in ga mnogokrat niso deležni. Tekmovalni program kratkih animiranih filmov je prejel največje število prijav: 970, od katerih je bilo izbranih 52. Številni filmi iz mednarodne konkurence se bodo potegovali za nagrado AnyZone. Zmagovalni filmi pa so vključeni v MovieZone program, izobraževalni filmski program za mlade, ki ga predvajajo v kinematografih po celi Nizozemski.

Absolutni zamagovalec zadnje edicije HAFF-a je bil film *Ryan*, ki je bil ob glavni festivalski nagradi za kratke narativne filme izbran tudi za nagrado AnyZone. Nagrada za najboljši kratki nenarativni film je bila podeljena Phillippu Hirschu za film *In*. Festival že od prve edicije leta 1985 vključuje tudi tekmovalni del za uporabno animacijo, ki je razdeljen na sekcije: napovedniki, glasbeni spoti, oglasi in izobraževalni filmi, od katerih ima vsaka svojo posebno nagrado, hkrati pa se vsi potegujejo za glavno nagrado. Sekcija s študentskimi filmi iz Nizozemske in Belgije nudi pregled novih talentov. Nizozemski filmski sklad zmagovalcu podari štipendijo, s pomočjo katere lahko študent doseže višjo raven profesionalnosti in izboljša svoj umetniški čut. Zadnja zmagovalca te kategorije sta Niek Castricum in Maarten de With s filmom *529 (Five to Nine)*, ki prav zdaj opravljata nagradno prakso v lutkovnem studiu v New Yorku.

HAFF z veseljem predstavlja svoj posebni program nagrajencev na mednarodnem festivalu Animateka 2005. Zaradi ekonomskih

me, will be held 1-5 November 2006. For more information, see: www.haff.nl.

The competitions are the very heart and soul of the festival. 1384 films were submitted; 270 were selected. For the third time, the festival organized a competition for short animation films in the categories of narrative and non-narrative films. Grand Prix Awards are awarded in both categories. In this way the festival dedicates to non-narrative (and usually more cutting edge or vulnerable) animation the attention and prestige the artists and films deserve and often lack. The competition for short animation films received the most submissions: 970, of which 52 were selected. A number of films from the international competition for independent animation will be eligible for the AnyZone Award. The winners are included as short features in the national MovieZone programme, which is an educational film programme for youngsters and is screened in film theatres all over the Netherlands.

This is the case with Grand Prix Award winner for narrative shorts Ryan, which was also awarded an AnyZone Award. In, directed by Philipp Hirsch, won the Grand Prix Award for non-narrative films.

The festival has had a competition for applied animation since its first edition in 1985. The categories are: leaders (including bumpers and station calls), music videos, commercials and educational films. A prize is given in each category, with one Grand Prix for the best film out of all the categories. The competition for student films from the Netherlands and Belgium gives an overview of new talent. The Dutch Film Fund awards the winner a scholarship with which the student can rise to a higher level of professionalism and artistry. 529

razlogov smo bili nekaj let priče upadu produkcije na področju uporabne animacije. V zadnjem času pa opažamo pravi razcvet, k čemur pripomore tudi dostopnost novih medijev, animirani filmi pa so vsako leto bolj priljubljeni. Število, kvaliteta in raznolikost del prijavljenih na naš festival v letu 2004, so bili presenetljivi. To predstavlja vrhunec naročniške oz. uporabne animacije. Ta je v bistvu narejena za male ekrane, kadar pa je prikazana v kinematografu, se njeno bogastvo in podrobnosti pokažejo v novi luči. Naučite se torej najboljših oglasov, napovednikov, izobraževalnih filmov in animiranih glasbenih spotov zadnjih let na velikem platnu.

Erik van Druenen

(Five to Nine) won the student prize. Winning directors Niek Castricum and Maarten de With are realizing their prize at this very moment as it gave them the opportunity to do a work placement in a puppet studio in New York.

The Holland Animation Film Festival is pleased to present a special programme with its last edition's prize winners at the International Animation Festival Animateka 2005. After a slight decrease, probably due to the economical halt, we have recently again seen a boom in the field of applied animation. Probably due also to the access to new media, animation is getting more popular by the year. Striking was the increased number, quality and variety of the submitted work for the Holland Animation Film Festival 2004. These highlights thus present the state of the art of commissioned or so-called applied animation. Often made for the small television screen, now the richness and details will be magnified. Enjoy on the silver screen, the best commercials, leaders, educational films and animated music videos from the recent years!

Erik van Druenen

NAPOVEDNIK/LEADER

Holland Animation Film Festival 2004, Han Hoogerbrugge, Nizozemska/The Netherlands

529/FIVE2NINE

Niek Castricum, Maarten de With, Nizozemska/The Netherlands, 2004, Beta, 6'30"



Mož se obupno in vedno znova trudi razbiti vsakdanjo rutino.

Prva nagrada v študentski kategoriji.

A man drastically tries to get out of the rut, over and over again.

First Prize student competition.

RYAN

Chris Landreth, Kanada/Canada, 2004, 35mm, 13'



Uglajeni berač. Eden od pionirjev kanadske animacije. Nominiranec za oskarja. Ubogi revež. Umetnik brez navdiha. Bog, ki opazuje svet. Padli angel. Aroganten. Sramežljiv. Zlomljen. Ne uničen.

Film Ryan, ki ga je režiral Chris Landreth, je posvečen kanadskemu animatorju Ryanu Larkinu. Pred tridesetimi leti je Larkin za kanadski NFB ustvaril nekatere izmed najplivnejših animiranih filmov tistega časa. Zdaj Ryan živi od socialne podpore in berači za drobiž v centru Montreala. Kako je lahko veliki umetniški genij zašel na takšna stranpota? V filmu slišimo glas Ryana Larkina in ljudi, ki so ga poznali, toda ti glasovi pripadajo nenavadnim, popačenim, prelomljenim in raztelesenim tridimenzionalnim osebam ... Ljudem, ki so videti čudni, smešni in groteskni. Čeprav se zdi film neverjetno realističen in podoben, je narejen brez uporabe živih posnetkov, rotoskopiranja ali počasnih posnetkov ... pač pa iz izvirnega, osebnega, ročno izrisanega tridimen-

zionalnega sveta, ki ga Chris Landreth imenuje 'psihološki realizem'.

Velika nagrada v kategoriji narativnega filma.

A gentleman panhandler. One of the pioneers of Canadian animation. Oscar nominee. Poor beggar. An artist unable to create. God observing the world. Fallen angel. Arrogant. Shy. Broken. Not destroyed.

Ryan, directed by Chris Landreth, is an animated tribute to Canadian animator Ryan Larkin. Thirty years ago, at the National Film Board of Canada, Ryan produced some of the most influential animated films of his time. Today, Ryan lives on welfare and panhandles for spare change in downtown Montreal. How could such an artistic genius follow this path? In Ryan we hear the voice of Ryan Larkin and people who have known him, but these voices speak through strange, twisted, broken and disembodied 3D generated characters... people whose appearances are bizarre, humorous or disturbing. Although incredibly realistic and detailed, Ryan was created and animated without the use of live action footage, rotoscoping or motion capture... but instead from an original, personal, hand animated three-dimensional world which Chris calls 'psychological realism'.

Grand Prize narrative film.

IN

Philipp Hirsch, Nemčija/Germany, 2004, 35mm, 24'



Hannin eksistencialni položaj. Spekter njenih misli zavzema navidezni vojerizem, igrivo opazovanje mikroskopskih procesov in neposreden pogled nase, ko zapusti svoje telo. "Hanna, spet gre za tvoj trebušček. Lena ali Dave. Odločiti se moraš." Hanna se mora odločiti. A se ne more. To bo imelo posledice - Hanna mora videti: Naravo. In umetne izdelke. Kasneje tudi sebe. To bomo videli. (več na: www.film-in.de)

Velika nagrada v kategoriji nenarativnega filma.

The existential situation of Hanna. Her spectrum embraces seeming voyeurism, playful observation of microscopic processes and the direct view at herself by leaving her body. "Hanna, it's about your belly again. Lena or Dave. You have to decide." Hanna has to decide. But she's not able to. This will lead to consequences - Hanna has to see: Nature. And Artefacts. Later also herself. We shall see that. (more on: www.film-in.de)

Grand Prize nonnarrative film.

Dobitniki nagrad v kategoriji uporabne animacije na festivalu HAFF 2004. Najboljši animirani napovedniki, reklame, poučni filmi in glasbeni videospoti.

NAGRADE ŽIRIJE/GUILTY PLEASURES AWARDS

Mednarodna žirija tekmovalnih filmov v sekciji uporabne animacije

International Jury competition for Applied Animation:
Moon Saeng Kim (Južna Koreja/South Korea), Micha Klein (Nizozemska/The Netherlands), André van Duren (Nizozemska/The Netherlands), Joanna Quinn (VB/UK), Vincent Patar (Belgija/Belgium).

BBC: BIG READ BOOKWORMS
Sarah Hodson, VB/UK, 2003, Beta, 2'30"
Guilty Pleasure - Moon Saeng Kim.

DRIFTERS FROM OUTERSPACE
Nils Mühlenbruch, Nizozemska/The Netherlands, 2004, Beta, 5'39"
Guilty Pleasure - Micha Klein.

HEWLETT PACKARD: BANG AND OLUFSEN
Tim Hope, VB/UK, 2003, Beta, 1'
Guilty Pleasure - André van Duren.



MISTER FISTER 2: IN MOTION
Pete Bishop, VB/UK, 2003, Beta, 1'
Guilty Pleasure - Joanna Quinn.



THUNDERBIRDS: TITLE SEQUENCE
Adam Foulkes, Alan Smith, VB/UK, 2004, Beta, 2'25"
Guilty Pleasure - Vincent Patar.



FESTIVALSKE NAGRADE/ OFFICIAL AWARDS

BBC 3: THE BLOBS
Stefan Marjoram, VB/UK, 2003, Beta, 2'35"
Najboljši napovednik
Best Leader.



THE MEATRIX
Louis Fox, ZDA/USA, 2003, Beta, 3'53"
Najboljši poučni film
Best Educational Film.



GREENPEACE: HALF LIFE
David Lea, John Williams, VB/UK, 2003, Beta, 1'30"
Najboljša reklama
Best Commercial.



ANOUK: I LIVE FOR YOU
Rosto, Nizozemska/The Netherlands, 2003, Beta, 4'
Najboljši glasbeni videospot
Best Music Video.



EXHAUSTED: THE WAR
Dan Hartney, Avstralija/Australia, 2004, Beta, 5'58"
Velika nagrada
Grand Prix.



Prireditev je prijazno podprlo Veleposlaništvo Kraljevine Nizozemske.
The presentation of the programme was kindly supported by the Royal Netherlands Embassy.

POSEBNE PREDSTAVITVE SPECIAL PROGRAMMES

Royal College of Art - Oddelek za animirani film/RCA - Animation Department

Royal College of Art je edina izključno podiplomska univerza na področju umetnosti in dizajna na svetu specializirana za poučevanje in raziskovanje. Ponuja interdisciplinarni magistrski in doktorski študij umetnosti, uporabne umetnosti, dizajna, komunikacij in humanistike.

Oddelek za animirani film namerava z vključenostjo v sodobne prakse in njihovo vrednotenje postaviti stroko na novo mesto v svetu umetnosti, ji poiskati novo občinstvo in jo umestiti v nove kontekste. Animacija ima posebno sposobnost raztezanja komercialnega in umetniškega na način, ki obogati obe področji. S tega vidika je mogoče izluščiti potrebe in možnosti, ki jih prinaša prihodnost. Na RCA se trudijo zgraditi raziskovalno okolje, ki črpa iz obeh svetov in je tudi uporabno v obeh svetovih.

Oddelek za animirani film je živahno okolje, ki študentom omogoča, da razširijo svoj študij in prakso animacije in ob tem razvijejo tudi svojo individualnost. Spodbujajo narativne in nenarativne metode. Izjemnega pomena je, da vsako leto lahko izbirajo med različnimi pristopi in tako vzpodbujajo medsebojno oplojevanje različnih sredstev izražanja. Zgradba, tempo in ritem ter prepletenost slike in zvoka so ključni elementi, ki jih raziskujejo tekom študija.

The Royal College of Art is the world's only wholly postgraduate university of art and design, specialising in teaching and research and offering the degrees of MA, MPhil and PhD across the disciplines of fine art, applied art, design, communications and humanities.

By reflecting on and engaging with contemporary practice, the Animation Department intends to move the medium into a new position in the art world and to find new audiences and new contexts. Animation has a special ability to straddle the commercial and the art world in a way that benefits both. From this position, it is possible to discern the needs and the possibilities of the future. They intend to build a research environment that is informed by, and useful to, both worlds. The Animation Department is a vibrant environment which enables students to extend the study and practice of animation and to develop an individual voice. Narrative and non-narrative methods are encouraged and it is important to the department to select a range of approaches each year to encourage cross-pollination between different and challenging means of expression. Structure, pace and rhythm

Posebej pomembni so razvoj likov in animacije, delo z igralci, ritem in časovno načrtovanje. Spodbujajo razvoj likov in komponiranje elementov iz različnih virov vključujoč igrani film, modele, fotografije in teksture, omogočajo pa tudi možnost kombiniranja novih in tradicionalnih oblik animiranja, da bi tako ustvarili vznemirljive in izvirne metode ustvarjanja podob. Delavnice kreativnega pisanja razvijajo in stimulirajo ustvarjalnost študentov pri pisani besedi in razširjajo rabo jezika kot orodja za ustvarjanje. S pridobitvijo te večšine so študentje uspešnejši pri prošnjah za financiranje svojih projektov po končanem študiju. Ponujajo tudi scenaristične delavnice, ki omogočajo študentom izboljšati in vrednotiti vsebino ter strukturo obravnavanega dela. Učijo kreativne pristope k montaži, ki jih razvijajo z raziskovanjem znotraj oddelka. Risanje je ena od ključnih veščin študijskega procesa. Oddelek je tesno povezan s Studiem za risanje. Oblikujejo tudi specializirane delavnice za risanje likov v gibanju in interpretacijo zvoka. Učenje ilustracije in plemenitenje potez ter znakov, ki so potrebni pri komunikaciji gibanja, je pomembna za nekatere animatorje in študij omogoča odlično priložnost za razvoj osebnega sloga. Študente tudi spodbujajo, da so z zvokom ravno tako kreativni in inventivni kot s podobami. Ponujajo tudi priložnosti za sodelovanje z inženirji zvoka in glasbeniki izven fakultete, predvsem s študenti iz Royal College of Music in National Film and Television School. Podiplomske študente spodbujajo, da se sprašujejo in vrednotijo svoja lastna dela (kot tudi dela drugih) na globlji ravni. Skozi akcijsko raziskovanje lahko prepoznajo pomene, skrite za lastnimi in tujimi podobami ter zvoki. To vodi do novih spoznanj, razvoja novih metod dela in izumljanja načinov predstavljanja in zaznavanja animacije. Študentje raziskovalci študirajo skupaj s študenti magistrskega študija in imajo dostop do vseh tehnoloških sredstev in tehnične podpore. Znanje pridobivajo tudi ob podpori in spodbujanju študijskih raziskovalnih dogodkov.

and the interplay between image and sound are key elements explored during the course. Additionally, character development, animation skill, directing actors, pace and timing remain important elements in the study of animation. Construction of images and the compositing of elements from many sources including live action, models, photos and textures is encouraged and supported, and there is the opportunity to combine new and traditional forms of animation to create exciting and original methods of image-making. Creative-writing workshops develop and stimulate the students' creativity with the written word and extend their use of language as a creative tool. These writing skills help students towards successful funding applications after graduation. Story-boarding workshops are also offered to enable students to improve and reflect on the content and structure of the work. Creative approaches to editing are taught and are being developed through staff research. Drawing is one of the core skills developed in the department and there are close links with the Drawing Studio. Specialist workshops have been devised to develop the skills of drawing movement and interpreting sound. Adapting an illustration style and refining lines and marks to find what is necessary to the communication of movement is an important issue for some animation artists, and the course offers an ideal opportunity to develop a personal style. It encourages students to be as creative and inventive with sound as they are with their visuals. There are opportunities to collaborate with sound designers and musicians outside the College particularly with students from the Royal College of Music and the National Film and Television School. Research students are encouraged to question and reflect on their own practice and that of others at a deeper level. Through action research students can excavate the meaning

Večina učenja poteka skozi individualno prakso in mentorsko delo tako z učitelji kot tudi drugimi študenti. Poleg serije kratkih praktičnih delavnic v prvem letu študija, študentje oblikujejo kratek film ali serijo eksperimentov, ki raziskujejo in razvijajo enega od vidikov njihovega dela. Gostujoči specializirani umetniki in filmski ustvarjalci ponujajo široko paleto različnih pristopov, pa tudi kritiko študentskih del, povratno informacijo pa lahko študentje dobijo tudi z drugih oddelkov fakultete. Filmi, ki jih producirajo znotraj oddelka, so redni gostje festivalov po svetu, prisotni pa so tudi v muzejih in galerijah, mnogi od njih so prikazani tudi na televiziji. Filmi so prejeli številne nagrade za umetniške dosežke; dva diplomska filma sta nedavno dobila nagrado BAFTA (British Association of Film and Television Arts) za najboljši animirani kratki film. Gre za filma *Pes (Dog)* Susie Templeton iz leta 2002 in *Ribe nikoli ne spi (Fish Never Sleep)* Gaëlle Denis iz leta 2003. Med diplomanti RCA so Richard Kenworthy (Shynola), Philip Hunt (Studio AKA), Brian Wood (avtor serije *Cramp Twins*), Alan Smith in Adam Foulkes, režiserja čudovitega, večkrat nagrajenega oglasa za Hondo (*Hate Something: Change Something*) in avtorji mnogih drugih del, ki jih redno vidujemo na televiziji, v glasbenih videospotih in na mednarodnih festivalih ter v galerijah sodobne umetnosti.

behind their own images and sounds and those of others. This can result in finding new knowledge, developing new methods of working, and inventing ways of presenting and viewing animation. Animation Research students work alongside the Master's students and share access to facilities and technical support. They also benefit from the support and stimulation of school- and college-wide research events. The majority of the students' learning is done through individual practice and tutorials with both staff and students. As well as a series of short practical workshops in the first year, students create a short film or a series of experiments to research and develop a particular aspect of their work. Specialist visiting artists and film-makers offer a range of approaches and critiques of students' work. Representatives from the animation industry and from other departments are also invited to give feedback on students' projects during the two years. Films produced within the department are regularly screened at festivals worldwide and exhibited in museums and galleries, and many are licensed to terrestrial and satellite television. Many have won prizes for artistic achievement and on two occasions recently a graduation film from the department has won the BAFTA (British Association of Film and Television Arts) for the Best Animated Short. These are Dog, directed by Susie Templeton 2002, and Fish Never Sleep, directed by Gaëlle Denis, 2003. Graduates include Richard Kenworthy of Shynola, Philip Hunt of Studio AKA, Brian Wood, author of the Cramp Twins series, Alan Smith and Adam Foulkes, directors of the wonderful multi award-winning Honda clean diesel engine (Hate Something: Change Something) advert, amongst many others whose work is regularly seen on TV, in music videos, at festivals and in galleries.

Tim Webb in Joe King predstavljata študentske animirane filme RCA/ Tim Webb and Joe King Present Royal College of Art Animation Department Retrospective

Na Royal College of Art se je študij animacije začel leta 1963 v okviru študija filma in televizije. Animacija je postala samostojno študijsko področje oktobra 1985 pod vodstvom profesorjev Boba Godfreyja in Dicka Taylorja. Prvi študentje so diplomirali leta 1987. Oddelek za animacijo se nahaja v šoli School of Communication, vodja oddelka pa je profesorica Joan Ashworth, ki vodi program od leta 1994. Predvajali bomo filme iz obdobja med letoma 1983 in 2005.

The Study of animation at the Royal College of Art began in 1963 within the Film and Television Course. Animation became a separate area of study in October 1985 under the direction of Professors Bob Godfrey and Dick Taylor. The first of these graduates were in 1987. The Animation Department is located within the School of Communication, and the Head of Department is Professor Joan Ashworth who has ran the course since 1994. The range of films shown is from 1983 - 2005.

NOČNI KLUB/NIGHT CLUB

Jonathan Hodgson, VB/UK, 1983, Beta, 6'02"



Osupljiv in privlačen vpogled v nenavadne rituale in čudne osebe, ki zahajajo v nočni klub Casablanca v Liverpoolu.

A striking and engaging view of the bizarre rituals and disturbing characters found in Liverpool's Casablanca Nightclub.

EGOLI

Karen Kelly, VB/UK, 1989, Beta, 7'40"

Film posvečen iskalcem zlata v Južnoafriški republiki.

A tribute to the South African gold miners.

KAKORKOLI/ANYWAY

Run Wrake, VB/UK, 1990, Beta, 4'15"



Vaja v sopostavljanju zvoka, ritma in gibljivih slik, ki za gledalca pomeni pet minut tekoče in osupljive animacije. Podobe so izbrali zaradi njihove primernosti.

An exercise in the juxtaposition of sound, rhythm and moving pictures, intended to provide the viewer with a flowing and surprising 5 minutes. The images were chosen for their suitability.

CESTA DYERS HALL/DYERS HALL ROAD

Stuart Hilton, VB/UK, 1991, Beta, 1'23"

Devet fotografij hiše.

Nine photographs of a house.

RAZVIJANJE/PROCESSION

Stuart Hilton, VB/UK, 1991, Beta, 1'20"

VOLKEC/LITTLE WOLF

Ann Vrombaut, VB/UK, 1992, Beta, 5'32"

S cikličnim postopkom obdelave v temnici in ponovnim presnemavanjem se uniči kratek kos najdenega filma. Ustvari se tok hrupa in razkroja s presenetljivo smešnimi učinki!

Kdor visoko leta, nizko pade.

What goes up must come down.

A cyclic process of dark room manipulation and refilming destroy a short strip of found footage to create a decaying corridor of noise with hilarious results!

MR JESSOP

Brian Wood, VB/UK, 1992, Beta, 8'15"

Kadar gre moški nakupovat, se mora izogniti mnogim nepričakovanim družbenim nevarnostim.

When a man goes shopping there are more social pitfalls to be avoided then you might expect.

HILARY

Anthony Hodgson, VB/UK, 1992, Beta, 8'56"



Hilary je delala v pisarni s plastično rastlino in moškim, katerega ime je pozabila.

Hilary worked in an office with a rubber plant and a man whose name she'd forgotten.

NAVAL/SURGE

Jan Otto Ertesvag, VB/UK, 1996, Beta, 1'



Naval je interpretacija privlačnosti med Luno in Zemljo. Gravitacije ne moremo videti, toda silo, ki ustvarja plimovanje morij, nam lahko predstavljajo abstraktne slike in zvoki.

Surge is an interpretation of the gravity between the Moon and Earth. You cannot see gravity. But abstract visuals and sounds can represent this force, which creates the tides on the ocean.

ZGOŠČENA NOČ/CONDENSED NIGHT

Laurie Proud, VB/UK, 1998, Beta, 2'



Gotsko "noir" potovanje skozi spolne perversije in korupcijo.

A gothic-noir journey through sexual perversion and corruption.

OGENJ/FIRE

Jenny Bowers, VB/UK, 1999, Beta, 1'



Če bi vaša hiša gorela in bi lahko rešili le eno stvar, kaj bi to bilo?

If your house was burning down and you could rescue one thing, what would it be?

TEŽEK NAPAD/GRAND MAL

Jack Hague, VB/UK, 1999, Beta, 1'

Vizualna interpretacija epileptičnega napada, ustvarjena na podlagi Dostojevskijevih opisov svojih napadov. Poskus vizualizacije telesnih in zaznavnih znakov, predvsem v obdobju tik pred epileptičnim napadom. To stanje, imenovano 'avra', je Dostojevski v svojih pismih opisoval kot razburljiva transcendentna doživetja.

A visual interpretation of an epileptic seizure based on Dostoevsky's descriptions of his attacks. An attempt to visualise the physical, sensory and physic manifestations of specifically, the pre-seizure state of an epileptic attack. This state called the 'aura' was documented in letters by Dostoevsky as an exhilarating transcendant experience.

DROBNI ROBO/LITTLEST ROBO

Richard Kentworthy, VB/UK, 1999,
Beta, 9' 15''

**DRUGA JAZ/MOI L'AUTRE/ME,
THE OTHER**

Marie Paccou, VB/UK, 2000, Beta, 6'

STAPLJANJE/FUSED

Celia Galan Julve, VB/UK, 2001, Beta,
2'

**RIBE NIKOLI NE SPIJO/FISH
NEVER SLEEP**

Gaëlle Denis, VB/UK, 2002, Beta,
6'30''

**VOZIM SE S KOLESOM/I'M ON MY
BIKE**

Kate Porter, VB/UK, 2002, Beta, 2'

UBOGI BOG/POOR GOD

Matt Abbiss, VB/UK, 2003, Beta,
2'30''

**LE TO SI ŽELIM/ONE SMALL
WISH**

Hiromitsu Murakami, VB/UK, 2003,
Beta, 1'14''

**ZGODBE O VRANJEM FANTU
- PRIMER LISJAK/CROW BOY
STORIES - THE CASE OF THE FOX
KID**

Sumito Sakakibara, VB/UK, 2003,
Beta, 2' 15''



"Ko sem bil štirinajstletni fantič, je bil moj oče takšen nevednež, da sem ga komaj prenašal. Ko pa sem bil star 21 let, sem bil presenečen, koliko se je naučil v teh sedmih letih."
Mark Twain

Ženska, ki živi s svojim otroštvom.

A woman who lives with her childhood.

Kljub svojim sumničenjem gre lahko le naprej.

Despite his suspicions, he can only go forward.

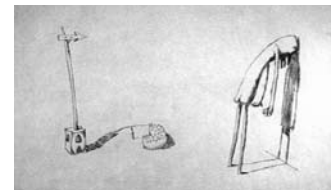


Naoko ima težko nespečnost. Poskusila je že vse, da bi lahko zaspala. Dela v lastni suši restavraciji in živi blizu tržnice Tsukiji, največje ribje tržnice na svetu.

Naoko is a complete insomniac. She tried everything to sleep. She works in her own sushi restaurant and she is living close to the Tsukiji Market, the biggest fish market in the world.

Ženska se vozi na kolesu in ve, da jo lahko vidiš.

There's a woman on her bike and she knows you can see.



Duhovnik gre k bogu na kratek klepet.

A priest goes to see God for a little chat.

Dekletce si želi le, da bi njen medvedek pisal njene domače naloge.

A small wish of a girl where her teddy bear does her homework.



Vranji fant gleda, kako Lisjak hodi, in kako odkrije njegovo preteklost.

Crow Boy is overlooking at the Fox Kid walking and reveals the past of Kid's life.

TRK/COLLISION

Max Hattler, VB/UK, 2005, Beta, 2'30"



Abstraktno polje razmišljanja, ki ga predstavljajo muslimanski vzorci, ameriške vezene in geometrične oblike zastav.

Islamic patterns and American quilts and the colours and geometry of flags as an abstract field of reflection.

TIP 101/GUY 101

Ian Gouldstone, VB/UK, 2005, Beta, 8'



Mož sliši zgodbo o štoparju z druge strani interneta.

A man hears a story about a hitchhiker from the other side of the internet.

ABIGAIL

Tony Comley, VB/UK, 2005, Beta, 6'30"



Ko se letalo na letu številka 502 vedno bolj približuje tlom, eden izmed potnikov noče sodelovati.

As the gap between the ground and flight 502 gets smaller, one passenger doesn't want to sing along.

PES/DOG

Suzie Templeton, VB/UK, 2001, 35mm, 5'30"



Fantek si želi tolažbe ob smrti svoje matere.

A young boy longs for reassurance about how his mother died.

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