



AnimatEka

11. Mednarodni festival animiranega filma
11th International Animated Film Festival
Ljubljana, Slovenija, 2014



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11th International Animated Film Festival Animateka 2014

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All films with dialogue are subtitled in Slovenian.

Čas za rekapitulacijo:
Nalezljiva ljubezen

Z letošnjo jesenjo se izteka Leto kina. Njegovo poslanstvo je dvig zavesti o pomenu kina in spodbujanje senzibilnosti za film. Čas je, da pod vse, kar smo v tem letu praznovanja kina in filma uresničili, potegnemo črto. Čas je za rekapitulacijo. Številna medinstitucionalna sodelovanja, druženje z mednarodnimi strokovnjaki, ki niso več le naši vzorniki, ampak so postali naši prijatelji in občudovalci, bogate zgodovinske analize in primerjave ... so prinesli spoznanja in zadoščenje. Zgodba kina na Kolodvorski ulici je pravzaprav Zgodba o uspehu. Kljub svojim letom je še kako živ in živahen, predvsem pa je poln filmskih doživetij in ustvarjalnega gledanja filmov. V Letu kina sem veliko razmišljala o kinu in filmu. Saj ne, da sicer ne bi ... V mislih imam razmislek o bistvu, razlogih, pomenu. Ker bo 11. edicija Animateke za mestni kino sedma, 7 pa je pravičeno število, bi rada festivalu za popotnico zaupala, kaj sem odkrila v Letu kina. Naj te ne zmoti navidezna nepovezanost, zgodba je univerzalna.

Danes sva se s Petro pogovarjali o tem, kako lažje se diha, če se tu in tam odmakneš od vsakdanjega kruha, pa naj bo še tako zanimiv in ustvarjalen, in pogledaš na stvari od zunaj, izza meja. Preplet izkušenj in znanj obvezno rodi nekaj novega. Srečevanja so tudi osrečevanja, anima v teku. V nenehnem toku idej in navdih si včasih zaželiš, da bi ostal trgovinica za vogalom, kot temu rad reče Koen, a nas vedno znova strezni spoznanje, da nazaj ne gre. Razvojna naravna-smo dejanj učinkuje, zarisali smo kroge na gladini, zanetili smo iskro. Dobro je nalezljivo. »Kinodvor – kako postati i ostati najcool kino u gradu?« so nas na prvem kongresu neodvisnih kinematografov v Zadru napovedali sosedje. Moja prva

Recapitulation Time:
Contagious Love

This autumn, the Year of Cinema is coming to an end. Its mission was to raise awareness about the importance of cinemas and to encourage sensibility to cinema. The time has come to look at everything we have accomplished in the year of celebrating cinema as a space and as an art. The time for recapitulation. The numerous inter-institutional collaborations; the time spent with international experts, who are no longer just our role models but have grown to be our friends and admirers; the valuable historical analyses and comparisons... have brought insights and gratification. The story of the cinema on Kolodvorska Street is, in fact, a story of success. Despite its age, it is still very much hale and hearty, but above all a place for special film-related moments and creative ways of watching films. In the Year of Cinema, I spent a lot of time thinking about cinema as a space and as an art. Not that I don't always ... But what I have in mind is a reflection on its essence, reasons, meanings. Because the 11th edition of Animateka is the 7th edition for the city cinema and because 7 is a popular number in fairy tales, I would like to wish the festival good luck by sharing what I found out. Don't be confused by the seeming lack of coherence, this is a universal story.

Today Petra and I talked about how much easier it gets to breathe if you occasionally step away from your daily workload, as interesting and creative as it may be, and see the bigger picture, from outside your boundaries. The blend of experience and knowledge necessarily gives birth to something new. Anima in progress: encounters bring joy. In the incessant flow of ideas and inspiration, you sometimes wish your cinema was still just a shop around the corner, as Koen

filmska doživetja z odstiranjem pogleda, pomislim ob branju nove knjige naše filmsko-vzgojne pionirke Mirjane Borčič, so povezana z Niko. Njena zaljubljenost v film je bila neskončna in nalezljiva. Moj dom ni v kinu, se pa v njem počutim domače. V kinodvorani sem sama, v kinu pa imam rada družbo. Vizijo kina delim z ljudmi, ki v sebi nosijo nalezljivo ljubezen do filma. Brez njih ni čarovnije, tako kot ni mojega kina brez Bojana. In edinstveno je, če lahko kino v teh časih opišeš z besedo »magic«.

Animateka? Naj bo tudi letošnji festival spet tak!

Nina Peče Grilc, direktorica Kinodvora

likes to say, but time and time again it dawns on us there is no turning back. The developmental orientation of our actions is effective, we have formed an ever-increasing circle on the surface, we have sparked things off. What is good is contagious. "Kinodvor – how to become and stay the coolest cinema in town?" This was the introduction we were given by organisers of the first conference of independent cinemas in Zadar. My very first special film-related moments that broadened my horizons have to do with Nika, I realised while reading a new book by Slovenia's film education pioneer Mirjana Borčič. Nika's love for cinema was endless and contagious. The cinema is not my home, but it feels like one. In a cinema hall I am alone, while in the cinema I like company. I share my vision of the cinema with people who have this contagious love for cinema in them. Without them, there is no magic, just as my cinema is nothing without Bojan. And it is priceless in this day and age to be able to call a cinema "magic".

Animateka? This is how I hope another edition of the festival turns out to be!

Nina Peče Grilc, Director of Kinodvor

December je čas za nasmejane animirane podobe

Preden vam predstavim letošnji bogat filmski in spremljevalni program, moram z vami podeliti uspehe in tegobe, ki jih je festivalska ekipa preživela ob vstopu v novo desetletje festivala. Na začetku letošnjega leta nas je kot strela z jasnega presenetil Javni razpis za izbor izvajalcev javnih kulturnih programov na področju filmskih festivalov, ki jih bo v letih 2014–2017 sofinancirala Republika Slovenija iz proračuna, namenjenega za kulturo. Uspešna prijava na programski razpis nam prvič od nastanka festivala omogoča pravočasno pripravo bodočih edicij in kot dopolnitev decembrski že razmišljamo o uvedbi poletne Animateke, ko se bomo iz kinodvoran premaknili na ljubljanske ulice in trge, kjer bomo prikazovali jagodni izbor animiranih filmov ter prirejali tematske delavnice. Hkrati bomo s še večjim zagonom širili virus animiranega filma po Sloveniji in tujini, da bi vam v prihodnosti lahko ponudili še boljši in bolj raznolik program. Mnogotere dejavnosti požrtvovalne ekipe Društva za oživljanje zgodbe 2 koluta pa so sredi priprav na letošnji festival prepoznali tudi strokovnjaki evropskega programa Ustvarjalna Evropa – MEDIA. S to finančno podporo bomo lahko v prihodnosti v Ljubljano vabili še več evropskih avtorjev in avtoric, v sodelovanju z Društvom slovenskega animiranega filma in regionalnim združenjem *Višegrad Animation Forum* pa načrtujemo uvedbo festivalskega dela *AnimatekaPro*, namenjenega izmenjavi koprodukcijskih dobrih praks v Vzhodni Evropi. In tegobe?

V času pisanja tega uvodnika smo se na žalost poslovili od dolgoletnega pokrovitelja dveh festivalskih nagrad. Samo zahvaljujoč novim partnerjem in pokroviteljem – RTV Slovenija, Centru Ustvarjalna Evropa v Sloveniji in Društvu slovenskega animiranega filma, ki so v zadnjem trenutku vskočili in prepoznali

December – Time for Animated Images with a Smile

Before I lay out this year's packed line-up of films and events, I should share with you the achievements and the predicaments experienced by the festival team in the first year of Animateka's second decade. Early in the year, like a bolt from the blue, a call for proposal was issued for production of public cultural programmes in the field of film festivals, for funding from Slovenia's culture department budget in the period 2014-2017. Having been selected for funding gives us, for the first time in the festival's history, room for timely production of future editions. To complement the December edition, we are now considering a summer Animateka, when we can bring the audience from theatres to the streets and squares of Ljubljana to show the "best of" in animation and organise animation workshop on specific themes. Meanwhile, we intend to continue to spread the animation virus across Slovenia and abroad even more passionately, to be able to bring to you an even better, more wide-ranging line-up. Halfway through preparations for this year's festival, the varied range of activities of the unselfish team behind the Association for Reanimation of Storytelling 2 Reels was also acknowledged by the experts of the EU's Creative Europe – MEDIA programme. Their grant gives us a chance to invite to Ljubljana even more filmmakers from Europe. In collaboration with the Slovenian Animated Film Association and the regional association Višegrad Animation Forum, we also plan to introduce *AnimatekaPro*, an industry programme for the exchange of good practice in coproduction in Eastern Europe. And our predicaments?

At the time I was writing this introduction, we – unfortunately – lost our long-term sponsor of two festival awards. It is only thanks to our new partners and sponsors – RTV Slovenia,

priložnost pri podpori Animateki, – smo ublažili grenkobo in se s srečnim nasmehom veselimo prihajajočega festivala

Naš letošnji rezidenčni umetnik, mednarodno uveljavljeni japonski risar Akinori Oishi, bo galerijo Kinodvora preobrazil v svojevrsten teater sproščenega režanja. *Risboholik* Aki bo v času festivala demonstriral svoj arzenal likovnih veščin ter se osredotočil na značilni motiv '**srečnega Akijevega nasmeha**', prepoznavnega avtorjevega motiva, ki širi skrajno nalezljivo smejalno bolezen. Nasmejani virus se bo iz Kinodvorove Galerije razširil še v Kavarno in v Slovensko kinoteko. Animateka v čast njegovemu obisku predstavlja tudi slovensko premiero celovečernega filma **Volčja otroka** (*Ookami Kodomo no Ame to Yuki*, 2012), ki je delo najbolj popularnega avtorja japonskega žanra anime Mamoruja Hosode.

Odločitev za geografsko omejitev tekmovalnega programa na srednje- in vzhodnoevropske države se je pokazala kot odlična zamisel, saj smo na preteklih edicijah gledali raznovrsten in kakovosten program. Skozi selekcijsko sito se je letos v tekmovanje za **nagrado občinstva :D'SAF!** in **veliko nagrado mednarodne žirije RTV SLO** prebilo 37 avtorskih kratkih animiranih filmov s področja Srednje in Vzhodne Evrope. O strokovnih nagradah bo letos odločala mednarodna žirija v sestavi: **Akinori Oishi** (Japonska), **Cecilia Translaviña** (Kolumbija), **Tess Martin** (ZDA), **Andreas Hykade** (Nemčija) in **John Canciani** (Švica). Vsi žiranti se bodo seveda festivalskega občinstvu predstavili s svojimi filmskimi retrospektivami ali izborom filmskih programov.

V tekmovalnem programu evropskih študentskih animiranih filmov predstavljamo mlade upe avtorske animacije. Letos bomo zaradi želje po predstavitvi čim bolj reprezentativnega

Creative Europe Desk Slovenia and the Slovenian Animated Film Association, who stepped in at the last moment and recognised their opportunity in supporting Animateka, that we could leave the bitterness behind and put a smile on our faces in the anticipation of the forthcoming festival.

Our artist-in-residence for this year, internationally acclaimed Japanese illustrator Akinori Oishi, will turn the Kinodvor gallery into a unique theatre of easy-going grinning. During the festival, Aki the *Drawaholic* will put his entire arsenal of artistic skills on display, focusing on his signature-style theme of "**happy Aki smile**", spreading highly infectious perkiness. The smile virus of the exhibition will spread from the gallery into the café and the Slovenian Cinematheque. To honour Aki's visit, Animateka is also presenting the Slovenian premiere of feature film **Wolf Children** (*Ookami Kodomo no Ame to Yuki*, 2012) by Japan's most popular anime director Mamoru Hosoda.

The decision to limit the competition programme geographically to Central and Eastern European countries has proven to be a good decision, resulting in festival editions showing a varied, high quality programme. In the running for this year's **:D'SAF! Audience Award** and the **RTV SLO Jury Grand Prix** is a shortlist of 37 animated shorts from Central and Eastern Europe. The decision about industry awards is in the hands of an international jury with the following members: **Akinori Oishi** (Japan), **Cecilia Translaviña** (Colombia), **Tess Martin** (USA), **Andreas Hykade** (Germany) and **John Canciani** (Switzerland). All jury members will be introduced to the festival audience with their retrospective or carte blanche programmes.

In the European Student Competition Programme we are presenting young promising talents of auteur animation.

izbora filme razvrstili v štiri tekmovalne programe. 50 izvrstnih študentov se bo potegovalo za **nagrado Univerze v Ljubljani in Univerze v Novi Gorici za najboljši evropski študentski animirani film**, ki jo podeljuje skupna žirija študentov goriške Visoke šole za umetnost in ljubljanske Akademije za likovno umetnost in oblikovanje. V programskem sklopu Evropske šole animiranega filma bomo tokrat prikazali izbor študentskih presežkov nemške šole Filmakademie Baden-Württemberg.

Vzgojno-izobraževalni program animiranega filma **Slon** približuje animirani film vrtčevskim in osnovnošolskim otrokom, dijakom, staršem ter učiteljem. Poleg štirih tekmovalnih programov kratkih animiranih filmov, prilagojenih za različne starostne skupine, v katerih bo od letos občinstvo podeljevalo **nagrado Centra Ustvarjalna Evropa za najboljši film po izboru občinstva v programu Slon**, bodo v programu **Družinski Slon** na sporedu tudi Slonova panorama in slovenske premiere celovečernih animiranih filmov **Ostržek** (Pinocchio, 2012), **Lisa Limone in Maroc Orange: Drzna ljubezenska zgodba** (Lisa Limone and Maroc Orange: A Rapid Love story, 2013) in **Aya iz Yopougona** (Aya de Yopougon, 2013). Vse projekcije so pospremljene s pedagoškim vodenjem in predstavitvijo gostujočih avtorjev. Z brezplačnimi delavnicami animiranega filma ter s kolumbijskim gledališčem senčnih lutk pa bo Slon popestril festivalski spremljevalni program.

Festivalsko uspešnico, poimenovano **Svetovni jagodni izbor**, eklektično globalno selekcijo zmagovalnih kratkometražnih animiranih filmov iz festivalske sezone 2013–2014, tokrat predstavljamo kar v štirih programih in v repriznih projekcijah v Slovenski kinoteki, ki je od letos opremljena tudi za digitalne projekcije.

To make the selection as representative as possible, it grew so substantial we are showing it in four programmes. 50 brilliant students will compete for the **University of Ljubljana and University of Nova Gorica Award for Best European Student Animated Film**, presented collectively by student juries of the Nova Gorica School of Arts and the Ljubljana Academy of Fine Arts and Design. In the European Animation Schools strand we are screening a selection of outstanding achievements by students of Filmakademie Baden-Württemberg, Germany.

The Elephant Educational Animation Film Programme is bringing animation closer to children of all ages, parents, and teachers. In addition to four competition programmes of animated shorts designed for various ages, competing as of this year for **The Creative Europe Desk Slovenia Audience Award for the Elephant Children's Programme**, the **Family Elephant** includes *The Elephant Panorama* and Slovenian premieres of animated feature films *Pinocchio* (2012), *Lisa Limone and Maroc Orange: A Rapid Love story* (2013) and *Aya of Yop City* (Aya de Yopougon, 2013). All screenings will have expert guidance and will feature a presentation of the visiting authors. Among the Elephant's additions to festival events are free animation workshops and Colombian shadow theatre.

The festival smash hit known as the **Best of the World** is an eclectic global selection of award-winning animated shorts from the 2013–2014 festival season – shown this year in as many as four programmes with reprise screenings in the Slovenian Cinematheque, where the theatre has recently been fitted with digital equipment.

In the recent years, production of animated feature films has been on the up both in terms of number and quality. But

V zadnjih letih je produkcija celovečernih animiranih filmov v količinskem in kakovostnem porastu. Ker se domači distributerji redko odločajo za odkupe neodvisnih avtorskih celovečercev za odrasle, vam Animateka ponuja ekskluzivni projekciji dveh mojstrov: avtobiografske ljubezenske zgodbe francoskega režiserja Alaina Ughetta **Jasmine** (2013), ki bo predstavljena v prisotnosti avtorja, ter avtobiografske psihodrame ameriško-latvijske režiserke Signe Baumane **Kamenje v mojih žepih** (Rocks in My Pockets, 2014). Za posledek pa vam bomo postregli še s predkinematografsko premiero brazilске svetovne uspešnice **Deček in svet** (O Menino e o Mundo, 2014), ki v distribuciji Društva 2 koluta spomladi 2015 prihaja v slovenske kinematografe.

Med posebnimi predstavitvami bo letos v zgodovinskem programu izpostavljena tematska retrospektiva **Omnibus v animiranem filmu**. V šestih programskih sklopih bomo prikazali štiri kultne celovečerce (japonska filma **Zimska zgodba in Tokyo Loop**, kolumbijskega **Skrivnostne prerokbe Leona Prozaka** ter francoskega **Strah(ovi) pred temo**) in dva programa kratkometražcev, ki so nastali v kolektivnem duhu. V posebno čast nam je, da lahko na festivalu gostimo tudi goste iz Kolumbije, ki bodo predstavili zelo zanimiv program sodobnih kolumbijskih animiranih del. Evropsko turnejo kolumbijskega filma smo pripravili v sodelovanju z Mednarodnim festivalom animiranega filma PAF iz češkega Olomouca, ki se bo prav tako predstavil s posebno projekcijo. V času festivala bo potekal tudi Seminar sodobnih scenskih umetnosti ANIMIRANE FORME pod mentorstvom Roka Vevarja, ki ga pripravljamo v sodelovanju z revijo Maska in Lutkovnim gledališčem Ljubljana. Na koncu izpostavljam izredno bogat program predavanj in pogovorov

because distributors in Slovenia rarely decide for independent auteur feature-length animations for adults, Animateka is giving you an exclusive opportunity to see two masterpieces: **Jasmine** (2013), autobiographical love story by French director Alain Ughetto, screened in the presence of the author; and **Rocks in My Pockets** (2014), autobiographical psychological drama by US-based Latvian director Signe Baumane. We are also premiering **The Boy and the World** (O Menino e o Mundo, 2014), a global hit from Brazil, before its distributor, the 2 Reels Association, brings it to theatres across Slovenia in the spring of 2015.

This year's special programmes include a focus on the history with the **Omnibus in Animated Film Retrospective**. Screened in six sessions, the retrospective encompasses four legendary animated feature films (**Winter Days and Tokyo Loop**, Japan, **The Mysterious Presages of León Prozak**, Colombia, and **Fear(s) of the Dark**, France) and two programmes of short films, all made collectively. It is a special honour to be hosting filmmakers from Colombia, who will show a very interesting programme of contemporary Colombian animations. This European tour of Colombian cinema was produced in collaboration with the Festival of Film Animation PAF from Olomouc, the Czech Republic, which will also have a very special screening of its own films. Also held during the festival will be the ANIMATED FORMS Seminar for Contemporary Performing Arts run by Rok Vevar, which has been developed in co-production with Maska Magazine and Ljubljana Puppet Theatre. Last but not least, let me point you to the lavish programme of masterclasses and Q&As in the **Open Platform**, our pilot project for professionals. Of the long

v pilotskem projektu za profesionalce **Odrta platforma**. Med mnogimi zanimivimi govorniki se še posebej veselimo srečanja z oskarjevko **Suzie Templeton**, ki bo v času festivala vodila delavnico animiranega filma.

Dobrodošli in dobrodošle na enajsto Animateko. Z nasmehom, seveda!

Igor Prassel, programski direktor festivala Animateka

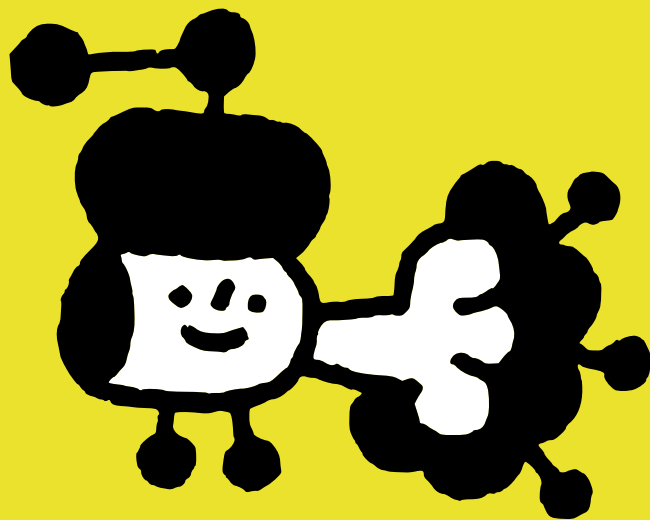
list of interesting authors we will talk to, it gives us particular pleasure to host Oscar-winner **Suzie Templeton**, who will also hold an animation workshop.

Welcome to the 11th edition of Animateka. Wear a smile!

Igor Prassel, Artistic Director of Animateka Festival

Žirija se predstavlja

Jury Programme



Akinori Oishi

Japonska



Akinori Oishi je mednarodno priznan japonski multimedijijski umetnik. Študiral je likovno umetnost na mestni univerzi v Kjo-tu, nato pa multimedijo na mednarodni akademiji za medijske umetnosti in znanosti IAMAS.

Potem ko je za zaključni projekt na akademiji IAMAS osvojil nagrado za sveže talente na multimedijem sejmu MILIA v Parizu (2001), se je preselil v Francijo, da bi tam nadaljeval svojo umetniško kariero. Njegovo delo je bilo predstavljeno v okviru otvoritvene razstave francoskega muzeja sodobne umetnosti Palais de Tokyo. Pozneje je delal kot gostujoči predavatelj na ECAL, univerzi za umetnost in oblikovanje v švicarski Lozani. Leta 2004 se je vrnil na Japonsko, kjer deluje kot predavatelj na umetniški akademiji Tama v Tokiu. Od vrnitve je dejaven na japonski umetniški sceni, razstavljal je v umetnostno-medijskem centru Jamaguči in z japonsko Coca-Colo sodeloval pri različnih animacijskih projektih za televizijske oglase. Poleti leta 2013 je v sodelovanju z otroškim programom tokijskega ICC pripravil interaktivno razstavo o nadgrajeni resničnosti v muzeju AR.

Akinorijevi liki nedolžnega pogleda zabavajo tako otroke kot odrasle. Leta 2011 se je kot prvi Japonec s svojim delom predstavil na naslovnici revije Open Sky letalske družbe Emirates Airline. Sodeloval je tudi pri produkciji otroške animirane oddaje *Yo Gabba Gabba* v ZDA, kot gostujoči predavatelj pa redno sodeluje na mednarodno priznani konferenci Pictoplasma v Berlinu.

Akinori Oishi

Japan

Akinori Oishi is an internationally acclaimed multimedia artist from Japan. He studied fine arts at Kyoto City University of Art, and later developed skills in multimedia at IAMAS (International Academy of Media Arts and Sciences / Japan).

After he won the New Talent Competition Award at MILIA (International Multi-media Fair in France) in 2001 for his thesis project for IAMAS, Akinori moved to France in order to pursue his artistic career. His work was featured in the opening exhibition of French contemporary art museum, Palais de Tokyo. He later served as a guest lecturer at ECAL (Ecole Cantonale d'Art de Lausanne / University of Art and Design Lausanne) in Switzerland. In 2004, Akinori returned to Japan to teach at the Tama Art University in Tokyo. Since his return, Akinori has been active in the Japanese art scene, opening an exhibit at the Yamaguchi Center for Arts and Media, and working with Coca Cola Japan on a variety of animation projects for TV commercials. In summer 2013, he collaborated with ICC Tokyo Kids Program to showcase an interactive Augmented Reality exhibit, Mono Miru Ugoku (Seeing Objects Moving), AR Museum.

Akinori's innocent-looking characters provide a source of entertainment for both children and grownups. In 2011, Akinori became the first Japanese to have his work featured on the cover page of Open Sky magazine on board Emirates Airline. In addition, he also worked on Yo Gabba Gabba, a children's animation show in the US, and has been a regular guest speaker at Pictoplasma Berlin, an internationally recognized conference for character art and design.

Andreas Hykade

Nemčija

Andreas Hykade (1968) je eden najbolj nadarjenih in najizvirnejših glasov v sodobnem svetu animiranega filma. Leta 1995 je zaključil študij animacije na prestižni Filmakademie Baden-Württemberg in od tedaj ustvaril vrsto oglasov, televizijskih projektov in animiranih filmov, večinoma za odrasle. Med njimi so *Živelj smo v travi* (1995, nagrada za najboljši nemški kratki film), *Ognjena kroglja* (2000), *Pritlikavec* (2006, nagrada za najboljši nemški kratki film, nagrada FIPRESCI v Annecyju) ter *Ljubezen in tatvina* (2010, nagrada za najboljši nemški kratki film, nagrada Sacem za izvirno glasbo, Annecy 2011).

Ustvaril pa je tudi serijo animiranih filmov za otroke *Tom & the Slice of Bread with Strawberry Jam & Honey* (2001–2012), ki je bila prikazana na londonskem festivalu animiranega filma. Od leta 2000 poučuje animacijo na različnih ustanovah, med drugim na Filmakademie Baden-Württemberg, Royal College of Art v Londonu, Kunsthochschule v Kasslu in na Univerzi v Harvardu. Je edini režiser, ki je trikrat osvojil nagrado za najboljši nemški kratki film, njegovemu delu pa so se z retrospektivami poklonili po vsem svetu, med drugim na festivalih v Ottawi in na Nizozemskem ter v Momi v New Yorku.

Sodeloval je z nemško skupino Die Toten Hosen pri ustvarjanju videov, z britanskim režiserjem animiranih filmov Gedom Haneyjem, za nemški paviljon na svetovni razstavi Expo 2000 pa je izdelal filmske instalacije Zukunftsvisionen. Poleg tega je profesor za animirani film na Inštitutu za animacijo, vizualne učinke in digitalno postprodukcijo.

Andreas Hykade

Germany

Andreas Hykade (1968) is one of the most talented and original voices in animation today. He studied animation at the prestigious Filmakademie Baden-Württemberg until 1995 and has since created a series of commercials, TV projects and animated films mostly for adults. Among his films are *We Lived in Grass* (1995, German Short Film Award), *Ring of Fire* (2000), *The Runt* (2006, German Short Film Award, FIPRESCI Award Annecy) and *Love & Theft* (2010, German Short Film Award, Sacem Award for original music, Annecy 2011).

He has also created a series of animated films for children, *Tom & the Slice of Bread with Strawberry Jam & Honey* (2001 – 2012), also screening at LIAF. Since 2000, he has been teaching animation at various institutions, such as Filmakademie Baden-Württemberg, Royal College of Art London, Kunsthochschule Kassel and Harvard University. He is the only director to have won the German short film prize three times, and his works have been honoured by retrospectives around the world, at festivals such as Ottawa Festival, Holland Animation Festival and the Museum of Modern Art in New York.

He has also worked with the German band Die Toten Hosen making several video clips, collaborated with British animation artist Ged Haney and has created Zukunftsvisionen, the film installations for the German pavilion at the World Exhibition EXPO 2000. Andreas is also a Professor for Animation Film at the Institute of Animation, Visual Effects and Digital Postproduction.



Tess Martin

ZDA



Tess Martin je neodvisna animatorka, ki ustvarja z izrezki, črnilom, barvo, peskom ali predmeti. Za podporo svojim filmom je prejela številne štipendije, med drugim za *Zgodbo o kitu*, ki jo je ustvarila na petmetrskem zidu v parku. Njena najnovejša filma sta *Izgubljeni pomorščak*, animirana interpretacija študijskega primera Oliverja Sacksa, in *Mario*, ki je naslikan na steklo in je nastal po navdihu italijanske ljudske pesmi. Njeni filmi so bili predvajani v galerijah in na festivalih po vsem svetu. Tess Martin je članica neodvisnega seattleskega kolektiva SEAT, ki se ukvarja z eksperimentalnim animiranim filmom, in kuratorka potujočih programov dogodkov na temo animiranega filma. Trenutno živi na Nizozemskem.

Tess Martin

USA

Tess Martin is an independent animator who works with cut-outs, ink, paint, sand or objects. She is the recipient of numerous grants in support of her films, including *The Whale Story*, animated on a 16 foot high wall in a public park. Her most recent films are *The Lost Mariner*, an animated interpretation of an Oliver Sacks case study, and *Mario*, a paint on glass film based on an Italian folk song. Her films have displayed in galleries as well as at festivals worldwide. She is a member of SEAT, Seattle Experimental Animation Team, a collective of independent animators, and curates touring programs and animation events. Tess is currently based in The Netherlands.

Cecilia Traslaviña

Kolumbija

Cecilia Traslaviña González na oddelku za vizualno umetnost univerze Javeriana v Kolumbiji poučuje animirani film. Kot članica žirije sodeluje na različnih festivalih kratkega filma v Kolumbiji in drugod. O kolumbijskem animiranem filmu predava na različnih domačih in mednarodnih dogodkih. Njeno delo se je uvrstilo v izbor filmskih festivalov v Nemčiji, Braziliji, Italiji, Avstriji, Kanadi, Mehiki, na Poljskem in Švedskem. Je članica kolektiva Moebius: www.animamob.com.

Cecilia Traslaviña

Colombia

Cecilia Traslaviña González works in the Visual Arts Department of the Javeriana University as animation teacher. She has been jury member in short film festivals in Colombia and abroad. She has given lectures on Colombian animation at various national and international events. Her works have been selected in several film festivals in Germany, Poland, Brazil, Italy, Austria, Canada, Mexico and Sweden. She is member of the website: www.animamob.com



John Canciani

Švica



John Canciani je programski direktor mednarodnih dni kratkega filma v Winterthuru in programski selektor filmskega kluba Filmfoyer Winterthur. Je kurator več programov kratkih in celovečernih filmov, kot so *Moving Art II – O Cinema where are thou?*, *Heavy Metal*, *VROOOM!*, retrospektiva Ivana Ladislava Galeta, *George Méliès and Turntables*, *Who's afraid of the Public?*, *9/11*, *Women in early Japanese Film*, *Tattoo im Film*, *Blow-Up*, *der voyeuristische Blick*. Bil je sokurator projekta *SAME(difference)_sculpture in relation 3 – social processing* za Kunstkammer Schlieren in s Humbertom Díazom (Kuba) kurator razstave *Asedio*. Kot programski selektor je delal za Festival švicarskega mladinskega filma in organizacijo Kurz und Knapp. Bil je filmski kritik za radio Stadtfilter, njegov film *Tokyo Rock 'n' Roll* pa je bil prikazan na 18 festivalih, med katerimi so IFF Leeds, EMAF Osnabrück, Art le Havre. Zaključil je magistrski program kuratorstva na ZHdK in izdal 23. številko serije OnCurating z naslovom *The Future of Short Film*, ki jo je letos predstavil na mednarodnih dnevih kratkega filma v Oberhausnu.

John Canciani

Switzerland

John Canciani is the artistic director of the Internationale Kurzfilmtage Winterthur and is programmer at the Filmfoyer Winterthur. He curated several programs with Short and Feature Length Films like *Moving Art II – O Cinema where are thou?*, *Heavy Metal*, *VROOOM!*, *Ivan Ladislav Galeta Retrospective*, *George Méliès and Turntables*, *Who's afraid of the Public?*, *9/11*, *Women in early Japanese Film*, *Tattoo im Film*, *Blow-Up*, *der voyeuristische Blick*. He was co-curator for the Kunstkammer Schlieren *SAME(difference)_sculpture in relation 3 – social processing* and curated *Asedio* with Humberto Díaz (Cuba). He has worked as a programmer for the Swiss Youth Film Festival and Kurz und Knapp. He was a film critic for Radio Stadtfilter and his film *Tokyo Rock 'n' Roll* was shown at 18 Festivals including IFF Leeds, EMAF Osnabrück, Art le Havre. He has a Master in Advanced Studies degree in Curating ZHdK and he published the Issue No.23 *The Future of Short Film* and presented it at Internationale Kurzfilmtage Oberhausen this year.

nagrade
awards



Velika nagrada mednarodne žirije RTV SLO

Glavno nagrado festivala Animateka v višini 2000 evrov podeljuje RTV Slovenija

Nagrada Univerze v Ljubljani in Univerze v Novi Gorici za najboljši evropski študentski animirani film

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

Nagrada občinstva :D'SAF!

Denarno nagrado v višini 1000 evrov podeljuje Društvo slovenskega animiranega filma

Nagrada Centra Ustvarjalna Evropa za najboljši film po izboru občinstva v programu Slon

Denarno nagrado v višini 1000 evrov podeljuje Center Ustvarjalna Evropa v Sloveniji ob prvem letu izvajanja programa Evropske unije Ustvarjalna Evropa (2014–2020), osredotočenega na razvoj občinstev. Nagrada je priznanje za odlične prakse razvoja občinstev in filmske vzgoje.

RTV SLO Jury Grand Prix

Animateka Festival Grand Prix in the amount of 2,000 Euros is presented by RTV Slovenija

University of Ljubljana and University of Nova Gorica Award for best European student animated film

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

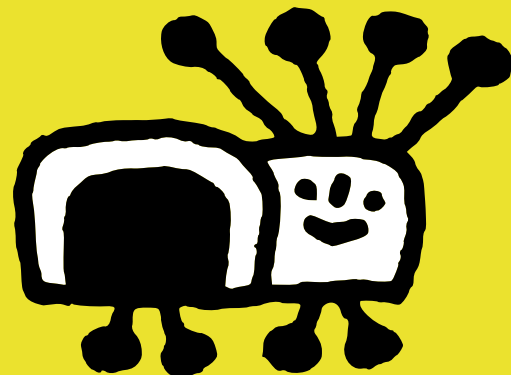
:D'SAF! Audience Award

Monetary award in the amount of 1,000 Euros is presented by the Slovenian Animated Film Association

The Creative Europe Desk Slovenia Audience Award for the Elephant Children's Programme

A monetary award in the amount of 1000 Euros is presented by the Creative Europe Desk Slovenia on the occasion of the first year of the EU programme Creative Europe (2014–2020) and its special focus on audience development. The award recognises model practices for audience development and film education programmes.

**Vzhodnoevropski in
srednjeevropski tekmovalni program**
Eastern and Central European
Competition Programme



vzhodnoevropski in srednjeevropski
tekmovalni program I
eastern and central european
competition programme I

FUGA ZA ČELO, TROBENTO IN KRAJINO / FUGA
NA WIOŁONCZELE, TRĄBKĘ I PEJZAŻ / FUGUE
FOR CELLO, TRUMPET AND LANDSCAPE

Jerzy Kucia (Jerzy Kucia – Produkcja Filmów)
Poljska/Poland, 2014, DCP, 17'30"



Jerzy Kucia se po trinajstih letih tišine vrača z meditativno zgodbo v obliki poetičnega filma, ki temelji na odnosu med podobami in glasbo. Film s spominjanjem dogodkov, ki so se odvili na nekem mestu, prikaže proces vzbujaanja občutij in iskanja specifik te krajine.

Jerzy Kucia is back after thirteen years of silence with this meditative story in the form of a poetic film based on the relationship between images and music. The film shows the process of evoking feelings and searching for landscape specificity by recounting events which have taken place in the scenery.

AUBADE

Mauro Carraro (Nadasdy Film)
Švica/Switzerland, 2014, DCP, 6'



Nad Ženevskim jezerom se dviga črno sonce. Plavalci in ptice v nadrealističnem prizoru protisvetlobe ob hipnotizirajoči glasbi čelista spremljajo predstavo, ki jo uprizori zora.

A black sun rises on Lake Léman. In a surrealist backlit scene, swimmers and birds witness the spectacle of the dawn, hypnotized by the music of a cellist.

KURGAN

Igor Imhoff (Igor Imhoff)
Italija/Italy, 2013, HD, 5'04"



Kurgan pomeni grob. In namerno hiperrealistični prizor, ustvarjen v tehniki 3D, v resnici preveva mrtvaško občutje. V tem okviru se pojavita dva lika, duhova, ali bolje rečeno podobi, ki se takoj zapleteta v boj do zadnjega delca.

The meaning of kurgan is grave. In fact, the deliberately hyper-realistic scene, made with a 3D technique, is permeated by a gravestone-like feeling. In this context, two characters materialize, ghosts or rather likenesses, who are immediately entangled in a fight to the last particle.

KOPALIŠČE / ŁĄŻNIA / BATHS

Tomek Ducki (Studio Miniatur Filmowych/Peek&Boo)
Poljska, Velika Britanija/Poland, UK, 2013, HD, 4'



V kopališču se pri redni uri plavanja srečata stari kopalki. Tokrat se potopita globlje kot običajno. *Kopalische* je kratki film o dinamiki življenja na temelju dualistične filozofije, ki nenehno prehaja med dvema poloma: domišljijo in resničnostjo, življenjem in smrtjo, telesom in zavestjo, preteklostjo in prihodnostjo.

Two old swimmers meet at the public baths for their ritual swimming session. This time they are diving deeper than usual. *Baths* is a short film about the dynamics of life based on a dualistic philosophy, constantly oscillating between two extremes: fantasy and reality, life and death, body and consciousness, past and future.

NA DRUGI STRANI GOZDA / TEISEL POOL METSA / ON THE OTHER SIDE OF THE WOODS

Anu-Laura Tuttelberg (Nukufilm/Anu-Laura Tuttelberg/Estonian Academy of the Arts)
Estonija/Estonia, 2014, DCP, 10'09"



Pravljica svetlobe, čarobnosti in nostalgije. Glinena lutka se zbudi v okolju, ki preraste v nadrealističen svet v nenehnem toku sprememb. Ker je film posnet v naravni svetlobi, vidne spremembe dnevne svetlobe v njem poudarijo minevanje časa.

A fairy tale full of light, magic and nostalgia. A clay doll awakens in her surroundings, which become a surreal world in a constant flow of change. Shot with natural light, the visible changes of daylight emphasize the passing of time in the film.

LAKOTA / GLAD / HUNGER

Petra Zlonoga (Bonobostudio)
Hrvaška/Croatia, 2014, DCP, 6'09"



Vse, kar živi, je lačno; seme je lačno svetlobe, ptica je lačna leta, človek je lačen dotika drugega. Seme hrepenenja zraste v to, kar nas hrani.

Everything that is alive is hungry; the seed is hungry for light, the bird is hungry for flight, the man is hungry for the touch of another. The seed of longing grows into what feeds us.

NEEVKLIDSKA GEOMETRIJA / NEEUKLIDINĖ GEOMETRIJA / NON-EUCLIDEAN GEOMETRY

Skirmanta Jakaitė, Solveiga Masteikaitė (Nerutina)
Litva/Lithuania, 2013, DCP, 11'



Film govori o zakonih ljubezni, ki so preprosti kot osnove aritmetike, kadar smo zaljubljeni, a nedoumljivi in nerazložljivi, ko to čustvo mine. O logiki srca, ki nima nič skupnega z vsakdanjo logiko, tako kot neevklidska geometrija ovrže in preseže evklidsko.

This is about the laws of love, which are as simple as one, two, three, when we are still in love, but incomprehensible and unexplainable once love retreats. About the logic of the heart, which has nothing in common with the common logic, just like non-Euclidean geometry disproves and surpasses the Euclidean one.

SV. LADISLAV PROTI SV. MARIJI EGIPČANSKI / SAN LASZLO CONTRO SANTA MARIA EGIZIACA / SAINT LASZLO AGAINST SAINT MARY OF EGYPT

Magda Guidi (Magda Guidi)
Italija/Italy, 2014, DCP, 2'45"

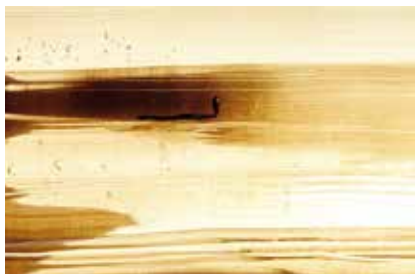


Apokaliptična bitka sestradanih pošasti, svetnikov B-kategorije, pokvarjenih prijateljev, nesposobnih božanstev, obujenih punkrokerjev. Ples sv. Ladislava. Udarci in klofute.

An apocalyptic battle among ravenous monsters, B-series saints, crooked friends, inept godheads, resuscitated punk rockers. St. Laszlo's dancing. Beating and punching.

ČRNO SEME / MUST SEEME / BLACK SEED

Francesco Rosso (Estonian Academy of Arts)
Estonija/Estonia, 2014, DCP, 6' 45"



Sibirski mož srednjih let živi v prepišni stepi, ko mu življenje obrne na glavo nenavadni obiskovalec. Absurd in realizem se srečata v mali leseni koči, kjer ni prostora za upanje.

A middle-aged Siberian man living in a windy steppe, his life suddenly changing due to a strange guest. Absurdity and realism are combined together in a small wooden cabin where there's no room for hope.

SIMULACRA

Ivana Bošnjak, Thomas Johnson (Bonobostudio)
Hrvaška/Croatia, 2014, DCP, 8' 40"



Katera podoba je resnična – tista, ki zre v nas iz ogledala, ali tista, ki stoji pred njim? Na hodnikih, polnih iluzij, s simulakrom za zrcalom, on ugotavlja, ali gleda neznanca ali skriti del sebe.

Which image is real – the one staring at us from the mirror or the one standing in front of it? In hallways filled with illusions, a simulacrum behind the looking glass, he is trying to find out if he is looking at a stranger or a hidden part of himself.

vzhodnoevropski in srednjeevropski
tekmovalni program II
eastern and central european
competition programme II

TEBI V SRCE / DO SERCA TWEGO / TO THY HEART

Ewa Borysewicz (animaso/Serafiński studio)
Poljska/Poland, 2013, DCP, 10'08"



Imamo žvečilko, imamo gugalnico, torej mora biti – nekje – tudi ljubezen. Posvetne litanije in zgodba o odnosu, ki odmeva po blokovskem naselju.

There's a candy bubble gum, there's a swing, so there must be love as well – somewhere. A secular litany and a story of a relationship, resounding through a tower block estate.

LESENI PRINC / FÁBÓL FARAGOTT
KIRÁLYFI / THE WOODEN PRINCE

Gábor Ulrich (Kecskemétfilm)
Madžarska/Hungary, 2013, DCP, 6'40"



Zgodba o kesanju in odpuščanju.

A tale of regret and forgiveness.

NAJMANJŠI / NAJMANJI / THE TINIEST

Tomislav Šoban (Kinoklub Zagreb/Zagreb film)
Hrvaška/Croatia, 2013, HD, 16'15"



Moj najboljši prijatelj je živel na drugi strani ceste. Na isti ulici, v hiši tik nasproti moje. Ko smo vsi šli domov, je vstopil v hišo. Ko se je zapirala prodajalna. Poleti je to ob 9. uri zvečer. Takrat sem ga zadnjič videl.

My best friend lived across the street. In the same street, in a house just across. He entered his house when we were all going home. When the store was closing. In the summertime, it's at 9 pm. That's the last time I saw him.

PORTRAIT

Donato Sansone (Milkyeyes)
Italija/Italy, 2014, HD, 2'51"



Počasna, nadrealistična videoprojekcija morečih, grotesknh in dozdevno statičnih likov.

A slow and surreal video slideshow of nightmarish, grotesque and apparently static characters.

BUBA / KUKULJICA / PUPA

Ivana Jurić (Kinorama)
Hrvaška/Croatia, 2014, HD, 8'



Kaj je raj? Kje je? Kdo sem jaz? V čem je radost bivanja? Biti moraš pogumen, da vsak dan živiš svojo pot, da si, kar si. Buba je zgodba o tem pogumu. O poti od varnega zapredka, o preobrazbi, ki jo potrebuješ, da najdeš svojo pot in svoj jaz, ter o vrnitvi prenovljenega jaza v svet.

What is paradise? Where is it? Who am I? Where is the joy of living? It takes courage to live your own path every day, it takes courage to be yourself. Pupa is a story about that courage. The journey from a safe cocoon, the transformation necessary to find one's own way and one's own self, and the return of the renewed self into the world.

DEŽEVNI DNEVI / LIETUS DIENAS / RAINY DAYS

Vladimir Leschiov (Lunohod Animation Studio/NFB)
Latvija, Kanada/Latvija, Canada, 2014, DCP, 8'12"



Japanec v jeseni življenja se vkrca na trajekt za neznani otok. Dež, ki pada na vodo, obudi spomin iz otroštva in spomin na bežno srečanje. Edine podobnosti so dež, ženska in gora Fidži.

A Japanese man in his twilight years boards a ferry heading towards an unknown island. The rain falling on the water brings back a memory from his childhood and another from a fleeting encounter. The only similarities: the rain, a woman and Mount Fuji.

CYCLOPÈDES

Mathieu Epiney (Pleine Pomme/RTS)
Švica/Switzerland, 2014, DCP, 4'37"



Začetek dvajsetega stoletja, čas prvih kolesarskih dirk. Tekmovalci na startni črti dobijo znak za začetek in krenejo na pot, ki jih pelje po podeželju in čez hribe. Sledimo enemu od tekmovalcev in dirko doživimo iz prve roke. Zgodilo se bo nekaj neizbežnih pripetljajev in nekateri od njih temeljijo na zgodovinskih dejstvih.

Early twentieth century, the time of the first cycle races. Competitors are on the starting line and the kick is given. The cyclists begin the race that will take them across countryside and mountains. We will follow a competitor and experience the race from inside. There will be several incidents, of course, some of which will be drawn from historical facts.

GOSTI PRI MENI / GOSTI MOGO DOMU / GUESTS AT MY HOME

Oleg Fedčenko (Directory films)
Ukrajina/Ukraine, 2013, DCP, 5'



To je mala metafizična etuda: imamo predmet, okoli katerega se vse odvija, imamo igralce, zaplete, ni pa jasnega obrisa dogodkov. Tako si zamislite. Imamo samo prizorišče, v katerem se vse zgodi – pesek.

This is a little metaphysical etude: there is the object, around which everything unfolds, there are actors, conflicts, but there is no clear outline of events. Let everyone imagine that. There is only the setting through which everything happens – sand.

PILOTI SE VRAČAJO DOMOV / LENDURID
KODUTEEL / PILOTS ON THE WAY HOME

Olga Pärn, Priit Pärn (Eesti Joonisfilm/NFB)
Estonija, Kanada/Estonia, Canada, 2014, DCP, 16'05"



Po izgubi letala se trije piloti nepojasnjeno znajdejo
sredi puščave. Ko sledijo nevarni in nepredvidljivi
poti, ki jih bo naposled pripeljala domov, postanejo
žrtev prividov in doživijo zapeljevanje sirene,
njihove lastne čudaške domišljije.

Having suffered the loss of their plane, three pilots
inexplicably find themselves stranded in the middle
of the desert. While following the perilous and
unpredictable course that will ultimately lead them
home, they fall prey to visions and must confront
the siren call of their own strange fantasies.

vzhodnoevropski in srednjeevropski
tekmovalni program III
eastern and central european
competition programme III

THE VAST LANDSCAPE

Lea Vidaković (Akc Attack!)
Hrvaška/Croatia, 2014, DCP, 11'



Lovec na lisice, prodajalka v trgovini s porcelanom, brata znanstvenika in fant z glasbeno skrinjico. Štiri zgodbe o premišljevanju, preučevanju, ljubezni in (samo)uničevanju. Pet likov v prostorih, polnih sledi hrepenenja, ki jih ločuje prostrana, pusta pokrajina.

A fox hunter, a saleslady at a porcelain shop, scientist brothers and a boy with a music box. Four stories on contemplation, research, love and (self) destruction. Five characters in their rooms filled with traces of longing, separated by a vast and bleak landscape.

THE ISLE OF SEALS

Edmunds Jansons (Atom Art)
Latvija/Latvia, 2014, DCP, 6'



Sredi sivega morja je siv otok. Na tem sivem otoku živijo sivi lovci. Življenje je preprosto in trdo. Tjulnji in lovci živijo v neusmiljenem ravnovesju. Nato na otok nekega dne prispe fotograf, da bi zabeležil ta vsakdan, a kot se izkaže, je zanj usodno zapleten.

In the middle of a grey sea there is a grey isle. On this grey island grey hunters live. The life is simple and harsh. Seals and hunters live together in a cruel balance. One day, the Photographer arrives to document this everyday life. For him it turns out to be deadly complicated.

MODRA SOBA / NIEBIESKI POKÓJ / A BLUE ROOM

Tomasz Sliwiński (Se-ma-for/Sacrebleu Productions)
Poljska, Francija/Poland, France, 2014, DCP, 14'26"



Mož se zbudi v modri sobi. V njej je ujet. Iz nje ne more pobegniti. Njegova edina vez z zunanjim svetom je okno. To na skrivnosten način filtrira resničnost.

A man wakes up in a blue room. He's stuck inside. He can't escape. A window is the only way to connect to the outside world. It filters the reality in a mysterious way.

PATCH

Gerd Gockell (Anigraf)
Švica, Nemčija/Switzerland, Germany, 2014, DCP, 3'20"



Eksperimentalni animirani kratki film z abstraktno sliko raziskuje polje napetosti med abstraktnostjo in spoznavnostjo.

An experimental animated short film using an abstract painting to explore the tension field between abstraction and recognisability.

DAN KRVAVEČIH DLESNI / DENYAT NA KURVAVITE VENTSI / THE DAY OF THE BLEEDING GUMS

Dimitar Dimitrov - Animiter (metamorfoza-n)
Bolgarija/Bulgaria, 2014, HD, 4'50"



Le mirno moraš počakati svoj val in pustiti, da te odnese tja, kjer je tudi smrt samo povod za razmislek.

Slika ima vrednost samo v trenutku svojega nastanka; vse drugo je zgolj razglednica z oddaljene poti.

You only have to calmly wait for your wave, and let it take you there, where even death is just a cause for contemplation.

The painting has a value only in the moment of its creation; the rest is just a postcard from a far away voyage.

FONGOPOLIS

Joanna Kozuch (feel me film/studio 727/plaftik)
Slovaška, Poljska/Slovakia, Poland, 2014, HD, 13'

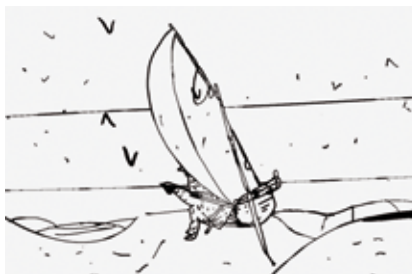


Mlad violinist je tik pred svojim velikim solističnim nastopom s filharmoniki Fongopolisa. A pot do uspeha se nepričakovano ustavi na železniški postaji. V zmedbi znakov, oglasov, luči in množic v naglici mu ne uspe najti pravega perona. Če želi ujeti vlak, se mora ustaviti.

A young violinist is about to play his big solo with the Philharmonic of Fongopolis city. The path to success, however, is unexpectedly stopped on a train station. In the chaos of signs, advertisements, lights and crowds in a rush, he cannot find the way to the right platform. To catch his train he has to stop.

LEVITACIJA / LEVITACIJA / LEVITATION

Marko Meštrović (Kreativni sindikat)
Hrvaška/Croatia, 2014, DCP, 8'07"



Katera je ta sila, ki se upira gravitaciji, ki je tako močna, da pripravi rastline k rasti in nas navdaja z močjo, da jadramo proti toku? Če se prepustimo njenemu vzpenjanju, nas ponese do čudovitega lagodja. Razpnite jadro, naj vas zanese ...

What is this force that defies gravity, a force so powerful that drives plants to grow and imbues us with the strength to sail against the current? If we let go to its upward motion, it carries us to a wonderful ease. Raise your sail and catch the leeway...

PLUTO 3000

Fabio Tonetto (Fabio Tonetto)
Italija/Italy, 2014, HD, 1'16"



Neuspešen poskus, da bi ustvarili najboljšega Pluta vseh časov.

An unsuccessful attempt to create the best Pluto of all time.

NAJSLABŠI RAZPLET / MUST STSENAARIUM
/ WORST-CASE SCENARIO

Kristjan Holm (Eesti Joonisfilm)
Estonija/Estonia, 2014, DCP, 14,40"



Direktorja Adolf in Rudolf rešita težavo, ki bi podjetje lahko privedla do propada.

Two managers, Adolf and Rudolf, solve the problem that threatens to ruin the company.

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competition programme IV

BEAUTY

Rino Stefano Tagliaferro (Rino Stefano Tagliaferro)
Italija/Italy, 2014. DCP, 9'47"



Kratka zgodba o najpomembnejših občutjih v življenju, od rojstva do smrti, o ljubezni in spolnosti, pa bolečini in strahu. Poklon umetnosti in njeni razorožujoči lepoti.

A short story of the most important emotions of life, from birth to death, love and sexuality through pain and fear. It is a tribute to art and its disarming beauty.

THE TIME TUNNEL

Dirk Koy (Equipo)
Švica/Switzerland, 2013, HD, 5'21"



Divji film ceste, ki se zlije v abstraktno sliko. Dirk Koy pritrdi kamero na avtomobilsko kolo in odpelje – od 0 do 140 km/h ob avtomobilski zvočni podlagi Borisa Blanko. Edina digitalna obdelava slike so rezi, gladki prehodi in barvne korekcije. Simbioza posnetkov in njihova abstrakcija.

A crazy road-movie that seems to melt down into an abstract painting. Dirk Koy straps a camera onto a car wheel and rides off – from 0 to 140 km/h, to the driving sounds of Boris Blank. Apart from cuts, cross-fades and colour corrections, there is no digital enhancement. A symbiosis of shot images and their abstraction.

POVODNI KONJI / HIPOPOTAMY / HIPPOS

Piotr Dumala (Fumi Studio)
Poljska/Poland, 2014, DCP, 12'29"



V reki se kopajo gole ženske in otroci. Skupina moških, ki jih skrivaj opazuje, sklene, da se jim bo približala – nasilno, kot da bi jih navdihnili vedenje povodnih konjev.

A few naked women and children are bathing in a river. They are being secretly observed by a group of men, who at one point decide to approach them, in a violent manner, as if inspired by the behaviour of hippopotamuses.

TISOČ / TISUČU / THOUSAND

Danijel Žeželj (Zagreb film/Petikat)
Hrvaška/Croatia, 2014, DCP, 5'38"



Gola sivina.
Sonce že leta ne vzhaja.
Po mestu kroži legenda: naslikaj sonce tisočkrat in znova bo vžlo.

All is grey.
The sun has not been rising for years.
There is a legend going around the city: Paint the sun a 1000 times and it will rise again.

MAJSKO ČAKANJE / L'ATTESA DEL MAGGIO / THE WAIT OF MAY

Simone Massi (Simone Massi)
Italija/Italy, 2014, HD, 8'



Mesec maj in kosi, ki pojejo na skrivnem.

The month of May, the blackbird: they hide while they sing.

PAPA

Girlin, Bassovskaja (Nukufilm Studio)
Estonija/Estonia, 2014, DCP, 16'



Mama se trudi rešiti razpadajočo družino, kar je skoraj nemogoče, če na drugi strani ni enake mere prizadevanj. Otrok bi pogrešal ljubezen, hkrati pa še vedno goji zaupanje in ljubezen do nekoga, ki ga morda nikoli ni bilo. Živi samo predstava in upanje, da je ta človek morebiti še živ. Čakajo ga ... in čakajo. Kaj se zgodi, ko naposled le pride?

Mother tries to keep together a family that is falling to pieces, a nearly impossible task if the other side is not making an equal effort. The child would miss love, while still trying to trust and love a person that might have never existed. There has been only imagination and hope that this person might be alive. He is being waited for... endlessly. What happens when he is finally there?

TIMBER

Nils Hedinger (Prêt-à-tourner Filmproduktion)
Švica/Switzerland, 2014, DCP, 5'35"



Polena so v mrzli, ledeni puščavi tik pred tem, da zmrznejo. Ko ugotovijo, da so edino gorivo za ogenj oni sami, postane vroče.

A group of logs is about to freeze to death in a cold, icy desert. When they realize that the only fuel for a warming fire is their own body, things start heating up.

HIŠA DUHOV / ÕUDNE MAJA / CRACKHOUSE

Martinus Klemet (Martinus Klemet)
Estonija/Estonia, 2014, HD, 4'15"



Pravijo, da imajo mačke devet življenj.

They say cats have nine lives.

BAJSI IN SUHEC / GRUBY I CHUDY / FAT & SKINNY

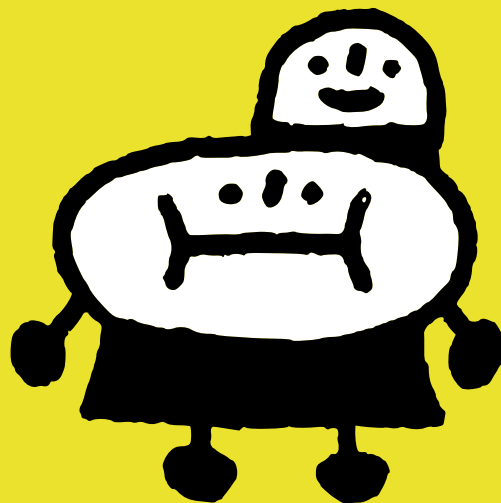
Aleksandra Brożyna (PWSFTviT Łódź/FUMI Studio)
Poljska/Poland, 2014, DCP, 8'41"



Naslovna lika sta fanta, ki živita v ritmu svojih posebnih navad. Brez teh dnevnih rutin si življenja sploh ne predstavljata. Film o iskanju načinov, kako potešiti notranjo lakoto, ki ju pesti. Da bi odkrili njune temne skrivnosti, je treba spremeniti zorni kot.

The title characters are boys who live their lives in the rhythm of their strange habits. They think that existence without these daily rituals would be impossible. A film about the search for ways to satisfy some inner hunger the boys are coping with. In order to discover the dark secrets they are hiding, one must look back.

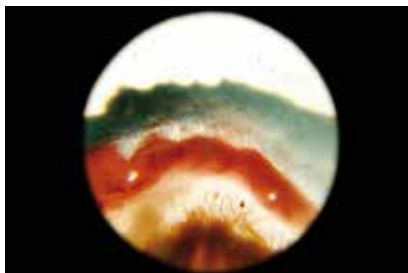
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FOK NABO DISTORIO

Francesco Rosso (Estonian Academy of the Arts)
Estonija/Estonia, 2014, DCP, 7'05"



Podlaga za ta eksperimentalni abstraktni animirani film je glasbeno delo (odlomek) *Liivaterade Raamat* skladateljice Liis Viira. Film je bil v tehniki stop-motion improvizirano izdelan z animacijo predmetov skozi optične leče. Ustvarjanje je v celoti potekalo na svetlobni škatli, ki je imela za širši nabor izraznih možnosti tri različne plasti stekla in več svetlobnih virov.

Experimental abstract animation based on *Liivaterade Raamat* [excerpt] composed by Liis Viira. This short film is improvised by animating in stop-motion different objects through optical lenses. It has been done entirely on a light-box formed by three different layers of glass and many light sources in order to achieve a wider range of possibilities.

MEGLENE SANJE / RÊVES DE BRUME / THE MIST IS COMING IN

Sophie Racine (ENSAV la Cambre)
Belgija/Belgium, 2013, DCP, 5'



Mož se iz mestnega kaosa umakne v gorsko tišino. Ko prispe do koče, goro ovije megla in vsenaokrog ustvari samo belino. Mož se ustavi. Megla mu pred očmi najprej razkrije košček pokrajine, počasi pa čedalje več in več. To ga odpelje v sanjarjenje, ki prekipelja od življenja.

A man leaves the urban chaos for the silence of a mountain. He reaches a hut, only to find fog has enveloped the mountain, leaving nothing but white surroundings. He stops. The fog then reveals a tiny glimpse of the landscape. Slowly, more of the landscape appears before his eyes, taking him away on a daydream bursting with life.

ČRNA GORA / MONTENEGRO

Luiz Stockler (RCA)
Velika Britanija/UK, 2013, DCP, 6'57"



Zinedine Zidane, zakaj si se zaletel z glavo v tistega človeka?

Zinedine Zidane, why did you head butt that man?

SHEMATIČNO / SCHEMATA

Dimitris Simou (University of Westminster)
Velika Britanija/UK, 2014, DCP, 4'36"



Rodi se noj. Ubit je slon. Zgodbi se odvijeta hkrati in vi ste edina priča. Lahko ohranite pozornost, kadar sta ozadje in ospredje enako pomembna? Kaj občutite, kadar se staro zdi novo?

An ostrich is born. An elephant is killed. Two stories unravel at the same time and you are the only witness. Can you stay focused when the background and the foreground are equally important? What do you feel when the old seems new?

PROŽEN KOT LE KAJ / NIEPRAWDOPODOBNI ELASTYCZNY CZŁOWIEK / AN INCREDIBLY ELASTIC MAN

Karolina Specht (PWSFTvIT Łódź)
Poljska/Poland, 2013, HD, 5'



Zgodba o človeku brez oblike. Glede na prehodno naravo svojega telesa se mora sprijazniti, da ga ljudje, stvari in kraji nenehno preoblikujejo. Lahko človek živi povsem neodvisno od drugih, od resničnosti? Kdo ali kaj odloča, kdo zares smo?

A story of a man without shape. Given this ephemeral body he is forced to deal with the people, things and places that are constantly shaping him. Can one live completely detached from others, from reality? Who and what decides who we are in the end?

THE SHIRLEY TEMPLE

Daniela Sherer (RCA)
Velika Britanija/UK, 2013, DCP, 9'40"



Meje med otroštvom in odraslostjo se za otroka na mamini zabavi zabrišejo. Eksperimentalno-narativni kratki film z izmenjavanjem likov, simbolov in abstrakcij raziskuje odnos med otroki in odraslimi, eskapizmom in seksualnostjo.

The boundaries between childhood and adulthood become blurry for a kid at his mother's cocktail party. In this experimental-narrative short, characters, symbols and abstractions interchange to examine the relationships between children and adults, escapism and sexuality.

BORISLAV

Johan Steén (The Animation Workshop)
Danska/Denmark, 2014, DCP, 6'42"



Ribičeva hči se mora po vrnitvi v domači kraj soočiti z boleznijo svojega očeta, ki je medtem postal slaboten in šibek.

A fisherman's daughter has to accept her father's disease when she arrives at her childhood home and finds her father vulnerable and fragile.

SYMPHONY NO. 42

Réka Bucsi (MOME Budapest)
Madžarska/Hungary, 2013, HD, 10'

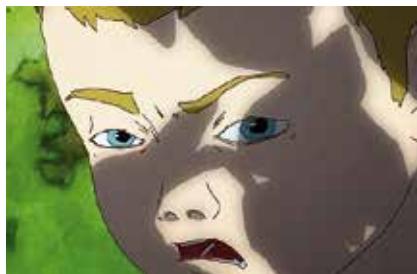


Film z nekonvencionalnim načinom pripovedovanja predstavi subjektiven svet v 47 prizorih. Mali pripetljaji, prepleteni z asociacijami, izražajo neracionalno koherentnost našega okolja. Nerealni prizori temeljijo na interakciji med človekom in naravo.

Applying an unconventional narrative, the film presents a subjective world through 47 scenes. The small events, interlaced by associations, express the irrational coherence of our surroundings. The surreal situations are based on the interactions of humans and nature.

ROBIDOVO CESARSTVO / THE DEWBERRY EMPIRE

Christian Schläeffer (RCA)
Velika Britanija/UK, 2013, DCP, 7'45"



Osemletno dekletce in šestletni deček se nekega nenavadnega, tihega poletnega popoldneva sprehajata po svetu, ki kot da je tam samo zanju.

An eight year-old girl and six year-old boy amble through a strange and still summer afternoon in a world which seems to exist only for them.

DEDEK / GRANDPÈRE / GRANDFATHER

Kathrin Hürlimann (HSLU Luzern)
Švica/Switzerland, 2013, DCP, 6'06"



Vnukinja Fritzä Hürlimanna v mešanici recikliranih posnetkov in animacije ljubeče pripoveduje zgodbo o podrobnostih in motivih dedkovega požiga telefonske centrale v Hottingenu leta 1969.

In a mixture of found footage and animation, the granddaughter of Fritz Hürlimann lovingly tells the story about the act and the motives for his fire assault on the PTT Hottingen in 1969.

SHELL

Anna Lytton (Academy of Media Arts Cologne)
Nemčija/Germany, 2013, DCP, 2'58"



Njena hiša ima mnogo okenc, vendar so ta zunanjim očem skrita. Večinoma je sama, občasno pleše z nekim moškim. V njegovih rokah se stopi. Živi v plasteh, v plasteh dreves.

Her house has many tiny windows, yet hidden from the outside world. Mostly she is alone, at times she dances with a man. She melts in his arms. She lives in layers, she lives in the layers of trees.

AZULEJO ALI VIZUALNA ILUZIJA /
AZULEJO OU L'ILLUSION VISUELLE /
AZULEJO OR VISUAL ILLUSION

Kolja Saksida (ECAL/HEAD Geneve)

Švica, Slovenija/Switzerland, Slovenia, 2013, HD, 2'33"



Azuleji predstavljajo Lizbono pred velikim potresom leta 1755, poezijo Fernanda Pessoae z električno kitaro Maria Trovadorja v glasbeni podlagi.

Azulejos represent Lisbon before the earthquake of 1755, a poem by Pessoa, an air guitar by Mario Trovador.

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MYTHOPOLIS

Alexandra Hetmerová (FAMU Praha)
Češka/Czech Republic, 2013, HD, 11'36"



Sloviti liki grške mitologije živijo in rešujejo svoje težave v sodobnosti.

Legendary characters from the Greek mythology live their lives and solve their problems in today's world.

AMELIA

Olga Tranchini (ISA Urbino)
Italija/Italy, 2013, HD, 4'40"



Film, ki je nastal po navdihu zgodbe o ameriški letalki Amelii Earhart, je poetična refleksija letenja. Ne le letenja kot mehanske dejavnosti, pri kateri po zraku leti kos kovine, temveč v globljem smislu, kot zapustitev Zemlje, simbola resničnosti, odraslosti in pravil. To je pripoved o svobodi.

Inspired by the story of American aviator Amelia Earhart, the film is a poetic reflection on flight. Flying not only as a mechanical event where a mass of metal floats in the air, but also in a more profound sense, as an abandonment of earth, a symbol of reality, adults and rules. It is a tale about freedom.

V NEKAJ DNEH SE VRNEM / JE REPASSERAI DANS
LA SEMAINE / I'LL COME BACK IN A FEW DAYS

Loïc Espuche, Alizée Cholat, Sophie Devautour (EMCA Angoulême)
Francija/France, 2013, DCP, 8'

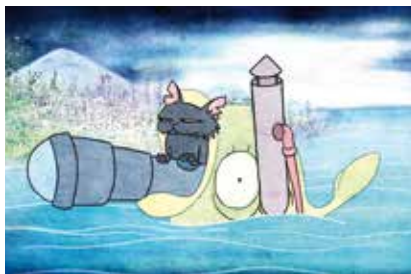


»Pravkar mi je umrl dedek. Zadnjič sem ga videl v tvoji družbi.«

"My Grandpa just passed away. The last time I saw him, it was with you."

OH KIT / OH WAL / OH WHALE

Joana Locher (HSLU Luzern)
Švica/Switzerland, 2013, DCP, 5'50"



Mačka obožuje ribe, zanje živi in ribe so vse, o čemer razmišlja – dokler na obali ne sreča kita. In mačka nenadoma zaživi življenje ribe.

The cat loves fish, she lives for the fish, all she wants is fish. Until the day she meets the whale, which sits on the beach. And suddenly the cat lives her life as a fish.

AN ADVENTUROUS AFTERNOON

Ines Christine Geisser, Kirsten Carina Geisser (Kunsthochschule Kassel)
Nemčija/Germany, 2013, DCP, 6'



Giant Fox in William Honda sta pravzaprav hotela samo skupaj uživati v kavi, a se popoldne odvijne nepričakovano pustolovsko.

Actually Giant Fox and William Honda just wanted to have a nice coffee together, but the afternoon turns out more adventurous than expected.

BERNARD

Ana Tortos (RCA)
Velika Britanija/UK, 2013, DCP, 4'10"



Bernard živi v miru, dokler se neki tujec ne odloči, da se bo povabil v njegovo življenje. To sobivanje je polno presenečenj. Novi sopotnik ni nihče drug kot njegovo srce ...

Bernard lives in peace until a foreign entity decides to invite itself in his life. This cohabitation would be fraught with many surprises. Indeed his new companion is none other than his heart...

NA VELIKO / THE BIGGER PICTURE

Daisy Jacobs (NFTS Beaconsfield)
Velika Britanija/UK, 2014, HD, 7'



Film z dvometriskimi liki in scenografijo v naravni velikosti pripoveduje trdo in temnačno duhovito zgodbo o negi ostarelih staršev. Izviren animirani kratki film.

Using seven-foot-tall characters in life-size sets, The Bigger Picture tells the stark and darkly humorous tale of caring for an elderly parent. Innovative animated short.

MEDVED / NIEDZWIEDZ / BEAR

Zofia Antoniak (Academy of Fine Arts in Warsaw)
Poljska/Poland, 2013, HD, 4'



Film pripoveduje o medvedu in dogajanju na poljskem podeželju. Glavni junak hoče gozdarju povedati o svojem srečanju s to nevarno živaljo. A namesto tega pripoveduje o bolj ali manj pomembnih pripetljajih, ki so se zgodili isti dan med vrnitvijo s poroke.

The film tells a story of a bear and a series of events that took place in the Polish countryside. The main character tries to explain to the forest ranger how he met this dangerous animal. But instead he describes more and less important events that happened on the very same day as he was going back home from a wedding.

ZLOM / SLOM / BREAKDOWN

David Lovrić (ALU Zagreb)
Hrvaška/Croatia, 2014, HD, 3'



Antropomorfen lik s slonjo glavom v kopalnici stoji pred ogledalom. Ko se potapljamo čedalje globlje v plasti nenavadnega organizma, ki spominja hkrati na živčevje in rastlino, se slonje bitje odzove nasilno in nepredvidljivo, pri tem pa ustvari koreografijo, ki se konča z izginotjem njega samega.

An anthropomorphic figure with the head of an elephant stands in front of a mirror in a bathroom. As we sink deeper and deeper into layers of the strange organism that resembles a nervous system and a plant at the same time, the elephant-head character seems to react in a violent and unpredictable way, creating a kind of a choreography which ends in the vanishing of the character himself.

UNWANTED DESIRES

Ola Szmida (Academy of Media Arts Cologne)
Nemčija/Germany, 2014, DCP, 4'



Film predstavlja osebno beležnico, nize prizorov, ki prikazujejo nesprejemljivo vedenje. Včasih je preprosto čudaško, gnusno, spet drugič nevarno, kljub vsemu pa nas potreba vedno žene k temu, kar je v nasprotju z družbenimi pričakovanji.

Unwanted Desires is a personal notebook, compilations of scenes which present unacceptable behaviour. Such behaviour is sometimes just strange, disgusting, sometimes dangerous – but there still is a need to 'do it', because it's against social expectations.

THE AGE OF RUST

Francesco Aber, Alessandro Mattei (CSC Torino)
Italija/Italy, 2014, HD, 7'17"



Izjemen lažni dokumentarec, ki razkriva neverjetni življenjski krog vrste *Peteramosaurus Cavor* v prelepi alpski krajini.

An extraordinary mockumentary discovering the incredible life cycle of *Peteramosaurus Cavor* in the wonderful landscape of the Alps.

FOL'AMOR

Augustin Clermont, Gilles Cortella, Marthe Delaporte, Clement De Ruyter, Mailsy Garcia, Gaspard Sumeir, Pierre Rütz (Gobelins, Paris)
Francija/France, 2013, DCP, 2'26"



Plemenita dama in mlad vitez med razposajenim pohajkovanjem po gozdu naletita na Excalibur in začne se norčava igra zapeljevanja.

A high-born lady and a young knight are frolicking in the forest when they come across Excalibur, which leads them to a silly game of seduction.

HAPPY BIRTHDAY

Damir Grbanović (VŠU Univerza v Novi Gorici)
Slovenija/Slovenia, 2014, HD, 4'05"



Babica se veseli svojega rojstnega dne, saj ga bo praznovala v krogu družine.

Granny is looking forward to her birthday, and to celebrating it with her family.

KAPITAN / KAPITAN / THE CAPTAIN

Natalia Krawczuk, Magdalena Chowańska (PWSFTviT Lodz)
Poljska/Poland, 2014, HD, 5'05"



Kapitan sam v čolničku pluje po morjih in oceanih. Nekega brezvetrnega dne naleti na debelega galeba in tako ugotovi, kaj pravzaprav išče.

A captain travels alone across seas and oceans in his small boat. One windless day he comes across a fat seagull, which helps him realize what he's looking for.

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RECENTLY IN THE WOODS

Daniel van Westen (Kunsthochschule Kassel/Daniel van Westen)
Nemčija/Germany, 2013, DCP, 1'



Kratka pripoved o sprejemanju in strpnosti. Konja se posmehujeta samorogu in njegovi drugačnosti.

A short tale about acceptance and tolerance. Two horses laugh at a unicorn's horn because of its different appearance.

PUNCH IN JUDY / PUNCH A JUDY
/ PUNCH AND JUDY

Martin Máj (FAMU Praha)
Češka/Czech Republic, 2013, HD, 6'



Fantastična groteska o ročnih lutkah in njunem lutkarju.

Freak grotesque about hand puppets and their puppet master.

GROBARKINA PRIPOVED / THE GRAVEDIGGER'S TALE

Min Young Oh (NFTS Beaconsfield)
Velika Britanija/UK, 2013, HD, 13'06"



Grobarka živi samotarsko življenje daleč od živih, a tako blizu mrtvih. Njeno osamljenost vsako noč ublaži vztrajna melodija, ki priplava z roba gozda. Podoknice ji poje sama smrt. To je njuna zgodba. Ljubezenska zgodba.

The gravedigger leads a solitary existence, so far from the living, yet so close to the dead. Her loneliness is soothed every night by a haunting melody that floats in from the edge of the forest. It is death himself who serenades her. This is their story. A love story.

EHO

Antonia Begušić (ALU Zagreb/Zagreb film/Mizanscena)
Hrvaška/Croatia, 2014, HD, 5'46"



Ali se zbudiš. Ali pa sploh nikdar nisi zaspal.

Either you wake up. Or you never fell asleep anyway.

HALF BÁBKA

Jasmine Elsen (VŠMU Bratislava/RITS Brussels)
Slovaška, Belgija/Slovakia, Belgium, 2014, DCP, 5'



Film o osamljenosti v družbi.

Starka vse počne v družbi svoje mačke, ki je zanjo kot igrača. Z njo deli sladoled, ji plete puloverje ... A mačka pobegne in starka hoče najti nadomestek.

A film about loneliness in the society.

An old woman does everything with her cat, which is more like a toy for her. Sharing ice cream and knitting sweaters... But the cat runs away and she tries to replace it.

OMLETA / MUNAKAS / OMELETTE

Heta Jäälinoja (Turku Arts Academy)
Finska/Finland, 2013, DCP, 2'39"



Kaj če si preponosen in preobčutljiv, da bi se zares razgalil pred drugim človekom? To je živo bitje in zanj se je vredno truditi.

What if you're too proud and vulnerable to truly expose yourself to another being? It's a living thing, it's a terrible thing to lose.

MAJHNI LJUDJE S KLOBUKI / SMALL PEOPLE WITH HATS

Sarina Nihei (RCA)
Velika Britanija/UK, 2014, DCP, 6'51"



Obstajajo majhni ljudje, ki v družbi nosijo klobuk.

There are small people wearing hats in the society.

MODRO SANJARJENJE / BLAUER TRAUM / BLUE DREAM

Malte Stein (HFF Konrad Wolf Potsdam)
Nemčija/Germany, 2013, DCP, 10'55"

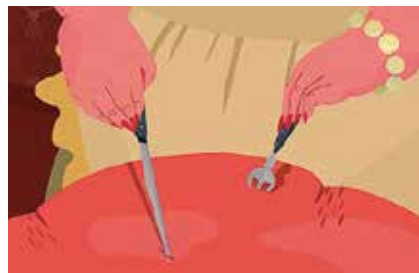


Možiček, potrtn od porazov, se prepusti ljubezenski sanjariji. A ko ga zamenjajo za igračo, v sanje bruhneta uničujoče ljubosumje in tesnoba negotovost. Sen se nadaljuje v svetu, kjer je ljubezen muka, zavreči življenje pa odlika.

A little man with the mark of defeat experiences an unreal dream of love. But he is misjudged as a toy and soon, the dream bursts in disruptive jealousy and unsettled self-awareness. But the dream continues in a world where love means torture and to neglect life a virtue.

RADOVEDNA LETA / THE AGE OF CURIOUS

Luca Toth (RCA)
Velika Britanija/UK, 2013, DCP, 7'40"



Zgodba o treh najstnikih, ki se s svojo neukročeno naravo soočijo na sanjski poti. Film govori o Berti, Vincentu in Alexu, ki se odločijo pokukati Bogu pod lase.

A story about three young teenagers facing their inner wildness through the dream-like path. The animation is about the journey of Berta, Vincent and Alex, who one day decide to peek under the hair of God.

IMPERIUM VACUI

Linda Kelvink, Massimo Ottoni (CSC Torino)
Italija/Italy, 2014, HD, 5'06"



V distopični prihodnosti se mož bojuje proti oblasti, ki je izgubila vsako sled človečnosti, vendar je tudi njegov upor vpet v sistem. Celo človek, ki se mu upre, ne more drugače, kot da igra svojo vlogo v ničevi igri moči.

In a dystopian future, a man fights against a regime where any traces of humanity have been lost, but his act of rebellion seems framed in the System. Even the one who opposes it can do nothing else but play his role in the empty game of power.

IMG_00:01.JPG

Zane Oborenko (Estonian Academy of Arts/Atom Art)
Latvija, Estonija/Latvia, Estonia, 2014, DCP, 3'05"



Film kot v trenutku prebujanja počasi preraste v zavest. Iz drobcev navidezno naključnih peg svetlobe in teme se pojavijo silhuete teles. So to sanje ali zgolj nenehno razvijajoči se razmislek?

As in a moment of awakening, the film slowly develops into awareness. From small bits and pieces of seemingly random spots of light and darkness silhouettes of bodies appear. Is it a dream or just a constantly evolving moment of thought?

V SOMRAKU / ENTRE CHIEN ET
LOUP / THE TWILIGHT HOUR

Reza Riahi (La Poudrière)
Francija/France, 2014, HD, 4'09"



Mlad iranski vojak Sohrab se med protesti znajde iz oči v oči s sodržavljeni.

Sohrab, a young Iranian soldier, finds himself face-to-face with his fellow citizens during a demonstration.

ŠTIRJE OTROCI V PRAZNI HIŠI / ČTYŘI
DĚTI V PRAZDNÉM DOMĚ / FOUR
CHILDREN IN AN EMPTY HOUSE

Adéla Kovářová (Tomas Bata University in Zlín)
Česka/Czech Republic, 2013, HD, 2'30"



Kratka, blago strašljiva zgodba o otrocih, ki ostanejo sami doma, njihovo igro pa zmoti nekaj, kar pride od zunaj. Mogoče so tisto, kar jih prestraši, samo sence, mogoče pa tudi ne.

A short gently horror story about children who stayed at home alone and their games are disturbed by something from outside. Maybe it is just shadows that scares them, but maybe not.

MIZA JE POGRNJENA / PÖYTÄ ON
KATETTU / THE TABLE IS SET

Nuppu Nykyri, Anni Oja, Sini Pietiläinen, Taru Riskilä, Markus Tervola
(Turku Arts Academy)
Finska/Finland, 2013, DCP, 4'26"



Nič hudega sluteč služabnik tako v zgornjem kot spodnjem nadstropju naleti na nepričakovane izzive.

An unsuspecting servant faces unforeseen challenges both upstairs and downstairs.

evropski študentski
tekmovalni program IV
european student
competition programme IV

JAGODNA JUHA / LA SOUPE AUX
FRAISES / THE STRAWBERRY SOUP

Sylvia Szkiladz (ENSAV la Cambre)
Belgija/Belgium, 2013, DCP, 5'45"



Ena sama žlica jagodne juhe, ki jo pripravi babica, je dovolj, da vzbudi val spominov in sproži govorice po vsej vasi. Mali pripovedni film se pokloni vasi Podlasie na Poljskem, v kateri je avtorica odrasčala, in prebivalcem tega kraja.

One mouthful of the strawberry soup prepared by grandmother is enough to ignite a wave of memories and make an entire village talk. This little tale-like film pays tribute to the place where the creator grew up as a child, praising her home village and the people from Podlasie in Poland.

V VRSTI / V RADE / IN LINE

Kamila Kučíková (VŠMU Bratislava)
Slovaška/Slovakia, 2014, HD, 3'57"



Duhamorno čakanje v vrsti ni vedno poplačano.

Tedious queuing is not always rewarded.

SEVERNOMORSKA RIVIERA / THE NORTH SEA RIVIERA

Josh Wedlake (RCA)
Velika Britanija/UK, 2013, DCP, 11'31"



»Ko smo bili mladi, smo tako malo vedeli, a tako močno čutili.« Zgodba o ljubezni, življenju in norosti, izpovedana z odtujeno odisejajo po digitalni skrivnostnosti. Odvije se na in ob vzhodni obali Velike Britanije v drugi polovici 20. stoletja, bila pa bi poleti toplejša.

"When we were young we knew so little but felt so much." A tale of love, life and lunacy told via an estranged odyssey through the digital uncanny. Set on, and off, the East Coast of Britain in the latter half of the 20th Century, it might be warmer in the summer.

NAGRADA / ODMĚNA / THE REWARD

Martin Kukal (Tomas Bata University in Zlín)
Češka/Czech Republic, 2013, DCP, 16'24"



Dan, kot ga doživita Bjarghus in njegov pes. Romanje od koč na visoko skalo in nazaj. Boj človeškega uma, elementov in časa.

A day of Bjarghus and his dog. A pilgrimage from his shed to high rock and back again. The struggle between human mind, elements and time.

EVOLUCIJA / EVOLUCIÓN / EVOLUTION

Marcos Andavert (ESDIP Madrid)
Španija/Spain, 2014, HD, 9'30"



»Evolucija«, odmikanje od najbolj prvinega in nagonskega človeškega bitja.

"Evolution", moving away from our most primitive and instinctive human being.

GOSPODINJSKI APARATI / DOMESTIC APPLIANCES

Lewis Firth Bolton (Edinburgh College of Art)
Velika Britanija/UK, 2014, HD, 3'



Animirani film *Gospodinjski aparati*, ki združuje stop-motion in igrane prizore, govori o kaotičnem življenju prebivalcev gospodinjskih aparatov, ki jih človek uporablja v svojem vsakdanu. S to nadrealistično tematiko nakazuje, kakšen absurdno velik pomen pripisujemo predmetom, ki nam olajšajo življenje, veliko večje težave drugih pa pogosto zanemarjamo.

Domestic Appliances is a stop-motion animation mixed with live action scenes, exploring the chaotic lives of the inhabitants of a handful of domestic appliances used in one man's daily routine. In its surreal subject matter the film hints at the absurdity of the value we give to objects that make our lives a little simpler, when we often neglect the much larger problems of others.

LOOP RING CHOP DRINK

Nicolas Ménard (RCA)
Velika Britanija/UK, 2014, DCP, 9'45"



Vsakdanja zgodba o možu strtega srca, zasvojenцу s spletnimi igrami na srečo, pijanskem kleptomanu in negotovem samotarju, ki živijo v istem bloku.

The mundane story of a heartbroken man, an online gambling addict, an alcoholic kleptomaniac and an anxious loner living in the same apartment building.

POVESTI O GOZDU / OPOWIESCI O LESIE / OF A FOREST

Katarzyna Melnyk (PWSFTwT)
Poljska/Poland, 2014, HD, 4'



Zgodba o živali, ki v človeškem svetu ne najde svojega mesta.

A story of an animal that can't find its place in the world of humans.

ECLIPSE

Fabienne Wagenaar (La Poudrière)
Francija/France, 2014, HD, 3'49"



Neko poletno popoldne par priredi zabavo ob mrku in možu se zazdi, da je žena izginila z drugim moškim.

One summer's afternoon, a couple is holding a party timed to coincide with an eclipse. The husband thinks his wife has disappeared with another man.

SOSEDNJE MISLI / NEIGHBORING THOUGHTS

Yves François (RCA)
Velika Britanija/UK, 2014, DCP, 7'06"

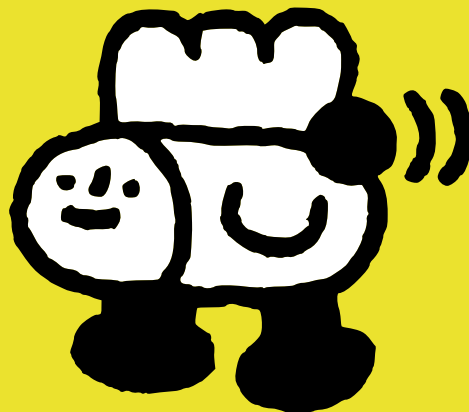


Film govori o glasbeniku, ki spet išče navdih. Zgodba mu sledi v misli, kjer se vse njegove ideje, spomini in sanje povežejo.

The movie deals with a musician trying to find his inspiration again. Then the storyline follows him into his mind, linking his ideas, memories and dreams all together.

Slonov tekmovalni program

The Elephant in Competition



slonov tekmovalni program I
the elephant in competition I

SLON IN KOLO / LE VÉLO DE L'ÉLÉPHANT
/ THE ELEPHANT AND THE BICYCLE

Olesya Shchukina (Folimage Studio/La Boîte,... Productions)
Francija, Belgija/France, Belgium, 2014, HD, 9'



Slon živi v mestu med ljudmi in dela kot smetar. Nekoč vidi veleplakat z oglasom za kolo. Po velikosti bi bil kot nalašč zanj! Dogodek slonu spremeni življenje: do tega kolesa bo prišel, pa naj stane, kar hoče.

An elephant lives in a town among people and works as a street cleaner. One day, he sees a big billboard advertising a bicycle. It seems the perfect size for him! This is the minute the elephant's life changes: he has to get this bicycle whatever it costs him.

THE SMORTLYBACKS

Ted Sieger, Wouter Dierickx (Ted Sieger/Sophie Animation/SRF)
Švica, Kitajska/Switzerland, China, 2013, DCP, 6'



Slonar se s svojo nenavadno čredo odpravi na nepričakovano, neskončno potovanje po mizasti gori.

On a tabletop mountain a mahout and his strange herd make a surprising and never-ending journey.

SNEŽINKA / SNEŽINKA / SNOWFLAKE

Natalia Chernysheva (Studio Pchela)
Rusija/Russia, 2012, DCP, 5'42"



Afriški deček prejme pismo, v katerem najde papirnato snežinko. Tako mu je všeč, da si zaželi, da bi jo videl v resničnosti – zanima ga, kakšen je pravi sneg.

Once a little African boy got a letter. In the letter he found a snowflake made of paper. He liked it so much that he wished to see it in reality as he wondered how real snow looks like.

PRINC KI-KI-DO: POŠAST IZ MOČVIRJA / PRINCE KI-KI-DO: THE SWAMP MONSTER

Grega Mastnak (Ozor, zavod za gibljive slike)
Slovenija/Slovenia, 2014, DCP, 4'12"



Prebivalce močvirja iz njihovih domovanj prežene grozljivo tuleča pošast. Po pomoč se zatečejo na stolp Princa Ki-Ki-Do-ja. Princ Ki-Ki-Do in njegova zvesta prijateljica Tine in Bine neustrašno odletijo v megleno močvirje pošasti naproti. Megla skriva mnoge skrivnosti in izkaže se, da je pošast v resnici neubran pevski zbor ...

The inhabitants of a swamp are banished from their homes by a horrible howling monster. They seek help and shelter in the tower of Prince Ki-Ki-Do. Prince Ki-Ki-Do and his faithful friends Tine and Bine fearlessly fly into the murky swamp to confront the monster. The fog conceals many secrets and it just so turns out that the monster is in fact an out-of-tune choir...

ROKAVICA / LA MOUFLE / THE MITTEN

Clementine Robach (Les Films du Nord/La Boite,...Productions/Les Films de l'Île/Digit Anima/Suivez mon Regard/Folimage Studio)
Belgija, Francija/Belgium, France, 2014, DCP, 8'30"



Sneži. Lily z dedkom izdeluje ptičjo hišico, da bodo ptice lažje preživele zimo. »Kje pa zavetje pozimi najdejo druge živali na vrtu?« se sprašuje deklica. Zato k vznožju drevesa, kamor pritrdita ptičjo hišico, odloži svojo rokavico.

It is snowing. Lily and her grandfather are making a little birdhouse to help the birds survive over the winter. "But where do the other animals in the garden find shelter in winter?" wonders the little girl. So she puts one of her mittens at the foot of the tree where they have fastened the bird house.

slonov tekmovalni program II the elephant in competition II

CIPERCOPER / ZIPPITY ZAPPITY

Jernej Žmitek, Boris Dolenc (Invida/Jernej Žmitek/100)
Slovenija/Slovenia, 2014, DCP, 15'52"

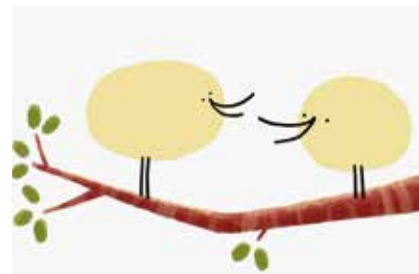


Zgodba govori o dveh nagajivih čarovničkah Štumfi in Kuštri, ki se odločita, da bosta namesto v šolo in k zobozdravniku šli raje iskat svojega čarovniškega mačka Packa. Spremljamo ju na zacopranem potovanju skozi prostor in čas, kjer se jima pridruži tudi pametnjakovič Brihta.

Mischievous witches Štumfa and Kustra decide to go looking for their lost magic cat Pacek instead of going to school and to the dentist. We follow them on a zippity-zappity journey through time and space, where they team up with nerdy Brihta.

BALONASTI PTIČI / BALLOON BIRDS

Marjolaine Perreten (Nadasdy Films)
Švica/Switzerland, 2014, HD, 1'



(Zelo) kratka zgodba o prvem srečanju dveh balonastih ptičev. Nato pride še tretji ...

A (very) short story of two balloon birds meeting each other for the first time, until another one comes...

PRIJATELJA / DEUX AMIS / TWO FRIENDS

Natalia Chernysheva (La Poudrière)
Francija/France, 2014, HD, 4'02"



Prijateljja gosenica in žabji paglavec odraščata v različnih okoljih.

Two friends, a caterpillar and a tadpole, grow up in different environments.

ANATOLOVA KOZÍČKA / LA PETITE CASSEROLE D'ANATOLE / ANATOLE'S LITTLE SAUCEPAN

Eric Montchaud (JPL Films)
Francija/France, 2014, DCP, 5'47"



Anatole ves čas za sabo vleče kozico. Nekoč je padla nanj in nihče prav dobro ne ve, zakaj. Odtlej se povsod zatika in ga ovira. Anatolu naposled prekipi in sklene, da se bo skrnil. Žal pa stvari niso tako preproste.

Anatole is always dragging his little saucepan behind him. It fell on him one day and nobody really knows why. Since then, it gets stuck everywhere and it keeps him from getting on. One day he's had more than enough and decides to hide. Unfortunately things are not that simple.

ASTRONAUT-K

Daniel Harisberger (HSLU Luzern)
Švica/Switzerland, 2014, HD, 5'40"



Obilen astronaut se mora po pristanku na pustem planetu daleč stran od kakršnekoli civilizacije prilagoditi na novo okolje, če želi preživeti. Ko se začne oglašati želodec, se odpravi iskat hrano in zavetje, vendar ga pri tej nalogi ovira njegova nerodnost.

Having crashed on a bleak looking planet, away from any kind of civilized life, an obese astronaut has to adapt to his new surroundings if he wants to survive. With his stomach rumbling he sets out to find food and shelter, but his own clumsiness seems to be getting in the way of that mission.

**MIMI IN LIZA: NE BOJ SE TEME / MIMI
& LIZA: TMY SA NEMUSIŠ BÁT / MIMI &
LIZA: DON'T BE AFRAID OF THE DARK**

Katarína Kerekesová (Fool Moon/RTS/Ekran)
Slovaška/Slovakia, 2011, HD, 7'18"



Slepa, plaha Mimi in nemirna, divja Lisa v hiši odkrijeta svet svojih sosedov. Skupaj doživita izjemne dogodivščine. Lisa s svojo čarobno sposobnostjo, da se okoli nje vedno dogaja kaj nenavadnega in zabavnega, Mimi pa z edinstvenimi darovi in spretnostmi, ki jih je izpopolnila v svetu za zaprtimi očmi.

Blind, shy Mimi and restless, crazy Lisa discover the world of their neighbours in their house. Together they experience fantastic adventures. Lisa with her magic ability to bring about strange situations and fun, and Mimi with her special gifts and skills perfected in her world behind closed eyes.

KOYAA – ROŽA / KOYAA – FLOWER

Kolja Saksida (Zviki)
Slovenija/Slovenia, 2013, DCP, 3'35"



Koyaa želi lepo sončno jutro izkoristiti za vrtnarjenje, vendar mu ne gre po načrtih. Posajena roža najprej noče rasti, nato pa pod vplivom glasbe zraste v mesojedo pošast, ki ga skuša pojesti. Koyaa s Krokarjevo pomočjo z veliko muko obvlada podivjano rožo.

Another extraordinary day begins on the rocky ledge where Koyaa and his friend the Raven live. In the morning Koyaa is about to plant a beautiful flower, but somehow he grows a carnivorous plant instead. Together with the Raven they barely manage to subdue the green monster.

slonov tekmovalni program III the elephant in competition III

TAJNI LABORATORIJ NIKOLE TESLE / SECRET LABORATORY OF NIKOLA TESLA

Bruno Razum (Zagreb film)
Hrvaška/Croatia, 2014, HD, 11'06"



Po Teslovi smrti v skrivnem laboratoriju tresljaji, ki jih povzroči mimozezeči vlak, prebudijo robota. Ta se zave, da je Teslova stvaritev, in si čas do njegovega pričakovanega prihoda krajša z gledanjem televizije.

In a hidden lab, after Tesla's death, the tremors caused by a passing train wake the robot. The robot soon becomes aware that he is Tesla's creation, and in anticipation of his arrival he is spending his time watching TV.

AAA

Andreas Hummel (HSLU Luzern)
Švica/Switzerland, 2014, HD, 1'50"



Animirani kratki film o zmajčku, ki kihne, s tem pa v hiši povzroči požar. Sam je preneroden, da bi ga pogasil, in ko išče pomoč, naleti na volka in tri prašičke, ki bi mu pri tem lahko pomagali.

An animated short about a little dragon who sets his house on fire with a sneeze. He is too clumsy to put out the flames on his own. The dragon searches for help and finds a wolf and three little piggies that might help him extinguish the fire.

ČRNICA / CHORNOZEM / BLACK SOIL

Stepan Koval (Novatorfilm)
Ukrajina/Ukraine, 2013, DCP, 4'02"



Zgodba o vasi s črno prstjo in o čudežni rodovitni ukrajinski zemlji.

A story about the village of black soil and about the magic fertile land of Ukraine.

POTOVANJE NA LADJI BEAGLE – PASAVEC / THE VOYAGE OF THE BEAGLE – ARMADILLO

Jernej Lunder (Invida)
Slovenija/Slovenia, 2013, DCP, 10'42"



Pasavec je prvi del kratke animirane serije Potovanje na ladji Beagle.

Serijsko govori o manj znanih živalih, ki jih je Charles Darwin srečal na potovanju z raziskovalno ladjo HMS Beagle, jih natančno proučeval in popisal v svojem dnevniku. V dokumentarnem animiranem filmu Pasavec, glavni junak, predstavi svojo pot po Južni Ameriki, kjer išče svoje brate.

Armadillo is the first episode of short animated series The Voyage of the Beagle.

The series is about the lesser known animals that Charles Darwin saw, examined meticulously and catalogued in his diary during his voyage with research vessel HMS Beagle. In the animated documentary Armadillo, the lead character, tells of his travels across South America to find his brothers.

LOVLJENJE METEORITOV / METEORITENFISCHEN / FISHING METEORITES

Evelyn Buri, Nina Christen (HSLU Luzern)
Švica/Switzerland, 2013, DCP, 5'47"



Oskrbnica svetilnika vso noč lovi žareče meteorite, s katerimi poganja svetilnik. Ko se na njen stolp ujame padalec, je njenega samotnega življenja v hipu konec.

The lighthouse keeper fishes all night long for glowing meteorites to run her lighthouse. Her lonely life ends suddenly when a parachutist gets caught on her tower.

ŽVEČILEC / ZHUIKA / THE GUM

Olga Makarčuk (Novatorfilm)
Ukrajina/Ukraine, 2014, DCP, 7'45"



Žvečilec je izobčenec, ki ga nenehno zanemarjajo in silijo, da se prilagaja okoliščinam. Naključno srečanje s plastično vrečko pa mu spremeni življenje in žvečilec začne sanjati o nečem več.

The bubble gum is an outcast, constantly neglected and forced to fit into the circumstances. Until a random acquaintance with a plastic bag changes its life and the gum starts dreaming of something bigger.

JACK

Quentin Haberham (Quentin Haberham)
Nizozemska/Netherlands, 2013, DCP, 3



Ko Jack po smetišču išče manjkajočo okončino, ugotovi, da pravzaprav potrebuje prijatelja.

While looking for a missing limb on a junkyard, Jack discovers that what he really misses is a friend.

slonov tekmovalni program IV the elephant in competition IV

KOMAJ ČAKAM / MOI, J'ATTEND / I CAN'T WAIT

Claire Sichez (Les Films d'Ici)
Francija/France, 2013, DCP, 5'



Preprosta, ganljiva zgodba za vse generacije, ki jo boste želeli ohraniti globoko v svojem srcu, a tako polna čustev, da jo boste navsezadnje delili z vsemi bližnjimi. To je zgodba o življenju samem.

This is a simple, bittersweet tale for all ages that you feel like storing away deep inside of you, yet one that is so full of emotion that you'll end up sharing with everyone around you. It's the story of life itself.

JAZ IN MOJE KOLO / MOULTON OG MEG / ME AND MY MOULTON

Torill Kove (Mikrofilm/NFB)
Norveška, Kanada/Norway, Canada, 2014, DCP, 13'



Norveška, poletje v 60. letih. Sedemletna deklica prosi svoje brezupno ekscentrične starše za kolo, vendar nekonvencionalno ravnanje teh dveh modernističnih arhitektov pri deklici povzroči le zadrego in tesnobo.

One summer in the 1960s Norway, a seven-year-old girl asks her hopelessly out-of-touch parents for a bicycle, but the unconventional ways of these modernist architects soon prove to be a source of quiet embarrassment and anxiety for the young girl.

VIGIA

Marcel Barelli (Nadasdy Film)
Švica/Switzerland, 2013, HD, 7'45"



Dedek mi pripoveduje izmišljeno zgodbo in me prosi, naj jo spremenim v film. Čebela se zaradi onesnaženja, pesticidov in drugih strupenih snovi odloči zapustiti čebelnjak in si poiskati udobnejše bivališče.

My grandfather is telling me a story that he invented, and asks me to make a film out of it. Because of pollution, pesticides, and other toxic substances, a bee decides to leave her hive, looking for a more comfortable place for her to live in.

MEDČASJE / BETWEEN TIMES

Max Porter & Ru Kuwahata (NIAF/Tiny Inventions)
Nizozemska, ZDA/Netherlands, USA, 2014, HD, 14'20"



Ura s kukavico se na steni majhne mestne pekarnice spominja dneva, ko je bil kruh narezan na sekundo debelo, ko sta zaljubljenca dosegla harmonijo in ko je čas komaj kdaj tekkel enakomerno.

From the wall of a small town bakery, a cuckoo clock recounts a day where bread was sliced one second thick, lovers fell in sync and time rarely flowed at an even rate.

SLADKORNI SIRUP / CHASNI / THE SUGAR SYRUP

Abhishek Verma (IDC IIT Bombay)
Indija/India, 2013, HD, 5'



Animirani kratki film *Sladkorni sirup* govori o napadih s kislino, pošastnem zločinu, ki se širi po Indiji in je že postal vsakodnevna realnost. Posveča se temi pohabljanja, ki velja za maščevanje, naperjeno proti ženskam in njihovi lepoti, in žrtvam povzroča tako fizično kot duševno travmo.

The animated short film *Chasni* deals with acid attacks, horrendous crimes that are proliferating in India, happening every day. It also explores the plight of disfigurement, which is known to be revenge against women and their beauty. It brings the victim to the stage of trauma, which is both physical and mental.

TVOJA STVAR / DU VELGER SELV / IT'S UP TO YOU

Kajsa Næss (Mikrofilm)
Norveška/Norway, 2013, DCP, 15'



»V vrtcu očki od drugih niso v zaporu. To je tisti problem.« Animiran dokumentarec o odraščanju ob očetu, ki je v zaporu.

"In kindergarten, everybody else's dads are not in prison. That's the problem."
An animated documentary about growing up with a father in jail.

V SANTIAGO / HASTA SANTIAGO / TO SANTIAGO

Mauro Carraro (Nadasdy Films/Les Films des Trois Marches/SRG SSR)
Švica, Francija/Switzerland, France, 2013, HD, 12'45"



Mapovo potovanje po sloviti Jakobovi poti, na kateri bo prečkal mesta in srečeval druge pohodnike. In ti ne nosijo vedno nahrbtnika ...

Mapo's journey on St James Way. On this legendary route he will cross cities and will meet other walkers who do not necessarily carry their backpack...

Svetovni jagodni izbor

Best of the World



svetovni jagodni izbor I
best of the world I

WONDER

Mirai Mizue (CaLF/CaRTe bLaNChe/Mirai Mizue)
Japonska, Francija/Japan, France, 2014, 35 mm, 7'55"



365-sekundno animacijo sestavlja zaporedje 8760 po obliki in barvi različnih sličic, ki jih je režiser na roko risal 365 dni. Gre za radikalno analogni pristop ustvarjalca abstraktnih animiranih filmov v digitalni dobi.

The 365-second animation consists of a sequence of 8760 pictures, all different in shape and colour, hand-drawn by the director every day for 365 days. This is the ultimate analogue approach by an abstract animated filmmaker in the digital era.

OČITNI OTROK / THE OBVIOUS CHILD

Stephen Irwin (small time Inc.)
Velika Britanija/UK, 2013, HD, 12'21"



Nekdo je polomil dekličine starše. Zajec je bil priča in razdejanje je bilo neznansko.

Somebody broke the girl's parents. The rabbit was there when it happened. It was an awful mess.

EDINSTVEN / ONE OF A KIND

Rok Predin (Trunk Animation)
Velika Britanija/UK, 2014, HD, 3'40"



Filmska pripoved se začne z otrokom, ki priteče na pokopališče, in nečim, kar je videti kot družinsko srečanje. Ko potujemo v preteklost, se zasedba iz sodobnih ljudi spreminja v vojake 2. svetovne vojne, Tudorje, Vikinge, Rimljane, jamske ljudi, vse do izvira življenja. Igrivo, šaljivo raziskovanje različnih vidikov zgodovine in človeške vrste.

The film's narration begins with a young child running into a cemetery and what at first looks like a family gathering. Working backwards through time, the cast reverts from modern 21st Century man, onto a WWII Soldier, Tudors, Vikings, Romans and Caveman and back to the origins of life. Exploring various aspects of history and the human species, all with a playful, tongue-in-cheek humour.

POILS

Delphine Hermans (Camera etc.)
Belgija/Belgium, 2013, DCP, 8'44"



Duhovit portret ljubiteljev poraščenosti. Zapeljevanje, razočaranja, fantazije ...

A funny portrait of hair lovers. Seductions, disappointments, fantasies...

KO SEM BILA MAJHNA / VAGHTI BACHEH BOUDAM / WHEN I WAS A CHILD

Maryam Kashkoolinia (Kanoon)
Iran/Iran, 2014, HD, 8'30"



Ženska se spominja otroštva in otroških strahov ter razmišlja o tem, da se starši pogosto zatekajo v zgodbe o pošastih in strahovih, da bi otroke odvrgli od nevarnosti.

A woman is reflecting on her childhood memories and nightmares and the fact that parents often rely on tales of monsters and ghosts to scare their children away from possible dangers.

ANDI / LOS ANDES / THE ANDES

Cristóbal León & Joaquín Cociña (Diluvio)
Čile/Chile, 2012, DCP, 4'20"



Nemiren prvinski duh se polasti pisarne. Po stenah se pojavljajo risbe, iz računalnika poganjajo rastlinske oblike, ki preraščajo namizje. Ko se skrivnostno bitje prebije skozi pisarno, se spremeni v okončine velikana in spet izgine.

A restless primal spirit takes possession of an office room. Drawings appear on the walls, plant-like forms sprout from the computer and overgrow the desktop. As it finds its way through the office space, the mysterious entity transforms into the limbs of a giant and dissolves again.

ŽEJA / SOIF / THIRST

Michèle Courmoyer (Unité Centrale/NFB)
Kanada/Canada, 2013, DCP, 8'56"



Ženska zavzame mesto na zaslonu svojega življenja. Rojena iz alkohola izpije svojo mladost; vda se želji, da bi potešila žejo. Bo našla moč, da se dvigne nad gladino, preden se utopi v poplavi te nore ljubezni?

A woman directs herself on the screen of her life. Born of alcohol, she drinks her youth, giving in to the desire to slake her thirst. On the verge of drowning in the flood of this mad love, will she find the strength to resurface?

I LOVE HOOLIGANS

Jan-Dirk Bouw (SeriousFilm)
Nizozemska/Netherlands, 2013, DCP, 12'



Nogometni huligan neizmerno obožuje svoj klub, a mora kot gej prikriti svojo identiteto. Zgodba o brezpogojni ljubezni.

A football hooligan feels unconditional love for his club. However, being gay, he has to hide his identity. A story of unconditional love.

svetovni jagodni izbor II
best of the world II

ŽELJAN / EAGER

Allison Schulnik (Allison Schulnik)
ZDA/USA, 2014, HD, 8'30"



Ritmični ritual v izvedbi čudaške zasedbe pošastnih likov.

A rhythmic ritual is performed by a bizarre ensemble of macabre figures.

SKOZI GLOGOV GRM / THROUGH THE HAWTHORN

Anna Benner, Pia Borg, Gemma Burditt (Likely Story)
Velika Britanija/UK, 2013, DCP, 8'48"



Trije liki, trije vidiki, tri režiserke: posvet psihiatra, bolnika s shizofrenijo in njegove mame.

Three characters, three perspectives, three directors: A session between a psychiatrist, a schizophrenic patient and his mother.

GRACE V VODI / GRACE UNDER WATER

Anthony Lawrence (Plasmation)
Avstralija/Australia, 2014, HD, 8'



Grace v vodi je animirani film v stop-motion tehniki in realističnem slogu, ki govori o odnosu med mačeho in njeno zlovoljno pastorko.

Grace Under Water is a realistically shot stop motion animation dealing with the relationship between a step mother and her petulant step daughter.

EPILOG / CODA

Alan Holly (And Maps And Plans)
Irska/Ireland, 2014, DCP, 9'



Vizualno potovanje k epilogu nekega življenja.

A visual journey into the epilogue of a life.

TRETJA STRAN OD SONCA / THIRD PAGE FROM THE SUN

Theodore Ushev (NFB)
Kanada/Canada, 2014, DCP, 6'



Ta gibljiva umetnina, ki naznanjuje konec dobe papirja, odpira številna pomembna vprašanja, od digitalne dematerializacije do reciklaže. Theodore Ushev je izmaličil katalog festivala animiranega filma in z odločnimi potegi čopiča v njegovih straneh zanel ogenj.

Announcing the end of paper, this painting in motion addresses many big questions, from digital dematerialisation to recycling. Theodore Ushev has attacked the catalogue of an animation film festival, setting fire to the pages with large brushstrokes.

PREUČEVANJE LJUBEZNI PRI OPICAH / MONKEY LOVE EXPERIMENTS

Ainslie Henderson, Will Anderson (Hopscotch Films/DigiCult)
Velika Britanija/UK, 2014, DCP, 8'40"



Zavedeni opičnjak po navdihu ljubezni verjame, da mu je usojena pot na luno.

Inspired by love, a misguided monkey believes he is destined for the moon.

LAND

Masanobu Hiraoka (Masanobu Hiraoka)
Japonska/Japan, 2013, DCP, 3'41"



Abstraktnost in preobrazbe.

Abstraction and metamorphoses.

TUJA TELESA / CORPS ÉTRANGERS / FOREIGN BODIES

Nicolas Brault (Nicolas Brault Films)
Kanada/Canada, 2013, HD, 4'12"



Film, ki uporablja tehniko slikanja videov s svetlobo, izhaja iz mita »prosojnega telesa«, ki ga upodablajo sodobni medicinski postopki, pri tem pa v gledalcu vzbudi občutek tujosti v odnosu do lastnega telesa.

Using video light painting, *Foreign Bodies* starts from the myth of the "transparent body" revealed by modern medical imaging to instil in viewers the feeling of strangeness that their own bodies can sometimes inspire.

PIFUSKIN

Tan Wei Keong (Tan Wei Keong)
Singapur/Singapore, 2014, HD, 4'25"



Moški praska kožo, v kateri živi.

A man scratches the skin he lives in.

RANA / OBIDA / THE WOUND

Anna Budanova (Ural-Cinema Studio)
Rusija/Russia, 2013, DCP, 9'



Dekličine zamere se utelesijo v kuštravem bitju, ki postane njen najboljši prijatelj. Drug z drugim rasteta. In zamere, gosto naseljene v zavesti gospodarice, počasi prevzamejo oblast nad njenim življenjem.

A little girl's resentment is embodied in a shaggy creature that becomes her best friend. And they grow side by side. Densely settled in the minds of his mistress, resentment starts to completely control her life.

PICTURE PARTICLES

Thorsten Fleisch (Thorsten Fleisch)
Nemčija/Germany, 2014, DCP, 5'39"



Film so nekoč izdelovali in distribuiral na tankih prosojnih trakovih, navitih na kolut. Z uporabo arhivskih podob na arhivskem filmskem nosilcu se razkrijejo gradniki za alternativno stvarnost in nakaže se mogoča prihodnost.

Film was once manufactured and distributed on thin translucent strips rolled on reels. Using historical images on a historical film carrier, the building blocks for an alternative reality are revealed and a future is suggested.

svetovni jagodni izbor III best of the world III

MARILYN MYLLER

Mikey Please (Blink Industries/Horner Films)
Velika Britanija, ZDA/UK, USA, 2013, HD, 6'06"



Marilyn se na vso moč trudi narediti nekaj dobrega. Njena pričakovanja in realnost se bodo zdaj vendarle ujeli, do potankosti. Ne, celo bolje bo, kot si je zamislila. To bo nekaj epskega. Nekaj solzavo globokega. Nekaj popolnejšega od popolnosti. Ni mogoče, da bi šlo kaj narobe.

Marilyn is trying really hard to make something that is good. For once her expectations and reality are going to align, perfectly. No, it will be even better than she imagined. It will be epic. It will be tear jerkingly profound. It will be perfecter than perfect. Nothing can go wrong.

HORSE

Jie Shen (Jie Shen)
Kitajska/China, 2013, HD, 4'17"



Razrez petih poglavij o konju.

Five chapters about horse are cut up.

DEDIČ EVANGELJSKEGA PREPORODA / HEIR TO THE EVANGELICAL REVIVAL

Wendy Morris (Vertigo Productions)
Belgija, Južna Afrika/Belgium, South Africa, 2013, HD, 6'55"



Veliko mojih prednikov je zaradi verskih prepričanj pobegnilo v Južno Afriko. Francoski in flamski hugenoti v 17. stoletju, angleški protestantski misijonarji in duhovščina v 19. stoletju. Čeprav sem ateistično-agnostični odpadnik, vem, da moja identiteta izvira iz verskih prepričanj prednikov. Film je poskus, da se vzpostavim v odnosu do versko-godovinske prtljage.

A great number of my forebears fled to South Africa because of their religious convictions. French and Flemish Huguenots in the 17th century, English Protestant missionaries and clergy in the 19th century. Though I am atheist-agnostic-apostate I must trace my South Africanism to the religious convictions of my ancestors. The film is an attempt to position myself towards my religious-historical baggage.

MAN ON THE CHAIR

Dahee Jeong (Sacrebleu Productions)
Francija/France, 2014, HD, 6'53"



»Mož na stolu« trpi muke in se spopada z nenehnimi dvomi o lastnem obstoju. To je samo moja slika ... Sem morda tudi jaz slika, ki so jo ustvarili drugi?

"Man on the chair" is tormented and constantly doubts his very own existence. It is merely a picture that I created... Perhaps could I be also an image crafted by others?

1000 PLATEAUS

Steven Woloshen (Steven Woloshen)
Kanada/Canada, 2014, HD, 3'21"



Kratki film, ki je bil s preprostimi umetniškimi pripomočki v celoti ročno izdelan na prednjem sedežu avtomobila, je hvalnica zemljevidom, potovanjem in džezu.

Made entirely in the front seat of a car with simple art tools, this short hand-made film celebrates the joy of road maps, travel and jazz music.

MLEČNI ZOBJE / DENTS DE LAIT / MILK TEETH

Julie Charette (Concordia University)
Kanada/Canada, 2013, HD, 4'05"



Fantiču se z izgubo zoba skupaj s še večjo izgubo, smrtjo v družini, postavi svet na glavo in odrasti mora hitreje, kot bi si želel.

The loss of a tooth, combined with a greater loss of a relative, shakes a young boy's world upside down and makes him grow up faster than he would have wished.

ANGELIQUINA AMERIŠKA NOČ / LA NUIT AMÉRICAINNE D'ANGÉLIQUE / ANGÉLIQUE'S DAY FOR NIGHT

Pierre-Emmanuel Lyet & Joris Clerté (Senso Films/Doncvoilà productions)
Francija/France, 2013, HD, 7'25"



Ko je Angélique videla film *Ameriška noč* François Truffaut, je spoznala, da je življenje mogoče izsanjati.

When she saw François Truffaut's *La nuit Américaine / Day For Night*, Angélique discovered that it was possible to dream up her life.

BLACK TAPE

Michelle & Uri Kranot (The Animation Workshop)
Danska/Denmark, 2014, DCP, 3'



Black Tape, ki temelji na poročilih in dokumentarnem gradivu o posledicah življenja pod okupacijo, je drugi film v trilogiji, ki sta jo avtorja leta 2010 začela s filmom *White Tape*. Žrtev in krvnik plešeta zamotan tango, pri čemer zasedata sliko in prostor med potegi čopiča v raziskovanju tematike nadvlade.

Based on news and documentary footage of the implications of life under occupation, *Black Tape* is the second film in the Kranot's trilogy which started with 2010's *White Tape*. In an entangled tango, the victim and the victimiser dance, occupying the frame and the space between brushstrokes as *Black Tape* explores the theme of domination.

RISTANC / ISHIKERI / KICKING ROCKS

Yutaru Kubo (Tokyo University of the Arts)
Japonska/Japan, 2013, HD, 5'



Deček se zatopi v igro ristanca. Ko mukoma sledi pravilom, ki si jih je izmislil sam, se na videz preprosta igra izkaže za vse prej kot to.

All of a sudden, a boy starts to play hopscotch. It seems like a simple game but it turns out to be much more difficult as he struggles to follow the rules he has made up for himself.

LABIRINT / LE LABYRINTHE / THE LABIRINT

Mathieu Labaye (Camera etc.)
Belgija/Belgium, 2013, DCP, 9'20"



Labirint se odvija v celici moškega, obsojenega na dosmrtno ječo. Film govori o rahljanju stika s časom in stvarnostjo ter tako preizprašuje pojma obstoja in identitete.

Labyrinth takes place entirely in the cell of a man sentenced to life in prison. This film explores the undermining of the link with time and the reality, thus questioning notions of existence and identity.

LENOBNA REKA / LE COURANT FAIBLE DE LA RIVIÈRE / THE RIVER'S LAZY FLOW

Joël Vaudreuil (Parce Que Films)
Kanada/Canada, 2013, HD, 8'40"



Starec se za trenutek pomudi ob rečnem bregu. Ko ošine s pogledom rečni tok, se v njem prebudijo spomini. Ko je imel 13 let, je prišel sem z nekim dekletom ...

An old man lingers a moment by the edge of the river. Casting his eyes towards the current, his memories come back to him. He came here with a girl when he was 13...

DÉJÀ-MOO

Stefan Müller (Basement Pictures)
Nemčija/Germany, 2013, HD, 10'

82



Lahko bi bil prijeten sobotni dan ... če ne bi bilo zmešane krave, histerične mame in dveh bolničarjev, ki vsi obvladajo predvsem eno: ustvarjanje histerije. Komedija o mladem Berlinčanu v nemških Alpah, ki po nizu nesporazumov pristane v bolnišnici. Junakova bizarna nočna mora, ki niha med kafkovskimi zapletmi in psihedeličnimi trenutki.

It could have been a nice Saturday... were it not for a mad cow, a hysteric mother and two ambulance men, who are all good at one thing mainly: Creating chaos. A comedy about a young Berliner in the German Alps, who by a series of confusions ends up in a hospital. A surreal nightmare for our hero, switching between Kafkaesque situations and psychedelic moments.

svetovni jagodni izbor IV
best of the world IV

BDENJE / DE WAKE / THE WAKE

Pieter Coudyzer (S.O.I.L.)
Belgija/Belgium, 2013, DCP, 20'

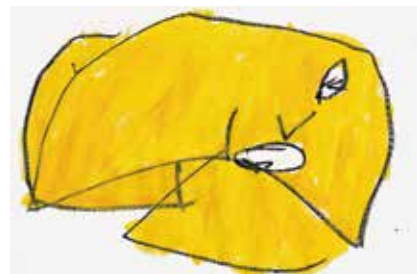


Poetičen animirani kratki film o introvertiranem možu in njegovem odnosu z ženo, ki je v komi.

A poetic animated short which tells the story of an introverted man and his relationship with his comatose wife.

SADJE SADJE / FRUIT FRUIT

Peter Millard (Peter Millard)
Velika Britanija/UK, 2013, HD, 2'12"

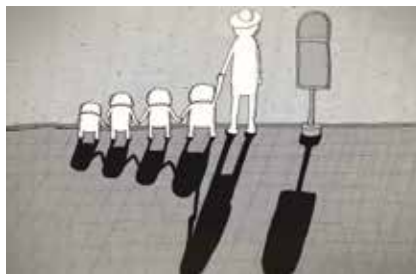


Limona brusnica jabolko banana kumara
pomaranča limeta so kosi sadja sadja.

Lemon cranberry apple banana cucumber orange
lime are a selection of fruit fruit.

ČAS ZA VEČERJO / YORUGOHAN NO JIKOKU / IT'S TIME FOR SUPPER

Saki Muramoto (Tokyo University of the Arts)
Japonska/Japan, 2013, HD, 8'28"



Ko ura odbije pet, se igra konča. In tedaj nastopi neopredeljiv čas med iztekajočim se časom za igro in časom za večerjo.

Playtime ends on the five o'clock chime. And there comes the indefinable time between vanishing playtime and dinner time at home.

OBUDITEV / INVOCATION

Robert Morgan (Swartz Can Talk/Lupus Films)
Velika Britanija/UK, 2013, HD, 3'09"



Ko se animator po nesreči ureže pri vstavljanju filma v kamero, kri na filmu mutira in ustvari čudaško, sprevrženo različico njega z morilskimi nameni.

When an animator accidentally cuts himself loading film into his camera, the blood mutates with the film to create a bizarre twisted version of his subject with murderous intentions.

UTÖ / UTOE

David Buob (David Buob)
Nemčija/Germany, 2014, HD, 7'38"



Na otoku Utö, najjužnejšem poseljenem finskem otoku, se vzpostavi nenavaden ljubezenski trikotnik. Kakšna je razlika med plesnimi gibi, ki jih rodi veselje, in besnim divjanjem?

On Utoe, the most southern inhabited island of Finland, an uncommon love triangle is taking place. Where is the difference between dance moves out of joy and wild movements out of rage?

BRUT / BRUT / BRUTUS

Svetlana Filippova (School-Studio »SHAR«)
Rusija/Russia, 2014, HD, 12'49"



Brut je ljudi v oči vedno pogledal le za hip in potem takoj umaknil pogled, da ne bi videl spremembe. Psi najbolje vedo, kako hitro ljudje spreminjajo razpoloženje.

Brutus always glanced into human eyes only for a moment and immediately turned away so as not to see a change. Nobody knows better than dogs how fast people's affections can change.

20 RISB IN OBJEM / 20 DESENHOS E UM ABRAÇO / 20 DRAWINGS, AN EMBRACE

José Miguel Ribeiro (Curtas Metragens/Praça Filmes)
Portugalska/Portugal, 2014, HD, 6'52"



Riba zaide iz sendviča in začne se njeno potovanje po dvajsetih žepnih risbah likov, ki iščejo uteho.

A fish loses itself from a sandwich and thus starts a graphical journey through twenty pocket drawings of characters that search their place of comfort.

BAZEN / SIMHALL / BATH HOUSE

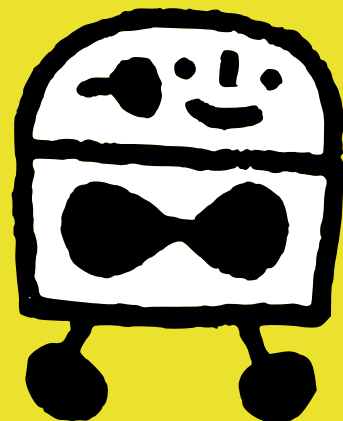
Niki Lindroth von Bahr (Malade Aktiebolag)
Švedska/Sweden, 2014, DCP, 15'



Šest živali se sreča pri bazenu. Kobila, upravnica bazena, je predana, vestna in redoljubna. Z leti je ta prostor postal ves njen svet. V bazen se prideta okopat volka. Njun odnos je težko opredeliti, a eden od njiju neprestano uveljavlja moč nad drugim. Pridejo tudi miši, vendar s povsem drugačnimi nameni ...

Six animals meet at the swimming pool. The horse, the pool's manager, is a dedicated, conscientious friend of order. Over the years the premises have become her whole world. Two wolves come to the pool to bathe. Their relationship is hard to define, but one wolf constantly wields power over the other. Three mice also visit the pool, but they have a different agenda altogether...

**Vzhodnoevropska in
srednjeevropska panorama**
Eastern and Central European
Panorama



vzhodnoevropska in
srednjeevropska panorama I
eastern and central european
panorama I

MORSKA ZVEZDA SEVERNICA /
PÕHJATÄHT / NORTHERN STARFISH

Mattias Mäik (Eesti Joonisfilm)
Estonija/Estonia, 2014, DCP, 14'13"



Fantazijski triler o vohunki in potapljaču, ki pozna skrivnosti morskih zvezd.

A fantasy thriller about a female spy and a diver who knows the secrets of starfish.

ELMANDO

Anton Octavian (Mr. Few)
Romunija/Romania, 2014, HD, 3'23"



Elmando govori o otročičku iz Konga, rojenem v bližini gozda v regiji Kivu. Sicer mirno življenje se mu tragično zaplete, ko njegovo vas napadejo in mu ugrabijo mamo. Da bi jo našel, se mladi Elmando v filmu, ki je nastal po navdihu resničnih dogodkov, poda na epsko potovanje po Afriki, polni lepot, a tudi nevarnosti.

Elmando is the story of a young Congolese child, born near the forest of Kivu. His peaceful life takes a tragic turn when his village is attacked and his mother is kidnapped. Inspired by true events, young Elmando is on an epic journey through a perilous yet beautiful Africa in search of her.

ČOBAN / ČOBAN / CHOBAN

Matija Pisačić (Zagreb film)
Hrvaška/Croatia, 2014, HD, 18'20"



Psico Lajko ugrabijo in jo pošljejo v vesolje. Njen lastnik Čoban se poda na pot, da bi jo našel.

Layka, a female dog, gets kidnapped and then launched to Space. Choban, the owner, starts the search.

BLACKWOOD – HOW TO WRITE A BLACKWOOD ARTICLE

Csaba Gellár (MOME Budapest)
Madžarska/Hungary, 2013, HD, 6'36"



Mlada, ambiciozna novinarka se sprehaja po ulicah Blackwooda, da bi našla mračen navdih za nov članek ...

A young, ambitious journalist woman strolls forth in the street of Blackwood in search of some horrific inspiration for her new article...

FOLLOW YOU

Katharina Petsche (Mark Reiter)
Avstrija/Austria, 2013, HD, 3'51"



Animiran glasbeni video za britansko skupino Selma & The Sound. Člani skupine so prikazani kot smešni živalski liki, ki se odpravijo na turnejo po svetu. Naslov nakazuje sodobne možnosti sledenja komurkoli po spletnih družabnih medijih, kar ponazarjajo zapisi o statusu in fotografije skupine, ki se pojavljajo v kolažih po vsem videu.

An animated music video for the British band »Selma & The Sound«. The band members are shown as funny animal characters who go on a tour around the world. The title refers to today's possibility to follow everyone on the internet through social media. This is shown by status messages and photos of the band, which can be found in the collages throughout the whole video.

ISSA

Ligia Skirmane (Lunohod)
Latvija/Latvia, 2014, DCP, 4'43"



Ko dlani osamljenega starca objamejo skodelico vročega čaja, se zaledenene snežinke spremenijo v cvetove japonske češnje. Posvečeno velikemu japonskemu pesniku haikujev Isi Kobajašiju.

Frosty snowflakes turn into the flowers of sakura, when lonely old man's hands enfold a cup of hot tea. Dedicated to great Japanese haiku poet Issa Kobayashi.

MEŠČANSKI BLOK / KAMIENICA / THE TENEMENT BUILDING

Agnieszka Burszewska (FUMI Studio)
Poljska/Poland, 2013, DCP, 12'43"



Črna komedija o svetu brez ljubezni. Blok propada, stanovalci so na tesnem z denarjem in še hrane jim primanjkuje. Drug z drugim so zelo prijazni in skrbijo za omiko, vendar njihovo vedenje zaznamujeta izumetničenost in pretiravanje. V svetu, polnem tekmovalnosti in sovražnosti, je največja težava pomanjkanje hrane.

A black comedy dealing with a world without love. The tenement building is dilapidated, the tenants are not very well-off, and what is more they don't have enough food. They are very kind to each other, and cultivate good manners, but their behaviour is marked by artificiality and exaggeration. In the world full of competition and hostility, the lack of food is the major problem.

OBIČAJEN DAN / OBIČAN DAN / ORDINARY DAY

Una Isailović (Faculty of Applied Arts Belgrade)
Srbija/Serbia, 2014, HD, 4'13"



Kako bi se počutili, če bi se prebudili v dan, ko na svetu razen vas ne bi bilo nikogar drugega?

How would you feel to awaken in a day in which no other person existed in the world except you?

FAKOFBOLAN: VEDNO ALI NIKOLI? /
FAKOFBOLAN: UVIJEK ILI NIKAD? /
FAKOFBOLAN: ALWAYS OR NEVER?

Jelena Oroz (Jelena Oroz)
Hrvaška/Croatia, 2013, HD, 2'50"



Dnevna rutina je lahko prijetno zatočišče, a kaj če ugotovimo, da je varnost samo krinka? Kaj če ugotovimo, da se rodimo in živimo zato, da služimo enemu samemu namenu? To je pesem o malem človeku, enem od mnogih.

Everyday routine can be a good retreat but what happens when we realise that safety is only a cover-up? What happens when we realise that we are born and live only to serve one purpose? This is a song about a little man, one of many.

EMPEROR

Urban Rode (IAM)
Slovenija/Slovenia, 2014, HD, 1'57"



Cesar se prebudi iz spanca in razkrije pravo naravo vsega.

An emperor awakes from his slumber and reveals the nature of everything.

RAZIGRANI POGREB / A JÓKEDVŰ ÖRMÉNY
TEMETÉSE / A MERRY FUNERAL

Zoltán Szilágyi Varga (Kecskemétfilm/Dockler Video Productions)
Madžarska/Hungary, 2013, DCP, 28'



V pogreb poseže življenje – v svoji najnaravnejši obliki.

Žalost prekinejo trenutki utehe, temne barve pa svetlejši toni ironije in humorja.

Humor in tragičnost se združita z dramatično silo. Pred očmi gledalcev se odvije upodobitev vsega tega, ovita v tkanino izvirne glasbe.

On the occasion of a funeral, life – in its most natural way – intervenes.

The sorrow is broken by moments of solace, the sombre colours by the lighter tones of irony and humour.

Humour and tragedy unite with real dramatic force.

A visualization of all this, encased in a fabric of original music, unfolds before the audience.

vzhodnoevropska in
srednjeevropska panorama II
eastern and central european
panorama II

XYZTOPIA

Martinus Daane Klemet (Eesti Joonisfilm)
Estonija/Estonia, 2013, DCP, 14'19"



Eden izmed prebivalcev ravne Zemlje dobi v roke očala, s katerimi vidi svet v treh dimenzijah. Ima dobre namene, toda nadzor nad dodatno razsežnostjo se izkaže za precej zapleteno nalogo ...

One of the inhabitants of the flat earth gains possession of glasses that enable one to see in three dimensions. He has good intentions but controlling one extra dimension proves to be rather complicated...

DRAG ME: AN URBAN MUSIC TALE

Nikos Kellis (GAB Productions)
Grčija/Greece, 2014, HD, 5'46"



DRAG ME je zgodba o »usodnem« dekletu in »rahlo« nasilnem in neuravnovešenem odzivu na paranojo in odtujenost, ki ju lahko povzroča betonska džungla. Kulise so zanikrne, zakotne atenske ulice. Rezultat je DRAG ME: urbana glasbena pripoved.

DRAG ME is a story about a "deadly" girl with a "slightly" violent and disturbed response to the paranoia and alienation that the "concrete jungle" can generate. The set is the sleazy backstreets of Athens. The outcome is *DRAG ME: An Urban Music Tale*.

ENDEMITOVA LAKOMNOST / LAKOMSTWA ENDEMITA / ENDEMIC'S GREED

Natalia Dziedzic (FUMI Studio/Natalia Dziedzic)
Poljska/Poland, 2014, DCP, 11'08"



Na plaži se prepletejo usode plešastega mornarja, mladega dekleta in dveh skromnih bitij – čebele in rakovice. V želji, da bi potešili svojo lakomnost, se snidejo pri stojnici z vafliji. Animirana zgodba o prvinskih nagonih, ki se skrivajo v človekovi naravi.

At the seaside beach the fates of a balding sailor, a young girl and two modest creatures – the bee and the crab are tangling. Going after their greediness, they are meeting themselves by the stall with waffles. This is animated story about primal desires, which are present in the human nature.

SKUPAJ ZMOREMO / TOGETHER WE CAN

Andreja Muha, Daniel Rodrigues Correia, Francka Brunččak
Slovenija/Slovenia, 2013, HD, 6'01"



Sestri Francka in Mici sta pekli torte za bližnje sorodnike in prijatelje. Ko je Mici umrla, je Francka ostala sama in si polomila obe zapestji, a si je hvala bogu tudi opomogla. Zdaj delava skupaj. Ona torte speče, jaz pa jih okrasim. Torta je najin kraj srečanja. Ko ljudje sodelujejo, se prilagodijo in si prizadevajo za skupni cilj.

The sisters Francka and Mici were baking cakes for close relatives and friends. Mici died. Francka was left alone, she broke both wrists. Thanks to the Almighty, she recovered. She and I now work together. She bakes the cakes and I decorate them. The cake is our meeting point. When people meet for a joint task, they adjust and work towards their common goal.

FRAGITTI

Brane Solce (Brane Solce)
Slovenija/Slovenia, 2014, HD, 2'15"

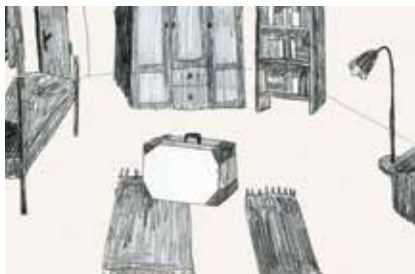


... samo poigravanje in zabavanje z naključnimi fotografijami grafitov, ki se v animaciji preobrazijo v ritmični vizualni kolaž.

...simply playing and having fun by means of animation with casual graffiti photos, transforming them into a rhythmic visual collage.

IZHOD / KIÚT / WAY OUT

Anna Ottlik (Budapest Institute of Media Arts)
Madžarska/Hungary, 2014, HD, 5'38"



Film govori o dekletu, ki se odloči oditi od doma in se preseliti v tuj, neusmiljen kraj. Spremljamo jo pri pripravah in sklepanju odločitev. Za pot pripravi vse tisto, kar se ji zdi pomembno: nekaj obleke, knjig, pa tudi nekaj nenavadnih reči. Odloči se, da bo pred odhodom v novo neprijazno mesto najprej obiskala posebni gozd.

The film is about a girl who has decided to leave her home behind and move to a new foreign and rigid place. We follow her through her journey of packing and making decisions. She packs up all of her stuff, what she feels is important to take with her: some clothes, books and some unusual things too. Before she departs to the new unfriendly city she decides to visit a special forest first.

REVENGE OF THE COCKROACH PEOPLE

Mark Reiter (Mark Reiter)
Avstrija/Austria, 2014, HD, 3'44"



Gruča ščurkov se hoče upreti človeški nadvladi. Cilj bodo dosegli z jedrsko katastrofo.

A bunch of cockroaches want to rise up against human domination. A nuclear disaster will be their key to reach their goal.

ALERIK

Vuk Mitevski (Sisters and Brother Mitevski/busse & halberschmidt)
Makedonija, Nemčija/Macedonia, Germany, 2012, DCP, 17'



Sanjavi šestnajstletni Alerik z dedkom živi v državi v primežu vojne. Ko starec umre v bombnem napadu, se Alerik sklene maščevati. Vojna se bo polastila njegovega življenja.

Dreamy 16 year old Alerik lives with his grandfather in a war-torn country. When the old man dies during a bombing raid, Alerik seeks revenge. The war is about to take control over Alerik's life.

PIXIE IIP IN: BEARLY HAPPY

Peter Gaber (Peter Gaber)
Slovenija/Slovenia, 2014, HD, 0'43"

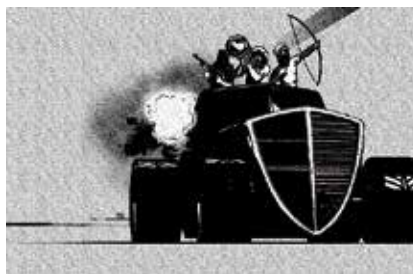


Medveda na dveh nogah ustavi škratek in ga začne zbadati. Medved se neznansko razjezi in ga požre. Čas se prevrti in medveda spet zagledamo pri opravljanju velike potrebe, iz iztrebka pa se čil in zdrav prikaže škratek.

A walking bear is being stopped by a small pixie that immediately starts provoking him. Bear gets really angry and swallows him. We skip time to see the bear making poo, out of which the pixie appears unharmed.

FAKINI / FAKINI / PHONIES

Berin Tuzlić (Pixel Sarajevo)
Bosna in Hercegovina/Bosnia and Herzegovina, 2014, HD, 3'26"



Fakini so navadni pokvarjenci, uporniki propadlih sistemov. Film pripoveduje o današnjem globalnem odnosu do nacizma, ki je žal zelo brezbrizen. Preprosto živimo v svetu ignorance do vsega – do tega, za kar se upravičeno ne menimo, in tistega, za kar bi se morali. Edini odgovor je konec tega filma.

"Fakini" are nothing but bad boys, rebels of failed systems. This story tells of our contemporary global attitude to Nazism, which is, unfortunately, very indifferent. We simply live in the world of ignoring everything – things we should, but also thing we shouldn't ignore. The only answer is the end of this movie.

KRETNIČAR / SKRETNIČAR / SHUNTER

Davor Medurečan (Kreativni sindikat)
Hrvaška/Croatia, 2014, HD, 8'13"



Mladenič dela kot kretničar. Živi v samotni hiši ob progi, v katero некоč zaide miš. Nahrani jo in spoprijateljita se. Dnevi minevajo. Nekega dne iz vlaka izstopi prelepa potnica in prestopi prag kretničarjeve hiše. On ji ponudi prenočišče in se vanjo zaljubi, a ona se miši na smrt boji.

A young man works as a shunter. He lives in a solitary house by the tracks. One day a mouse comes to his house. He feeds it and they become friends. Days pass. A beautiful female passenger comes off a train one day and steps foot into the shunter's house. He offers her a place to stay the night and falls in love with her, but she is terrified of the mouse.

POŽELENJE / POŽUDA / LUST

Irena Jukić Pranjić (Zagreb film)
Hrvaška/Croatia, 2014, HD, 7'48"



Film govori o tem, kako ženske idealizirajo in romantizirajo ljubezenske zveze, ter o tem, kaj vse naredijo in potrpijo za ljubezen.

This film speaks about how women idealise and romanticise love affairs and all they do and tolerate to be loved.

LJUBEZEN IN PREVOZNA SREDSTVA / LJUBAV I PRIJEVOZNA SREDSTVA / LOVE AND VEHICLES

Draško Ivezić (Adriatic Animation/Zagreb film/The Animation Workshop)
Hrvaška, Danska/Croatia, Denmark, 2014, HD, 13'

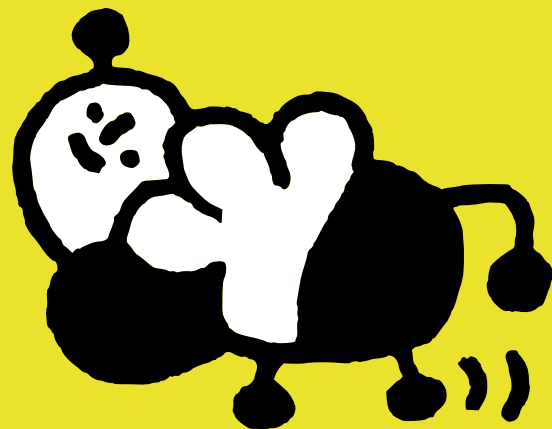


Dobrodošli v svetu, polnem prevoznih sredstev in parov, ki potujejo drug z drugim, ujeti v svoje prazne odnose. Dva lika, skoraj kot identična dvojčka različnih spolov, sta zrcalni sliki, vendar se nikoli ne srečata. Na koncu ju vidimo, ko skupaj čakata avtobus. Se bosta vkrcala skupaj kot drugi pari ali ima usoda drugačne načrte?

Welcome to a world full of vehicles and couples, all travelling together within their meaningless relationships. Two characters, almost like identical twins, but of opposite gender, mirror each other, but never meet. We see them together at the end, waiting for a bus. Are they going to board it together and be like the other couples? Or does fate have other plans?

Žirija se predstavlja

Jury Programme



Akinori Oishi, »Risboholik«

Prepoznaven in mednarodno uveljavljen japonski umetnik, stripar, ilustrator in oblikovalec, katerega zaščitni znak so flomastrji in pa skrajno preprost likovni minimalizem, bo kot rezidenčni umetnik mednarodnega festivala animiranega filma Animateka letos v naših logih polno zaseden. Kot gost festivala bo Kinodvorovo Galerijo preobrazil v svojevrsten teater sproščenega režanja: razstava, na kateri bo Aki demonstriral ves svoj arzenal likovnih veščin in znanja, se bo osredotočila na avtorjev prepoznavni motiv '**srečnega Akijevega nasmeha**', ki širi skrajno nalezljivo in nevarno vedrino. Smejalni virus razstavnega projekta se bo iz Kinodvorove Galerije razširil še v Kavarno, od tam pa na številne lokacije po prestolnici. Z Akinorijem, članom festivalske žirije in avtorjem njegove likovne podobe, ki bo v Ljubljani doživel tudi izdajo svojega flip-booka z naslovom **One happy moment** (Srečni trenutek), se bo dan po odprtju razstave pogovarjal Igor Prassel. Animateka v čast njegovemu obisku predstavlja tudi slovensko premiero celovečernega filma **Volčji otroci**, ki je delo najpopularnejšega avtorja japonskega animiranega žanra anime **Mamoruja Hosode**.

Razstava

Kinodvor, Ljubljana, 8.–14. december 2014

Pogovor z avtorjem

Kinodvor, Ljubljana, 9. december 2014 ob 12. uri

Likovna delavnica: Kako ustvariti lik z značajem?

Vetrinjski dvor, Maribor, 6. december 2014, 10.00–18.00
kino Udarnik in mestne izlozbe v centru Maribora, 15.
december 2014, 9.00–18.00

Akinori Oishi, "Drawaholic"

The famed, internationally acclaimed Japanese artist, comics creator, illustrator and designer, whose signature style includes marker pens and the utterly simple artistic minimalism, will have his hands full during his stay in Slovenia as artist-in-residence of the International Animation Film Festival Animateka. As a festival guest he will turn the Kinodvor gallery into a unique theatre of easy-going grinning: the exhibition where Aki puts his entire arsenal of artistic skills and knowledge on display, will focus on the author's signature-style theme of "**happy Aki smile**", spreading highly infectious, hazardous perkiness. The smile virus of the exhibition will spread from the Kinodvor gallery into the café, and from there on to a myriad of locations across the Slovenian capital. A day after the exhibition opening, Igor Prassel will host a Q&A with Akinori, who is also a member of the festival jury and author of its identity and will have his flip-book **One happy moment** published during his stay in Ljubljana. To honour his visit, Animateka presents the Slovenian premiere of feature film **Wolf Children** by Japan's most popular anime director **Mamoru Hosoda**.

Exhibition

Kinodvor, Ljubljana, 8–14 December 2014

Q&A with author

Kinodvor, Ljubljana, 9 December 2014 at 12 Noon

Creative Workshop: Creating a character with personality

Vetrinjski dvor, Maribor, 6 December 2014, 10 am to 6 pm
Udarnik Cinema and display windows in Maribor city centre,
15 December 2014, 9 am to 6 pm

žirija se predstavlja
jury programme

VOLČJA OTROKA / OOKAMI KODOMO NO AME TO YUKI / WOLF CHILDREN

Mamoru Hosoda (NTV)

Japonska/Japan, 2012, DCP, 117', v japonskem jeziku s slovenskimi podnapisi / In Japanese with Slovenian subtitles



Študentka Hana se zaljubi v volčjega moža. Sad njune ljubezni sta dva otroka. Starejšo deklenco, ki se rodi v sneženi dan, poimenujejo Yuki, kar pomeni »sneg«, mlajšega dečka, ki se rodi na deževen dan, pa Ame, kar pomeni »dež«. Otroka v sebi nosita veliko skrivnost – sta namreč »volčja otroka«, pol človeka, pol volka. Da bi družina prikrila Jukijino in Amejevo pravo naravo, živi odmaknjeno življenje v mirnem delu mesta.

Več na str. 163



College student Hana falls in love with a "wolf man". Their love is consummated and Hana gives birth to two babies. The older child, a girl, born on a snowy day is named Yuki for "snow," and the younger child, a boy, born on a rainy day is named Ame for "rain." These two small children harbor a big secret—they are "wolf children" who are both human and wolf. To hide the fact that Yuki and Ame are "wolf children," the family lives discreetly in a quiet corner of the city.

Read more on p. 163

Cecilia Translaviña: Sodobni kolumbijski animirani film

SKRITI OBRAZ KOLUMBIJSKEGA ANIMIRANEGA FILMA

Kolumbijski animirani film še nima dolge zgodovine. Lahko bi rekli, da začetki animiranega filma kot umetniškega izraza pri nas segajo v leto 1986, ko je **Carlos Santa**, umetnik in animator izjemnega pomena, ustvaril film *The Passenger of the Night*. Od tega prvega dela dalje je Santu z združevanjem slogov številnih umetnikov in umetniških oblik v različnih obdobjih delovanja uspelo ustvariti izrazit, edinstven jezik. Z vrsto animacije, ki se opira na filozofske temelje, je vplival na razvijajočo se generacijo drugih kolumbijskih ustvarjalcev animiranih filmov.

Distribucijskih možnosti in ekonomske podpore je malo, vendar se po zaslugi novih zakonov, ki podpirajo filmsko ustvarjanje, in finančnih spodbud za sodelovanje na mednarodnih festivalih to k sreči spreminja. Ker izobraževalnih programov na tem področju ni, se številni mladi odločajo za študij in delo v tujini. Številni kolumbijski umetniki so tako po svetu ustvarili močne vezi in svoje ideje kombinirajo z idejami domačinov, s katerimi prihajajo v stik. Posledica tega je edinstvena zgodovina sodelovanja, polna odtokov in nasprotij. Po zaslugi **Juana Camila González** in **Cecilie Traslaviña**, ki sta opravila izjemno delo in zbrala kose te razdrobljene sestavljanke kolumbijskega animiranega filma, jo lahko občudujemo na spletni platformi *Moebius Animación*.

Imajo pa naši animirani filmi skupni imenovalec: družbeni konflikt, ki v tej državi traja že več kot 50 let. Poleg nasilja v urbanih središčih, ki je značilno tudi za druge latinskoameriške države, Kolumbijo pesti globoko zakoreninjen oborožen konflikt, ki je v zadnjih petih desetletjih doživel že številne preobrazbe. V njem so odraščale generacije Kolumbijcev, nekateri kot neposredne žrtve, drugi kot posredne. V sodobnem

Cecilia Translaviña: Contemporary Colombian Animation

THE HIDDEN FACE OF COLOMBIAN ANIMATION

The history of Colombian animation is still young. It is possible to say that in our country animation as an artistic expression started in 1986 with *"The Passenger of the Night"* by **Carlos Santa**, artist and animator of big importance. After this first film, Santa was able to strongly articulate a unique language by combining the styles of a wide range of artists and art forms in various stages of his animations. By proposing a type of animation based on philosophical underpinnings, he influenced an evolving generation of other Colombian animators.

There are few distribution opportunities and limited economical support, but this has fortunately been changing thanks to new government laws to support filmmaking and the economic support that allows participation in international festivals. Due to the absence of animation schools, many young people decide to study and work abroad. For this reason, many Colombian artists around the world have established a strong network of communication to combine their ideas with those of the locals they encounter. This resulted in a unique collaborative history full of shades and contrast, which is quite possible to appreciate in the internet platform *Moebius Animación*, thanks to the remarkable work by **Juan Camilo González** and **Cecilia Traslaviña**, who collected the pieces of the dispersed puzzle of the Colombian Animation.

However there is a common background to our animations: the social conflict in the country lasting for more than 50 years; because in addition to the urban violence that is common to other Latin American countries, Colombia has been experiencing a deep-rooted armed conflict that has seen many transformations over the past 5 decades. Many generations of

kolumbijskem animiranem filmu prepoznamo nekatere estetske in pripovedne značilnosti, ki jih najdemo tudi v animiranem filmu drugih regij s težkimi družbenimi razmerami (na primer v vzhodnoevropskih deželah pod sovjetsko nadvlado). Prav to je skupno filmom, izbranim za Animateko: konflikt z vidika njegove dejanske neusmiljenosti ali v simboličnih interpretacijah.

Laura Victoria Delgado, 2014.

Colombian people have grown up in it, some of them as direct victims and others as indirect ones. In the contemporary Colombian animation we can see some aesthetic and narrative characteristics similar to animations from other regions under tough social circumstances (e.g. animation from the Eastern European countries under the Soviet control). This is precisely what the animations selected for Animateka have in common, the conflict seen in its real cruelty or in symbolic interpretations.

Laura Victoria Delgado, 2014.

TEMAČNI GOZD / LA SELVA OSCURA
/ THE DARK FOREST

Carlos Santa
Kolumbija/Columbia, 1994, HD, 12'26"



»Čeprav Santa ne pustvari pekla, temveč zgolj njegovo obrobje, podobe slednjega v nas prebudijo strah pred tem, kar prihaja: za smrtjo pride tunel, potem pa sledi vhod v pekel. A tu se *Temačni gozd* konča.« – Víctor Vega

"Although Santa doesn't recreate the hell, but its outskirts, the images of the latter make us afraid of what is coming: after death comes a tunnel, and afterwards is the entrance to hell. But this is where *The Dark Forest* ends." – Víctor Vega

SVETE DUŠE, POTRPEŽLJIVE DUŠE /
ALMAS SANTAS, ALMAS PACIENTES /
HOLY SOULS, PATIENTS SOULS

Cecilia Traslaviña
Kolumbija/Columbia, 2007, HD, 3'30"



Dormida kot vsako leto v spomin na očetovo smrt na njegov grob prinese cvetje. Tokrat na njen obred vpliva vrsta dogodkov, ki v njej vzbudijo globlja čustva in pristno žalovanje.

As every year, Dormida commemorates the death of her father bringing flowers to his grave. This time a series of incidents impacts this ritual and confronts her with her deeper emotions, thus prompting a real mourning.

TROYA, SPOMINI IGRAČE / TROYA. MEMORIAS
DE UN JUGUETE / TROYA, MEMORIES OF A TOY

Jorge Acuña
Kolumbija/Columbia, 2004, HD, 10'25"



»V temni, mračni sobi gledam truplo ženske, ki ga ne prepoznam. Strmim v telo, ki leži na postelji, in se trudim ugotoviti, kdo je in od kod prihaja. Opazim najhujše trenutke nasilja, ki je bilo storjeno njej in njenim bližnjim. In v njeni smrtni postelji počasi najdem žalostno stvarnost naše domovine.«

"Inside of a dark and gloomy room, I'm looking at a woman's dead body that I can't recognize. I'm gazing at the lying body on the bed, trying to discover its identity and origin, I start to see the hardest moments of violence that transgressed her life and her relative's life. And it slowly leads me to find in her deathbed our sad national reality."

STANOVANJA / APARTAMENTOS / APARTMENTS

Simón Wilches-Castro
Kolumbija/Colombia, 2006, HD, 4'50"



Fausto hodi po puščavi in naleti na staro hišo. V želji po smrti skoči s strehe, a namesto navzdol pade navzgor. Potlej se odpravi po stanovanjih in spozna ljudi, ki tam živijo. Ko sklene svoje popotovanje, ga preseneti nenavadno odkritje.

Fausto is walking in a desert, and he finds an old building. He jumps from the roof, trying to kill himself but instead of falling down he »falls up«. Then he goes around the apartments and he meets the people who live inside. When he finishes the travel, he is surprised by a strange revelation.

BELA ROKA / MANO BLANCA / WHITE HAND

Rodolfo Rodríguez
Kolumbija/Colombia, 2009, HD, 3'



Film govori o domorodnem kolumbijskem ljudstvu Minga, o srečanju zahodnjakov s prvotnimi južnoameriškimi kulturami, ki še živijo na tej celinii.

This animation is about the native Colombian indigenous people: Minga. It is about the meeting of occidental people and native South American cultures still living in our continent.

MESO / CARNE / MEAT

Carlos Gómez Salamanca
Kolumbija/Colombia, 2013, HD, 7'



Estetsko potovanje, kjer se križajo poti slikarstva in avdiovizualnega medija. Edinstven film z osebnega vidika in stališča njegovega režiserja Carlosa Gómeza.

Carne is an aesthetical journey, where the paths of painting and the audiovisual image converge. Carlos Gómez presents a unique animation from a personal view and perspective.

MEHANIZEM POZABE / MECANISMO OLVIDADOR / FORGETTER MECHANISM

Juan Camilo González
Kolumbija/Colombia, 2009, HD, 2'



Podoba moškega, ujetega v nihalo, prikaže življenje kot vrtoglavo potovanje.

The image of a man trapped inside a pendulum depicts life as a vertiginous journey.

CHEZ EUX

Miguel Jara
Kolumbija/Colombia, 2011, HD, 4'25"



Chez eux, francosko "pri njih doma". Sredi gozda je hiša. Sredi teme zunaj je noč. Hiša sredi nočne tišine. Tam daleč je svetloba, nerazpoznavna dejavnost, obred. Neznani kraj. Kako nevarne so lahko poti, ki vodijo tja? Kako nevarna je lahko svetloba, ki je sredi dreves čedalje močnejša? Ali lesk v očesu, ki gleda od daleč?

Chez eux (fr: in their house) In the middle of the forest, a house. In middle of the outside darkness, a night. A house in the middle of the silence of the night. There is a light far away, an unknown activity, a ritual. An unknown place. How dangerous can the ways be that lead there? How dangerous can a light be, bigger and bigger in middle of the trees? Or the gleam of an eye that is looking from far away?

PREPOZNATI / RECONOCER / RECOGNIZE

Juan Camilo González
Kolumbija/Colombia, 2011, HD, 5'38"



Španska beseda *reconocer* je palindrom, ki pomeni "prepoznati". Film je abstrakten povzetek kolumbijske zgodovine nasilja, ki se vrti naprej in nazaj, da bi dojeli njegovo kompleksnost. Gre za prvi film v seriji, ki za glasbeno podlago uporablja delo »In Abyssus Human/E Conscienti/E« kolumbijskega skladatelja Rodolfa Acoste.

ReconoceR is a palindrome word in Spanish that means "to recognize". The film is an abstract summary of the history of violence in Colombia, playing back and forth in an exercise to recognize its complexity. It is the first film within a series to be paired with the music composition "In Abyssus Human/E Conscienti/E" by Colombian composer Rodolfo Acosta.

ZLATE ŠAPE / GARRAS DE ORO / GOLDEN PAWS

skupinsko delo/collective (Asifa Colombia)
Kolumbija/Colombia, 2011, HD, 3'37"



Kolektivno delo, ki so ga z rotoskopijo ustvarili udeleženci 3. znanstvene konference o animiranem filmu z naslovom »Animirani film kot družbeno orodje«. Govori o pomembni prigodi iz sodobne kolumbijske zgodovine.

Collective rotoscope made by the participants to the 3rd Academic Animation Conference "Animation as Social Tool". It recalls an important anecdote of the contemporary Colombian history.

SEMAFOR / SEMÁFORO / SEMAPHORE

Simón Wilches-Castro
ZDA/USA, 2012, HD, 3'



Pod tremi lučmi nekega kolumbijskega semaforja se prekrasna cirkuška točka spremeni v pošastno burko.

Under the three lights of a Colombian stoplight, a beautiful circus act becomes a terrifying freak show.

FANTAZMAGORIJA / FANTASMAGORÍA / PHANTASMAGORIA

Carlos Santa
Kolumbija/Colombia, 2013, HD, 7'30"



»Kratek animirani film v sedmih minutah in pol, brez scenarija, ki izhaja iz razvoja nihanja, pri katerem se dejanja povezujejo s tem gibanjem. Za doseganje tega učinka sem uporabil različne animacijske tehnike, na primer slikarstvo, izrezovanje in risanje v pesek.« C. S.

»A short animation in seven and a half minutes, created without screenplay, beginning with the development of pendular movement, where the actions are related with that movement. To this effect I used different animation techniques, such as painting, cut out or drawing in sand.« C. S.

FABRICIA

Cecilia Traslaviña
Kolumbija/Colombia, 2013, HD, 8'



Fabricia vstopi v zapuščeno stavbo in ji s svojo prisotnostjo vdihne življenje. A kmalu ugotovi, da prostor obvladujejo nenavadni stroji, in ti je ne spustijo več ven. Svobodo lahko ponovno doseže samo z močjo svoje izjemne domišljije.

Fabricia enters an abandoned building and her presence seems to give life to the place. But soon she discovers the space is dominated by strange machines that trap her inside. She will only gain freedom through the power of her unique imagination.

JAJAJAJAJAJAJAJA / SISISISISISISISIS / YESYESYESYESYESYESYES

Juan Camilo González
Kolumbija/Colombia, 2011, HD, 6'



Neskončno ponavljanje vljudnosti. Mikrovesolje sestavlja štirikrat po 11 listov papirja z ročno narisanimi animiranimi sekvencami.

The never-ceasing repetition of polite gestures. A micro-universe is created in 4 sets of 11 pieces of paper with hand drawn animated cycles.

Andreas Hykade: V bistvo stvari

Andreas Hykade (Nemčija) je režiser intimnih, ganljivih filmov, kot so *Živelj smo v travi* (1995), *Ognjena krogla* (2000), *Pritlikavec* (2006), *Ljubezen in tatvina* (2010) ter *Zrna* (2014). Risati se je naučil v lokalu, kjer je njegov oče kartal s prijatelji, nato pa je študiral na Kunstakademie Stuttgart in Filmakademie Baden-Württemberg.

Odkar je začel delati za studio Film Bilder, vztrajno gradi osupljiv opus naročenih projektov, med katerimi je nešteto nagrajenih oglasov in glasbenih videov ter televizijska serija za otroke *TOM & the Slice of Bread with Strawberry Jam & Honey*. Poleg tega poučuje animacijo in vodi delavnice.

Program retrospektive Andreasa Hykadeja prikazuje briljantni razvoj pravega avtorskega ustvarjalca. Njegova opažanja zadenejo bistvo, včasih skoraj nonšalantno, spet drugič izrazito surovo ali duhovito. Včasih izzivalno in nelagodno, a pogosto z neko mero hrepeneče otožnosti in sočutja. Ima značilen intenziven slog animacije z odločno črto. Z začetnih del v črno-beli ali bogati barvni paleti s poudarjenim senčenjem je prešel na sedanji zaščitni znak, ki ga predstavljajo preproste linije in nasičene barvne ploskve. Edinstveno oblikovani liki, brezhibna časovna usklajenost in prepletenost z zvokom se na sijajen način povežejo v celoto, pa naj gre za nekoliko težavno odrasčanje v *Ognjeni krogli* – kjer mlada kavboja raziskujeta svoje pozele-nje in čakata neko oddaljeno lepoto – in *Pritlikavcu* – v katerem se otrok nauči skrbeti za najmanjšega zajca, leto pozneje pa ga mora zaklati –, za nepripovedno zaporedje prelivajočih se ikon v *Ljubezni in tatvini*, ki nato silovito izbruhne v barve, ali najnovejši Hykadejev film *Zrna* o odvisnosti, ki uide izpod nadzora, in je po zaslugi svoje elegantne preprostosti nadvse učinkovit. Po programu so posejani tudi deli njegove nove

Andreas Hykade: The Essence

Andreas Hykade (Germany) is the director of personal, moving films like *We Lived in Grass* (1995), *Ring of Fire* (2000), *The Runt* (2006), *Love & Theft* (2010) and *Nuggets* (2014). He learned to draw in the bar, while his father was playing cards with friends, and he studied at the Kunstakademie Stuttgart and the Filmakademie Baden-Württemberg.

From the moment Hykade went to work for Studio Film Bilder, he has been steadily building on an astonishing oeuvre of commissioned films, including countless prize-winning commercials, music videos and the television series for children *TOM & the Slice of Bread with Strawberry Jam & Honey*. In addition he teaches animation and gives workshops.

Andreas Hykade's retrospective programme displays a superb development of a true author filmmaker. His observations go to the heart of the matter, sometimes almost casual, sometimes distinctly raw, sometimes funny. Sometimes confronting and uncomfortable, but often with a certain wistfulness and compassion. He has a characteristic and intense style of animation with a determined line-work. His earlier work in black-and-white or rich colour palette with expressive shadows has developed into his current trademark style with simple lines and saturated colour planes. The unique character design, immaculate timing and combination with sound fits wonderfully. Whether it concerns a somewhat pained coming of age in *Ring of Fire* – in which two young cowboys explore sexual desire, waiting for beauty from somewhere way beyond – and *Runt* – in which a young child learns to take care of a runt only to have to kill it after a year – or a non-narrative parade of transforming icons that explodes aggressively into colours in *Love & Theft* or Hykade's latest film *Nuggets*, a very effective

serije *Myself (Shot, Smoke, Universe)*, zelo kratki, duhoviti in minimalistični filmi, v katerih se avtor obrača neposredno na gledalce in jih denimo prosi za pomoč pri odvajanju od kajenja ali sodelovanje pri odkrivanju skrivnosti vesolja.

Anet ter Horst

Holland Animation Film Festival

film because of its elegant simplicity, about an addiction that gets out of control. Throughout the programme parts of his new series *Myself (Shot, Smoke, Universe)* are shown, very short funny minimalist films in which the filmmaker addresses the audience directly, asking for help to quit smoking, for instance, or to discover the secret of the universe together.

Anet ter Horst

Holland Animation Film Festival

OGNJENA KROGLA / RING OF FIRE

Andreas Hykade (Gambit, Studio FILM BILDER)
Nemčija/Germany, 2000, DCP, 15'



Mlada kavboja preživljata dneve v senci skale, ponoči pa se podata na bazar spolnih uslug. Vleče ju čedalje globlje in pri tem srečujeta nevarne, zanimive like, naposled pa ugotovita, da sta se popolnoma izgubila. Ko jima končno uspe oditi, se izkaže, da njuno življenje nikoli več ne bo, kar je bilo.
»Nikdar nisva padla. Niti spotaknila se nisva. Le čakala sva, da se iz zemlje dvignejo duhovi.«

Two young cowboys spend their days in the shade of a rock, but at night they make their way to the bazaar of sexual desire. Drifting further in, they meet many dangerous and fascinating characters. Eventually they get completely lost. As they manage to leave, they find that their lives have been changed forever. "We never fell. We never even stumbled. We just waited for the spirits to rise from out of the ground."

PRITLIKAVEC / THE RUNT

Andreas Hykade (Studio FILM BILDER)
Nemčija/Germany, 2006, DCP, 10'



»Prav, dam ti najmanjšega mladiča. Vendar boš skrbel zanj in ga po enem letu zaklal,« mi je dejal stric.

"Alright, I give you the runt. But you take care of it, and you kill it in one year", said my uncle.

MYSELF SHOT

Andreas Hykade (Studio FILM BILDER)
Nemčija/Germany, 2014, DCP, 2'



Jaz dobi strel v hrbet.

Myself is shot from the back.

BOJ KITOV / WALKAMPF

Andreas Hykade (Studio FILM BILDER)
Nemčija/Germany, 2004, DCP, 4'

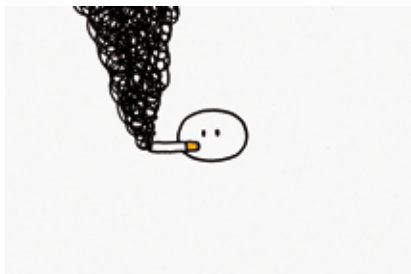


Campino se ves obupan trudi, da bi svojega kita spravil nazaj v morje, drugi člani Die Toten Hosen pa po svojih kitih surfajo.

In great despair Campino tries to push his whale back to the sea, while the other Toten Hosen surf on their whales.

MYSELF SMOKE

Andreas Hykade (Studio FILM BILDER)
Nemčija/Germany, 2014, DCP, 2'

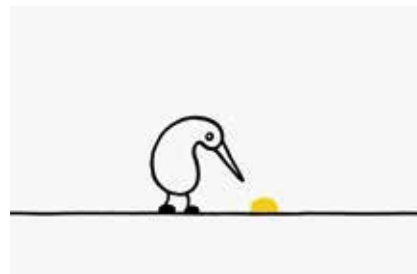


Jaz kadi.

Myself smokes.

ZRNA / NUGGETS

Andreas Hykade (Studio FILM BILDER)
Nemčija/Germany, 2014, DCP, 5'

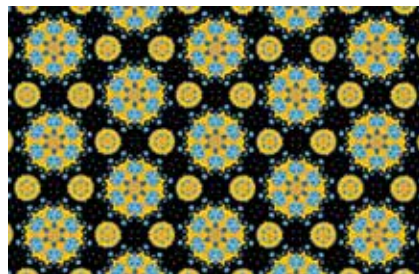


Kivi najde zrno. Odličnega okusa je.

Kiwi finds a nugget. It tastes delicious.

MYSELF UNIVERSE

Andreas Hykade (Studio FILM BILDER)
Nemčija/Germany, 2014, DCP, 2'



Jaz odkrije skrivnost vesolja.

Myself discovers the secret of the universe.

LEADER HAFF 2014

Andreas Hykade (Studio Film Bilder)
Nemčija/Germany, 2014, DCP, 35"

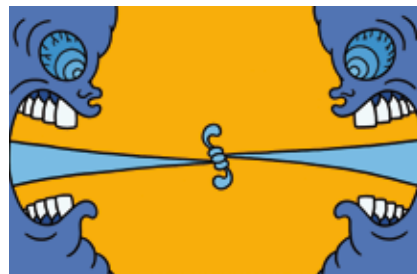


Andreas Hykade je izdelal napovednik za festival HAFF 2014. V njegovem značilnem slogu prelivajoči se izraziti liki predstavijo načrt za najboljši napovednik. Film je na Mednarodnem festivalu animiranega filma v Ottawi leta 2014 osvojil nagrado za najboljši promocijski animirani film.

Andreas Hykade has made the leader for HAFF 2014. In his characteristic style expressive transforming figures present a plan for a perfect leader. The leader was awarded Best Promotional Animation at the Ottawa International Animation Festival 2014.

LJUBEZEN IN TATVINA / LOVE & THEFT

Andreas Hykade (Studio FILM BILDER)
Nemčija/Germany, 2010, DCP, 7'



»Jaz pa še imam tvoje darilo, zdaj je del mene. Čuvam ga in hranim. Šlo bo z mano v grob in nato v večnost.« (Bob Dylan)

"And I'm still carrying the gift you gave, It's a part of me now, it's been cherished and saved, It'll be with me unto the grave And then unto eternity."
(Bob Dylan)

Tess Martin: Sodobni neodvisni animirani film iz Seattla

SKRIVNOSTNA BITJA

Na ameriškem pacifiškem severozahodu je skrivnostnih bitij na pretek. Izbor animiranih filmov, ki ga je pripravila Tess Martin, osvetljuje odnos med človekom in naravo v deževnem, divjem Seattlu. Kiti, sove, čmrlji, žabe, mačke, psi in kosmati gozdni velikan Bigfoot – vse to so naseljenci domišljijjskih svetov, ki so jih ustvarili nagrajeni člani seattelskega kolektiva za eksperimentalni animirani film. Kot zares neodvisni ustvarjalci, ki premikajo meje animiranega filma, so tudi sami redka vrsta. Izboru sledijo tri najnovejša dela Tess Martin.

Tess Martin: Contemporary Independent Animation from Seattle

STRANGE CREATURES

The Pacific Northwest has more than its share of curious creatures. This series of animated films, curated by Tess Martin, showcases the relationship between humans and the natural world in the wet and wild city of Seattle. Whales, owls, bumblebees, frogs, cats, dogs and the hairy forest-dwelling giant known as Bigfoot inhabit these flights of fancy created by award-winning members of the Seattle Experimental Animation Team, themselves a rare breed: truly independent creators who push the boundaries of animation, followed by three of Tess Martin's latest works.

NAPOVEDNIK ZA SERIJO VESOLJCI / ROCKETMEN TRAILER

Webster Crowell (Mel Eslyn Exec. Producer)
ZDA/USA, 2014, HD, 0'53"



Vesoljci so zadnji ostanki programa javnih del; njihova strojna oprema, uniforme in proračun se od velike krize niso spremenili. Generacije moških že leta zaposlujejo, da na strehah in radijskih stolpih čakajo morebitne nevarnosti, pred katerimi bi nas rešili. Pustolovska serija o tem, kaj storiti, preden pridejo roboti. Sedem razburljivih epizod scenarista in režiserja Websterja Crowella.

The Rocketmen are the last surviving remnant of a WPA jobs program; their hardware, uniforms and budget haven't changed since the great depression; generations of men employed atop rooftops and radio towers, waiting to save us from the threats of tomorrow. An adventure serial about what to do until the robots arrive, seven thrilling episodes written and directed by animator Webster Crowell.

ZGODBA O KITU / THE WHALE STORY

Tess Martin
ZDA/USA, 2012, HD, 3'46"



Ribič doživi trenutek povezanosti s samico kita grbavca na morju ob San Franciscu. Je to primer komunikacije med vrstami ali skrivnostno srečno naključje? Avtorica resnično zgodbo pripoveduje z barvo na petmetrskem zidu, pri tem pa ji pomagajo naključni mimoidoči v seattleskem parku Cala Andersona.

A fisherman experiences a moment of connection with a female humpback whale in the waters off of San Francisco. Is this an example of inter-species communication or a mysterious fluke? This true story is retold in paint on a 16 foot high wall with the help of the passing public in Seattle's Cal Anderson Park.

PESEM O NEVRONIH / SONG OF THE SPINDLE

Drew Christie
ZDA/USA, 2011, HD, 4'03"



Moški in kit se pripravata o tem, kdo je pametnejši, in se naposled nekako le sporazumeta. Film, narisano na tablico in animiran v Flashu.

A man and whale argue about who is smarter and finally come to something of an understanding. Animated in Flash and drawn by hand with tablet.

UDARJANJE VALOV / CRASHING WAVES

Britta Johnson (Britta Johnson, Cheryl Cowan)
ZDA/USA, 2010, HD, 6'53"



V filmu, ki združuje stop-motion in fotografiranje v časovnih presledkih, si brodolomca na samotni obali krajšata čas z dvigovanjem sonca, menjavanjem plime in oseke ipd. Sta bogova ali ju je nujna preizkušnja privedla čez rob zdrave pameti?

In this film, featuring a combination of stop-motion animation and time lapse photography, two shipwreck victims spend their days on a deserted shore, making the sun rise, the tides move in and out, etc. Are they gods, or have they been driven mad by their predicament?

ŽIVJO, JAZ SEM NUTRIJA / HI! I'M A NUTRIA

Drew Christie (New York Times Op-Doc Series)
ZDA/USA, 2012, HD, 3'45"



V animiranem filmu, ki je bil ustvarjen za spletno mesto New York Timesa za kratke dokumentaristične prispevke *Op-Doc*, se invazivna vrsta glodavca sprašuje, kako dolgo traja, preden postaneš avtohtona vrsta. Film sestavljajo skenirane ilustracije, narisane s tušem ter animirane in kolorirane v Photoshopu.

In this animated Op-Doc for the New York Times, an invasive rodent asks how long it takes to become a native. Animated and colored in Photoshop with scanned ink drawings.

ŠUSI IN ZADETI VICI / HARSH TOKES AND BONG JOKES

Clyde Petersen
ZDA/USA, 2013, HD, 3'46"



Risani animirani film, ki ga je avtor ustvaril za svojo skupino Young Heart Breaks, je z drogami podprto najstniško prevažanje po grungeovskih seattelskih ulicah v 90. letih. Skoči v avto z gejevskima najstnikoma, ki se zadevata, na kasetah poslušata posnete kompilacije in na plaži igrata kitaro.

Hand drawn for his band Your Heart Breaks, Harsh Tokes and Bong Jokes is a drug-fuelled teenage ride through the grunge rock streets of Seattle, Washington in the 1990's. Climb into a car with a bunch of queer teenagers as they take bong hits, rock out to mix tapes and play guitar on the beach.

ODLOMEK IZ FILMA SANJE BEATNIŠKEGA PESNIKA / EXCERPT FROM DREAM OF A BEATNICK POET

Bruce Bickford
ZDA/USA, 2000-present, HD, 5'24"



Bruce Bickford je znan po videih z animacijo gline za Franka Zappa v 70. letih, dnevno pa ustvarja še danes. Zdaj izdeluje večinoma risane animacije s tankim svinčnikom in to je petminutni odlomek iz enega njegovih nastajajočih filmov, *Sanje beatniškega pesnika*.

Bruce Bickford, known for his claymation videos for Frank Zappa from the 1970s, continues to animate every day. Working primarily now in fine-pencilled drawn animation, this is a five minute excerpt from one of his work-in-progress films, *Dream of a Beatnick Poet*.

UŽITNI KAMNI / EDIBLE ROCKS

Stefan Gruber
ZDA/USA, 2013, HD, 2'49"



Film se spominja časa, ko je režiser svojega bratca prepričal, da so nekateri kamni užitni. Animacijo je izdelal z ogljem, barvicami in flomastri.

This animation recounts the time when the animator convinced his little brother that there were some rocks you could eat. Made with charcoal, colored pencils and gel pens.

NARAVNOST SKOZTE GLEDAJO / THEY LOOK RIGHT THROUGH YOU

Tess Martin
ZDA/USA, 2013, HD, 9'02"



Naj obožujemo mačke ali pse, vsi mislimo, da s svojimi ljubljenci zgradimo odnos. Toda ali oni čutijo enako? Lahko sploh ugotovimo, kako nas živali vidijo, ali preprosto verjameмо v svojo predstavo? Animirani kratki film, narisani z markerjem na steklo, z intervjuji raziskuje globino in omejitve odnosov med človekom in živaljo ter kako komuniciramo, čutimo in se razumemo.

Whether cat people or dog people, we all think we have relationships with our pets. But do our pets feel the same way? Can we ever really know how our animals see us, or are our relationships with them ultimately a leap of faith? This marker-on-glass animated short uses interviews to explore the depth and limitations of human-pet relationships, and how we communicate, feel for and understand each other.

KING KONG KITCHIE KITCHIE KI-ME-O

Britta Johnson
ZDA/USA, 2012, HD, 3'02"



Nenavadno dvorjenje žabe in miši. Animiran glasbeni video v akvarelu za pesem Laure Veirs *King Kong Kitchie Kitchie Ki-Me-O* z Belo Fleckom na bendžu.

The strange courtship of a frog and a mouse – an animated music video made with watercolors for Laura Veirs' song *King Kong Kitchie Kitchie Ki-Me-O*, featuring Bela Fleck on the banjo.

MARIO

Tess Martin
ZDA, Nizozemska/USA, Netherlands, 2014, HD, 2'54"



Na italijanskih igriščih se sliši pesmica, ki izvira iz prve svetovne vojne. Animirani film, ustvarjen s slikanjem na steklo, pripoveduje mračno zgodbo o vojaku, ki se vrne iz vojne in izve, da ga je zapustilo dekle.

In Italian playgrounds a song is chanted that dates back to World War I. This paint on glass animation tells this dark tale of a soldier who returns home from war to find his girlfriend has left him.

IZGUBLJENI POMORŠČAK / THE LOST MARINER

Tess Martin (Warren Etheredge)
Nizozemska/Netherlands, 2014, HD, 5'45"



Izgubljeni pomorščak je animirana interpretacija primera dr. Oliverja Sacksa iz njegove knjige *Mož, ki je imel ženo za klobuk*. S fotografijami upodobi redko spominsko motnjo pacienta Jimmieja G.

The Lost Mariner is an animated interpretation of Dr. Oliver Sacks' case study found in his book *The Man Who Mistook His Wife for a Hat*. It uses photographs to visualize the rare memory condition of patient Jimmie G.

LAM 2: RED HANDS

Tess Martin

Nizozemska, ZDA/Netherlands, USA, 2014, HD, 4'49"



Animiran glasbeni video za seattlesko skupino *Dark Hip Falls*, ustvarjen s tušem, vodo in raztopino gumija akacije. Po navdihu Rorschachovih preizkusov interpretira gostobesedno, tempirano besedilo njihove pesmi *Lam2: Red Hands*.

Animated music video for Seattle band *Dark Hip Falls* using ink, water and gum arabic solution. It uses the theme of Rorschach tests to interpret the restless and fast-paced lyrics in their song *Lam2: Red Hands*.

John Canciani predstavlja: Čudežna dežela je postala Disneyjeva nočna mora

Walt Disney nas je najbrž spremljal vse otroštvo. Nam niso vsem po licih polzele solze, ko je umrla Bambijeva mama; nismo vsi pritegnili Balujevi pesmi v Knjigi o džungli? Disney je bil mojster ameriškega animiranega filma, ki je bil del sistema ameriških studiev in njihove produkcije filmov z namenom zabavati ljudi, zato je postal ikona kulture mainstreama. Vplival je na filmsko zgodovino, denimo s hibridnimi formami, kot so filmi *The Reluctant Dragon*, *Marry Poppins* in *Pete's Dragon*. V 3D-animaciji je Disney premikal meje tehnologije.

A tudi če vsi naredimo seznam najljubših Disneyjevih filmov, ti pogosto sledijo enaki logiki: vse mora biti lepo in zdi se, da je reklamno blago postalo glavni motiv. Veliko očitkov Disneyju je povezanih z njegovim pojmovanjem sveta, kar je tema za nekaj esejev. Izjema v Disneyjevi produkciji je *Alice v čudežni deželi*. Naracija je drugačna, struktura ni tipična, dobro in zlo nista vselej očitna in likov ni mogoče opredeliti po tem, za kar se zavzemajo. Sledijo konceptu, ki ga poznamo iz japonskih animejev.

Ta program je odraz mojega spoštovanja do *Alice*, hkrati pa je to izbor animiranih filmov, ki so nasprotje vsega, kar predstavlja znamka Disney. Ustvarili so jih neodvisni ustvarjalci z izrazitim avtorskim slogom, ki delujejo na obrobju filmske in animacijske umetnosti. Ta dela niso bila prikazana na našem festivalu, so mi pa ostala v spominu in čakal sem priložnost, da jih lahko izberem in postavim v kontekst, da iz tega nastane edinstvena, odštekana, nora, pa tudi ekscentrična izkušnja. Upam, da bo program postavil pod vprašaj predstave o naraciji in estetiki ter po projekciji spodbudil zanimive razprave.

John Canciani

programski direktor, Internationale Kurzfilmtage Winterthur

John Canciani presents: Wonderland has transformed into Walt Disney's Nightmare

Walt Disney has probably followed us throughout our childhoods. Didn't we all sob when *Bambi's* mother died and didn't we all sing with *Baloo* in the *Jungle Book*? He was a master of American animation, which was part of the American film studio system producing films to entertain people, and has become an icon of mainstream culture. Disney had an impact on film history; e.g. hybrid forms like *The Reluctant Dragon*, *Mary Poppins* or *Pete's Dragon*, and pushed the limits of technology in 3D-Animation.

But even if we all list up the Disney films we like, they often follow the same concept: everything has to be beautiful and merchandising seems to be the main motivation. A lot of critique targets Disney about his conception of the World, which could fill several essays. *Alice in Wonderland* seems to be an exception within Disney Productions. The narration is different, the structure is not typical and good and bad are not always clear or characters can't be defined by what they stand for. They seem to follow the concept known from the Japanese Anime.

This Program is my appreciation of *Alice*, but also a selection of animated films that are opposite to what Disney stands for. They are made by independent filmmakers with a strong signature style, working on the fringe of film and animation art. These works didn't run at our festival but they stuck in my mind and I've been waiting for a chance to curate them and put them into context, to make it a unique, mind-blowing and crazy, but also eccentric experience. This programme will hopefully challenge the idea of narration and aesthetics and trigger interesting discussions after the screening.

John Canciani

Artistic Director Internationale Kurzfilmtage Winterthur

VARFIX

Tanaka Kotaro (Tanaka Kotaro)
Japonska/Japan, 2010, HD, 8'



Ne glasba za spremljavo filma, temveč film za spremljavo glasbe. Glasbeni video, a ne v MTV-jevskem kalupu, temveč kratka, risana umetnina. Animirani film, vendar ne tiste tipične vrste, saj nima zapleta in podobe govorijo zgolj skozi glasbo.

Not music to accompany a film, but a film to accompany music. A music video, not in the MTV mould, but a short, cartoon work of art. Animation, but not your run-of-the-mill type, as it has no plot and the images solely 'speak' through the music.

BAKA!!

Immanuel Wagner (HSLU Luzern)
Švica/Switzerland, 2010, DCP, 7'34"



Filmski ugriz v sadež znanja.

A cinematic bite into the fruit of knowledge.

HYPOZENTRUM

Xenia Lesniewski (Ingmar Bösch)
Nemčija/Germany, 2013, HD, 14'35"



Hypozentrum je fragmentarni spoj fikcije in stvarnosti v časovno zasnovano, animirano celoto. Estetsko izsiljevanje. Nedvomno žalosten nadomestek za čustvene primanjkljaje.

Hypozentrum is a fragmentary amalgamation of fiction and reality into a time-based, animated ensemble. An aesthetic blackmail. A compensation for emotional deficits that is definitely sad.

TU JE VSE / HERE IS EVERYTHING

Emily Vey Duke, Cooper Battersby (Duke and Battersby)
ZDA, Kanada/USA, Canada, 2013, HD, 13'54"



Film *Here is Everything* se predstavlja kot sporočilo iz prihodnosti iz ust mačka in zajca – duhovnih vodnikov, ki pojasnita, da sta se odločila spregovoriti z nami po sodobnometnostnem videu, saj ga razumeta kot našo najvišjo obliko komunikacije. A njun predrzni uvod je v nasprotju s kompleksnimi idejami, predstavljenimi v nadaljevanju.

Here is Everything presents itself as a message from the future, as narrated by a cat and a rabbit, spirit guides who explain that they've decided to speak to us via a contemporary art video because they understand this to be our highest form of communication. Their cheeky introduction, however, belies the complex set of ideas that fill the remainder of the film.

Image copyright of the artist, courtesy of Video Data Bank, www.vdb.org

THE CONSTRUCTION OF ANSTALT 3000

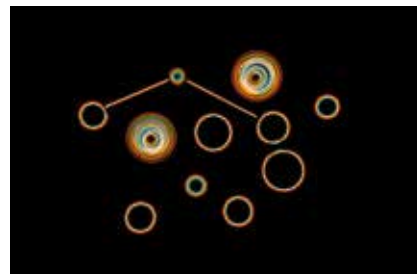
Helmut Munz (Helmut Munz)
Avstrija/Austria, 2013, DCP, 5'



ANSTALT 3000 kot Inštitut za hiperpripovedništvo nudi ponižanim bitjem dom in priložnost.

As the Institute of Hyperfiction, ANSTALT3000 provides humbled beings home and opportunity.

ZELO VELIKO POVEČANJE VELIKOSTI, KOLIČINE ALI POMENA NEČESA V ZELO KRATKEM ČASU / A VERY LARGE INCREASE IN THE SIZE, AMOUNT, OR IMPORTANCE OF SOMETHING OVER A VERY SHORT PERIOD OF TIME



Max Hattler (Max Hattler/Multivision Festival)
Nemčija, Rusija, Velika Britanija/Germany, Russia, UK, 2014, HD, 2'

Film so deloma navdihnili pojmi organske rasti, bifurkacijskih procesov, fraktalov in teorije kaosa, ki so v nekem smislu povezani s Hattlerjevima prejšnjima izdelkoma, *1923 aka Heaven* in *Sync*.

A Very Large Increase in the Size, Amount, or Importance of Something Over a Very Short Period of Time is inspired in part by ideas around organic growth, bifurcation processes, fractals and chaos theory, which in some sense link back to Hattler's previous works *1923 aka Heaven* and *Sync*.

PRIGODE CHRISTOPHERJA BOSHA V MULTIVERZUMU! / ADVENTURES OF CHRISTOPHER BOSH IN THE MULTIVERSE!

Jillian Meyer & Lucas Leyva (Bleeding Palm/Borscht)
ZDA/USA, 2012, HD, 12'



Resnična zgodba o tem, kako je moštvo Miami Heat leta 2012 osvojilo naslov prvakov v ligi NBA, čeprav je zanje med drugim igral medzvezdni princ, ki so ga vpoklicali v boj z zlimi sovražniki, katerih cilj je bil doseči dokončno neuporabnost svetovnega spleta.

The true story behind how the Miami Heat won the NBA title in 2012 despite one of their star players being an interstellar prince who was called away to battle with evil foes bent on finally making the Internet completely useless.

UNKO

Yuri A. R. Mond (Yuri A)
Švica, Brazilija, Japonska, ZDA/Switzerland, Brazil, Japan, USA, 2012,
HD, 13'28"



Dogajanje v otrokovi nočni mori, ki še združuje odpor in očaranost. Kratki film *Unko* katalogizira zverine, ki so plod človeške domišljije, pri čemer stotine igrač in spominkov v obliki živali razporedi v zastrašujoče, a komično zaporedje.

"Unko" takes place in a child's nightmare when repulsion and fascination are still combined. UNKO is a short film cataloguing man-made beasts, ordering hundreds of toy and souvenir animals into a sequence which is both alarming and comic.

HELL

David O'Reilly (David O'Reilly)
Irška, Nemčija/Ireland, Germany, 2009, HD, 1'



Dobrodošli v peklu!

Welcome to Hell!

Posebne predstavitve

Special Programmes



posebna projekcija ob
odprtju festivala
special opening
screening

RE-CYCLING

skupinsko delo/collective (Arte Video, Association
Viva Comix)
Italija/Italy, 2014, DCP, 10'

Umetniška direktorica/Art Director: Paola Bristot
Montaža/Editing: Paola Bristot
Animacija/Animation: Joni Männistö, Vessela Dantcheva, Gábor Ulrich, Ülo Pikkov, Rastko Čirić (scenarij, soavtorica, maska, koloriranje/Screenplay, Co-Writer, Makeup Consultant, Colouring: Selena Pješivac), Petra Zlonoga, Spela Čadež (pomočnik animatorke/ Animation Assistant: Matej Lavrenčič), Marina Rosset, Regina Pessoa, Magda Guidi
Usklajevanje filmske glasbe/Soundtrack coordination: Andrea Martignoni
Oblikovanje in grafika/Graphic design and titles: Giulio Calderini, Michele Bernardi
Asistent produkcije/Production assistant: Fosca Pozzar Colinassi
Producenti/Producers: Claudio Zorzenon, Giuseppe Tissino, Paola Bristot
Pridruženi producent/Associate producer: Paolo Polesello
Distribucija/Distribution: OTTOMani

Razvoj je podprl Audiovizualni sklad Furlanije – Julijske krajine. /
Supported for the Development by Fondo Regionale per l'Audiovisivo FVG (Friuli Venezia Giulia Audiovisual Fund).



Projekt Re-cycling vključuje 10 animatorjev iz različnih evropskih držav. Vsak od njih bo ustvaril enominutno animacijo z risanjem neposredno na film, pri čemer bo uporabil svoj slog.

Neposredno risanje na film ima dolgo zgodovino. Kot eno prvih tehnik v eksperimentalnem abstraktnem filmu 20. in 30. let so jo pri svojem delu uporabljali Oskar Fischinger, Hans Richter in Walther Ruttmann.

The 'Re-cycling Project' involves 10 animation artists, coming from different European countries. Each of them will make 1 minute of animation on film, drawing directly on it, using their own style.

Direct drawing on film has a long history. It was one of the earliest techniques of experimental abstract cinema in the 1920s and 1930s, with works by Oskar Fischinger, Hans Richter,

Eksperimentiranje je nadaljeval Norman McLaren in izdelal edinstven opus filmov, ki so pozneje obveljali za prelomnico pri vseh, ki so se želeli ukvarjati s to tehniko. V poklon velikiemu mojstru je ob obletnici njegovega rojstva nastal koncept za ta film!

Njegovo tradicijo bo s skupinskim delom RE-CYCLING nadaljevalo deset najzanimivejših evropskih animatorjev: **Špela Čadež** (Slovenija), **Rastko Čirić** (Srbija), **Vessela Dantcheva** (Bolgarija), **Magda Guidi** (Italija), **Joni Männistö** (Finska), **Regina Pessoa** (Portugalska), **Ülo Pikkov** (Estonija), **Marina Rosset** (Švica), **Gábor Ulrich** (Madžarska) in **Petra Zlonoga** (Hrvaška).

Zamisel je vzcvetela iz plodne zemlje umetniškega raziskovanja na različnih področjih – strip, ilustracija, vizualne umetnosti –, temelji pa na eksperimentalnem in ustvarjalnem pristopu z izrazitim situacijskim pečatom. Deseterica umetnikov bo sodelovala v igri in se bo morala držati nekaj osnovnih pravil o tehniki, temi, dolžini in predhodno določenih rokih izvedbe.

Izbrana tehnika je neposredno risanje na film, čeprav avtorji niso specializirani v tem postopku. Pogoj jih

postavlja v enakopraven položaj in jim daje odlično priložnost, da preskusijo svoje sposobnosti.

Tema se nanaša na predmet, ki ga bo izbral vsak od umetnikov. Zbranih in izmenjanih bo deset predmetov, zato bo vsak avtor prejel nekaj po izboru drugega, pri čemer ne bo vedel, od koga in zakaj. To bo med sodelujočimi ustvarilo rdečo nit: četudi bodo delali samostojno, bo med njimi povezava. Ta povezovalni element bo delo prepletel v celoto in vzpostavil navidezno kontinuiteto.

Po zaslugi izvirnega sloga in presenetljivih elementov, do katerih bo privedla izbrana tehnika – neposredno risanje na film –, bo končni izdelek zelo zanimiv.

Umetniška direktorica filma in avtorica »igre« je **Paola Bristot**, profesorica filmske teorije in tehnike na Akademiji za likovno umetnost v Bologni, kuratorica več mednarodnih razstav vizualne in grafične umetnosti ter umetniška direktorica festivala Piccolo Festival dell'Animazione.

Walther Ruttmann. Norman McLaren continued to experiment, creating a peculiar series of films, which later became a milestone for everyone wanting to work with this technique. As a tribute to the master, the concept of this film started with the anniversary of the birth of Norman McLaren!

Ten of the most interesting European animators will continue this »tradition« in a collective opus – RE-CYCLING: **Špela Čadež** (Slovenia), **Rastko Čirić** (Serbia), **Vessela Dantcheva** (Bulgaria), **Magda Guidi** (Italy), **Joni Männistö** (Finland), **Regina Pessoa** (Portugal), **Ülo Pikkov** (Estonia), **Marina Rosset** (Switzerland), **Gábor Ulrich** (Hungary) and **Petra Zlonoga** (Croatia).

The idea blossomed from a fertile ground of artistic research conducted in various fields: comics, illustration, visual arts; and is based on an experimental and creative approach with a distinctive situational mark. The ten artists will participate in a game, and will have to follow some basic rules regarding technique, subject matter, length, and predetermined deadlines.

The selected technique is direct drawing on film, although the authors

are not specialists in this procedure. This requirement puts them in a position where they are equal, and provides a good chance for them to challenge themselves.

The subject matter relates to an item each artist will have to choose. The ten objects will be collected and then exchanged, so that each author will receive something chosen by someone else, and will not know by whom and why. This creates a *fil rouge* between the participants: even if they are working autonomously, there will be a connection. This element is the glue that ties the work together, creating an imaginary continuity.

Original style and some surprising elements arising from the applied technique – drawing directly on film – make the result very interesting.

The art director of the film and the author of the 'game' is **Paola Bristot**, Professor of Theory and Technique of Cinema at the Academy of Fine Arts in Bologna, curator of several international visual and graphic art exhibitions and artistic director of Piccolo Festival dell'Animazione.

posebna projekcija
ob zatvoritvi festivala
special closing
screening

PETER IN VOLK / PETER & THE WOLF

Suzie Templeton (BreakThru Films/Se-ma-for/Storm Studios/TV Unam/ArchAngel)

Velika Britanija, Poljska, Norveška, Mehika, Švica/
UK, Poland, Norway, Mexico, Switzerland, 2006,
DCP, 32'

Režija/Directed by: Suzie Templeton **Scenarij/
Script:** Suzie Templeton, Marianela Maldonado
Animacija/Animation: Adam Wyrwas **Glasba/
Music:** Sergej Prokofjev **Montaža/Editing:** Suzie
Templeton, Tony Fish **Producenta/Producers:** Alan
Dewhurst, Hugh Welchman



Peter in volk je animirana filmska različica klasičnega dela Sergeja Prokofjeva v režiji izjemne avtorice animiranih filmov **Suzie Templeton** in s posebno novo glasbeno interpretacijo v izvedbi londonskih filharmonikov. Zgodba Prokofjeva odmeva že med peto generacijo otrok po vsem svetu, ki jih očara njena moč in humornost. Novi film priljubljeno zgodbo predela z nekaj elementi današnjega časa in okoljsko tematiko,

Peter & the Wolf is an animated film version of Prokofiev's classic work directed by an extraordinary animation talent, **Suzie Templeton** set to a special new recording by the London Philharmonic Orchestra. Prokofiev's story has resonated deeply with over five generations of children worldwide, enchanted by its power and sense of fun. This new film re-works Prokofiev's popular tale, giving it some 21st



a kljub temu ostaja zvest izvirniku. Na mednarodnih filmskih festivalih je osvojil več prestižnih nagrad, med drugim oskarja za najboljši animirani kratki film leta 2008.

V zadnjih petih letih sem Petra in volka Prokofjeva poslušala več tisočkrat in preučila vsak ton, vsak stavek, se spraševala, kaj pomeni, si poskušala splesti jasno predstavo dela. Bila sem pred nenavadnim in težkim izzivom – napisati scenarij, ki se mora ujemati z že obstoječo in zelo natančno obliko. Želela sem ustvariti film, ki bi deloval na več ravneh, tako za otroke kot za odrasle, ki bi raziskoval naš strah pred divjo zverjo in hkrati očaranost z njo, ki bi pokazal, kako deček odkrije



lastno moč in poštenost. Želela sem ostati zvesta glasbi in zgodbi Prokofjeva, hkrati pa filmu dovoliti, da razvije lastno zgodbo. Ko sem bila majhna, me je pri Petru in volku najbolj navdušil in pretresel trenutek, ko zaslišimo raco gagati iz volkovega trebuha. V svojem filmu tega nisem mogla vizualno predstaviti, ne da bi bilo groteskno ali preveč nazorno za to dokaj realistično vizualno formo. Toda duh race živi dalje in nanjo se spomnimo v trenutku Petrovega največjega junaštva in razumevanja. Upam, da je ta Peter zvest duhu in namenu Prokofjeva pred 70 leti.
- **Suzie Templeton**, režiserka



century twists and an environmental theme, whilst staying true to the original story. Among the most prestigious awards at international film festivals, it got also the Oscar for the Best Animated Short Film in 2008.

Over the last five years, I have listened to Prokofiev's Peter & the Wolf several thousand times, studying each note, each movement, wondering what they mean and trying to build a clear image of the piece. I was facing an unusual, big challenge – writing a script that would fit the existing, very precise form. I wanted to make a film that works on more than one level, for children and adults alike, one that explores our fear of a wild beast and



at the same time our fascination by it, one that shows how a boy discovers his strength and integrity. I wanted to stay true to Prokofiev's music and story, but also allow the film to develop its own narrative. Of the entire story, the moment that fascinated and shook me the most as a little girl was when you hear Duck quacking from Wolf's stomach. In my film I couldn't show this visually without it coming across as grotesque or too graphic for this fairly realistic visual form. But the Duck's spirit lives on and we remember it at the point of Peter's most heroic, compassionate moment. I hope Peter is true to Prokofiev's spirit and purpose from 70 years ago.
- **Suzie Templeton**, Director

PETER IN VOLK / PIERRE ET LE LOUP / PETER AND THE WOLF

Pierre-Emmanuel Lyet, Gordon & Corentin Leconte
(Camera Lucida Productions/ Radio France)
Francija/France, 2013, DCP, 30'

Režija/Directed by: Pierre-Emmanuel Lyet, Gordon, Corentin Leconte **Direktor fotografije/Director of the photography:** Christophe Gailliot **Montaža/Editing:** Vanessa Bozza **Animacija/Animation:** Doncvoilà studio (Jean Yves Castillon, Emmanuel Linderer, Christophe Nardi) **Glasba/Music:** Sergej Prokofjev **Glas/Cast:** Piermattia Severin **Bere/Voice over:** François Morel **Izvršni producent/Executive producer:** Jean-Stéphane Michaux



Obudite spomin na najslavnejšo mojstrovino klasične glasbe – delo *Peter in volk* skladatelja Sergeja Prokofjeva – v čudoviti novi, izvirni priredbi, pripravljeni posebej za otroke. Tridesetminutni film spretno združuje animacijo in živo glasbo v izvedbi Francoskega državnega orkestra z dirigentom maestrom Danielom Gattijem.

Rediscover the most famous masterpiece of classical music: *Peter and the Wolf* by Sergei Prokofiev in a wonderful new and innovative adaptation, especially for children. This 30-minute film cleverly mixes live music and animation, with the involvement of the Orchestre National de France, conducted by Maestro Daniele Gatti.



Glasbena pravljica *Peter in volk* je bila prirejena in uprizorjena v različnih kulturnih medijih: filmih, kratkometražnih risanih filmih (eden prvih in najsлавnejših je risani film Walta Disneyja iz leta 1946), knjigah s CD-jem (v izvedbi Državnega orkestra nekdanje Sovjetske zveze in Philippa G rarda leta 1956). Glasbo Sergeja Prokofjeva preu ujejo v glasbenih  olah in konservatorijih po vsem svetu in velja za temeljno znanje na podro ju klasi ne glasbe. Kljub temu pa ni bila nikoli predmet interaktivne priredbe. Pri tem novem *Petru in volku* zdru ujemo film in transmedijsko izku njo za poslu anje in odkrivanje glasbe Prokofjeva.

Za ta namen smo zaprosili Francoski dr avni orkester in njegovega dirigenta

Daniela Gattija, naj prispevajo svoj glasbeni del za film in transmedijski projekt. Tako glasba kot pravljica sta sestavni del tega na ega projekta.

Music tale *Peter and the Wolf* has been adapted to and performed by means of various culture media: films, animated shorts (one of the earliest and most famous being one by Walt Disney from 1946), books with CDs (with a recording by the National orchestra of the former Soviet Union and Philippe G rard from 1956). Studied in music schools and conservatoires worldwide, music by Sergei Prokofiev is considered fundamental knowledge in classical music. Even so, it has never been the subject of an interactive adaptation. The new *Peter and the Wolf* combines film and a transmedia experience of listening and discovering the music by Prokofiev.

To this end, Orchestre National de France and its Maestro Daniele Gatti were invited to contribute the music recording for the film and the transmedia project. Both the music and the tale come together to constitute our project.

Peter in volk – zgodba

Mala sirota Peter živi v ograjeni koči na robu temnega gozda v Rusiji. Zanj skrbi pretirano zaščitniški dedek. Peter ima malo stikov z ljudmi, ki živijo v mestu, in tamkajšnji otroci se ne zme-nijo zanj. Njegova edina prijatelja sta raca in nagajivi ptič, ki ga vabita na pustolovščino na drugi strani ograje. Čeprav dedek Petru ne dovoli, da bi šel na drugo stran, Peter podleže radovednosti. Ukrade ključke ter se poda na odkrivanje divjega gozda. Med ptičem in raco izbruhne spor, ki pritegne pozornost dedkove debele mačke. Direndaj za ograjo prebudi dedka, ki pohiti ven in vnučka odpelje domov. Ko je Peter že na varnem, se iz gozda prikaže volk. Mačka se znajde v smrtni nevarnosti, a ji kljub debelosti nekako uspe uiti na tanko vejo, raca pa ima manj sreče. Ko steče proti ograji, se volku ponudi priložnost za obed: raca je prepočasna in volk jo na mah požre. Jezni Peter ujame volka v kletko in z dedkom ga odpeljeta v mesto. Kaj bo Peter storil z njim? Bo oprostil volku?

Skladatelj Sergej Prokofjev (1891–1953)

Pomembna osebnost in eden najpri-ljubljenejših skladateljev 20. stoletja. Študiral je na sanktpeterburškem konservatoriju pri Rimskem-Korsakovu in Ljadovu. Z zgodnjimi deli je zaslovel kot *enfant terrible*, najprej zaradi Skriabinovega vpliva, pozneje pa zaradi silovitega motoričnega konstruktivizma, kakršen je značilen za *Skitsko suito*. Svojo virtuoznost na klavirju je pokazal na številnih koncertih. Leta 1918 je zapustil Rusijo in odšel v ZDA, pozneje pa kot skladatelj deloval predvsem v Parizu. Med odrskimi deli, ki so bila premierno uprizorjena v 20. letih 20. stoletja, sta operi *Zaljubljen v tri oranže* in *Igralec*, pa tudi baleti, ki jih je naročil Diagilev. *Zgodba o norcu, ki je prelisil sedem norcev*, *Jekleni skok* in *Izgubljeni sin*. Leta 1936 se je Prokofjev vrnil k svojim koreninam, v Rusijo, vendar je kmalu postal tarča političnih napadov kulturnih komisarjev. Dela Prokofjeva iz sovjetskega obdobja so med najbolj cenjenimi: *Peter in volk*, opera *Vojna in mir* ter baleta *Romeo in Julija* in *Pepelka*. Prokofjev je umrl leta 1953. Njegovo glasbo odlikujejo duhovitost, nepozabne melodije in instrumentalna barvitost.

Peter and the Wolf – Synopsis

Peter, a young orphan, lives in a fortified cottage on the edge of a deep Russian forest, guarded by his over-protective Grandfather. Isolated from those who live in the town and ignored by the local children, Peter's only friends are his pet Duck and a mischievous Bird, who entice him to seek adventure outside the walls of the cottage. Despite his Grandfather forbidding Peter from going beyond the boundary walls, Peter's curiosity gets the better of him. Stealing the keys, he bursts out into the wild forest to explore. An argument breaks out between Bird and Duck, attracting the attention of Grandfather's fat Cat. The commotion outside the gates wakes Grandfather, who marches Peter back inside. It is only when Peter is safe within the cottage that the Wolf comes into view. Mortal peril allows the fat Cat to defy gravity and climb to the precarious safety of a thin branch, but Duck is not so lucky. As she runs for her life, Wolf sees its dinner. Duck is too slow, and Wolf eats her in one gulp. Angry Peter catches Wolf into a cage, and Grandfather helps him take the cage to the city market. What will Peter do? Will he forgive Wolf?

Sergei Prokofiev – Composer (1891–1953)

A major figure of the 20th century and one of its most popular composers. He studied at St. Petersburg Conservatoire with Rimsky-Korsakov and Liadov. His early works gave him the reputation of an *enfant terrible*, firstly due to the influence of Scriabin, later because of violent motoric constructivism, such as *Scythian Suite*. His brilliance as a virtuoso pianist was demonstrated in a series of concertos. He left Russia in 1918 for the USA, whilst his compositional career centered on Paris. Prokofiev's stage works premièred in the 1920's included the operas *The Love for Three Oranges* and *The Gambler*, and the ballets commissioned by Diaghilev, *Chout*, *Le Pas d'acier* and *The Prodigal Son*. He returned to Russia to rediscover his roots in 1936, but soon came under political attack from the cultural commissars. Prokofiev's works from his Soviet years are among his most celebrated: *Peter and the Wolf*, the opera *War and Peace* and the ballets *Romeo and Juliet* and *Cinderella*. He died in 1953. Prokofiev's music is characterised by a sharp wit, memorable melodies and vivid instrumental colour.

Sodelovanje v animiranem filmu ali animacija brez meja

Zgodovina avtorskega animiranega filma je za razliko od komercialnega (studijskega) zgodovina posameznih avtorjev in avtoric, ki povečini sami, v odmaknjenosti temne sobe, mesece in mesece ustvarjajo svoje filme. Vseeno pa so v preteklosti nastala ključna dela kot plod sodelovanja več avtorjev. Najpogostejše so bili to kreativni partnerji, tako na filmu kot v življenju. Največji zgodovinski pečat so nedvomno zapustili: Lotte Reiniger in Karl Koch, Joy Batchelor in John Halas, Faith in John Hubley, Mary Ellen Bute in Ted Nemeth, Claire Parker in Alexandre Alexeieff, Sandra in Paul Fierlinger, Gerrit in Cilia van Dijk, Sayoko in Renzo Kinoshita, Gisèle in Nag Ansoerge, Alison Snowden in David Fine, Joanna Quinn in Les Mills, Catherine Buffat in Jean-Luc Greco, seveda pa tudi Priit in Olga Pärn, katerih zadnjo mojstrovino *Piloti se vračajo* predstavljamo v letošnjem tekmovalnem programu. Norman McLaren je nekatere najuspešnejše filme prav tako naredil v sodelovanju s kolegico Evelyn Lambart, ne nazadnje pa imamo tudi v Sloveniji trdoživ animatorski tandem. Milan Erič in Zvonko Čoh, nekoč sošolca na likovni akademiji, sta deset let s skupnimi močmi risala prvi slovenski celovečerni animirani film *Socializacija bika?* in ga na koncu tudi uspešno izrisala.

Letošnja animatečna zgodovinska retrospektiva v šestih programih predstavlja predvsem sodobne filmske omnibuse in v zadnjih časih zelo popularno formo »jam« animiranih filmov. Ob štirih izvrstnih celovečercih bomo pokazali tudi dva sklopa kratkometražnih sodelovanj. Preden predstavim program, pa si pogledimo definicije filmskega omnibusa in »anijama«.

Filmski omnibus (v ang. tudi anthology film, package film ali portmanteau film) je običajno celovečerec, sestavljen iz več različnih kratkih filmov, ki jih povezuje le skupna tematika,

Collaborations in Animation, or Animation without Borders

Unlike commercial (studio) film production, the history of auteur animation is a history of individual authors struggling for months to finish a film project, usually in the solitary of a dark room. That said, some key works have been created as a result of collaboration of a group of authors. In most cases, it was creative duos, partners at work and at home. The artists to have left the biggest mark in history include Lotte Reiniger and Karl Koch, Joy Batchelor and John Halas, Faith and John Hubley, Mary Ellen Bute and Ted Nemeth, Claire Parker and Alexandre Alexeieff, Sandra and Paul Fierlinger, Gerrit and Cilia van Dijk, Sayoko and Renzo Kinoshita, Gisèle and Nag Ansoerge, Alison Snowden and David Fine, Joanna Quinn and Les Mills, Catherine Buffat and Jean-Luc Greco, and last but not least Priit and Olga Pärn, whose latest masterpiece *Pilots on the Way Home* is featured in this year's competition programme. Norman McLaren also made some of his most successful films in collaboration with his colleague Evelyn Lambart. And finally, there is an unflagging animation duo in Slovenia. Milan Erič and Zvonko Čoh, former classmates from the art academy, spent ten years drawing images for the first Slovenian animated feature film *Socialisation of a Bull?*, ultimately wrapping it up.

Spanning six programmes, Animateka's retrospective this year shows mainly contemporary omnibus films and the recently very popular form of "anijams". In addition to four outstanding feature films we are screening two programmes of collective shorts. But before we look at the films, let's see the definitions of omnibus film and anijam.

An omnibus film (also known as an anthology film, package film, or portmanteau film) is usually a feature film consisting of several different short films, often tied together

retrospektiva omnibus v animiranem filmu
omnibus in animated film retrospective

misel ali manjši povezovalni dogodek (pogosto prelomnica). Posamezni filmi imajo lahko različne režiserje. Filmi imajo velikokrat skupni element, na primer prizorišče, lik ali predmet, ki služi kot povezava.

Anijam je skupinski animirani film, pri katerem različni umetniki izdelajo posamezne kratke animirane sekvence, ki jih nato povežejo v en sam daljši film. Vsak animator svoj del ustvari neodvisno, ne da bi vedel, kaj bodo pripravili drugi.

Film **Zimski dnevi**, priredba renkuja pesnika Basha, je po obsegu edinstven projekt. Renku je skupinska pesniška oblika, ki vključuje najmanj tri pesnike, pri izvirni pesmi Zimski dnevi pa jih je sodelovalo šest (Basho, Kakei, Jugo, Tokoku, Shohei in Yasui), ki so izmenjaje prispevali verze. Kihachiro Kawamoto in Tatsuo Shimamura sta se za film lotila zahtevne naloge sestavljanja raznolike skupine 35 animatorjev (vključno z njima), ki so izdelali potrebnih 36 kratkih filmov. Ustvarjanje filma je potekalo v skladu s tradicijo skupinske narave izvirnega gradiva – animatorji so samostojno izrisali podobe za eno od 36 kitic. Kawamoto je k projektu pritegnil številne japonske animatorje ter dodal tuja imena iz sveta animiranega filma. Vsak naj bi za upodobitev svoje kitice prispeval najmanj 30 sekund animacije, večina sekvenc pa ne presega minute.

Kolumbijski eksperimentalni animirani celovečerec **Skrivnostne prerokbe Leona Prozaka** je svojevrsten »exquisite corpse«, ki skozi metamorfozno igro s filmskim jezikom in tehnikami animacije od začetka do konca išče pot k raznolikostim v umetnosti filma, poezije, grafike in glasbe. Film sestavljajo kalejdoskopski prizori in animirane sekvence različnih vizualnih umetnikov, ki uživajo v upodabljanju časa. Animirane slike

by only a single theme, premise, or brief interlocking event (often a turning point). Sometimes each one is directed by a different director. Sometimes there is a theme, such as a place, a person, or a thing that is present in each story and serves to bind them together.

An 'Anijam' is a collaborative animation where various artists create individual short animated segments that are linked together to make one larger film. Each of the animators create their sequence without knowing what the other participants will be creating.

Winter Days, an adaptation of a renga by Basho, is a unique project in terms of scale. Renga is a collaborative form of poetry involving a minimum of three poets. The original poem Winter Days involved six poets (Basho, Kakei, Jugo, Tokoku, Shohei, and Yasui) who alternated contributing verses. Kihachiro Kawamoto and Tatsuo Shimamura took on the daunting task of assembling an impressively diverse group of 35 animators (including themselves), to make the 36 short films required. The creation of the film followed the traditional collaborative nature of the source material – the visuals for each of the 36 stanzas were independently created by different animators. As well as many Japanese animators, Kawamoto assembled leading names of animation from across the world. Each animator was asked to contribute at least 30 seconds to illustrate their stanza, and most of the sequences are under a minute.

Colombian experimental feature entitled **The Mysterious Presages of León Prozak** is an "exquisite corpse" which, from beginning to end, seeks the path to diversities in the art of film, poetry, graphics and music through a metamorphic play with film language and techniques. The film consists of

načenjajo različne teme, od politike do erotike, vse pa izražajo pretresljivo vizijo sveta.

Strah(ovi) pred temo je antologija priznanih avtorjev stripa in animiranega filma (Blutch, Charles Burns, Marie Caillou, Pierre di Sciullo, Lorenzo Mattotti, Richard McGuire), ki so za tokratni projekt razkrili svoje najintimnejše fobije, nočne more in strahove. Rezultat je sanjski animirani ep, ki razgalja strah v najprvobitnejši in intenzivni obliki. Na premieri filma v Ljubljani leta 2009 je avtorica Marie Caillou opisala način skupinskega dela takole: »Na začetku nismo imeli dogovora o tem, kakšen naj bi bil film. Vedeli smo, kaj je glavna tema, vendar je vsak avtor ustvarjal zase oziroma s svojo ekipo. Vsak je ustvaril svoj segment, tako kot je želel, povedal je svojo zgodbo in uporabil specifično animacijo. Šele pri končni montaži smo se odločili, katere dele svojih segmentov bomo rezali in jih tako naredili kompatibilne s segmenti drugih avtorjev.«

Za film **Tokyo Loop** je 16 umetnikov prispevalo kratki film, ki je nastal po navdihu Tokia. Dodatno ga povezuje tudi sodelovanje Seiichija Yamamota, znanega glasbenika podtalne glasbene scene v Osaki, ki je napisal glasbeno podlago. Jamamoto si je v procesu ustvarjanja dopisoval s sodelujočimi umetniki. Glasbo je na podlagi skic in zgodborisov, ki so mu jih posredovali animatorji, napisal vnaprej, potem pa jo priredil glede na končno različico filma.

Med kratkimi filmi posebej izpostavljam prvo veliko mednarodno sodelovanje, s katerim so udeleženci pokazali, da je *Animacija brez meja*. Po prepričanju mnogih je animacija najčistejša filmska oblika in lahko deluje kot mednarodni jezik. V tem duhu je leta 1986 nizozemski animator Peter Sweenen s finančno podporo kulturnih ustanov na Nizozemskem sestavil

kaleidoscopic scenes, animations, made by different visual artists, whose work is based on the pleasure of painting time. These animated paintings take on several topics, from politics to eroticism, by expressing a shocking vision on the world.

Fear(s) of the Dark is an anthology by six of the world's most renowned comic and graphic artists (Blutch, Charles Burns, Marie Caillou, Pierre di Sciullo, Lorenzo Mattotti, Richard McGuire), who brought into this project their most intimate phobias, nightmares and fears. The outcome is a surreal animated epic where fear is revealed at its most naked and intense. This is how Marie Caillou described the process of collective filmmaking at the Ljubljana premiere in 2009: *"Starting out, we had no shared vision of what the film would look like. We knew what the basic concept was, but we all worked by ourselves or with our teams. Each of us would make our segment the way we chose to, telling our stories and using our specific animation techniques. It was only in the final editing process that we decided which parts of our segments to cut, to make them compatible with the segments made by others."*

In **Tokyo Loop**, the 16 artists were asked to contribute a short film inspired by the city of Tokyo. The films would also be linked by the participation of Seiichi Yamamoto, a well-known musician from Osaka's underground music scene, who composed the score. Yamamoto corresponded with the artists during the production process. He composed the music in advance based upon the sketches and storyboards provided by each animator, then revised them to fit the final edit of the film.

Of the short films in the retrospective, one that deserves special mention is a big international collaboration of artists, who showed that *Animation Has No Borders*. There are many who

skupinski animirani film z naslovom *Animacija brez meja*. Sweenen je 35 drugih animatorjev, skupaj so zastopali 36 različnih držav, povabil k sodelovanju v projektu, v katerem naj bi vsak prispeval svojo animacijo. Ustvarjena dela, ki so nastajala neodvisno drugo od drugega, trajajo od nekaj sekund do največ 15 sekund. Edino navodilo, ki so ga animatorji dobili poleg omejitve dolžine, je bilo, naj izdelek upodablja vodilno misel, da animacija nima meja.

Ta princip se je obdržal do danes, čeprav se je z globalno rabo interneta razvil v t. i. *anijam* projekte, kot sta kanadski eksistencialistični *Yellow Sticky Notes* ali ameriški *Ghost Stories*, na znova popularen žanr grozljivke. Zelo zanimiv je tudi način dela pri španskem filmu na temo morja *Sailor's Grave*, ki je nastal kot rezultat treh mednarodnih delavnic, zasnovanih na principu metodologije »exquisite corpse« (vsak avtor nadaljuje risbo tam, kjer jo prejšnji konča). V programu sta se znašla tudi dva kratka filma, ki sta nastala v »normalnih« produkcijskih razmerah, čeprav sta plod sodelovanja skupine avtorjev. V primeru koprodukcije *Oče* so hrvaški, bolgarski in nemški avtor, pod mentorstvom priznanega britanskega režiserja in scenarista Phila Mulloya, najprej dolgo razvijali scenarij, nato pa v dolgih skype pogovorih vsak v svojem studiu omnibuse dokončali. V primeru z oskarjem nagrajene *Logorama* pa gre za delo kolektiva, ki si glede na projekt razdeli naloge, odgovornosti in nagrade.

Igor Prassel

believe animation is the purest form of cinema and can function as an international language. In this spirit in 1986 the Dutch animator Peter Sweenen put together a collaborative animation film called *Animation Has No Borders* with financial support from cultural institutions in the Netherlands. Sweenen asked 35 other animators representing 36 different countries to join him in contributing animation to the project. Each contribution was conceived independently of the other animators and lasts from a few seconds to no more than 15 seconds. Apart from length, the only instruction given to the animators was that their work should embody the theme of animation not having borders.

This principle has lasted to this day, even if evolving with a global use of the Internet into "anijam" projects such as Canadian existentialist anijam *Yellow Sticky Notes* or *Ghost Stories*, a U.S. take on the newly popular genre of horror films. Another interesting production method was used in *Sailor's Grave*, a Spanish sea-themed film resulting from three international workshops based on the "exquisite corpse" method (each author continuing the composition where the previous has left off). The programme also features two short films produced the "ordinary" way, but as a collaboration of a group of authors. In the case of *Father*, the Croatian, Bulgarian and German authors, with acclaimed British director and screenwriter Phil Mulloy as mentor, first had a long process of developing the script and then long skype sessions to finish their parts of the omnibus each in their own studio. Meanwhile, the Academy Award winning *Logorama* is a work of a collective which carries out each project by dividing tasks, responsibilities and awards.

Igor Prassel

program I
programme I

ZIMSKI DNEVI / FUYO NO HI / WINTER DAYS / JOURS D'HIVER

skupinsko delo / collective (Imagica Entertainment)
Japonska/Japan, 2003, 35 mm, 65', čb in barvni/bw and colour, v japonskem jeziku s francoskimi in slovenskimi podnapisi / In Japanese with French and Slovenian subtitles

Režija/Directed by: Kihachirō Kawamoto **Scenarij/Script:** Matsuo Bashō Glasba/
Music: Ikebe Shinichirō, U I Kōji **Animacija/Animation:** Yuri Norstein, Morita Noriko, Shimamura Tatsuo, Okuyama Reiko, Kotabe Yōichi, Alexandre Petrov, Yoneshō Maya, Urumadelvi, Hayashi Seichi, Isshiki Azuru, Bretislav Pojar, Bowda Katsushi, Katayama Masahiro, Mark Baker, Itō Yūichi, Kurosaka Keita, Yokosura Reiko, Asano Yūko, Kifune Tokumitsu, Ishida Sonoko, Wang Bai Rong, Takahata Isao, Hikone Norio, Mori Masaaki, Furukawa Taku, Co Hoedeman, Jacques Drouin, Yusaki Fusako, Yamamura Kōji, Kawamoto Kihachirō, Ōhi Fumio, Fukushima Hal, Ikif, Raoul Servais, Suzuki Shinichi, Ishida Takuya, Naka Taro, Nomura Tatsutoshi, Kuri Yoji **Producent/Producer:** Shimamura Tatsuo **Distribucija/Distribution:** Les Films du Paradoxe

Deževje, ki je spremljalo dolgo potovanje, je uničilo moj slamnati klobuk in vsakodneвне nevihte so raztrgale moja oblačila. Čeprav mi je Gospa Revščina precej blizu, se počutim več kot pomilovanja vreden. Ko sem se nenadoma spomnil velikega pesnika, ki je nekoč davno hodil po tej pokrajini in pisal nesmiselne verz, sem začel pisati ...

ZIMSKI DNEVI je ilustracija prve pesniške oblike »renku« pesnika Macua Basha. Macuo Basho (1644–1695) je prvi veliki pesnik v zgodovini haikuja in je skupaj s Chikamatsom Monzaemonom in Ihara Saikakujem eden največjih pisateljev »zlatega stoletja Osake« (Genroku). Renku ali renga je klasična oblika japonske poezije. Je daljše pesniško besedilo, sestavljeno iz krajših kitic, ki so jih spesnili različni pesniki. Verižno pesem sestavlja 36 haikujev. Renku se bere kot povezano zaporedje verzov, vsak naslednji verz se navezuje na prejšnjega.



The rain which accompanied my long journey, destroyed my straw hat, the daily storms tore up my clothes. Even though I am fairly close with Mrs Poverty, I feel pitiful to say the least. When I suddenly remembered the great poet who walked these lands a long time ago, writing nonsense poetry, I started to write...

WINTER DAYS illustrates the first renga by Matsuo Bashō in his volume of poetry of the same name. Bashō (1644-1695) is considered the first great poet in the history of haiku, and one of the three great writers of the Golden Age of Osaka (Genroku) together with Chikamatsu Monzaemon and Ihara Saikaku. A classical form of Japanese poetry, renga – or renku – is a longer piece of linked verse poetry composed of verses, usually 36 haikus, written by various poems. Renga is read as a linked sequence of verses, where each next verse refers to the previous one.

SKRIVNOSTNE PREROKBE LEONA
PROZAKA / LOS EXTRAÑOS PRESAGIOS
DE LEÓN PROZAK / THE MYSTERIOUS
PRESAGES OF LEÓN PROZAK

skupinsko delo / collective (Rhayuela)
Kolumbija/Colombia, 2009, digiBeta, 67', v
španskem jeziku z angleškimi podnapisi / In
Spanish with English subtitles

Režija/Directed by: Carlos Santa **Scenarij/**

Screenplay: Carlos Santa

Zgodboris/Storyboard: Victor Vasquez, Olga
Lucia Mesa, Luis Rodríguez, Cony Tovar, Ximena
De Valdenebro **Animacija/Animation:** Carlos

Santa, Víctor Vega, Cecilia Translaviña, Juan Camilo
González, Jorge Palma, Simón Wilches, Lina Pérez,
Omaira Alvarado **Fotografija/Cinematography:**

Mauricio Vidal, Víctor Vega, Juan Carlos Vázquez

Zvok/Sound: Lucio Carolina **Glasba/Music:**

Luis Pulido, Alejandro Forero, Juan Carlos Varón

Montaža/Editing: Convers Louis **Compositing:**

Gonzalez Juan Camilo **Glasovi/Voces:** Carlos Mario
Echeverry, Andres Felipe Uribe, Maria Angélica

Valencia, Jaime Cifuentes **Producent/Producer:**

José Luis Rugeles Gracia **Produkcija/production:**
Rhayuela Films S.A.



Leon Prozak posodi glavo Mefistu za
cirkuško točko.

León Prozak lends his head to
Mephistóphéles for a circus act.

Eksperimentalni animirani celovečerec
Skrivnostne prerokbe Leona
Prozaka predstavlja najnovejši
uspeh mednarodnega kolumbijskega
animiranega filma. Gre za »exquisite
corpse«, ki skozi metamorfozno igro
s filmskim jezikom in tehnikami
animacije (posnetki v super 8,

The latest Colombian animation
international success is the
experimental feature entitled *The*
Mysterious Presages of León
Prozak. It is an "exquisite corpse", a
metamorphic play with film language
and techniques (super-8 film shots,
traditional and illustrated animation,



tradicionalna in risana animacija, praskanje na film, rotoskopija, kolaž, animacija gline in peska, vse v izvedbi različnih umetnikov) od začetka do konca išče pot k raznolikostim v umetnosti filma, poezije, grafike in glasbe. Film je obenem alegorija aktualnih latinskoameriških družbenopolitičnih težav (politična represija in izginotja posameznikov, medijska cenzura ipd.). Zgodba o človeku, ki išče svojo muzo, deloma spominja na Goethejevega Fausta, Salomo Oscarja Wilda ter na dela Federica Fellinija (čigar glas slišimo v filmu). Predvsem z zadnjim filmom nakazuje simbol popolnega umetnika, cirkusanta ali animatorja, tistega, ki s slikanjem ali risanjem ustavi čas. V



nasprotju s Faustom umetnik Mefistu ne proda duše, temveč glavo, simbol ustvarjalnega naboja. To pa je popoln odsev časa, v katerem živimo, in slogana, ki ga slišimo v filmu: »Danes je mogoče kupiti vse.«



scratching directly onto the film itself, rotoscoping, collage, animation of clay and sand, all produced by various artists), an animation film that – from beginning to end – seeks the path to diversities in the art of film, poetry, graphics and music. At the same time, the film is an allegory of the recent Latin American socio-political issues (political repression and the disappeared individuals, press censorship, etc.). A story about an individual searching for his muse, it partially bears resemblance to Goethe's version of Faustus, Oscar Wilde's play *Salomé*, as well as to the works by Federico Fellini (whose voice appears in the film), who is – in particular – a reference to the symbol of the perfect



artist, circus performer or animation artist, the one who, by painting or drawing, makes time stop. Contrary to Faustus, rather than selling his soul, the artist sells Mephistopheles his head, which is a symbol of the creative charge; this fully reflects the time we live in and the slogan used in the film: "Today, anything can be bought!"

program III
programme III

STRAH(OVI) PRED TEMO / PEUR(S)
DU NOIR / FEAR(S) OF THE DARK

skupinsko delo / collective (Primalinea Productions)
Francija/France, 2007, digiBeta, 85', čb, v
francoskem jeziku z angleškimi in slovenskimi
podnapisi / In French with English and Slovenian
subtitles

Režija, oblikovanje grafične podobe, glavni animatorji/Directors, Graphic Designers, Lead Animators: Blutch, Charles Burns, Marie Caillou, Pierre di Sciullo, Lorenzo Mattotti, Richard McGuire
Scenarij/Script: Jerry Kramsky, Michel Pirus, Romain Slocombe, Blutch, Charles Burns, Pierre di Sciullo
Glasovi/Cast: Aure Atika, Guillaume Depardieu, Nicole Garcia, Louisa Pili, François Creton, Christian Hecq, Arthur H
Umetniški vodja/Artistic Director: Etienne Robial
Animatorji/Animation: Jean-Christophe Lie, Pieter Vanluffelen, Livia Marchand, Hoel Caouissin, Lionel Kerjean, Jean-Christophe Lie, Yves Fleury-Collet, Pieter Vanluffelen, Livia Marchand, Xiaohua Zhou, Julien Dexant
Montaža/Editing: Céline Kélépikis
Glasba/Music: Laurent Perez del Mar, Boris Gronemberger, René Aubry, George Van Dam
Produkcija/Production: Valérie Schermann, Christophe Jankovic
Distribucija v Sloveniji/Distribution in Slovenia: Demiurg



Pajkove noge drsajo ob golo kožo ...
Nepojasneni zvoki se sredi noči
prikraejo v temno spalnico ...
Veliko, prazno hišo napolnjuje neznana
prisotnost ...
Injekcijska igla se vse bolj približuje ...
Mrtva stvar, ujeta v steklenico
formaldehida ...
Orjaški pes boljšči, renči in razgalja
zobe ...

Spider's legs crawling on skin...
Things that go bump in the night...
A malevolent presence in an empty
house...
A hypodermic needle growing
inexorably closer...
A dead thing floating in a jar of
formaldehyde...
A giant dog glaring, snarling and
baring its teeth...



Teme se bojijo otroci, vendar pred njo tudi odrasli niso imuni. Mrak zastre naš pogled in nas prepriča, da smo obdani s skrivnostnimi pošastmi, gnusnimi žuželkami in drugimi zlonamernimi kreaturami. V vsakdanji govorici uporabljamo izraze, kot so »mračne misli«, »mračne skrivnosti« in »temne slutnje«. Občutek nelagodja, ki človeka navda v temi, sega v samo prazgodovino.

Nabor razvpitih in nadarjenih stripovskih ustvarjalcev je obelodanil svoje najbolj intimne nočne more ter iz njih izcedil barve, da bi tako prišli do izraza slepeča belina in trda tema senčnih svetov. Njihove prepletajoče se zgodbe, vsaka izrisana v enkratnem slogu, so zlepljene v hipnotičen,



sanjski animirani ep, v katerem so utelešene raznorodne fobije, gnus in nočne more ter razgaljen Strah v svoji najbolj goli, prvobitni in intenzivni obliki. Pikanten, srhljiv, zavraten in občasno mračno duhovit tobogan prek skrivnostnih prostranstev, zaradi katerih ne moremo spati. Film, ki ga ne glejte sami!



It is kids who fear the dark, but adults are not immune to it either. Darkness blinds our vision, making us believe we are surrounded by mysterious monsters, repulsive insects and other malicious creatures. In our daily lives, we use expressions such as "dark thoughts", "dark secrets" or "dark dreams". The feeling of unease we get in the dark goes back to ancient times.

A bunch of infamous, talented comics artists reveal their innermost nightmares, stripping them of colour and leaving them in the sheer blinding whiteness and pitch darkness of shadowy worlds. Their intertwining stories, each crafted out in a unique style, are glued together to make a hypnotic, surreal animated epic



embodying phobias, aversion and nightmares, and revealing fear at its most naked, pristine and intense. A spicy, thrilling, insidious, and occasionally darkly humorous rollercoaster through mysterious vast spaces, which keep us wide awake. A film you don't want to watch alone!

program IV
programme IV

ANIMATION HAS NO BORDERS

skupinsko delo / collective (Cilia van Dijk)
Nizozemska/Netherlands, 1986, 35 mm, 4'15"



36 animatorjev iz 36 različnih držav je pod mentorstvom Petra Sweenena družno ilustriralo glasbo Internationale, pri čemer so ustvarjali neposredno na filmski trak. Gre za primer mednarodnega umetniškega sodelovanja v času, ko so bile številne meje še zaprte.

Thirty-six animators from 36 different countries, under the direction of Peter Sweeney, worked together to illustrate the music of "The Internationale" with images designed directly to the film celluloid. This film project is an example of international artistic cooperation in an era when many borders were still inaccessible.

DOCTOR, MY SON IS AN ANIMATOR

Marcos Magalhães (Animando Produções)
Brazilija/Brazil, 2013, HD, 13'40"



»Ne igra nogometa ... Ves čas samo riše. Kaj je narobe z njim, gospod doktor?« Mlada mama, ki jo skrbi nenavadno vedenje predpubertetnega sina, je v čudaški bolnišnici deležna presenečenja in tolažbe.

Priznani animatorji, kot so Michaela Pavlatova, John Weldon, Ennio Torresan, Fabio Yamaji in Juan Pablo Zaramella, so bili povabljeni, da nastopijo v filmu (v njem ni profesionalnih igralcev) in pripravijo animirano izpoved o svojem otroštvu.



"He doesn't play football... he's only drawing, all the time. What's his problem, Doctor?" A strange clinic brings surprise and relief to a young mother who is worried with the unusual behavior of her pre-teen son. Renowned animators, such as Michaela Pavlatova, John Weldon, Ennio Torresan, Fabio Yamaji and Juan Pablo Zaramella were invited to act (no professional actors in this film!) and give animated testimonies about their childhood.

MAR À VILA

Dijaki 12. razreda pod vodstvom Bastiena Duboisa
/ Students of the 12th grade, under the guidance of
Bastien Dubois (Curtas Metragens)
Portugalska/Portugal, 2014, HD, 2'25"



Morje na široko objame zemljo in
ljudi v mestu ter tako pokaže svoje
razpoloženje.



The wide embrace of the sea to the
land and people of a city which thus
shows its mood.

SAILOR'S GRAVE

skupinsko delo / collective (KIMUAK)
Španija/Spain, 2011-14, DCP, 5'25"



V zgodbi o morju se prepletejo strašni
brodolom, zvonovi pozabljenega
svetilnika ter menjavanje plime in
oseke. Film je nastal na delavnici po
navdihu metodologije skupinskega
ustvarjanja »exquisite corpse«, pri kateri
udeleženci prirejajo in spreminjajo
risbe drug drugega in tako sestavijo
intuitivno, improvizirano pripoved.
V skupinskem projektu na temo morja
je sodelovalo 10 umetnikov z različnih
področij (Vuk Jevremović, Carlos
Santa, Cecilia Traslaviña, Juan Camilo
Gonzalez, José Belmonte, Isabel
Herguera, Wang Liming, Cheng Kemei,
Richard Reeves, Koldo Almandoz).
Vsi so ob istem času v umetnostnih
ustanovah na različnih koncih sveta
vodili delavnice animiranega filma.



The horrors of a shipwreck, the bells of
a forgotten lighthouse and the coming
and going of the tides; *Sailor's Grave*
is the result of a workshop based on
the "exquisite corpse" game, a mecha-
nism of collective creation where the
participants manipulate and transform
one another's drawings to construct an
intuitive, improvised narration.
10 artists (Vuk Jevremović, Carlos
Santa, Cecilia Traslaviña, Juan Camilo
Gonzalez, José Belmonte, Isabel
Herguera, Wang Liming, Cheng Kemei,
Richard Reeves, Koldo Almandoz) from
different disciplines work together on a
collective project about the sea. Each
one directs an animation workshop
carried out simultaneously in different
art centres across the world.

YELLOW STICKY NOTES / CANADIAN ANIJAM

skupinsko delo / collective (Meditating Bunny
Studio)

Kanada/Canada, 2013, HD, 7'40"



15 najuglednejših neodvisnih animatorjev je prvič v kanadski zgodovini družno ustvarilo animirani film. Gre za izviran, skupinski pristop k ustvarjanju animiranega filma, v katerem so animatorji iz vse države, od Vancouverja do Halifaxa, podali svoj pogled na en dan življenja, pri tem pa uporabljali samo rumene lepljive lističe velikosti 10 x 15 cm, črno pisalo in animiranje kot obliko meditacije. Pri filmu so sodelovali oče *anijama* Marv Newland, oskarjevca Alison Snowden in David Fine ter nominiranci za oskarja Cordell Barker, Janet Perlman, Chris Hinton in Paul Driessen. Ekipo tega *anijama* zaokrožujejo še nagrajeni animatorji Jeff Chiba Stearns, Jody Kramer, Howie Shia, Jonathan Ng, Lillian Chan, Mal-

colm Sutherland, Joel Mackenzie in Louise Johnson.

V procesu nastajanja filma **Yellow Sticky Notes / Canadian Anijam** so avtorji dobili navdilo, naj z animacijo predstavijo svoj pogled na intimno in globalno dogajanje, ki je zaznamovalo en dan njihovega življenja. Animatorji so začeli s seznamom opravil, ki so ga sestavili na dan nekega nepozabnega dogodka, ter z animiranjem kot meditacijo od besed prešli k podobam. Ustvarili so vizualno animirano pesnitev o tem, kako je ta dan vplival na njihovo življenje. Na koncu se tisoče risbic na lepljivih listkih poveže v dinamičen, navdihujoč animirani film, ki v duhu povezuje, obenem pa se pokloni osebnemu ustvarjalnemu izrazu, da bi tako navdihnili prihodnje generacije animatorjev.



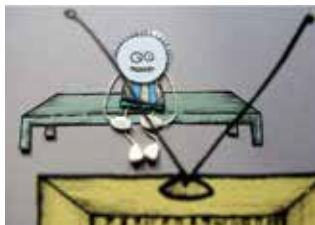
For the first time in Canadian history, 15 of Canada's most highly acclaimed independent animators have come together to create one animated film. *Yellow Sticky Notes | Canadian Anijam* is an innovative and collaborative approach to animation filmmaking and unites animators from Vancouver to Halifax, and all parts in between, to self-reflect on one day of their lives using only 4x6 inch yellow sticky notes, a black pen and animation meditation. Featuring animation from the original Anijam creator Marv Newland along with Oscar® winners Alison Snowden and David Fine and Academy Award® nominees Cordell Barker, Janet Perlman, Chris Hinton, and

Paul Driessen. Other award-winning animators, Jeff Chiba Stearns, Jody Kramer, Howie Shia, Jonathan Ng, Lillian Chan, Malcolm Sutherland, Joel Mackenzie, and Louise Johnson round out the 'anijammers.'

To create **Yellow Sticky Notes / Canadian Anijam**, the animators were asked to self-reflect through animation on personal and global events that impacted one day of their lives. Starting with a 'to do' list written on the day of a memorable event, the animators transitioned from text to imagery by utilizing 'animation meditation' to create a visually animated poem representing how their lives were affected by that pivotal day. In the end, the thousands of sticky note drawings are linked together to create a dynamic and inspirational animated film that connects the human spirit while celebrating individual artistic expression with the goal of inspiring future generations of animators.

WATCHING THE BALL

skupinsko delo / collective (Powertoons/Projector 23)
Nemčija/Germany, 2014, HD, 12'30'



Zadnja tekma svetovnega prvenstva leta 2010: po vsem svetu ljudje različnih narodnosti, kulturnih in družbenih porekel 120 minut hipnotizirano zrejo v 22 preznosenih moških in eno žogo. Kako bo potek tekme vplival na njihovo življenje? Se bo njihova zgodba prepletla s katero drugo? In ne nazadnje, katera ekipa bo zmagala?

Watching the Ball je epizodni film, v katerem se epizode menjavajo v ritmu zaključne tekme nogometnega svetovnega prvenstva leta 2010. Vsako je animiral in režiral drug umetnik. Deset animatorjev iz petih držav (Anastasia Tasić, Ivan Ramadan, Katre Haav, Krunoslav Jović, Martin Kleinmichel, Michael Schwertel, Nenad Krstić,



Tatjana Moškova, Till Laßmann, Uroš Krčadinac, Vid Rajin) v animiranem filmu po sledi poenotenja kulturne raznolikosti prispejo do svojih domačih zgodb in tako globalni fenomen osvetlijo iz različnih zornih kotov.



The final match of the world cup 2010: across different countries, cultures and social backgrounds people all over the world watch mesmerized for 120 minutes 22 sweaty men and 1 ball. How will the course of the match impact their life? Will their story interact with the other stories? And by the way: Which team will win?

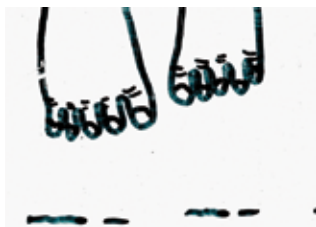
Watching the Ball is an episode film, where the single episodes alternate in the rhythm of the final match of the Football world championship 2010. Every episode is animated and directed by another artist. Ten animation film-makers from 5 countries (Anastasia Tasić, Ivan Ramadan, Katre Haav, Krunoslav Jović, Martin Kleinmichel, Michael Schwertel, Nenad Krstić,



Tatjana Moškova, Till Laßmann, Uroš Krčadinac, Vid Rajin) trace the unification of cultural diversity back to local stories in an animated film, showing a global phenomenon from different angles.

RE-CYCLING

skupinsko delo / collective (Arte Video/Vivacomix)
 Italija/Italy, 2014, DCP, 12'



glej stran: 122 / see p. 122



program V
programme V

OČE / FATHER

Ivan Bogdanov, Moritz Mayerhofer, Asparuh Petrov, Veljko Popović, Rositsa Raleva, Dmitrij Jagodin (Compote Collective, Bonobostudio, Eyecatch Productions) Bolgarija, Hrvaška, Nemčija/Bulgaria, Croatia, Germany, 2012, DCP, 16'30"



Kdaj ste nazadnje govorili z očetom? Ga boste kdaj povprašali o tistih stvareh, ki so vas prizadele? Film *Oče* življenjsko realnost postavi na glavo, da bi omogočil neuresničljiv dialog – dialog med otrokom in očetom, ki se nikoli ne zgodi.

When did you last talk to your father? Will you ever ask him about the things that hurt you? In *Father* the reality of life is turned upside down to create an impossible dialogue – the dialogue between a child and a father that never happens.

LOGORAMA

H5 (Autour de Minuit Productions) Francija/France, 2009, DCP, 16'50"



Spektakularna zasledovanja z avtomobili, oster zaplet s talci, divje živali v diru skozi mesto, vse to in več v **Logorami**!

Kolektiv H5, ki je bil ustanovljen leta 1994, se je uveljavil na področjih glasbenih spotov (Alex Gopher, Zebda, Massive Attack, Goldfrapp), oglaševanja (Louis Vuitton, Audi, Volkswagen, Citroën) in grafičnega oblikovanja (z razstavami v Parizu, New Yorku in Tokiu). Leta 2009 so François Alaux, Hervé de Crécy in Ludovic Houplain v okviru kolektiva H5 ustvarili svoj prvi kratki film **Logorama**, ki je leto pozneje prejel oskarja v kategoriji kratkih animiranih filmov.



Spectacular car chases, an intense hostage crisis, wild animals rampaging through the city... all this and more in **Logorama**!

Formed in 1994, the H5 collective has become a renowned name in the worlds of music videos (Alex Gopher, Zebda, Massive Attack, Goldfrapp), advertising (Louis Vuitton, Audi, Volkswagen, Citroën) and graphic design (with exhibitions in Paris, New York, and Tokyo). In 2009, members of H5 François Alaux, Hervé de Crécy and Ludovic Houplain created **Logorama**, their first short film, which won the Academy Award for best animated short film one year later.

GHOST STORIES

skupinsko delo / collective (Late Night Work Club)
ZDA/USA, 2013, HD, 38'

144



Horda animatorjev se zbere ob ognju in pripoveduje zgodbe o duhovih in vsem, kar je pošastnega. Zgodbe, ob katerih se zdrzneš, zabavaš in naježiš! Zgodbe, ki izvajajo smeh, solze in krike! Tisto, kar smo si izmislili. Kdo ve, kaj preži na vas v uri čarovnic? Mi pravzaprav vemo in kmalu boste tudi vi.

Pri filmu so sodelovali najodličnejši sodobni ustvarjalci na področju animiranega filma; med njimi so nagrajenci, kultni ljubljenci, obetavni talenti, taki, ki jih že poznate, in oni, ki bi jih morali. **Late Night Work Club** je ohlapen, rotirajoč kolektiv neodvisnih animatorjev. To pomeni animatorjev, ki ustvarjajo neodvisna, nekomercialna dela. Projekt je izgovor, da se vsa klapa poveže in naredi nekaj

krasnega, hkrati pa promocija tega, kar vsak od umetnikov počne. Številna najboljša, najosebnejša, eksperimentalna in pomembna animirana dela najdemo na spletu. Nastaja ponoči, ko drugi že spijo, pa tudi ob koncih tedna, ko so vsi drugi zunaj, in sicer pod prsti študentov, svobodnjakov, profesionalcev in ljudi, ki podnevi počnejo nekaj povsem drugega.

A whole bunch of animators gather around the campfire to tell their tales of ghosts and the ghostly. Tales to shock, amuse, and frighten! Tales to make you laugh, cry and scream! Stuff we made up! Who knows what lurks in the witching hour? It turns out that we do, and soon you will too.

Featuring new work from some of the finest animators making their own stuff today, including award winners, cult faves, up-and-comers, folks you already know and folks you should know. **Late Night Work Club** is a loose, rotating collective of indie animators. That is, animators who do independent, non-commercial work. It's an excuse to bring a whole bunch

of us together and make something great, and also to promote the work of the artists involved. Some of the best, most personal, experimental and vital animation going right now is happening on the internet. It's being made late at night when other people have gone to sleep and on weekends when everyone else is out. It's being made by students, freelancers, full-timers and folks with unrelated day jobs.

program VI
programme VI

TOKYO LOOP

skupinsko delo / collective (Image Forum)
Japonska/Japan, 2006, 35 mm, 75'
brez dialogov/No Dialogue

Režija in animacija/Direction and animation:
Masahiko Sato & Mio Ueta, Keiichi Tanaami, Mika Seike, Kei Oyama, Kotobuki Shiriagani, Tabaimo, Atsuko Uda, Nobuhiro Aihara, Takashi Ito, Maho Shimao, Atsushi Wada, Tomoyasu Murata, Furukawa Taku, Yoji Kuri, Koji Yamamura, Toshio Iwai
Glasba/Music: Seieiichi Yamamoto
Producenta/Producers: Takashi Sawa, Koyo Yamashita
Distribucija/Distribution: Image Forum
Podpora/Support: Agency for Cultural Affairs



Animirani omnibus v japonsko počastitev stote obletnice animiranega filma. Kompilacija iz šestnajstih delov, ki jih je ustvarilo prav toliko režiserjev. Novo stoletje animiranega filma na tokijski način v fragmentirani in izmuzljivi zapeljivosti.

Tokyo Loop je nastal iz želje Image Forum, da počasti stoto obletnico animiranega filma Stuarta Blacktona z naslovom *Smešni izrazi zabavnih obrazov* (1906), ki velja za prvi javno predvajani animirani film.



An omnibus work of animation commemorating the hundredth anniversary of animated film in Japan. A compilation of sixteen fragments by just as much directors. The new century of animation is revealed Tokyo-like in a fragmented and shiftly seductiveness.

Tokyo Loop came out of Image Forum's desire to do something to celebrate the hundredth anniversary of Stuart Blackton's animation *Humorous Phases of Funny Faces* (1906), considered by many the first publicly screened animated film.

program "cartoon
d'or 2014"
"cartoon d'or 2014"
programme

Nagrada za najboljši evropski animirani kratki film

Cartoon d'Or je nagrada za najboljši evropski animirani kratki film leta. Podarja jo **CARTOON – Evropsko združenje za animirani film**, ki ob podpori programa Ustvarjalna Evropa – MEDIA nagraduje jagodni izbor te zvrsti, saj se za odličje lahko potegujejo le nagrajenci največjih evropskih festivalov.

V tem ožjem izboru žirija mednarodnih strokovnjakov izbere pet finalistov in zmagovalca. Podelitev nagrade Cartoon d'Or poteka vsak september v času predstavitveno-koprodukcijskega foruma za televizijske serije Cartoon Forum. Namen nagrade Cartoon d'Or je delovati kot **vezni člen med režiserji kratkih filmov in industrijo** ter pomagati perspektivnim umetnikom pri zagonu novega projekta.

Prvo nagrado Cartoon d'Or je leta 1991 prejel takrat še nepoznani britanski režiser Nick Park za film *Živalski svet* (*Creatures Comforts*). Med nagrajenci poznejših let je še več znamenitih imen, kot so Sylvain Chomet, Jacques-Rémy Gierd, Mark Baker, Michael Dudok De Wit, Joanna Quinn in Benjamin Renner.

Zmagovalca za leto 2014 sta Stéphane Aubier in Vincent Patar za film **Božično deblo** (La bûche de Noël).

www.cartoon-media.eu

The award for the best European animated short film

The Cartoon d'Or is the award for the best European animated short film of the year. Granted by **CARTOON – the European Association of Animation Film** with the support of Creative Europe – MEDIA Programme, it rewards the best of the best since only prize-winning films from major European festivals can compete.

Amongst this short list, a jury of international experts selects five finalists and a winner. The Cartoon d'Or is annually awarded in September during the **Cartoon Forum**, a pitching and co-production forum for TV series. The purpose of Cartoon d'Or is to act as a **pipeline between short film directors and the industry**, and to help talented artists start a new project.

Launched in 1991, the first Cartoon d'Or went to British director Nick Park, still unknown at the time, for his film "Creatures Comforts". Other great names have followed, such as Sylvain Chomet, Jacques-Rémy Gierd, Mark Baker, Michael Dudok De Wit, Joanna Quinn and Benjamin Renner.

The 2014 winner is "**The Christmas Log**" (La bûche de Noël) by Stéphane Aubier & Vincent Patar.

www.cartoon-media.eu

cartoon d'or 2014 –
nominiranci
cartoon d'or 2014 –
nominees

BOLES

Špela Čadež (No History/Hupe Film)
Slovenija, Nemčija/Slovenia, Germany, 2013, DCP, 12'18"



Filip živi v revni četrti ter sanjari o pisateljski slavi in razkošnem življenju v boljšem delu mesta. Nekega dne na vrata potrka soseda Tereza, starejša prostitutka, ki se je Filip na vse pretege izogiba. Poprosi ga, naj ji napiše pismo za zaročenca, in Filip privoli. Vse bi se srečno končalo, če se ne bi teden pozneje Tereza spet prikazala pri vratih in ga prosila, naj napiše odgovor na prejšnje pismo.



Filip lives in a poor neighbourhood. He dreams of writer's glory and luxurious lifestyle in a more prosperous part of town. One day Filip gets a knock on the door. His neighbour Tereza, an older prostitute whom Filip tries to avoid by all means, asks him to write a letter for her fiancé. Filip agrees. And it would all end up fine if a week later Tereza did not show up at his doorstep again, asking him to write an answer to the previous letter.

MONTPARNAŠKA KIKI / MADEMOISELLE
KIKI ET LES MONTPARNOS /
KIKI OF MONTPARNASSE

Amélie Harraut (Les Trois Ours)
Francija/France, 2012, DCP, 14'27"



Kiki de Montparnasse je bila lahkomiselna muza velikih avantgardnih slikarjev zgodnjega 20. stoletja. Kot imponantna priča bleščavega Montparnassa se je otresla statusa preprostega modela in postala Kraljica noči, slikarka, karikaturistka, pisateljica in kabaretna pevk.



»Kiki de Montparnasse« was the unwary muse of major avant-garde painters of the early twentieth century. Memorable witness of a flamboyant Montparnasse, she emancipated from her status as a simple model and became Queen of the Night, painter, press cartoonist, writer and cabaret singer.

ANATOLOVA KOZICA / LA PETITE
CASSEROLE D'ANATOLE /
ANATOLE'S LITTLE SAUCEPAN

Eric Montchaud (JPL Films)
Francija/France, 2014, DCP, 5'47"



Anatole ves čas za sabo vleče kozico. Nekoč je padla nanj in nihče prav dobro ne ve, zakaj. Odtlej se povsod zatika in ga ovira. Anatolu naposled prekipi in sklene, da se bo skril. Žal pa stvari niso tako preproste.



Anatole is always dragging his little saucepan behind him. It fell on him one day and nobody really knows why. Since then, it gets stuck everywhere and it keeps him from getting on. One day he's had more than enough and decides to hide. Unfortunately things are not that simple.

MR HUBLOT

Laurent Witz & Alexandre Espigares (Zeit Productions)
Luksemburg, Francija/Luxembourg, France, 2013,
11'48



Gospod Hublot je zadržan, samosvoj karakter z obsesivno-kompulzivno motnjo, ki se boji sprememb in zunanjega sveta. Prihod robota Peta mu postavi življenje na glavo; v svojem domu mora na vsem lepem trpeti vsiljivega spremljevalca ...



Mr Hublot is a withdrawn, idiosyncratic character with OCD, scared of change and the outside world. Robot Pet's arrival turns his life upside down: he has to share his home with this very invasive companion...

BOŽIČNO DEBLO / LA BÛCHE DE NOËL / THE CHRISTMAS LOG

Stéphane Aubier & Vincent Patar (PANIQUE! / Autour de Minuit)
Belgija, Francija/Belgium, France, 2013, 26'



Bliža se božič in Kavboj in Indijanec nestrno pričakujeta darila. Ko se pripravljata na praznovanje, v navalu razposajenega pričakovanja po nesreči uničita slastno božično deblo, ki ga je z vso pedantnostjo spekel Konj. Konj besen pokliče Božička ter prekliče naročilo Kavbojevih in Indijančevih daril. Kavboj in Indijanec sta iz sebe – kako se bosta odkupila za svojo napako, se spet prikupila Konju in, kar je najpomembnejše, prišla do težko pričakovanih daril?



Christmas is approaching and Cowboy and Indian are eagerly awaiting the delivery of their presents. As they're gearing up for the celebrations, their excitement and anticipation gets out of hand and they accidentally destroy the mouth-watering Yule Log Horse had been fastidiously preparing. Horse is furious and calls Father Christmas to cancel Cowboy and Indian's gift order. Cowboy and Indian are distraught; how will they manage to make up for their mistake, regain Horse's favours and most importantly get a hold of their coveted presents!

evropske šole animiranega filma european animation schools

Evropske šole animiranega filma: Filmakademie Baden-Württemberg

Filmakademie Baden-Württemberg je bila ustanovljena leta 1991 kot neprofitna družba z omejeno odgovornostjo, danes pa velja za eno najuglednejših mednarodnih filmskih akademij. Projektno zasnovan predmetnik spodbuja učenje z delom na vseh stopnjah filmskega in televizijskega produkcijskega procesa, zato je študij na tej akademiji edinstvena izkušnja. Študente poučuje in spremlja več kot 300 visoko usposobljenih strokovnjakov iz filmskega in medijskega sveta. Poleg tega so na Filmakademie Baden-Württemberg ustanovili lasten Inštitut za animacijo, vizualne učinke in digitalno postprodukcijo ter povečali zanimanje mednarodnega okolja s programom Atelier Ludwigsburg-Paris. Inštitut, ki je bil ustanovljen leta 2002, se je pod vodstvom prof. Thomasa Haegeleja razvil v eno najuspešnejših izobraževalnih ustanov v Nemčiji, ki poleg tega uživa izjemen mednarodni ugled.

Inštitut nudi na praktičnem delu zasnovan predmetnik s poudarkom na animaciji in interaktivnih medijih ter omogoča različne smeri specializacije. Animirani filmi, ki so nastali na tej akademiji, so osvojili številne nagrade na domačih in mednarodnih festivalih. V programu, ki bo na ogled na Animateki, bo prikazan raznolik izbor izvirnih, ustvarjalnih del študentov animacije in interaktivnih medijev, ki vsebujejo vse od umetniško zahtevnejše animacije do fotorealističnih učinkov.

Več o akademiji na <http://www.filmakademie.de>.

European Animation Schools: Filmakademie Baden-Württemberg

The Filmakademie Baden-Württemberg was founded in 1991 as a non-profit limited liability company. Today, it is one of the most renowned international film schools. The project-oriented curriculum triggers learning by doing during all the different stages of a film and television production and thus makes studying at the Filmakademie a unique experience. More than 300 highly qualified experts from the film and media business instruct the students and take care of their projects. On top of that, the Filmakademie Baden-Württemberg has enhanced its international appeal by introducing the Atelier Ludwigsburg-Paris and established its own Institute of Animation, Visual Effects and Digital Postproduction.

Under the direction of Prof. Thomas Haegele, the Institute, founded in 2002, has developed into one of the most successful educational institutions in Germany, enjoying an excellent reputation worldwide. It offers a practice-oriented curriculum with an emphasis on Animation and Interactive Media classes and various specializations. Animated films that were created at the Filmakademie have already won numerous awards at national and international festivals. The selection of films shown at Animateka showcases a variety of original creative works from Animation and Interactive Media students, ranging from artistically ambitious animation to photorealistic effects.

For more information visit: <http://www.filmakademie.de>

BÄR

Pascal Floerks (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2014, DCP, 8'14"



Preteklost mojega dedka je bila vedno močno prisotna v sedanjosti. Pronicala je v njegove besede ali dejanja, neposredno pa o njej ni nikoli govoril. Šele zdaj, ko sem se spet posvetil njegovemu življenju in osebnosti, kakršno sem poznal, čutim težo te dediščine.



My grandpa's past was always very present. It would break through in something he'd say or do, but he'd never talk about it. Only now, by revisiting his life and personality as I knew him, do I feel the weight of his inheritance.

HARALD

Moritz Schneider (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2013, DCP, 5'30"



Harald je rokoborec. Pod okriljem ambiciozne matere je osvojil številne naslove. Njegova prava ljubezen pa so lončnice. Mama mu nekoč vzame najljubšo, in če jo želi rešiti, se mora zanjo boriti.



Harald is a wrestler. Driven by his ambitious mother he won a vast number of challenge cups. But his true love is flowers. When his favourite is taken away by his mother one day, he has to fight for it.

LOOM

Jan Bitzer, Ilija Brunck, Csaba Letay (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2010, DCP, 5'20"



Vešča se ujame v pajkovo mrežo in se po soočenju s plenilcem znajde v njegovem prebavnem traktu, nazadnje pa postane neločljiv del njegove pasti.



A moth being caught in a spider's web and after facing the predator, being digested and in the end becoming an integral part of its own trap.

ROLLIN' SAFARI

Kyra Buschor, Anna Habermehl, Constantin Păplow (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2012, DCP, 3'18"



Napihnjenim živalim v savani njihova telesa pri vsakdanjih opravilih povzročajo nemalo preglavic.



The Balloonanimals of the savanna are struggling to follow their daily routine.

366 DNI / 366 TAGE / 366 DAYS

Johannes Schiehl (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2011, DCP, 12'12"



Mladi Patrick, ki začenja opravljati delo reševalca, kmalu pride v stik z bolniki, ki vsi trpijo zaradi iste težave: osamljenosti. Ko jim skuša pomagati, se zaplete v odnose, ki so precej zahtevnejši, kot je pričakoval.



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

STEIFF – DON'T BE AFRAID OF THE DARK

Denis Parchow (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2012, DCP, 60"



Deček v pižami teče skozi gozd, ovit v gosto meglo. Za njim nenadoma zagledamo gorili podobno pošast, ki ga lovi. Deček se za las reši in se zbudi v svoji sobi – bila je samo nočna mora. A potem se pošast pojavi v sobi in pomaga mu lahko samo Steiffov medvedek.



A little boy in pyjama runs through thick fog in a forest. Behind we suddenly see a gorilla like monster try to catch him. In last instance he finds a way out and wakes up in his nursery. It was just a bad dream. Suddenly the monster appears and the only one who can help is the little Steiff teddybear.

PERFECT WOMAN

Lea Schönfelder (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2013, DCP, 10'



V tej igri se po navdihu vprašalnikov oziroma "psiholoških testov", ki jih poznamo iz ženskih revij, zastavi vprašanje: kako popolna si? V sedmih različnih starostnih obdobjih si postavljena pred odločitve, kakšno življenje želiš. A previdno z odločitvami: s popolno mladostjo boš pri 80. letih zelo težko popolna babica!

Inspired by questionnaires or "psychological tests" we know from women's magazines, the game asks the question: How perfect are you? Over the course of seven different age-stages you take decisions how your life is going to be. But be careful with your choices: Having a perfect youth can make it very difficult to be a perfect grandmother when you're 80!

KELLERKIND

Julia Ocker (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2012, DCP, 9'45"



Ženska rodi otroka, ki pa je povsem drugačen.



A woman gives birth to a child. But the child is absolutely different from other children.

LEBENSADER

Angela Steffen (Filmakademie Baden-Württemberg)
Nemčija/Germany, 2009, DCP, 5'56"



Deklica najde v listu ves svet.



A little girl finds the whole world in
a leaf.

WRAPPED

Roman Kälin, Falko Paepel, Florian Wittmann
(Filmakademie Baden-Württemberg)
Nemčija/Germany, 2014, DCP, 4'06"



Propad enega življenja je začetek
drugega. Ko nepričakovane sile narave
trčijo ob strukture naše družbe, svet s
svojo brezkončno recipročnostjo vlog
plenilca in žrtve dobi nove razsežnosti.
Tisto, kar naj bi trajalo večno, se v
teku časa razblini. Sprememba je
edina stalnica.



The deterioration of one is the
foundation of another one's life. The
world with its never-ending interplay
of eating and being eaten, takes on
new dimensions when the unexpected
forces of nature clash with the existing
structures of our society. What was
believed to be forever, melts away in
the course of time. The only constant
is change.

festivali v regiji:
PAF olomouc
regional festivals:
PAF olomouc

Festivali v regiji: PAF Olomouc

Drugačni pogledi je tekmovalna sekcija festivala animacije PAF, katere namen je ustvarjati pregled stanja na področju filma in videa na Češkem. Sekcija že vse od začetkov leta 2007 krepi sprejemanje sodobne češke avdiovizualne produkcije, ki nastaja na ločnicah med likovno umetnostjo, video umetnostjo in animacijo, in skrbi za njeno dostopnost in odprtost občinstvu. Vsakoletni izbor je edinstven po zaslugi različnih interesov kuratorjev, ki so izbrali deset nominiranih del. Leta 2013 je izbor opravil vizualni umetnik, režiser, pedagog in član kontroverzne umetniške skupine RAFANI, David Kořínek.

Regional Festivals: PAF Olomouc

Other Visions, the competition section of PAF animation festival aims to map out the situation concerning film and video in the Czech Republic. Since its origin in 2007, Other Visions has been furthering the acceptance of Czech contemporary audio-visual production, which lies on the boundaries of fine arts, video art and animation, and makes it more accessible and open to the public. Each year's selection has been unique thanks to various interests of the curators who selected the ten nominated works – in 2013 the selection was made by the visual artist, director, pedagogue and member of the controversial art group RAFANI, David Kořínek.

Prevodi sinopsisov/Synopses translated by: Borut Petkovšek

NAŠA TELESA VARUJEJO MORJE
/ NAŠE TĚLA CHRÁNÍ MOŘE /
OUR BODIES GUARD THE SEA

Adéla Sobotková
Česka/Czech Republic, 2013, HD, 5'



Mežikaje je Mary strmela proti severozahodu. Obžalovala je, da je Robertu posodila teleskop. Najprej je izgubil svojega, nato pa še njenega. Ni opazila, da je Jacques Paganel stal za njo. »V kaj pa strmiš, mlada dama? Mogoče v nekaj, česar ne vidim? Morda v morsko pošast?« »Nisem prepričana, gospod Paganel, vendar imam slab občutek, da sem zapazila silhueto otoka.« »Tu, Mary? Tukaj ni ničesar razen širnega oceana. Ne bodi žalostna zaradi tega.«

(Jules Verne: Otroci kapitana Granta)



Squinting her eyes, Mary stared to the northwest. She regretted lending her telescope to Robert. First he had lost his own and then he lost hers. She did not even notice that Jacques Paganel was standing behind her. "What are you staring at, young lady? Is there something I cannot see? Perhaps a sea monster?" "Monsieur Paganel, I am not sure, but I have a bad feeling that I have just glimpsed the silhouette of an island." "Mary, here? There is nothing here but the vast ocean. Don't be sad about that."

(Jules Verne: The Children of Captain Grant)

GOLA VEČERJA / NAGA
KOLACJA / NAKED DINNER

Marián Vredík
Česka/Czech Republic, 2013, HD, 6'22''



S stolom se je počasi porinil proti vratom, spustil, se vrgel na njih in se tam obdržal v pokončnem položaju. Krogel njegovih stopal se je držala lepljiva snov. Za trenutek si je oddahnil. Nato se je odločil, da obrne ključ v ključavnici. Na žalost se je izkazalo, da pravzaprav nima zob – s čim naj torej zgrabi ključ? Vendar pa so bile njegove čeljusti močne. Z njihovo pomočjo je začel obračati ključ. Ni se menil za očitno dejstvo, da se je med procesom poškodoval – iz ust mu je pritekel rjav izcedek, se cedil po ključu in kapljal na tla.

(William Burroughs: Naked Lunch)



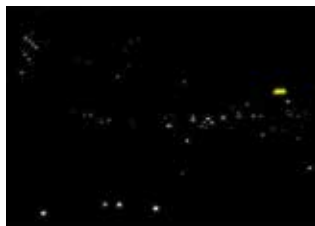
Using the chair, he slowly shoved himself towards the door, and then let go, throwing himself against it, and holding himself upright against it. The balls of his feet had some sticky substance on them. He took a moment to recover from the exertion. Then he applied himself to turning the key in the lock. Unfortunately, it seemed as if he had no real teeth—what then could he grip the key with?—but his jaws, on the other hand, were powerful. With their help he started to turn the key. He paid no attention to the fact that he was obviously doing some harm to himself in the process—a brown discharge came out of his mouth, flowing over the key and dripping onto the floor.

(William Burroughs: Naked Lunch)

ATLAS 1.0

Jakub Korselt
Češka/Czech Republic, 2013, HD, 3'

158



Dvajset sekund po vzletu letala se je Case obrnil in se skozi zadnje okno zazrl v nešteto luči. Za horizontom spanja so luči mesta izginjale podobno kot predstavitev podatkov, ki jih je intimno spoznal v zadnjih nekaj tednih. Bilo je zelo hitro in Case se je prebil skozi črnino. Zadnja stvar, ki jo je opazil, je bil odblesk oranžnih pik v Mollyjinih očalih.

(William Gibson: Nevromant)

Twenty seconds after the jet took off, Case turned and glanced at a myriad of lights through the rear window. In the same way as the data representation, which he had got to know more intimately in the last few weeks, the lights of the city were disappearing beyond the horizon of sleep. It was very fast and Case broke through a black limbo. The last thing he saw was the reflection of orange spots in Molly's glasses.

(William Gibson: Neuromancer)

ZVITI JAN / ČAPATÝ JÁN / WARPED JÁN

Marie Hájková, Petr Šprinc
Češka/Czech Republic, 2013, HD, 17'02"



Iz kanjona smo izstopili ob zori. Prebudil me je zvok koles, ropotajočih po vijoči se cesti, polni majhnih kamnov. Vas je stala na drugi strani. Prispeli smo ravno na zajtrk, pripravljen za tiste, ki so šli zgolj mimo, kar se očitno ni zgodilo prav pogosto. Na vratih krčme, kjer naj bi prenočili, me je čakal zgrbljen starec. Predal mi je pismo. Predvideval sem, da je pošiljatelj grof. Nisem se motil.

(Bram Stoker: Drakula)

We emerged from the canyon at dawn. I was woken by wheels rattling on a twisting road full of small stones. The village was on the other side. We arrived as breakfast was being prepared for those who were just passing through. Which apparently did not happen very often. At the door of the inn in which we were supposed to spend the night, a hunched old man was waiting for me. He handed me a letter. I supposed that the sender was the count. I was right.

(Bram Stoker: Dracula)

POSODE / HRNCE / POTS

Ivan Svoboda
Češka/Czech Republic, 2013, HD, 4'43"



Odličen set štirih visokokakovostnih ROJO posod nemškega proizvajalca Silit, enega vodilnih izdelovalcev visokokakovostne kuhinjske opreme. Inovativna Silargan® površina je popolnoma antibakterijska in ne vsebuje niklja. Uporabljamo jo lahko za vse vrste gretja, vključno z indukcijo. Hrana ohrani svoj prvinski okus in vonj, brez okusa ali vonja po kovini.
(Komplet posod Silit Lindo, rdeč, mall.cz)



An excellent four-piece set of ROJO dishes of high quality from the German Silit Company, which is one of the leading producers of high- quality kitchen equipment. The innovative Silargan® surface is absolutely antibacterial and does not contain any nickel. It can be used for all kinds of heating, including induction. The food preserves its unique flavour and smell, there is no taste or smell of metal.
(Silit Set Lindo red, mall.cz)

ODSOTNOST / ABSENCJA / ABSENCE

Jan Martinec
Češka/Czech Republic, 2013, HD, 5'51"



Na določeni točki postane hitrost vektor s fiksno točko v preteklosti in pa neskončno črto, usmerjeno v nedosegljivo prihodnost. Vendar pa se, čeprav z občutnim zamikom, ta fiksna točka prav tako premika naprej. Tako preteklost postopoma izginja, vendar toliko hitreje, kolikor novih pozab pričakujemo. Konstantno veselje postane katalizator izginjanja. Zamenjati kraj, ga narediti nevidnega, otrdeti v gibanju.
(Paul Virilio: Estetika izginjanja)



At a certain point speed becomes a vector with a fixed point in the past and an infinite line aiming at an unattainable future. However, that fixed point is also moving onwards, even if there is a considerable delay. So the past is disappearing gradually, but the more we expect new oblivions, the faster it disappears. Constant rejoicing is becoming a catalyst for disappearing. To replace the place, to make it invisible. To become stiff in a movement.
(Paul Virilio: The Aesthetics of Disappearance)

ŽENA OPAZOVALCA PTIČEV / BIRDWATCHERS WIFE

Klára Doležalková
Česka/Czech Republic, 2013, HD, 1'25"



Občutila je resnično predajo. Slišala je potoček na drugi strani gozda; dim ognja izza vrat trdnjave jo je žgečkal v nos; na rokah je čutila cvetni prah rož, ki cvetijo le jutraj. Čez nekaj časa je opazila, da ji na rami čepi ptič, drugi pa grizlja posušeno jabolčno rezino, zapleteno v njene lase. »Libuše, tukaj, za teboj,« je nekdo zašepetal izza nizkega grmičevja dva koraka stran. Mrzli pot ji je stekel po hrbtu, dlake na mečih pa so se ji postavile pokonci. (Miloš Urban: Polje in Palisade)

She felt real surrender. She could hear a creek on the other side of the forest; smoke from a fire beyond the gate of the fortress on the hill was tickling her nose; in her hands she felt pollen from flowers which flower only in the morning. After a while she realized that a bird was sitting on her shoulder and another one was nibbling dried apple peel woven into her hair. "Libuše, here, behind you," someone whispered from low bushes two steps away. A shiver ran down her spine and the hairs on her calves stood up. (Miloš Urban: Field and Palisade)

ZNAKI / ZNAČKY / SIGNS

Matyáš Trnka
Česka/Czech Republic, 2013, HD, 1'



Ko smo sledili rdečim znakom in se zlagoma spustili 400 metrov, se nam je na levi odprl pogled na dolino, katere severni del je nemški. Na križišču rumeni znak kaže na Velký Šenov. Naletimo na majhen, zanemaren spomenik žrtvam druge svetovne vojne. V Šluknov vstopimo z ulice dr. E. Beneše. Priporočamo vam kopanje v lokalnem ribniku na drugi strani mesta. (Turistični vodnik po Češki – Saksonski Švici, regija Šluknov)

After following the red signs and gently descending 400 metres, a view of the valley, the north part of which is German, opens up on the left. At the intersection the yellow sign points to Velký Šenov. We encounter a neglected little monument dedicated to the victims of WWII. We enter Šluknov from Dr. E. Beneše Street. We recommend having a bath in the local pond on the other side of town. (Tourist guide to Czech-Saxon Switzerland, Šluknov region)

MAKE SOME NOISE

Jan Husták

Česka/Czech Republic, 2012, HD, 2'16"



Leta 2004 so dve dekleti iz Pekinga, ki sta se posmehovali nadrejenemu, skupaj z voznikom avtobusa, ki je trikrat zamudil na delo, poslali v delovno taborišče. Tedne po sprejetju so dekletoma dovolili gibanje po zaporu. V tem času ju je voznik z železno palico pretepel do smrti. Nihče ni nikoli ugotovil, kako je prišel v ženski del taborišča.

(Patrik Ouředník: Evropeana)



In 2004 two girls from Beijing, who had publicly mocked their bosses, were sent to a work camp along with a bus driver who had been late for work three times. After several weeks held inside, the girls were allowed to walk around the prison buildings and it was then that the driver beat the girls to death with an iron bar. No one has ever found how he got into the female part of the camp.

(Patrik Ouředník: Evropeana)

UROK POZABE / KOUZLO ZAPOMNĚTливOSTI / SPELL OF FORGETFULNESS

Veronika Vlková, Jan Šrámek, Martin Bůžil

Česka/Czech Republic, 2013, HD, 7'51"



V kupeju vlaka sem sedel sam. Mogoče je kdo potoval v ostalih kupejih, ampak dvomim. Nisem bil presenečen, da smo stali na postaji, čakali na železniškega tehnika, ki ni govoril, kajti bil je rdečelas. Nato sem odšel v puščavo.

(Benoit Sokal: Syberia)

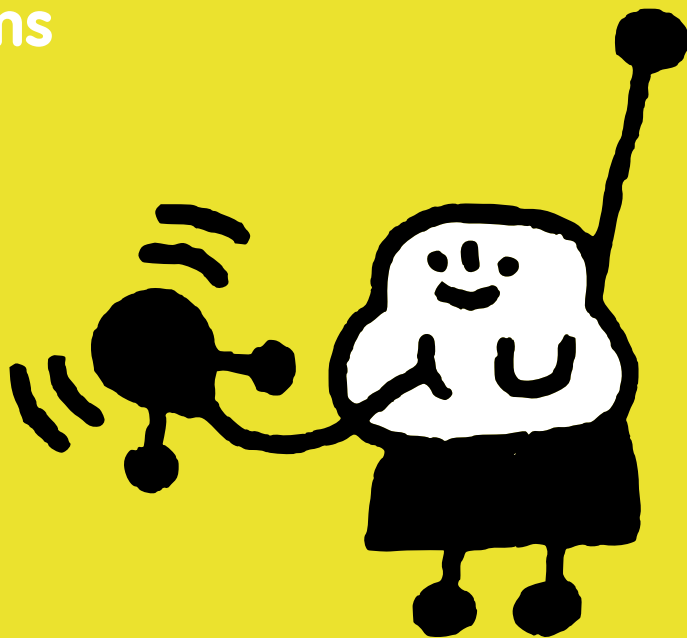


I was sitting alone in the train coupe. I don't know, whether there was anyone else travelling in the other coaches, but I doubted seriously. I wasn't surprised that we were staying in the station, waiting for the train technician, who wasn't talking, since he was red-haired. Then I left into the desert.

(Benoit Sokal: Syberia)

Celovečerni animirani filmi

Animated Feature Films



**VOLČJA OTROKA / OOKAMI KODOMO
NO AME TO YUKI / WOLF CHILDREN**

Japonska/Japan, 2012, DCP, 117', v japonskem
jeziku s slovenskimi podnapisi / In Japanese with
Slovenian subtitles



Režija/Directed by: Mamoru Hosoda **Scenarij/**
Script: Mamoru Hosoda, Satoko Okudera **Zvok/**
Sound: Yoshio Obara **Glasba/Music:** Takagi
Masakatsu **Izdelava likov/Character Design:**
Yoshiyuki Sadamoto **Glavni animator/Animation**
Director: Takaaki Yamashita **Umetniški direktor/**
Art Director: Hiroshi Ohno **Produkcija/Production:**
NTV



Preden je Hana postala mati, je bila študentka. Bila je bistra in lepa in pred njo so se odpirale brezmejne možnosti. Potem je spoznala moškega, ki je bil pravzaprav volk, in skupaj sta ustvarila družino. Hana je svojega sopotnika goreče ljubila, a usoda ji ga je vzela in jo pustila samo z nenavadnima otrokoma, ki ju ni znala vzgajati. Hana se je bala razkritja, zato je z volčjima otrokoma zbežala na podeželje in si

Hana was a student before she was a mother. She was bright and pretty, and her future held endless possibilities. Then she met a man, who turned out to be a wolf, and together they built a family. Hana loved her mate fiercely, but fate took him from her, leaving her alone with two unusual kids she didn't know how to raise. Frightened of being discovered, Hana and her wolf children fled to the countryside



tam ustvarila nov dom. Vzgoja malih divjakov je bila prava pustolovščina, ki je Hani prizadejala praske, odrgnine in jo izčrpala – pa tudi preplavljala s srečo, ko je mladiča opazovala, kako se krepita in se od nje čedalje bolj oddaljujeta.

To je zgodba matere. Naučite otroke, da bodo sledili svojim sanjam – in ko se podajo v svet, da bi se našli, se v solzah tudi nasmehnite. Hana ni bila vedno mama, vendar ji je bilo to ves čas namenjeno.

Ko sem začel pripravljati Volčja otroka, je bil moj cilj orisati starševstvo, natančneje točko, kjer se odnos začne in kjer se konča. Sam mislim, da je naloga staršev končana, ko se otroci osamosvojijo. Potem imajo priložnost, da uporabijo znanje, ki so ga pridobili. V nasprotju z mojimi prejšnjimi filmi, kjer se vsa zgodba odvije v treh dneh, je tu dogajanje razširjeno na 13 let. Treba je bilo pokazati vse, kar starši naredijo za svoje otroke. V tem smislu je film precej neobičajen.

- Mamoru Hosoda

to build a new life. Raising her little wild things was an adventure. It left Hana bruised, scratched, exhausted, and joyously overwhelmed as her pups grew stronger and wandered further every day.

This is a mother's journey. Teach your children to chase their dreams – and smile through the tears as they disappear into the world in search of who they will become. Hana wasn't always a mother, but it was always what she was meant to be.

When I started Wolf Children, I wanted to outline parenthood, more specifically the point where the relationship starts and where it ends. For me, I believe that a parent's job is finished when their children become independent. The children then have an opportunity to use what they've learned. Unlike my previous films, where the entire story unfolds within 3 days, the passing of time in this story is stretched out over 13 years. It was necessary to show everything that a parent does for their children. It's not very conventional in that way.

- Mamoru Hosoda

JASMINE

Francija/France, 2013, DCP, 70', v francoskem jeziku
z angleškimi in slovenskimi podnapisi / In French
with English and Slovenian subtitles



Režija/Directed by: Alain Ughetto **Scenarij/Script:** Alain Ughetto, Jacques Reboud, s pomočjo/with the support of Chloé Inguenaud **Animacija/Animation:** Alain Ughetto **Montaža/Editing:** Catherine Catella **Glasba/Music:** Isabelle Courroy **Producent/Producer:** Alexandre Cornu, Michèle Casalta, Alain Ughetto **Produkcija/Production:** Les Films du Tambour de Soie



Zgodba o ljubezni in revoluciji, ki vznikneta iz plastelina ... Francija, konec sedemdesetih. Alain je avtor nekaj animiranih filmov. Romantično srečanje z mlado iransko študentko Jasmine spremeni tok njegovega življenja. Teheran, 1978. Revolucija odnese osovražen šahov režim. Alain se pridruži Jasmine in njuna ljubezen v tajnosti raste, v upanju, da je mogoče novo življenje. Ustanovitev Islamske

A story of love and revolution emerging from plasticine...

France, end of the Seventies. Alain is the author of several animated films. His romantic meeting with a young Iranian student, Jasmine, changes the course of his life. Teheran, 1978. The revolution sweeps away the despised regime of the Shah. Alain has joined Jasmine, their love grows in clandestinity, with the hope that a new life is possible. The



republike pa nujne iluzije razblini in ljubimca loči ... Za koliko časa? 30 let pozneje se Alan znova poda v dvorano svojega spomina. Nekaj obledelih modrih pisem, poslanih po diplomatski pošti, nekaj filmov super 8 ... Ni veliko ostalo. S konicami prstov podobe z dna srca drugo za drugo obudi v življenje. V ponovni vzpostavitvi skrivnostnega, zatiralkega Teherana, v brezglavosti zgodovine se bitja iz mase in krvi kot številna druga bojujejo za ljubezen in svobodo.

Zakaj bi človek sanjaril o ljubezenski zvezi iz preteklosti, se potapljal v spomine na dogodke, ki so se v oddaljeni in eksotični deželi zgodili pred tridesetimi leti? Veliki tok zgodovine

se nikdar ne konča. Kar drobno vzvalovi na daljnem obzorju, se pozneje spremeni v visok val. Iranci, ki se zdaj bojujejo za demokracijo, so odmev revolucije izpred tridesetih let, v kateri so imami strmoglavili šaha. Ob pogledu na nemirni Teheran so mi misli preplavile podobe ženske, ki me je nekoč potegnili vrtnec čustev in politike: Jasmine.

Po več kot pol stoletja mojega bivanja na Zemlji je moj filmski opus zavidanja vreden. Prve animirane filme sem ustvaril, ko sem bil zaljubljen v Jasmine. Zdaj bi rad izoblikoval avtobiografski film, v katerem je vsaka podrobnost veličasten dragulj, v dar ženski, brez katere te zgodbe ne bi bilo.

- Alain Ughetto

introduction of the Islamic Republic will destroy their illusions, and separate the two lovers... For how long? 30 years later, it is time for Alain to revisit the theatre of his memory. Several faded blue airgrams, super 8 films... Not much remains. With his fingertips, from the bottom of the heart, he resurrects the past image by image. In the restitution of a mysterious and oppressive Teheran, in the helter skelter of history, beings of paste and blood fight, like many others, for love and freedom.

Why would one dream about an old love affair, diving into memories of events that occurred thirty years ago, in a faraway and exotic land? For the great flow of history never stops. A rip-

ple on the distant horizon becomes a wave. Iranians now fighting for democracy are a reverberation from a revolution now thirty years old, in which the Imams overturned the Shah. At the sight of Tehran in turmoil, my mind was flooded with visions of the woman who drew me into an earlier emotional and political maelstrom: Jasmine. After over half a century on Earth, I have an impressive number of films to my name. My first animated films were made while I was in love with Jasmine. At the present moment, I want to compose an autobiographical film, in which every detail is a magnificent jewel, in a gift to a woman without whom the story would not exist.

- Alain Ughetto

KAMENJE V MOJEM ŽEPU / ROCKS IN MY POCKETS

Latvija, ZDA/Latvia, USA, 2014, DCP, 88', v
angleškem jeziku s slovenskimi podnapisi / In
English with Slovenian subtitles



Režija/Directed by: Signe Baumann **Scenarij/**
Script: Signe Baumann **Animacija/Animation:**
Signe Baumann **Montaža/Editing:** Wendy Cong
Zhao **Glasba/Music:** Kristian Sensini **Zvok/**
Sound: Weston Fonger **Glas/Cast:** Signe
Baumann **Producent/Producer:** Signe Baumann
Koproducent/Co-producer: Sturgis Warner
Produkcija/Production: Rock in My Pockets,
Locomotive Productions



Latvija ob koncu 20. let. Lepo, izobraženo dekle po imenu Anna se zaljubi v 30 let starejšega drznega podjetnika. S poroko pa pride hudo ljubosumje in podjetnik Anno skrije v gozd, daleč od drugih moških, kjer mu rodi osem otrok. Latvijo tedaj najprej hudo prizadene velika kriza, potem utrpi vdore Sovjetov, nacistov, pa spet Sovjetov. A Anna je steber, ki kljubuje vsem prizkušnjam, vzgaja

Latvia, the late 1920's. Anna, a young woman, pretty and educated, falls in love with an adventurous entrepreneur, 30 years her senior. But with marriage comes great jealousy, and the entrepreneur hides Anna away in the forest, far from other men, where she bears him eight children. The Great Depression hits them hard. Then Latvia is overrun with invasions by the Soviets, then



otroke in jih uči skrivnosti preživetja v gozdu. Toda nekaj je z njo hudo narobe.

Mnogo let pozneje mlada umetnica Signe vpraša očeta: »Kako je umrla moja babica?« Oče se odgovoru izmika. Enako njegovih sedem bratov in sester. Signe močno sumi, da je Anna storila samomor. Skozi družinske zgodbe so vselej pronicali namigi na duševno bolezen. Tudi Signe trpi zaradi depresije, z neuravnovešenostjo pa se spopadajo še tri njene sestrice. Bi utegnila biti med Anno in štirimi vnukinjami povezava?

Signe nas v kljubovanju stigmati, ki mnoge utiša, odpelje globoko pod površje svoje depresije, kjer se želi

soočiti z družinskimi demoni. V nasprotju s sestricami najde trdno oporo v animaciji in umetnosti.

Ustvarjanje filmov zame ni nadomestek za terapijo, ustvarjam jih zato, da ljudem ponudim svoj pogled na svet, da jih spodbudim k drugačnemu razmišljanju, da jih pritegnem v dialog in pri tem, upam, tudi zabavam. Zdaj znam bolje ubesediti, kakšni natančno so moji simptomi, saj kamenje v mojem žepu obsega šest kamnov, od katerih vsak predstavlja enega od simptomov depresije, sama pa sem jih morala poimenovati. Ko me zdaj preveva neki občutek, rečem: Aha, danes me muči kamen strahu!

the Nazis, then the Soviets once again. Anna is a pillar of strength, defying the hardships, raising her young, teaching them survival secrets of the forest. But something inside her is terribly wrong.

Years later, Signe, a young artist, asks her father, "How did my grandmother die?" Her father is evasive. His seven siblings are evasive, as well. Signe strongly suspects that Anna committed suicide. Clues of mental illness had always leaked through the family stories. Signe suffers from depression herself. Three of her cousins, all women, battle madness, as well. Could there be a link between Anna and the four granddaughters? Defying the stigma that silences so

many, Signe takes us on a journey deep into her own depression where she looks to confront the family demons. But, unlike her cousins, Signe finds an assuring guide in animation and art.

I don't make films in lieu of therapy, I make films to offer people my point of view, to provoke them to think differently, to engage them in a dialogue, and hopefully to entertain them. I can now formulate better what my specific symptoms are because in "Rocks in My Pockets" there are six rocks, each representing a specific symptom of depression, and I had to name them. Now when I feel a certain way I go: Aha, the

Ob pripravljanju tega filma sem se brez dvoma začela bolj zavedati simptomov svoje depresije. V filmu nastopata dva fantazijska lika – bitje, ki živi v reki in predstavlja željo po smrti, in bitje, ki živi v gozdu in predstavlja željo po življenju. Svojih vsakodnevnih borb nisem še nikoli izrazila tako preprosto – imam željo po življenju in ta me varuje pred željo po smrti. Med njima poteka boj zame. Zdaj ko sem ti dve želji upodobila, bolje vidim, katera prevladuje in kdaj. Želja po življenju iz dneva v dan zmaguje. Vsaj za zdaj.
- Signe Bauman

rock of dread is bothering me today! Making the film has certainly made me more aware of the symptoms of my depression. The film has two fantasy characters – a creature living in the river representing the will to die, and a creature in the forest representing the will to live. I had never formulated my daily struggles so simply – I do have a will to live and it is fending off my will to die. They fight over me. Putting images on those two wills, I can now better see who is gaining the upper hand and when. Day after day the will to live has been winning. At least for now.
- Signe Bauman

**Slon: vzgojno-izobraževalni
program animiranih filmov za
šole in družine**

**The Elephant: Educational
Animation Film Programme
for Schools and Families**



družinski slon: deček in svet

(celovečerni animirani film za starše in otroke od 6. leta)

the family elephant: the boy and the world

(animated feature film for parents and children aged 6 and above)

DEČEK IN SVET / O MENINO E O MUNDO / THE BOY AND THE WORLD

Brazilijska/Brazil, 2013, DCP, 80', brez dialogov/No Dialogue



Režija/Directed by: Alê Abreu **Scenarij/Screenplay:** Alê Abreu **Glasba/Music:** Ruben Feffer, Gustavo Kurtat **Animacija/Animation:** Alê Abreu, Bruno Coltro Ferrari idr. **Montaža/Editing:** Alê Abreu **Producentki/Producers:** Fernanda Carvalho, Tita Tessler **Produkcija/Production:** Filme de Papel (Brasil)

Igrivi in brezskrbni deček Cuca odrasča na idiličnem brazilskem podeželju, kjer se je čas ustavil. Pravo nasprotje je mesto, kaotični metropolis, kamor se mora s trebuhom za kruhom odpraviti njegov oče, za njim pa tudi Cuca. V mestu opazuje družbeni ustroj sveta, ki ga zaznamujejo medijsko manipuliranje, kontejnerji oblačil iz Azije, mehanične živali in množica odpadkov. Življenje teče povsem drugače kot v

The good-natured and carefree Cuca is growing up in an idyllic Brazilian countryside where time seemed to have stopped. The chaotic metropolis is its polar opposite, the city to which his father leaves in search of work. Cuca ventures after him. In the city he observes the social structure of the world marred by media manipulation, Asian garment containers, mechanical animals and huge waste dumps.



belem, podeželskem svetu, čigar idilo poudarjajo žive barve na belem ozadju in zvok flavte. Film je dar naravi in kritika sodobne družbe – potrošništva, medijev in industrializacije – z vidika dečka, ki v svetu išče svoj prostor. Domišljajska podoba modernega sveta bo prevzela mlado in odraslo občinstvo.

Včasih imam občutek, da filmi najdejo nas in ne nasprotno. Cuca se je znašel v mojem zvezku, ko sem delal neki drugi projekt, Canto Latino. Risba je izstopala s svojo izjemno preprostostjo in zdelo se mi je, kot da mi maha. Bolj kot sam narisani lik me je prevzela želja po razvijanju nečesa tako preprosto oblikovanega. Tako je Cuca dobil svoj že dodelani kontekst, ozadje. Svoj vrt.

Vse, kar je še manjkalo, je bila njegova zgodba znotraj tega univerzuma. Tako sem začel pisati scenarij.
- Alê Abreu

The life there is nothing like the white countryside, whose pastoral tranquillity is emphasised by vivid colours on a white background and the sound of the flute. Homage to nature and a critique of contemporary society – consumerism, media and industrialisation – shown from the perspective of a boy searching for his place in the world. The imaginary outlook on present-day globalisation will captivate the young and the grown-up audiences alike.

I sometimes get the feeling that the films find us and not vice versa. Cuca suddenly materialised in my notebook, as I was working on another project, Canto Latino. The drawing

was special on account of its utter simplicity, and it seemed as if he was waiving at me. More than the drawn character himself, I was overcome by the desire to develop something of such minimalist design. Thus Cuca was placed into his context, the beforehand devised backdrop. His garden. All that was missing was his story inside this universe. And so I started on the script.

- Alê Abreu

družinski slon I: ostržek

(celovečerni animirani film za starše in otroke od 10. leta)

the family elephant I: pinocchio

(animated feature film for parents and children aged 10 and above)

OSTRŽEK / PINOCCHIO

Italija, Luksemburg, Belgija, Francija/Italy,
Luxembourg, Belgium, France, 2012, DCP, 75', v
italijanskem jeziku z angleškimi in slovenskimi
podnapisi / In Italian with English and Slovenian
subtitles



Režija/Directed by: Enzo D'Alò **Scenarij/Script:**
Enzo D'Alò, Umberto Marino **Montaža/Editing:**
Gianluca Cristofari **Scenografija/Production**
Design: Lorenzo Mattotti **Glasba/Music:** Lucio Dalla
Producent/Producer: Antonia Luisa Muccardo,
Roebben Anton, Malika Brahmī, Goesens Eric,
Nicolas Steil **Produkcija/Production:** Cometafilm,
Iris Productions, Walking the dog, 2D3D Animations



Film je ustvarjen po romanu Carla Collodija. Mizar Pepe izdela lutko in jo poimenuje Ostržek. V številnih dogodivščinah si lutka nakoplje precejšnje preglavice, a k sreči mu vila z modrimi lasmi, ki jo spremljajo Vran, Sova in govoreči Hrošč, pomaga, da se vragolije srečno razpletejo. Ostržek se nato znajde na Otoku igrač in se spremeni v osla. Po pogumnem pobegu konča v trebuhu morskega psa,

Based on the novel by Carlo Collodi. Carpenter Geppetto builds a puppet and names him Pinocchio. Upon his numerous adventures, the marionette runs into quite a bit of trouble, but fortunately, a Fairy with Turquoise Hair helps him extricate from his many mischiefs. The Fairy comes along with a Crow, an Owl and a Talking Cricket. Pinocchio later finds himself on the Island of Toys and is transformed into



od koder naposled reši Pepeta – ko je na morju iskal Ostržka, je namreč tudi njega pojedel morski pes.

On tem projektu sem razmišljal več kot deset let. Zgodba je aktualna in jo je mogoče povedati na toliko načinov, da bi lahko trajala deset ur.

- Enzo D'Alò



Da sem vdihnil življenje Ostržkovemu domišljijškemu svetu, sem združil realizem gričev, geometrijo Toskane (linije, ki se med seboj križajo) in takratno podeželsko življenje z uporabo sodobnih, subtilnih in svežih barv. Nisem se hotel preveč oddaljiti od mladih generacij. Poglobil sem se v naše korenine ter pokrajine in se omejil na pojmovanje prostora in grafizem italijanske slikarske tradicije. Tako bodo lahko gledalci v filmu odkrili Giottove slike, slike B. Janeza iz Fiesole, slike krajinarjev iz 19. stoletja, pa tudi De Chiricove metafizične slike ter slike umetnika poparta Davida Hockneyja.

- Lorenzo Mattotti



a donkey. After a brave escape, he ends up in the belly of a shark where he saves Geppetto, who had also been swallowed by the shark while searching for Pinocchio at sea.

It's a project that I had been thinking about for over ten years, a story that is still contemporary and that could last ten hours with so many ways of telling it.

- Enzo D'Alò



To bring Pinocchio's fictional world to life, I combined the realism of the hills, the geometry of Tuscany (crisscrossing lines), and the then rural life with the use of modern, subtle, bright colour. I did not want to lose touch with young generations too much. I examined our roots and landscapes, restricting to the conception of space and graphism as seen in Italy's painting tradition. Therefore, discernible in the film are paintings by Giotto, Blessed John of Fiesole and 19th century landscape painters, as well as metaphysical art by De Chirico and popart by David Hockney.

- Lorenzo Mattotti

družinski slon II: lisa
limone in maroc orange:
drzna ljubezenska
zgodba

(celovečerni animirani film za starše in
otroke od 10. leta)

the family elephant II:
lisa limone and maroc
orange: a rapid love
story

(animated feature film for parents and
children aged 10 and above)

LISA LIMONE IN MAROC ORANGE: DRZNA LJUBEZENSKA ZGODBA
/ LISA LIMONE AND MAROC ORANGE: A RAPID LOVE STORY

Estonija, Finska/Estonia, Finland, 2013, DCP, 73', v estonskem, angleškem, italijanskem in francoskem jeziku
z angleškimi in slovenskimi podnapisi / In Estonian, English, Italian and French with English and Slovenian
subtitles



Režija/Directed by: Mait Laas **Scenarij/Script:**
Kati Kovács, Peep Pedmanson **Snemalec/Camera:**
Ragnar Neljandi **Scenografija/Production Design:**
Kati Kovács, Mait Laas, Ivika Luisk **Animacija/**
Animation: Märt Kivi, Triin Sarapik-Kivi **Glasba/**
Music: Ülo Krigul **Zvok/Sound:** Karri Niinivaara
Glasovi/Cast: Iris Vesik, Omar Nömm, Peeter
Volkonski, Hardi Volmer, Andero Ermel, Risto Joost,
Kati Kovács, Jaan Pehk **Producenti/Producers:**
Arvo Nuut, Andrus Raudsalu, Kerdi Öengo, Misha
Jaari, Mark Lwoff **Produkcija/Production:** Nukufilm
OÜ, Bufo OY

Zgodba o pojočih zaljubljenih iz
različnih svetov: pomarančnem
fantu Marocu, ki pribeži na ladji, in
limonskem dekletu Lisi, ki nabira
školjke in sanja o ljubezni.

Maroc je pogumne, junaške vrste
fant, ki mu na poti stojijo predsodki
in revščina. Lisa je hči bogatega
poslovneža in lastnika plantaže
paradižnikov. In tako dobimo sadno

A story of impossible love between
orange boy Maroc, a singing boat
refugee, and singing lemon girl Lisa,
who collects seashells and dreams
about love.

Maroc is the brave hero-type, bound
by prejudice and poverty. Lisa is the
daughter of a rich businessman and
tomato ketchup plantation owner. Here
we have the fruitier version of Romeo



različico Romea in Julije – animiran operni spektakel!

Lisa Limone in Maroc Orange je zgodba o migracijah, ljubezni in denarju. To je 72-minutna animirana lutkovna opera za staro in mlado. Mlajši gledalci bodo uživali v pustolovščini in ljubezenski zgodbi, odrasli pa bodo prepoznali zanimive globlje plasti, ki v rahlo ironičnem in družbenokritičnem tonu govorijo o tem, kako ostati človek in se ne spremeniti v stroj, o sanjah in vrednotah, o sodobni Evropi in demokraciji.



Z idejo sem se prvič srečal leta 2006 prek finskega striparja Katija Kovacs, torej se s projektom ukvarjam šest let. Sprva je bil bližje stripu, dokler se ekipi ni pridružil scenarist Peep Pedmanson. Dolgo sem razmišljal, kako uporabiti vse te ideje – na eni strani ljubezensko zgodbo, na drugi pa zgodbo o demokraciji in migracijah. Odločil sem se, da bi bila opera dobra rešitev.

- Mait Laas



and Juliet - an animated operatic extravaganza!

Lisa Limone and Maroc Orange is a story of immigration, love and money. It is a 72-minute, animated, puppet opera suitable for both the young and old. The younger audience will love the adventure and love story, but the adults will notice the interesting layers under the surface, which talk about what it takes to stay human and not turn into a machine, of dreams and values, of modern-day Europe and democracy through a lightly ironic and socio-critical viewpoint.



I first came into contact with this idea through the Finnish comic book artist Kati Kovacs in 2006. So I've been working on this project for six years now. At first, it was more of a comic book, but then screenwriter Peep Pedmanson joined the team. I thought long and hard about how to play out these ideas – a love story on one hand, but a story about democracy and immigration on the other. So I decided that an opera would be a good solution.

- Mait Laas

družinski slon III: aya iz yopougona

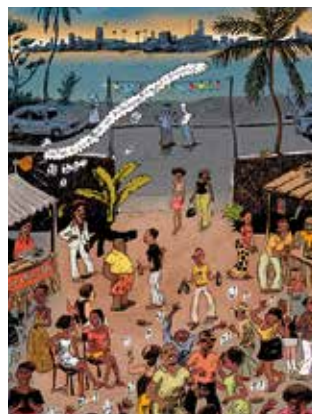
(celovečerni animirani film za starše in otroke od 10. leta)

the family elephant III: aya of yop city

(animated feature film for parents and children aged 10 and above)

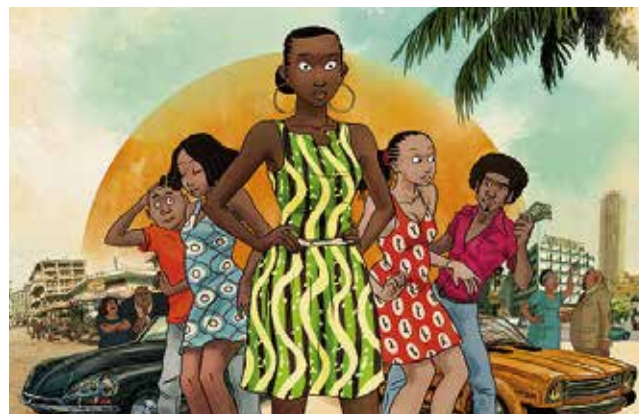
AYA IZ YOPOUGONA / AYA DE YOPOUGON / AYA OF YOP CITY

Francija/France, 2013, DCP, 84', v francoskem jeziku z angleškimi in slovenskimi podnapisi / In French with English and Slovenian subtitles



Režija/Directed by: Marguerite Abouet, Clément Oubrerie **Scenarij/Script:** Marguerite Abouet
Animacija/Animation: Virginie Hanrigou **Glasba/Music:** Paul Lavergne **Zvok/Sound:** Pierre Aretino
Glasovi/Cast: Aïssa Maïga, Tella Kpomahou, Tatiana Rojo, Jacky Ido, Emile Abossolo M'bo, Eriq Ebouaney
Producenti/Producers: Antoine Delesvaux, Clément Oubrerie, Joann Sfar, Mayumi Pavy **Produkcija/Production:** Autochenille Production **Distribucija/Distribution:** French Institute

S sodelovanjem / In cooperation with Cinémathèque d'Afrique de l'Institut français.



Dobrodošli v Yopougou, delavski soseski Abidžana v poznih 70. letih; preimenovali smo jo v Yop City, da zveni kot v ameriškem filmu! Tukaj živijo Aya in njeni prijateljci Adjoua in Bintou. Pri 19. letih so v življenjskem obdobju, ko se ti zdi vse mogoče. A če Aya želi postati zdravnica, prijateljci bolj zanima nočno življenje v lokalnih *maquisih* in iskanje moža. Ob tej dinamični trojci spoznamo še druge

Welcome to Yopougon, a working-class neighbourhood of Abidjan in the late 1970s, renamed Yop City – to sound like an American movie! This is home to Aya and her two friends, Adjoua and Bintou. They are 19 years old, a time in your life when everything seems possible. But while Aya would like to become a doctor one day, her friends are more into nightclubbing at the local »maquis« and hunting for a husband. Around this



like z različnimi usodami, na primer Ignaca, Ayinega letečega očeta, ki je nenehno v tej ali oni »pisarni«, Mouso, sina vplivnega Bonaventura Sissoka, ki zapeljuje dekleta s svojo toyoto. In tu sta še materi Fanta in Koro, ki hočeta hčere zaščititi. In »Parizan« Grégoire, ki razmetava z denarjem v slovitih hotelu Ivoire. Prava mozaična komedija. Aya iz Yopougona je kronika nepričakovane Afrike, sodobne in urbane.

Aya iz Yopougona se je rodila iz želje, da izpovem zgodbo o srečnem otroštvu v predmestju Abidžana ter da povem zgodbo o neki državi. Zgodbo, ki želi ponuditi pogled na Afriko, kakršnega danes redko vidimo v medijih – ti

nam prepogosto prikazujejo, kako Afričani umirajo, preredko pa, kako Afričani živijo. Animirani filmi in mladinska literatura pa po drugi strani upodabljajo Afriko legend in folklore, kar je svetlobna leta daleč od stvarnosti sodobne Afrike. [...]

Aya iz Yopougona je fiktivna zgodba, ki brez vzvišenosti ali pokroviteljskega trepljanja priča o človečnosti in odnosih. Omogoči nam, da prestopimo rasne in geografske meje, ki nam Zahodnjakom sicer preprečujejo, da bi na Afriko gledali brez kakršnihkoli moralnih opazk ali podukov. -Marguerite Abouet and Clément Oubrerie

dynamic trio, we come across characters with diverse destinies like Ignace, Aya's runaway father, who juggles several »offices«, Moussa, the son of the powerful Bonaventure Sissoko, who relies on his Toyota to pick up girls. There's also Fanta and Koro, the mothers who try to protect their daughters. Or Grégoire, the »Parisian«, who blows his cash at the famous hotel Ivoire. A true ensemble comedy, Aya of Yop City is a chronicle of an unexpected Africa, modern and urban.

Aya de Yopougoun sprung from the desire to relate the story of a happy childhood in the suburbs of Abidjan, as well as to tell the story of a country. A story which strives to offer the vision of

an Africa that is rarely seen today amid media reports that show us too much of how Africans die, and not enough of how Africans live. In contrast, animated motion pictures and youth literature depict an Africa of legends and folklore, light years away from the reality of modern Africa. [...]

Aya de Yopougoun is a fictional story that testifies to humanity and relationships without being arrogant or condescending. It allows us to cross the racial and geographic borders that otherwise stop us westerners from seeing Africa free of any moral or lesson-giving observations. -Marguerite Abouet and Clément Oubrerie

slonova panorama
za družine
the family elephant
panorama

PIK PIK PIK

Dmitrij Visocki (Souzmultfilm animation studio)
Rusija/Russia, 2014, HD, 3'35"



Žolna ropota po drevesu in lovi mravlje. A joj prejoj, nekdo se polasti njihovega drevesa. Živali pozabijo na svoja neskladja in se organizirajo v nepremagljivo ekipo. Glasbeno in grafično do potankosti usklajena simfonija o sodelovanju.

The woodpecker rattles the tree, on the hunt for ants. But, alas, someone grabs a hold of the tree, prompting the ill-matched creatures to form an unbeatable team. A musically and graphically precise symphony on teamwork.

VONJ PO KORENJU / LE PARFUM DE LA CAROTTE / THE SCENT OF CARROTS

Arnaud Demuynck, Remi Durin (Les Films du Nord/La Boite,...
Productions/Nadasdy Films/Les Films de l'île)
Belgija, Francija, Švica/Belgium, France, Switzerland, 2014, DCP, 26'



Zajec in Veverica sta soseda in dobra prijatelja. Oba obožujeta hrano in dobro družbo, imata pa različen okus in to rojeva prepire. Veverica se ponoči izseli in pade v kremplje lisice.

Rabbit and Squirrel are neighbours and good friends. Both love food and good company. They nevertheless quarrel over their different tastes. Squirrel moves out during the night and is caught by a fox.

PASTA YA!

Laurent Pouvaret (Les films à carreaux)
Francija/France, 2013, DCP, 5'



Samovoljna kraljica pošlje viteze nabirat jabolka. Toda tam, kjer rastejo jablane, je velik zmaj. Kadarkoli se mu kdo približa, vanj bruhne ogenj. En majhen vitez pa je bistrejši od drugih.

A high-handed queen orders her knights to pick apples. But where the apple trees grow, there is a big dragon. Whenever someone approaches him, he breathes fire at them. But one little knight is more clever than the others.

KORENČKOVA MARMELEDA / LA CONFITURE DE CAROTTES / CARROT JAM

Anne Viel (Les Films du Nord/La Boite,...Productions/Les Films de l'Ile/Digit Anima/Suivez mon regard)
Belgija, Francija/Belgium, France, 2014, DCP, 6'



Zajci sredi zime odkrijejo, da so zaloge korenčkove marmelade pošle. A kdo pravi, da se korenje dobi samo na vrtovih? Prav zagotovo ne njihov stric Robert, ki jim je zapustil dragocen zemljevid zaklada.

In the depth of winter, two rabbits discover that their store of carrots jam is empty. But nobody has ever said that carrots can only be found in gardens! Certainly not their uncle Robert who has left them a precious treasure map.

JEŽEK / LE PETIT HÉRISSON PARTAGEUR / THE LITTLE HEDGEHOG

Marjorie Caup (Les Films du Nord/La Boite,...Productions/Les Films de l'Ile/Digit Anima/Suivez mon Regard/Folimage Studio)
Belgija, Francija/Belgium, France, 2014, DCP, 5'



Ježek v gozdu najde imenitno jabolko. Odkotali ga za skalo, kjer bi ga lahko lepo počasi pohrustal. A na gostijo pride nekaj nepovabljenih gostov.

A little hedgehog finds a magnificent apple in the woods. He rolls it behind a rock where he can enjoy it at his leisure. But there are some uninvited guests at the feast.

ORJAŠKO KORENJE / LA CAROTTE
GÉANTE / THE GIANT CARROT

Pascal Hecquet (Les Films du Nord/La Boite,...Productions/Les Films
de l'Île/Digit Anima/Suivez mon Regard)
Belgija, Francija/Belgium, France, 2014, DCP, 5'50''



Miško lovi mačka, ki jo lovi pes, ki ga lovi deklica,
ki jo ošteva babica, ki jo z očitki napade dedek, ki
kuha juho in potrebuje korenje.

A mouse is chased by a cat who is chased by a dog
who is chased by a little girl who is scolded by her
grandma who is rebuked by her grandpa who is
making soup and needs a carrot.

Slonova produkcijska delavnica



Kot vsako leto se bo tudi tokrat v času Mednarodnega festivala animiranega filma Animateka odvijala brezplačna tedenska produkcijska delavnica. Letos bo potekala pod mentorstvom priznanega slovenskega animatorja Kolje Saksida, ki je kot avtor animiranih filmov in dobitnik nagrad dobro znan tako v Sloveniji kot tujini.

Delavnica je namenjena mladostnikom v starosti od 10. do 14. leta. Udeleženci se bodo na zanimiv in interdisciplinaren način seznanili s procesom priprave, ustvarjanja in realizacije animiranega stop-motion filma. Pod vodstvom mentorja bodo v celoti izdelali lasten animirani film. Na enotedenski delavnici bodo skupaj razvili idejo, napisali zgodbo, narisali likovno zasnovno, izdelali like, ozadja in scenografske elemente ter posneli animirani film na klasičen način, sliko po sliki (ang. frame by frame). Film bomo s strokovnjaki tudi postprodukcijsko obdelali in pripravili za javno predvajanje na festivalu in medmrežju. Izdelek, ki bo nastal v času delavnice, bo predstavljen v soboto, 13. decembra, na zaključni projekciji festivala Animateka v sklopu podelitve nagrad v Kinodvoru.

Kolja Saksida (1981) je opravil magisterij iz filma na švicarski univerzi ECAL. S filmom se ukvarja kot režiser, producent in pedagog. Pri petnajstih letih je odigral prvo filmsko vlogo v kratkem filmu Naprej. Njegova lutkovna animirana serija *Koyaa* je bila predvajana na slovenski nacionalni televiziji v sezoni

The Elephant Animation Production Workshop

By tradition, events during the International Animated Film Festival Animateka include a free weeklong animation production workshop, this year under the guidance of Kolja Saksida, an acclaimed Slovenian animator widely recognised both in Slovenia and internationally as an award-winning animation filmmaker.

The workshop is intended for youngsters between 10 and 14 years of age. In an interesting, interdisciplinary way, the participants will learn about the process of developing, creating, and completing stop-motion animation. Guided by the mentor, they will make their own animated film from scratch. In the week-long workshop, they will work together to develop the idea, write the script, draw the concept, make the characters, sets and props, and record the animation in the traditional way, frame by frame. With the help of experts, they will take the film to postproduction and get it ready for public screening at the festival and online. The result of the workshop will be screened on Saturday, 13 December, during the closing awards ceremony of the Animateka festival in Kinodvor.

Kolja Saksida (1981), a director, actor and producer, holds a MA in film from ECAL, Switzerland. At the age of fifteen, he made his debut appearance in short film *Forward*. His animated series *Koyaa* was shown on the Slovenian national television throughout the 2005 season.



2005. S številčno ekipo je realiziral kratki lutkovni animirani film *Mulc-Frača*. Sledili so avtorski filmi *Koyaa* – Lajf je čist odbit, *Azulejo* ali vizualna iluzija in *Koyaa Roža*. Njegovi kratki filmi so bili prikazani na več kot 150 mednarodnih festivalih in drugih prizoriščih. Kot mentor in producent vodi delavnice animiranega filma za otroke in mladino, izdelki z delavnic – kratki animirani filmi – pa prejemajo številne nagrade doma in v tujini. Kolja je strokovni sodelavec na Visoki šoli za umetnost Univerze v Novi Gorici in direktor produkcijske hiše ZVVIKS (www.zvviks.net).

Termin:

Ponedeljek, 1. december – petek, 5. december;
vsak dan 14:00–19:00, za otroke (10–14 let),
Kulturni center Tobačna 001, Ljubljana



Together with a large team, he made the short puppet animation film *Kiddo: Slingshot*, which was followed by *Koyaa The Extraordinary*, *Azulejo or visual illusion*, and *Koyaa – Flower*. His short films were screened at more than 150 international festivals and other venues. As a mentor and producer, he runs animation workshops for children and youth, and the short animations produced in these workshops are frequent award winners in Slovenia and abroad. Kolja works with the School of Arts, University of Nova Gorica, and is director of the production house ZVVIKS (www.zvviks.net).

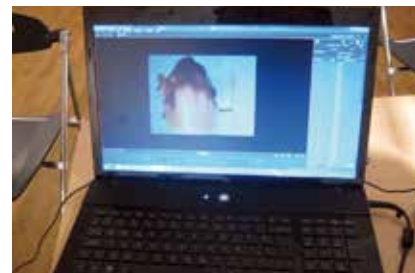
Dates and times:

Monday 1 December – Friday 5 December, daily
from 14:00 to 19:00, for children aged 10 to 14,
Tobačna 001 Cultural Centre, Ljubljana



Slonove delavnice animiranega filma

The Elephant Animation Workshops



Poleg tedenske produkcijske delavnice za mlajše udeležence festivala potekajo tudi krajše brezplačne delavnice optičnih igrač in animiranega filma Slon. Na njih bodo otroci pod vodstvom mentorjev Vzgojno-izobraževalnega programa Slon spoznali osnove animiranja in skupaj ustvarili kratko animacijo.

Termina:

Sobota, 13. december, 11:30–13:30, Kavarna Kinodvora, Ljubljana

Nedelja, 14. december, 11:00–12:00, Kavarna Kinodvora, Ljubljana

In addition to the weeklong production workshop, our youngest audience will have the opportunity to take part, free of charge, in animation and optical toys workshops The Elephant to learn about the ABCs of animation and make a short animation with the help of mentors from the Elephant Educational Animation Film Programme.

Dates and times:

Saturday 13 December, 11:30 – 13:30, Kinodvor Café, Ljubljana

Sunday 14 December, 11:00 – 12:00, Kinodvor Café, Ljubljana

Pipovo potovanje: Gledališče senčnih lutk z Jaimejem Cifuentesom

Pustolovščina miška Pipa se začne doma v gozdu, kjer živi z mamo. Žal ima smolo in postane tarča zbadanja in norčevanja svojih sošolcev. Nekega dne se zato odloči, da se bo odpravil na pot in poiskal nasvet o tem, kako rešiti težavo. Pot ga naposled pripelje do skrivnostnega bitja, ki mu pokaže, kako se znebiti strahov. Naloga je zares težka, vendar malega Pipa nagradi s številnimi presenetljivimi spoznanji.

Predstava je bila odigrana na mnogih festivalih po Kolumbiji in drugih državah Latinske Amerike. Po zaključku režiser predstavi gledališče senčnih lutk in gledalce povabi, naj se dotaknejo lutk in z njimi poigrajo.

Jaime Cifuentes na področju gledališča senčnih lutk opravlja pionirsko delo. Od leta 1978 sodeluje z različnimi lutkovnimi gledališči v Bogoti, med katerimi so Escuela de Títeres del Teatro el Parque, Taller de Títeres de la Universidad Nacional in Taller de la Libélula Dorada. Leta 1982 je ustanovil lutkovno gledališče SOL O BURBUJAS. Odtlej piše in izvaja predstave, v katerih po zaslugi sodelovanja z drugimi umetniki, glasbeniki, oblikovalci zvoka in grafičnimi oblikovalci ter slikarji lahko združuje različne tehnike in jih tako spreminja v edinstvena gledališka umetniška dela.

Pipo's Trip: Jaime Cifuentes Shadow Theatre

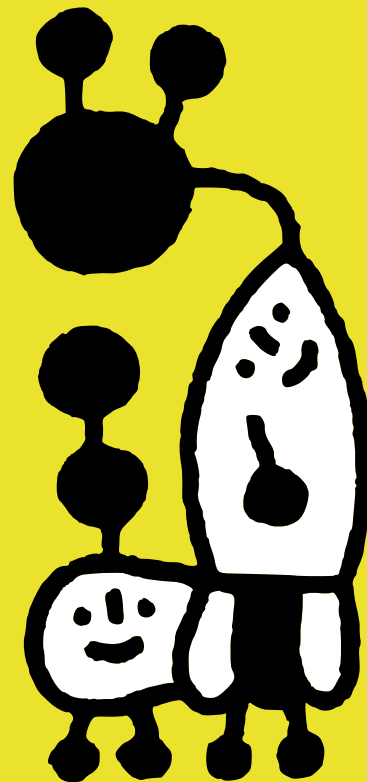
The adventure story of little mouse Pipo begins home, a forest where he lives with his mum. Unfortunately, he has bad luck and becomes a target of his classmates who tease him and make fun of him. So one day, he decides to set on a journey in search for some advice about this trouble. The path eventually leads him to a mysterious creature that shows him how to let go of his fears. It is a difficult task indeed which will in turn reveal many surprising answers to little Pipo.

This play has been performed at many Columbian festivals and in other countries in Latin America. After the play, the director talks about the shadow theatre and invites the spectators to touch and manipulate some of the puppets.

Jaime Cifuentes is a pioneer of shadow theatre. Since 1978 he has been working at different puppet theatres, such as Escuela de Títeres del Teatro el Parque, Taller de Títeres de la Universidad Nacional, and Taller de la Libélula Dorada in Bogota. In 1982, he founded the puppet theatre SOL O BURBUJAS and since then he has written and performed plays that thanks to the collaboration with other artists, musicians, sound and graphic designers and painters, he has been able to combine various techniques and produce quite unique theatrical art works.



**Spremljevalni
program**
Events



razstave
exhibitions

Srečni Akijev nasmeh

8. do 14. december 2014

Galerija Kinodvor



Akinori Oishi je našel navdih v filmskem svetu, saj med vzorniki pogosto omenja francoskega režiserja Jacquesa Tatija, čigar film *Moj stric (Mon oncle)* (1958) ga je prevzel že kot študenta. »Njegovi filmi so mi všeč, ker imajo naravno, počasno in umirjeno atmosfero. Humor in veselje v mojih risbah, ilustracijah in animacijah tako veliko dolgujeta prav njegovim filmom.« Ta humor in veselje do življenja bo predstavil v Kinodvorovi Galeriji, ki jo bo preobrazil v svojevrsten »teater sproščenega režanja«. Razstava se bo namreč osredotočila na značilni motiv »srečnega Akijevega nasmeha«, prepoznavnega avtorjevega motiva, ki širi skrajno nalezljivo in nevarno vedrino. Nasmejani virus razstavnega projekta se bo iz Galerije razširil še v Kinodvorovo Kavarno in na številne lokacije po prestolnici.

Happy Aki Smile

8 – 14 December 2014

Kinodvor Gallery



Akinori Oishi has found his inspiration in cinema, often referring to French director Jacques Tati, by whose *Mon Oncle* (1958) he was overwhelmed early on in his student years. "I like his films for their natural, slow, calm atmosphere. It is his films that the humour and joy in my drawings, illustrations and animations have a lot to thank for." This humour and joie de vivre will come to life in the Kinodvor gallery, which Aki will turn into a unique theatre of easy-going grinning. The exhibition will focus on the author's signature-style theme of "happy Aki smile", spreading highly infectious, hazardous perkiness. The smile virus of the exhibition will spread from the Kinodvor gallery into the café, and from there on to a myriad of locations across the Slovenian capital.

Likovna delavnica: Kako ustvariti lik z značajem?



Delavnica v dveh delih:

6. december 2014, 10:00–18:00;

Vetrinjski dvor, Maribor

15. december 2014, 9:00–18:00

kino Udarnik in mestne izložbe v centru Maribora

Udeleženci delavnice se bodo osredotočili na snovanje in likovno oblikovanje (stripovskih) likov, pri čemer bo v ospredju razmerje med karakternostjo lika in sporočilnostjo stripa. Udeleženci bodo poiskali praktične odgovore na vprašanja, ki tarejo slehernega stripovskega avtorja: S čim in kako doseči karakterizacijo? Kako se značajske poteze lika vežejo na zgodbo in na njeno ozadje? Kakšno je razmerje med značajem in likovno govorico?

Ob asistenci stripovskega avtorja in ilustratorja Davida Krančana bo delavnico vodil priznani japonski risar Akinori Oishi, ki bo na primerih iz lastnega opusa razkril številne možnosti pri snovanju posameznega lika, spregovoril pa bo tudi o odnosu med konceptom stripa in njegovo likovno podobo. V času svoje rezidence v Sloveniji bo ustvaril like, za katere ga bodo navdihnili okolica in prebivalci. V živo bo risal na Animatiki v Ljubljani, svoje sledove pa bo pustil tudi v izložbah in na zidovih Maribora.

Delavnica je namenjena pridobivanju praktičnih in sila uporabnih izkušenj z ustvarjanjem stripovskih zgodb, pa tudi s snovanjem ilustracij, animiranih filmov in priročnikov. Potekala bo v dveh delih: udeleženci se bodo najprej seznanili z osnovami

Creative Workshop: Creating a character with personality

Workshop in two sessions:

6 December 2014, 10:00 - 18:00

Vetrinjski dvor, Maribor

15 December 2014, 9:00 - 18:00

Udarnik Cinema and display windows in Maribor city centre

Participants will start by planning and designing (comic strip) characters, focusing on the relation between the character's personality and the message the comic strip aims to convey. They will seek practical answers to questions that every comics artist has to deal with: How and with what means do you achieve characterisation? How do personality traits of the character relate to the story and its background? What is the relation between the character and the visual language?

The workshop will be run by acclaimed Japanese illustrator Akinori Oishi with assistance of comics artist and illustrator David Krančan. Oishi will show examples of his work to demonstrate numerous possibilities in designing a character, and talk about the relation between the concept of the comic strip and its visual style. In creating characters during his stay in Slovenia as artist-in-residence, he will let himself be inspired by the country's places and people. He will be drawing live at the Animatika festival in Ljubljana, and will leave his traces in the display windows and on walls of Maribor.

The workshop will allow the participants to gain practical and very useful experience in creating

oblikovanja značajskih lastnosti, nato pa bodo ustvarili skupino soodvisnih likov. Sledila bo domača naloga samostojnega izoblikovanja družine likov, ki bo izražala tudi določeno družbeno problematiko. Drugi del delavnice bo obsegal ustvarjanje na zidovih začasne galerije v mariborskem kinu Udarnik.

Delavnica je brezplačna in je namenjena srednješolcem in študentom. Število udeležencev je omejeno.

Prijave in informacije:

E: maja@ziva-dvorisca.si, T: 041 260 895

Gostovanje Akinorija Oishija v Sloveniji je plod produkcije Stripburger/Forum Ljubljana, Društva za oživiljanje zgodbe 2 koluta in Kinodvora ter koprodukcije Društva Hiša!, Društva za razvoj filmske kulture, Narodnega doma Maribor in Vetrinjskega dvora. Gostovanje Akinorija Oishija so omogočili Japan Foundation, Ministrstvo za kulturo RS, Mestna Občina Maribor in Mednarodni grafični likovni center Ljubljana.

comic strips as well as illustrations, animated films and manuals. The workshop will be held in two sessions: the participants will first learn about the ABCs of characterisation, to proceed with creating a group of mutually related characters. This will be followed by homework, in which they will have to individually design a family of characters based on some social issue. Session II will include painting on walls of the provisional gallery in cinema Udarnik, Maribor.

The workshop is free-of-charge and is intended for high school and college students. The number of participants is limited.

Registration and further information:

E: maja@ziva-dvorisca.si, T: +386 (0)41 260 895

Akinori Oishi's residence in Slovenia is a collaborative production of Stripburger/Forum Ljubljana, the Association for Reanimation of Storytelling 2 Reels and Kinodvor, coproduced by the Hiša! association, Društvo za razvoj filmske kulture, Narodni dom Maribor and Vetrinjski Dvor. Akinori Oishi's residence has been made possible by the Japan Foundation, the Ministry of Culture of the Republic of Slovenia, the City of Maribor, and the International Centre of Graphic Arts Ljubljana.





Sodobni nemški animirani film

2. december 2014 do 18. januar 2015

Galerija Vžigalica

Pripravil jo je Inštitut za zunanje kulturne odnose ZR Nemčije (IFA – Institut für Auslandsbeziehungen), v Ljubljani pa jo predstavlja Goethe-Institut Ljubljana in Galerija Vžigalica v okviru 11. mednarodnega festivala animiranega filma Animateka. Odprte razstave: torek, 2. december Vodstvo po razstavi (**Andreas Hykade**):

sobota, 13. december, ob 14. uri

Kurator razstave in filmskega programa: Albrecht Ade

Razstava o sodobnem animiranem filmu iz Nemčije je poročilo o trenutnih ustvarjalnih tokovih na tem področju. Osredotoča se na značilno in uspešno sodobno animirano filmsko produkcijo. Nemški ustvarjalci animiranega filma ustvarjajo onstran trga, gibljejo se med črmi filmske industrije, njihovi cilji pa so običajno ravno nasprotni od tistih, ki jih ima slednja.

Umetniške izrazne oblike posameznikov niso zgolj raznolike, temveč kažejo tudi na široko paleto slogov in tehnik, ki so zrasli na humusu in v džungli sodobne umetnosti.

V vsebinskem smislu ponuja nemški umetniški animirani film teme, kot so kolektivni strahovi z začetka stoletja, osnutki načrtov za skupno življenje v prihodnosti, pogledi na osamljenost posameznika v kontekstu demografske resničnosti. Razstava predstavlja tudi filme, ki prikazujejo iskanje arhaičnih življenjskih vzorcev ter parodije na temo perversnosti tehnike. Osnova vsake produkcije tudi danes ni zgolj računalnik, temveč so to še vedno risbe, kolaži, fotografije, montaže in lutke.

Contemporary German Animated Film

2 December 2014 – 18 January 2015

Vžigalica Gallery

Produced by IFA – Institut für Auslandsbeziehungen, Germany, and presented in Ljubljana by Goethe-Institut Ljubljana and Vžigalica Gallery as part of the 11th International Animated Film Festival Animateka.

Exhibition opening: Tuesday, 2 December.

Guided tour (with **Andreas Hykade**):

Saturday, 13 December at 14:00.

Curator of the exhibition and filmshow: Albrecht Ade

The Animated Films from Germany exhibition is a report on current movements in the German art animation film, focusing on typical and successful films produced in Germany today. German animated film artists work beyond the market, moving between the cliffs of the media business. Some of their aims contrast starkly with those of the media industry.

The individual expressive forms are not just very different individually, they also show a wide spectrum of styles and techniques grown on the humus and in the jungle of contemporary art.

In terms of subject matter, we find the collective fears of the new century reflected in the German artistic animation film, we find sketches about how we might live together in the future, insights into the loneliness of the individual within the demographic reality. There are films about the search for old, archaic life patterns and films offering progress-critical parodies about the perversion of technology. The computer is still at the forefront of any production, but so are drawings, collages, photographs, montages and dolls.

okrogla miza round table

Animirani omnibus

S festivalsko retrospektivo *Animirani omnibus* Animateka nadaljuje zgodovinsko poglobljanje v tehnične in estetske mejnike medija animiranega filma. Leta 2009 smo predstavili retrospektivo *stop-motion animiranega filma*, leta 2010 smo se posvečali *avantgardnemu animiranemu filmu*, leta 2011 prikazali retrospektivo *Animirani film, glasba in zvok*, leta 2012 smo pripravili retrospektivo *Animirani film in literatura*, lansko leto pa smo odkrivali vezi med *animiranim filmom in plesom*. Rdeča nit Animateke 2014 je v znamenju skupinskih procesov v animiranem filmu. Na okrogli mizi bomo predstavili filmski program in skušali postaviti teoretske okvire sodelovalnim procesom pri nastajanju animiranih filmov. Pogovor bo potekal v angleškem jeziku.

Sodelujejo:

Igor Prassel, Vanja Andrijević, Paola Bristot, Jeff Chiba Stearns, Jean-Jacques Varret, Marcos Magalhães.

Omnibus in Animated Film

With the festival retrospective *Omnibus in Animated Film* Animateka continues its cinematic exploration of the technical and aesthetic milestones of the medium of animation. In 2009 we presented a retrospective of stop-motion animation, in 2010 we paid homage to avant-garde animation, in 2011 we focused on the use of music and sound in animated films, in 2012 we looked into the relation between animation and literature, and last year we explored the interactions between animation and dance. Animateka 2014 turns the spotlight on collaborations in the world of animation. The round table will serve as an introduction to the film programme, with an attempt to provide a theoretical framework for the collaborative processes in making animated films. The discussion will be held in English.

Participating:

Igor Prassel, Vanja Andrijević, Paola Bristot, Jeff Chiba Stearns, Jean-Jacques Varret, Marcos Magalhães.

Akinori Oishi

glej str. 14/ See p. 14



O animiranem filmu v Kolumbiji

O animiranem filmu v Kolumbiji se bomo pogovarjali z našo žirantko Cecilio Translaviño in kuratorko programa sodobnega kolumbijskega animiranega filma Lauro Victorio Delgado.

Zgodovina kolumbijskega animiranega filma mora da ni zelo dolga, vsekakor pa je zelo zanimiva. Sprva je bilo čutiti močan vpliv ameriške produkcije, ki je razvoj preobrnila na pot komercializma in zabavne industrije. Toda vsaka kultura ima tako imenovano podzemlje: vse tiste marljive glave in roke, ki raziskujejo, kar se skriva za najočitnejšim. Ko so ustvarjalci animiranih filmov v želji, da izrazijo svoja zanimanja in strasti, uporabili tako mainstream kot druge tradicije in koncepte, so se podali na svojevrstno pustolovščino. Danes je jasno, da pomembno vlogo v tej zgodbi igra kolumbijska zgodovina. Državo že od šestdesetih let pretresajo konflikti in boji, zaradi katerih so številni Kolumbijci odšli na študij in/ali delo v tujino. Ker pa jih je veliko ohranilo stik z domovino, je to sčasoma privedlo do vzpostavitve trajnega dialoga med tistimi znotraj in tistimi zunaj zemljepisnih in kulturnih meja Kolumbije. Med avtorji se je izrisala paleta različnih ustvarjalnih pristopov, kar je omogočilo produkcijo umetniških del, ki ponazarjajo zadnjih petdeset let notranjih nasprotij. Filmski program, ki bo prikazan na Animateki, se poklanja tem edinstvenim projektom in dokazuje, da niti orjaška zabavna industrija ne more zatreti človekove želje po izražanju na videz prikritih, a vsesplošnih občutij, misli, vzdušja – tiste pristne kolumbijske kulture.

On Colombian Animation

Our jury member Cecilia Translaviña and curator of the program of contemporary Colombian animation Laura Vicoria Delgado will provide an insight into animation in Colombia.

The history of Colombian animation might not reach so far into the past but it surely makes a very compelling story. At the beginning, there was a strong influence of the American productions, which stirred the direction towards commercialism and the entertainment industry. However, every culture has its so called underground: all the minds and hands at work that explore what is beyond the apparent. The animation artists set on their own adventure when they in the attempt to communicate their interests and passions utilized the mainstream as well as other traditions and concepts. Today, it is obvious that the history of Colombia itself is an important part of this story. Since the sixties, the country has been saturated with conflicts and struggle, which encouraged many Colombians to emigrate and study and/or work abroad. Eventually, because these people often did not lose touch with their homeland, they gave rise to a continuous dialogue between the people inside and the Colombians outside the geographical and cultural boundaries. This led the authors to a diversity of creative approaches, enabling the production of pieces of art that project the last fifty years of internal contradictions. Therefore, the film programme presented at Animateka pays tribute to these unique projects, proving that not even a vast entertainment industry





Laura Victoria Delgado od leta 2006 živi in dela v Pragi na Češkem, kjer je na akademiji FAMU dokončala magistrski študij filmske animacije. Pred tem je leta 2004 na Universidad Nacional de Colombia v Bogoti diplomirala iz likovne umetnosti, pri čemer se je specializirala za nove medije. Večinoma se je posvečala slikarstvu, dokler se ob delu z videom ni začela poigravati s filmom, rezultat tega pa so bila skupinska dela s kolektivom Kinoklaje leta 2005. Odtlej z uporabo različnih medijev, kot so oljno slikarstvo, video in film, eksperimentira z barvnimi plastmi, črto in sencami. Njena dela si lahko ogledate na spletni strani www.cargocollective.com/lauravictoria.

can suppress the human need to express the seemingly hidden, yet all-embracing emotions, thoughts, the atmosphere around - the very culture of Colombia.

Laura Victoria Delgado has lived and worked in Prague, Czech Republic, since 2006. Here she earned her Master's degree in Film Animation from the Film Academy of Prague (FAMU). Previously, she earned her Bachelor's degree in Fine Arts from the Universidad Nacional de Colombia in Bogota, in 2004. There she specialized in New Media. She worked mainly in painting until her work with video started up her experimentation with film, which resulted in collective works with the group Kinoklaje in 2005. Since then she has been experimenting with layers of colors, lines and shadows using various media, such as oil painting, video and film. You can see her works at www.cargocollective.com/lauravictoria.

PAF

Festival filmske animacije (PAF) je kulturna platforma, ki se ukvarja s širokim pojmom fenomena animacije v kontekstu filma in vizualne umetnosti. Med glavnimi temami in ključnimi besedami so animacija, gibljive slike, avdiovizualna umetnost, kinematografija, eksperimentalni film, video umetnost, digitalna kultura, spletna umetnost, remediacija, arhiviranje in medijska arheologija.

Člani ekipe se večinoma ukvarjajo z vodenjem celoletnih dramaturških in kuratorskih dejavnosti, s pripravo razstav, projekcij, delavnic in seminarjev na Češkem in v tujini. PAF izdaja tudi lastno zbirko antologij, umetniških publikacij in monografij, povezanih s splošnimi tematikami festivala (imenuje se PAF Edition).

Ne nazadnje pa je PAF tudi štiridnevni festival filmske animacije in sodobne umetnosti, ki je pridobil mednarodni ugled. Poteka vsako leto na začetku decembra v mestu Olomouc na Češkem.

Za več informacij o festivalu in tekmovalnih programih obiščite spletno stran www.pifpaf.cz/en.

PAF

The Festival of Film Animation (PAF) is a cultural platform that explores a wide conception of animation phenomena in the context of cinema and visual art. The leading topics and key words include animation, moving image, audio-visual art, cinema, experimental film, video art, digital culture, net art, remediation, archiving and media archaeology.

PAF team members' main activities include yearlong running of dramaturgical and curatorial activities, preparation of exhibitions, screenings, workshops and seminars, in the Czech Republic and abroad. PAF also runs its own editorial series of anthologies, artistic publications and monographs linked to the general topics of the festival (the so-called PAF Edition).

Last but not least, PAF is also a four-day festival of film animation and contemporary art, which has attained international prestige. The festival takes place each year at the beginning of December in Olomouc, Czech Republic.

More information about the festival and competition can be found at www.pifpaf.cz/en



Odperta platforma

Open Platform



Ob že tradicionalni predstavitvi novih projektov v nastajanju, ki so delo slovenskih avtorjev in avtoric (Slovenski dan), Animateka razvija PRO del festivala in skozi odprto platformo daje prostor predstavitev novih projektov iz regije in Evrope. V sodelovanju s Centrom Ustvarjalna Evropa v Sloveniji, Društvom slovenskega animiranega filma in Višegrad Animation Foruma bomo v bodoče postavili del festivala *Animateka Pro*, ki bo predvsem študentom iz Evropske unije omogočal spoznavanje s profesionalnim delom kreativne Evrope. Podroben program bo objavljen na festivalski spletni strani.

To complement the traditional showcase of new Slovenian projects in the making (The Slovenian Day), Animateka is developing an industry segment, making room for presentations of new regional and European projects through its open platform. In collaboration with Creative Europe Desk Slovenia, the Slovenian Animated Film Association and Višegrad Animation Forum, the newly established platform will become *Animateka Pro*, a festival section allowing students from the EU to meet creative European professionals. For detailed programme, please follow the Animateka website.



V sodelovanju z Društvom slovenskega animiranega filma in Višegrad Animation Forumom.

In cooperation with the Slovenian Animated Film Association and Višegrad Animation Forum.

:D'SAF!



Andreas Hykade

predavanja masterclasses

Kinodvor.Kavarna

V obliki predavanja ob čaju in piškotih se nam bodo s sliko in besedo predstavili posebni festivalski gosti. Rdeča nit predavanj bo življenje v animiranem filmu in življenje na splošno.

Kinodvor Café

Special festival guests join us for tee&biscuits to give a masterclass, in word and image, about their work. The masterclasses will focus on life in animation, and life in general.

glej str. 15

Obisk Andreasa Hykadeja je omogočil Goethe-Institut Ljubljana.

see p. 15

Andreas Hykade's visit was made possible by Goethe-Institut Ljubljana.





Suzie Templeton

Suzie Templeton je angleška scenaristka in režiserka animiranih filmov. Najbolj je znana po svoji stop-motion priredbi pravljice *Peter in volk*, za katero je osvojila oskarja. Svoj prvi film, ki ga je naslovlila *Stanley* (1999), je ustvarila kot študentka na University for the Creative Arts v Angliji. Zgodba o človeku, ki se zaljubi v zelje, ji je prinesla pozornost mednarodne javnosti in več nagrad.

Zatem je študirala na Royal College of Art v Londonu in tam ustvarila stop-motion animacijo *Pes (Dog, 2001)* o moškem in njegovem sinu, ki se spopadata s smrtjo v družini. Film je osvojil številne nagrade po vsem svetu, med drugim bafto, britansko nagrado za animacijo, veliko nagrado v Sieni, na Ni-zozemskem in v Melbourne ter nagrado Hirošima.

Naslednjih pet let je pisala scenarij in režirala polurno stop-motion priredbo glasbene pravljice Prokofjeva *Peter in volk* (2006). Za film je predvidela živo orkestrsko spremljavo in predstave so se zvrstile po vsem svetu. *Peter in volk* sta osvojila eno od britanskih nagrad za animacijo, nagrado zlata vrtnica v kategoriji uprizoritvene umetnosti ter glavno nagrado žirije in nagrado občinstva na festivalu v Annecyju, zatem pa še oskarja za animirani film.

Odkar je dokončala *Petra in volka*, je **Suzie** naredila premor v filmskem ustvarjanju in se posvetila svoji mladi družini. Trenutno živi v Amsterdamu in piše scenarij za celovečerec.

Suzie Templeton

Suzie Templeton is an English writer and director of animated films. She is best known for her Oscar-winning stop-motion adaptation of *Peter and the Wolf*.

She made her first film 'Stanley' (1999) as a student at the University for the Creative Arts in England. This film, about a man who falls in love with a cabbage, won international attention and several awards.

She then studied at the Royal College of Art in London where she made 'Dog' (2001), a stop-motion film about a man and his son dealing with bereavement. 'Dog' won many awards internationally including a BAFTA, a British Animation Award, Grand Prix at Siena, Holland and Melbourne, and the Hiroshima Prize.

She spent the next five years writing and directing a half-hour stop-motion adaptation of Prokofiev's musical story 'Peter and the Wolf' (2006). This film is designed to be shown with live orchestral accompaniment, and there have been many such performances all over the world. 'Peter and the Wolf' won a British Animation Award, a Golden Rose for Performing Arts, and the Annecy Cristal and Audience Award. It went on to win an Academy Award.

Since finishing 'Peter and the Wolf' **Suzie** has taken time away from making films to raise her young family. She currently lives in Amsterdam and is writing a feature.

Alain Ughetto

Alain Ughetto, francoski režiser, specializiran za animirani film, leta 1981 ustvari svoj prvi kratkometražni film *L' Echelle* in z njim osvoji nagrado cezar za najboljši animirani kratkometražec. Leta 1984 to nagrado prejme še za kratki film *La Boule*. Med letoma 1986 in 1998 dela kot reporter za različne televizijske postaje in se nato posveti snemanju dveh dokumentarcev za postajo France 3. Leta 2013 pride na platna njegov prvi animirani celovečerec *Jasmine*, ki prejme nominacijo Evropske filmske akademije v kategoriji evropski celovečerni animirani film 2013. Ughetto živi in ustvarja v Marseillu.

Obisk **Alaina Ughetta** je omogočil Francoski inštitut v Sloveniji.

Alain Ughetto

Alain Ughetto, a French filmmaker specialised in animation, made his first short film *L' Echelle* in 1981, which won a César for best animated short. Ughetto was awarded this prize again for *La Boule* in 1984. Between 1986 and 1998 he worked as a reporter for various TV channels, and went on to make two documentaries for chanel France 3. In 2013, his first animated feature film *Jasmine* was released in theatres and nominated by the European Film Academy for best European animated feature film for 2013. Ughetto lives and works in Marseille.

Alain Ughetto's visit was made possible by The French Institute in Slovenia.





Grega Mastnak: Animacije

Projekcija in razstava

Sreda, 10. december 2014, ob 18:30

Projektna soba SCCA, Metelkova 6, Ljubljana

V Projektni sobi SCCA bo animator **Grega Mastnak** pripravil kratek pregled in projekcije svojih animacij od začetkov do danes: *Euforija* (2000), *Luknjasta barka* (2002), seriji *Bizgeci* (2003–) in *Princ Ki-Ki-Do* (2014–). Z razstavo originalnih zgodborisov in kadrov (printov) pa nas bo povabil v zakulisje nastajanja animiranih filmov.

Grega Mastnak je bil rojen leta 1969 v Ljubljani. Leta 1995 je končal redni študij slikarstva na ALUO, kjer je v letu 1998 končal še slikarsko specialko. V študijskem letu 1994/1995 se je izpopolnjeval na filmski akademiji FAMU v Pragi na oddelku za animirani film. V času študija je izdelal prve kratke animacije, objavil prve stripe in bil nekaj let redni zunanji sodelavec tednika Mladina. Med letoma 1997 in 2001 je zrisal in spisal tri daljše stripe (*Lov za izgubljenimi rolerji*, *Eksperiment Dr. Jekla*, *Sledi v snegu*) za reviji PIL in PIL+. V tem času je bil dejaven tudi kot slikar in imel nekaj samostojnih razstav. Med letoma 2002 in 2009 je intenzivno delal na risani seriji *Bizgeci* kot režiser, scenarist in vodja animacije. Trenutno ustvarja novo animirano serijo *Princ Ki-Ki-Do*. Živi in dela v Ljubljani kot samostojni ustvarjalec na področju kulture.

Produkcija: SCCA, Zavod za sodobno umetnost – Ljubljana

Grega Mastnak: Animations

Screening and exhibition

Wednesday, 10 December 2014, 18:30

SCCA Conference Room, Metelkova 6, Ljubljana

In the SCCA Conference Room, animator **Grega Mastnak** will have a quick presentation and a screening of his animations ranging from his beginnings to this day: *Euforija* (2000), *Luknjasta barka* (2002), series *Beezes* (Bizgeci, 2003–) and *Prince Ki-Ki-Do* (Princ Ki-Ki-Do, 2014–). With an exhibition of this original storyboards and shot prints, Mastnak will take us behind the scenes of animation filmmaking.

Grega Mastnak was born in Ljubljana in 1969. In 1995, he graduated in Painting from the Ljubljana Academy of Fine Arts, where he also earned a post-graduate degree in Painting in 1998. He spent the year 1994/95 at the animation department of the FAMU Film Academy in Prague. During his studies, he made his first short animations, published his first comics, and worked for several years as a regular contributor to weekly magazine Mladina. Between 1997 and 2001, he made three longer comics, both as writer and illustrator (*Lov za izgubljenimi rolerji*, *Eksperiment Dr. Jekla*, *Sledi v snegu*), for magazines PIL and PIL+. At the time, he was also active as painter and had a few solo exhibitions. Between 2002 and 2009, he worked on the animated series *Beezes* as the director, co-writer and lead animator. He is now working on his new animated series *Prince Ki-Ki-Do*. He lives and works in Ljubljana as a freelance artist.

Production: SCCA, Zavod za sodobno umetnost – Ljubljana

produkcijska delavnica
animiranega filma s suzie
templeton
suzie templeton animation
production workshop

10. do 12. december 2014

Muzej sodobne umetnosti, Metelkova 22,

10 – 12 December 2014

Museum of Contemporary Art (MSUM), Metelkova 22

Produkcijska delavnica animiranega
filma s Suzie Templeton



Med gibanjem in mirovanjem

Z oskarjem nagrajena režiserka animiranih filmov Suzie Templeton bo na tridnevni delavnici ponudila vpogled v svoj ustvarjalni proces in načine dela. Predstavila bo proces nastajanja svojih filmov, pri čemer se bo posebej posvetila pomenu mirovanja v stop-motion animiranih filmih. Kako v tehniki stop-motion upodobiti namene lika in njegov značaj? Govorila bo o ustvarjanju filma *Peter in volk*, predvsem o tem, kako se glasba povezuje s pripovedjo in animacijo. Za ilustracijo procesa bo pokazala skice, originalne lutke in filme.

Osrednji del delavnice bo predstavljalo animiranje lutk. Vpogled v delovni proces Suzie Templeton in pogovor o delih udeležencev bosta osnova za praktično delo v naslednjih dneh. Udeleženci so posebej tople vabljeni, da s seboj na ogled skupini prinesejo lastna dokončana dela ali dela v nastajanju.

Suzie Templeton Animation Production
Workshop



Between Motion and Stillness

In a three day master class Oscar winning animation director Suzie Templeton gives an insight into her creative process and working methods. She presents the genesis of her films and focuses on the importance of stillness in stop motion animation. How to capture one's intentions and the characters in stop motion? She talks about the formation of **Peter and the Wolf**, how the score interacts with the narrative and animation. Sketches, original puppets and the films will illustrate the process.

The master class focuses on animating puppets. Suzie Templeton's look inside her working process and the discussion of the participants' work will form the ground for the practically oriented days to follow. Participants are emphatically invited to bring earlier works and work in progress to share and discuss.

srečanja z avtorji meet the filmmakers

Slovenska kinoteka
Slovenian Cinematheque



Na festivalu bo prisotnih okoli **100 gostov**, med njimi največ avtorjev in avtoric s filmi v tekmovalnih programih. Od **srede, 10. decembra, do sobote, 13. decembra**, vas **ob 13. uri** vabimo na pogovore ob rogljičku in kavi s festivalskimi gosti v animirano kavarno Slovenske kinoteke. Pogovore bo moderiral programski direktor festivala Animateka Igor Prassel.



The festival will host **around 100 guests**, mostly the authors of films in competitions. Come meet the filmmakers and festival guests over croissant & coffee to the animated Café of the Slovenian Cinematheque from **Wednesday, 10 December, to Saturday, 13 December**, daily **at 13:00**. Talks will be hosted by Igor Prassel, Artistic Director of Animateka Festival.

animirane zabave
animated nights

EWOK

vizualizacije Katarina Rešek

Sreda, 10. december, 23:00

Klub Gromka, Metelkova



Domača glasbena trojica EWOK bo svojo plesno energijo in zabavni pristop združila z vizualizacijami mlade vsestranske, predvsem pa filmske ustvarjalke Katarine Rešek. V zvoku EWOK je fuzija elektronske glasbe in rocka nemalokrat začinjena s hip-hopom, na trenutke celo punkom. Sami se označijo za idealno mešanico elektra, rocka in tehna, zakuhali pa so ga Milan Jerkič (ex Intimn Frizurn), Miha Šajina (Moveknowledge) in Luka Kuhar (Na lepem prijazni). EWOK je s Katarino Rešek sodeloval pri videospotu Crouch, ki ga je Katarina režirala.

EWOK

visualisations by Katarina Rešek

Wednesday, 10 December, 23:00

Klub Gromka, Metelkova

With its dance energy and witty approach, Slovenian music trio EWOK joins forces with visualisations made by Katarina Rešek, a young multitasking artist specialised in film. The sound of EWOK is a fusion of electronic and rock music, often spiced up with hip-hop, or even punk. The men behind this, as they call it, perfect combination of electro, rock and techno, are Milan Jerkič (ex Intimn Frizurn), Miha Šajina (Moveknowledge) and Luka Kuhar (Na lepem prijazni). EWOK has worked with Katarina Rešek on their video for Crouch, which Katarina directed.

Video Animazioni Vive (Italija)

predstavlja: Anima SHOW

Četrtek, 11. december, 23:00

Pritličje, Mestni trg 2



»Pure Data« balet za papir in svetlobne znake je performans tržaškega avdiovizualnega tandema Video Animazioni Vive. Njuno delo izhaja iz ljubezni do animacije in sekvenčne elektrike, s programsko opremo Pure Data – okoljem za grafično programiranje v živo v različnih projektih proizvajata različne slike in zvoke. Na performansu v Pritličju bosta pripravila do plesa svetlobne znake in papir.

Video Animazioni Vive (Italy)

presents: Anima SHOW

Thursday, 11 December, 23:00

Pritličje, Mestni trg 2



"Pure Data" ballet for paper and luminous signs is a performance by the Trieste-based audio-visual duo Video Animazioni Vive. Their works are born out of love for animation and sequenced electricity; by means of Pure Data software for graphic programming they produce images and sounds for various live projects. In their performance in Pritličje, they will play with luminous signs and paper, making them dance.

Zoomwooz – video performans & live cinema show (Španija)

Petek, 12. december, 23:00

MoTA Point, Gosposvetska 12



Avdiovizualni performans Zoomwooz je zgodba množice drobnih karakterjev, ki sledijo vrsti mini scenarijev. Obupane duše, izgubljene v času. Pozabljene sanje, želje, izgubljene v kolektivnem spominu. Pasji lajež, kriki, šepeti, mimovozeče reševalno vozilo, morje oblakov, hkratno razbitje stotih skodelic kave, mačka na strehi. Življenje gre mimo in se nikoli ne ustavi ...

Performans meša različne umetniške discipline, kot so gledališče, strip, animacija in igra senc. Zoomwooz je »kino v živo«, ki ga ustvarjata Španca Karla Kracht in Andrés Beladiez.

Zoomwooz – video performance & live cinema show (Spain)

Friday, 12 December, 23:00

MoTA Point, Gosposvetska 12

Audio-visual performance Zoomwooz is a story of a crowd of tiny characters acting in line with a series of mini scripts. Desperate souls lost in time. Forgotten dreams, desires getting lost in the collective memory. Dog barks, screams, whispers, an ambulance driving by, a sea of clouds, a hundred coffee cups shattering at the same time, a cat on a rooftop. Life goes by, never stopping...

The performance combines various art disciplines such as theatre, comics, animation, and shadow play. Zoomwooz is "live cinema" made by Karla Kracht & Andrés Beladiez from Spain.

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Mar à vila 139

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Schemata **40**

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dsimou@gmail.com

La Selva Oscura **101**

d: Laura Delgado
lavitoka@gmail.com

Semáforo **104**

d: Laura Delgado
lavitoka@gmail.com

Shell **42**

d: Academy of Media Arts
Cologne
ute.dilger@kfm.de

The Shirley Temple **41**

d: Future Shorts
jane.colling@rca.ac.uk

Simhall **85**

d: Swedish Film Institute
Theo.Tsappos@sfi.se

Simulacra **25**

d: Bonobostudio
vanja@bonobostudio.hr

SiSiSiSiSiSiSiSiSiSiSiSiSiSi **105**

d: Laura Delgado
lavitoka@gmail.com

Skretničar **94**

d: Zagreb film
sanja.borcic@zagrebfilm.hr

Skupaj zmoremo **92**

d: Andreja Muha
andreja.muha@gmail.com

Slom **47**

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Small People with Hats **51**

d: Sarina Nihei
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The Smortlybacks **59**

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summer@sophieanimation.com

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j.mourlam@folimage.fr

Soif **73**

d: NFB
E.Seguin@nfb.ca

Song of the Spindle **112**

d: Tess Martin
tessmartin@hotmail.com

La Soupe aux fraises **54**

d: adifac
info@adifac.be

Steiff – Don't be afraid of the

Dark **153**

d: Filmakademie Baden-Württemberg
festival@animationsinstitut.de

Symphony No. 42 **41**

d: MOME Budapest
hollo@mome.hu

T

Tajni laboratorij Nikole Tesle **64**

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sanja.borcic@zagrebfilm.hr

Teisel pool metsa **23**

d: OÜ Nukufilm
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tessmartin@hotmail.com

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Through the Hawthorn **74**

d: Autour de Minuit
pauline@autourdeminuit.com

Timber **36**

d: ShortFilmAgency Hamburg
info@nilshedinger.ch

The Time Tunnel **34**

d: Dirk Koy
koy@equipo.ch

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d: Zagreb film
sanja.borcic@zagrebfilm.hr

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d: Image Forum
krk@imageforum.co.jp

Troya. Memorias de un Juguete

101
d: Laura Delgado
lavitoka@gmail.com

U

UNKO 120

d: Yuri A
yuri.a@bluewin.ch
Unwanted Desires 47
d: Ola Szmida
szurao@gmail.com

Utö 84

d: David Buob
david@davidbuob.de

V

V rade 54

d: Kamila Kučiková
kamila.kucikova@gmail.com

Vaghti Bacheh Boudam 72

d: Kanoon
kashkoolinia@yahoo.com

Varfix 118

d: Tanaka Kotaro
tanaka.kotarrow@gmail.com

The Vast Landscape 30

d: Adriatic Animation
lea@leavidakovic.com

A Very Large Increase in the Size, Amount, or Importance of Something Over a Very Short Period of Time 119

d: Max Hattler
me@maxhattler.com

Le Vélo de l'éléphant 59

d: Folimage Studio
j.mourlam@folimage.fr

Vigia 68

d: Nadasdy Film
festival@nadasdyfilm.ch

W

De Wake 83

d: S.O.I.L
linda@soilart.be

Walkampf 109

d: FILM BILDER
studio@filmbilder.de

Watching the Ball 141

d: Martin Kleinmichel
mk40@gmx.net

The Whale Story 112

d: Tess Martin
tessmartin@hotmail.com

Wonder 71

d: CaRTe bLaNChe
entry@c-a-r-t-e-blanche.com

Wrapped 155

d: Filmakademie Baden-
Württemberg
festival@animationsinstitut.de

X

XYZtopia 91

d: Eesti Joonisfilm
rutt@joonisfilm.ee

Y

Yellow Sticky Notes / Canadian

Anijam 140
d: Meditating Bunny Studio
jeff@meditatingbunny.com
Yorugohan no jikoku 84
d: Tokyo University of the Arts
hiromitsumurakami@gmail.com

Z

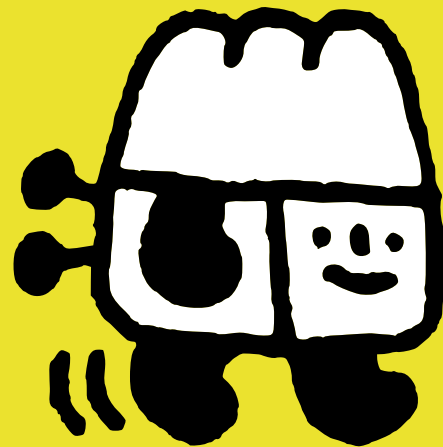
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d: Novatorfilm
novatorfilm@gmail.com

Značky 160

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Retrospective: Igor Prassel
Tekmovalni Slon / The Elephant in Competition: Andreja Goetz, Martina Peštaj, Igor Prassel.

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Programski direktor in producent / Artistic Director and Producer: Igor Prassel
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Producentka / Producer: Saša Bach
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Odnosi z javnostmi in koordinacija nagrade publike / Public Relations and Audience Award Coordinator: Maša Vajs
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Koordinacija glasbenega programa / Coordinator of Music Programme: Zala Vidali

Avtor plakata / Festival Poster: Akinori Oishi
Celostna podoba festivala / Festival Identity: Maja Rebov

Dekoracija prizorišč / Venue Furnishing: Tjaša Križnar

Koordinacija gostov / Guest Services Coordinator: Katerina Kljun

Koordinacija žirije / Jury Coordinator: Vito Scagnetti

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Fotografija / Photography: Katja Goljat, Andrej Firm
Video dokumentacija / Video Documentation: Anja Gluvič, Maja Zupanc, Aleš Smolej, Olga Bobrowska, Michał Bobrowski

Festivalski napovednik / Festival Trailer: Matej Lavrenčič (zvok/sound Matjaž Moraus Zdešar)

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Prostovoljska brigada / Volunteer Brigade: Špela Belšak, Sandra Ličer, Eva Malovrh, Urška Mozetič, Tina Mozetič, Maja Oprešnik, Vladimir Peršurič, Tamara Prah, Veronika Zakonjšek, Goran Žerdin.

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Velika nagrada mednarodne žirije RTV SLO / RTV SLO Jury Grand Prix
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Nagrada za najboljši evropski študentski animirani film, ki jo skupaj podelujeta Univerza v Ljubljani in Univerza v Novi Gorici / Award for Best Student Animated Film donated by the University of Ljubljana and University of Nova Gorica
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Europe Desk Slovenia Audience Award for the Elephant Children's Programme

Oblikovanje nagrad / Award Design: Gorazd Prinčič
Velika žirija / Grand Jury: Akinori Oishi, Cecilia Traslaviña, Tess Martin, Andreas Hykade, John Canciani

Študentska žirija / Student Jury: Nika Lemut, Tina Zadnik, Peter Mišic, Sai Pan, Kostja Bras, Martin Košir

DELAVNICE / WORKSHOPS

Produksijska delavnica s Suzie Templeton / Suzie Templeton Production Workshop: Leon Vidmar (asistent / assistant)

Produksijska delavnica za otroke / Production Workshop for Children: Kolja Saksida
Otroške delavnice / Children's Workshops: Nina Kojc, Ana Goetz

Izvedbo delavnic so omogočili / Workshops were made possible by: Ministrstvo za kulturo, Mestna občina Ljubljana (Oddelek za predšolsko vzgojo in izobraževanje, Odsek za izobraževanje), Kulturni center Tobačna 001, Muzej sodobne umetnosti – Metelkova 22

ZAHVALE / THANKS TO

Marko Filli, generalni direktor, Andraž Poeschl in Tanja Prinčič (RTVSLO), Sabina Briški, Mateja Lazar in Ines Kežman (Center Ustvarjalna Evropa v Sloveniji), Mateja Demšič (MOL), Rene Rusjan, Boštjan Potokar in/and Tina Smrekar (Univerza v Novi Gorici), Boštjan Botas Kenda in/and Peter Kostrun (Univerza v Ljubljani), Matija Šturm (Društvo slovenskega animiranega filma), Jožko Rutar (Slovenski filmski center), Anne Durufle, direktorica in/and Patricia Košir (Francoski Inštitut v Sloveniji), Hendrik Kloninger, direktor in/and Jelena Mikloš (Goethe-Institut Ljubljana), Milena Lebar (Veleposlaništvo Švice), Dagmar Šober (Veleposlaništvo Češke republike), Paweł Wieleba (Veleposlaništvo Republike Poljske). Carlos Santa, Jean-Jacques Varret in/and Nicolas Martzel (Les Films du Paradoxe), Carolyne Martin (Les Films du Tambour de Soie), Virginie Giachino (doncvoilà productions), Kerdî Oengo (Nukufilm Studio), Koyo Yamashita in/and Kyosuke Kuroko (Image Forum), Asuka Kimura (Nippon Television Network Corporation), Marko Pekić (Radar d.o.o.), Vasja Bibič in Cveta Flakus (Demiurg), Scott Benson (Late Night Work Club), Jeff Chiba Stearns (Meditating Bunny Studio), Bianca Just (Studio Film Bilder), Petra Schierke (Filmakademie Baden-Württemberg), André Naus (Eye International), Gerben Schermer in/and Anet ter Horst (Holland Animation Film Festival), Xema Mufoz (KIMUAK),

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Hvala vsem prijateljem in podpornikom Animateke!
/ A big thank you to all Animateka friends and supporters!

Nasvidenje na 12. Animateki (od 7. do 13. decembra 2015)! / See you at the 12th edition of Animateka (7 – 13 December 2015)!

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slovenska kinoteka 18. decembra 2014

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propad hiše

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The **Creative Europe Programme** (2014–2020) has had a promising start in 2014 by placing a special focus on **audience development and film literacy** – fields mastered by Animateka, currently the only Slovenian film festival supported by the new MEDIA sub-programme! The **Creative Europe Desk Slovenia** is proud to promote the **Audience Award for the Elephant Children's Programme** as a recognition of Animateka's achievements in broadening the impact of their innovative programming aimed at young audiences.

Creative Europe Desk Slovenia is national information office for the promotion of opportunities accessible through the EU Creative Europe Programme. As a member of the European network of CED offices in more than 35 European countries, CED Slovenia is supported by the European Commission and the Ministry of Culture of the Republic of Slovenia.



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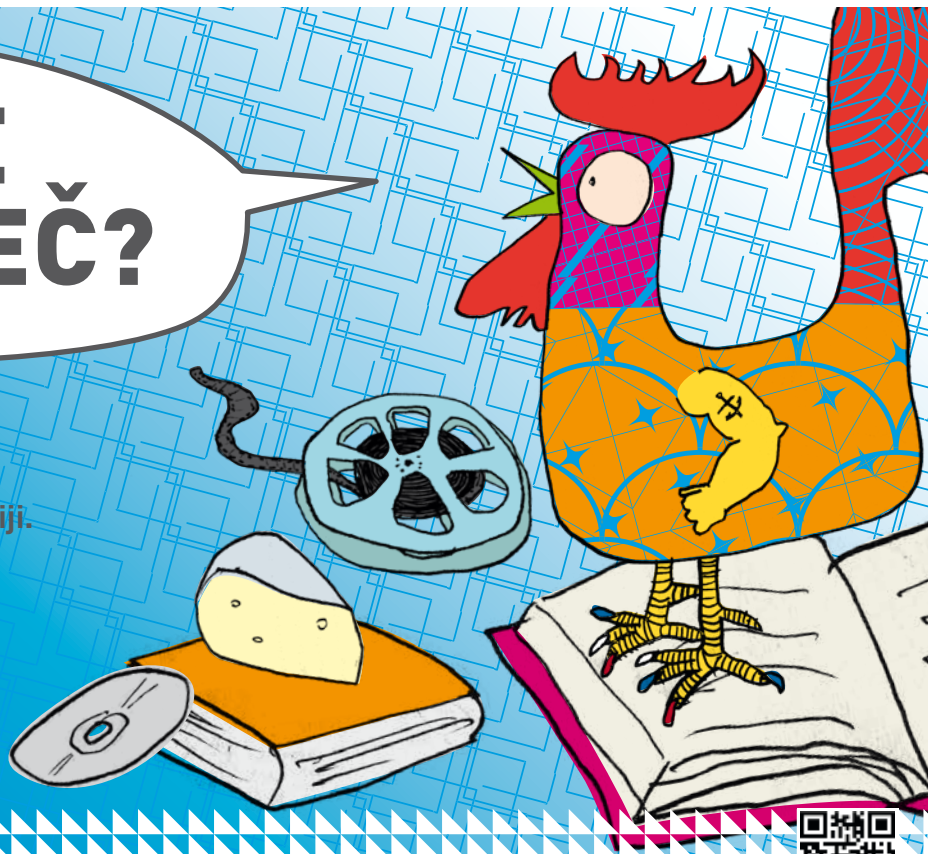
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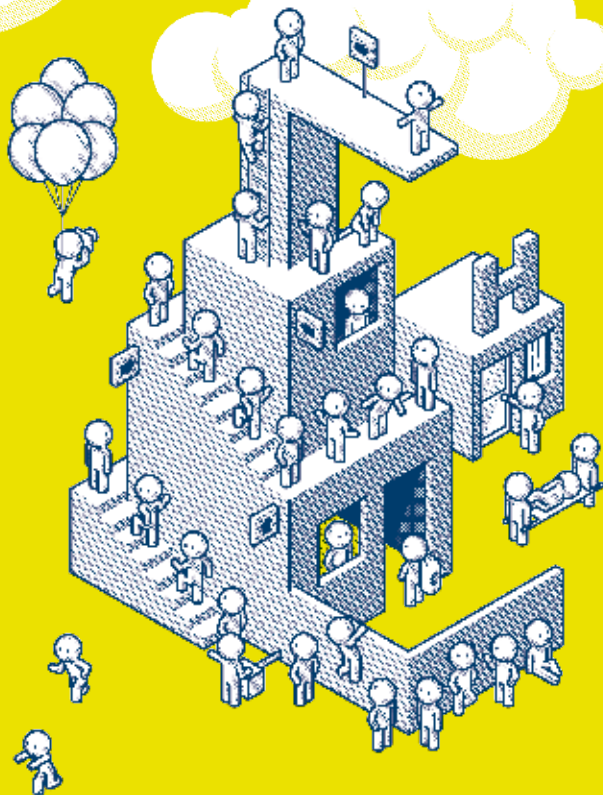
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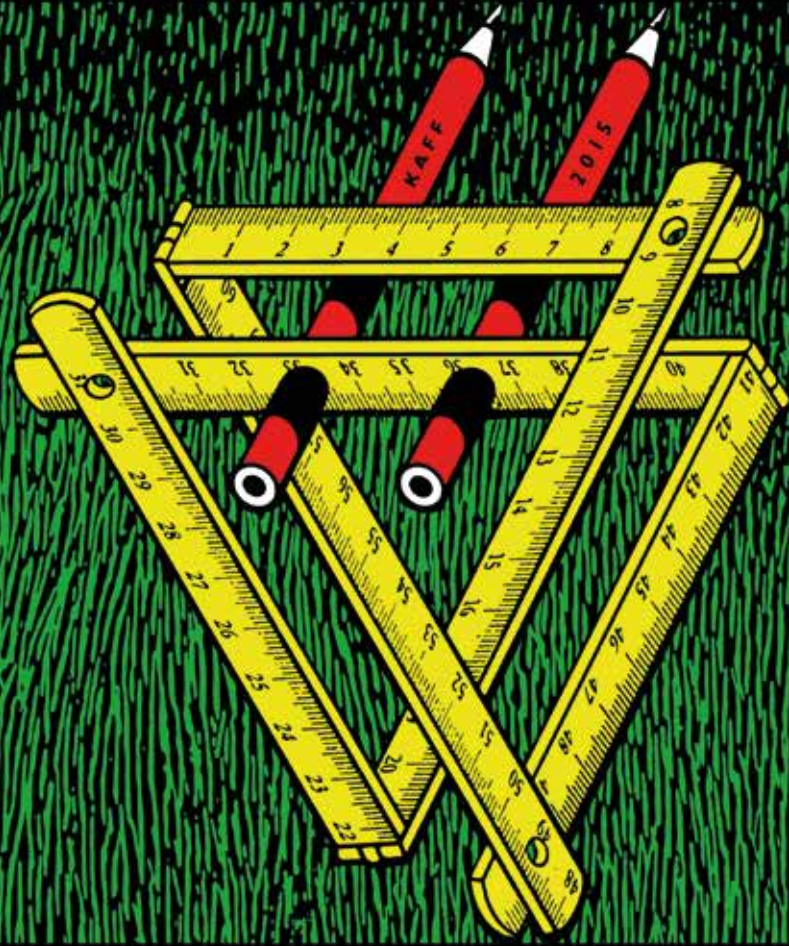
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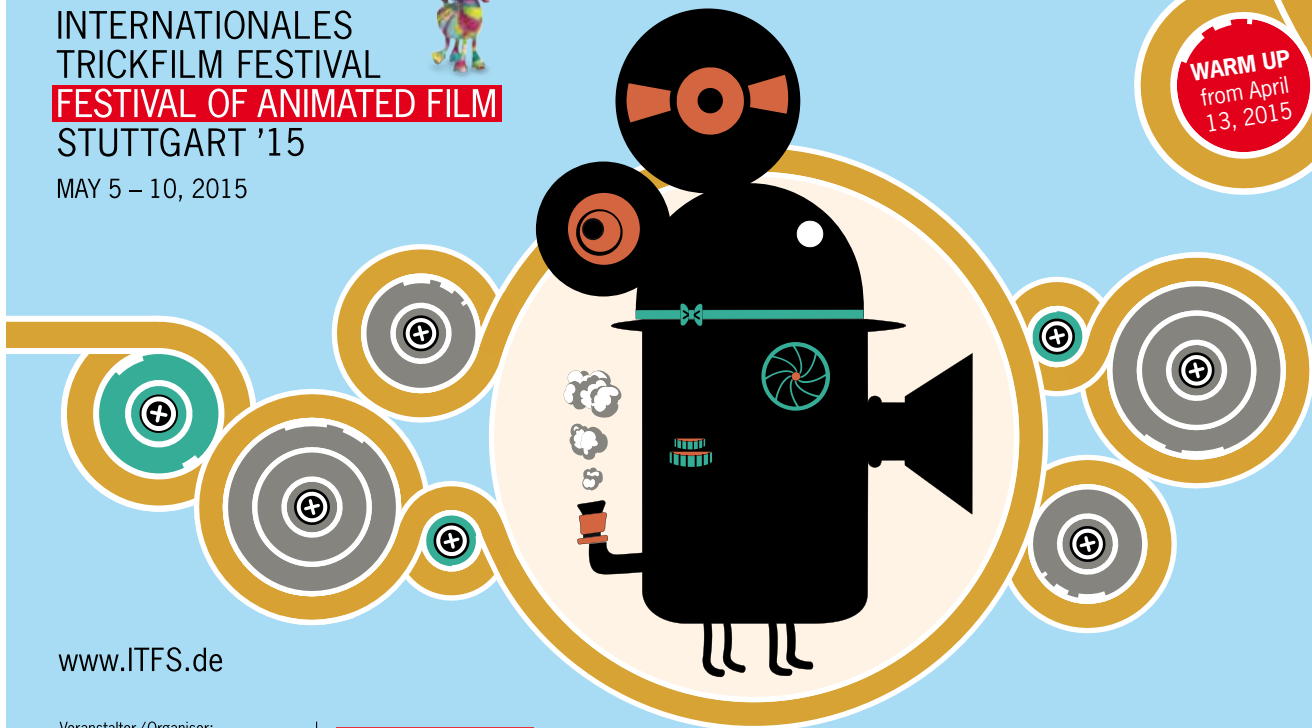
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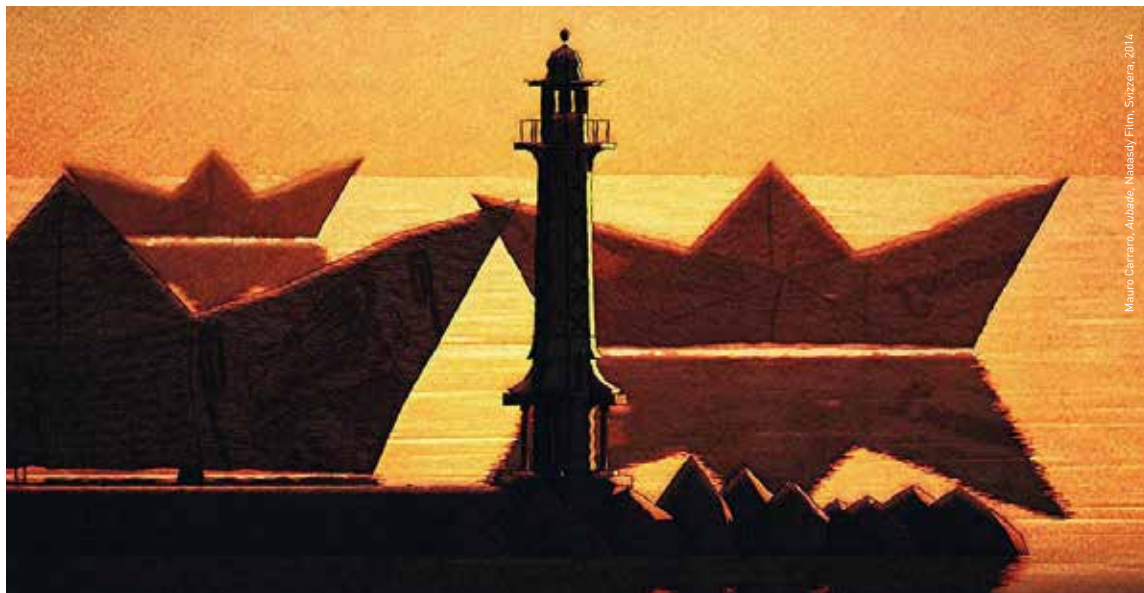
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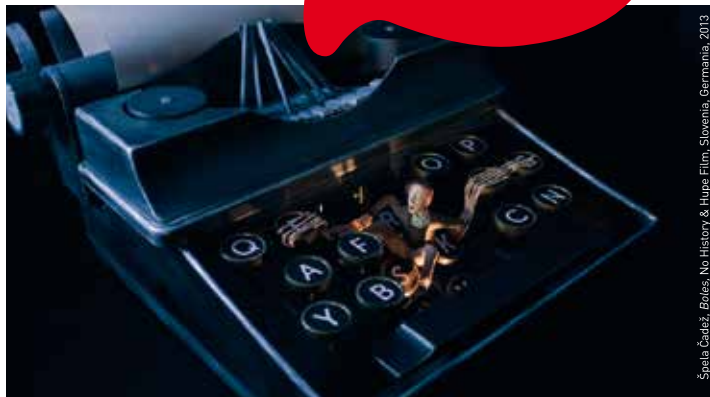
Magda Guidi, Nuova Identità, T.A.R.M., Italia, 2003

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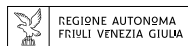
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In collaborazione con :: Comune di Pordenone — Biblioteca Civica di Pordenone

Izšel je prvi del avtobiografske stripovske trilogije o odraščanju ter iskanju rasne in kulturne identitete

Jung: Medena koža 1



Prevod: Maja Meh

Jezikovni pregled: Mojca Hudolin

Oblikovanje in priprava črkovnih vrst: Katja Kastelic

Založba: Društvo za oživiljanje zgodbe 2 koluta

Za založnika: Katja Hohler

Urednik: Igor Prassel

Tisk: Medium, Žirovnica

Prva izdaja, Ljubljana, november 2014, 500 izvodov

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