

3. > 8. 6.

> SVJETSKI FESTIVAL  
ANIMIRANOG FILMA  
> WORLD FESTIVAL OF  
ANIMATED FILM

# ANIMA > > FEST ZAGREB

> KRATKOMETRAŽNO IZDANJE  
> SHORT FILM EDITION  
> KINO / CINEMA EUROPA > TUŠKANAC  
> CINEPLEX CENTAR KAPTOL  
> 3. - 8. LIPNJA 2014. > 3 - 8 JUNE 2014  
> WWW.ANIMAFEST.HR

# PROGRAM



Z... ZNAČI ZAGREB  
Z... IS FOR ZAGREB



## ULAZNICE > TICKETS

**VELIKO NATJECANJE > GRAND COMPETITION: 30 KN**  
**OSTALI FILMSKI PROGRAMI > OTHER FILM PROGRAMS: 25 KN**

Ulaznice i iskaznice mogu se kupiti [online](http://www.animafest.hr) [www.animafest.hr](http://www.animafest.hr) i u svim kinima. Iskaznica Animate podiže se u kinu Europa. > Tickets and passes are available online [www.animafest.hr](http://www.animafest.hr) and in all cinemas. Animate Pass should be picked up at Europa Cinema.

## FESTIVALSKE ISKAZNICE > FESTIVAL PASSES

**ANIMATE: 200 KN**

Iskaznica omogućuje ulaz na sve festivalske projekcije osim svečanog otvorenja festivala > Festival pass enables free entrance to all festival screenings except the Grand Opening

**UČENICI, STUDENTI, UMIROVLJENICI, OSOBE S INVALIDITETOM > PUPILS, STUDENTS, ELDERLY, DISABLED VISITORS: 180 KN**

**OBITELJSKA ISKAZNICA > FAMILY PASS**

Iskaznica omogućuje ulaz na sve projekcije primjerene djeci, označene sa  > Festival pass enables free entrance to all screenings suitable for children, marked with 

**OBITELJSKA ISKAZNICA > FAMILY PASS 1+1: 100 KN**

Vrijedi za jednog roditelja i dijete > Valid for one parent and a child

**OBITELJSKA ISKAZNICA > FAMILY PASS 2+1: 150 KN**

Vrijedi za jednog roditelja i dvoje djece > Valid for one parent and 2 children

**ULAZ NA ANIMAFEST PRO I POPRATNA DOGAĐANJA JE BESPLATAN. > FREE ADMISSION TO ANIMAFEST PRO AND SPECIAL EVENTS.**

## LOKACIJE > LOCATIONS

**1 KINO EUROPA > EUROPA CINEMA**

Varšavska 3, T 01 4872 888, M 091 1277 483  
 Radno vrijeme blagajne > Box office working hours: uto-sub > Tue-Sat: 10-22 h; ned > Sun: 10-20 h

**MANDLEK BOUTIQUE**

Pogodnosti i promotivne ponude > Special bargains and packages  
 24/05 - 08/06

**2 KINO TUŠKANAC > TUŠKANAC CINEMA**

Tuškanac 1, T 01 4834 039  
 Radno vrijeme blagajne > Box office working hours: uto-sub > Tue-Sat: 10-22 h; ned > Sun: 10-20 h

**3 CINEPLEXX CENTAR KAPTOL**

Nova Ves 17, T 01 56 33 888  
 Radno vrijeme blagajne > Box office working hours: sri-sub > Wed-Sat: 10-22 h; ned > Sun: 10-20 h

**4 VELIKA DVORANA, ŠKOLSKA KNJIGA**

Masarykova 28  
 sri-čet > Wed-Thu: 10-18 h

**5 GALERIJA ULUPUH > ULUPUH GALLERY**

Tkalčićeva 14, T 01 48 13 746  
 uto-sub > Tue-Sat: 10-20 h, ned > Sun: 10-13 h

**6 GALERIJA MATICE HRVATSKE > MATICA HRVATSKA GALLERY**

Ulica Matice hrvatske 2  
 uto-pet > Tue-Fri: 13-19h, sub > Sat: 11-13 h

**7 MUZEJ SUVREMENE UMJETNOSTI > MUSEUM OF CONTEMPORARY ART**

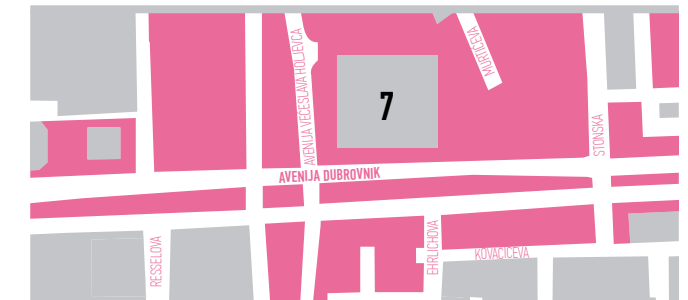
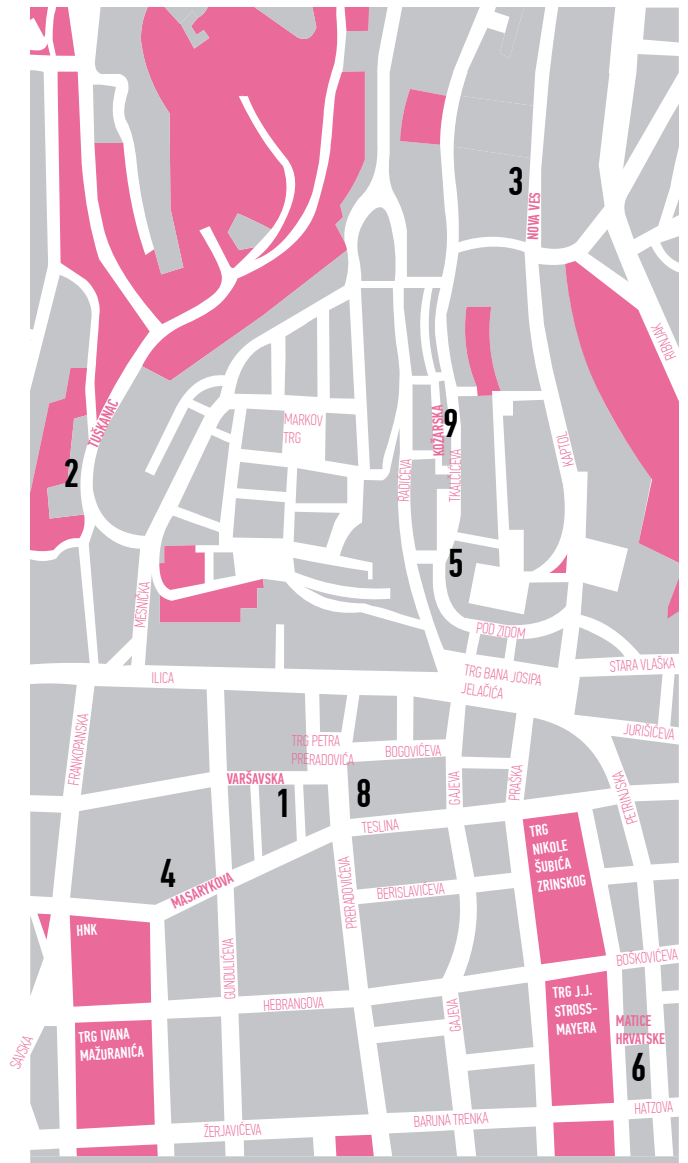
Avenija Dubrovnik 17, T 01 60 52 700  
 uto-pet, ned > Tue-Fri, Sun: 11-18 h, sub > Sat: 11-20 h

**8 MEDIJATEKA FRANCUSKOG INSTITUTA > FRENCH INSTITUTE MEDIATHEQUE**

Preradovičeva 5, T 01 48 83 570  
 uto-pet > Tue-Fri: 12:30-19:30 h, sub > Sat: 11-14 h

**9 MELIN FESTIVALSKI KLUB > MELIN FESTIVAL CLUB**

Kožarska 19  
 uto-sub > Tue-Sat: 10-02 h



# DOBRO DOŠLI NA SVJETSKI FESTIVAL ANIMIRANOG FILMA U ZAGREBU!

Dragi autori, gosti i prijatelji animacije,

Želim vam svima toplu dobrodošlicu i nezaboravne trenutke na ovogodišnjem izdanju Svjetskog festivala animiranog filma u Zagrebu.

Kao i svake godine, pripremili smo vrhunske programe, od natjecanja i panorama, najboljih novih ostvarenja svjetske animacije do remek-djela iz prošlosti. Uz tematski program lutka-filma, majstore animacije Norštejna i McLarena, prezentacije škola, posebne programe te projekcije za djecu i obitelji tu su i prateća predavanja, prezentacije i izložbe.

Novitet je znanstveni skup Animafest Scanner, nastao u suradnji s nekoliko obrazovnih institucija i s ASIFA-om Austrije. Na tragu je činjenice da naš festival već dvanaestu godinu (od 2002) dodjeljuje Nagradu za izniman doprinos proučavanju animiranog filma i ambicija je skupa, kao i festivala, biti jedan od vodećih u svijetu. Cilj je dovesti najznačajnije suvremene teoretičare i proučavatelje animiranog filma i spojiti ih s autorima koji dolaze na festival predstaviti svoje filmove. S druge strane, cilj je i dati mnogobrojnim što profesorima, što studentima – animacije, filma, teatrologije i šire – uvid u nove znanstvene teze s tog područja. Ovaj susret praktičara i teoretičara na festivalu animacije trebao bi također dodatno potaknuti dijalog između autora i teoretičara te doprinijeti još boljem razumijevanju, kako međusobnom tako i animacije kao medija.

Pozivam vas da pronađete svoje omiljene programe i da uživate u Animafestu i inspirativnim festivalskim danima.

Z... znači Zagreb!

VAŠ UMJETNIČKI,  
DANIEL ŠULJIĆ

## WELCOME TO THE WORLD FESTIVAL OF ANIMATED FILM IN ZAGREB!

Dear filmmakers, guests and friends of animation,

I wish you all warm welcome and unforgettable moments at this year's edition of the World Festival of Animated Film in Zagreb.

Just like every year, we have prepared for you outstanding programmes, from competitions and panoramas, to the finest latest works, to masterpieces from the past. Next to theme programme dedicated to puppet film, masters of animation Norstein and McLaren, presentations of schools, special segments and screenings for children and families, we encourage accompanying lectures, presentations and exhibitions.

This year we introduced a great novelty: the Animafest Scanner symposium. In association with several educational institutions and ASIFA Austria, this symposium is a continuation of our Award for Outstanding Contribution to Animation Studies, presented for 12 years now (since 2002). The symposium aims, just like the festival, to be one of the world leaders. The objective is to bring the most significant contemporary animation theoreticians and researchers and connect them with the authors coming to present their films at the festival. On the other hand, the aim is to provide an insight into new scholarly findings in the area to both professors and students – of animation, film, theatre and other. This encounter of theoreticians and practitioners at an animation festival should additionally spark a dialogue between the filmmakers and the theoreticians and contribute to a better understanding, both mutual and of animation as a medium.

I invite you all to find your favourite programs, enjoy Animafest Zagreb, and this whole inspiring festival week.

Z... is for Zagreb!

YOURS TRULY ART DIRECTOR,  
DANIEL ŠULJIĆ

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### ANIMAFEST 2014

VIJEĆE ANIMAFESTA > ANIMAFEST COUNCIL: Darko Kreč (predsjednik-president), Milan Blažeković, Vesna Dovniković, Nikica Gilić, Marko Meštrović, Željko Sarić, Pavao Štalter  
UMJETNIČKI DIREKTOR > ARTISTIC DIRECTOR: Daniel Šuljić  
PRODUKCIJA > PRODUCTION: Hulahop, www.hulahop.hr  
PRODUCENTICE > PRODUCERS: Vjera Matković, Olinka Vištica  
KOORDINATORICA FESTIVALA > FESTIVAL COORDINATOR: Ivana Mikolić  
KOORDINATOR PROGRAMA > PROGRAM COORDINATOR: Igor Prassel  
SELEKTORI VELIKOG NATJECANJA > GRAND COMPETITION SELECTORS: André Eckardt (DE), Abi Feijó (PT), Marina Kožul (HR)  
SELEKTORICA FILMOVA ZA DJECU > FILMS FOR CHILDREN PROGRAMMER: Martina Peštaj  
SELEKTORI STUDENTSKIH I NAMJENSKIH FILMOVA > STUDENT AND COMMISSIONED FILMS SELECTORS: Tamaki Okamoto (JP, FR), Alexis Hunot (FR), Slave Lukarov (HR)  
ANIMAFEST SCANNER: Daniel Šuljić, Franziska Bruckner, Nikica Gilić, Holger Lang, Hrvoje Turković  
KOORDINATOR ANIMAFEST SCANNERA > ANIMAFEST SCANNER COORDINATOR: Nino Kovačić  
KOORDINATORICA PROGRAMA ZA DJECU I MLADE > CHILDREN AND YOUTH PROGRAM COORDINATOR: Tina Tišljar  
ASISTENT PROGRAMA ZA DJECU I MLADE > CHILDREN AND YOUTH PROGRAM ASSISTANT: Matej Merlić  
URED ZA GOSTE > HOSPITALITY OFFICE: Ivan Tofing  
ASISTENT UREDA ZA GOSTE > HOSPITALITY OFFICE ASSISTANT: Marko Smolec  
KOORDINATORICA VOLONTERA > VOLUNTEERS COORDINATOR: Lovorka Sršen  
KOORDINATORICA FILMSKIH KOPIJA > FILM PRINT COORDINATOR: Sanja Đurić  
TEHNIČKA PODRŠKA > TECHNICAL SUPPORT: Miro Šimeg, Polona Kuzman,  
URED ZA MEDIJE > PRESS OFFICE: Silvester Mileta  
ODNOSI S JAVNOŠĆU > PRESS RELATIONS: Ana Mikin  
UREDNIČKA FESTIVALSKIH PUBLIKACIJA > FESTIVAL PUBLICATIONS EDITOR: Marina Kožul  
PREVODITELJI > TRANSLATORS: Ivana Ostojčić, Petra Mikolić  
LEKTORICA > PROOF-READING: Mirjana Ladović  
VODITELJI KINOLOKACIJA > CINEMA COORDINATORS: Lovorka Sršen, Tina Tišljar, Bojan Tišljar  
URED ZA AKREDITACIJE > ACCREDITATION OFFICE: Martina Tomašić  
FOTOGRAFI > PHOTOGRAPHERS: Nina Đurđević, Nikola Zelčanović, Izabela Bratović  
VODITELJICA RADIONICE ANIMIRANOG FILMA > ANIMATION WORKSHOPS MENTOR: Ivana Bošnjak  
KOORDINATORICE ŽIRIJA > JURY COORDINATORS: Petra Mikolić, Tajana Manojlović  
KOORDINATOR VOZAČA > DRIVERS COORDINATOR: Saša Muhek  
PRIJEVOD FILMOVA I TITLANJE > FILM TRANSLATION AND SUBTITLING: Ministarstvo titlova  
AUTOR FESTIVALSKJE ILUSTRACIJE I ŠPICE > AUTHOR OF FESTIVAL VISUALS AND TRAILER: Lei Lei  
AUTORI ŠPICE STUDENTSKOG NATJECANJA > STUDENT COMPETITION TRAILER: Zela Luša, Veljko Popović, Umjetnička akademija Sveučilišta u Splitu  
VIZUALNI IDENTITET > VISUAL IDENTITY: Ana Kunej i Zlatka Salopek (Kuna zlatica)  
OBLIKOVANJE FESTIVALSKJE NAGRADE > FESTIVAL AWARD DESIGN: Petar Dolić  
DIZAJN INTERNETSKIH STRANICA > WEB DESIGN: Pipsper  
IZRADA INTERNETSKIH STRANICA > WEB DEVELOPMENT: Effectiva.hr



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**Natjecateljski i panoramski** programi srce su svakog Animafesta U njima ovogodišnji kratkometražni bijenale prikazuju 153 filma iz 34 zemlje svijeta.

**Veliko natjecanje i Velika panorama** posvećeni su profesionalnoj produkciji te se trideset i sedam filmova natječe za nagrade Grand prix i Zlatni Zagreb, a za Nagradu Zlatko Grgić deset. Najbolji studentski film primit će Nagradu Dušan Vukotić, a užitak je pogledati svih 57 filmova u studentskim natjecanjima i panoramama, jer privlače iznimnom originalnošću. **Natjecanje namjenskih filmova** presjek je animacije u komercijalne i edukativne svrhe, a **Hrvatska panorama** novih nacionalnih produkcija.

The heart of every Animafest are its **competitions** and **panoramas**. This year's short film biennial is 153 films from 34 countries. **Grand Competition** and **Grand Panorama** are dedicated to professional production and 37 films are competing for the Grand prix and Golden Zagreb awards, and ten for Zlatko Grgić Award. The best student film will receive Dušan Vukotić Award. A real pleasure is to see all the 57 films in student competitions and panoramas for its extraordinary originality. **Commissioned Films Competition** is an animation overview for commercial and educational purposes, and **Croatian Panorama** presents the most recent national productions.

## VELIKO NATJECANJE > GRAND COMPETITION

VELIKO NATJECANJE > GRAND COMPETITION 1  
69'

03/06 UTO > TUE 20 H KINO EUROPA  
07/06 SUB > SAT 20 H CINEPLEXX CENTAR KAPTOL 3

ZBOR NA TURNEJI > CHOIR TOUR, Edmunds Jansons, LV, DCP, 2012, 5'  
NEPRIPITOMLJEN > FERAL, Daniel Sousa, US, HD file, 2012, 13'  
TRAMVAJ > TRAM, Michaela Pavlátová, FR, CZ, DCP, 2012, 7'  
BDIJENJE > THE WAKE, Pieter Coudyzer, BE, DCP, 2013, 20'  
ČUDO > WONDER, Mirai Mizue, FR, JP, 35 mm, 2013, 8'  
MAHJONG, Xu An, Xi Chen, CN, HD file, 2013, 7'  
LJUTNJA > WOUND, Anna Budanova, RU, DCP, 2013, 9'

VELIKO NATJECANJE > GRAND COMPETITION 2  
63'

04/06 SRI > WED 20 H KINO EUROPA  
07/06 SUB > SAT 22 H CINEPLEXX CENTAR KAPTOL 3  
RASTRESEN > ABSENT-MINDED, Roberto Catani, IT, DCP, 2013, 8'  
OTAC > FATHER, Santiago Bou, AR, FR, DCP, 2013, 12'  
KONKUBININA GOZBA > THE BANQUET OF THE CONCUBINE, Hefang Wei, CA, FR, CH, DCP, 2012, 13'  
HOTZANAK, ZA VAŠU SIGURNOST > HOTZANAK, FOR YOUR OWN SAFETY, Izibene Oñederra, ES, DCP, 2013, 5'  
ZOUNKI, Billy Roisz, AT, HD file, 2012, 6'  
NISKI RIJEČNI TOK > THE RIVER'S LAZY FLOW, Joël Vaudreuil, CA, DCP, 2013, 9'  
LONELY BONES, Rosto, FR, NL, DCP, 2013, 10'

VELIKO NATJECANJE > GRAND COMPETITION 3  
69'

05/06 ČET > THU 20 H KINO EUROPA  
04/06 SRI > WED 22 H CINEPLEXX CENTAR KAPTOL 3  
GLORIA VICTORIA, Theodore Ushev, CA, DCP, 2013, 7'  
NILSKI KONJI > HIPOPOTAMY, Piotr Dumata, PL, HD file, 2014, 12'  
NEEUKLIDSKA GEOMETRIJA > NON-EUCLIDEAN GEOMETRY, Skirmanta Jakaitė, Solveiga Masteikaitė, LT, DCP, 2013, 11'  
ANATOLOV MALI LONAC > ANATOLE'S LITTLE SAUCEPAN, Eric Montchaud, FR, DCP, 2014, 6'

KROZ GLOGOVLJE > THROUGH THE HAWTHORN, Anna Benner, Pia Borg, Gemma Burditt, UK, DCP, 2013, 9'  
VUK NA DRVETU > A WOLF IN THE TREE, Jiaxing Lin, CN, HD file, 2012, 10'  
1/3/10, Georges Schwizgebel, CA, CH, DCP, 2012, 35'  
BERBERSKO VJENČANJE > BERBER WEDDING, Lotfi Mahfoudh, TN, HD file, 2012, 13'

VELIKO NATJECANJE > GRAND COMPETITION 4  
68'

06/06 PET > FRI 20 H KINO EUROPA  
05/06 ČET > THU 22 H CINEPLEXX CENTAR KAPTOL 3  
PANDE > PANDAS, Matúš Vizár, CZ, SK, DCP, 2013, 12'  
PIFUSKIN, Wei Keong Tan, SG, HD file, 2014, 4'  
BETTYJIN BLUES > BETTY'S BLUES, Rémi Vandennitte, BE, FR, DCP, 2013, 12'  
1000 PLATEAUX (2004-2014), Steven Woloshen, CA, DCP, 2014, 3'  
ANDE > THE ANDES, Cristóbal León, Joaquín Cociña, CL, DCP, 2012, 4'  
ZIEGENORT, Tomasz Popakul, PL, DCP, 2013, 19'  
FUTON, Yoriko Mizushiri, JP, DCP, 2012, 6'  
CARROTROPE, Paulo D'Alva, PT, HD file, 2013, 8'

VELIKO NATJECANJE > GRAND COMPETITION 5  
68'

07/06 SUB > SAT 20 H KINO EUROPA  
06/06 PET > FRI 22 H CINEPLEXX CENTAR KAPTOL 3  
KUPALIŠTE > BATHS, Tomek Ducki, PL, DCP, 2013, 4'  
LJUBAVNE IGRE > LOVE GAMES, Yumi Joung, KR, HD file, 15'  
ASTIGMATIZAM > ASTIGMATISMO, Nicolai Troshinsky, ES, DCP, 2013, 4'  
HASTA SANTIAGO, Mauro Carraro, CH, DCP, 2013, 13'  
KONJ > HORSE, Jie Shen, CN, HD file, 2013, 4'  
NEDJELJA 3 > SUNDAY 3, Jochen Kuhn, DE, HD file, 2013, 14'  
ŠUPLJA ZEMLJA > HOLLOW LAND, Michelle Kranot, Uri Kranot, DK, FR, CA, DCP, 2013, 14'

RAZGOVORI S AUTORIMA > MEET THE FILMMAKERS  
MEDJATEKA FRANCUSKOG INSTITUTA > FRENCH INSTITUTE MEDIATHEQUE

11-13 H  
04/06 SRI > WED  
05/06 ČET > THU  
07/06 SUB > SAT



# VELIKA PANORAMA > GRAND PANORAMA

VELIKA PANORAMA > GRAND PANORAMA 1

68'

04/06 SRI > WED 22 H KINO EUROPA  
04/06 ČET > THU 11 H CINEPLEXX CENTAR KAPTOL 3

**BOLES**, Špela Čadež, DE, SI, DCP, 2013, 13'  
**CRNO-BIJELO > BLACK AND WHITE**, Hailu Chen, Xiaobo Qiang, Yi Shi, CN, Digital, 2013, 5'  
**VOIDOV-**, Manuel Knapp, AT, HD file, 2012, 14'  
**CARSKI NADSTOJNIK FROMBALD > IMPERIAL PROVIDOR FROMBALD**, Elizabeth Hobbs, UK, HD file, 2013, 3'  
**LINEARNO > LINEAR**, Amir Admoni, BR, DCP, 2012, 6'  
**PATROLA U OPHODNJI > CRUISE PATROL**, Bobby de Groot, Arjan van Meerten, NL, DCP, 2013, 7'  
**CURA KOJA JE VOLJELA BAJKE > THE GIRL WHO LOVED FAIRY-TALES**, Čejan Černič, HR, HD file, 2013, 4'  
**ČAKETROPE IZ BURTONOVA TIMA > THE ČAKETROPE OF BURTON'S TEAM**, Alexandre Dubosc, FR, DCP, 2012, 2'  
**ŠUM SVIJETA > NOISE OF THE WORLD**, Coke Riobóo, ES, DCP, 2013, 14'

VELIKA PANORAMA > GRAND PANORAMA 2

68'

05/06 ČET > THU 22 H KINO EUROPA  
06/06 PET > FRI 11 H CINEPLEXX CENTAR KAPTOL 3

**MAMA > MOM**, Ugo Bienvenu, Kevin Manach, FR, DCP, 2013, 5'  
**PODSVJESNA LOZINKA > SUBCONSCIOUS PASSWORD**, Chris Landreth, CA, DCP, 2013, 11'  
**RECEPT ZA KAŠU > A RECIPE FOR GRUEL**, Sharon Smith, UK, DCP, 2013, 10'  
**GLAD > HUNGER**, Petra Zlonoga, HR, DCP, 2014, 6'  
**KUTLIJA - POLTERGEIST > THE BOX - POLTERGEIST**, Dadomani Studio, IT, HD file, 2013, 3'  
**JESENJE LIŠĆE > AUTUMN LEAVES**, Aude Danset, Carlos De Carvalho, FR, DCP, 2013, 11'  
**OKO JEZERA > AROUND THE LAKE**, Noémie Marsily, Carl Roosens, BE, DCP, 2013, 5'  
**ZEMLJA LIETNIH KUKACA > THE COUNTRY OF SUMMER INSECTS**, Bohua Tang, CN, HD file, 2014, 17'

VELIKA PANORAMA > GRAND PANORAMA 3

69'

06/06 PET > FRI 22 H KINO EUROPA  
04/06 SRI > WED 11 H CINEPLEXX CENTAR KAPTOL 3

**EX ANIMO**, Wojciech Wojtkowski, PL, DCP, 2013, 6'  
**ZBUNJENOST KROZ PIJESAK > CONFUSION THROUGH SAND**, Danny Madden, US, DCP, 2013, 12'  
**POMAK > SHIFT**, Max Hattler, UK, HD file, 2012, 3'  
**PAHLJICA > SNOWFLAKE**, Natalia Chernysheva, RU, DCP, 2012, 6'  
**POMFRIT > POMMES FRITES**, Balder Westein, NL, DCP, 2013, 2'  
**ŽED > SOIF**, Michèle Cournoyer, CA, DCP, 2013, 9'  
**KEČAP > KETCHUP**, Baishen Yan, Chunnging Guo, CN, HD file, 2012, 6'  
**OČIGLEDNO DIJETE > THE OBVIOUS CHILD**, Stephen Irwin, UK, HD file, 2013, 12'  
**BRUT > BRUTUS**, Svetlana Filipova, RU, DCP, 2014, 13'

# STUDENTSKO NATJECANJE > STUDENT COMPETITION

STUDENTSKO NATJECANJE > STUDENT COMPETITION 1

78'

04/06 SRI > WED 17.30 H CINEPLEXX CENTAR KAPTOL 3  
07/06 SUB > SAT 11 H CINEPLEXX CENTAR KAPTOL 3

**ŽUTARNJI VLAK > MORNING TRAIN**, Delia Hess, CH, DCP, 2012, 5'  
**ŽIVOT I SMRT PRESVIJETLOG RASPUTINA > LIFE AND DEATH OF THE ILLUSTRIOUS RASPUTIN**, Céline Devaux, FR, DCP, 2012, 10'  
**SLAVLJE I KORAL > CELEBRATION AND CHORALE**, Yuki Nakauchi, JP, DCP, 2012, 5'  
**OGNJIŠTE > HEARTH**, Bálint Gellely, HU, HD file, 2012, 6'  
**ANALNI SOK > ANAL JUKE-ANAL JUICE**, Sawako Kabuki, JP, HD file, 2013, 3'  
**PLAVI SAN > BLUE DREAM**, Malte Stein, DE, HD file, 2013, 11'  
**PLUTANJA > FLOATS**, Idan Barzilay, Mor Israeli, IL, HD file, 2013, 8'

POSLEDNJE UTOČIŠTE > THE LAST RESTORT,

Stephanie Blakey, UK, HD file, 2014, 8'  
**SINUSOIDA > THE SINE WAVE**, Neely Goniodysk, UK, HD file, 2013, 5'  
**DOME, SLATKI DOME > HOME SWEET HOME**, Na-ri Jang, KR, HD file, 2012, 7'  
**THE SHIRLEY TEMPLE**, Daniela Sherer, UK, HD file, 2013, 10'

STUDENTSKO NATJECANJE > STUDENT COMPETITION 2

73'

05/06 ČET > THU 17.30 H CINEPLEXX CENTAR KAPTOL 3  
06/06 PET > FRI 13 H CINEPLEXX CENTAR KAPTOL 3

**KRALJ LABIRINTA > MAZE KING**, Hakhyun Kim, JP, HD file, 2013, 7'  
**SLOM > BREAKDOWN**, David Lovrić, HR, DCP, 2014, 3'  
**SESTRE > SISTERS**, Lea Vidaković, BE, HD file, 2012, 8'  
**JUHA OD JAGODA > THE STRAWBERRY SOUP**, Sylwia Szkiladz, BE, DCP, 2013, 6'  
**VRIJEME JE ZA VEČERU > IT'S TIME FOR SUPPER**, Saki Muramoto, JP, HD file, 2013, 8'  
**SNОВI OD MAGLE > THE MIST IS COMING IN**, Sophie Racine, BE, DCP, 2013, 5'  
**ŠIRI POGLED > THE BIGGER PICTURE**, Daisy Jacobs, UK, HD file, 2014, 7'  
**00:08**, Yutaro Kubo, JP, HD file, 2014, 5'  
**TISUĆU SVJETIONIKA > A THOUSAND LIGHTHOUSES**, Yong-kwan Joo, KR, HD file, 2012, 9'  
**SESTRA I BRAT > SISTER AND BROTHER**, Marie Vieillevie, FR, DCP, 2012, 4'  
**ALI MLJEKO JE VAŽNO > BUT MILK IS IMPORTANT**, Eirik Grønmo Bjørnsen, Anna Mantzaris, NO, 2012, DCP, 11'

STUDENTSKO NATJECANJE > STUDENT COMPETITION 3

76'

06/06 PET > FRI 17.30 H CINEPLEXX CENTAR KAPTOL 3  
05/06 ČET > THU 13 H CINEPLEXX CENTAR KAPTOL 3

**SPAVANJE S RIBAMA > SLEEPING WITH THE FISHES**, Yousef Al-Khalifa, UK, HD file, 2013, 10'  
**PLUG & PLAY**, Michael Frei, CH, DCP, 2013, 6'  
**CRNA GORA > MONTENEGRO**, Luiz Stockler, UK, HD file, 2013, 7'  
**BERNARD**, Ana Tortos, UK, HD file, 2013, 4'  
**SJEVERNOMORSKA RIVLJERA > THE NORTH SEA RIVIERA**, Josh Wedlake, UK, HD file, 2013, 12'  
**TRANSHUMANCIJA > TRANSHUMANCE**, Marjorie Caup, FR, DCP, 2012, 4'  
**MALI TRIKOVI > MEND AND MAKE DO**, Bexie Bush, UK, HD file, 2014, 8'  
**STANIŠTE > HABITAT**, Ina Georgieva, BG, HD file, 2013, 4'  
**MAČKE U BAZENU > CATS IN THE POOL**, Bo-kyoung Kim, KR, HD file, 2012, 9'  
**STRANGE WONDERFUL**, Stephanie Swart, US, DCP, 2013, 4'  
**CARSTVO KUPINA > THE DEWBERRY EMPIRE**, Christian Schlaefter, UK, HD file, 2013, 8'

# STUDENTSKA PANORAMA > STUDENT PANORAMA

STUDENTSKA PANORAMA > STUDENT PANORAMA 1

80'

05/06 ČET > THU 15.30 H CINEPLEXX CENTAR KAPTOL 3  
08/06 NED > SUN 13 H CINEPLEXX CENTAR KAPTOL 3

**SIMFONIJA BR. 42 > SYMPHONY NO. 42**, Réka Bucsi, HU, DCP, 2013, 10'  
**TRI TJEDNA U PROSINCU > THREE WEEKS IN DECEMBER**, Laura Gonçalves, PT, HD file, 2013, 6'  
**TROKUT > TRIANGLE**, Grace Nayoon Rhee, US, HD file, 2012, 6'  
**IZMEĐU SVJETLA I TAME > NEITHER LIT NOR DARK**, Chanon Treenet, TH, UK, DCP, 2013, 11'  
**HARTOVA ŽELJA > HART'S DESIRE**, Gavin C Robinson, UK, HD file, 2013, 6'  
**BOŽE MOJ! > MY GOD!**, Armelle Mercat, FR, DCP, 2012, 4'  
**AB OV**, Anita Kwiatkowska-Naqvi, PL, DCP, 2013, 5'  
**USAUSPAVANKA > USALULLABY**, Asami Ike, JP, HD file, 2013, 6'  
**FINILI SU MARE BALI > THE DANCE IS OVER MARIA**, Natko Stipanićev, HR, HD file, 2013, 10'  
**ŠKOLICE > KICKING ROCKS**, Kubo Yutaro, JP, HD file, 2013, 5'  
**U REDU JE BITI SAM > IT'S OK TO BE ALONE**, Hye-ji Yu, KR, HD file, 2012, 6'  
**U OKVIRU > FRAMED**, Evgenia Gostrer, DE, HD file, 2013, 5'

STUDENTSKA PANORAMA > STUDENT PANORAMA 2

76'

06/06 PET > FRI 15.30 H CINEPLEXX CENTAR KAPTOL 3  
08/06 NED > SUN 11 H CINEPLEXX CENTAR KAPTOL 3

**POMAKNUTI BRD > MOVE MOUNTAIN**, Kirsten Lepore, US, HD file, 2013, 11'  
**KADA STANEMO > WHEN ONE STOPS**, Jenni Rahkonen, FI, HD file, 2012, 7'  
**STRANPUTICA > OFF THE TRACK**, Rocío Álvarez, FR, DCP, 2012, 4'  
**BIJEG > SLIPPING AWAY**, Adi Brodsky, IL, HD file, 2013, 5'  
**BITKA SIROMAŠNIH > THE BATTLE OF THE POOR**, Xiaoyang Zhang, UK, HD file, 2013, 10'  
**KIGO**, Izumi Yoshida, PL, DCP, 2013, 6'  
**ŁUKASZ I LOTTA > LUKE AND LOTTA**, Renata Gąsiorowska, PL, Digital Betacam, 2012, 9'  
**POVRATAK > COMEBACK**, Jelena Oroz, HR, HD file, 2012, 3'  
**STARA NOVA ZEMLJA > ALTNEULAND**, Sariel Keslasi, IL, HD file, 2012, 7'  
**DRAGO MOJE TIJELO > MY DEAR FLESH**, Moe Koyano, JP, HD file, 2013, 5'  
**SUNČANICA > SUN STROKE**, Morgane Le Péchon, FR, DCP, 2013, 4'  
**DJED > GRANDFATHER**, Kathrin Hürlimann, CH, DCP, 2013, 6'



SUN STROKE, M. LE PÉCHON



ABSENT-MINDED, R. CATANI



CATS IN THE POOL, B. KIM



LUKE AND LOTTA, R. GĄSIOROWSKA



BOLES, Š. ČADEŽ

## NATJECANJE NAMJENSKIH FILMOVA > COMMISSIONED FILMS COMPETITION

76'  
04/06 SRI > WED 20 H CINEPLEXX CENTAR KAPTOL 3  
06/06 PET > FRI 20 H CINEPLEXX CENTAR KAPTOL 3  
**SHAPE > KATACHI**, Kijek/Adamski, JP, PL,  
HD file, 2013, 3'05"  
**SIMPOZIJ ANIMACIJE U MONTREALU 2012. > 2012 MONTREAL ANIMATED  
FILM SUMMIT**, Patrick Doyon, CA, HD file, 2012, 0'38"  
**ECOFAUBOURGS**, Pierre-Emmanuel Lyet,  
FR, HD file, 2012, 2'07"  
**OH! STARGAZER**, Jessica Poon, US, HD file, 2013, 6'  
**MIDEA-LOGO**, Bohong Deng, CN, HD file, 2012, 0'40"  
**SAJAM U BARNETU > BARNET FAIR**, Jo Lawrence,  
UK, SD file, 2012, 3'50"  
**NO FRIENDS > KEINE FREUNDE**, Jie Lu, DE, HD file, 2013, 3'  
**VENECIJA/MASSI > VENICE/MASSI**, Simone Massi,  
IT, HD file, 2012, 1'  
**BOUDICA, PRIČA IZ NORFOLKA > BOUDICA A NORFOLK STORY**,  
Emma Calder, UK, DCP, 2013, 5'32"  
**ZAGREB U EU > ZG IN EU**, Saša Budimir, HR, HD file, 2013, 0'30"  
**VENGEANCE RHYTHM**, Chris Ullens, UK,  
HD file, 2012, 3'13"  
**SUDBINA S TIM NEMA VEZE > FATE HAS NOTHING TO DO WITH IT**,  
Linda Kelvink, Martina Scarpelli, IT, DCP, 2013, 2'11"  
**LINDWORM > LINDWURM**, Andreas Feix, DE, DCP, 2012, 1'17"  
**PAPIRNATI SVIJET > PAPER WORLD**, László Ruska,  
Dávid Ringeisen, HU, DCP, 2013, 2'30"  
**DEMONI**, Theodore Ushev, BG, CA, DE, HD file, 2012, 3'54"  
**SMYTHSON: 125 GODINA ČAROBNIH DAROVA > SMYTHSON: 125 YEARS  
OF MAGICAL GIFTS**, Virgilio Villoresi, IT, HD file, 2013, 1'04"  
**KOTRLJAJUĆI SAFARI > ROLLIN' SAFARI**, Kyra Buschor, Anna  
Habermehl, Constantin Pöplow,  
DE, DCP, 2012, 3'18"  
**SUNSET**, Orsi Nagy, HU, HD file, 2012, 4'37"  
**ZAUSTAVITE PREDSTAVU > STOP THE SHOW**, Max Hattler,  
UK, HD file, 2013, 1'  
**EVOTV: EVO JESEN! > EVOTV: AUTUMN**, Kristijan Petrović,  
HR, HD file, 2013, 0'37"  
**MONOTONOUS PURGATORY**, Saori Shiroki, JP, HD file, 2012, 6'14"  
**DONJE RUBLJE > REIZWÄSCHE**, Viktor Stickle,  
Jelena Walf, DE, DCP, 2012, 1'03"  
**SYNESTHESIA**, Michel Gagné, US, DCP, 2012, 5'50"  
**HJUŠKA EPIZODA KOJIKIJA > THE HYUGA EPISODE OF  
KOJIKI**, Koji Yamamura, JP, DCP, 2013, 12'07"

## HRVATSKA PANORAMA > CROATIAN PANORAMA

79'  
04/06 ČET > THU 15.30 H CINEPLEXX CENTAR KAPTOL 3  
07/06 SUB > SAT 15.30 H KINO EUROPA  
**1000**, Danijel Žeželj, HR, DCP, 2014, 5'35"  
**BLA**, Martina Meštrović, HR, Digital Betacam, 2013, 7'47"  
**NAJMANJI > THE TINIEST**, Tomislav Šoban,  
HR, HD file, 2013, 16'22"  
**SKRIVENI TALENT > HIDDEN TALENT**, Miran Miošić,  
HR, SD file, 2013, 6'  
**FLIPER > PINBALL**, Darko Vidačković, HR, HD file, 2012, 7'28"  
**SKRETNICAŠ > SHUNTER**, Davor Međurečan,  
HR, HD file, 2014, 9'48"  
**POŽUDA > LUST**, Irena Jukić-Pranjić, HR,  
Digital Betacam, 2013, 7'06"  
**BEI MIR BIST DU SCHÖN**, Darko Bakliža, HR,  
Digital Betacam, 2013, 3'05"  
**ZLATKINE ŽUTE MINUTE > MINUTES**, Krešimir Zimonić,  
HR, Digital Betacam, 2013, 15'

## JURIJ NORŠTEJN – INDIVIDUALAC I MAJSTOR > NAGRADA ZA ŽIVOTNO DJELO

Jedan od najvažnijih živućih majstora animiranoga filma Jurij Norštejn autor je relativno malenog opusa, ali njegov rad svejedno ulazi u sve antologije i popise najvažnijih ostvarenja posljednjih desetljeća te se u cijelom svijetu animacije smatra jednim od najvećih dostignuća. Isprva radi kao fazer, crtač i animator, s Arkadijem Turinom bio je koautor *25. listopada – prvog dana* (1968), filma nadahnutog vizualnošću sovjetske avangarde, a s Ivanom Ivanov-Vanom napravio je prvo *Godišnja doba* (1969) a potom, osvojivši nagradu na prvom Animafestu, animirani spektakl *Bitka kod Kerženca* iz 1971, nastao prema djelu velikog skladatelja Rimski-Korsakova, a vizualno utemeljen na ruskoj srednjovjekovnoj vizualnoj tradiciji. Kao samostalan autor najviše se nadovezuje na folklorne, bajkovite i druge tradicijske elemente, stalno usavršavajući tehnike fotografiranja, animiranja i postprodukcije, razviviši nov, jedinstven i prepoznatljiv umjetnički rukopis. *Lisica i zec* (1973), *Čaplja i ždral* (1974) te *Ježić u magli* (1975), iznimna i danas rado gledana ostvarenja, postavljaju temelje Norštejnovu remek-djelu *Bajka nad bajkama* (1979), još jednom pobjedniku Animafesta, djelu često proglašavanom najboljim animiranim filmom svih vremena.

NIKICA GILIĆ, ČLAN FESTIVALSKOG VIJEĆA

## YURI NORSTEIN – AN INDIVIDUAL AND A MASTER > LIFETIME ACHIEVEMENT AWARD

One of the most important living masters of animated film, Yuri Norstein created a relatively small body of work, but his work is nevertheless included in all the anthologies and lists of the most significant achievements in recent decades and is in the animation world globally considered one of the greatest accomplishments. At first he worked as a phaser, cartoonist and animator and together with Arkadiy Tyurin he made 25<sup>th</sup>, *The First Day* (1968), a film inspired by Soviet propaganda visuals. With Ivan Ivanov-Vano he made *Seasons* (1969) which won a prize at the first Animafest, followed by *The Battle of Kerzhenets* (1971), based on a work by the great composer Rimsky-Korsakov, visually leaning on Russian medieval visual tradition. As an independent filmmaker he mostly leaned on folklore, fairy-tale and other traditional elements, constantly perfecting photographing, animation and post-production techniques, developing a new, unique and recognisable artistic handwriting. *The Fox and the Hare* (1973), *The Heron and the Crane* (1974) and *Hedgehog in the Fog* (1975), exceptional and still today favourite works, served as a basis for Norstein's masterpiece *Tale of Tales* (1979), another Animafest winner, the work often called the best animated film of all times.

NIKICA GILIĆ, ON BEHALF OF THE FESTIVAL COUNCIL

80'  
03/06 UTO > TUE 22 H KINO EUROPA  
05/06 ČET > THU 16 H KINO TUŠKANAC  
**25. LISTOPAD – PRVI DAN > 25<sup>th</sup>, THE FIRST DAY**, Yuri Norstein,  
Arkadi Tyurin, USSR, 35 mm, 1968, 8'05"  
**BITKA KOD KERŽENCA > THE BATTLE OF KERZHENETS**, Yuri Norstein,  
Ivan Ivanov-Vano, USSR, 35 mm, 1971, 10'12"  
**LISICA I ZEC > THE FOX AND THE HARE**, Yuri Norstein, USSR, Digital Betacam, 1973, 12'24"  
**ČAPLJA I ŽDRAL > THE HERON AND THE CRANE**, Yuri Norstein, USSR, 35 mm, 1974, 10'  
**JEŽIĆ U MAGLI > HEDGEHOG IN THE FOG**, Yuri Norstein, USSR, 35 mm, 1975, 10'29"  
**BAJKA NAD BAJKAMA > TALE OF TALES**, Yuri Norstein, USSR, 35 mm, 1979, 28'



## HRVATSKI ANIMIRANI FILM > CROATIAN ANIMATED FILM 1964- 1965

Borivoj Dovniković Bordo, proslavljeni animator i redatelj animiranih filmova, tradicionalno za kratkometražno izdanje Animafesta donosi godišnju kroniku i izbor filmova Zagrebačke škole animiranog filma za veliko platno.

>

A traditional annual chronicle of Zagreb School of Animation, with a film selection by Borivoj Dovniković Bordo, a well-known animator and animation director, for Animafest's short film edition.

75'

04/06 SRI > WED 13 H KINO EUROPA

06/06 PET > FRI 16 H KINO TUŠKANAC

**METAMORFOZA > METAMORPHOSIS**, Aleksandar Marks, Vladimir Jutriša, Betacam SP, 1964, 11'33"

**I VIDEL SAM DALJINE MEGLENE I KALNE > FAR AWAY I SAW MIST**

**AND MUD**, Zlatko Bourek, Digital Betacam, 1964, 10'33"

**POSJET IZ SVEMIRA > A VISIT FROM SPACE**, Zlatko Grgić,

Betacam SP, 1964, 11'14"

**VAU-VAU > WOW-WOW**, Boris Kolar,

Digital Betacam, 1964, 9'19"



**PETI > THE FIFTH ONE**, Pavao Štalter, Zlatko Grgić,

Digital Betacam, 1964, 9'19"

**BEZ NASLOVA > WITHOUT TITLE**, Borivoj Dovniković Bordo,

Betacam SP, 1964, 3'17"

**TRUBA > THE TRUMPET**, Ante Zaninović,

Betacam SP, 1964, 3'20"

**ELEGIJA > ELEGY**, Nedeljko Dragić, Betacam SP, 1965, 4'15"

**CEREMONIJA > THE CEREMONY**, Borivoj Dovniković Bordo,

Digital Betacam, 1945, 3'39"

**ZID > THE WALL**, Ante Zaninović, Digital Betacam, 1965, 3'41"

**MUZIKALNO PRASE > THE MUSICAL PIG**, Zlatko Grgić,

Betacam SP, 1965, 9'41"

## 3 X 3 INTERVJU > INTERVIEW

Troje autora, tri pristupa, tri priče koje otkrivaju velike potencijale. **Program 3 x 3** zamišljen je kao tri „mini“ samostalne retrospektive troje izabranih mladih autora, mladih majstora, čiji su filmovi zastupljeni u natjecanju i panorami. Talijan **Roberto Cantani** (1965) inspirira se simbolima, snovima i talijanskom avangardom, mađarsko-poljski umjetnik **Tomek Ducki** (1982) pokretom, a Slovenka **Špela Čadež** (1977) lutkama.

**1. ANIMAFEST:** Možete li istaknuti neka stalna obilježja vaših djela, smjernice kojih se pridržavate od početaka, preko studentskih i diplomskih filmova, do profesionalnih? Postoji li nešto kao vaš potpis, lajtmotiv koji nadilazi različitost tehnika i tema?

**ROBERTO CATANI:** Moji su filmovi redom vrlo intimni i osobni, a njihova konstanta leži u kontinuiranom introspektivnom traganju. Formalni i tehnički aspekti, koliko god suštinski za filmsku umjetnost, moraju se prilagoditi temi i emocijama koje djelo pripovijeda.

**ŠPELA ČADEŽ:** Kada započnem planiranje filma priču postavljam vrlo široko. No naposljetku nekako uvijek završim s povezanim temama ljubavi i usamljenosti. Po mojem mišljenju priča mora "držati vodu" i ona za mene nadilazi tehniku, tako da medij koristim prije svega kao podršku priče. Privlače me nadrealni trenuci koji se mogu iskoristiti u čudesnom mediju animiranog filma.

**TOMEK DUCKI:** Osnovni je sastojak mojih filmova strukturalistički pristup pokretu, bilo da se radi o plesu kao u *My Turn*, sportu poput umjetničkog klizanja u *Crti života* ili plivanja prsnim stilom u *Kupalištu*, tipovima životinjskog ili ljudskog ponašanja i držanja, poput djelomično paraliziranih osoba u *Tihom dodiru*. Pretpostavljam da mi je svojstven i određen minimalistički i funkcionalni pristup dizajnu jer najprije konceptualno odaberem boje i stil, a potom se trudim upotrijebiti samo nužne elemente. Takav je pristup ujedno i vrlo praktičan: um mi se ne preopterećuje, već se usmjerava na konačnu poruku.

**2. ANIMAFEST:** Koji su aspekti ljudske prirode s jedne, a koji umjetnički utjecaji s druge strane, najviše pridonijeli vašim djelima?

**ROBERTO CATANI:** Teme djetinjstva i samoće snažno stimuliraju moju maštu te stoga zauzimaju u središnje mjesto u filmovima. Na sličan se način dinamika svakodnevice u svim svojim vidovima, poput ljudskih odnosa, privlačnosti, razočaranja - ukratko života, oduvijek nalazila u temelju mojih djela.

**ŠPELA ČADEŽ:** Ljudski odnosi me najviše privlače kao tema. Više nego li umjetnička djela, na moj rad utjecao je svakodnevni život.

**TOMEK DUCKI:** Privlači me način na koji ljudski mozak svaki pokret interpretira kao nešto antropomorfnog i znakovitog, pa bilo to i puko njihanje grane u zraku. U našem umu ono može postati vrlo kompleksno i čak stvoriti društveno-političke probleme.

**RAZGOVARAO: SILVESTAR MILETA**  
INTERVJU U CIJELOSTI DOSTUPAN JE NA [WWW.ANIMAFEST.HR](http://WWW.ANIMAFEST.HR)

>

Three authors, three approaches, three stories that reveal great potential.

**Programme 3 x 3** is designed as three "mini" retrospectives from the three selected young authors, young masters, whose films are part of the competition and panorama. The Italian **Roberto Cantani** (1965) inspired by symbols, dreams and Italian avant-garde, Hungarian-Polish **Tomek Ducki** (1982) by movement, a Slovene **Špela Čadež** (1977) by puppets. Here is what they say about themselves.

**1. ANIMAFEST:** Are there some constants, continuities in your work, some stylistic or narrative signatures, guidelines which you kept from your first films, through student and thesis movies, up to professional ones? Is there some sort of leitmotiv, or your special mark, something that goes beyond techniques and subjects?

**ROBERTO CATANI:** My few works are very intimate and personal. If there is a constant in my films, I believe this is in the continuous introspective research. The formal and technical aspects are essential in the creation of the film, but they are adapted to the themes and emotions narrated in the films.

**ŠPELA ČADEŽ:** When I start planning a film I plan the story very widely. Though somehow in the end I've always ended up with related topics – love and loneliness. The story in my opinion "has to hold water", the story for me goes beyond the technique. So most of all I try to use the media to support the story. I like the surreal moments that can be used only in the wonderful medium of animated film.

**TOMEK DUCKI:** There is one ingredient to be found in each of them: I always pick a structural style for movements,



they can be based on dances (*My Turn*), sports (*Life Line* = figure skating, *Baths* = breaststroke swimming) or type of animal or human behaviours (*Silent Touch* = partly paralyzed people). I guess, there is also a minimalistic and functional approach in design, like I pick my colours and style very conceptually and I try to use the least elements needed. This is very practical too: my brain doesn't explode during the work and I can concentrate on the final message. This might also come from the fact that used to be a logo and poster designer.

**2. ANIMAFEST:** Which aspects of human nature on the one hand, and which artistic influences on the other, have been most relevant for your work?

**ROBERTO CATANI:** The themes of childhood and solitude are very interesting to me and they strongly stimulate my imagination. I think that these two aspects of human existence play a central role in my work. In the same way, the dynamics of everyday life in all its aspects, human relationships, affections, disappointments (in a word, life) have been fundamental for my work.

**ŠPELA ČADEŽ:** Human relationships are the most fascinating for me as a subject. More than artworks I believe my work is influenced by daily life.

**TOMEK DUCKI:** The simplest thing which I can say is that I like the process of how human brain is interpreting every movement as something meaningful and anthropomorphic, even if it's only a waving branch in the air. In our mind it can become very complex, creating even social and political issues.

IN CONVERSATION WITH SILVESTAR MILETA  
INTEGRAL VERSION CAN BE FOUND AT [WWW.ANIMAFEST.HR](http://WWW.ANIMAFEST.HR)

48"  
05/06 ČET > THU 13 H KINO EUROPA  
07/06 SUB > SAT 16 H KINO TUŠKANAC

**LA SAGRA**, R. Catani, IT, 35 mm, 1998, 3'05"  
**ZLATNA RIBICA > THE GOLDFISH**, R. Catani, IT, SD file, 1995, 55"  
**HODAČICA PO ŽICI > THE TIGHT-ROPE WALKER**, R. Catani, IT, 35 mm, 2002, 6'  
**ZASUKANAC > MATE TO MEASURE**, Š. Čadež, DE, SLO, 35 mm, 2004, 6'50"  
**ZADNJA MINUTA > LAST MINUTE**, Š. Čadež, M. Rosset, DE, SLO, 35 mm, 2010, 2'  
**BOLESNI OD LJUBAVI > LOVESICK**, Š. Čadež, DE, SLO, 35 mm, 2007, 8'30"  
**CRTA ŽIVOTA > LIFE LINE**, T. Ducki, HU, HD file, 2007, 6'30"  
**BASEMENT JAXX FT LIGHTSPEED CHAMPION: MY TURN**, T. Ducki, UK, HD file, 2007, 3'33"  
**TIHI DODIR > SILENT TOUCH**, T. Ducki, UK, HD file, 2010, 10'30"



## McLARENOVI KLASICI INTERVJU

Animafest se prodružuje u obilježavanju 100. godišnjice rođenja Normana McLaren, strastvenog umjetnika, filmaša i muzičara i razgovara s **Marcom Bertrandom**, producentom kanadskog NFB-a i selektorom filmske retrospektive

**ANIMAFEST:** Kojim ste se smjericama vodili prilikom sastavljanja retrospektive McLarenovih filmova kojom se obilježava 100. godišnjica njegova rođenja?

**MARC BERTRAND:** Program koji će Animafest prikazati osmišljen je prilikom izdavanja DVD-kolekcije *McLaren Master's Edition*. Uključeni filmovi restaurirani su na 35 mm vrpce kako bi bili prikazani na festivalu u Cannesu, u programu Cannes Classics. Nakon predstavljanja u Grand Palaisu, projekcija je održana i na plaži okruženoj jahtama usidrenima u zaljevu. Bilo je zabavno promatrati tamošnju publiku zadivljenu McLarenovim kratkim animiranim filmovima, od kojih su mnogi eksperimentalni. Taj svijet više je navikao na linearne, narativne klasične filmove, no program je definitivno skrenuo pozornost na nešto drukčije i zaslužio poštovanje. Namjera programa jest predstaviti različite tehnike u kojima je McLaren stvarao te ponuditi uvid u njegove brojne talente i interese - on je naime uvijek tvrdio kako ga fascinira pokret, a ne statična slika.

**ANIMAFEST:** Kako biste ukratko predstavili McLarenu nekome čije poznavanje animiranog filma ne nadilazi punu animaciju? Možete li nam dati kratak tečaj „McLaren za sam se osjećao“?

**MARC BERTRAND:** Rad Normana McLarenu proizvod je kreativne struje takve snage da se njezin doseg može precizno izmjeriti jedino u cjelini. Bilo bi teško cijeni umjetnikovu istinsku važnost usmjeravanjem pažnje samo na pojedine aspekte njegova rada, budući da je ona rezultat bujanja koje obaseže šest desetljeća. McLarenu, osnivaču animacijskog odjela kanadskog NFB-a, pošlo je za rukom podariti kanadskoj animaciji poticaj i smjer na temelju kojih ona i danas cvijeta, sedam desetljeća nakon što ga je John Grierson zaposlio. McLarenova osobnost i filozofija neodvojivi su od smjera kojim je animacija krenula na NFB-u. Neumoran inovator, McLaren je bio predvodnik kreativnog koncepta animacije po kojem su se animatori smatrali majstorima što vode računa o svakoj fazi produkcije svojih filmova. Time je dao primjer kolegama, motivirajući ih da razviju vlastita oruđa i

eksperimentiraju s novim tehnikama. McLaren je potekao iz škole mišljenja koja je odbijala vjerovati kako su kinematografiju izumila braća Lumière 1895. godine.

Smatrao je da je tek treba izumiti i da su istraživanje i eksperiment prirodni sastojci svake umjetničke kreacije. Tako je i izrastao u pionira bezbrojnih tehnika po kojima se animacija danas prepoznaje – crtanja i graviranja po filmskoj vrpici, unakrsnih pretapanja, piksilacije, sintetiziranog zvuka i drugih. U njegovu pristupu nije bilo mjesta za unaprijed zadane metode i formule. Nesvakidašnja smjelost i originalnost bile su kreativno izvoriste njegova rada. Put koji je zacrtao u filmskoj povijesti osvijetljen je mnogim nagradama koje je tijekom karijere primio – Zlatnom palmom u kategoriji kratkog filma za *Blinkity Blank*, Oscarom za *Susjede*, Srebrnim medvjedom za *Rythmetic*, Srebrnom plaketom u Berlinu za *Zbogom dosadna brigo*, BAFTA-om za *Blinkity Blank*, *Jednom bijaše stolac* i *Pas de deux*, da se brojne kanadske nagrade i one za životno djelo i ne spominju. McLarenov značaj u povijesti animacije vidljiv je i iz utjecaja pod kojim su tisuće sineasta koji svjesno polaze njegovim stopama. Svi oni, na sebi svojstven način, dalje prenose McLarenovu vatru posvećenosti istraživanju. Među njima su primjerice Raoul Servais iz Belgije, Zbigniew Rybczyński iz Poljske te Kanađani Pierre Hébert, Chris Hinton i Steven Woloshen. Mnoštvo slavni filmša, poput Georgea Lucasa i Jacques-Rémyja Girerda, osnivača francuskog studija Folimage, priznaje svoj dug McLarenu. Čak se i Picasso poklonio ocu kanadske animacije, izrekavši nakon projekcije *Hen Hopa*: „Napokon nešto novo u umjetnosti crtanja!“ François Truffaut napisao mu je: „Oči su mi suzile dok sam gledao vaše filmove te sam se osjećao kao doista težak redatelj pred vašim uspostavljenim, ali snažno emotivnim plesačima.“ Gotovo je paradoksalno da je eksperimentalni autor dosegao takvo priznanje, uživao u popularnosti i zadržao dalekosežan utjecaj. McLaren je bio strastven i nesmiljen istraživač. Mislim da je to ujedno i njegova poruka filmša – budite strastveni, istražujte nova mjesta, radite, radite i radite. Budite ozbiljni sa svojim poslom, ali ne shvaćajte sebe ozbiljno. Gledajte, isprobajte i zabavite se.

RAZGOVARAO: SILVESTAR MILETA  
INTERVJU U CIJELOSTI DOSTUPAN JE NA [WWW.ANIMAFEST.HR](http://WWW.ANIMAFEST.HR)

## McLAREN CLASSICS INTERVIEW

Animafest joins in celebrating the centenary of pioneering artist, filmmaker and musician, **Norman McLaren**, talking to Marc Bertrand, producer at the Canadian NFB and programmer of the retrospective

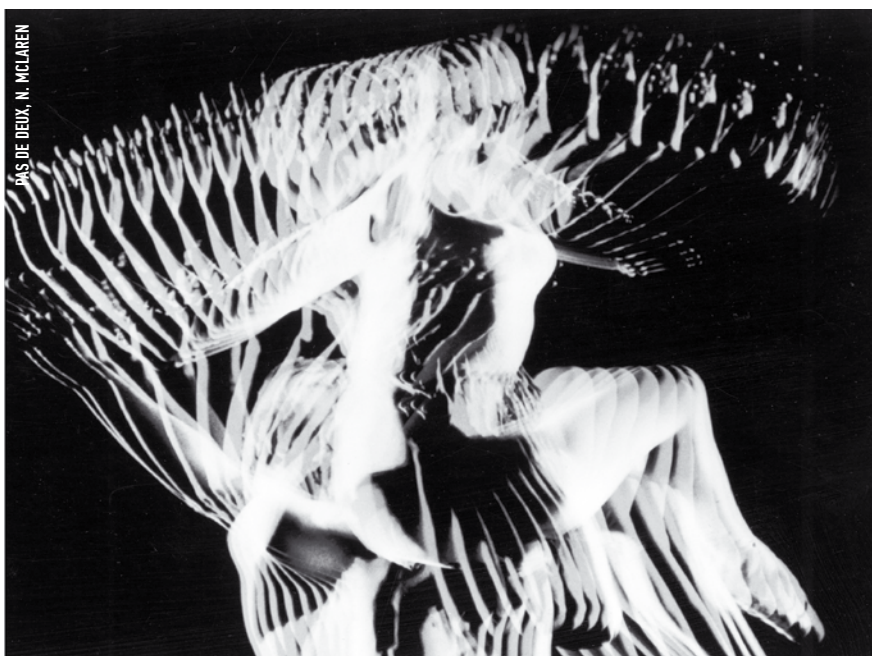


**ANIMAFEST:** Which guidelines did you have in mind when putting together worldwide retrospective program to commemorate 100<sup>th</sup> birthday of Norman McLaren?

**MARC BERTRAND:** The program presented at Animafest was designed for the launch of the McLaren DVD box set "McLaren Master's Edition". The films included in this program had been restored in 35mm to be shown in Cannes as part of the Cannes Classic series. After the presentation of the program in the Grand Palais, I remember presenting it in the city, in the beach cinema amongst the beautiful yachts that were anchored in the bay. It was funny to see the amazement of the spectators watching the short animated films of McLaren, most of them experimental. This crowd was more used to a more linear and more narrative classic film, but this program definitely got their attention and their respect for something different. This program was built to give a display of different techniques and an insight of McLaren's many talents and interests – he always said that he was fascinated by movement and not by static picture.

**ANIMAFEST:** Could you sketch in a few sentences something like "Norman McLaren for dummies"? How would you present him in a digest way to someone whose knowledge of animation doesn't go beyond classical full style?

**MARC BERTRAND:** Norman McLaren's work is the product of a creative flux of such magnitude that its scope can only be accurately measured when considered as a whole. It would be difficult to appreciate the filmmaker's true importance by focusing on any one aspect of his work, since it is the result of an exuberance that, incredibly, spans six decades. McLaren, who was the founder of the National Film Board's animation division, succeeded in giving Canadian animation an impetus and direction that still flourish today, 7 decades after he was hired by John Grierson. McLaren was of the school that refused to believe that cinematography had been invented by the Lumière brothers in 1895. Instead, he was of the opinion that it had yet to be invented, that research and experimentation were a natural ingredient of artistic creation. He thus emerged as a pioneer of countless techniques that have become hallmarks of animation: drawing and engraving on film, cross dissolves, pixilation, synthesized sound, and more. Pre-existing methods and formulas had no place in his approach. Uncommon boldness and originality were the creative sources for all his work. The path Norman McLaren forged in the history of cinema has been illuminated by the many awards he received in the



course of his career: a Palme d'Or in the short film category at Cannes for *Blinkity Blank*, an Oscar for *Neighbours*, a Berlin Silver Bear for *Rythmetic*, a Berlin Silver Plaque for *Begone Dull Care*, BAFTAs for *Blinkity Blank*, *A Chairy Tale*, and *Pas de deux*, not to mention numerous Canadian awards, as well as the honours bestowed in recognition of his overall achievements. But McLaren's importance in the history of film animation is also evident in the influence he continues to have on hundreds of filmmakers and artists who consciously follow in his footsteps. All of them, in their own way, carry the McLaren flame forward by virtue of their dedication to research and exploration. Among them are Raoul Servais of Belgium, Zbigniew Rybczynski of Poland, and Canadians Pierre Hébert, Chris Hinton, and Steven Woloshen. Those who have acknowledged their debt to McLaren among famous filmmakers are legion: George Lucas and Jacques-Rémy Girerd, the founder of the French studio Folimage, are but two. Even Pablo Picasso paid homage to the father of Canadian animation. After attending a screening of *Hen Hop*, Picasso declared, "At last, something new in the art of drawing!" And when François Truffaut viewed McLaren's work, he wrote to him, "I had tears in my eyes watching your films, and I felt like a very heavy filmmaker indeed seeing your dancers in slow motion but in strong émotion." It is almost paradoxical that an experimental filmmaker could achieve such recognition, enjoy such popularity, and have such far-reaching influence. McLaren was passionate about what he did and was an assessable explorer. I think this is his message to filmmakers. Be passionate about what you do, explore new

avenues, and work and work and work. Be serious about your work, but don't take yourself seriously. Look, try and have fun.

IN CONVERSATION WITH SILVESTAR MILETA  
INTEGRAL VERSION CAN BE FOUND AT [WWW.ANIMAFEST.HR](http://WWW.ANIMAFEST.HR)

78'

(7+ GOD > YRS)

04/06 PET > FRI 13 H KINO EUROPA

08/06 NED > SUN 13 H KINO TUŠKANAC

POZDRAVNI GOVOR NORMANA MCLARENA > NORMAN

MCLAREN'S OPENING SPEECH, CA, DCP, 1961, 6'53"

ZVIJEZDE I PRUGE > STARS AND STRIPES, CA, DCP, 1941, 2'

HEN HOP, CA, DCP, 1942, 4'

ZBOGOM DOSADNA BRIGO > BEGONE DULL CARE, N. McLaren,

E. Lambart, CA, DCP, 1949, 7'47"

JEDNOM BIJAŠE STOLAC > A CHAIRY TALE, N. McLaren, C. Jutra,

CA, DCP, 1957, 9'54"

HORIZONTALNE LINIJE > LINES HORIZONTAL, N. McLaren,

E. Lambart, CA, DCP, 1962, 5'55"

BLINKITY BLANK, CA, DCP, 1955, 5'15"

KOS > THE BLACKBIRD, CA, DCP, 1958, 4'06"

SUSJEDI > NEIGHBOURS, CA, DCP, 1952, 8'06"

SINKROMIJA > SYNCHROMY, CA, DCP, 1971, 7'26"

PAS DE DEUX, CA, DCP, 1968, 13'21"



THE BLACKBIRD, N. MCLAREN





PETER &amp; THE WOLF, S. TEMPLETON

**Svijet prema lutkarima** u lutkarima najomiljenijim filmovima. Tom se idejom vodio Animafest kako bi predstavio veliku retrospektivu uvijek popularne vrste animiranog filma. Liste svojih omiljenih naslova poslalo je 45 autora-lutkara i oni s najviše bodova dio su triju programa – **Majstori lutkari**. Humor, politika, tajanstvenost teme su i u dvjema nacionalnim lutkarskim panoramama nastalim suradnjom hrvatskog Animafesta i francuskog Annecyja, vodećih festivala koji se ove godine osvrću na bogatu povijest stop-animacije. U njima nailazimo na domaća filmska iznenađenja na kojima su surađivali primjerice Krešo Golik ili Oktavijan Miletić, a peti program **Skrivena blaga** donosi dva srednjometražna filma, nedovoljno poznata kuriozitet.

&gt;

**World according to puppeteers** in their favourite puppet films - this was the Animafest's idea behind the great retrospective of the ever-popular type of animated film. Forty-five authors-puppeteers sent lists of their all-time favourites, and ones with the highest rank are included in three programmes – **Masters of Puppets**. Humour, politics and mystery are recurring themes both in the two national puppet film panoramas, made in collaboration between Croatian Animafest and French Annecy, two major festivals looking back on the rich history of stop motion. There we find some national gems, as well as two astonishing mid-length pieces in the **Hidden Treasures** programme.

**MAJSTORI LUTKARI > MASTERS OF PUPPETS 1**

70'  
04/06 SRI > WED 17.30 H KINO EUROPA  
05/06 ČET > THU 20 H KINO TUŠKANAC  
**POGREŠNE HLAČE > THE WRONG TROUSERS**, Nick Park, UK, HD file, 1993, 28'  
**RAVNOTEŽA > BALANCE**, Christoph Lauenstein, Wolfgang Lauenstein, DE, 35 mm, 1989, 7'20"  
**MOGUĆNOSTI DIJALOGA > DIMENSIONS OF DIALOGUE**, Jan Švankmajer, ČSSR, 35 mm, 1982, 11'15"  
**ULICA KROKODILA > STREET OF CROCODILES**, Stephen Quay, Timothy Quay, UK, 35 mm, 1986, 21'

**MAJSTORI LUTKARI > MASTERS OF PUPPETS 2**

74'  
05/06 ČET > THU 17.30 H KINO EUROPA  
04/06 SRI > WED 20 H KINO TUŠKANAC  
**HARVIE KRUMPET**, Adam Elliot, AU, 35 mm, 2003, 22'  
**RUKA > THE HAND**, Jiří Trnka, ČSSR, 35 mm, 1965, 18'  
**OH WILLY...**, Emma De Swaef, Marc James Roels, BE, FR, NL, DCP, 2011, 17'  
**SLJEDJEĆI > NEXT**, Barry Purves, UK, 35 mm, 1989, 5'15"  
**ŽIVOTINJSKO CARSTVO > CREATURE COMFORTS**, Nick Park, UK, SD file, 1989, 5'17"  
**ADAM**, Peter Lord, UK, HD file, 1991, 6'

**MAJSTORI LUTKARI > MASTERS OF PUPPETS 3**

89'  
03/06 UTO > TUE 20 H KINO TUŠKANAC  
08/06 NED > SUN 17.30 H KINO EUROPA  
**GOSPOĐA TUTLI-PUTLI > MADAME TUTLI-PUTLI**, Chris Lavis, Maciek Szczerbowski, CA, DCP, 2007, 17'21"  
**MASKOTA FÉTICHE > THE MASCOT**, Ladislav Starewitch, FR, 35 mm, 1933, 26'  
**PEĆA I VUK > PETER & THE WOLF**, Suzie Templeton, UK, PL, DCP, 2006, 32'  
**DO KOSTI > DOWN TO THE BONE**, René Castillo, MX, 35 mm, 2001, 12'

**HRVATSKI LUTKA-FILM > CROATIAN PUPPET FILM**

74'  
03/06 UTO > TUE 18 H KINO TUŠKANAC  
07/06 SUB > SAT 13 H KINO EUROPA  
**SRCE U SNJEGU > HEART IN THE SNOW**, Branko Ranitović, 35 mm, 1959, 10'

**GLIŠA, RAKA, NJAKA > THE MILLER, HIS SON AND THE DONKEY**, Mate Bogdanović, 35 mm, 1950, 10'30"  
**SOLDAT > SOLDIER**, David Peroš-Bonnot, Digital Betacam, 2006, 4'30"  
**GULIVER > GULLIVER**, Zdenko Bašić, Digital, 2009, 14'  
**PRIČA S POČETKA VREMENA > IN THE BEGINNING OF TIME...**, Božidar Trkulja, HD file, 2012, 10'  
**NA PRVI POGLED > AT FIRST SIGHT**, Lea Kralj Jager, Digital Betacam, 2013, 7'03"  
**SIMULACRA**, Ivana Bošnjak, Thomas Johnson, HD file, 2014, 8'40"  
**FARSA > THE MARRIED LIFE OF LITTLE RED RIDING HOOD (FARCE)**, Zlatko Bourek, 35 mm, 1973, 9'07"

**FRANCUSKI LUTKA-FILM > FRENCH PUPPET FILM**

71'  
07/06 SUB > SAT 20 H KINO TUŠKANAC  
08/06 NED > SUN 13 H KINO EUROPA  
**SOPHIE I L'ESTIVCE > SOPHIE ET LES GAMES**, Julien Pappé, 35 mm, 1964, 13'  
**CALYPSO IS LIKE SO**, Bruno Collet, 35 mm, 2004, 7'10"  
**MORSKI KIKLOP > THE CYCLOPS OF THE SEA**, Philippe Jullien, 35 mm, 1999, 12'  
**ČOVJEK S NJIŠUĆIM RUKAMA > THE MAN WITH PENDULOUS ARMS**, Laurent Gorgiard, DCP, 1997, 4'  
**BURČNIKOVljeva METODA > LA MÉTHODE BOURCHNIKOV**, Grégoire Sivan, 35 mm, 2003, 12'30"  
**FANTOMSKI INVENTAR > THE PHANTOM INVENTORY**, Franck Dion, 35 mm, 2004, 10'  
**DVORAC DRUGIH > THE OTHER KIDS' CASTLE**, Pierre-Luc Granjon, 35 mm, 2004, 5'35"  
**DAN SLAVE > THE DAY OF GLORY...**, Bruno Collet, DCP, 2007, 6'30"

**SKRIVENA BLAGA > HIDDEN TREASURES**

81'  
06/06 PET > FRI 20 H KINO TUŠKANAC  
07/06 SUB > SAT 17.30 H KINO EUROPA  
**PROMETEJEV VRT > PROMETHEUS' GARDEN**, Bruce Bickford, US, SD video, 1988, 28'  
**SVIRAČ IZ HAMELINA > THE PIED PIPER**, Jiří Barta, ČSSR, BRD, 35 mm, 1986, 53'



# NICK PARK, NAJBOLJI SVJETSKI LUTKAR INTERVJU

**ANIMAFEST:** *Pogrešne hlače* 45 uglednih autora lutka-filma proglasilo je najboljim filmom velike svjetske retrospektive ove tehnike koja će biti prikazana na 24. Animafestu. U čemu se *Pogrešne hlače* razlikuju od drugih filmova s Wallaceom i Gromitom? Što se, po vašem mišljenju, u tom filmu moglo dopasti selektorima ove svjetske top-liste?

**NICK PARK:** Vrlo sam ponosan što je moj film odabran u ovoj konkurenciji, a da vam pravo kažem i moje je mišljenje da su *Pogrešne hlače* najbolji film s Wallaceom i Gromitom. *Veliki izlazak* ipak je bio studentski film, nastao u vrijeme dok još nisam znao mnogo o strukturiranju priče te ga ne bih ni završio bez pomoći studija Aardman. U *Velikom izlasku* događaji su se nizali bez pravog zapleta i narativne strukture - film je počivao na u osnovi ludičkoj ideji s linearnom fabulom o tipu koji gradi raketu kako bi otišao na mjesec. Radeći *Pogrešne hlače* prvi sam put uz sebe imao scenarista (Boba Bakera, op. a.) koji mi je pomogao izraziti neka nadahnuća, primjerice ona Hitchcockovim filmovima. *Pogrešne hlače* film su s originalnim, idiosinkratičnim i pomalo čudnim zamislima kao što su „stanar“ pingvin i tehnološke hlače. Priča *Pogrešnih hlača* dovoljno je kratka da u svojih tridesetak minuta bude uvjerljiva - nije zasićena zapletom pa ostavlja mjesta empatiji za likove. Čak ni scena potjere ne traje predugo. Dok smo je snimali morila me dilema hoću li tim tomidžerijevskim trikom narušiti u osnovi polagan *mystery-suspense* film. Da budem posve iskren, nismo baš u svakom trenutku znali što točno radimo, no bilo je uzbudljivo i upalilo je.

**ANIMAFEST:** Najveći broj filmova napravili ste animacijom plastelinskih lutaka. Zašto ste između raspoloživih tehnika odabrali baš meke materijale, koje su posebnosti rada s njima i koje stilske mogućnosti, nedostupne drugim tehnikama, oni donose?

**NICK PARK:** Još kao dvanaestogodišnji dječak eksperimentirao sam s raznim tehnikama, crtežom, kolažom, kredom, ali i plastelinom. Uvijek su me privlačile izravne, neposredne tehnike koje ne traže mnogo planiranja jer mi se činilo kako je najbolje da se sve „dogodi“ ispred kamere. Plastelinu nisam bio suviše sklon, dijelom i stoga što je u njemu vrlo teško animirati. Mnogo je praktičnih teškoća, poput okolnosti da se materijal vrlo brzo ugrije pod rasvjetom. Animacija lutaka koju sam imao prilike vidjeti na festivalima činila mi se k tome bližom igranom mediju u kojem su se njome koristili majstori specijalnih

efekata. Tijekom školovanja na Nacionalnoj školi za film i televiziju (National Film and Television School) ponovno sam se, međutim, vratio plastelinu i tada mi se bezrezervno svidio. Odlučio sam priču o čovjeku koji u podrumu gradi raketu realizirati kao lutka-film. *Wallace i Gromit: Veliki izlazak* (*A Grand Day Out*, 1990) koji sam započeo kao student pokazao mi je da su moji likovi doista rođeni iz plastelina i da izvan njega ne bi mogli postojati.

**ANIMAFEST:** Što ste pomislili kada ste napokon dovršili prvi film s Wallaceom i Gromitom *Veliki izlazak*? Jeste li očekivali takvu popularnost? U kojoj su mjeri uspjesi poput osvajanja Oscara utjecali na Vaš život i rad?

**NICK PARK:** Do trenutka kad sam završio film bio sam potpuno nepoznat, a u sljedećem sam dotaknuo nebo kada su i on i *Životinjsko carstvo* u istoj godini nominirani za Oscara. Bio sam ponosan što sam nominiran uz velikog talijanskog animatora Bruna Bozzetta, čijem sam se radu divio tijekom studija. *Životinjsko carstvo* osvojilo je Oscara i odjednom se dogodio veliki udar - i ja sam postao slavni animator, što je, dakako, bila velika promjena u mom životu. Nekoliko godina poslije ponovno Oscar s *Pogrešnim hlačama*, pa dugometražni filmovi - sve se neprestano kretalo nabolje. Problem s takvim uspjesima jest što ne znate koliko će trajati, no u mom slučaju trajalo je iznenađujuće dugo - bilo je to sjajno razdoblje u kojem sam se osjećao povlašteno. No uvijek se pitate hoćete li i sljedećim filmom moći održati taj standard. Uspjesi, nažalost, rad na filmu ne čine lakšim.

**ANIMAFEST:** Filmovi s Wallaceom i Gromitom često se tumače u kontekstu britanske kulture. Koji su aspekti otočkog mentaliteta, umjetnosti i povijesti najznačajniji za vaš rad - književnost, film, dizajn, animacija, popularna kultura, svakodnevnica...?

**NICK PARK:** Inspiraciju vučem iz svoje okoline, iz sjećanja i sitnica s kojima sam odrastao, iz filmova koje sam gledao. Okolina me i usmjerila prema lutka-filmu - mogućnost da oblikujem male svijetnjake, stare stolice i uzorke koji su me okruživali. Odrastao sam 1960-ih kada je sve što smo imali bilo ustvari polovna roba iz 1950-ih. Volio sam tu poslijeratnu, pomalo oblu estetiku - percipirao sam je privlačnom i prijateljskom. Teško mi je iz vlastite britanske perspektive reći što je to distinktivno britansko u mom radu, ali pretpostavljam da su to sustegnuto, nepotpuno izražavanje i suptilnost.

**ANIMAFEST:** Kako stvarate humor u svojim filmovima? Čini se kako osobito držite do gega i tajminga, dinamike koja proizlazi i iz specifičnosti materijala...

**NICK PARK:** Obično počnem žvrljanjem skica po bloku za crtanje i postavljanjem jednostavnih situacija - igranjem s



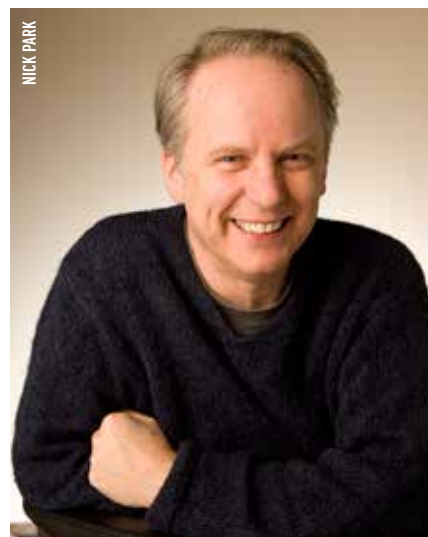
HARVIE KRUMPET, A. ELLIOT



GLIŠA NJAKA FRANK, M. MOGDANOVIC



DOWN TO THE BONE, R. CASILLO



NICK PARK





THE WRONG TROUSERS, N. PARK

mogućnostima. Potom dalje crtam i testiram što više zanimljivih i zabavnih ideja koja proizlaze iz tih situacija. Kad sam počeo raditi na liku pingvina iz *Pogrešnih hlača* imao sam samo jednu skicu i pretpostavku što bi se dogodilo da pingvin ostane u kući. Potom sam ga nacrtao kako zapinje u usisavaču, kako se vozi u igračkama, automobilu i vlaku. Volim se igrati s pokretom u crtežu sve dok mi ne dođe pomisao "Hej, ovo bi bilo zgodno modelirati". Maločas sam ustvrdio da je pisanje najvažnije, ali animacijska tehnika je također važna. Ona je dio šarma ove umjetnosti. I kao što sam već rekao, Gromit ne bi bio ono što jest da je napravljen u drugoj tehnici. Uvijek sam kretao od bloka za crtanje i činim to sve do danas. Potom odlazim do scenarista s kojim osmišljam cjelovitu priču kako bih povezao pojedine situacije i likove s papira. Ako središnja priča koja nosi djelo nije duhovita, neće biti ni pojedini segmenti. I u toj fazi nastavljam šarati, tragati za smiješnim. Izbori likova također moraju biti smiješni, obrati moraju biti iznenađujući, neočekivani i šašavi. Možete utrošiti mnogo vremena kako biste postigli dobro funkcioniranje osnovne linije radnje i onda shvatiti da jest dobra, ali nije i duhovita. U takvim slučajevima vraćate se natrag i tražite što je to što biste mogli "uvrnuti" da je učinite smiješnom.

RAZGOVARAO: SILVESTAR MILETA  
RAZGOVOR U CIJELOSTI PROČITAJTE NA [WWW.ANIMAFEST.HR](http://WWW.ANIMAFEST.HR)

## NICK PARK, WORLD'S BEST PUPPETEER INTERVIEW

**ANIMAFEST:** *The Wrong Trousers* was selected by 45 international artists as the best movie of the world retrospective of this technique that will be shown at the World Festival of Animated Film in Zagreb. What are the subtle differences between *Wallace and Gromit* films - which one do you personally prefer and why? What do you think appealed to international electors in *The Wrong Trousers*, as opposed to your other movies?

**NICK PARK:** I am very proud of being selected by all these distinguished filmmakers. *The Wrong Trousers* in my mind is also the best one, the best Wallace and Gromit movie. The first one, *A Grand Day Out*, was nevertheless a college film that Aardman helped me to finish, made at the time when I still did not know much about the story structure. In *A Grand Day Out* events follow one another without a real plot or narrative - the film was based on a very whimsical idea about a guy who builds a rocket to go to the moon. It's all very linear, there is no any plot really. Working on *The Wrong Trousers*, it was the first time I had a screenwriter (Bob Baker) who helped me express some inspirations, for example Hitchcock's films

and others that I liked. *The Wrong Trousers* is a film with original, idiosyncratic and somewhat strange combination of ideas like the penguin lodger and techno-trousers. The story of *The Wrong Trousers* is small enough to breathe and be convincing in its 30 minutes - it is not packed with plot so there is chance for characters to breathe and plenty of room for empathy towards the characters, for the audience to feel strongly with them. Not even the chasing scene is too long. At the time I remember, I was thinking whether this Tom-and-Jerry style chase would ruin the basically slow-burning, mystery-suspense movie. I wasn't sure it would work. To give you a small clue - we did not always know what we were doing, but it was exciting and it worked.

**ANIMAFEST:** Among all of the available animation techniques, why have you chosen stop motion plasticine / clay animation for the most part of your career? What are the particularities in working with it and what does it bring in the matter of style and approach to animation?

**NICK PARK:** Even as a 12-year-old boy I experimented with different techniques, drawing, cut-out, blackboard, but also clay. I have always been interested in direct, immediate techniques that do not need a lot of planning, because it seemed like the best thing to have everything 'happen' in front of the camera. I was not too inclined

to clay, partly because it was very hard to animate with it. There are so many practical difficulties, for instance, the material very quickly heats up under the lights. Besides, puppet animation I had a chance to see at festivals seemed much closer to live action, which was what FX technicians used it for. However, while I was at the National Film and Television School, I returned to clay and loved it unconditionally. I decided to pursue the idea of the story about a man making a rocket in his basement as a puppet film. *Wallace and Gromit: A Grand Day Out* (1990), which I began making as a student, showed me that my characters were truly born out of clay and could not exist outside of it.

**ANIMAFEST:** What went through your mind when you finished your first *Wallace and Gromit* movie *A Grand Day Out*? Did you expect it to be so popular and what was the creative mission you set in front of you before you started? In what way did the success of your movies (Oscars and other prestigious awards, warm welcome by the audience) changed your life?

**NICK PARK:** Before *A Grand Day Out* and *Creature Comforts* I wasn't known at all, and then suddenly I touched the sky with two movies that were nominated for an Oscar in one year. I was proud to be nominated alongside the great Italian animator Bruno Bozzetto, whose works I admired in college. *Creature Comforts* won an Oscar and it was a big splash, it made a lot of impact, so I was suddenly this famous animator. This was a big change for me. A couple years later, another Oscar, with *The Wrong Trousers*, followed by feature films – everything was constantly going upwards. The problem with such successes is that you do not know how long they will last, but in my case they lasted surprisingly long – it was a great period and I felt really privileged. But you still wonder “can I better that in any way”. Unfortunately, a success does not make filmmaking easier.

**ANIMAFEST:** *Wallace and Gromit* movies have often been called distinctively British. Which aspects of British culture are most significant for your work – literature, film, animation, design or popular, everyday culture?

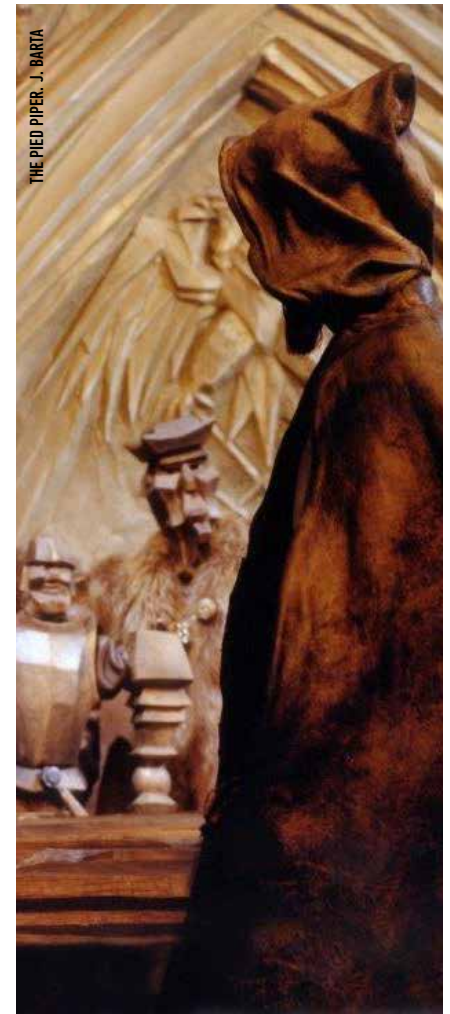
**NICK PARK:** I draw ideas from things around me. They tend to come from things I remember or grew up with, or from movies I saw. That's what attracted me to model animation as well – the chance of making small lampstands behind Wallace, chairs and the patterns that surrounded me. I grew up in the 1960s, when everything we had was second hand from the fifties. I liked this post-war, kind of round aesthetic – I saw it as something friendly. From my own British perspective it is hard to tell what is distinctively British in my work, but I suppose it is subtlety and understatement.

**ANIMAFEST:** It seems that for a humorousness of your characters gag and timing (dynamic), combined with specific material, are the most important - can you comment on this bond? How do you perceive humour and in what ways are you creating humorous situations in your films?

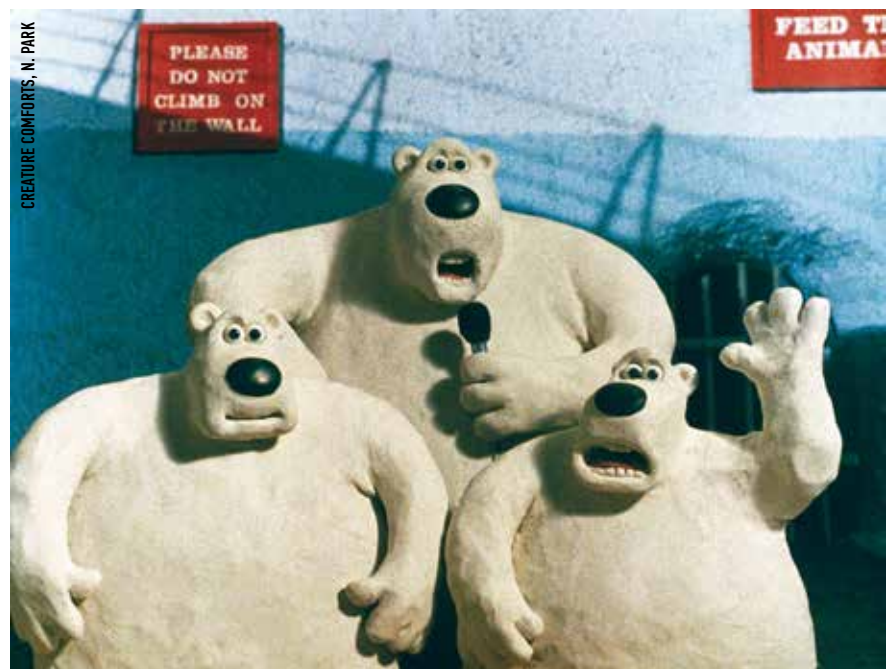
**NICK PARK:** I tend to start just with doodling sketches in my sketch book and creating simple situations – just playing around with possibilities. Then I keep drawing and testing as many interesting and funny ideas coming out of these situations as possible. When I started working on the penguin character in *The Wrong Trousers*, I had few drawings and assumption what would penguin get up to if he stayed in the house. Then I drew him getting stuck in a vacuum cleaner, riding in toys, cars, trains. I like just playing with physical in a drawing, all until I think: ‘Hey, this would be nice to make as a model’. It's funny I just said that writing is the most important thing, but animation technique, the medium is also important. It is part of this art's charm. As I already said, Gromit would probably not just happen in the same way if he was made in another technique. I have always started from the sketch book idea before, and I still do. Then I go to the screenwriter, we put cards on the wall and talk the big story arch for the characters, but I'm still doodling and thinking: what's funny here. You always have to look for the funny, that's important. And you got to get the big things right and put them together as well because if they aren't right than it won't be funny. We try to make the big story thing funny - the choices made, all the story turns should have certain quirkiness about them, as well and a certain silliness. Sometimes it takes a lot of effort just to make a story work well,

but then you might do well and still look at it and say: it's great now, but it's not funny. Then you have to go back and see what could you 'twist' to make it funny again.

IN CONVERSATION WITH SILVESTAR MILETA  
INTEGRAL VERSION CAN BE FOUND AT [WWW.ANIMAFEST.HR](http://WWW.ANIMAFEST.HR)



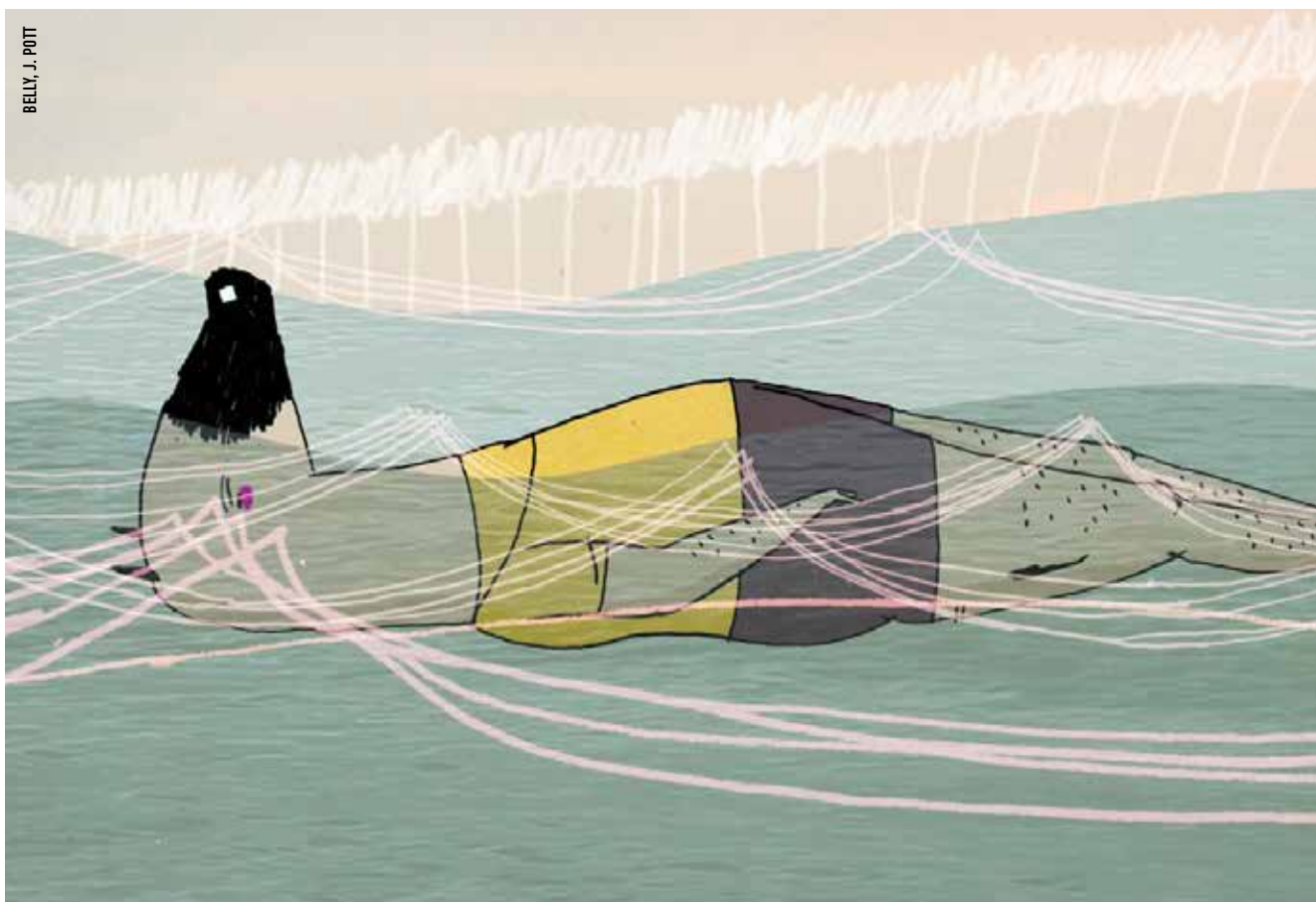
THE WRONG TROUSERS, N. PARK



CREATURE COMFORTS, N. PARK



BELLY, J. POTT



14

## ROYAL COLLEGE OF ART

Godine 2015. studij animacije na Royal College of Art proslavit će 30. rođendan. Tim renomiranim fakultetom prošla su braća Quay, koji su studirali ilustraciju krajem 1960-ih, Phil Mulloy i Vera Neubauer. U 1980-ima Susan Young, Jonathan Hodgson ili Emma Calder afirmirali su animaciju i tada je odobren zaseban studij pod vodstvom Boba Godfreyja i Richarda Taylora, a prvi studenti animacije diplomirali su 1987. Ove godine pročelnica Odsjeka za animaciju **Joan Ashworth** primit će Animafestovu Nagradu za najbolju školu animacije.

Na RCA nema prokušanog recepta. Od kratkih kadrova i brze montaže, preko kamere koja lebdi oko likova, do statičnih kadrova – škola, čini se, dopušta studentima da režiraju filmove onako kako najbolje osjećaju da mogu. Dakako, animacija uključuje i vizuale. Opet se čini da nema granica studentskoj kreativnosti: crteži, kolaži, kompjutori... I sve to na različite načine. Čak su i igrani dijelovi dobrodošao dokaz da je dobra škola ona koja se previše ne drži principa... I naposljetku, mnoge škole pokušavaju poboljšati kvalitetu studentske animacije skraćivanjem trajanja filma. Od 3 do 12 minuta, RCA

daje svakom filmu priliku da udahne, da uzme dovoljno vremena i dočara izričaj svakog pojedinog studenta. Zbog svega ovoga odabrali smo Kraljevski umjetnički koledž, kao i zbog činjenice da studenti koji studiraju na RCA dolaze iz cijelog svijeta i tako dokazuju da je bit filma današnjice kreativnost u svojoj raznolikosti.

IZ OBRAZLOŽENJA SELEKCIJSKE KOMISIJE ZA STUDENTSKO NATJECANJE: TAMAKI OKAMOTO (JP/FR), ALEXIS HUNOT (FR), SLAVE LUKAROV (HR)

## ROYAL COLLEGE OF ART

In 2015, the Animation programme will celebrate its 30th year at the Royal College of Art. Celebrated Brothers Quay studied there Illustration during 1960s, and later Phil Mulloy and Vera Neubauer. Animation became more established in 1982 with students including Susan Young, Jonathan Hodgson and Emma Calder who graduated in 1985 with an MA in Film and TV. At this point a separate Animation programme was validated and headed up by Bob Godfrey and Richard Taylor and the first MA Animation students graduated in 1987. This year Head of Animation at the Royal College of Art **Joan Ashworth** receives Animafest's Award for the Best Animation School.

From short shots with quick editing to camera floating around the characters to

static shots; it seems that the school is allowing the students to direct the films in the way which is best for each one of them. And of course, animation also means visuals. Again it seems like there are no limits for the students' creativity: drawings, cut-outs, CGI... And all this in different ways. Even live action is invited proof that a good school is a one that does not stick too much to principles ... And finally, a lot of schools are now trying to push the quality of students' animation by way of reducing the length of films. From 3 to 12 minutes, the RCA lets each film take its own breath, its own time for sharing the expression of each student. We chose the Royal College of Art for all that, and also for the fact that the students who are studying at the RCA come from all over the world and in so prove that the way of cinema today is about creativity in all of its diversity.

FROM THE STATEMENT OF THE STUDENT COMPETITION SELECTION COMMITTEE  
TAMAKI OKAMOTO (JP/FR), ALEXIS HUNOT (FR), SLAVE LUKAROV (HR)

### ROYAL COLLEGE OF ART 1

72'

04/06 SRI > WED 15.30 H KINO EUROPA

07/06 SUB > SAT 15.30 H CINEPLEX CENTAR KAPTOL 3

STRANCI U RAJU > STRANGERS IN PARADISE,

Andy Staveley, UK, HD file, 1987, 3'

KLATNO > PENDULUM, Stuart Hilton, UK, HD file, 1991, 2'45''

PRILJAGA > BAGGAGE, Ruth Lingford, UK, HD file, 1992, 4'08''

MOEBIUSOVA VRPICA > MOEBIUS STRIP, Joe King, UK,

HD file, 1992, 6'24''

UZBURKANOST > SURGE, Jan Otto Ertesvåg,

UK, HD file, 1997, 0'59''

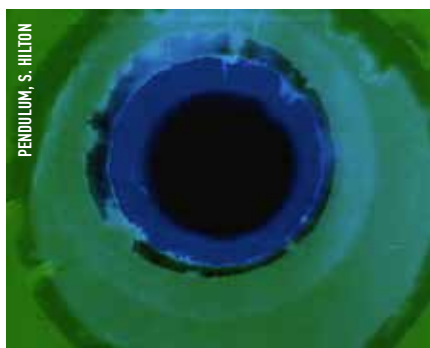


## SVEUČILIŠTE MOHOLY-NAGY ZA UMJETNOST I DIZAJN U BUDIMPEŠTI MOME ANIMACIJA

Budimpeštansko Sveučilište Moholy-Nagy za umjetnost i dizajn (MOME) jedna je od najznačajnijih europskih institucija za likovnu kulturu zahvaljujući svojoj tradiciji i intelektualnom zaleđu. U nastojanju da vizualizira svoje profesionalne koncepte, MOME spaja vlastiti karakter i tradicije s najnovijim trendovima, a obrazovna struktura obuhvaća arhitekturu, dizajn, medije i teoriju. Animacijska zajednica na MOME-u jedna je od najvažnijih kreativnih radionica i intelektualnih središta mađarske animacije i na Animafestu predstavlja produkciju svojih posljednjih nekoliko godina.

## MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN BUDAPEST MOME ANIMATION

Moholy-Nagy University of Art and Design Budapest (MOME) is one of the most significant European institutions of visual culture due to its traditions and intellectual background. In its effort to visualize its professional concepts MOME compounds its own character and traditions with the most up-to-date trends. The Animation community of MOME is one of the defining creative workshops and intellectual centres of Hungarian animation, and is presenting its production from the last couple of years.



PENDULUM, S. HILTON



WOLVES, R. SOMMERHALDER



SOMEWHERE IN MÈNARD



NOTHING HAPPENED TODAY, R. GACS

**JA, DRUGA > ME, THE OTHER**, Marie Paccou, UK, HD file, 1999, 6'20"  
**NAJMANJI ROBOT > THE LITTLEST ROBO**, Richard Kenworthy, UK, HD file, 1999, 9'15"  
**PUTOVNICA > PASSPORT**, Siri Melchior, UK, HD file, 1999, 6'49"  
**DANAS SE NIŠTA NIJE DOGODILO > NOTHING HAPPENED TODAY**, Reca Gacs, UK, HD file, 2007, 4'40"  
**PLOČNIK > PAVEMENT**, Aline Helmcke, UK, HD file, 2008, 1'26"  
**PALIMPSEST**, Pia Borg, UK, HD file, 2008, 9'  
**VUKOVI > WOLVES**, Rafael Sommerhalder, UK, HD file, 2009, 5'56"  
**KAKVO SVJETLO! (SVIČE KROZ ONAJ PROZOR?) > WHAT LIGHT (THROUGH YONDER WINDOW BREAKS?)**, Sarah Wickens, UK, HD file, 2009, 4'10"  
**NEGDJE > SOMEWHERE**, Nicolas Ménard, UK, HD file, 2014, 6'50"

ROYAL COLLEGE OF ART 2  
72'

05/06 ČET > THU 15.30 H KINO EUROPA  
07/06 SUB > SAT 17.30 H CINEPLEXX CENTAR KAPTOL 3

**NOĆNI KLUB > NIGHTCLUB**, Jonathan Hodgson, UK, HD file, 1983, 6'02"  
**INAČE > ANYWAY**, Run Wrake, UK, HD file, 1990, 4'15"  
**ZGUSNUTA NOĆ > CONDENSED NIGHT**, Laurie J. Proud, UK, HD file, 1998, 1'56"  
**PAS > DOG**, Suzie Templeton, UK, HD file, 2001, 5'  
**LIZANJE POŠTANSKIH MARAKA > POST MARK LICK**, Sonia Bridge, UK, HD file, 2002, 4'  
**NESRETAN BOG > POOR GOD**, Matt Abbiss, UK, HD file, 2003, 2'40"  
**PRICHE DJEČAKA-VRANE: SLUČAJ DJETETA LISICE > CROW BOY STORIES: CASE OF THE FOX KID**, Sumito Sakakibara, UK, HD file, 2004, 2'06"  
**SLEEP WITH THE FISHES**, Belle Mellor, UK, HD file, 2005, 4'27"  
**MOMAK 101 > GUY 101**, Ian Gouldstone, UK, HD file, 2005, 8'30"  
**SUKOB > COLLISION**, Max Hattler, UK, HD file, 2005, 2'30"  
**PING-PONG > PINGPONGS**, George Gendi, UK, HD file, 2006, 5'30"  
**ODGANANJE > PROCRASTINATION**, Johnny Kelly, UK, HD file, 2007, 4'15"  
**TRBUH > BELLY**, Julia Pott, UK, HD file, 2011, 7'  
**BRZINA > VELOCITY**, Karolina Glusiec, UK, HD file, 2012, 6'  
**DOBA ZNATIŽELJE > THE AGE OF CURIOUS**, Luca Toth, UK, HD file, 2013, 7'40"



ORSOLYA, B. SZEDERKÉNYI

63'  
07/06 SUB > SAT 13 H CINEPLEXX CENTAR KAPTOL 3  
08/06 NED > SUN 15.30 H CINEPLEXX CENTAR KAPTOL 3

**HENRY WALTZ**, András Szabó, HU, HD file, 2011, 02'28"  
**FIN**, Katalin Glaser, HU, SD file, 2008, 7'  
**SVINJOKOLJA > PIG SLAUGHTER**, Zsolt Bukta, HU, HD file, 2007, 1'38"  
**UJAK PISTA > UNCLE PISTA**, Miklós Felvidéki, Borbála Tompa, HU, HD file, 2011, 2'06"  
**DIPENDENZA**, Virág Zomborác, Panna Horváth-Molnár, HU, HD file, 2012, 12'50"  
**MIŠIČAVE PRINCEZE > MUSCULAR PRINCESSES**, Júlia Farkas, HU, SD file, 2009, 4'04"  
**JA SAM SIMON > I AM SIMON**, Tünde Molnár, HU, HD file, 2009, 12'08"  
**ORSOLYA**, Bella Szederkényi, HU, SD file, 2009, 7'20"  
**ŽAO MI JE > I AM SORRY**, Árpád Hermán, HU, HD file, 2011, 4'  
**GOSPOĐA S DUGOM KOSOM > LADY WITH LONG HAIR**, Barbara Bakos, HU, HD file, 2012, 10'



I AM TOM MOODY, A. HENDERSON

## CARTOON D'OR 2013 PANEUROPSKA NAGRADA ZA NAJBOLJI KRATKI ANIMIRANI FILM > THE PAN-EUROPEAN AWARD FOR THE BEST ANIMATED SHORT FILM

Cartoon d'Or europska je nagrada za kratki animirani film. Utemeljena je 1991. i jedina je isključivo europska nagrada za animaciju. Svake godine nagrađuje najbolje od najboljeg, jer natječu se samo nagrađeni filmovi s najvećih europskih festivala. Godine 2013. među šest finalista pobijedili su Tim Reckart i Fodhla Cronin O'Reilly s filmom *Naglavce*. Dodjeljuje ju CARTOON – Europsko udruženje animiranog filma uz potporu Programa MEDIA.

> The Cartoon d'Or is the pan-European award for short animated films. Founded in 1991, to this day it remains the only completely European animation prize. It rewards each year the best of the best since only prize-winning films from the major European festivals can compete. In 2013, among the six finalists, the winners were Tim Reckart and Fodhla Cronin O'Reilly with their short *Head Over Heels*. It is granted by CARTOON – the European Association of Animation Film with the support of the MEDIA Programme.

54'

04/06 SRI &gt; WED 22 H KINO TUŠKANAC

06/06 PET &gt; FRI 22 H KINO TUŠKANAC

**BETTYJIN BLUES > BETTY'S BLUES**, Rémi Vandenitte, FR, BE, HD file, 2013, 11'45"**NAGLAVCE > HEAD OVER HEELS**, Timothy Reckart, Fodhla Cronin O'Reilly, UK, HD file, 2012, 10'18"**KALI, MALI VAMPIR > KALI, THE LITTLE VAMPIRE**, Regina Pessoa, PT, CA, CH, FR, HD file, 2012, 9'**JA SAM TOM MOODY > I AM TOM MOODY**, Ainslie Henderson, UK, HD file, 2011, 6'55"**STRANPUTICA > OFF THE TRACK**, Rocío Álvarez, FR, HD file, 2012, 3'40"**PISMA ŽENA > WOMEN'S LETTERS**, Augusto Zanollo, FR, HD file, 2013, 11'15"

## DUGOMETRAŽNI FILMOVI > FEATURE FILMS

### PIRATI! BANDA NEPOŽELJNIH > THE PIRATES! BAND OF MISFITS

PETER LORD, JEFF NEWITT, UK, US, 35 mm, 2012, 88'

Na engleskom jeziku s hrvatskim podnaslovima  
> In English with Croatian subtitles

7+

04/06 SRI &gt; WED 13 H KINO TUŠKANAC

07/06 SUB &gt; SAT 18 H KINO TUŠKANAC

08/06 NED &gt; SUN 20 H KINO TUŠKANAC

Pirati i piratofili svih godišta došli su na svoje – zabavna komedija oskarovaca

iz britanskog studija Aardman prati Kapetana Pirata u misiji da porazi svoje ljute neprijatelje Blacka Bellamyja i Cutlass Liz u kategoriji „najboljeg pirata godine“. Plastelinska avantura godine!

> Pirates and piratephiles of all age greet the new delightful comedy from the Oscar-winning British studio Aardman. Pirate Captain sets out on a mission to defeat his rivals Black Bellamy and Cutlass Liz for the Pirate of the year Award. A claymation adventure of the year!

## PARANORMAN

CHRIS BUTLER, SAM FELL, US, DCP, 2012, 93'

Na engleskom jeziku s hrvatskim podnaslovima  
> In English with Croatian subtitles

10+

06/06 PET &gt; FRI 18 H KINO TUŠKANAC

08/06 NED &gt; SUN 15.30 H KINO EUROPA

Norman Babcock je izopćenik u jednom gradiću u Novoj Engleskoj. Kada na pučanstvo nasrne gomila zombija, Norman saznaje da mora upotrijebiti svoje paranormalne moći kako bi riješio stvar, što nije laka zadaća ako imate tek 11 godina. I u kazni ste. Posljedni film tvorca hita *Pusti vodu da miševi odu*.

> Norman Babcock is an outcast in his small New England town. When a horde of zombies is unleashed on the

populace, Norman learns he must use his paranormal powers to make things right again. That's not an easy task when you're only eleven. And you've just been grounded. The latest film by the creator of the humorous *Flushed Away*.

## KRALJEVSTVO PERNATOG KRALJA > BEYOND BEYOND

ESBEN TOFT JACOBSEN SE, DK, DCP, 2014, 78'

Na švedskom jeziku s hrvatskim podnaslovima  
> In Swedish with Croatian subtitles

7+  
06/06 PET > FRI 11 H KINO TUŠKANAC  
08/06 NED > SUN 18 H KINO TUŠKANAC

Johan i njegov otac žive pokraj mora. On voli njihovu brodicu i sanja kako će jednoga dana njome upravljati. Tada bi otišao u Kraljevstvo Pernatog Kralja da vrati svoju mamu. Jednog dana otac napusti brod, a Johan prima hitan poziv preko radija: Pernati Kralj je blizu i donosi nevolju. I tada počinje avantura.

Johan and his dad live by the sea. He likes their ship and wishes that he could steer it some day. Then he'd go to the Kingdom of the Feather King to bring back his mom. One day when Johan's dad leaves to get provisions, Johan receives a mysterious call on the radio with information about the Feather King and sets off on an adventure.

## KINO ZA UŠI > CINEMA FOR THE EAR

Forma videospota idealna je za isprobavanje novih estetika, eksperiment, kreativno istraživanje i igru. Njome se najčešće bave mlađi autori i autorice, često još studenti. Uglavnom neopterećeni veličinom poruke, što neki „pravi“ filmovi jesu, videospotovi jedna su od najsvežijih grana animacije. U programu su zastupljeni najrazličitiji stilovi, od elektronički generiranih ispreplitanja linija, preko rukom naškrabanih, namjerno „loših“ crteža do aftereffects-ekspada. Stoga: Oy! Check this shit out, brotha!

DANIEL ŠULJIĆ

A form of a music video is ideal for a try-out of new aesthetics, experiment, creative research and play. Most often young authors, and students, use it. Usually unburdened with the greatness of the message, which some “real” films aren't, music videos are the most refreshing branches of animation. Programme features variety of styles – interweaving of electronic generated lines, hand made, purposely “bad” drawings, and Aftereffects-escapades. So: Check this shit out, brotha!

DANIEL ŠULJIĆ

64'  
05/06 ČET > THU 20 H CINEPLEX CENTAR KAPTOL 3  
08/06 NED > SUN 17.30 H CINEPLEX CENTAR KAPTOL 3  
ATOMS FOR PEACE: BEFORE YOUR VERY EYES, Andrew Thomas Huang, UK, HD file, 2013, 5'48"  
HERMANOS INGLESOS FEAT. MEME. WANDERLAND, Kristof Luyckx, Michèle Vanparrys, UK, HD file, 2013, 3'30"  
CHAOS BEYOND: ONE CLICK AWAY, mhz.tv, AT, HD file, 2013, 3'52"  
BENGA: I WILL NEVER CHANGE, Us, UK, HD file, 2013, 2'  
BONOBO: CIRRUS, Cyriak, UK, HD file, 2013, 3'22"  
THE GOOD MORNING DIARY: THE DAY I TURNED INTO A GHOST, Ines Christine Geißer, Kirsten Carina Geißer, DE, HD file, 2011, 3'43"  
HOUSE SHOES (FT. DANNY BROWN): SWEET, Ruffmercy, US, HD file, 2012, 2'44"  
THE STAVES: WINTER TREES, Karni & Saul, UK, HD file, 2012, 3'42"  
ROYAL GREGORY: HOLY FUCK, Mirrorshade aka Mina Song, UK, HD file, 2009, 3'  
GOTYE: GIVING ME A CHANCE, Gina Thorstensen, Nacho Rodriguez, AU, HD file, 2012, 3'30"  
THE JAPANESE POPSTARS: LET GO, David Wilson, UK, HD file, 2010, 3'34"  
PARAMORE: ANKLEBITERS, Jordan Bruner, US, HD file, 2013, 2'24"  
STUDIO KILLERS: ODE TO THE BOUNCER, Studio Killers, UK, HD file, 2011, 3'27"  
JARBOLI: PODRŠKA JE VAŽNA, Miloš Tomić, SR, HD file, 2009, 2'38"  
SALLY SELTMANN: CATCH OF THE DAY, Isobel Knowles, AU, HD file, 2014, 3'37"  
HEM: TOURNIQUET, Jordan Bruner, US, HD file, 2013, 4'06"  
LIARS: THE EXACT COLOR OF DOUBT, Markus Wambsganns, UK, HD file, 2011, 4'10"  
DIE GOLDENEN ZITRONEN: ICH VERBLÜHE, Mense Reents, Timo Schierhorn, DE, HD file, 2013, 3'37"

## VIZUALNA GLAZBA > VISUAL MUSIC

Program Vizualna glazba posveta je neprekidnoj fascinaciji umjetnika pokretne slike tom kompleksnom umjetničkom formom koja ide ukorak s poviješću samog filma i njihovoj potrazi za vizualnim formama glazbe. Traganje za podudarnostima između glazbe i slike fundirano je na različitim tradicijama, iznoseći mogućnosti stvaranja, oblikovanja i povezivanja parametara zvuka i slike na bezbroj zamislivih i nezamislivih načina, rađajući neke nove vizualne forme.

SANJA GRBIN

The programme Visual Music is a dedication to a continual fascination of the moving image artists with such complex art form, which goes hand in hand with the history of the film and their search for visual forms of music. The quest for the correspondences between music and image has been based on different traditions, shaping and correlating the parameters the parameters of sound and image in numerous imaginable and unimaginable ways, giving forth new visual forms.

SANJA GRBIN

59'  
06/06 PET > FRI 15.30 H KINO EUROPA  
SLIKARSTVO U POKRETU BR. 1 > MOTION PAINTING NO. 1,  
Oskar Fischinger, DE,US, 35 mm, 1947, 11'

MODERNO BR. 2 > MODERN NO. 2, Mirai Mizue, JP, DCP, 2011, 4'15"  
UFO'S, Lillian F. Schwartz, US, HD file, 1971, 3'  
IZMEĐU PRAVLINOSTI I NEPRAVLINOSTI > BETWEEN REGULARITY AND IRREGULARITY, Masahiro Tsutani, JP, HD file, 2012, 7'50"  
DE TIJD, Bart Vegter, NL, 35 mm, 2008, 9'30"  
CHRONOMOPS, Tina Frank, AT, HD file, 2004, 2'  
#11, MAREY <-> MOIRÉ, Joost Rekveld, NL, 35 mm, 1999, 21'





**Animafest Pro**, namijenjen profesionalcima u animaciji, kritičarima, filmašima i svima onima koje zanima proizvodnja i estetika animiranog filma, bogatiji je za Međunarodni znanstveni skup **Animafest Scanner**, koji dovodi vodeće svjetske povjesničare i teoretičare animacijskih studija. Ovaj skup novi je korak u Animafestovu kontinuiranom podupiranju znanstvenog interesa za animirani film na koji upućuje u festivalskom svijetu jedinstvena **Nagrada za izniman doprinos proučavanju animacije** pokrenuta 2002. godine. Ovogodišnji dobitnik je teoretičar i povjesničar animacije i audiovizualnih medija, producent animiranih filmova te umjetnički ravnatelj festivala u Annecyju **Marcel Jean**.

> Festival platform comprising programs designed for animation professionals, critics, film makers and every one interested in production and aesthetics of animated film is enhanced with International Symposium Animafest Scanner, bringing together world's leading animation studies historians and theorists. This symposium is a new step in Animafest's continuous support of scholarly interest in animated film, evident also from the unique **Award for Outstanding Contribution to Animation Studies**, launched in 2002. This year's winner is theorist and historian of animation and audiovisual

media, animated film producer and Annecy festival art director, **Marcel Jean**.

## ANIMAFEST SCANNER

04-05/06 VELIKA DVORANA ŠKOLSKE KNJIGE, MASARYKOVA 28

Povijesni i aktualni trendovi, brojne perspektive i pristupi, novi pronalasci u brzorastućem polju animacijskih studija promatraju se kroz prizmu ovogodišnjih Animafestovih tema – poetika Jurija Norštejna, proširena animacija i lutka-film. Predavanja su na engleskom jeziku, a ulaz je besplatan.

> Historical trends, numerous perspectives and approaches, new findings in the growing field of animation studies revolve around Animafest's themes – Yuri Norstein, expanded animation, and puppet film. In English, open to public.

04/06 SRI > WED

KEYNOTE AND PANEL 1: POETICS OF YURI NORSTEIN

Moderation: **Nikica Gilić** (University of Zagreb)

10:10 – 10:20 h

**Daniel Šuljić** (Animafest Zagreb)

**Welcome & Introduction**

10:20 – 11:20 h

**Marcel Jean** (Annecy International Animation Film Festival)

**Keynote: Film Theory And Film Festivals, an Odd Couple?**

11:25 – 11:55 h

**Mikhail Gurevich** (Independent Scholar, Chicago)

**Dream of Eternity, Lullaby of Re-birth: Notes on Re-reading Yuri Norstein's Tale of Tales**

12:00 – 12:30 h

**Nobuaki Doi** (Tokyo Zokei University)

**Starting from Re-Experience: Connecting the Theory of Yuri Norstein with some Tendencies in Contemporary Animation Production**

PANEL 2: EXPANDING ANIMATION

Moderation: **Franziska Bruckner** (ASIFA Austria/AG Animation, Vienna)

14:45 – 15:15 h

**Chi-Sui Wang** (Taipei National University of the Arts)

**Tangible Illusion – the Performance of Animation in the Spatial Aspect**

15:20 – 15:50 h

**Dirk de Bruyn** (Deakin University in Melbourne)

**Sculpting the Memoric Trace: Neil Taylor's Experimental Animation**

15:55 – 16:25 h

**Zabrina McIntyre** (Middlesex University)

**Animation in the Art Museum: The History and Challenges**

16:30 – 17:30 h

**Andriana Ružić** (Independent Scholar, Milan)

**There is More Than One Way to do Animation – John and Faith Hubley and their Adventures of an Asterisk**

05/06 ČET > THU

PANEL 3: SPOTLIGHTS ON PUPPETS

Moderation: **Irena Paulus** (Academy of Dramatic Art/ Faculty of Humanities and Social Sciences in Zagreb)

10:00 – 10:10 h

**Nikica Gilić** (University of Zagreb)

**Welcome & Introduction**

10:10 – 10:40 h

**Midhat Ajanović-Ajan** (University West, Trollhättan)

**The Puppet-Actor in Virtual Environment**

JESTE  
ANIMI  
RANT?

B.net vam želi dobru zabavu uz filmove!

0800 13 13 bnet.hr

**B.net**

10:45 – 11:15 h

**Barbara Laborde** (La Sorbonne  
Nouvelle University, Paris)**Animation of a Woman's Madness: In  
Absentia, Quay Brothers (2002)**

11:20 – 11:50 h

**Fatemeh Hosseini-Shakib** (Teheran Art University)  
**Clay Puppets 'Performing' Live-Action  
Documentary: The Hybrid Nature of Realism in  
the Aardman Studio's Early Animated Shorts**

12:00 – 12:30 h

**Paul Wells** (Animation Academy at  
Loughborough University)**'Mackinnon & Saunders: A Model Studio'  
– Theories of Practice, Practices of Theory,  
Documentary as Practice-Led Research**

12:30 – 13:35 h

**Film 'Mackinnon & Saunders: A Model  
Studio'**, P. Wells, 2013., 65'**PANEL 4: CURRENTS AND TRENDS**Moderation: **Holger Lang** (Webster  
Vienna Private University)

14:45 – 15:15 h

**Giannalberto Bendazzi** (Nanyang  
Technological University, Singapore)**A Historian's History's Story**

15:20 – 15:50 h

**Anna Ida Orosz** (Eötvös Loránd University, Budapest)  
**'Aura of Realness' Lost and Regained:  
Under-the-camera Animation in the  
Age of Digital Post-production**

15:55 – 16:25 h

**Madi Piller** (Independent Filmmaker,  
Programmer and Curator, Toronto)**Contemporary Explorations in Animation**

16:30 – 17:30 h

**Tomislav Mikulić** (Monash University, Melbourne)  
Can Computer Animation Run in Real Time?

## PREZENTACIJE > PRESENTATIONS

### ARS ELECTRONICA 05/06 ČET > THU 22 H KINO TUŠKANAC

Ars Electronica - vodeći svjetski festival, razvojni centar i futuristički muzej medijske umjetnosti osnovan je 1979. u Linzu. Vođena krilaticom "Umjetnost, tehnologija, društvo", predstavlja program Expanded Animation koji donosi deset raznih projekata koji se koriste kompjutorskom animacijom za cyber-instalacije, spektakularne medijske fasade ili 3D-izvizualizacije, to jest, provode digitalne slike u prostorni, urbani kontekst. > Ars Electronica – a leading festival, centre for research and futurist museum is established in 1979 in Linz. Guided by the slogan "Art, technology, society", presents Expanded Animation, encompassing ten different projects using computer animation for cyber installations, spectacular media façades, or 3D visualizations, i.e. conveying digital images into a spatial context.

**MADE BY HUMANS (SERIES)**, Matt Pyke,  
(Universal Everything), UK, 2012, 1'36"**FORMS**, Memo Akten, Davide Quagliola, TR, IT, 2012, 2'20"  
**FORMS, MAKING OFF**, Memo Akten, Davide Quagliola,  
TR, IT, 2012, 2'**PALEODICTYON**, Simon Geilfus, Yannick Jacquet,  
Thomas Vaquié, BE, 2012, 10'30"**SCRAPE**, Robert Seidel, DE, 2011, 4'25"**UNDER AN ALIAS**, Nerdworking, TR, 2012, 18'25"**UNNAMED SOUNDSCULPTURE**, Daniel Franke,  
(ChopChop), Cedric Kiefer, DE, 2012, 5'**REAR WINDOW LOOP**, Jeff Desom, LU, 2011, 2'58"**BLACK RAIN**, Semiconductor, UK, 2009, 3'03"**F L U X**, Candaş Şişman, TR, 2010, 4'43"**MEDIJATEKA FRANCUSKOG INSTITUTA > FRENCH INSTITUTE MEDIATHEQUE,  
PRERADOVIĆEVA 5**

## ADRIATIC GAME JAM & ANIDOX ADRIATIC

05/06 ČET &gt; THU 17 H

Metamedij, Adriatic Animation (HR),  
The Animation Workshop (DK)  
<http://facebook.com/adriatic.animation>

## NEDELJKO DRAGIĆ: ČOVJEK I LINIJA > THE MAN AND THE LINE

04/06 SRI &gt; WED 13 H

Promocija monografije u nakladi  
Hrvatskog filmskog saveza. >  
Monograph presentation published by  
Croatian Film Clubs' Association.  
Sudjeluju > With: Midhat Ajanović-  
Ajan, Nedeljko Dragić, Diana  
Nenadić, Željko Serdarević

## VIZUALNA GLAZBA > VISUAL MUSIC

05/06 ČET &gt; THU 13 H

Promocija knjige u nakladi 25 FPS  
Udruge za audio-vizualna istraživanja. >  
Book presentation published by 25 FPS  
Association for Audio-Visual Research.  
Sudjeluju > With: Sanja Grbin, Marina Kožul

## DUŠAN VUKOTIĆ: ZABORAVLJENI VIZIONAR > THE FORGOTTEN

VISIONARY

07/06 SUB &gt; SAT 13 H

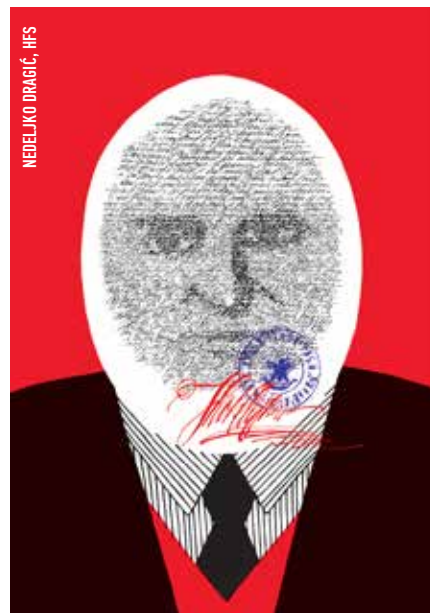
Promocija monografije u nakladi Nacionalne  
zajednice Crnogoraca Hrvatske i Skaner  
Studija. > Monograph presentation  
published by the Montenegrin national  
community in Croatia and Skaner Studio.  
Sudjeluju > With: Paul Wells, Vinko  
Brešan, Jurica Starešinčić, Arsen  
Anton Ostojić, Rudi Aljinović

## PREDAVANJE > LECTURE

### ADAM WRIGHT: ANIMATRONICS 06/06 PET > FRI 17.30 H KINO EUROPA

Otkrivajući svoj rad na filmovima  
*Frankenweenie*, *Mrtva nevjesta*, *Harry  
Potter*, *Fantastični gospodin Lisac*, *Vodič kroz  
galaksiju za autostopere*, Wright govori  
o zanimljivoj kombinaciji umjetnosti  
i mehanike. > Revealing his work on  
*Frankenweenie*, *Corpse Bride*, *Harry Potter*,*Fantastic Mr. Fox*, *Hitch-hiker's Guide to the  
Galaxy*, Wright talks about interesting  
cross over between art and mechanics.

## RADIONICA VIDEOIGARA > VIDEO GAMES WORKSHOP

04-07/06 09-17 H FAKULTET ELEKTROTEHNIKE I RAČUNARSTVA >  
FACULTY OF ELECTRICAL ENGINEERING AND COMPUTING, UNSKA 3Afirmacija videoigara kao ravnopravnog  
medija estetskog stvaralaštva i presjecišta  
animacije i digitalne tehnologije.  
Organizirana u suradnji s Fakultetom  
elektrotehnike i računarstva te Akademijom  
likovnih umjetnosti, spaja se zajednica  
programera, animatora i ilustratora te im  
se nudi upoznavanje s transmedijskom  
vezom animacije i računarstva.>  
Affirmation of video games as an equal  
medium of aesthetic creativity and an  
intersection between animation art  
and digital technology. Organised in  
association with the Faculty of Electrical  
Engineering and Computing and Academy  
of Fine Art connects the community of  
programmers, animators and illustrators  
and IT experts and offers them a  
chance to meet the transmedia bond  
between animation and computing.Voditelji > Mentors: Aleksandra  
Čerešević (FER), Darko Masneć (ALU)

RABBIT AND DEER, P. VÁČZ



**Program za djecu i mlade** obuhvaća četiri **natjecateljska programa** razvrstana prema dobnim skupinama u izboru selektorice, medijske psihologinje Martine Peštaj. O najboljem filmu odlučuje peteročlani žiri i pred njima nije lak zadatak. Filmski **Obiteljski program** tradicionalno je Animafestovo mjesto za obiteljsko okupljanje u kinu, a fantastične dječje **radionice** posvećene su lutka-filmu i animatronici. Naravno, dugometražni filmovi *Kraljevstvo Pernatog Kralja*, *Pirati! Banda nepoželjnih* i *ParaNorman* prikladni su djeci stoga ih ne treba propustiti, a svi filmovi namijenjeni djeci i mladima označeni su u programima i rasporedu s ● uz oznaku dobne skupine za koju su primjereni. Svi programi i radionice održavaju se u kinu Tuškanac, a **Animafest u vašem kvartu**, subotnje i nedjeljne matinee, u zagrebačkim centrima za kulturu. Program se može pratiti uz pogodnost dviju vrsta **obiteljskih iskaznica**, a edukativni sadržaji su besplatni.

> **Children and Youth Program** includes four **competition programmes** classified according to age selected by Martina Peštaj, media psychologist and five-member jury will decide on the Best Film for Children. **Family Program** is a traditional Animafest's place for family cinema visit, and fantastic workshops are dedicated to puppet film and animatronics.

**Feature films** *Beyond, Beyond, The Pirates! Band of Misfits, ParaNorman* are apt to suit children and youth, and all programs suitable for kids are marked with ●. Children and Youth Program is held in the cinema Tuškanac, except **Animafest in your neighbourhood**, a beloved Sunday matinee in three Zagreb's culture centres. The whole program can be watched for a budget price with two kinds of **Family Passes**. All the workshops and educational activities are free.

## KAKO DJECA GLEDAJU FILMOVE? INTERVJU

**ANIMAFEST:** Kojim se kriterijima vodite pri izboru filmova u Natjecanje filmova za djecu i Obiteljski program Animafesta?  
**MARTINA PEŠTAJ:** Najvažniji kriterij je primjerenost filma djeci, kako po sadržaju, tako i po formi. Gledajući film pratim radnju i razmišljam kako će je razumijeti djeca, ocjenjujem karaktere i mogućnosti dječje identifikacije s njima, prepoznajem vrijednosti, tražim poruku i prepuštam se humoru. Navedene aspekte potom povežem s tehnikom animacije, odnosno likovnom estetikom i ako se sve to oblikuje u čvrstu, uvjerljivu i inspirativnu cjelinu,

vjerujem da će i djeca film doživjeti kao ja. Kada biram u Natjecanje filmova za djecu doista pazim i da filmovi odgovaraju dobnim kategorijama. Obiteljski program biram nešto drukčije: u njega smještam filmove prikladne za širi dobní raspon jer računam s time da će mlađoj, predškolskoj djeci odrasli pomoći u razumijevanju. U tome vidim smisao Obiteljskog programa - aktivno druženje djece i roditelja uz vrhunske animirane filmove.

**ANIMAFEST:** Koje su bitne razlike pri klasifikaciji filmova za različite uzraste - što, primjerice, jedan film čini primjerenim za osmogodišnje, ali ne i za šestogodišnje dijete?  
**MARTINA PEŠTAJ:** Razmišljanje o dobnj skupini koja će najbolje reagirati na film, najbolje ga razumijeti i najjače osjetiti najdraži mi je dio posla. Svako razvojno razdoblje ima svoje zakonitosti. Kognitivni razvoj djeteta pogoduje njegovu razumijevanju radnje, osjetilni razvoj utječe na doživljaj filma, a socijalni na doživljaj tema koje su u tom trenutku djetetu važne. Djeca se među sobom, dakako, jako razlikuju, ali su im neke osobitosti u određenom razvojnom razdoblju zajedničke. To se najbolje vidi u poimanju humora. Nešto što je smiješno petogodišnjaku, desetogodišnjaku zasigurno neće biti i obratno. Ovaj dio selekcije predstavlja mi najveći izazov i radi njega važni su mi razgovori s djecom prije i poslije gledanja filma. Na



taj način dobivam najskreniju povratnu informaciju o ispravnosti svoje odluke.

**ANIMAFEST:** Koje kvalitete mora imati autor koji spaja umjetničku slobodu sa sadržajem primjerenim djeci?

**MARTINA PEŠTAJ:** Obožavam autorsku animaciju za djecu i držim da je ona izvrsna za razvoj dječjeg estetskog čula i kasnijeg interesa za umjetnost. Divim se raznolikosti likovnih izraza i tehnika te originalnosti priča, no sve navedeno mora također biti prilagođeno dječjem razumijevanju. Animacijska tehnika može na prvi pogled biti primjerena najmlađoj djeci, no ako u priči ima previše elemenata koje djeca u dotičnom razdoblju ne razumiju to neće biti dovoljno. Umjetnička sloboda - svakako, ali ako želimo raditi za djecu, unutar granica dječjeg razumijevanja.

**ANIMAFEST:** Postoje li tehnika, stil ili postupak koji su po sebi neprimjereni određenim uzrastima?

**MARTINA PEŠTAJ:** Uvijek sam iznova iznenađena kako djeca s lakoćom gledaju i razumiju čak i najneobičnije tehnike animacije, ako im se prethodno pojasne. Po mojem iskustvu jedini pristup s kojim se djeca i mladi slabije nose jest apstraktna animacija. (Ne)razumijevanje apstraktna animacije u velikoj je mjeri uvjetovano kognitivnim razvojem, potrebom za razumijevanjem priče u kojoj traže konkretne, prepoznatljive i pouzdane elemente. Djeca nisu sposobna poput odraslih jednostavno pratiti tijek filma, već traže smisao i značenje koje mogu vezati uz osobna životna iskustva. Vjerujem, međutim, da će se djeca koja pogledaju veći broj odličnih, a za njih primjerenih animiranih filmova kasnije bez teškoća nositi i s apstraktnom animacijom.

RAZGOVARAO: SILVESTAR MILETA

## HOW DO CHILDREN WATCH FILMS? INTERVIEW

**ANIMAFEST:** What was your criteria for the selection of films to be included in the Children's Competition and Animafest's Family Programme?

**MARTINA PEŠTAJ:** The most important thing that guided my selection was suitability for children, both in terms of form and content. While watching a film, I monitor the action and think about how the children would understand it, I evaluate characters and possibilities of children identifying with them, I recognise values, I search for the moral and let myself go to humour. Afterwards I connect these aspects with animation technique, i.e. visual aesthetics, and if all this fits into a coherent, plausible and inspirational whole,

I believe the children will have the same experience. When I am making the selection for the Children's Competition, I really pay attention to choose suitable films for different age groups. The Family Programme is somewhat different: I include the films suitable for a broader age range because I count on the adults to help the younger, pre-school children with how to read a film. This is the sense of the Family Programme – active communication between children and adults, with top rated animated films.

**ANIMAFEST:** What are the important differences in the classification of films according to age – for example, what makes a film more suitable for eight-year-olds than six-year-olds?

**MARTINA PEŠTAJ:** Thinking about the age group that will best respond to a film, best understand it and most strongly relate to it is my favourite part of the job. Every development stage has its rules. The cognitive development of a child favours the child's understanding of the plot, the sensory development affects his experience of the film and the social development has an impact on the perception of the issues that are currently important to a child. Of course, children greatly differ among themselves, but some particularities are still common for a certain age. This is best seen in their notion of humour. Something that is funny to a five-year-old will never be funny to a ten-year-old and vice versa. This part of the selection process is the greatest challenge for me and this is why I find the conversations with children before and after the film important. This is how I get the most honest feedback whether my decision was good. Years of experience have sharpened my hunch, but from time to time it happens that I put a film in a wrong category.

**ANIMAFEST:** What are the qualities a filmmaker should possess to connect his artistic freedom with the content suitable for children?

**MARTINA PEŠTAJ:** I adore creative animation for children and I deem it fantastic for the development of a child's sense of aesthetics and later interest in art. I admire the diversity of visual expressions and techniques, as well as original stories, but all of these need to be adapted to children's understanding. An animation technique can at first sight seem appropriate for the youngest children, but if the storyline contains too many elements that children that age do not understand, it will not be enough. Artistic freedom – definitely, but if our job is to work for children, it has to be within the limits of children's understanding.

**ANIMAFEST:** Are there techniques, styles or procedures that are in themselves unsuitable for certain age groups?



INTERNATIONAL FATHER'S DAY, E. JANSONS



JACK, G. HABERHAM



KOYAA-FLOWER, K. SANSIDA



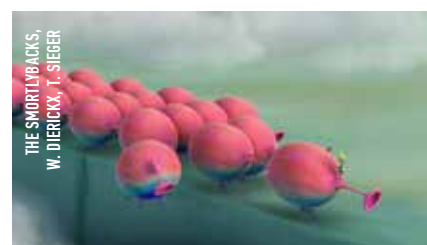
WOODEN SKYSCRAPER, I. GULJAŠEVIĆ



PALMIPEDIARIUM, J. BEARIN



MY MOM IS AN AEROPLANE, J. ARONOVA



THE SMORTLYBACKS, W. DIERCKX, T. SIEGER



FLUFFY, TINY AND FRIEND, M. ECHIGOYA

**MARTINA PEŠTAJ:** It never stops to amaze me how children easily watch and understand even the most peculiar animation techniques, with previous explanation. In my experience, the only approach children and youth have issues with is abstract animation. (Mis)understanding of abstract animation is greatly conditioned by the cognitive development, need for understanding of the story in which they seek concrete, recognisable and reliable elements. Children are not capable of simply following the storyline; they search for sense and meaning that relate to their personal experiences. However, I believe that children who see a larger number of outstanding animated films suitable for their age will later have no problems coping with abstract animation as well.

IN CONVERSATION WITH SILVESTAR MILETA

**NATJECANJE FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION 1**  
 (4-7 GOD > YRS)

45'  
 03/06 UTO > TUE 11 H KINO TUŠKANAC  
 05/06 ČET > THU 13 H KINO TUŠKANAC  
 08/06 NED > SUN 11 H KINO TUŠKANAC  
**MIRIAMIN ZMAJ > MIRIAM'S KITE**, Riho Unt, EE, DCP, 2013, 5'  
**IGRAČKA > THE TOY**, Alina Terentieva, RU, DCP, 2013, 4'14"  
**DRVENI NEBODER > WOODEN SKYSCRAPER**, Ivana Guljašević, HR, HD file, 2013, 8'47"  
**FLUFFY: TINY I NJEZINA PRIJATELJICA > FLUFFY: TINY AND FRIEND**, Miyuki Echigoya, JP, HD file, 2013, 7'43"  
**LJUBAVNA AVANTURA SA SUNCEM > LOVE AFFAIR WITH SUN**, Dong-in Lim, Seol-lim Seo, KR, HD file, 2012, 6'08"  
**MOPS I OLLIE > MOPS & OLLIE**, Christian Kuntz, DK, HD file, 2013, 8'24"  
**NOSOROGOV OGLAS > THE RHYNO'S AD**, Ivana Guljašević, HR, HD file, 2013, 5'17"

**NATJECANJE FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION 2**  
 (7-10 GOD > YRS)

62'  
 04/06 SRI > WED 11 H KINO TUŠKANAC  
 05/06 ČET > THU 18 H KINO TUŠKANAC  
 06/06 PET > FRI 13 H KINO TUŠKANAC  
**NOVA VRSTA > NEW SPECIES**, Katerina Karhankova, CZ, HD file, 2013, 6'18"  
**MOJ ČUDNI DJED > MY STRANGE GRANDFATHER**, Dina Velikovskaya, RU, DCP, 2012, 8'40"  
**MAČAK MURI > MURI THE CAT**, Boris Dolenc, SI, DCP, 2013, 10'  
**ZEC I JELEN > RABBIT AND DEER**, Péter Váczi, HU, DCP, 2013, 16'15"  
**JACK**, Quentin Haberham, NL, HD file, 2013, 3'

**MOJA MAMA JE AVION > MY MOM IS AN AEROPLANE**, Julia Aronova, RU, DCP, 2013, 7'  
**KOVAA - CVIJET > KOVAA - FLOWER**, Kolja Saksida, SI, HR, DCP, 2013, 3'35"  
**ZAMKA ZA TROLOVE > THE TROLL TRAP**, Klaus Morschheuser, Johannes Weiland, DE, HD file, 2013, 7'38"

**NATJECANJE FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION 3**  
 (10-14 GOD > YRS)

71'  
 05/06 ČET > THU 11 H KINO TUŠKANAC  
 08/06 NED > SUN 16 H KINO TUŠKANAC  
**KIOSK > THE KIOSK**, Anete Melece, CH, DCP, 2013, 6'55"  
**OKIDANJE > SNAPSHOT**, Arthur van Merwijk, NL, DCP, 2012, 2'30"  
**MEĐUNARODNI OČEV DAN > INTERNATIONAL FATHER'S DAY**, Edmunds Jansons, EE, LV, DCP, 2012, 5'  
**DJEVOJČICA ZVANA ELASTIKA > A GIRL NAMED ELASTIKA**, Guillaume Blanchet, CA, DCP, 2013, 3'30"  
**MALI PLAVI DJEČAK S BIJELOM OVCOM > THE LITTLE BLOND BOY WITH A WHITE SHEEP**, Eloi Henriod, FR, HD file, 2013, 8'35"  
**JEŽINAC > THE URSIN**, Marc Chevry, FR, DCP, 2013, 1'51"  
**TO OVISI O TEBI > IT'S UP TO YOU**, Kajsa Næss, NO, DCP, 2013, 14'55"  
**LIMENKA > A TIN CAN**, Tatiana Kiseleva, RU, DCP, 2013, 5'41"  
**MIMI I LIZA: BLIZANKE S KARATA > MIMI & LISA: TWINS FROM THE CARDS**, Katarína Kerekesová, SK, HD file, 2012, 7'48"  
**VREĆA BUHA I KAKTUS > FLEABAG & CACTUS**, Nicolas Bianco-Levrin, FR, HD file, 2013, 4'56"  
**THE SMORTLYBACKS**, Wouter Dierickx, Ted Sieger, CH, CN, DCP, 2013, 5'55"  
**U SJENI > IN THE SHADOW**, Manuel Šumberac, HR, HD file, 2011>12, 4'

**NATJECANJE FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION 4**  
 (14+ GOD > YRS)

75'  
 04/06 SRI > WED 16 H KINO TUŠKANAC  
 07/06 SUB > SAT 13 H KINO TUŠKANAC  
**IZ DUBINE > OUT FROM THE DEEP**, Katrin Novaković, HR, HD file, 2013, 6'50"  
**STONOGA I ŽABA > THE CENTIPEDE AND THE TOAD**, Anna Khmelevskaya, FR, DCP, 2013, 10'  
**PECANJE METEORITA > FISHING METEORITES**, Evelyn Buri, Nina Christen, CH, DCP, 2013, 5'47"  
**VIRTUALNA VIRTUOZNOST > VIRTUOSO VIRTUAL**, Maja Oschmann, Thomas Stellmach, DE, DCP, 2013, 7'22"  
**ŠEĆERNI SIRUP > THE SUGAR SYRUP**, Abhishek Verma, Indija > India, HD file, 2014, 5'05"  
**ZBOG MAME > BECAUSE OF MUM**, Antoaneta Chetrafilova, BG, HD file, 2013, 12'17"  
**MORSKA BOLEST > SEASICK**, Eva Cvijanović, CA, DCP, 2012, 3'28"  
**PALMIPEDARIUM**, Jérémy Clapin, FR, DCP, 2012, 10'25"  
**BERLINSKI ČIŠTAČI > BERLIN RECYCLERS**, Nikki Schuster, AT, DE, HD file, 2012, 6'  
**KAUBOJSKI SAN > COWBOY DREAM**, Lars Hegdal, NO, DCP, 2013, 7'50"

**OBITELJSKI PROGRAM > FAMILY PROGRAM**  
 (5+ GOD > YRS)

66'  
 03/06 UTO > TUE 13 H KINO TUŠKANAC  
 04/06 SRI > WED 18 H KINO TUŠKANAC  
 07/06 SUB > SAT 11 H KINO TUŠKANAC  
**EKO BINZ > ECO BINZ**, Iztok H. Šuc, SI, DCP, 2013, 6'51"  
**ČINTI > CHINTI**, Natalia Mirzoyan, RU, HD file, 2012, 8'15"  
**BESKRAJNI STRAHOVI > NEAREST AND DEAREST**, Michael Sieber, Max Stöhr, DE, HD file, 2012, 6'20"  
**MIA**, Wouter Bongaerts, BE, NL, DCP, 2013, 9'  
**GUSJENICA I KOKOŠ > THE CATERPILLAR AND THE HEN**, Michela Donini, Katya Rinaldi, IT, DCP, 2013, 10'05"  
**OTAC FRIMAS > FATHER FRIMAS**, Youri Tcherenkov, FR, DCP, 2012, 26'

## ANIMAFEST U VAŠEM KVARTU > ANIMAFEST IN YOUR NEIGHBOURHOOD

Čudesni svijet Animafesta: Izbor filmova za djecu i mlade, ulaz besplatan. > **Amazing World of Animafest:** Selection of films for children and youth, free entrance.

07/06 11 H KUC TRAVNO, ULICA BOŽIDARA MAGOVCA 17  
 07/06 11 H KULTURNI CENTAR DUBRAVA, DUBRAVA 51 A  
 08/06 11 H CENTAR ZA KULTURU TREŠNJEVKA (CEKATE), PARK STARA TREŠNJEVKA 1

## EDUKATIVNI SADRŽAJI ZA DJECU > EDUCATIONAL ACTIVITIES FOR CHILDREN

### RADIONICE > WORKSHOPS

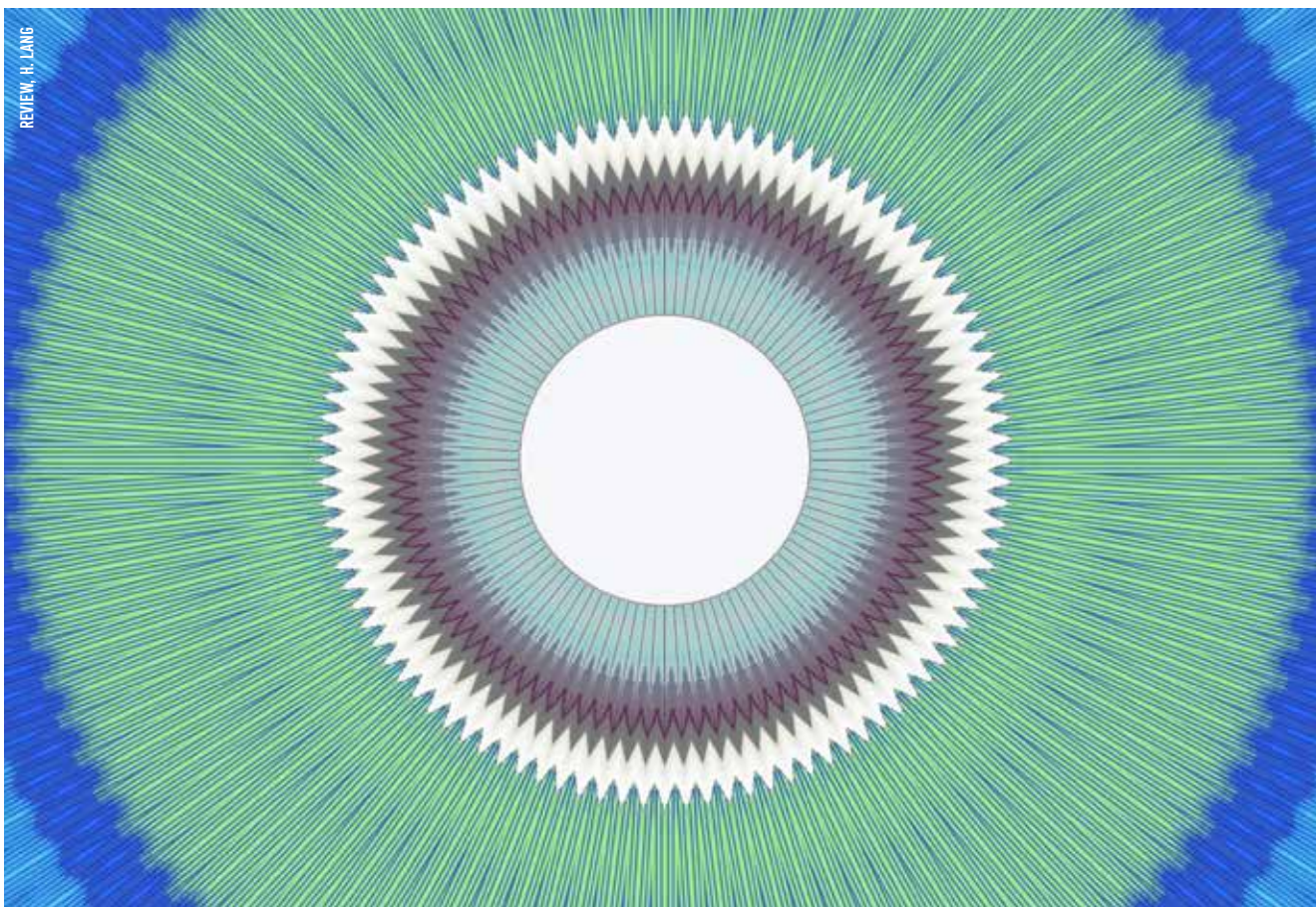
**MALA DVORANA KINA TUŠKANAC > TUŠKANAC CINEMA SMALL HALL PRIJAVE > REGISTRATION: DJECA@ANIMAFEST.HR; 091 7902189**

**LUTKA-FILM > PUPPET FILM VODITELJICA > BY: IVANA BOŠNJAK 03-06/06 17-19 H DOB > AGE: 9+**

**ANIMATRONIKA > ANIMATRONICS VODITELJ > BY: ADAM WRIGHT 07/06 15 H**







REVIEW, H. LANG

## ANIMATION GOES MSU!

23/05-08/06 MSU MEDIJSKA FASADA > MSU MEDIA FAÇADE  
20 - 24 H

Projekcije 16 animiranih radova, pobjednika natječaja za site-specific animacije koji treću godinu zaredom organiziraju Animafest i Muzej suvremene umjetnosti u Zagrebu.  
> Projections of 16 animated works, winners of the competition for site-specific animations in organisation of Animafest and Museum of Contemporary Art in Zagreb.

**OPTSND#1**, Dirk de Bruyn, AU, 2014, 6'35"

**KROMOZOM > CHROMOSOME**, Filip Roca, RS, 2014, 5'

**BIG HANDS, OH BIG HANDS, LET IT BE BIGGER**

**AND BIGGER**, Lei Lei, CN, 2013, 6'

**PROLAZ > PASSAGE**, Juliana Kučan,

HR, 2013, 2'15"

**IT OCCURED TO ME WHILE WALKING DOWN THE STREET**, Jonathan Hance, US, 2014, 1'18"

**REVIEW**, Holger Lang, AT, 2013, 3'

**OÙ AI-JE DÉJÀ VU CELA? > WHERE HAVE I SEEN THIS BEFORE**, Parissa Mohit, CA, 2014, 3'

**HIRAKARETA ASOBI, WASURERU ME > OPEN PLAY**,

**FORGETTING EYE**, Alimo, JP/EE, 2012, 8'

**AWAKENING OF PARTICLES**, Maja Kalogera,

HR, 2013, 10'

**OZVOITAO**, Tea Stražičić, HR, 2014, 1'

**I CAN HEAR YOU WITH MY EYES**, Ivan Mršić,

NZ/HR, 2012, 9'16"

**STRANGE NEIGHBORS**, Tracy M. Robbins,

US, 2014, 5'

**U ČAST PRVE KOMPJUTORSKI ANIMIRANE ŠPICE**

**ANIMAFESTA Z'84 > HOMAGE TO THE FIRST COMPUTER ANIMATED ANIMAFEST OPENER Z'84**,

Tomislav Mikulić, AU/HR, 2014, 1'15"

**INNER SPACE ABSTRACTION**, Ben Ridgway,

US, 2013, 1'20"

**NEW CITY**, Maja Kalogera, HR, 2013, 4'20"

**PEAKING, CRUSHING, FALLING**, Andi Spark,

AU, 2014, 4'

## SESTRE > SISTERS

03-16/06 GALERIJA MATICE HRVATSKE > MATICA HRVATSKA GALLERY  
PON-PET > MON-FRI: 13-19 H, SUB > SAT: 10-13 H

Projekcija filmskog triptiha Lee Vidaković uz minijaturnu maketu sobe - proširena kinematografija i animirani film u galeriji. > Projection of Lea Vidaković's film triptych and a miniature scale model of a room - expanded cinema and animated film in gallery.

## LUTKA U HRVATSKOM ANIMIRANOM FILMU

### > PUPPET IN CROATIAN ANIMATED FILM

04-08/06 GALERIJA ULUPUH > ULUPUH GALLERY  
UTO-SUB > TUE-SAT: 10-20 H, NED > SUN: 11-13 H

Izložba lutaka i scenografija korištenih u produkciji deset hrvatskih lutka-filmova.

> Puppets and set designs used in making of ten Croatian puppet films.



ULAZ NA SVE IZLOŽBE JE BESPLATAN. > FREE ADMISSION TO ALL EXHIBITIONS.



## 03.06. UTORAK > TUESDAY

11:00 13:00 15:30 16:00 17:00 17:30 18:00 19:30 20:00 22:00

KINO > CINEMA EUROPA								SVEČANO OTVORENJE / VELIKO NATJECANJE 1 > OPENING CEREMONY / GRAND COMPETITION 1	JURIJ NORŠTEJN > YURI NORSTEIN										
CINEPLEXX CENTAR KAPTOL, DVORANA 3																			
KINO > CINEMA TUŠKANAC																			
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL																			

## 04.06. SRIJEDA > WEDNESDAY

11:00 13:00 15:30 16:00 17:00 17:30 18:00 19:30 20:00 22:00


## 05.06. ČETVRTAK > THURSDAY

11:00 13:00 15:30 16:00 17:00 17:30 18:00 19:30 20:00 22:00

KINO > CINEMA EUROPA																			
CINEPLEXX CENTAR KAPTOL, DVORANA 3																			
KINO > CINEMA TUŠKANAC																			
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL																			

## 06.06. PETAK > FRIDAY

11:00 13:00 15:30 16:00 17:00 17:30 18:00 19:30 20:00 22:00


## 07.06. SUBOTA > SATURDAY

11:00 13:00 15:00 15:30 16:00 17:00 17:30 18:00 19:30 20:00 22:00

KINO > CINEMA EUROPA																			
CINEPLEXX CENTAR KAPTOL, DVORANA 3																			
KINO > CINEMA TUŠKANAC																			
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL																			

## 08.06. NEDJELJA > SUNDAY

11:00 13:00 15:30 16:00 17:00 17:30 18:00 19:30 20:00 22:00


### VELIKA DVORANA ŠKOLSKE KNJIGE

Animafest Scanner 04-05/06 10-17:30 H

### MEDIJATEKA FRANCUSKOG INSTITUTA > FRENCH INSTITUTE MEDIATHEQUE

Razgovori s autorima > Meet the Filmmakers 04, 05, 07/06 11-13 H  
Adriatic Game Jam & Anidox Adriatic 05/06 17 H  
Nedeljko Dragić: Čovjek i linija > The Man and the Line 04/06 13 H  
Vizualna glazba > Visual Music 05/06 13 H  
Dušan Vukotić: Zaboravljeni vizionar > The Forgotten Visionary 07/06 13 H

### FER > FACULTY OF ELECTRICAL ENGINEERING AND COMPUTING

Radionica videoigara > Video games Workshop 04-07/06 09-17 H

## IZLOŽBE > EXHIBITIONS

### MSU > MUSEUM OF CONTEMPORARY ART

Animation Goes MSU! Medijska fasada > Media Façade 23/05-08/06 20 - 24 H

### GALERIJA MATICE HRVATSKE > MATICA HRVATSKA GALLERY

Sestre > Sisters 03-16/06 PON-PET > MON-FRI: 13-19 H, SUB > SAT: 11-13 H

### GALERIJA ULUPOH > ULUPOH GALLERY

Lutka u hrvatskom animiranom filmu > Puppet in Croatian Animated Film 04-08/06 UTO-SUB > TUE-SAT: 10-20 H, NED > SUN: 10-13 H

## LEGENDA > LEGEND

NATJECATELJSKI PROGRAM > COMPETITION PROGRAM  
PANORAMA > PANORAMAS

PROGRAM ZA DJECU I MLADE > CHILDREN AND YOUTH PROGRAM

MAJSTORI ANIMACIJE > MASTERS OF ANIMATION

ŠKOLE ANIMACIJE > ANIMATION SCHOOLS

TEMA: LUTKA-FILM > THEME: PUPPET FILM

POSEBNI PROGRAMI > SPECIAL PROGRAMS

ANIMAFEST PRO

PRIMJERENO DJECI > SUITABLE FOR CHILDREN