>2014

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ANIMAFEST>ZAGREB

> SVJETSKI FESTIVAL ANIMIRANOG FILMA > KRATKOMETRAŽNO IZDANJE > WORLD FESTIVAL OF ANIMATED FILM > SHORT FILM EDITION



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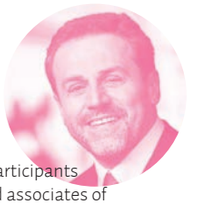
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Poštovani filmski umjetnici, dragi sudionici i gosti Festivala, dragi prijatelji i suradnici Animafesta te grada Zagreba!

Najsrdačnije vas pozdravljam i želim vam dobrodošlicu na Animafest 2014, jednu od vodećih kulturnih manifestacija u Zagrebu i Hrvatskoj te jedan od najstarijih festivala animiranog filma u svijetu.

Kao i na prethodnim izdanjima, a na radost i zadovoljstvo mnogobrojne publike i ljubitelja animiranog filma, Animafest nudi bogat program i potpun pregled vrhunskih ostvarenja svjetske animacije te predstavlja kratkometražne radove animatora i autora iz Hrvatske i inozemstva s posebnim naglaskom na lutka-film. Publici će tako ove godine biti predstavljena velika retrospektiva ovog žanra u izboru 45 vodećih umjetnika današnjice.

Ovogodišnji program ima i dodatnu vrijednost, a to je njega zaigrane i istraživačke prirode animacijske umjetnosti, pa će tako dio ostvarenja "izaći" iz kinodvorana te za vrijeme festivala postati dijelom zagrebačke svakodnevice.

Ono što nas u Hrvatskoj i Zagrebu kao glavnom gradu posebno veseli jest činjenica da se na programu našlo čak 40 filmova domaćih autora, od kojih je 12 u međunarodnoj konkurenciji, što najbolje govori o ostavštini Zagrebačke škole animiranog filma, blistavoj budućnosti domaće animacije i važnosti ovog festivala.

Na kraju, uz želju da se i ove godine tri glavne nagrade, *Grand prix*, *Zlatni Zagreb* i *Nagrada publike*, nađu u rukama najboljih, želim svim umjetnicima i sudionicima Festivala, gostima i uzvanicima srdačnu dobrodošlicu i ugodan boravak u Zagrebu.

Vaš

MILAN BANDIĆ
GRADONAČELNIK GRADA ZAGREBA

Dear filmmakers, Festival participants and guests, dear friends and associates of Animafest and the City of Zagreb!

I wish you a warmest welcome to the Animafest 2014, one of the leading cultural manifestations in Zagreb and Croatia and one of the oldest festivals of animated film in the world.

As in the previous editions of the festival, to the joy and pleasure of its large audience and devotees of animated film, Animafest is presenting a rich programme and an overview of some of the finest achievements in global animation and short films from authors and animators from Croatia and abroad with a focus on puppet film. The audience will be presented with a big retrospective from this genre selected by 45 leading artists of today.

This year's programme has yet another value, and that is its attendance to the playful and exploratory nature of the animation art. Thus, a part of the animation's creations will leave the halls of theatres and become a part of Zagreb's everyday life during the Festival's period.

Here in Croatia, and Zagreb as its capital, we are particularly happy that the programme will present 40 Croatian authors, out of which 12 can be found in the international competition, illustrating the grand legacy of Zagreb School of Animation, the bright future of the Croatian animation and the importance of this festival.

Finally, may the best win this year's three main awards – *Grand Prix*, *Golden Zagreb* and *Audience Award*. I wish all the artists and Festival participants, visitors and guests of honour, a warm welcome and a pleasant stay in Zagreb.

Yours truly,

MILAN BANDIĆ
MAYOR OF THE CITY OF ZAGREB



Godine 1980. Animafest se održao u sparnoj i zagušljivoj dvorani Studentskog centra. U dvorištu i predvorju susretali su se studenti koji su dolazili na ručkove i večere i vrhunski autori animiranih filmova, a u prepunoj dvorani miješali su se mirisi studentske hrane i nepodnošljiva vrućina. I ja sam kao mladi student svakodnevno dolazio na večere, a nakon toga na projekcije. Bio je to moj PRVI Animafest i prvi susret s neobičnim animiranim filmovima.

Tada se nešto tako čudno kao što je autorski animirani film moglo vidjeti samo jednom u dvije godine (Animafest se održavao svake parne godine), a za mlađe generacije, kojima današnje novomedijske internetske čarolije omogućavaju da vide gotovo sve što požele, možda je neshvatljivo kakav je to praznik tada bio za sve ljubitelje animacije.

I danas, 2014. godine, jako se dobro sjećam tri filma s tadašnjeg Animafesta:

Les trois inventeurs (*Tri izumitelja*) Michela Ocelota, *Riblje oko* Joška Marušića i posebno *Skazka skazok* (*Bajka nad bajkama*) Jurija Norštejna.

Iako je moje poznavanje umjetnosti animacije bilo prilično skromno i svodilo se na gledanje Disneyjevih dugometražnih filmova i prilično šlampav uvid u produkciju Zagreb filma, odmah sam znao (ustvari, više osjećao) da je *Bajka nad bajkama* izuzetan film i nije me iznenadilo da je te godine dobio Grand Prix, a ni danas mi nije čudno da su ga 1984. godine u Los Angelesu na Olympic Arts Festivalu kritičari i animatori proglasili najboljim animiranim filmom svih vremena, a to priznanje ponovo je dobio u Zagrebu na Animafestu 2002. godine.

Nije to ništa neobično, da taj lijepi film dobije tako velika priznanja, i zato je logično da smo na jednoj sjednici Vijeća Animafesta jednoglasno odlučili, na prijedlog Nikice Gilića, da se nagrada za životno djelo dodijeli Juriju Norštejnu.

I tako je ova priča, na neki način, zaokružena: Studentski centar, student koji zadivljeno gleda jedno izuzetno autorsko djelo i 34 godine poslije član Vijeća koji s izuzetnim zadovoljstvom sudjeluje u odlučivanju o dodjeli nagrade za životno djelo jednom velikom autoru.

Naravno, na kraju svim autorima, gostima i publici želim da uživaju u projekcijama i da svatko nađe svoju *Bajku nad bajkama*.

DARKO KREČ
PREDSJEDNIK VIJEĆA FESTIVALA

In 1980, Animafest took place at the sweltering and stuffy Student Centre hall. In the front yard and the lobby students who came for lunch or dinner were bumping into the finest animation filmmakers, and in the packed theatre the smell of student food mixed with unbearable heat. As a young student I too came for dinner and a screening. This was my FIRST Animafest and my first encounter with peculiar animated films.

At that time something as odd as author's animation could be seen only once every two years (Animafest took place every even year), and for younger generations, who benefit from new media internet wonders to see whatever they wish, it is unthinkable what kind of holiday it was back then for all the animation lovers.

Even today, in 2014, I remember very well three films from that edition of Animafest:

Les trois inventeurs (*The Three Inventors*) by Michel Ocelot, *Riblje oko* (*Fish Eye*) by Joško Marušić, and especially *Skazka skazok* (*Tale of Tales*) by Yuri Norstein.

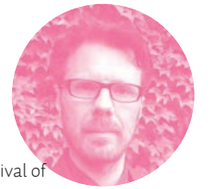
Even though my knowledge of animation art was quite modest and came down to watching Disney's features, and a pretty raw insight into Zagreb Film's production, I immediately knew (in fact, felt) that *Tale of Tales* is an exceptional film. It did not surprise me that it won that year's Grand Prix and I even less wonder why in 1984, in Los Angeles, critics and animators at the Olympic Arts Festival named it the best animated film of all times – the merit which repeated in Zagreb, at Animafest 2002.

Such recognitions for such a beautiful film are quite common and that is why we found it logical at the Animafest Council session to decide unanimously, at Nikica Gilić's proposal, to present the Lifetime Achievement Award to Yuri Norstein.

This, in a way, closes the circle: the Student Centre, an amazed student watching an outstanding work of art, and 34 years later a member of the Council, honoured and pleased to decide on the Lifetime Achievement Award to a great filmmaker.

And finally, may all the filmmakers, guests and audience enjoy the screenings. May they all find their *Tale of Tales*.

DARKO KREČ
FESTIVAL COUNCIL PRESIDENT



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 vam vrhunske programe, od natjecanja i panorama najboljih novih ostvarenja svjetske animacije do remek-djela iz prošlosti. Uz popratne tematske programe, majstore animacije, prezentacije škola, posebne programe te projekcije za djecu i obitelji tu su i prateća predavanja, prezentacije i izložbe.

Ove smo godine uveli velik novitet: 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. Ambicija je ovog znanstvenog skupa biti, kao i festival, 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.

Kad već spominjemo suradnje i likovne umjetnosti, ove godine nastavljamo vrlo vrijednu suradnju Animafesta s Muzejom suvremene umjetnosti u Zagrebu. Na Medijskoj fasadi MSU-a mogu se vidjeti probrani radovi iz ovogodišnjeg, prošle godine ustanovljenog, svjetskog natječaja za *site-specific* animacije nazvanog "Animafest Goes MSU!". Sve više svjetskih muzeja, a među njih se, na našu radost, ubraja i zagrebački MSU, razumije da je animaciji mjesto među najznačajnijim likovnim umjetnostima današnjice.

Za kraj, pozivam vas da posjetite Animafest Zagreb i sami se uvjerite u njegovu globalnu i lokalnu vodeću ulogu. Ponovno su s nama najbolji svjetski

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 of the finest latest works, to masterpieces from the past. Next to additional theme programmes, masters of animation, presentations of schools, special segments and screenings for children and families, we also organise 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.

And speaking of collaborations and visual arts, this year we continue the valuable collaboration between Animafest and the Museum of Contemporary Art (MSU) in Zagreb. MSU's media façade will display the selected works from this year's edition of the international competition for site-specific animation, "Animation Goes MSU!", established last year. More and more museums around the world, including Zagreb's MSU, to our joy, understand that animation belongs among the most significant artistic expressions of today.

autori, ponovno su kina puna zainteresirane publike. Publike koja je na prethodna dva izdanja svojim glasovima izabrala upravo onaj film kojem je trenutak prije međunarodni stručni nezavisni žiri dodijelio Grand prix te je tako dokazala da razumije što je to odličan i poseban autorski animirani film.

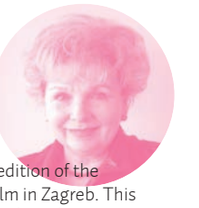
Z... znači Zagreb!

Vaš umjetnički,
DANIEL ŠULJIĆ

And finally, I invite you to visit Animafest Zagreb and testify to its global and local leading role yourself. Again we are hosting top filmmakers, again our theatres are full of interested audience. The audience that chose at previous two editions the same film the international independent jury of experts did to award the Grand Prix as the best film, proving that they understand what outstanding and exceptional author's animation is.

Z... is for Zagreb!

Yours truly,
DANIEL ŠULJIĆ
ARTISTIC DIRECTOR



Eto, došli smo i do 24. izdanja Svjetskog festivala animiranog filma u Zagrebu.

Ova impresivna brojka svjedoči o stabilnoj organizaciji i najvišim svjetskim standardima, koji obilježavaju ovu našu dragocjenu manifestaciju.

U proteklih četrdesetak godina mnogo se toga promijenilo, kako u svijetu tako i kod nas. ASIFA već odavno nema tu moć i taj mandat da odobrava međunarodne festivale animacije i određuje njihova pravila. Kako je rasla produkcija umjetničke animacije u svijetu, tako je rastao i broj festivala, pa im se sada broja i ne zna. Mnogi od njih ne zadovoljavaju sve kriterije kvalitete, no ipak doprinose popularizaciji umjetnosti animacije i približavaju je najširim slojevima gledateljstva.

Ipak, u svijetu se vrlo dobro zna koji su to festivali najviše kvalitete, na koje autori s punim povjerenjem šalju svoja djela, sigurni u objektivnu selekciju i ocjenjivanje, u profesionalnu manipulaciju filmovima te u poštovanje autorskih prava.

Zagreb je na toj časnoj listi od samog osnivanja 1972.

Ove godine ASIFA obilježava stotu godišnjicu rođenja svog prvog predsjednika, Normana McLarena, jednog od najvećih umjetnika svih vremena, autora čije je djelo UNESCO uvrstio na popis svjetske baštine. Naš je festival Normanu McLarenu 1986. dodijelio novoosnovanu Nagradu za životno djelo. Tada već teško bolestan, Norman nije mogao putovati (ubrzo nakon toga je i preminuo). Ipak, naša je publika u velikoj dvorani Vatroslava Lisinskog preko razglasa imala prilike čuti njegovu zahvalu u direktnom telefonskom razgovoru za vrijeme svečanog otvorenja festivala.

U ime ASIFA-e zahvaljujem svima koji su Zagreb učinili jednim od centara svjetske filmske animacije.

VESNA DOVNIKOVIĆ
GLAVNA TAJNICA ASIFA-E

Well, here we are at the 24th edition of the World Festival of Animated Film in Zagreb. This impressive number testifies to the coherent organisation and highest global standards that characterise this precious event of ours.

In the past 40 years a lot has changed, both in the world and at home. ASIFA for a long time now does not have the power and the authority to approve international animation festivals and set their rules. As the production of artistic animation in the world grew, the number of festivals grew accordingly, to the point that now we cannot even say how many of them are there. Many do not fulfil the criteria of quality, but nevertheless contribute to the popularisation of animation art and bring it closer to the broadest of audiences.

Still, it is known throughout the world which festivals are the best, where the filmmakers enter their works with full confidence, trusting the unbiased selection and evaluation process, the professional manipulation of the films and copyright respect. Zagreb has been on this honourable list since its establishment in 1972.

This year ASIFA is celebrating 100th birthday of its founder Norman McLaren, one of the greatest artists of all time, whose work UNESCO included on the world heritage list. In 1986 our festival presented Norman McLaren with the newly founded Lifetime Achievement Award. Already terminally ill at that time, Norman was unable to travel (and passed away soon afterwards). Nevertheless, the audience at the Vatroslav Lisinski Concert Hall had a chance to hear his words of gratitude through the speakers in a direct phone call during the official festival opening ceremony.

On behalf of ASIFA, I thank everyone who made Zagreb one of the centres of world film animation.

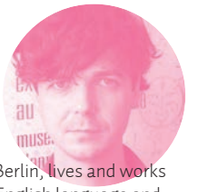
VESNA DOVNIKOVIĆ
SECRETARY GENERAL AT ASIFA

SELEKCIJSKA KOMISIJA SELECTION COMMITTEE

VELIKO NATJECANJE > GRAND COMPETITION

ANDRÉ ECKARDT

NJEMAČKA > GERMANY



ANDRÉ ECKARDT, rođen 1973. u Berlinu, živi i radi u Dresdenu. Za vrijeme studija anglistike proveo je jedan semestar u Engleskoj, gdje ga je eksperimentalni filmski program pri Kinoteci u Brightonu "upropastio" za sva vremena. U diplomskom se radu bavio *Institutom Benjamenta* i kratkim animiranim filmovima braće Quay. Nakon studija bio je zadužen za retrospektivu braće Quay i njemačke legende lutka-animacije Kurta Weilera na dresdenskom Filmfestu. To mu je zajamčilo uporište na njemačkoj filmskoj sceni. Eckardt je godinama koordinirao UNIcert-ovo certificiranje stranih jezika u sveučilišnom sustavu, a 2005, zajedno s Njemačkim institutom za animirani film i CineGraph iz Babelsberga, organizirao je konferenciju za Društvo animacijskih studija u Dresdenu pod nazivom "Podijeljena umjetnost? Animacija u Njemačkoj i Europi". Istodobno je počeo raditi kao znanstveni novak u Njemačkom institutu za animirani film u Dresdenu, čiji je ravnatelj postao 2008. Povremeno kao samostalac radi za Filmfest Dresden, Dresdner Schmalfilmtage i Videoabend Dresden – Forum za videoumjetnost i eksperimentalni film. Osim toga, autor je niza radova na temu animiranog filma.

ANDRÉ ECKARDT, born 1973 in Berlin, lives and works in Dresden. While studying English language and literature, he spent one semester in England, where the experimental film programme at the Brighton Cinematheque "ruined" him forever. For his graduate work, he focused on the *Institute Benjamenta* and the animation short films by the Brothers Quay. After completing his studies, he was responsible for a retrospective and an artist's talk with the Quays, as well as the German puppet-animation film legend Kurt Weiler at the Filmfest Dresden. This gave him his foothold on the German film scene. For years thereafter, Eckardt has been the coordinator of the UNIcert foreign language certification system for universities. In 2005, together with the German Institute for Animated Film and CineGraph Babelsberg, he organised the conference for the Society for Animation Studies in Dresden called "A Divided Art? Animation in Germany and Europe". At the same time he also began working as a research assistant at the German Institute for Animated Film in Dresden, and was appointed managing director in 2008. Time after time, André Eckardt also works freelance for the Filmfest Dresden, Dresdner Schmalfilmtage and Videoabend Dresden – Forum for Video Art and Experimental Film. In addition, he has written a large number of publications on the subject of animated film.

ABI FEIJÓ

PORTUGAL



Redatelj animiranih filmova, producent i predavač, rođen 1956. u Bragi, Portugal. *Oh que Calma* (1985) njegov je prvi film, nastao tijekom stažiranja u NFB-u. Osnovao je studije Filmógrafo (1987) i Ciclope Filmes (2002), gdje je režirao filmove: *A Noite Saiu à Rua* (1987), *The Outlaws* (1993), *Fado Lusitano* (1995) i *Stowaway* (2000), te producirao filmove Regine Pessoe *Noć* (1999), *Tragična priča sa sretnim završetkom* (2005) i *Kali, mali vampir* (2012). Predavao je na Universidade Católica do Porto, Državnom sveučilištu za umjetnost u Tainanu (Tajvan), Universidade do Algarve i Escola Superior Artística do Porto e de Guimarães, a vodio

Animation director, producer and teacher, born in Braga, Portugal in 1956. *Oh que Calma* (1985) is his first film made during an internship at the NFB. He founded the studios Filmógrafo (1987) and Ciclope Filmes (2002) where he directed the films: *A Noite Saiu à Rua* (1987), *The Outlaws* (1993), *Fado Lusitano* (1995) and *Stowaway* (2000) and produced Regina Pessoa's films: *The Night* (1999), *Tragic Story with Happy Ending* (2005) and *Kali the Little Vampire* (2012). He taught at the Universidade Católica do Porto, the Tainan National University of the Arts (Taiwan), Universidade do Algarve and Escola Superior Artística do Porto e de Guimarães and he

je i nekoliko animacijskih radionica za djecu i mlade u nekoliko zemalja. Godine 2007. surađivao je na razvoju interaktivnog priručnika *Teaching with Animation* (animwork.dk/twa). Osnovao je dvije udruge za kulturu, Animation House (2000) i Quinta Imagem (2012). Bio je predsjednik ASIFA-e (2000-2002) i potpredsjednik ASIFA-ine radne grupe (1995-2000). Trenutačno producira *Amelia&Duarte*, piksilacijski film Alice Eça Guimarães i Mónice Santos te novi projekt Regine Pessoe, *Uncle Thomas and the Accounting of Days* i radi na projektu otvaranja malog Muzeja animacije.

also led several animation workshops with children and young people in several countries. In 2007 he collaborated on the development of the interactive manual *Teaching with Animation* (animwork.dk/twa). He created the Animation House (2000) and Quinta Imagem (2012), two cultural associations. He was also the ASIFA president (2000-2002) and ASIFA workshop group vice-president (1995-2000). Feijó is currently producing *Amelia&Duarte*, a pixilation film by Alice Eça Guimarães and Mónica Santos, as well as Regina Pessoa's new project *Uncle Thomas and the Accounting of Days*, and is currently developing a project to create a small Animation Museum.

MARINA KOŽUL

HRVATSKA > CROATIA



MARINA KOŽUL radi za neprofitnu organizaciju 25 FPS, Udrugu za audiovizualna istraživanja iz Zagreba, čiji je najvažniji projekt Festival 25 FPS, međunarodni filmski festival posvećen eksperimentalnom, inovativnom i umjetničkom filmu i videu na kojemu je selektorica i producentica. Uz festivalsku produkciju udruga se također bavi izdavačkom djelatnošću te neformalnim obrazovanjem iz filmske i medijske umjetnosti. Marina Kožul je uređivala programe za nekolicinu festivala i art-kina u Zagrebu i drugim hrvatskim gradovima, a promiče i hrvatski eksperimentalni film, video i animaciju na europskim i svjetskim filmskim i medijskim zbivanjima. Od 2012. surađuje s Međunarodnim filmskim festivalom u Rotterdamu kao savjetnica za kratke filmove.

MARINA KOŽUL works for the Croatian non-profit organization 25 FPS Association for Audio-Visual Research in Zagreb, whose activities include media education and publishing, and whose main project is 25 FPS Festival, international film festival dedicated to experimental, innovative and artists' film and video, where she works as one of the programmers and producers. She has curated programs for several festivals, art cinemas in Zagreb and other Croatian cities, as well as promoted Croatian experimental film, video and animation at European and international film and media events. Since 2012 she has been working with the International Film Festival Rotterdam as a consultant for short films.

SELEKCIJSKA KOMISIJA SELECTION COMMITTEE

NATJECANJE STUDENTSKIH I NAMJENSKIH FILMOVA > STUDENT AND COMMISSIONED FILMS COMPETITION

ALEXIS HUNOT

FRANCUSKA > FRANCE



ALEXIS je otkrio animaciju na filmskom festivalu u Annecyju. Slušao je kolegij iz filma na sveučilištu, ali nitko mu nije rekao da postoji takva snaga i moć filma koji se radi sličicu po sličicu. Bilo mu je dakle suđeno da postane ronin animacije koji će putovati po svijetu i propovijedati o slavi animacije. No nije bilo baš tako... Prodavač VHS-a, distributer VHS-a, distributer DVD-a, pa čak i prodavač azijskih proizvoda, sve dok ga jednog dana netko nije zamolio da počne pisati u časopisu *Storyboard* (to je bilo budalasto, no svejedno). Uslijedilo je još časopisa i televizija (koja definitivno nije dobar medij ako želite imati vremena da nešto kažete). Zatim je 2004. pokrenuo *web*-stranicu *www.zewebanim.com*, posvećenu isključivo animaciji, na koju stavlja vijesti i filmove, ali i intervjue s poznatim ličnostima iz svijeta animacije (Norštejn, Takahata, Švankmajer, Ushev itd.), nakon čega je preuzeo Bulles de rêves, mjesečnu radijsku emisiju o animaciji. Od 2007. predaje povijest filma (i animiranog i igranog) i analizu slike na raznim školama za animaciju, a počeo je držati predavanja o mnogim temama (naravno, u domeni animacije) u Francuskoj, Japanu, Egiptu, Moldaviji itd. Godine 2009. počela je njegova plodonosna suradnja s FICAM-om u Meknèsu u Maroku. No najviše ga veseli govoriti o animaciji što je više moguće, pa radi videointervjue za Francuski institut, surađuje s kinom Forum des images, a na internet stavlja rođendanske videoradove za animacijske redatelje. Član je i odbora za animirani film francuske nagrade César.

ALEXIS discovered animation at the Annecy Film Festival. He was in a cinema course in a university but nobody told him the strength and the power of this cinema made frame by frame. So he was destined to become a Ronin of animation, going from place to place to preach the glory of animation. Well ok that's not really the story... VHS salesman, VHS distributor, DVD distributor and even Asian products salesman etc. and one day somebody asked him to write in a magazine *Storyboard* (it was a foolish thing but...). Then more magazines and TV (but that's definitely not a good medium when you want to have time to say things) came along. So in 2004 he created a website, *www.zewebanim.com*, dedicated only to animation, where he put news and films but also interviews of animation figures (Norstein, Takahata, Švankmajer, Ushev etc.), then he took over Bulles de rêves, a monthly radio show only about animation. Since 2007 he has been teaching history of cinema (both animation and live action) and image analysis with different animation schools, and began lecturing on a lot of subjects (but of course always on animation) in France but also in Japan, Egypt, Moldova etc. And in 2009 began a fruitful collaboration with FICAM in Meknès, Morocco. But his pleasure is really to talk as much as he can about animation so he is doing video interviews for the Institut Français, collaborates with Forum des images, and even puts on the internet anniversary videos for animation directors. He is also a member of the animation committee of the French award Cesar.

TAMAKI OKAMOTO

JAPAN, FRANCUSKA > JAPAN, FRANCE



TAMAKI OKAMOTO rođena je u Kyotu, a od 1995. živi i radi u Parizu. Nakon što je pet godina radila kao europska predstavnica japanske tvrtke i bavila se međunarodnim filmskim projektima, distribucijom, prodajom, koprodukcijom, pravima i izdavanjem DVD-a, osnovala je vlastitu nezavisnu tvrtku CaRTe bLaNChe 2010. godine, posvetivši se inovativnim i prekograničnim japanskim nezavisnim filmovima svih žanrova. Sa strašću i ljubavlju prema autorskom filmu ispunjava uloge producentice, prodajne agentice, distributerke, izdavačice DVD-a i knjiga, kustosice kako bi svojim omiljenim autorima otvorila maksimalne mogućnosti diljem svijeta. Filmovi koje zastupa prikazani su i nagrađivani na međunarodnim filmskim festivalima kao što su Berlin, Venecija, Locarno, Animafest, Rotterdam, Edinburgh, Krakov, Transilvanija, Hirošima, Ottawa, Busan, Annecy. *Veliki zec* Atsushija Wade, što je njezina druga koprodukcija, osvojio je Srebrnog medvjeda za najbolji kratki film na 62. Berlinaleu, a na njegovu 64. izdanju održana je svjetska premijera filma *Čudo* Miraija Mizuea, njezina prvog *crowdfunding* projekta. DVD/Blu-ray kompilacija kratkih animiranih filmova CaRTe bLaNChe izlazi u Francuskoj svake godine od 2013, a drugo izdanje planira se za Međunarodni filmski festival u Annecyju 2014.

TAMAKI OKAMOTO was born in Kyoto, Japan, but she has been living and working in Paris since 1995. After five years as a European representative for a Japanese company where she was involved in a wide range of international film projects, including distribution, sales, co-production, DVD publishing and rights management, she founded her own independent company CaRTe bLaNChe in 2010, dedicated to cutting-edge and cross-border Japanese independent films of all genres. With passion and love for the author's film, she plays all the possible roles - producer, sales agent, distributor, DVD/book publisher, curator - in order to create the maximum opportunities around the globe for her dearest filmmakers.

The films she represents have been shown and awarded at numerous international film festivals such as Berlin, Venice, Locarno, Animafest Zagreb, Rotterdam, Edinburgh, Krakow, Transilvania, Hiroshima, Ottawa, Busan, Annecy. *The Great Rabbit* by Atsushi Wada, her second co-production, won the Silver Bear Award for the Best Short Film at the 62nd Berlin Film Festival. She has unbiased had the world premiere at the 64th Berlin Film Festival of *Wonder* by Mirai Mizue, her first crowdfunding project, and is currently developing several new co-production projects. A DVD/Blu-ray compilation of CaRTe bLaNChe short animated films is released annually in France since 2013 and the *Volume 2* is scheduled to launch at Annecy International Animation Film Festival 2014.

SLAVE LUKAROV

HRVATSKA > CROATIA



SLAVE LUKAROV (1972, Lipik) član je upravnog odbora i jedan od direktora međunarodnog festivala animacije Supertoon. Organizator i voditelj klupskih programa, međunarodnih likovnih i strip-radionica; producent strip-izdanja, izložbi, filmskog festivala, animiranih i kratkih filmova; autor kratkih i animiranih filmova te multimedijalnih izložbi. Supokretač i suorganizator udruge Otompotom. Cijelo to vrijeme uspješno je nezaposlen.

SLAVE LUKAROV (1972, Lipik, Croatia) is a board member and one of the managers of the Supertoon International Animation Festival. Organiser and manager of clubbing events, and international visual art and comic book workshops; producer of comic book editions, exhibitions, film festivals, animated and short films; author of short and animated films and multimedia exhibitions. Co-founder and co-organiser of the Otompotom association. Throughout all this, he is successfully unemployed.

ŽIRI JURY

VELIKO NATJECANJE > GRAND COMPETITION

JOAN ASHWORTH

VELIKA BRITANIJA > UNITED KINGDOM



JOAN ASHWORTH umjetnica je i filmska autorica čiji animirani filmovi proučavaju gotičku fantastiku, livade i plodnost sirena. Filmovi su joj prikazani na međunarodnim festivalima i manifestacijama, a osvojili su niz nagrada i priznanja. Bavila se namjenskim filmovima, reklamama i vizualnim identitetima za veliko platno i televiziju, a u novije se vrijeme posvetila autorskim kratkim filmovima i zajedničkim istraživačkim projektima kao što je CHILDSPLA (http://childspla.lshtm.ac.uk/about-the-project/).

Ashworth vodi i međunarodno poznati poslijediplomski studij animacije na Royal College of Art, gdje radi od 1994. godine. Predaje diljem svijeta, u Tajvanu, Kini, Trinidadu i Indiji, te razvija ozbiljnu animaciju kao područje istraživanja. Bavi se i razvojem vizualnog pisanja kao podrške kreativnom razvoju pisanja na području animacije. Završila je poslijediplomski studij filma na Nacionalnoj školi za film i televiziju 1987. godine. Suosnovala je 3 Peach Animation, u sklopu kojega je režirala brojne projekte, uključujući najavnu špicu za *Batman* Tima Burtona. Godine 2002. Ashworth je dovršila film *How Mermaids Breed*, nadahnut cikladskim kipovima iz brončanog doba, te suosnovala produkcijsku kuću Seed Fold Films. Godine 2010. dovršila je *Mushroom Thief*, film sniman na bujnoj zelenoj livadi u Lancashireu. Trenutačno radi na dokumentarnom filmu o Sylviji Pankhurst, sufražetkinji i umjetnici, na temelju intervjua s Richardom Pankhurstom, Sylvijinim sinom jedincem.

www.joanashworth.com

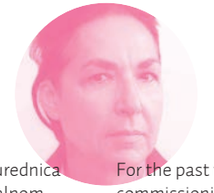
JOAN ASHWORTH is an artist/ filmmaker whose animated films have explored gothic fantasy, swimming meadows, and the fertility of mermaids. Her films have been screened at international festivals and events winning a number of awards and commendations. Ashworth has a background in making commissioned titles, commercials and graphic identities for cinema and TV, and more recently focused on her own short films, and collaborative research projects such as CHILDSPLA: (http://childspla.lshtm.ac.uk/about-the-project/).

Ashworth also heads up the internationally renowned MA Animation Programme at the Royal College of Art, which she joined in 1994. Ashworth has lectured internationally in Taiwan, China, Trinidad and India and is developing Serious Animation as an area of research. She is developing Visual Writing to support the creative developments in writing for animation. Ashworth studied postgraduate filmmaking at the National Film and Television School graduating in 1987. Ashworth co-founded 3 Peach Animation through which she directed many projects including the opening titles for Tim Burton's *Batman* 1.

In 2002, Ashworth completed *How Mermaids Breed* inspired by Bronze Age Cycladic fertility figures and the drawings of Henry Moore, and co-founded Seed Fold Films production company. In 2010, Ashworth completed *Mushroom Thief*, shot on location in a lush green meadow in Lancashire, UK. Ashworth is currently in production of a documentary film on Sylvia Pankhurst, suffragette and artist, featuring original interviews with Richard Pankhurst, Sylvia's only son.

MARIE-HÉLÈNE GIROD

FRANCUSKA > FRANCE



Protekle dvije godine **MARIE-HÉLÈNE** radi kao urednica za Arte Creative, platformu posvećenu digitalnom stvaralaštvu: uličnoj umjetnosti, internetskoj umjetnosti, grafičkom dizajnu, videoumjetnosti. Odabire razigrane eksperimentalne igrane i animirane kratke filmove u režiji mladih kreativaca, zapažene na velikim festivalima ili na školama za umjetnost i animaciju. Godine 1992. sudjelovala je u pokretanju

For the past two years, **MARIE-HÉLÈNE** has been the commissioning editor for Arte Creative, a platform dedicated to digital creativity: street art, web art, graphic design, video art.

She selects playful experimental fiction and animated short films directed by young creative people spotted at large festivals or in art and animation schools.

jednog od Arteovih najvažnijih programa, tematskih večeri, kao poslovna ravnateljica. Radila je na brojnim međunarodnim koprodukcijama posvećenima svim audiovizualnim rodovima.

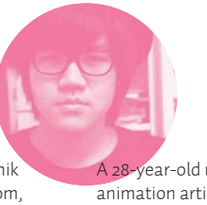
Nakon toga posvetila se uredništvu te producirala 26-minutnu dnevnu emisiju o trendovima i inovacijama na području dizajna, hrane, arhitekture i mode. Četiri godine poslije priključila se društvenom i geopolitičkom odjelu, gdje je radila na zbirci biografija slavnih ličnosti i tematskim dokumentarcima. Godine 2003. postala je stručnjakinja za dokumentarni film na tečajevima MEDEA-e (mediteranskog i europskog programa razmjene). Godine 1995. držala je predavanja u sklopu EAVE (europske audiovizualne mreže). Prije Artea radila je kao voditeljica produkcije u EX NIHILO za tjednu emisiju koja se prikazivala na Canal +

In 1992, she was part of the launching team of Arte as the business manager of the thematic evening's department, Arte's emblematic programs. She contributed to numerous international co-productions dedicated to all the audiovisual genres.

She switched to editorial skills and produced a 26' daily show on trends and innovations in design, food, architecture and fashion. Four years later, she joined the social issue and geopolitical department where she contributed to a collection on famous biographies and thematic documentaries. In 2003, she became a documentary expert with MEDEA sessions (Mediterranean and European exchange program). In 1995, she trained at EAVE sessions (European Audiovisual network). Before Arte, she was a production manager with EX NIHILO for a weekly show on Canal +.

LEI LEI

KINA > CHINA



Dvadesetosmogodišnji nadareni kineski umjetnik animacije koji se ujedno bavi i grafičkim dizajnom, ilustracijom, kratkim stripovima, grafitima i glazbom. Godine 2009. magistrirao je animaciju na Sveučilištu Tsinghua, a 2010. njegov film *This is LOVE* prikazan je na Međunarodnom festivalu animiranog filma u Ottawi te je osvojio nagradu za najbolji kratki film. Godine 2013. njegov film *Reciklirano* ušao je u selekciju Festivala u Annecyju, a osvojio je Grand Prix za kratki film na Međunarodnom festivalu animacije u Nizozemskoj.

A 28-year-old up-and-coming multimedia Chinese animation artist with his hands on graphic design, illustration, short cartoon, graffiti and music as well. In 2009 he got a master's degree in animation from Tsinghua University. In 2010, his film *This is LOVE* was shown at Ottawa International Animation Festival and awarded the 2010 Best Narrative Short. In 2013 his film *Recycled* was selected by Annecy Festival and and won the Grand Prix non-narrative short at Holland International Animation Film Festival.

EDO LUKMAN

HRVATSKA > CROATIA



EDO LUKMAN (Čakovec, 1949), utemeljitelj je Škole animiranog filma (ŠAF) u Čakovcu i njezin voditelj kontinuirano više od trideset godina. ŠAF u Čakovcu zahvaljujući Edi Lukmanu postao je prepoznatljiv kinoklub mladih koji njeguje animirani film, popularizira profesionalni animirani film gostovanjem vodećih svjetskih animatora, organizira internacionalne filmske radionice u Čakovcu, sudjeluje u projektima ASIFA-e, gostuje na uglednim svjetskim festivalima animiranog filma... Edo Lukman vrstan je voditelj filmskih radionica i autor radioničkih modela koji su

EDO LUKMAN (Čakovec, 1949) is the founder of Animation School Čakovec (ŠAF) and its coordinator for more than 30 years. ŠAF, thanks to Edo Lukman, became a recognisable youth film club fostering animation, popularising professional animated film thanks to hosting leading international animators, organising international workshops in Čakovec, participating in ASIFA projects, visiting world-renowned animation festivals etc. Edo Lukman is an experienced film workshop facilitator and the author of workshop models which made him a famous and sought for

ga učinili poznatim i traženim voditeljem filmskih radionica u zemlji i svijetu. Dosad je održao više od 150 filmskih radionica u Hrvatskoj i inozemstvu (Austrija, Danska, Finska, Francuska, Irska, Italija, Japan, Mađarska, Nizozemska, Norveška, Njemačka, Slovačka, Škotska, SAD...). Autor je kratkog animiranog filma *Dobro obavljen posao*, ostvarenog 1989. za Zagreb film, animiranih dijelova za igrani film *Ne daj se, Floki!* (2000), animirane špice festivala u Laonu (Francuska) 1994. i dvaju namjenskih filmova o problemu trgovine ljudima (2004). Bio je član žirija na Festivalu animiranog filma u Bourg en Bressu (Francuska) 1992. i 1996, Svjetskom festivalu animiranog filma u Zagrebu 2002, festivalu Goldfish u Moskvi 2003. i 2005. te festivalu Roshd u Iranu 2003. Član je ASIFA-e od 1982. godine.

film workshop mentor both in Croatia and abroad. So far he has held over 150 film workshops in Croatia and other countries (Austria, Denmark, Finland, France, Ireland, Italy, Japan, Hungary, Netherlands, Norway, Germany, Slovakia, Scotland, USA etc). He made the short animated film *Job Well Done* (1989) for Zagreb film, animated scenes for the series *Ne daj se, Floki!* (2000), animated trailer for the festival in Laon (France) in 1994 and two commissioned films for an anti-trafficking campaign (2004). A jury member at festivals in Bourg en Bresse (France, 1992 and 1996), Zagreb (2002), Goldfish in Moscow (2003 and 2005), Roshd in Iran (2003). A member of ASIFA since 1982.

EMMA DE SWAEF

BELGIJA > BELGIUM



EMMA je rođena 1985. u belgijskom Ghentu, a studirala je dokumentarni film na Akademiji St. Lukas u Bruxellesu. Za svoj diplomski film *Soft Plants* odlučila je upotrijebiti svoje vještine pletenja i ručnog rada. Taj nas kratki film upoznaje s likom debeljuškastog uredskog djelatnika Willyja, a 2012. ponovno je oživila Willyja u kratkom animiranom filmu *Oh Willy...*, zajedno s autorom Marcom Jamesom Roelsom. Film je producirao studio Beast Animation u Belgiji. Premijerno je prikazan na filmskom festivalu u Clermont-Ferrandu, a osvojio je više od 80 međunarodnih nagrada, među kojima su Grand prix na zagrebačkom Animafestu, Grand Prix na ITFS-u u Stuttgartu, Cartoon d'Or 2012, te nominaciju za Césara.

Emma radi i kao redateljica i dizajnerica likova za reklame. Nedavno je osmislila i animirala čovječuljka od kockica šećera za belgijsku marku šećera. Godine 2013. dizajnirala je naslovnu sekvencu za belgijski dugometražni dokumentarac *Behind the Redwood Curtain* Liesbeth De Ceulaer. Predaje na radionicama stop-animacije na odsjeku za animirani film KASK-a u Ghentu te diljem Europe. Emma i Marc trenutačno rade na novom kratkom filmu u istoj tehnici.

EMMA was born in 1985 in Ghent, Belgium and studied Documentary Filmmaking at the St. Lukas Academy in Brussels. She decided to use her knitting and craft skills in her graduation film *Soft Plants*. The short introduces the character of a chubby office-worker Willy. In 2012 she brought Willy back to life in the animated short film *Oh Willy...* made together with the filmmaker Marc James Roels, produced by the Beast Animation studio in Belgium. It premiered at the Clermont-Ferrand Film Festival and has garnered more than 80 international awards such as the Grand Prix Animafest Zagreb, Grand Prix at the ITFS Stuttgart, and the 2012 Cartoon d'Or, as well as being nominated for a César.

Emma also works as a director and character designer for commercials, most recently designing and animating a little man made out of sugar cubes for a Belgian sugar brand. In 2013 she designed the title sequence of Belgian feature documentary *Behind the Redwood Curtain* by Liesbeth De Ceulaer. She teaches stop-motion workshops at the KASK animation film department in Ghent as well as in schools across Europe. Emma and Marc are currently developing a new short in the same technique.

ŽIRI JURY

NATJECANJE STUDENTSKIH I NAMJENSKIH FILMOVA > STUDENT AND COMMISSIONED FILMS COMPETITION

CHINTIS LUNDGREN

ESTONIJA > ESTONIA



Chintis Lundgren (1981, Tallinn) je nezavisna redateljica animiranih filmova iz Estonije. Svoju karijeru počela je s budalastim amaterskim filmovima o pticama i gej muškarcima. Nakon nekoliko godina animiranja besmislica, na poslu je dala je otkaz i preselila se na jadransku obalu. Sada joj je plan raditi filmove o životinjama, posebice pijanim zečevima, lisicama i štakorima. Od 2011. vodi vlastiti studio za animaciju Chintis Lundgreni Animatsioonistuudio. Također je suosnivačica platforme Adriatic Animation. Njezini filmovi su *Mysterious Swamp* (2013), *Montego* (2011), *O teškom životu lastavice pokućarke*; *Volli Pall* (2010), *The Great Grey Shrike* (2009).

Chintis Lundgren (1981, Tallinn) is an independent animation director from Estonia. She started her career by making silly amateur films about birds and gay men. After years of animating all kinds of nonsense she quit her day job and moved to the Adriatic coast. Now she has a plan to start making films about animals, namely drunk rabbits, foxes and rats. Since 2011 she runs her own animation studio called Chintis Lundgreni Animatsioonistuudio. She is also a co-funder of Adriatic Animation. Her films include *Mysterious Swamp* (2013), *Montego* (2011), *About the Hard Life of the Barn Swallow*; *Volli Pall* (2010), *The Great Grey Shrike* (2009).

KREŠIMIR ZUBČIĆ

HRVATSKA > CROATIA

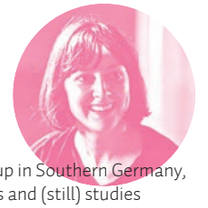


Krešimir Zubčić počeo je raditi na Hrvatskoj radioteleviziji, ondašnjoj Televiziji Zagreb, 1989. godine kao voditelj dokumentarne serije za mlade *Majka Zemlja*. Od 1989. godine do danas napravio je kao autor ili scenarist gotovo sedamdeset 30-minutnih dokumentarnih emisija i preko 600 priloga za djecu i mlade. Od 1996. surađuje s Redakcijom za animirani film čiji je sada urednik. U redakciji s Vesnom Sudar, prvom urednicom animiranog filma na javnoj televiziji, na male ekrane donosi mnoge poznate i manje poznate animirane filmove i serijale. Pokrenuli su i proizvodnju animiranih filmova, a danas je urednik emisije o animaciji – *Animatik*, koji je tematski okrenut festivalskoj i umjetničkoj animaciji te je Hrvatska jedna od rijetkih zemalja koja na javnoj televiziji ima takvu emisiju. Zubčić je kao profesionalac sudjelovao na mnogim festivalima i sajmovima animiranih programa u zemlji i svijetu. Danas, kroz izbor animiranih programa, posebnu pažnju posvećuje različitim stilovima u animaciji, kao i različitim svjetskim produkcijama.

Krešimir Zubčić began working on Croatian Television, the former Television Zagreb, in 1989 as the host of the youth documentary programme *Majka Zemlja (Mother Earth)*. Since 1989 he made or wrote almost seventy 30-minute documentary shows and over 600 reports for children and youth. In 1996 he began collaborating with the Animation Department, where he now acts at the editor. Together with Vesna Sudar, first animated film editor on public television, he brought many known and less known animated films and serials on the TV screen. They even launched an animation production, and today are one of the rare countries to have an animation TV show on the national television - *Animatik* focusing on festival-oriented and art animation, which makes it unique and different from other shows. In his professional career, built over the years, he participated at numerous festivals and animation events in Croatia and abroad. Today, through a selection of animated programmes, he is devoted to different animation styles, as well as different world productions.

WIKTORIA PELZER

AUSTRIJA > AUSTRIA



Rođena u Varšavi, a odrasla u južnoj Njemačkoj, Wiktoria Pelzer živi, radi i (još uvijek) studira u Beču. Od 2005. radi za europske festivale kratkog filma kao što su Stuttgart Filmwinter, Međunarodni festival kratkog filma u Hamburgu, Oberhausen, a trenutno se bavi Filmskim festivalom Crossing Europe u Linzu te programima avangardne animacije na VIS Vienna Independent Shorts. Suurednica je projekcija umjetničkog filma na festivalu fullframe. Neprestano razvija nove ideje za filmska i medijska događanja, zanimaju je animacija, eksperimentalni film, glazbeni spotovi i sve ono između. Tijekom godine radila je i za Gartenbaukino, najveće nezavisno kino u Beču. Osim toga, radi kao samostalna kustosica, organizatorica, koordinatorica programa i kopija. Voli film, ritam, glazbu i ples.

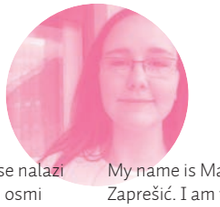
Born in Warsaw and grew up in Southern Germany, Wiktoria Pelzer lives, works and (still) studies in Vienna. Since 2005 she has been working for (short) film festivals in Europe like the Stuttgart Filmwinter, Hamburg International Short Film Festival, Oberhausen, and currently she is focusing on the Crossing Europe Film Festival in Linz and the Animation Avant-garde programmes at the VIS Vienna Independent Shorts. She is a co-curator for art film screenings at the fullframe festival and constantly develops new ideas for film and media events, always curious about animation, experimental film, music video and all there is in between. During the year she was also working at the Gartenbaukino, Vienna's largest independent cinema. Besides, she is busy as a free curator, organiser, programme and print coordinator. She loves film, rhythm, music and dance.

ŽIRI JURY

NATJECANJE FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION

MARTA BREGEŠ

FKVKZ - FOTO KINO VIDEO KLUB ZAPREŠIĆ

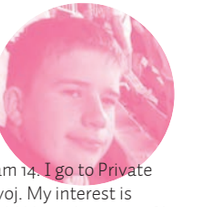


Ime mi je Marta Bregeš, živim u Pojatnu koje se nalazi pored Zaprešića. Imam 14 godina te pohađam osmi razred u OŠ Ljudevita Gaja u Zaprešiću. Aktivna sam članica FKVKZ-a te filmske skupine Gajevci. Slobodno vrijeme provodim snimajući filmove i fotografirajući. Poslije u životu želim postati političarka (znam da je malo čudno, ha, ha). I to bi bilo to ha, ha :)

My name is Marta Bregeš and I live in Pojatno, near Zaprešić. I am 14 and an eighth-grader at Ljudevit Gaj Elementary School in Zaprešić. I am an active member of FKVKZ and Gajevci film group. I spend my free time making films and taking photos. Later in life I want to become a politician (I know it sounds a bit weird, ha, ha). That would be it, ha, ha :)

NOAH MARIČAK

ŠKOLA CRTANOG FILMA DUBRAVA



Zovem se Noah Maričak. Imam 14 godina. Idem u Privatnu osnovnu školu "Kreativan razvoj". Najviše me zanima raditi filmove. Htio bih jednog dana postati filmski redatelj. Hobi mi je gledanje filmova. Volim jesti sve!

My name is Noah Maričak. I am 14. I go to Private Primary School Kreativan razvoj. My interest is filmmaking and one day I would like to become a film director. My hobby is watching movies. I like to eat everything!

NINA MILETA



Zovem se Nina Mileta. Rođena sam u Zagrebu 10. 6. 1999. Završavam 8. razred u OŠ Ivana Cankara. Nakon osnovne planiram se upisati u 16. gimnaziju (jezičnu), jer me zanimaju jezici, a učim engleski, njemački i francuski. U slobodno vrijeme bavim se glumom, idem na dramsku u ZKM. Glumila sam u tri cjelovečernja filma o Koku prema romanima Ivana Kušana - *Koko i duhovi*, *Zagonetni dječak* i nedavno završila snimanje trećeg nastavka *Ljubav ili smrt*, a glumila sam glavnu žensku ulogu Kokove sestre Marice. Snimila sam i jedan omnibus i tri kratka filma. Volim ples i umjetnost, bavim se *jazz-danceom*. U budućnosti bih htjela upisati Akademiju dramskih umjetnosti za glumicu ili redateljicu. Volim se družiti s prijateljima, izlaziti, ići u kino i gledati filmove, a najdraži film mi je *Milijunaš s ulice*. Ne volim dvoličnost, a volim kad su ljudi iskreni i kreativni :)

My name is Nina Mileta. I was born in Zagreb on 10 June 1999. I am an eighth-grader at Ivan Cankar Elementary School and afterwards I plan to go to XVI Gymnasium (foreign language high school) because I am interested in languages – I'm learning English, German and French. In my free time I also do acting at the Zagreb Youth Theatre Drama Group. I was in three feature films about Koko, based on Ivan Kušan's novels (*Koko and Ghosts*, *The Mysterious Boy* and I recently finished filming the third part, *Love or Death*), playing the role of Koko's sister Marica. I also made one omnibus and three short films. I like dance and art and do jazz dance. In future I would like to study acting or directing at the Academy of Dramatic Art. I like hanging out with friends, going out, going to the movies and watching movies and my favourite is *Slumdog Millionaire*. I don't like hypocrisy and I like honest and creative people :)

MAREA VODOPIJA



Bok, ja sam Marea Vodopija, imam 10 godina i učenica sam trećeg razreda Osnovne škole "Bukovac". Svaki tjedan idem na suvremeni ples i taekwondo. U slobodno vrijeme radim svašta: čitam, znala sam napisati i neku priču, plešem, igram se, razmišljam o raznoraznim stvarima. Volim biti u društvu s prijateljima, a ne volim kad se s nekim posvađam ili kad me uhvati dosada, odnosno, kada više ništa ne želim raditi. Puding, sladoled od čokolade i kakao su mi na CRNOJ listi jelovnika, a skoro pa sve ostalo na ZLATNOJ listi. Volim se upoznavati s drugim ljudima tako da se jedva čekam upoznati s vama!

Hi, my name is Marea Vodopija, I am 10 and a third-grader at Bukovac Elementary School. Every week I take contemporary dance and taekwondo classes. In my free time I do all sorts of things: I read, sometimes I even write a short story, I dance, play, think about different things. I like the company of friends and don't like fights, or getting bored, or the feeling of not wanting to do anything. Pudding, chocolate ice cream and cocoa are on my BLACK list of foods, and almost everything else on my GOLD list. I like meeting new people so I can't wait to meet you all!

NIKA VUNDAĆ



Ja sam Nika Vundać. Imam 12 godina. Živim u Rijeci i idem u 5. razred OŠ "Škurinje". Treniram odbojku i hip-hop. U školi idem na recitatore i knjižničare. U slobodno vrijeme volim se družiti s prijateljima, dizajnirati, plesati, pisati sastave i fotografirati se. Ove proljetne praznike polazila sam multimedijalnu radionicu na kojoj smo učili o fotografiranju, izradi filmova i novinarstvu. Ne volim jesti sir, banane, kruške, grah, grašak, brokulu i ostalo zeleno povrće. Volim lazanje, palačinke s Nutellom, Nutellu i štrudlu s višnjama. Kada narastem voljela bih biti novinarka.

My name is Nika Vundać. I am 12. I live in Rijeka and attend the 5th grade of Škurinje Elementary School. I practice volleyball and hip-hop and also in my school I attend the reciting and librarian group. In my free time I like to hang out with friends, design, dance, write essays and take pictures of myself. I spent this spring break at a multimedia workshop where we learned about photography, filmmaking and journalism. I don't like to eat cheese, bananas, pears, beans, peas, broccoli and other green vegetables. I lake lasagne, pancakes with Nutella, Nutella and sour cherry strudel. When I grow up, I would like to become a journalist.

NAGRADE AWARDS

PREMA ODLUCI ŽIRIJA VELIKOG NATJECANJA

Grand Prix za najbolji kratkometražni film festivala uz novčanu nagradu od 2.500 € i počasno predsjedanje sljedećim festivalom

Nagrada "Zlatni Zagreb" za kreativnost i inovativno umjetničko postignuće uz novčanu nagradu od 2.000 €

Nagrada "Zlatko Grgić" za najbolji prvi film napravljen izvan obrazovne institucije uz novčanu nagradu od 1.500 €

5 posebnih nagrada prema odluci žirija

AT THE DISCRETION OF THE GRAND COMPETITION JURY

Grand Prix for the best short film of the festival - cash award of 2.500 €, honorary presidency at the next shorts festival edition

"Golden Zagreb" Award as an encouragement of creativity and innovative artistic achievement - cash award of 2.000 €

"Zlatko Grgić" Award for the best first production apart from educational institutions - cash award of 1.500 €

5 special awards at the discretion of the jury

PREMA ODLUCI ŽIRIJA STUDENTSKOG NATJECANJA I NATJECANJA NAMJENSKIH FILMOVA

Nagrada "Dušan Vukotić" za najbolji studentski film uz novčanu nagradu od 1.000 €

Najbolji namjenski film

3 posebna priznanja prema odluci žirija

AT THE DISCRETION OF THE STUDENT COMPETITION AND COMMISSIONED FILMS COMPETITION JURY

"Dušan Vukotić" Award for the best student film - cash award of 1.000 €

Best Commissioned Film

3 special mentions at the discretion of the jury

PREMA ODLUCI ŽIRIJA NATJECANJA FILMOVA ZA DJECU

Najbolji film za djecu

3 posebna priznanja prema odluci žirija

AT THE DISCRETION OF THE FILMS FOR CHILDREN COMPETITION JURY

Best Film for Children

3 special mentions at the discretion of the jury

PREMA GLASOVIMA PUBLIKE

Nagrada "Mr. M" za najbolji film iz Velikog natjecanja i Velike panorame

ACCORDING TO AUDIENCE'S VOTES

"Mr. M" for the best film from Grand Competition and Grand Panorama programs according to the audience's votes

PREMA ODLUCI VIJEĆA ANIMAFESTA

Nagrada za životno djelo

Nagrada za izniman doprinos proučavanju animiranog filma

AT THE DISCRETION OF ANIMAFEST COUNCIL

Lifetime Achievement Award

Award for Outstanding Contribution to Animation Studies

PREMA ODLUCI SELEKCIJSKE KOMISIJE STUDENTSKOG NATJECANJA

Najbolja škola animacije - nagrada obrazovnoj instituciji za najbolji izbor prijavljenih filmova za predselekciju

AT THE DISCRETION OF THE STUDENT COMPETITION SELECTION COMMITTEE

Best Animation School - award to an educational institution for the best choice of films submitted for pre-selection

JURIJ NORŠTEJN YURI NORSTEIN

NAGRADA ZA ŽIVOTNO DJELO > LIFETIME ACHIEVEMENT AWARD

INDIVIDUALAC I MAJSTOR

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 Zagreb, 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, razvivši 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 Zagreb, djelu često proglašavanom najboljim animiranim filmom svih vremena. Ovo ostvarenje prepoznatljive nostalgije i snažne liričnosti ukusno se i funkcionalno koristi širokim rasponom tehnika specifičnih za animirani film, kao i onih korištenih u drugim vizualnim i audiovizualnim umjetnostima, uvijek iznova zapanjujući gledatelje svojom svježinom i emocionalnom dojmljivošću. Uz velike uspjehe u publicistici i filmskoj edukaciji te neke manje projekte u animaciji, Norštejn je posljednjih godina najviše radio na životnom projektu još nezavršene *Kabanice*, prema Gogoljevoj pripovijetci.

Majstor animacije i uzor generacijama novijih autora, Jurij Norštejn radi pomno i detaljno, pazeći na svaku sitnicu, a svojom je ozbiljnošću i individualnošću postavio visoke standarde suvremenoj umjetničkoj animaciji, standarde koje svaka nova generacija iznova pokušava dosegnuti.

NIKICA GILIĆ
ČLAN FESTIVALSKOG VIJEĆA

AN INDIVIDUAL AND A MASTER

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 *25th, 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 Zagreb, 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 Zagreb winner, the work often called the best animated film of all times. This work, characterised by recognisable nostalgia and powerful lyrical qualities, tastefully and functionally uses the broad range of techniques specific for animated film, as well as those used in other visual and audiovisual arts, always astounding the viewers with its freshness and emotional impressiveness. In addition to great successes in non-fictional writing and film education, as well as some smaller animation projects, Norstein has dedicated most of the last years to the project of his life, the still unfinished *Overcoat* based on a short story by Gogol.

A master of animation and a role model to the new generations of filmmakers, Yuri Norstein works painstakingly and carefully, paying attention to every detail. His serious approach and individuality has set high standards in contemporary artistic animation, the standards every new generation is always trying to attain.

NIKICA GILIĆ
ON BEHALF OF THE FESTIVAL COUNCIL

MARCEL JEAN

NAGRADA ZA IZNIMAN DOPRINOS PROUČAVANJU ANIMIRANOG FILMA > THE AWARD FOR OUTSTANDING CONTRIBUTION TO ANIMATION STUDIES

MARCEL JEAN jedan je od najvažnijih suvremenih teoretičara i povjesničara animacije i audiovizualnih medija, istodobno zainteresiran za ključna pitanja umjetnosti i istraživač rubnih područja klasične teorije, rijedak i dragocjen primjer znanstvenika koji svojim tekstovima pomiče granice humanističkih znanosti i širi metodološke vidike u proučavanju animacije i vizualnih umjetnosti. U brojnim radovima objavljivanim u zbornicima i časopisima te u knjigama kao što su *Kad animacija susreće živo* (*Quand le cinéma d'animation rencontre le vivant*), *Le langage des lignes* i *Pierre Hébert, l'homme animé* Marcel Jean na zanimljiv, živ i čitateljima pristupačan način objašnjava fenomene u rasponu od najranijih eksperimenata Émilea Cohla do najsuvremenijih pojava u animaciji, često prvi uočavajući i analizirajući procese koji se provlače kroz čitavu njezinu povijest i nadilaze promjene u tehnologiji i modama. Umjetnost animacije naime ima svoje prethodnike i svoj kontinuitet, dijeleći s drugim medijskim fenomenima i hibridnost te kompozitnost slike, a ne samo čaroliju pokreta.

Aktivan i kao autor i producent animiranih filmova te kao uspješan organizator festivala animacije, Marcel Jean podjednako je svjestan bogatstva umjetničke tradicije, važnosti tehnologije i stalne prisutnosti socijalne komponente života medija kojim se bavi. Čitavo vrijeme zagledan u dosege i pouke prošlosti animacije, a k tome aktivan u njezinoj uzbudljivoj sadašnjosti, Marcel Jean idealan je proučavatelj suvremene animacije, jedan je od najboljih crtača budućnosti reprezentativne umjetnosti modernog doba. Iz Jeanova rada progovaraju strast za animiranim filmom i želja za dubinskim razumijevanjem onog najsloženijeg u njemu, kao i sposobnost da se u tekstovima zadovolje visoki standardi što ih je postavio i sebi i svim drugim stručnjacima u svom području.

NIKICA GILIĆ
ČLAN FESTIVALSKOG VIJEĆA

MARCEL JEAN is one of the most important contemporary theorists and historians of animation and audiovisual media, also interested in key issues in art, an explorer of borderline areas of classical theory and a rare and precious scholar whose texts expand the boundaries of human sciences and extend methodological horizons in the exploration of animation and visual arts. In his numerous works published in collections, magazines and books like *Quand le cinéma d'animation rencontre le vivant* (*When Animation Meets the Living*), *Le langage des lignes* (*The Language of Lines*), and *Pierre Hébert, l'homme animé* (*Pierre Hébert, the Animated Man*), Marcel Jean applies an interesting, live and reader-friendly method to explain the phenomena ranging from the earliest experiments by Émile Cohl to the utmost contemporary animation tendencies, often being the first to note and analyse the processes that pervade its entire history and overcome the changes in technology and fashions. The art of animation has its predecessors and continuity, sharing with other media phenomena the hybridity and image composition, not only the magic of movement.

An active author and producer of animated films, a successful organiser of animation festivals, Marcel Jean is equally aware of the richness of artistic tradition, importance of technology and continuous presence of the social component of life of the medium he works with. Incessantly examining the achievements and conclusions of the animation past and at the same time active in its exciting present, Marcel Jean is an ideal researcher of contemporary animation, one of the finest animators of the future of modern age's representative art. Jean's works spark a passion for animation and a wish for profound understanding of the most complex of its qualities, as well as a capability to satisfy the high standards of text that Jean imposed on himself and all other experts in the field.

NIKICA GILIĆ
ON BEHALF OF THE FESTIVAL COUNCIL

ROYAL COLLEGE OF ART

NAGRADA ZA NAJBOLJU ŠKOLU ANIMACIJE > AWARD FOR THE BEST ANIMATION SCHOOL 2014

U ovo uniformirano doba, odlučili smo Nagradu za najbolju školu dodijeliti **ROYAL COLLEGE OF ART**.

Danas mnoge škole pripremaju studente za rad samo u velikim studijima i s već prokušanim formulama. Neke druge izvrsno potiču studente da razviju svoje sposobnosti na području jedne tehnike ili formata.

Iz jednog filma u drugi iznenađivale su nas odluke studenata s Kraljevskog umjetničkog koledža. Žanrovska i stilska raznolikost vodila nas je od vrlo osobnih filmova i komedije, preko apsurdnog pristupa životnim problemima i sociološkog filma, do političkog filma i apstrakcije. Osjećaj slobode kada gledamo filmove nastale na RCA prvenstveno se odnosi na pripovijedanje. U filmu se ono postiže na mnogo načina, no često danas rabimo vrlo malo njih. Snaga animacije leži u višestrukosti iskaza. Neki se oslanjaju na snažnu naraciju, neki na nasumične misli, neki na dijaloge, a neki na moć snažnih slika. To su samo neke od mogućnosti, a gledajući ove filmove imamo osjećaj da se profesori na RCA ne drže samo jedne; ovdje nema formule, svatko pokušava naći svoj put.

Isto vrijedi i za realizaciju. 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 svoj svojoj raznolikosti.

TAMAKI OKAMOTO (JP, FR), **ALEXIS HUNOT** (FR),
SLAVE LUKAROV (HR)
ČLANOVI SELEKCIJSKE KOMISIJE ZA STUDENTSKO NATJECANJE

In this time of uniformity we decided to give the Award for the Best Animation School to the **ROYAL COLLEGE OF ART**.

Today a lot of schools prepare their students to work only for big studios, with an already well-known formula.

Some others are doing great jobs in pushing the ability of their students in one technique or format. Film after film we were constantly surprised by the choices of the students from the Royal College of Art. The diversity of styles and genres make you travel from a very personal film to a comedy to an absurd way of dealing with problems of life to a sociological and political film to abstraction. This liberty you feel watching films from the RCA can be found first in the way the students are telling their stories. You have a lot of ways to do that in cinema but a lot of time in the cinema of today we use few of them. The strength of animation is the multiplicity of saying something. Some will lean their films on very strong narration, others on random thoughts, others on the dialogues and others on the power of strong images. These are only a few possibilities and we feel, watching all these films, that the teachers from the RCA do not stick to just one, there is no formula here and each is trying to find their own way.

And it is the same with the mise-en-scène... No readymade way of doing it in the RCA. 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.

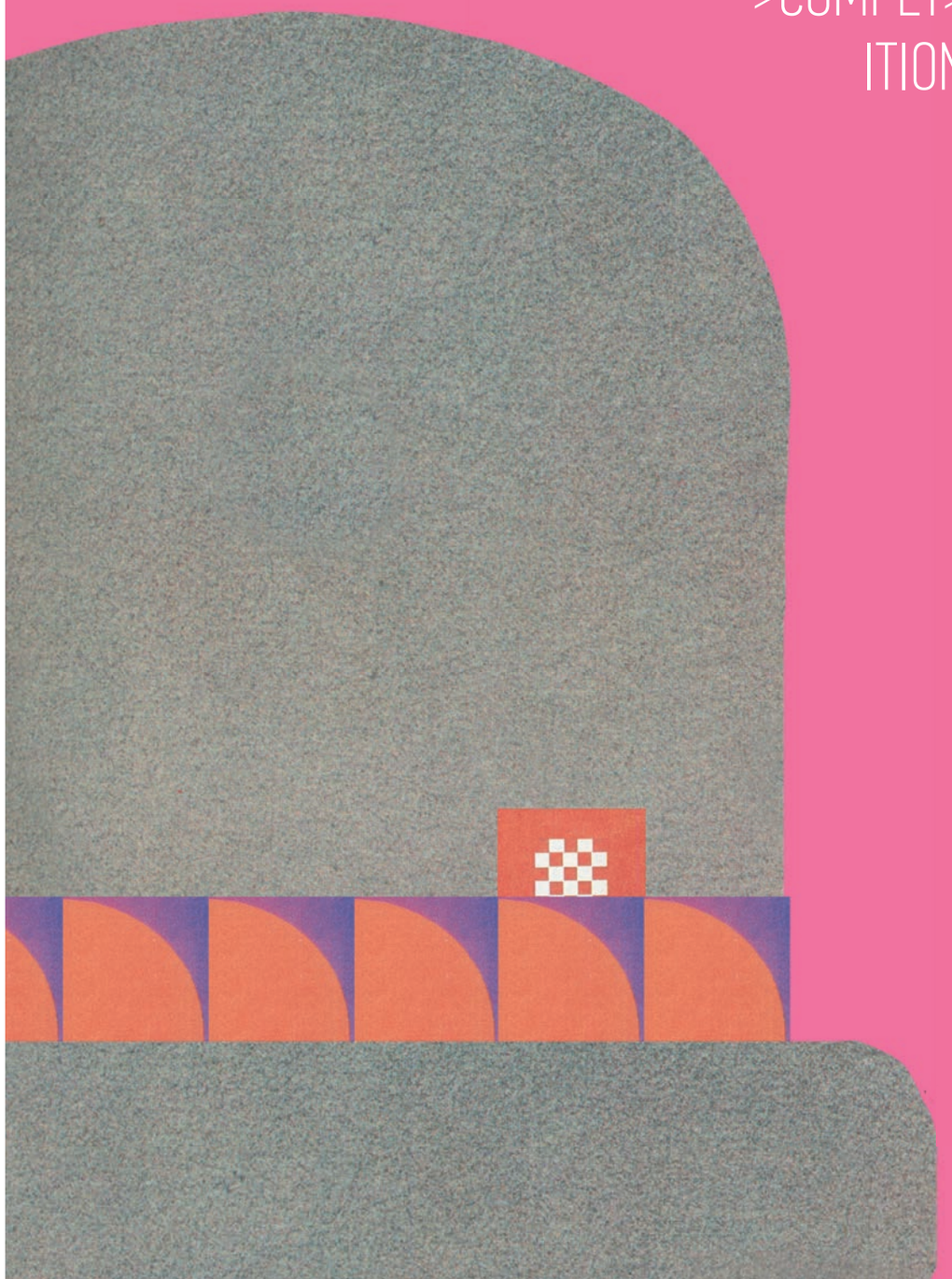
And of course, animation also means visuals. Again it seems like there are no limits for the students' creativity: drawings, cut-outs, CGI... And all this in different ways. Even live action is invited proof that a good school is a one that does not stick too much to principles ...

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.

TAMAKI OKAMOTO (JP, FR), **ALEXIS HUNOT** (FR),
SLAVE LUKAROV (HR)
STUDENT COMPETITION SELECTION COMMITTEE

VELIKO> NATJECANJE>GRAND >COMPET> ITION



TEHNIKA > TECHNIQUE 2D-kompjutorska animacija > 2D computer animation **REŽIJA, SCENARIJ, ANIMACIJA, KOMPJUTORSKA GRAFIKA > DIRECTOR, SCREENPLAY, ANIMATION, COMPUTER GRAPHICS** Edmunds Jansons **GLAZBA, ZVUK > MUSIC, SOUND** Girts Biss **PRODUCENT > PRODUCER** Ieva Vaickovska **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Atom Art, ieva@atomart.lv, www.atomart.lv

ZBOR NA TURNEJI CHOIR TOUR

EDMUNDS JANSONS
LATVIJA > LATVIA, DCP, 2012, 5'





Svjetski poznat zbor dječaka odlazi na turneju. U rukama svoga strogog zborovođe poslušan su instrument, no kada ih se ostavi bez nadzora postaju samo zaigrana djeca. Kada stignu u Seoul, zborovođa slučajno ostane zarobljen u dizalu, a dječaci sami.

EDMUNDS JANSONS utemeljio je filmski studio Atom Art 2001. godine. Radi kao redatelj u animaciji i grafički dizajner. Njegovi animirani filmovi *Little Bird's Diary* (2007), *Springtime in Crow Street* (2009), *How Shammies Bathed* (2010), *Međunarodni Očev dan* (2012) prikazani su na festivalima diljem svijeta kao što su Međunarodni festival animiranog filma u Ottawi, CICFF, SICAF, Anima Mundi i drugi. Edmunds je ujedno priznat i omiljen i kao ilustrator dječjih knjiga.

A world-famous boys' choir goes on a tour. In the hands of their severe conductor they are an obedient musical instrument. But left alone without supervision, they are just playful children. Once in Seoul, the conductor is accidentally trapped in the elevator, and the boys are left alone.

EDMUNDS JANSONS co-founded the film studio Atom Art in 2001. He works as an animation film director and graphic designer. His animated films *Little Bird's Diary* (2007), *Springtime in Crow Street* (2009), *How Shammies Bathed* (2010), *International Father's Day* (2012) have been selected for many international film festivals all over the world, such as Ottawa International Animation Festival, CICFF, SICAF, Anima Mundi and others. Edmunds is also a recognised and beloved children's book illustrator.

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

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, ANIMACIJA, MONTAŽA, PRODUCENT > DIRECTOR, ANIMATION, EDITING, PRODUCER** Daniel Sousa **GLAZBA, ZVUK > MUSIC, SOUND** Dan Golden **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Daniel Sousa, ddansousa@hotmail.com, www.danielsousa.com

NEPRIPITOMLJEN FERAL

DANIEL SOUSA
SAD > USA, HD FILE, 2012, 12'46''





Samotni lovac pronalazi u šumi divljeg dječaka i vraća ga u civilizaciju. Otuđen u čudnom novom okolišu, dječak se trudi prilagoditi pomoću istih strategija koje su ga spašavale u šumi.

DANIEL je rođen u Zelenortskoj Republici, a odrastao je u Portugalu. Diplomirao je na Školi za dizajn u Rhode Islandu, a kao redatelj i animator surađuje sa studijima Cartoon Network, Olive Jar Studios, Global Mechanic i Duck. Predavao je na nekoliko fakulteta u Novoj Engleskoj, uključujući Harvard, The Museum School i bostonski Institut za umjetnost. Od 2001. godine predaje na Školi za dizajn u Rhode Islandu.

A wild boy is found in the woods by a solitary hunter and brought back to civilisation. Alienated by a strange new environment, the boy tries to adapt by using the same strategies that kept him safe in the forest.

DANIEL was born in Cape Verde and grew up in Portugal. A graduate of the Rhode Island School of Design, he has worked as a director and animator with Cartoon Network, Olive Jar Studios, Global Mechanic, and Duck. Sousa has taught at several colleges in the New England area, including Harvard University, Museum School, and the Art Institute of Boston. Since 2001 he has been teaching at the Rhode Island School of Design.

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

TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, DIZAJN, ANIMACIJA > DIRECTOR, DESIGN, ANIMATION** Michaela Pavlátová
PRODUCENT > PRODUCER Ron Dyens **PRODUKCIJA > PRODUCTION** Sacrebleu Productions, Negativ Film, distribution@sacrebleuprod.com, www.sacrebleuprod.com

TRAMVAJ TRAM

MICHAELA PAVLÁTOVÁ
FRANCUSKA, ČEŠKA > FRANCE, CZECH REPUBLIC, DCP, 2012, 7'45''





Užurbana svakodnevica kondukterke u tramvaju. Kao i svakog jutra, ljudi tramvajem odlaze na posao, jedan za drugim, svi slični, tihi, sivi, apatični. A onda, toga dana, zahvaljujući potresima i podrhtavanjima ulice, uz ritam karata koje ulaze u stroj za poništavanje, kondukterka se uzbuđuje, a vozilo postaje erotično. Kondukterkine žudnje pretvaraju stvarnost u nadrealnu faličku maštariju. Maestro, glazba!

MICHAELA PAVLÁTOVÁ (1961) diplomirala je na Akademiji za umjetnost, arhitekturu i dizajn u Pragu. Njezini su filmovi nagrađeni brojnim priznanjima na međunarodnim filmskim festivalima, među kojima su nominacija za Oscara za film *Řeči, řeči, řeči...*, Grand Prix u Montrealu te hvalospjevi u Berlinu, Tampereu, Hirošimi i Stuttgartu. Kratki animirani film *Repete* također je osvojio niz nagrada, kao što su Grand Prix na Međunarodnom festivalu animiranog filma u Hirošimi i Zlatni medvjed u Berlinu. Ilustrira i predaje animaciju. Živi i radi u Pragu.

www.michaelapavlatova.com

It is the humdrum daily routine for a tram's conductress. As every morning, men get on the tram to go to work, one after another, all similar, quiet, grey, apathetic. And yet, on that day, following the jolts and the road's vibrations, to the rhythm of the tickets inserted in the ticket-stamping machine, the conductress gets turned on and the vehicle gets erotic. The tram conductress' desire turns the reality into a surrealistic and phallic fantasy. Music maestro!

MICHAELA PAVLÁTOVÁ (1961) graduated from the Academy of Arts, Architecture, and Design in Prague. Her films have received numerous awards at international film festivals, including an Oscar nomination for *Words, words, words*, the Grand Prix in Montreal, and accolades at Berlin, Tampere, Hiroshima, Stuttgart. Her short animated film, *Repete*, has also won a series of awards including the Grand Prix at the International Animation Festival Hiroshima and Golden Bear in Berlin. She makes illustrations and teaches animation, and lives and works in Prague.

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

TEHNIKA > TECHNIQUE kolaž > cut-out **REŽIJA, KOMPOZITING, SCENOGRAFIJA > DIRECTOR, COMPOSITING, SET DESIGN** Pieter Coudyzer **SCENARIJ > SCREENPLAY** Pieter Coudyzer, Geert Van Goethem **ANIMACIJA > ANIMATION** Pieter Coudyzer, Pieter Vanluffelen **MONTAŽA > EDITING** Alain Dessauvage, Ewin Ryckaert **ZVUK > SOUND** Senjan Jansen **PRODUCENT > PRODUCER** Linda Sterckx **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** S.O.I.L. vzw, linda@soilart.be, www.soilart.be

BDIJENJE THE WAKE **DE WAKE**

PRVI FILM > FIRST FILM

PIETER COUDYZER
BELGIJA > BELGIUM, DCP, 2013, 20'





Poetičan kratki animirani film o introvertiranom čovjeku i njegovu odnosu s komatoznom suprugom.

PIETER COUDYZER (1978) studirao je animaciju na Kraljevskoj likovnoj akademiji u Ghentu. Diplomirao je 2003. s parodijom na konvencije *sitcoma Moodswing*. Film je prikazan na više od 100 festivala, a osvojio je Grand Prix na Animi 2004. te Nagradu Franscuscus Pycke Akademije u Ghentu. Godine 2007. Pieter je, s drugim autorima, sudjelovao u stvaranju DichtVorma, kompilacije kratkih animiranih filmova prema suvremenoj flamanskoj poeziji. Trenutačno radi na animiranom filmu *Beast!*

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

PIETER COUDYZER (1978) studied animation at the Royal Academy of Fine Arts in Ghent. In 2003 he graduated with *Moodswing*, a parody on the conventions of the sitcom genre. The film was selected for more than 100 festivals and won the Grand Prize at Anima in 2004 and the Franscuscus Pycke Prize of the Academy in Ghent. In 2007 Pieter was one of the filmmakers to participate in DichtVorm, a compilation of short animated films based on contemporary Flemish poetry. He is currently working on his next animated film *Beast!*

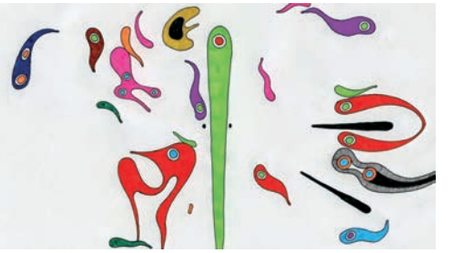
03/06 UTO > TUE **20 H KINO EUROPA**
07/06 SUB > SAT **20 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE crtež na papiru > drawing on paper **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Mirai Mizue **GLAZBA > MUSIC** Pascals **PRODUCENT > PRODUCER** Shuma Hirose **PRODUKCIJA > PRODUCTION** CaRTe bLaNChe, entry@c-a-r-t-e-blanche.com, www.c-a-r-t-e-blanche.com; CALF, info@calf.jp, http://calf-studio.jp/en **DISTRIBUCIJA > DISTRIBUTION** CaRTe bLaNChe, entry@c-a-r-t-e-blanche.com, www.c-a-r-t-e-blanche.com

ČUDO WONDER

MIRAI MIZUE
FRANCUSKA, JAPAN > FRANCE, JAPAN, 35 MM, 2014, 8'





Ova 365-sekundna animacija sastoji se od niza od 8760 slika, različitih oblika i boja, koje je redatelj rukom crtao svaki dan, 365 dana. Riječ je o ultimativnom analognom pristupu apstraktnog animatora u digitalno doba.

MIRAI MIZUE (1981) studirao je animaciju i ilustraciju na Umjetničkom sveučilištu Tama, gdje je diplomirao na Odsjeku za grafički dizajn. Mizue je značajan predstavnik nove generacije japanske apstraktne animacije i autor je filmova *Fantastic Cell* (2003), *Trip!-Trap!* (2005), *Lost Utopia* (2007), *Devour Dinner* (2008), *Jam* (2009), *Playground* (2010) i *Modern No. 2* (2011).

http://web.mac.com/mirai_mizue

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

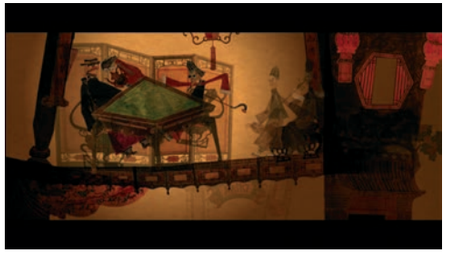
MIRAI MIZUE (1981) studied animation and illustration at the Tama Art University, where he graduated from the Graphic Design Department. Mizue is a representative figure of the new generation of abstract animation in Japan. His films include *Fantastic Cell* (2003), *Trip!-Trap!* (2005), *Lost Utopia* (2007), *Devour Dinner* (2008), *Jam* (2009), *Playground* (2010), *Modern No. 2* (2011) among others.

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

TEHNIKA > TECHNIQUE kolaž > cut-out **REŽIJA > DIRECTORS** Xu An, Xi Chen **SCENARIJ, ANIMACIJA > SCREENPLAY, ANIMATION** Xu An **SCENOGRAFIJA, KOMPJUTORSKA GRAFIKA, PRODUCENT > SET DESIGN, COMPUTER GRAPHICS, PRODUCER** Xi Chen **GLAZBA > MUSIC** Xingyu Li **ZVUK > SOUND** Shaowei Que **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Congrong Film, chenxicrz@163.com

MAHJONG

XU AN, XI CHEN
KINA > CHINA, HD FILE, 2013, 7'20''





U potkrovlju kineskog stila četvorica muškaraca igraju *mahjong*. Žena stoji sa strane i nijemo drži bocu alkohola. Svatko krije neku svoju čežnju, nesvjestan da će ih neizbježno odvesti u konačnu propast.

XU AN diplomirao je na Akademiji za umjetnost i dizajn pri Sveučilištu Tsinghua. Surežirao je *Who Kill Me*, internetsku animaciju izloženu 2003. na Salonu suvremene umjetnosti Muzeja u Guangdongu i 2006. na izložbi suvremene umjetnosti Control Z u pekinškom Taikang Art Spaceu. Sa Xijem Chenom režirao je filmove *West Lake Fish* (2008), *The Winter Solstice* (2008), *Pakleni pijetao* (2009) i *Kupon za žito* (2011)

XI CHEN diplomirao je pravo 2000. godine na Sveučilištu u Beihangu (BUAA). Samostalni je redatelj-animator, a radi i za televiziju. Godine 2007. upisao je poslijediplomski studij na Akademiji za film u Pekingu. Njegovi su radovi redovito dio službene selekcije festivala u Annecyju, Seoulu i Ottawi. Sa Xuom Anom režirao je filmove *West Lake Fish* (2008), *The Winter Solstice* (2008), *Pakleni pijetao* (2009) i *Kupon za žito* (2011).

In a Chinese style garret, four men are playing Mahjong. A woman stands aside in silence, holding a bottle of liquor. They all had hidden cravings of their own, unaware that they would be invariably led to the ultimate doom.

XU AN graduated from Academy of Arts and Design of Tsinghua University. His works include *Who Kill Me* (co-director), the network animation exhibited at the Contemporary Art Show in Guangdong Art Museum in 2003 and the Control Z Contemporary Art Exhibition held in Beijing Taikang Art Space in 2006. With Xi Chen he directed *West Lake Fish* (2008), *The Winter Solstice* (2008), *Mang Zhong* (2009) and *Grain Coupon* (2011).

XI CHEN graduated from Beihang University (BUAA) as a bachelor of law in 2000. He is an independent animation director and television animation director. Chen Xi pursued a postgraduate study at the Beijing Film Academy in 2007. His works repeatedly entered the official selections of Annecy, Seoul, and Ottawa festivals. With Xu An he directed *West Lake Fish* (2008), *The Winter Solstice* (2008), *Mang Zhong* (2009) and *Grain Coupon* (2011).

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

TEHNIKA > TECHNIQUE crtež na papiru > drawing on paper **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Anna Budanova **ANIMACIJA > ANIMATION** Anna Budanova, Mihail Dvorjankin, Anna Krickaja **ZVUK > SOUND** Nadezhda Shestakova **PRODUCENTICA > PRODUCER** Irina Volodina **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Studio Ural-Cinema, a-film21@isnet.ru

LJUTNJA THE WOUND **OBIDA**

ANNA BUDANOVA
RUSIJA > RUSSIA, DCP, 2013, 9'

PRVI FILM > FIRST FILM





Ljutnja jedne djevojčice pojavljuje se u obliku čupavog bića koje joj postaje najbolji prijatelj. Zajedno rastu. Udobno smještena u mislima svoje gospodarice, ljutnja joj počinje potpuno vladati životom.

ANNA BUDANOVA (1988, Ekaterinburg) diplomirala je animaciju i kompjutorsku grafiku na Uralskoj državnoj akademiji za arhitekturu i umjetnost. Tijekom studija sudjelovala je na nekoliko studentskih filmskih festivala. Godine 2008. osvojila je nagradu za najbolji obrazovni film, a 2009. za animirani projekt.

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

ANNA BUDANOVA (1988, Ekaterinburg) graduated from the Ural State Architectural Academy of Art with a degree in animation and computer graphics. During her studies she participated at several student film festivals, winning awards for best educational film in 2008, and a project in animation in 2009.

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

TEHNIKA > TECHNIQUE crtež na papiru > drawing on paper **REŽIJA, SCENARIJ, ANIMACIJA, KAMERA, PRODUCENT > DIRECTOR, SCREENPLAY, ANIMATION, CAMERA, PRODUCER** Roberto Catani **GLAZBA, ZVUK > MUSIC, SOUND** Andrea Martignoni **DISTRIBUCIJA > DISTRIBUTION** Ottomani A.C., martignoni61@gmail.com

ODSUTAN ABSENT MINDED **LA TESTA TRA LE NUVOLE**

ROBERTO CATANI
ITALIJA > ITALY, DCP, 2013, 7'50''





Dječje sanjarenje za vrijeme školskog sata naglo prekida učitelj i prijeti da će učeniku odrezati uho kako bi potaknuo koncentraciju i spriječio daljnje bježanje u carstvo mašte.

ROBERTO CATANI (1965, Jesi) diplomirao je animaciju na Državnom institutu za umjetnost u Urbinu, gdje od 1989. godine i sam predaje animaciju. Sudjelovao je na Sajmu dječje knjige u Bologni i surađivao s časopisom *Lo straniero*. Autor je festivalskih plakata za Clermont-Ferrand (2001), Sienu (2001, 2002) i Positano (2003). Njegovi crteži i filmovi prikazivani su na talijanskim izložbama animacije u Trentu, Rimu (Palača Trevi), Annecyju, Trevisu te u galerijama Tricromia (Rim, 2010) i Cartoceto (Fano, 2011). Autor je filmova *Hodačica po žici* (2002), *La sagra* (1998), *Zlatna ribica* (1996).

A child's daydream during a school lesson is abruptly interrupted by the teacher. The teacher threatens to cut off the young student's ear to stimulate the concentration and prevent further escapes into the realm of imagination.

ROBERTO CATANI (1965, Jesi) graduated in animation from the Instituto Statale d'Arte in Urbino, where he has been teaching cartoon animation since 1989. He took part in the Fiera del Libro per Ragazzi in Bologna, collaborated with the magazine *Lo straniero*. He created festival posters for Clermont-Ferrand (2001), Siena (2001, 2002), and Positano (2003). His drawings and films have been displayed at the Italian animation exhibitions in Trento, Rome (Palazzo Trevi), Annecy, Treviso, Busto Arsizio (2007), Galleria Tricromia (Rome, 2010) and Cartoceto (Fano, 2011). He made the films *La funambola* (2002), *La sagra* (1998), *Il pesce rosso* (1996).

04/06 SRI > WED **20 H KINO EUROPA**
07/06 SUB > SAT **22 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE lutke > puppets **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Santiago 'Bou' Grasso **SCENARIJ, MONTAŽA > SCREENPLAY, EDITING** Santiago 'Bou' Grasso, Patricio Plaza **GLAZBA > MUSIC** Patricio Plaza, Lucas Nikotian **ZVUK > SOUND** Patricio Plaza, Alexandre Lormeau **PRODUCENTI > PRODUCERS** Santiago 'Bou' Grasso, Dora Benousilio **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** OpusBou; Les Films de L'Arlequin, dora.arlequin@gmail.com, www.filmsdelarlequin.com

OTAC FATHER **PADRE**

SANTIAGO 'BOU' GRASSO
ARGENTINA, FRANCUSKA > ARGENTINA, FRANCE, DCP, 2013, 11'45''





Dan za danom žena njeguje svojeg oca prikovanog za krevet. Diktatura u Argentini je okončana – no ova vojnička kći nesvjesna je događaja oko sebe.

SANTIAGO 'BOU' GRASSO (1979, Buenos Aires) diplomirao je na Fakultetu likovnih umjetnosti Državnog sveučilišta La Plata (UNLP). Autor je animiranih filmova, ilustrator i autor stripova. Kao animator sudjelovao je u stvaranju sedam dugometražnih animiranih filmskih produkcija u Argentini i inozemstvu. Njegovi animirani filmovi *La cara de la Luna* (2005), *El pájaro y el hombre* (2006), *Hola?* (2007) obišli su brojne festivale, osvojili više od 100 međunarodnih nagrada, a posebno njegov nagrađivani film *Zaposlenje* (*El Empleo*, 2008). Trenutačno živi u mjestu San Carlos de Bariloche u Patagoniji te radi kao samostalni ilustrator i nezavisni autor animacije.

www.opusbou.com.ar

Day by day a woman nurses her bedridden father. The dictatorship in Argentina is over – but this army daughter is lost to the world.

SANTIAGO 'BOU' GRASSO (1979, Buenos Aires) graduated from the Faculty of Fine Arts, National University of La Plata (UNLP). He is an animation filmmaker, illustrator and comic book author. As an animator, he has participated in seven animated feature-film productions, both in Argentina and internationally. With his animated shorts *La cara de la Luna* (2005), *El pájaro y el hombre* (2006), *Hola?* (2007) he toured the festivals, receiving more than 100 international awards, especially with his multi-awarded film *The Employment* (*El Empleo*, 2008). He currently lives in San Carlos de Bariloche, Patagonia, Argentina, working as a freelance illustrator and making independent animation.

04/06 SRI > WED **20 H KINO EUROPA**
07/06 SUB > SAT **22 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Hefang Wei **ANIMACIJA > ANIMATION** Marc Robinet, Hefang Wei, Laurent Repiton **KAMERA > CAMERA** Izù Troin, Hefang Wei **MONTAŽA > EDITING** Hervé Guichard **GLAZBA > MUSIC** Denis Chartrand, Normand Roger, Pierre Yves Drapeau **GLASOVI > VOICES** Dehui Zhang, Xi Wang, Ye Tian, Shuyu Li, Bin Yin **PRODUCENT > PRODUCER** Jeremy Mourlam **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Folimage Studio, j.mourlam@folimage.fr, www.folimage.com

KONKUBININA GOZBA THE BANQUET OF THE CONCUBINE **LE BANQUET DE LA CONCUBINE**

PRVI FILM > FIRST FILM

HEFANG WEI
FRANCUSKA, KANADA, ŠVICARSKA > FRANCE, CANADA, SWITZERLAND, DCP, 2012, 12'46''





Kina. Godina je 746, na vlasti je dinastija Tang, najbogatije je to razdoblje u povijesti zemlje. Na dvoru cara Lija žive brojne konkubine, a najdragocjenija je Yang. Car priprema veliko slavlje u njezinu čast. No toga dana sastane s drugom i potpuno zaboravlja na Yangin banket.

HEFANG WEI (1983) pohađala je Institut za likovne umjetnosti u Sečuanu (Kina), gdje je diplomirala s izvrsnim uspjehom. Po dolasku u Francusku završava školu La Poudrière (Valence) i radi kratke filmove *Chant des klaxons* (2009), *À moi*; *Kronike mosta* (2010), koji osvajaju nekoliko nagrada. Osim vlastitih projekata radi *storyboarde*, animaciju, dizajn pozadina, *layout* i glazbu na dugometražnim filmovima, kratkim filmovima i serijama. Od djetinjstva se bavi tradicionalnim kineskim slikarstvom i kaligrafijom.

www.hefangwei.com.

China. The year is 746, the Tang dynasty, the richest period of the country history. The emperor Li beholds a court of numerous concubines, and the most precious is Yang. He is preparing a grand banquet in her honour. But on the day, he sees someone else, and completely forgets about Yang's banquet.

HEFANG WEI (1983) attended the Sichuan Fine Arts Institute in China and obtained her degree with honours. After coming to France she graduated from La Poudrière (Valence, France) and made the short films *Chant des klaxons* (2009), *À moi*; *Chronicles of the Bridge* (2010) winning several awards. Aside from her own projects, she works on feature films, short films and series as a story-boarder, animator, background designer, layout man and composer. Since childhood she practices Chinese traditional painting and calligraphy.

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07/06 SUB > SAT **22 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE tinta na papiru, 2D kompjutor > ink on paper, 2D computer **REŽIJA, ANIMACIJA, GLAS, PRODUKCIJA > DIRECTOR, ANIMATION, VOICE, PRODUCTION** Izibene Oñederra **SCENARIJ > SCREENPLAY** Xabier Gantzarain **MONTAŽA > EDITING** Eduardo Elosegi **GLAZBA > MUSIC** DJ Amsia **ZVUK > SOUND** Xabier Erkizia **SPECIJALNI EFEKTI > SPECIAL EFFECTS** Jorge Miguel Riobóo **DISTRIBUCIJA > DISTRIBUTION** Kimuak, kimuak@filmotecavasca.com, www.kimuak.com

HOTZANAK, ZA VAŠU SIGURNOST
HOTZANAK, FOR YOUR OWN SAFETY

IZIBENE OÑEDERRA
ŠPANJOLSKA > SPAIN, DCP, 2013, 5'11''





Rekla sam mu da se bavim filmom... i ništa se nije promijenilo. Ovim krajolicima luta duša, katkada sigurna, a katkada nesigurna u svoje postojanje, dok tijelo jest, jest i jest, i nema svoje mjesto.

IZIBENE OÑEDERRA (1979, Azkoitia) diplomirala je likovnu umjetnost. Vlastoručno stvara i producira animirane filmove i surađuje na projektima drugih redatelja. Njezina prva produkcija, *Hezurbeltzak, zajednički grob* (2007), osvojila je brojne nagrade na prestižnim međunarodnim festivalima. Članica je kolektiva MAPA, koji organizira stručne skupove o suvremenom filmu u centru Arteleku u San Sebastianu. Trenutačno predaje animaciju i priprema rad o liku antijunaka.

www.izibene.com

I told him I was a filmmaker... and nothing has changed. Amid these landscapes traipses the soul, at times certain, at others uncertain of its own existence, while the body is and is and is and has no place of its own.

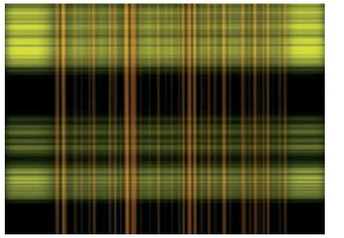
IZIBENE OÑEDERRA (1979, Azkoitia) graduated in fine arts, creates and produces animated films by hand and collaborates on other directors' projects. Her first production, *Hezurbeltzak, una fosa común* (2007), received numerous awards at prestigious international festivals. She is a member of the MAPA collective, which organises symposiums on contemporary cinema at Arteleku in San Sebastian. She currently teaches animation and is preparing a thesis on the figure of the anti-hero.

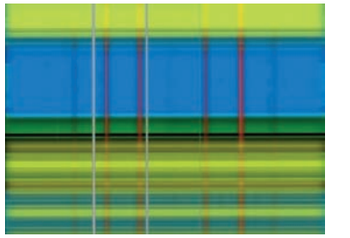
04/06 SRI > WED **20 H KINO EUROPA**
07/06 SUB > SAT **22 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, KAMERA, PRODUCENTICA > DIRECTOR, CAMERA, PRODUCER** Billy Roisz **GLAZBA > MUSIC** Broken.Heart.Collector **DISTRIBUCIJA > DISTRIBUTION** sixpackfilm, office@sixpackfilm.com, www.sixpackfilm.com

ZOUNK!

BILLY ROISZ
AUSTRIJA > AUSTRIA, HD FILE, 2012, 6'





Na mnogo načina *zounk!* se poigrava poviješću apstraktne umjetnosti i vrvi referencama na geometriju pokreta Hansa Richtera iz 1920-ih, pravokutne kolorističke kompozicije Pieta Mondriana i apstraktnu filmsku glazbu Oskara Fischingera. Billy Roisz voli svoje radove proizvoditi pomoću vlastitih naprava kućne izrade za manipulaciju slikom, vjerujući logici, nezavisnom životu strojeva. Njezini vizualni materijali nastaju pomoću analognih tehnika, videomiksera i transduktora – na digitalno se prebacuje tek u montaži slike. Rezultat je neobična kombinacija okrutnosti i nježnosti: umjetnost slike i zvuka uzdiže se poput vatrometa za ljude modernih živaca. (Stefan Grissemann)

BILLY ROISZ predstavnica je prve "digitalne generacije" austrijskog avangardnog filma te se od 1999. bavi videoradovima, instalacijama i audio-vizualnim performansima uživo. Godine 2011. primila je glavnu nagradu za inovativni film na Festivalu austrijskog filma Diagonale, a u svibnju 2013. ugostio ju je Austrijski filmski muzej. Specijalizirala se za *feedback video* i interakciju videa i zvuka uz pomoć monitora, kamera, videomikseta, videosintesajzera vlastite izrade, računala, bas-gitare te katkada gramofona za proizvodnju videa i zvuka.

http://billyroisz.klingt.org

In a variety of ways, *zounk!* plays on the history of abstract art, harbouring references to Hans Richter's geometries of motion from the 1920s, Piet Mondrian's right-angled colour compositions, and Oskar Fischinger's abstract film music. Billy Roisz likes to produce her works using her own, homemade picture-manipulation apparatuses, trusting the logic, the independent existence of the machines. She generates her visual material with analogue techniques, using video mixer and transducer - she first switches to digital in the video montage. The result is an idiosyncratic mix of brutality and tenderness: image-sound art rising like a bonfire for people with modern nerves. (Stefan Grissemann)

BILLY ROISZ (1967) is a representative of the first "digital generation" of Austrian avant-garde cinema, working since 1999 in the field of video, installations, and audio-visual live performances. In 2011 she was honoured with the top prize for innovative cinema at the annual Festival of Austrian Film, the Diagonale, and in May 2013 the Austrian Film Museum hosted a retrospective of her work. She specialises in feedback video and video/sound interaction by using monitors, cameras, video mixing desks, a self-built video-synth, computer, a bass guitar and sometimes turntables for video and sound generating.

04/06 SRI > WED **20 H KINO EUROPA**
07/06 SUB > SAT **22 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE crtež, 2D-animacija > drawing, 2D animation **REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING** Joël Vaudreuil **ANIMACIJA > ANIMATION** Nicolas Moussette **GLAZBA > MUSIC** Joël Vaudreuil, Éric Villeneuve, Stéphane Lafleur **ZVUK > SOUND** Maxime Veilleux, Geoffrey Mitchell, Jean-Paul Vialard **GLASOVI > VOICES** Alex Bisping, Julien Corriveau, Sarah Fortin **PRODUCENT > PRODUCER** David Pierrat **PRODUKCIJA > PRODUCTION** Parce que Films, dpierrat@parcequefilms.com, www.parcequefilms.com **DISTRIBUCIJA > DISTRIBUTION** Travelling, coordo@travellingdistribution.com, www.travellingdistribution.com

NISKI RIJEČNI TOK THE RIVER'S LAZY FLOW LE COURANT FAIBLE DE LA RIVIÈRE

JOËL VAUDREUIL
KANADA > CANADA, DCP, 2013, 8'49''





Dok mu je obitelj u kolibi, starac se na trenutak povlači na obalu rijeke kako bi popušio cigaretu. Naviru mu stare uspomene: ovamo je došao s djevojkom kada je imao 13 godina. On je želio postati muškarac, a ona je samo željela povjeriti mu tešku tajnu. Nitko ne dobije ono što želi.

Usporedno s režiranjem glazbenih spotova, režirao je nekoliko kratkih animiranih filmova. Radovi su mu omogućili da razvije svoj jedinstveni stil i jetki humor. Glazbenik i član *country-folk* sastava Avec pas d'casque, **JOËL VAUDREUIL** ujedno je ilustrator i interdisciplinarni umjetnik, koji ostaje neumoljiv samostalac. Režirao je *L'enfant aux 6 hot-dogs* (2011), *Un vortex dans face* (2010), *La récréation du midi* (2009) i *L'émule minable* (2007).

http://baddjoe.blogspot.com

With his family in the cottage, an old man withdraws for a moment by the edge of the river for a cigarette. Old memories come back to him: he came here with a girl when he was 13 years old. He wanted to become a man, she only wanted to share a difficult secret. Nobody gets what he wants.

In parallel with the creation of several music videos, he directed several short animated films. He developed his unique style and his caustic humour throughout his creations. A musician and member of the country-folk band Avec pas d'casque, **JOËL VAUDREUIL** is also an illustrator and a multidisciplinary artist resolutely independent. He has directed *L'enfant aux 6 hot-dogs* (2011), *Un vortex dans face* (2010), *La récréation du midi* (2009) and *L'émule minable* (2007).

04/06 SRI > WED **20 H KINO EUROPA**
07/06 SUB > SAT **22 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 3D kompjutor, igrano > 3D computer, live action **REŽIJA, SCENARIJ, KAMERA, MONTAŽA > DIRECTOR, SCREENPLAY, CAMERA, EDITING** Rosto **ANIMACIJA > ANIMATION** Martijn Paasschens, Daan Spruijt, Bunk Timmer, Rosto **GLAZBA > MUSIC** The Wreckers **ULOGE > CAST** Rosto, W. Folley **PRODUCENT > PRODUCER** Nicolas Schmerkin **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Autour de Minuit, festivals@autourdeminuit.com, http://blog.autourdeminuit.com

LONELY BONES

ROSTO
FRANCUSKA, NIZOZEMSKA > FRANCE, THE NETHERLANDS, DCP, 2013, 10'





Kratki halucinantni film o snovima i žrtvi: "Zdravo! Svim dušama / Koje se kriju u trulim podovima / I ne slute da će činiti današnjicu."

Redatelj i umjetnik **ROSTO** i njegov studio Rosto A.D. poznati su po glazbenim spotovima, televizijskim djelima i nezavisnim kratkim filmovima. Godine 2002. kratki film *(The Rise and Fall of the Legendary) Anglobilly Feverson* imao je premijeru na filmskom festivalu u Rotterdamu i obilježio početak projekcija na prestižnim međunarodnim festivalima i priznanje Rostovih radova, među kojima su *Čudovište iz Nixa* (2011), *No Place Like Home* (2009), *Jona/Tomberry* (2005) te internetska serija *Mind My Gap*. Kako je glazba uvijek bila pokretačka snaga njegovih filmova, Rosto je surađivao s mnogim međunarodnim glazbenicima poput Metropole Orkesta, The Residentsa, Terryja Gilliama, Toma Waitsa ili The Wreckersa.

www.rostoad.com

A short hallucinatory film about making dreams and making sacrifice: "Hail! To all the souls-oh / Hiding on rotting floors / Little did they know that they would make today."

Director and artist **ROSTO** and his studio Rosto A.D. are well-known for music videos, television-work and independent short films. In 2002, the short film *(The Rise and Fall of the Legendary) Anglobilly Feverson* premiered at the Rotterdam Film Festival, kick-starting an impressive series of screenings at international prestigious festivals and worldwide recognition of Rosto's work, including the most recent films *The Monster of Nix* (2011), *No Place Like Home* (2009), *Jona/Tomberry* (2005), as well as internet series *Mind My Gap*. As music has always been a driving force in Rosto's films, he collaborated with many international musicians, such as Metropole Orkest, The Residents, Terry Gilliam, Tom Waits and The Wreckers.

04/06 SRI > WED **20 H KINO EUROPA**
07/06 SUB > SAT **22 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE kombinirane tehnike > mixed techniques **REŽIJA, MONTAŽA > DIRECTOR, EDITING** Theodore Ushev **GLAZBA > MUSIC** Dmitri Shostakovich **ZVUK > SOUND** Olivier Calvert **PRODUCENT > PRODUCER** Marc Bertrand **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, distribution@nfb.ca, www.nfb.ca

GLORIA VICTORIA

THEODORE USHEV
KANADA > CANADA, DCP, 2013, 7'





Gloria Victoria odvija se na još neugašenom plamenu divljeg 20. stoljeća, uz uzbudljivu temu "najezde" iz Šostakovičeve *Lenjingradske simfonije* (br. 7). Nalik vojnom pohodu uz tonove bolera, glazba lebdi nad krajolicima bitaka i masakra, vodi nas od Dresdena do Guernice, od Španjolskog građanskog rata do *Ratova zvijezda*. Kroz niz citata, sugestija i referenci, Theodore Ushev dirigira gromoglasnom noćnom morom u ime mira.

THEODORE USHEV (1968, Kjustendil, Bugarska) diplomirao je na Državnoj likovnoj akademiji u Sofiji, a karijeru je započeo u rodnoj zemlji kao dizajner plakata. Godine 1999. preselio se u Montreal, gdje je ubrzo stekao ugled kao produktivan i talentiran animator zahvaljujući filmovima poput *The Man Who Waited* (2006) i *Tzaritza* (2006). Godine 2006. počeo je raditi na hvaljenoj trilogiji o odnosu umjetnosti i moći: *Tower Bawher* (2006), *Drux Flux* (2008) i *Gloria Victoria* (2013). Hvaljeni su i njegovi kratki filmovi *Lipsettovi dnevnici* (2010), njegov najpoznatiji film i dobitnik 16 nagrada; *Slavuji u prosincu* (2011) te *Apart* (2012).

Gloria Victoria unfolds on the still-smouldering rubble of the furious 20th century, propelled by the exalting "invasion" theme from Shostakovich's *Leningrad Symphony* (No. 7). Resembling a military march with bolero overtones, the music sweeps over imagery of combat fronts and massacres, leading us from Dresden to Guernica, from the Spanish Civil War to *Star Wars*. Through a multitude of quotations, allusions and references, Theodore Ushev orchestrates a thundering nightmare in the name of peace.

THEODORE USHEV (1968, Kyustendil, Bulgaria) graduated from the National Academy of Fine Arts in Sofia and began his career as a poster artist in his native country. In 1999, he settled in Montreal, where he quickly acquired a reputation as a prolific and talented animator thanks to such films as *The Man Who Waited* (2006) and *Tzaritza* (2006). In 2006, he began work on an acclaimed trilogy on the relationship between art and power: *Tower Bawher* (2006), *Drux Flux* (2008) and *Gloria Victoria* (2013). His acclaimed shorts include *Lipsett Diaries* (2010), his best-known film and a 16-time award winner, *Nightingales in December* (2011) and *Apart* (2012).

04/06 SRI > WED **22 H CINEPLEXX CENTAR KAPTOL 3**
05/06 ČET > THU **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE crtež, 2D-animacija > drawing, 2D animation **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Piotr Dumała **ANIMACIJA > ANIMATION** Paweł Dębski, Piotr Dumała **KAMERA > CAMERA** Mateusz Michalak **MONTAŽA > EDITING** Beata Walentowska, Paweł Dębski **GLAZBA > MUSIC** Alexander Bălănescu **ZVUK > SOUND** Jacek Hamela **PRODUCENTI > PRODUCERS** Piotr Furmankiewicz, Mateusz Michalak **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Fumi Studio, festiwale@fumistudio.com, www.fumistudio.com

NILSKI KONJI HIPOPOTAMY

PIOTR DUMAŁA
POLJSKA > POLAND, HD FILE, 2014, 13'





Nekolicina nagih žena i djece kupa se u rijeci. Potajno ih promatra skupina muškaraca, koji im u jednom trenutku odlučuju prići, nasilno, kao nadahnuti ponašanjem nilskih konja.

PIOTR DUMAŁA (1956) je scenarist, animator, scenograf, predavač, grafički umjetnik, ilustrator, strip-crtač, pisac, kritičar i glumac. Diplomirao je na Akademiji likovnih umjetnosti u Varšavi, a režirao je brojne animirane filmove, koji se često bave egzistencijalističkim temama, poput *A Gentle Spirit* (1985), *Wolność nogi* (1988), *Franz Kafka* (1991), *Crime and Punishment* (2000) i *Las* (2009). U filmovima se koristi tradicionalnim potezom i tehnikom gipsanih ploča koju je sam izumio.

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

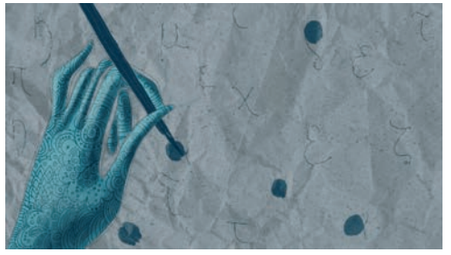
PIOTR DUMAŁA (1956) is a screenwriter, animator, set designer, teacher, graphic artist, illustrator, cartoonist, writer, critic, and actor. He graduated at the Academy of Fine Arts in Warsaw, and is a director of numerous animations, often addressing existentialistic questions, such as *A Gentle Spirit* (1985), *Wolność nogi* (1988), *Franz Kafka* (1991), *Crime and Punishment* (2000), and *Las* (2009). In his animations he uses a traditional stroke, and a plaster panel technique he invented by himself.

04/06 SRI > WED **22 H CINEPLEXX CENTAR KAPTOL 3**
05/06 ČET > THU **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA > DIRECTORS** Skirmanta Jakaitė, Solveiga Masteikaitė **SCENARIJ > SCREENPLAY** Solveiga Masteikaitė **ANIMACIJA > ANIMATION** Skirmanta Jakaitė **GLAZBA, ZVUK > MUSIC, SOUND** Andrius Kauklys, Marius Narbutis **PRODUCENTICE > PRODUCERS** Jūratė Samulionytė, Vilma Samulionytė **PRODUKCIJA > PRODUCTION** Nerutina, jurate.samulionyte@gmail.com **DISTRIBUCIJA > DISTRIBUTION** Skirmanta Jakaitė, skirmanta@gmail.com

NEEUKLIDSKA GEOMETRIJA NON-EUCLIDEAN GEOMETRY **NEEUKLIDINĖ GEOMETRIJA**

SKIRMANTA JAKAITĖ, SOLVEIGA MASTEIKAITĖ
LITVA > LITHUANIA, DCP, 2013, 11'15''





Ovo je film o ljubavnom trokutu, možda čak i četverokutu, koji se opire mjerama vremena i prostora, o točki bola i ekstaze gdje je moguće promijeniti prošlost. O samoodbacivanju kao najjednostavnijem činu, o tajnim mjestima gdje se susreću dvije usporedne priče, a mjesec se razbija u komadiće poput smiješnog okruglog zrcala. O zakonima ljubavi, koji su jednostavni da jednostavniji ne mogu biti dok smo još zaljubljeni, no neshvatljivi i neobjašnjivi jednom kada ljubav iščezne. O logici srca, koja nema ništa zajedničko s običnom logikom, baš kao što neeuklidska geometrija pobija i nadjačava euklidsku.

SKIRMANTA JAKAITĖ (1969) umjetnica je koja se bavi animacijom. **SOLVEIGA MASTEIKAITĖ** (1969) je *copywriter* i scenaristica. Tijekom 20-godišnjeg prijateljstva, zajedničkih misli i iskrenih susreta izrodila se potreba da stvore nešto zajedno. *Neeuklidska geometrija* njihova je redateljska suradnja.

This is a film about a love triangle, or maybe even a quadrangle, which defies the measures of time and space, about the point of pain and ecstasy where the past can be changed. About self-rejection as the simplest of acts, about secret places where two parallel stories intersect and the moon shatters to pieces like a silly round mirror. It is about the laws of love, which are as simple as one, two, three, when we are still in love, but incomprehensible and unexplainable once that love retreats. About the logic of the heart, which has nothing in common with common logic, just like non-Euclidean geometry disproves and surpasses the Euclidean one.

SKIRMANTA JAKAITĖ (1969) is an animation artist. **SOLVEIGA MASTEIKAITĖ** (1969) is a copywriter and a screenwriter. Over 20 years of their friendship, shared thoughts, empathies and genuine meetings have matured into the need to do something together. *Non-Euclidean Geometry* is their directorial collaboration.

04/06 SRI > WED **22 H CINEPLEXX CENTAR KAPTOL 3**
05/06 ČET > THU **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE lutke > puppets **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Eric Montchaud **ANIMACIJA > ANIMATION** Pierre-Luc Granjon, Marjolaine Parot **KAMERA > CAMERA** Nadine Buss **MONTAŽA > EDITING** Gwen Mallauran **GLAZBA > MUSIC** Pierre Bastien **ZVUK > SOUND** Loïc Burkhardt **PRODUCENTICA > PRODUCER** Camille Raulo **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** JPL Films; production@jplfilms.com, www.jplfilms.com

ANATOLEOV MALI LONAC ANATOLE'S LITTLE SAUCEPAN **LA PETITE CASSEROLE D'ANATOLE**

ERIC MONTCHAUD
FRANCUSKA > FRANCE, DCP, 2014, 5'47''





Anatole uvijek sa sobom nosi svoj mali lonac. Jednoga je dana pao na njega, a nitko ustvari ne zna zašto. Otada svagdje zapinje i sprečava ga da ide naprijed. Jednoga dana Anatole shvaća da više ne može tako. Odlučuje se sakriti da više nikoga ne vidi i da nitko ne vidi njega. No, nasreću, stvari nisu tako jednostavne. Prema slikovnici Isabelle Carrier.

ERIC MONTCHAUD studirao je na školi za animaciju La Poudrière u Valenceu 1999. Specijalizirao se za stop-animaciju. Njegov studentski film *Les Animals* i prvi kratki film koji je sam producirao, *The Wet Dog Smell*, uspješno su sudjelovali na festivalima kao što su Annecy, Clermont-Ferrand i Hirošima. Radio je na animaciji filmova Michela Gondryja *Mood Indigo* i *The Science of Sleep*.

Anatole is always dragging around his little saucepan. It fell on him one day and nobody really knows why. Since then, it gets stuck everywhere and it keeps him from going forward. One day Anatole can't bear it anymore. He decides to hide so that he won't see or be seen anymore. But, fortunately, things aren't so simple. An adaptation of an Isabelle Carrier's picture book.

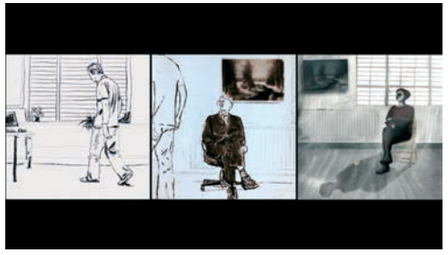
ERIC MONTCHAUD studied at the Poudrière Animation School in Valence in 1999. He specialised in stop-motion technique. His student film entitled *Les Animals* and his first self-produced short called *The Wet Dog Smell* had a successful career at festivals such as Annecy, Clermont-Ferrand and Hiroshima. He took part in the animation of Michel Gondry's *Mood Indigo* and *The Science of Sleep*.

04/06 SRI > WED **22 H CINEPLEXX CENTAR KAPTOL 3**
05/06 ČET > THU **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE rotoskopija > rotoscope **REŽIJA > DIRECTORS** Anna Benner, Pia Borg, Gemma Burditt **SCENARIJ, PRODUCENT > SCREENPLAY, PRODUCER** D R Hood **ANIMACIJA > ANIMATION** Anna Benner, Sergei Shabarov, Jenny Lewis, Duncan Gist, Steven Nanson, Marin Matsuo, Eddy Kastin, Pia Borg, Tiff Howick, Helena Patay, Jimmy Cliftlands, Sajan Rai, Asya Lukin, Amelia Borg, Gemma Burditt, Kim Noce **MONTAŽA > EDITING** Jo Ann Kaplan **ZVUK > SOUND** Jessica Marlowe **ULOGE > CAST** Dominic Cannon, Mike Sarne, Louise Breckon-Richards **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Likely Story, likely@likelystory.co.uk, www.likelystory.co.uk

KROZ GLOGOVLJE THROUGH THE HAWTHORN

ANNA BENNER, PIA BORG, GEMMA BURDITT
VELIKA BRITANIJA > UNITED KINGDOM, DCP, 2013, 8'48''





Razgovor psihijatra, shizofreničnog pacijenta i njegove majke. Tri redateljice prikazuju tri lika i njihove perspektive na tri ekrana. Ako se nečija stvarnost nalazi u posve drugačijoj dimenziji od tuđe, mogu li se te stvarnosti ikada susresti? Film je nadahnut obiteljskim terapijama iz jedne londonske bolnice te knjigom *Henry's Demons*.

ANNA BENNER njemačka je redateljica koja se bavi animacijom. Proteklih 10 godina živi i radi u Londonu. U svojem radu često spaja ručno rađene i digitalne elemente. Režira i reklame, kao dio dvojca Jens&Anna. **PIA BORG** je umjetnica i filmska autorica. Živi i radi u Londonu. Magistrirala je animaciju na Royal College of Art, a nedavno je održala samostalnu izložbu u Galeriji Oriel Davies u Walesu. Filmovi su joj prikazani na raznim festivalima, uključujući Cannes, Edinburgh, Anima Mundi, Hirošimu i São Paulo. **GEMMA BURDITT** bavi se režijom u animaciji te ilustracijom kratkih filmova, reklama, glazbenih spotova i projekcija. Filmu pristupa inovativno i često spaja različite tehnike poput animacije, igranog i dokumentarnog filma. Još je uvijek pod velikim utjecajem improvizacijskog kazališta, kojim se prije bavila. Gemma je nedavno surežirala dokumentarni film *Urban Birds* o londonskim dostavljačicama na biciklu. Premijerno je prikazan u lipnju na New York Bike Festivalu, a trenutačno je na svjetskoj turneji BFF-a.

http://throughthehawthorn.com

A session between a psychiatrist, a schizophrenic patient and his mother. Three animation directors depict the three characters and their perspectives across three screens. When one person's reality is in a different dimension from the others, can these realities ever meet? The film is inspired by family therapy sessions witnessed at a London hospital, and by the book *Henry's Demons*.

ANNA BENNER is an animation director from Germany who has been living and working in London for the past 10 years. Her work often involves a combination of handmade and digital elements. She also directs animated commercials, as one part of Jens&Anna. **PIA BORG** is an artist and filmmaker based in London. She graduated with an MA in animation from the Royal College of Art, and recently had a solo exhibition of her work at the Oriel Davies Gallery in Wales. Her films have been screened in various festivals including Cannes, Edinburgh, Anima Mundi, Hiroshima and Sao Paulo. **GEMMA BURDITT** is an animation director and illustrator of short films, commercials, music videos and projections. She has an innovative approach to filmmaking often crossing techniques such as animation, live action and documentary and is still strongly influenced by her earlier career in devised theatre. Gemma has recently completed a co-direction of the documentary *Urban Birds* about female cycle couriers working in London.

04/06 SRI > WED **22 H CINEPLEXX CENTAR KAPTOL 3**
05/06 ČET > THU **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE crtež na papiru, 2D kompjutor > drawing on paper, 2D computer **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** JiaXing Lin **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** JiaXing Lin, 772724128@qq.com

VUK NA DRVETU A WOLF IN THE TREE

JIAXING LIN
KINA > CHINA, HD FILE, 2012, 9'32''





Priča o uznemirenom vuku i njegovu životu u šupljem stablu.

Odrastao u tišini i ljepotama sela, **JIAXING LIN** (1987, GuangDong) uživa u spokojnoj prirodi i ruralnom životu. Za razliku od većine mladih Kineza, koji žude za blještavim gradskim životom, Lin nikada nije dijelio njihovu čežnju za urbanim stilom života. Život u betonskoj džungli guši ga i sputava. Uvijek je želio da dobije priliku vratiti se na selo, lutati i pjevati među cvijećem kao slobodan duh. *Vuk na drvetu* njegov je prvi film, na kojem je radio dvije godine. Uložio je mnogo vremena i truda, no vjeruje da je vrijedilo. Rad na filmu ushićuje ga jer mu daje slobodu da se umjetnički izražava.

A story about a wolf with a troubled mind and his life living in a hollow tree.

Being raised in the quiet, beautiful countryside, **JIAXING LIN** (1987, GuangDong) enjoys the peaceful nature and the rural life. Instead of yearning for the sparkling city life like most young people in China do, Lin has never shared the longing for the urban lifestyle. Being forced to live in the concrete jungle makes him feel caged and suffocated. He has always wanted to have the opportunity to go back to the countryside, roaming and singing among the flowers and trees as a free spirit. *A Wolf in the Tree* is JiaXing Lin's first film which took him two years to finish. He put a considerable amount of time and effort into this film and he thinks everything is worthwhile. To him, making films is the most exciting thing as it gives him the freedom to express himself as an artist.

04/06 SRI > WED **22 H CINEPLEXX CENTAR KAPTOL 3**
05/06 ČET > THU **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE akrilik na celu > acrylic on cel **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Georges Schwizgebel **GLAZBA, ZVUK > MUSIC, SOUND** Normand Roger **PRODUCENTI > PRODUCERS** Georges Schwizgebel, Marcel Jean, Galilé Marion-Gauvin **PRODUKCIJA > PRODUCTION** Unité centrale **DISTRIBUCIJA > DISTRIBUTION** Vidéographe, dchouinard@videographe.qc.ca, www.videographe.qc.ca

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GEORGES SCHWIZGEBEL
ŠVICARSKA, KANADA > SWITZERLAND, CANADA, DCP, 2012, 0'35''





Drama oko uhićenja Jafara Panahija... Sve dok ne bude oslobođen. Sloboda za Jafara Panahija i za sve zatočene iranske filmaše.

Rođen u švicarskom Reconvilieru 1944, **GEORGES SCHWIZGEBEL** među najvažnijim je imenima suvremene animacije. Iznimno razvijena stila, taj autor 15 kratkih filmova nagrađen je za svoj rad u Cannesu, Annecyu, Zagrebu, Hirošimi, Stuttgartu, Ottawi i Espinhu. Dva njegova filma – *78 krugova* (1985) i *Put u bezdan* (1992) – ubrajaju se među sto najutjecajnijih animiranih filmova prema popisu koji je 2006. objavio festival u Annecyju. (...) Iako se u početku koristio rotoskopijom (*Perspektive*, 1975; *Zaleđe*, 1977), Schwizgebel ju je poslije zamijenio slobodnijim pristupom obilježenim gestualnim nanosima boje i čestom uporabom geometrijskih oblika. (Marcel Jean)

www.studio-gds.ch

A drama represented by the arrest of Jafar Panahi... Until he is freed. Freedom for Jafar Panahi, and all the imprisoned Iranian filmmakers.

Born 1944 in Reconvilier, Switzerland, **GEORGES SCHWIZGEBEL** is among the greatest names of contemporary animation. This well-rounded author of 15 short films has seen his work awarded in Cannes, Annecy, Zagreb, Hiroshima, Stuttgart, Ottawa and Espinho. Two of his films – *78 R.P.M.* (1985) and *The Ride to the Abyss* (1992) – rank among the hundred most influential animated films on a list published by the Annecy Festival in 2006. (...) Though he first used rotoscoping (*Perspectives*, 1975; *Off-side*, 1977), Schwizgebel later traded this tool in for a freer approach marked by the gestural application of colour and frequent use of geometric shapes. (Marcel Jean)

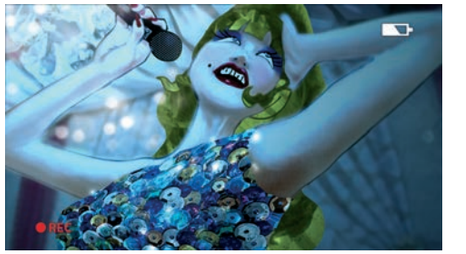
04/06 SRI > WED **22 H CINEPLEXX CENTAR KAPTOL 3**
05/06 ČET > THU **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE rotoskopija, 2D kompjutor > rotoscope, 2D computer **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Lotfi Mahfoudh **MONTAŽA > EDITING** Selma Ben Osman **MODELIRANJE > MODELING** Nada Dagdoug **KOMPJUTORSKA GRAFIKA > COMPUTER GRAPHICS** Radhouen Khemir **GLAZBA > MUSIC** Ali Jaziri **ZVUK > SOUND** Wael Jgham **PRODUCENT > PRODUCER** Hédia Ben Ammar **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** 1001 images, 1001images@planet.tn

BERBERSKO VJENČANJE BERBER WEDDING HOFFILI

LOTFI MAHFOUDH
TUNIS > TUNISIA, HD FILE, 2012, 13'20''





Brahmin B., doktorand sociologije sa specijalizacijom iz antropologije na Sveučilištu u Manoubi, kao završni rad odlučuje producirati dokumentarni film o sestrinu vjenčanju. Za snimanje ovog urnebesnog dokumentarca koji prikazuje njegove lokalne običaje koristi se malom kamerom loše kvalitete slika.

LOTFI MAHFOUDH (1974) studirao je umjetnost na Tuniskom nacionalnom institutu za likovnu umjetnost, a poslije je diplomirao sliku i animaciju na École Nationale Supérieure des Arts Décoratifs de Paris (ENSAD). Godine 2004. pokrenuo je produkcijsku kuću One Thousand and One Images (Mille et une Images) sa sjedištem u Tunisu, koja producira brojne reklame i druga animirana djela. Trenutačno živi u Tunisu i radi na autorskim kratkim animiranim filmovima.

Brahmin B., a PHD student in sociology specialising in anthropology at the University of Manouba, decides to produce a documentary about his sister's wedding for his thesis. To produce this hilarious documentary showing his local traditions, he uses a small camera with bad quality images.

LOTFI MAHFOUDH (1974) studied general arts at the Tunisia National Institute of Fine Arts and later graduated in Image and Animation at the Ecole Nationale Superieure des Arts Decoratifs de Paris (ENSAD). In 2004 he started the Tunis-based production company One Thousand and One Images (Mille et une Images) which produced numerous commercials and other animated works. He currently resides in Tunis and is working on original animated short films.

04/06 SRI > WED **22 H CINEPLEXX CENTAR KAPTOL 3**
05/06 ČET > THU **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Matúš Vizár **ANIMACIJA > ANIMATION** Matúš Vizár, Adrián Hnát, Dan Stanchev, Marek Pokorný, Dalibor Kristek, Martin Búřil **MONTAŽA > EDITING** Matěj Šámal, Martin Búřil, Matúš Vizár **GLAZBA > MUSIC** Ink Midget **ZVUK > SOUND** Miloš Hanzély **PRODUCENT > PRODUCER** Peter Badač **PRODUKCIJA > PRODUCTION** BFILM, peter@bfilm.sk, www.bfilm.sk

PANDE PANDAS **PANDY**

MATÚŠ VIZÁR
ČEŠKA, SLOVAČKA > CZECH REPUBLIC, SLOVAKIA, DCP, 2013, 11'28''





Nakon milijuna generacija, velike su šanse da će postati još jedna izumrla vrsta. No jednoga dana jedan ih je aktivan primat po imenu čovjek pronašao i odlučio učiniti pijunom u ljudskoj igri.

MATÚŠ VIZÁR (1985) studirao je animaciju na Akademiji izvedbenih umjetnosti u Bratislavi, a zatim je upisao Školu za film i televiziju Akademije izvedbenih umjetnosti u Pragu (FAMU). Osim filma, Vizár se bavi ilustracijama i političkim stripom.

After millions of generations, they have a good chance of becoming another extinct species. But one day, an all too active primate called the human being found them and they became a pawn in man's game.

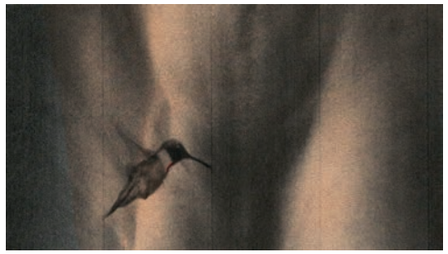
MATÚŠ VIZÁR (1985) studied animation at the Academy of Performing Arts in Bratislava, Slovakia, before attending the Film and TV School of the Academy of Performing Arts (FAMU) in Prague, Czech Republic. Besides being a filmmaker, Vizár is also an illustration artist and political cartoonist.

05/06 ČET > THU **22 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE piksilacija, crtež na papiru, 2D kompjutor > pixilation, drawing on paper, 2D computer **REŽIJA, ANIMACIJA, KAMERA, PRODUCENT > DIRECTOR, ANIMATION, CAMERA, PRODUCER** Wei Keong Tan **MONTAŽA > EDITING** Zihan Loo **GLAZBA, ZVUK > MUSIC, SOUND** Darren Ng **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Wei Keong Tan, tanweikeong@gmail.com, www.crushedpaper.com

PIFUSKIN

WEI KEONG TAN
SINGAPUR > SINGAPORE, HD FILE, 2014, 4'25''





Jedan čovjek grebe kožu u kojoj živi.

Kratki rani animirani filmovi **WEIJA KEONGA** *White* i *Hush Baby* osvojili su nagradu za iznimno postignuće na Međunarodnom filmskom festivalu u Singapuru 2007. te posebno priznanje na istom festivalu 2009. godine. Wei Keong dobitnik je stipendije za medijsko obrazovanje singapurskog Ureda za razvoj medija 2007, a diplomirao je likovnu umjetnost i digitalnu animaciju na Tehnološkom sveučilištu Nanyang u Singapuru. Predsjedao je studentskim volonterskim programom na SIGGRAPH Asia 2010. godine u Seoulu te je bio član odbora SIGGRAPH Asia na konferencijama u Yokohami (2009) i Singapuru (2008).

A man scratches the skin he lives in.

WEI KEONG'S animated short films *White* and *Hush Baby* received the Special Achievement and Special Mention awards respectively at the Singapore International Film Festival in 2007 and 2009. Granted a Media Education Scholarship by the Media Development Authority of Singapore in 2007, Wei Keong holds a Bachelor of Fine Arts in Digital Animation from Nanyang Technological University, Singapore. He was the Chair of the Student Volunteer Program for SIGGRAPH Asia 2010 in Seoul and was a committee member for the SIGGRAPH Asia conferences in Yokohama (2009) and Singapore (2008).

05/06 ČET > THU **22 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE lutke, crtež, 2D kompjutor > puppets, drawings, 2D computer **REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING** Rémi Vandenitte **ANIMACIJA > ANIMATION** Andreas De Ridder, Julien Dexant, Serge Elissalde, Nicolas Fong, Rémi Vandenitte, Nicolas Leroy **KAMERA > CAMERA** Jan Vandenbussche **GLAZBA > MUSIC** Roland Van Campenhout, Julien Dexant **ZVUK > SOUND** Philippe Fontaine **PRODUCENT > PRODUCER** Arnaud Demuynck **PRODUKCIJA > PRODUCTION** Les Films du Nord, info@euroanima.net, www.lesfilmsdunord.com **DISTRIBUCIJA > DISTRIBUTION** mikhal.bak@gmail.com, www.studio-wasia.com

BETTYJIN BLUES BETTY'S BLUES

RÉMI VANDENITTE
BELGIJA, FRANCUSKA > BELGIUM, FRANCE, DCP, 2013, 11'45''





Mladi gitarist želi se okušati u starom *blues*-klubu u Louisiani. Prisjeća se legende o Blind Boogie Jonesu iz New Orleansa 1920-ih, priče o ljubavi i osveti…

RÉMI VANDENITTE studirao je ilustraciju na briselskoj Akademiji likovnih umjetnosti, a zatim animaciju na La Cambre. Radi za promidžbena događanja i bavi se ilustracijom te razvija vlastite animirane projekte.

A young guitarist tries his luck in an old blues dive in Louisiana. He remembers the legend of Blind Boogie Jones, in New Orleans of the 1920s, a story of love and revenge…

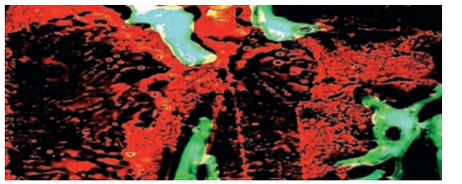
RÉMI VANDENITTE studied illustration at Brussels' Fine Arts Academy, and then animation at La Cambre. He works in publicity events and illustration, and develops personal animated projects.

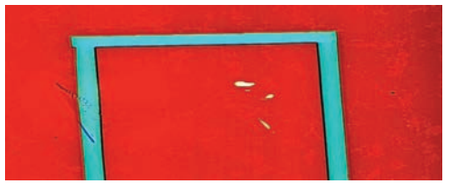
05/06 ČET > THU **22 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE boja/urezivanje na film > paint/scratch on film **REŽIJA, ANIMACIJA, MONTAŽA > DIRECTOR, ANIMATION, EDITING** Steven Woloshen **GLAZBA > MUSIC** Lionel Hampton **ZVUK > SOUND** Alexandre Chartrand **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Steven Woloshen, swoloshen@hotmail.com, http://scratchatopia.tumblr.com

1000 PLATEAUS (2004–2014)

STEVEN WOLOSHEN
KANADA > CANADA, DCP, 2014, 3'21''





Nastao u cijelosti na prednjem sjedištu automobila uz pomoć jednostavnih umjetničkih alata, ovaj ručno rađeni kratki film slavi autokarte, putovanja i džez-glazbu.

STEVEN WOLOSHEN strastveni je autor rukom crtanih apstraktnih filmova i instalacija zasnovanih na vremenu već više od 30 godina. Predavač, član žirija, tehničar, animator, zanatlija i autor nedavnog *Recipes for Reconstruction*, filmskog priručnika za raspadanje, obnavljanje i druge ručne, analogne filmske tehnike. U njegovoj bogatoj filmografiji stoje naslovi kao što su *Didre Novo* (1980), *Get Happy* (1999), *Ditty Dot Comma* (2000), *The Babble On Palms* (2002), *Cameras Take Five* (2003), *The Curse of the Voodoo Child* (2005), *The Homestead Act* (2009).

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

STEVEN WOLOSHEN has been passionately creating handmade abstract films and time-based installations for more than 30 years. Lecturer, juror, technician, animator, craftsman and recently author of *Recipes for Reconstruction*, the filmmaker's manual for decay, renewal and other handmade, analogue film techniques. His rich filmography includes *Didre Novo* (1980), *Get Happy* (1999), *Ditty Dot Comma* (2000), *The Babble On Palms* (2002), *Cameras Take Five* (2003), *The Curse of the Voodoo Child* (2005), *The Homestead Act* (2009).

05/06 ČET > THU **22 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE stop-animacija > stop-motion **REŽIJA, ANIMACIJA, MONTAŽA > DIRECTORS, ANIMATION, EDITING** Cristóbal León, Joaquín Cociña **GLAS > VOICE** Paula Florencia Navarrete **PRODUKCIJA > PRODUCTION** Diluvio, http://diluvio.cl **DISTRIBUCIJA > DISTRIBUTION** CaRTe bLaNChe, entry@c-a-r-t-e-blanche.com, http://c-a-r-t-e-blanche.com

ANDE THE ANDES **LOS ANDES**

CRISTÓBAL LEÓN, JOAQUÍN COCIÑA
ČILE > CHILE, DCP, 2012, 4'02''





Jedan ured opsjednut je božanskom silom koja najavljuje uspon nove zlatne civilizacije u Andama. *Ande*, animirani film nastao tehnikom stop-animacije, prati lebdeću nakupinu otpada, papira i električnih predmeta i njihovo kretanje po prostoriji dok se neprekidno pretvaraju u goleme dijelove divovskog tijela.

CRISTÓBAL LEÓN (1980) bavi se audiovizualnim umjetnostima, a posebice animacijom u umjetničkim videoradovima, kratkim filmovima i glazbenim spotovima. **JOAQUÍN COCIÑA** (1980) pisac je i likovni umjetnik koji izrađuje crteže u ugljenu velikog formata. Bavi se i videom te scenografijom. Od 2007. surađuju na izložbama i filmovima, a neki od njihovih filmova su *Lucía* (2007), *Luis* (2008), *El Arca* (2011).

http://leoncocina.com

An office is possessed by a divine force that has come to prophesy the rise of a new golden civilisation in the Andes. *Los Andes* is a stop-motion animation film in which a flowing mass of waste, paper and electric artefacts moves around a room, being constantly transformed into the colossal parts of a giant body.

CRISTÓBAL LEÓN (1980) works in the audiovisual sphere, especially animation, in a variety of areas; video art works, short films and music videos. **JOAQUÍN COCIÑA** (1980) is a writer and visual artist, who makes large-scale charcoal drawings. He also works as a video-maker and a stage designer. They collaborate since 2007 on exhibitions and films, and some of their films include *Lucía* (2007), *Luis* (2008), *El Arca* (2011).

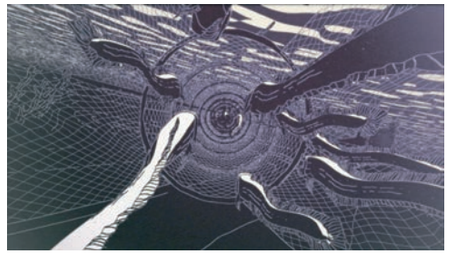
05/06 ČET > THU **22 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE 3D, 2D kompjutor > 3D, 2D computer **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Tomasz Popakul **MONTAŽA, PRODUCENT > EDITING, PRODUCER** Piotr Szczepanowicz **GLAZBA > MUSIC** Stuart Dahlquist **ZVUK > SOUND** Michal Fojcik **PRODUKCIJA > PRODUCTION** NoLabel, piotr.szczepanowicz@nolabel.pl, www.nolabel.pl **DISTRIBUCIJA > DISTRIBUTION** New Europe Film Sales, anja@neweuropefilmsales.com, www.neweuropefilmsales.com

ZIEGENORT

TOMASZ POPAKUL
POLJSKA > POLAND, DCP, 2013, 19'





Fish Boy je tinejdžer koji se suočava s poteškoćama odrastanja. Njegovi su problemi posebno teški jer je drugačiji od drugih: on je polučovjek, a poluriba. Njegova se drama odvija u naoko idiličnom ribarskom selu, gdje ga otac želi naučiti da postane ribar. Dječakova borba sa stigmom odbijanja događa se u nekoliko dimenzija međuljudskih odnosa. Naposljetku ona utječe i na njegov odnos sa samim sobom.

TOMASZ POPAKUL (1986, Trzebież, Poljska) svoje je prve filmove *Frustratu: Herzleid* (2004) i *Life* 1.0 (2006) napravio na umjetničkoj školi u Szczecinu, a zatim je upisao studij animacije na slavnoj filmskoj školi u Łódźu 2007. Godine 2011. na istoj je školi upisao paralelan studij scenaristike.

Fish Boy is a teenager facing the challenges of growing up. His problems are especially severe, as he is different from all others: he is half boy, half fish. His drama is set against the background of a seemingly idyllic fishing village, where his father wants to teach him how to become a fisherman. The boy's struggle with the stigma of rejection takes place in several dimensions of interpersonal relationships. Ultimately, it also affects Fish Boy's relationship with himself.

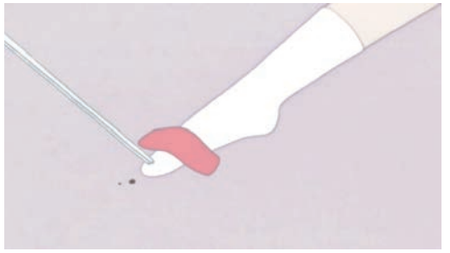
TOMASZ POPAKUL (1986, Trzebież, Poland) made his first films *Frustratu: Herzleid* (2004) and *Life* 1.0 (2006) at the art school in Szczecin, before he started studying animation at the renowned film school in Lodz in 2007. In 2011, he signed up for a parallel study of scriptwriting at the same school.

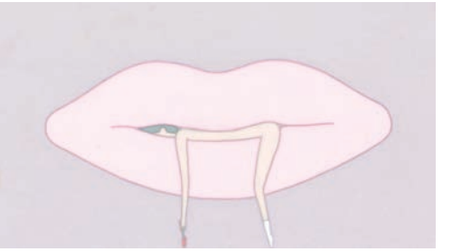
05/06 ČET > THU **22 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE crtež na papiru, 2D kompjutor > drawing on paper, 2D computer **REŽIJA, ANIMACIJA, KAMERA, MONTAŽA > DIRECTOR, ANIMATION, CAMERA, EDITING** Yoriko Mizushiri **GLAZBA > MUSIC** Dark End; Mari Fukuhara, Seiji Toda **PRODUKCIJA > PRODUCTION** Yoriko Mizushiri, yoriko@shiripro.com, http://imoredy.tumblr.com **DISTRIBUCIJA > DISTRIBUTION** CaRTe bLaNChe, entry@c-a-r-t-e-blanche.com, http://c-a-r-t-e-blanche.com

FUTON

YORIKO MIZUSHIRI
JAPAN, DCP, 2012, 6'





Zamotana u futon... Sjećanja naviru, zamišlja se budućnost, osjeti se bude, fizički osjećaji ženskosti duboko su ukorijenjeni... Sve se ugodno stapa. U futonu tijelo luta u potrazi za tim osjećajem.

YORIKO MIZUSHIRI (1984) samostalna je filmska redateljica već otprilike pet godina, otkad je diplomirala na japanskom Sveučilištu za umjetnost i dizajn Joshibi. Uglavnom radi u animaciji.

http://shiripro.com

Wrapped in a futon... Memories are coming up to the mind, the future is imagined, senses are recaptured, physical feelings as a woman are deeply ingrained... Everything melts pleasantly together. In the futon, the body wanders seeking for this sense.

YORIKO MIZUSHIRI (1984) has worked as a freelance film director with about five years of experience, after graduating from the Joshibi University of Art and Design in Japan. She mainly works in animation.

05/06 ČET > THU **22 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE 2D-animacija, crtež na papiru > 2D animation, drawing on paper **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Paulo D'Alva **ANIMACIJA > ANIMATION** Paulo D'Alva, David Doutel **KAMERA > CAMERA** Vasco Sá **MONTAŽA > EDITING** David Doutel **GLAZBA > MUSIC** André Natanael **ZVUK > SOUND** Pedro Pestana **PRODUCENT > PRODUCER** Rodrigo Areias **PRODUKCIJA > PRODUCTION** Bando à Parte, bando@bandoaparte.com, www.bandoaparte.com **DISTRIBUCIJA > DISTRIBUTION** AGENCIA - Portuguese Short Film Agency, agencia@curtas.pt, http://curtas.pt>agencia

CARROTROPE

PAULO D'ALVA
PORTUGAL, HD FILE, 2013, 8'





Carrotrope je nova optička igračka. Predstavlja ciklička kretanja života. U međuvremenu jedan čovjek pije, a vrijeme prolazi brzinom od 24 sličice u sekundi.

PAULO D'ALVA karijeru u animaciji počeo je 1995. u studiju Cineclube de Avanca. Godinu dana poslije kao animator i suredatelj sudjelovao je na seriji *Alfredo*. Od 1997. do 2001. Paulo je radio na nekoliko kratkih animiranih filmova. Godine 1997. njegov prvi kratki film, *A Noite Cheirava Mal*, sudjelovao je na više od stotinu domaćih i stranih festivala i sveukupno osvojio 11 nagrada. Jedan je od osnivača udruge Panorâmica iz Ovara, a aktivan je i kao predavač likovnih umjetnosti. Bavi se reklamama, animiranim TV-emisijama i obrazovnom animacijom. Od 2011. godine surađuje kao redatelj i animator sa studijem Bando à Part.

Carrotrope is a new optical toy. It represents the cyclic movements of life. Meanwhile, a man drinks and time passes at 24 frames per second.

PAULO D'ALVA began his career in animated film in 1995 at the studios of Cineclube de Avanca. In 1996 he participated as an animator and co-director on the series *Alfredo*. Between 1997 and 2001 Paulo worked on several short animated films. In 1997 his first short film, *A Noite Cheirava Mal*, participated in more than one hundred national and international festivals grossing a total of 11 awards. He is a founding member of the association Panorâmica, and is active as an educator in the field of fine arts. He also makes commercials, animated television programmes and educational animation. He has collaborated as a director and animator with the studio Bando à Part since 2011.

05/06 ČET > THU **22 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Tomek Ducki **ASISTENTICA ANIMACIJE, KAMERA > ANIMATION ASSISTANT, CAMERA** Katarzyna Zolich **GLAZBA > MUSIC** Jean-Marc Petsas **PRODUCENT > PRODUCER** Włodzimierz Matuszewski **PRODUKCIJA > PRODUCTION** Studio Miniatur Filmowych, smf@smf.com.pl, www.smf.com.pl **DISTRIBUCIJA > DISTRIBUTION** Krakow Film Foundation, zofia@kff.com.pl, http://agencija.kff.com.pl/agencija.php/kontakt

KUPALIŠTE BATHS **ŁAŹNIA**

TOMEK DUCKI
POLJSKA > POLAND, DCP, 2013, 4'





Dvije postarije plivačice sastaju se na bazenu radi uobičajenog plivanja. Ovaj put rone dublje nego inače.

TOMEK DUCKI, umjetnik slobodna duha, studirao je i radio u Mađarskoj, Francuskoj, Irskoj i Velikoj Britaniji, no na kraju je završio u Poljskoj. Njegova su područja animirani kratki filmovi, glazbeni spotovi, plakati itd. Najpoznatiji mu je kratki film *Life Line*, dobitnik više od 20 nagrada, uključujući nominaciju za Cartoon d'Or.

http://tomekducki.com

Two elderly swimmers meet at the baths for their ritual swimming. This time they are diving deeper than usual.

TOMEK DUCKI, free spirit of the arts, studied and worked in Hungary, France, Ireland and UK, but finally ended up in Poland. His main fields are animated shorts, music videos, posters, and so on. His best known short, *Life Line* was awarded more than twenty times, including a Cartoon d'Or nomination.

06/06 PET > FRI **22 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE crtež, 2D-animacija > drawing, 2D animation **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Yumi Joung **MONTAŽA > EDITING** Yumi Joung, Kihyun Kim **GLAZBA > MUSIC** Domenico Scarlatti **ZVUK > SOUND** Youngho Song **PRODUCENT > PRODUCER** Kihyun Kim **PRODUKCIJA > PRODUCTION** Culture Platform, sensitivebear@gmail.com, www.cultureplatform.com **DISTRIBUCIJA > DISTRIBUTION** CaRTe bLaNChe, entry@c-a-r-t-e-blanche.com, http://c-a-r-t-e-blanche.com

LJUBAVNE IGRE LOVE GAMES

YUMI JOUNG
JUŽNA KOREJA > SOUTH KOREA, HD FILE, 2013, 15'





Igre što ih igraju ljubavnici.

YUMI JOUNG (1981) studirala je likovnu umjetnost na Sveučilištu Kookmin (2000-2004) i režiju u animaciji na Korejskoj akademiji filmskih umjetnosti (2004-2006). Njezin diplomski kratki animirani film, *My Small Doll House*, prikazan je u konkurenciji u Hirošimi i na brojnim drugim međunarodnim filmskim festivalima. *Dust Kid* (2009) prikazan je u Cannesu u sklopu Directors' Fortnight te na 50 drugih međunarodnih filmskih festivala, a osvojio je više od 10 međunarodnih nagrada. Osim filmova, autorica je i dvije slikovnice.

www.joungyumi.com

Games that lovers play.

YUMI JOUNG (1981) studied Fine Arts at the Kookmin University (2000-2004), and Animation Directing at the Korean Academy of Film Arts (2004-2006). Joung's graduation short animation, *My Small Doll House*, has been screened in the Competition section in Hiroshima and at many other international film festivals. *Dust Kid* (2009) has been screened at Cannes Directors' Fortnight and over 50 other international film festivals, and received more than 10 international awards. In addition to films, she made two picture books.

06/06 PET > FRI **22 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE kolaž, boja na staklu > cut-outs, paint on glass **REŽIJA, SCENARIJ, ANIMACIJA, KAMERA > DIRECTOR, SCREENPLAY, ANIMATION, CAMERA** Nicolai Troshinsky **DIZAJN LIKOVA > CHARACTER DESIGN** Gina Thorstensen **POZADINE > BACKGROUNDS** Cecilia Ramieri **GLAZBA > MUSIC** Shogun Kunitoki **ZVUK > SOUND** Pierre Sauze **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Nicolai Troshinsky, nicolai@troshinsky.com, www.troshinsky.com

ASTIGMATIZAM ASTIGMATISMO

NICOLAI TROSHINSKY
ŠPANJOLSKA > SPAIN, DCP, 2013, 4'





Jedan dječak, izgubivši naočale, ne može vidjeti više od jedne stvari u fokusu u isto vrijeme. Pogled mu privlače zvukovi koji ga okružuju. Bit će prisiljen istražiti mutan svijet nepoznatih mjesta i čudnih likova.

NIKOLAJ TROŠINSKI (1985, Moskva) studirao je ilustraciju u Madridu te poslije u Italiji. Godine 2009. diplomirao je animaciju na francuskoj školi La Poudrière s filmom *Jeux Pluriels*. Od 2006. radi kao samostalni ilustrator dječjih knjiga za izdavačke kuće poput Kókinos, Tándem Edicions, A buen Paso, Kalandraka ili Anaya. Od 2009. do 2011. predavao je filmski jezik na školi animacije Ars Animación u Madridu, a 2010. počeo je razvijati eksperimentalne videoigre.

A boy, having lost his glasses, can only see one thing in focus at a time. His sight gets attracted by the sounds that surround him. He will have to explore a blurry world of unknown places and strange characters.

NICOLAI TROSHINSKY (1985, Moscow) studied illustration in Madrid and later in Italy. In 2009 he graduated in animation from the French school La Poudrière with his film *Jeux Pluriels*. Since 2006 he has been working as a freelance children's books illustrator for publishing houses like Kókinos, Tándem Edicions, A buen Paso, Kalandraka or Anaya. From 2009 to 2011 he taught cinematographic language at the animation school Ars Animación in Madrid, and in 2010 he started developing experimental video games.

06/06 PET > FRI **22 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE crtež, 2D, 3D-animacija > drawing, 2D, 3D animation **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Mauro Carraro **ANIMACIJA > ANIMATION** Clément Espinosas, Shinta Juilland, Natacha Baud-Grasset **MONTAŽA > EDITING** Mauro Carraro, Zoltán Horváth **GLAZBA > MUSIC** Pierre Manchot **ZVUK > SOUND** Etienne Curchod **PRODUCENT > PRODUCER** Nicolas Burlet **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Nadasdy Film, nburlet@nadasdyfilm.ch, www.nadasdyfilm.ch

HASTA SANTIAGO

MAURO CARRARO
ŠVICARSKA > SWITZERLAND, DCP, 2013, 12'45''





Mapo hoda Putom svetog Jakova prema Santiagu de Composteli. Na ovom slavnom hodočašću prolazi kroz gradove i upoznaje druge putnike, koji kao da nose sa sobom i više od naprtnjače.

MAURO CARRARO (1984, Venecija) profesionalnu je obuku stekao u pariškom studiju Cube Creative 2008. Od 2010. bavi se animacijom i računalnom grafikom u Nadasdy Film.

www.mapo-mapos.com

Mapo's walk on the Way of St. James to Santiago de Compostela. On this mythic pilgrimage, he passes through towns and meets other travellers who seem to be bearing more than their backpacks.

MAURO CARRARO (1984, Venice) finished his professional training at Creative Cube, Paris, in 2008. Since 2010 he has been working with animation and computer graphics at Nadasdy Film.

06/06 PET > FRI **22 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE stop-animacija, 2D kompjutor > stop-animation, 2D computer **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Jie Shen **GLAZBA > MUSIC** Takanari Sakuma **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Jie Shen, zuowotuishang@gmail.com

KONJ HORSE

JIE SHEN
KINA > CHINA, HD FILE, 2013, 4'17''





Pet premontiranih poglavlja o konju.

SHEN JIE (1989, Šangaj) diplomirao je na Institutu za tehnologiju u Šangaju 2012. Autor je filmova *Flow* (2011), *Run!* i *Stammer* (2013).

Five chapters about horse are cut up.

SHEN JIE (1989, Shanghai) graduated from the Shanghai Institute of Technology in 2012. His recent films are *Flow* (2011), *Run!* and *Stammer* (2013).

06/06 PET > FRI **22 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA, GLAZBA, GLAS > DIRECTOR, SCREENPLAY, ANIMATION, MUSIC, VOICE** Jochen Kuhn **MONTAŽA > EDITING** Olaf Meltzer **PRODUKCIJA > PRODUCTION** Jochen Kuhn, jochen.kuhn@gmx.com, www.jochenkuhn.de **DISTRIBUCIJA > DISTRIBUTION** Die Filmonauten, julia@diefilmonauten.de, www.diefilmonauten.de

NEDJELJA 3 SUNDAY 3 **SONNTAG 3**

JOCHEN KUHN
NJEMAČKA > GERMANY, HD FILE, 2013, 14'





Treći dio serije o nedjeljnim izletima. U *Nedjelji 3* protagonist odlazi na spoj naslijepo s Kancelarkom.

JOCHEN KUHN (1954, Wiesbaden) od 1972. godine aktivno se bavi filmom, slikarstvom, filmskom glazbom i fotografijom. Od 1984. predaje u Hamburgu, Stuttgartu, Braunschweigu, Londonu, Beču, Sydneyju i Melbourneu. Od 1991. zaposlen je kao profesor na Filmakademie Baden-Württemberg u njemačkom Ludwigsburgu. Od 1994. član je Akademie der Künste u Berlinu, a član je i berlinske Deutsche Filmakademie e. V. Između ostalih, autor je filmova *Der Lautlose Makubra* (1980), *Brief an die Produzentin* (1985), *Robert Langner Biografie* (1988), *Die Beichte* (1990), *Silvester* (1992) te serija *Neulich* (1999-2004) i *Sonntag* (2005-).

The third part in a series about Sunday outings. In *Sonntag 3*, the protagonist has a blind date with the Chancellor.

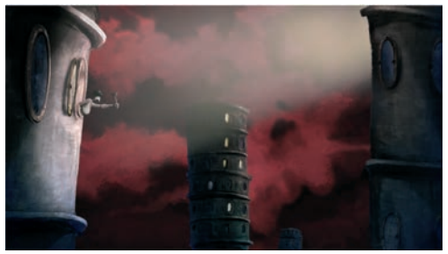
JOCHEN KUHN (1954, Wiesbaden) has been active since 1972 in film, painting, screenwriting, film music, and photographs. Since 1984 he lectures in Hamburg, Stuttgart, Braunschweig, London, Vienna, Sydney, and Melbourne. Since 1991 he is a professor at the Filmakademie Baden-Württemberg, in Ludwigsburg, Germany. Since 1994 a member of the Akademie der Künste, Berlin, Germany; member of the Deutsche Filmakademie e. V., Berlin, Germany. Some of his films are *Der Lautlose Makubra* (1980), *Brief an die Produzentin* (1985), *Robert Langner Biografie* (1988), *Die Beichte* (1990), *Silvester* (1992), *Neulich* series (1999-2004), *Sonntag* series (2005-).

06/06 PET > FRI **22 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **20 H KINO EUROPA**

TEHNIKA > TECHNIQUE lutke, 2D-animacija > puppets, 2D animation **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTORS, SCREENPLAY, ANIMATION** Michelle Kranot, Uri Kranot **GLAZBA > MUSIC** Uri Kranot **ZVUK > SOUND** Normand Roger, Pierre Yves Drapeau **PRODUCENTI > PRODUCERS** Marie Bro, Dora Benousilio, Marc Bertrand **PRODUKCIJA > PRODUCTION** Dansk Tegnefilm, Les Films de l'Arlequin, National Film Board of Canada **DISTRIBUCIJA > DISTRIBUTION** National Film Board of Canada, distribution@nfb.ca, www.nfb.ca

ŠUPLJA ZEMLJA HOLLOW LAND

MICHELLE KRANOT, URI KRANOT
DANSKA, FRANCUSKA, KANADA > DENMARK, FRANCE, CANADA, DCP, 2013, 14'





Priča o vječnoj potrazi za domom. *Šuplja zemlja* počinje, kako svaka potraga i mora, utopijskim snom. Solomon i Berta dvoje je tragača koji stižu – sa svojom voljenom kadom – u zemlju koja im obećaje utočište nakon brojnih putovanja. Od prvih optimističnih trenutaka nakon dolaska do konačnog nezaboravnog prizora na moru, *Šuplja zemlja* govori o stanju izmještenosti – kao spletu okolnosti ili osobnom izboru.

Nezavisni filmski autori i animatori **MICHELLE I URI KRANOT** surađuju već više od desetljeća na filmovima koje su producirali studiji iz Izraela, Francuske, Nizozemske i Danske. Trenutačno oboje predaje animaciju na The Animation Workshop u danskom Viborgu. Bračni par Kranot radi s nizom tehnika – od 2D-kompjutorske animacije do papirnatih kolaža i piksilacije – a osvojili su brojne nagrade za svoje filmove *The Heart of Amos Klein* (2008), *God on Our Side* (2005) i *White Tape* (2010). *Šuplja zemlja* njihova je četvrta suradnja.

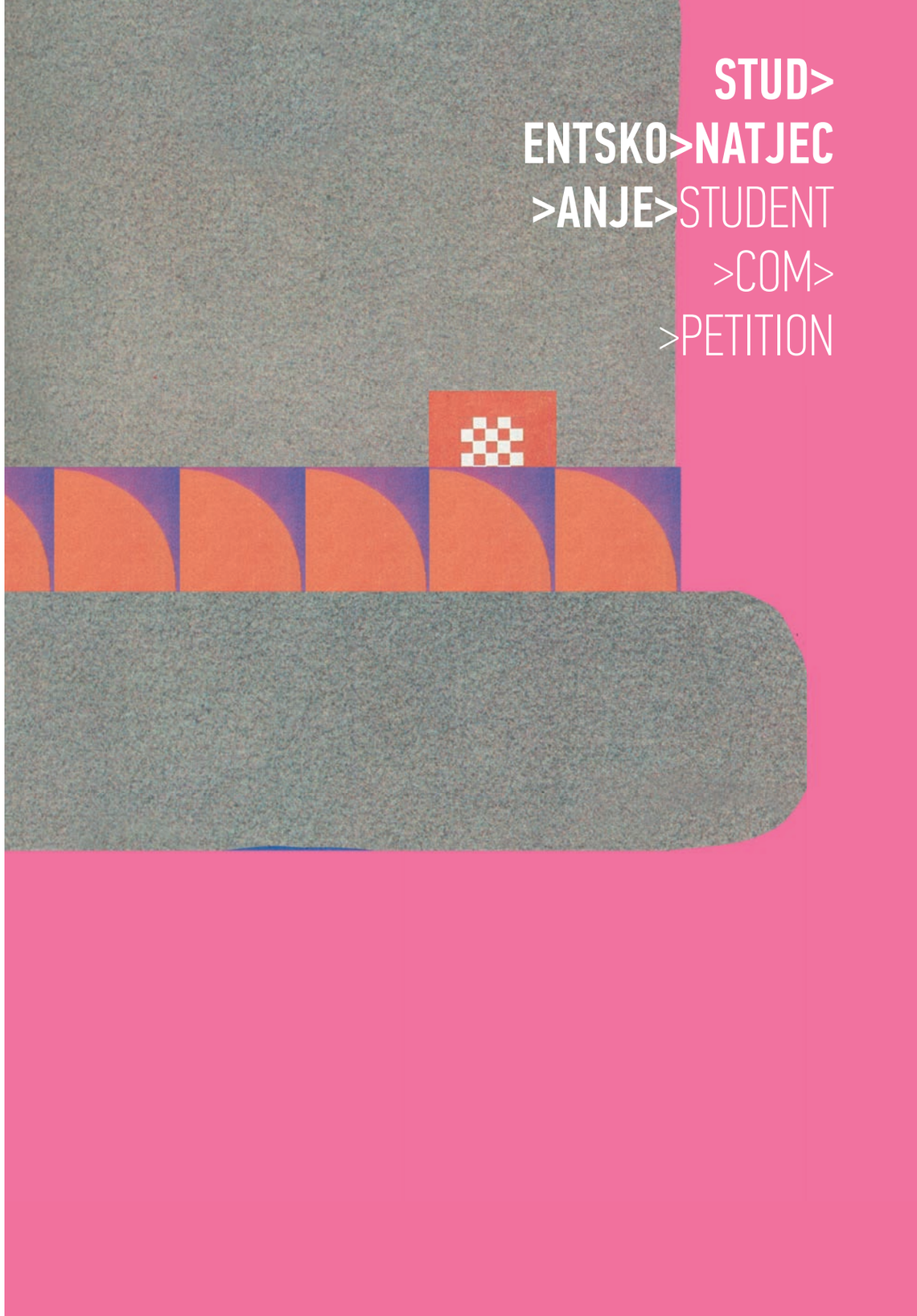
www.tindrumanimation.com

A story about the eternal search for home. *Hollow Land* begins, as all such searches must, with a utopian dream. Solomon and Berta are two seekers who arrive—their treasured bathtub improbably in tow—in a land that promises respite from their many journeys. From the first optimistic moments after their arrival, to the final haunting scene at sea, *Hollow Land* captures the state of being displaced—whether by circumstance or by choice.

Independent filmmakers and animators **MICHELLE AND URI KRANOT** have worked together for more than a decade, creating films that have been co-produced by studios in Israel, France, the Netherlands and Denmark. They are currently both teaching animation at The Animation Workshop in Viborg, Denmark. The Kranots have worked with various animation techniques—from 2-D computer animation to paper cut-outs and pixilation—and have won numerous awards for their films *The Heart of Amos Klein* (2008), *God on Our Side* (2005), and *White Tape* (2010). *Hollow Land* is their fourth collaboration.

06/06 PET > FRI **22 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **20 H KINO EUROPA**

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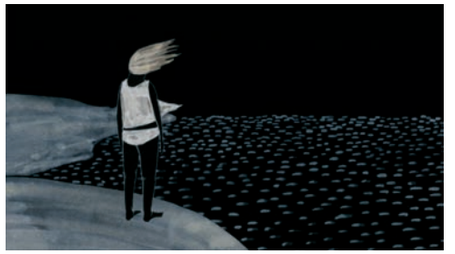


TEHNIKA > TECHNIQUE crtež na papiru > drawing on paper **REŽIJA, SCENARIJ, KAMERA, MONTAŽA > DIRECTOR, SCREENPLAY, CAMERA, EDITING** Delia Hess **ANIMACIJA > ANIMATION** Delia Hess, Anja Sidler, Charlotte Waltert **GLAZBA > MUSIC** Joan & The Sailors **ZVUK > SOUND** Thomas Gassmann, Christof Steinmann **PRODUCENT > PRODUCER** François Chalet **PRODUKCIJA > PRODUCTION** HSLU Design + Kunst, animation@hslu.ch, www.hslu.ch **DISTRIBUCIJA > DISTRIBUTION** Delia Hess, mail@deliahess.ch, www.deliahess.ch

JUTARNJI VLAK MORNING TRAIN **FRÜHZUG**

DELIA HESS
ŠVICARSKA > SWITZERLAND, DCP, 2012, 5'16''





Nakon što su zajedno proveli noć, par se rastaje. Vođena radnjama ljudskih jutarnjih rituala, ona otplovi u san uz pratnju ritmova jutarnjeg vlaka i shvaća da je opet sama.

DELIA HESS (1982) studirala je animaciju na Sveučilištu primijenjenih znanosti i umjetnosti u Luzernu, a diplomirala je 2012. Trenutačno radi kao animatorica, ilustratorica i filmska autorica na nekoliko projekata. Autorica je filmova *Partition* (2011, surež. E. Berra i S. Lang-Rinderspacher), *Na Cidade* (2010).

After spending the night together, a couple part ways. Guided by the activities of the man's morning rituals, she travels into a dream accompanied by the rhythms of the morning train and finds herself alone once again.

DELIA HESS (1982) studied animation at the Lucerne University of Applied Sciences and Arts and graduated in 2012. Currently she is working as an animator, illustrator and filmmaker on several projects. Her previous films are *Partition* (2011, co-dir. E. Berra and S. Lang-Rinderspacher), *Na Cidade* (2010).

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

TEHNIKA > TECHNIQUE crtež na celu > drawing on cels **REŽIJA, SCENARIJ, ANIMACIJA, KAMERA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, CAMERA, EDITING** Céline Devaux **GLAZBA > MUSIC** Flavien Berger **ZVUK > SOUND** Christian Phaure **GLAS > VOICE** Yves Dufournier **PRODUCENTICA > PRODUCER** Laure Vignalou **PRODUKCIJA > PRODUCTION** ENSAD, laure.vignalou@ensad.fr, www.ensad.fr **DISTRIBUCIJA > DISTRIBUTION** Céline Devaux, celinedvx@gmail.com, http://vimeo.com/celinedevaux

ŽIVOT I SMRT PRESVIJETLOG RASPUTINA LIFE AND DEATH OF THE ILLUSTRIOUS RASPUTIN **VIE ET MORT DE L'ILLUSTRE GRIGORI EFIMOVITCH RASPOUTINE**

CÉLINE DEVAUX
FRANCUSKA > FRANCE, DCP, 2012, 10'25''





Početkom stoljeća Rasputin stiže na carev dvor u Sankt Peterburgu. Unatoč grubim manirama, ovaj zapušteni i raspojasani redovnik ubrzo postaje osoba od careva povjerenja. A nekim aristokratima osoba koju treba ubiti...

Nakon završenog studija povijesti i književnosti, **CÉLINE DEVAUX** pet je godina studirala animaciju na Nacionalnoj školi likovnih umjetnosti u Parizu. *Život i smrt presvijetlog Rasputina* njezin je diplomski film.

At the beginning of the century, Rasputin arrives at the Tsar's Court in St. Petersburg. In spite of his coarse manners, the neglected and lewd monk soon becomes the emperor's confidant. And for some aristocrats, he becomes the man to kill...

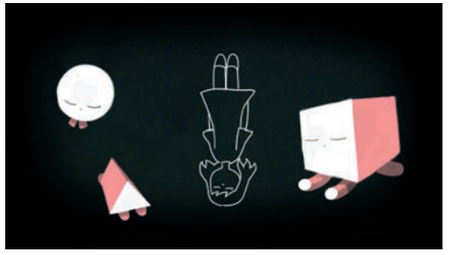
After graduating from the Sorbonne in history and literature, **CÉLINE DEVAUX** studied animation cinema for five years at the National School of Decorative Arts in Paris. *Life and Death of the Illustrious Rasputin* is her graduation film.

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TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA, KAMERA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, CAMERA, EDITING** Yukie Nakauchi **PRODUCENT > PRODUCER** Tatsutoshi Nomura **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Tama Art University Department of Graphic Design, horaguchi@tamabi.ac.jp, www.tamabi.ac.jp

SLAVLJE I KORAL CELEBRATION AND CHORALE

YUKIE NAKAUCHI
JAPAN, DCP, 2012, 5'10''





Glazba je svijetle boje i jasna života, a postavlja pitanja o vama. Ovaj film je glazbena fantazija.

YUKIE NAKAUCHI rođena je na Hokkaidu, a diplomirala je na Odsjeku za grafički dizajn Sveučilišta Tama 2013. godine. Bavi se ilustracijom, grafičkim dizajnom i animacijom.

http://nakauchiyukie.hacca.jp

Music has a bright color and has a clear life, and it asks about yourself. This is a music fantasy animation work.

YUKIE NAKAUCHI was born in Hokkaido and graduated from Tama Art University Department of Graphic Design in 2013. She is working in illustration, graphic design and animation.

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07/06 SUB > SAT **11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D-kompjutorska animacija > 2D computer animation **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Bálint Gelley **MONTAŽA > EDITING** Czakó Judit **GLAZBA > MUSIC** Kolossváry Márton **PRODUCENT > PRODUCER** József Fülöp **PRODUKCIJA > PRODUCTION** Moholy-Nagy University of Art and Design, flp@mome.hu, www.mome.hu **DISTRIBUCIJA > DISTRIBUTION** Kristina Hollo, hollo@mome.hu

OGNJIŠTE HEARTH **OTTHON**

BÁLINT GELLEY
MAĐARSKA > HUNGARY, HD FILE, 2012, 5'40''





Tri starice sjede u čamcu, muškarac vesla. Djevojka puši cigaretu na krovu. Obitelj se priprema za zajednički ručak. Kratki animirani film prema noveli Ádáma Bodora.

BÁLINT GELLEY mađarski je redatelj animiranih filmova. Diplomirao je na Odsjeku za animaciju Sveučilišta Moholy-Nagy za umjetnost i dizajn 2012. godine. Tijekom studija stvarao je kratke filmove sam i s kolegama s animacije, a ti su filmovi prikazani na brojnim međunarodnim festivalima. Njegov diplomski film, *Ognjište*, dosada je sudjelovao na nekoliko festivala, uključujući Annecy. Sudjelovao je na Animation Sans Frontières 2012-2013, a ove godine na Adapting for Cinema.

Three old women sitting in a boat, a man rowing. A girl smoking a cigarette on a rooftop. A family preparing for lunch together. An animated short film, based on Ádám Bodor's short story *Farm Girl*.

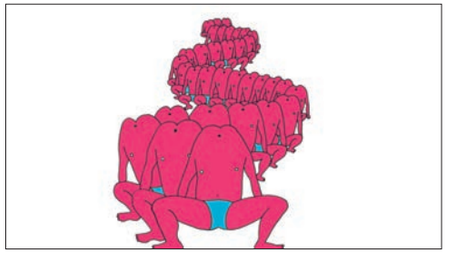
BÁLINT GELLEY is a Hungarian animation film director. He graduated from the Animation Department of Moholy-Nagy University of Art and Design in 2012. While studying, he made short films on his own, as well as with fellow animation students, and these films were screened at a number of international festivals. His graduation film called *Hearth* was so far selected for several festivals, including Annecy. He participated in Animation Sans Frontiéres in 2012-2013 and he participates in Adapting for Cinema this year.

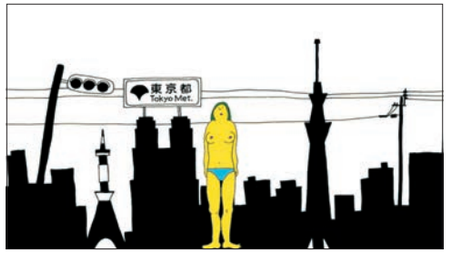
04/06 SRI > WED **17.30 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Sawako Kabuki **GLAZBA > MUSIC** Seinosuke Saeki **PRODUCENT > PRODUCER** Tatsutoshi Nomura **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Tama Art University Department of Graphic Design, horaguchi@tamabi.ac.jp, www.tamabi.ac.jp

ANALNI SOK ANAL JUKE-ANAL JUICE
KETSUJIRU JUKE

SAWAKO KABUKI
JAPAN, HD FILE, 2013, 3'





Nakon prekida s bivšim dečkom srce mi je bilo slomljeno, no morala sam smisliti temu za svoj sljedeći animirani film. Tada sam sanjala tog bivšeg dečka, a ovaj se film temelji na tom snu. U Japanu, 11. ožujka 2011, imali smo jake potrese, a mnogi manji nastavljali su se još dugo nakon toga. Uz njih, morali smo se suočiti s činjenicom da je nuklearna energija jedna od najvažnijih tema u državi. Smatram da je san spoj ovog nabijenog ozračja u Japanu i moje duboke depresije. Stoga sam "remiksirala" ono što sam imala u glavi.

SAWAKO KABUKI diplomirala je na Odsjeku za grafički dizajn Sveučilišta Tama 2013. godine, a 2012. snimila je film *Ici, là et partout*.

After breaking up with my ex-boyfriend, I was heartbroken but I had to think about the theme for my next animation film. Just then I had a dream of this ex-boyfriend. This animation film is based on that dream. In Japan, on 11th March 2011, we had great earthquakes and aftershocks followed over and over. And not only earthquakes but also how to face that nuclear power is one of the hottest issues in our country. I think that dream is the mixture of this charged atmosphere of Japan and my heartbreaking depression. So I "re-mixed" what I had in my head.

SAWAKO KABUKI graduated from the Tama Art University Department of Graphic Design in 2013. In 2012 she made the film *Ici, là et partout*.

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TEHNIKA > TECHNIQUE crtež na papiru > drawing on paper **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Malte Stein **MONTAŽA > EDITING** Maryna Shuklina **PRODUCENT > PRODUCER** Cristina Marx **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** HFF Konrad Wolf, distribution@hff-potsdam.de, www.hff-potsdam.de

PLAVI SAN BLUE DREAM
BLAUER TRAUM

MALTE STEIN
NJEMAČKA > GERMANY, HD FILE, 2013, 11'





Jedan čovječuljak, obilježen porazom, sanja nestvaran san o ljubavi. No zamijene ga s igračkom, a njegov san raspline se u snažnoj ljubomori i nemirnoj samosvijesti. Međutim, san se nastavlja u svijetu gdje ljubav znači muku i zanemarivanje kreposnog života.

MALTE STEIN (1981) studirao je dramaturgiju 2005, a od 2007. do 2013. animaciju na HFF Konrad Wolf. Bavi se animacijom, ilustracijom, stripom, filmom, pisanjem i glazbom.

http://maltestein.de

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

MALTE STEIN (1981) studied dramaturgy in 2005, and from 2007 to 2013 he studied animation at the HFF Konrad Wolf. He is working in animation, illustration, comic books, film, writing and music.

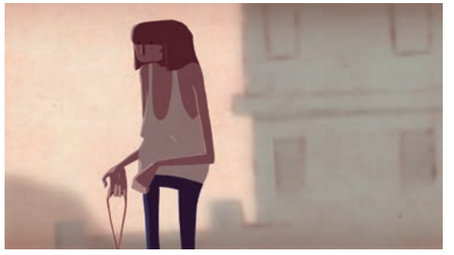
04/06 SRI > WED **17.30 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE klasična animacija > classical animation **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENTI > DIRECTORS, SCREENPLAY, ANIMATION, PRODUCERS** Idan Barzilay, Mor Israeli **GLAZBA > MUSIC** Gil Landau **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Bezalel Academy of Arts & Design, festivals-liaison@bezalel.ac.il, www.bezalel.ac.il

PLUTANJA FLOATS

IDAN BARZILAY, MOR ISRAELI
IZRAEL > ISRAEL, HD FILE, 2013, 8'





Film *Plutanja* opisuje stanje u kojem se čitav život pretvara u iščekivanje. Ciničan pogled na likove koji se kreću repetitivno poput njihala koje odražava prolazak vremena i cikličnost koja ih okružuje. Likovi su u stalnom pokretu, iako ne napreduju nikamo.

IDAN BARZILAY diplomirao je na Odsjeku filmskih umjetnosti Akademije Bezalel za umjetnost i dizajn. Prije studija radio je u oglašavanju kao ilustrator i crtač *storyboarda*, a specijalizirao se za postprodukciju tiskanih medija. Tijekom studija eksperimentirao je s različitim tehnikama animacije, a u radovima naginje minimalističkom stilu. **MOR ISRAELI** je ilustratorica i nekadašnja profesionalna plivačica. Animaciju je otkrila kroz strast prema glumi, filmu i crtanju, a nadahnjuju je fotografija i pokret. Diplomirala je na Odsjeku filmskih umjetnosti Akademije Bezalel za umjetnost i dizajn.

The film *Floats* describes a state in which an entire existence turns into anticipation. A cynical look at figures which are moving in a repetitive manner as a sort of pendulum which reflects the passing of time and the cyclicality in which they are in. The figures are constantly moving, however they are not advancing anywhere.

IDAN BARZILAY graduated from the Department of Screen-based Arts at Bezalel Academy of Arts and Design. Prior to his studies, he worked in the advertising field as an illustrator and storyboard artist and specialized in post-production of print media. He is interested in cinema with realistic characteristics. During his studies, he experimented in various animation techniques, and in his works he tends towards the minimalist style. **MOR ISRAELI** is an illustrator and a former professional swimmer. She discovered the animation field through her passion for acting, cinema and drawing and is inspired by photography and movement. She graduated from the Screen-based Arts Department at the Bezalel Academy of Art and Design.

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TEHNIKA > TECHNIQUE kolaž > cut-outs **REŽIJA, ANIMACIJA, MONTAŽA > DIRECTOR, ANIMATION, EDITING** Stephanie Blakey **SCENARIJ > SCREENPLAY** Gillian Park **GLASOVI > VOICES** Katherine Ryan, John Standing, Violet Ryan, Stephanie Blakey **PRODUCENTICA > PRODUCER** Helen Gladders **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film And Television School, festivals@nfts.co.uk, www.nfts.co.uk

POSLJEDNJE UTOČIŠTE THE LAST RESORT

STEPHANIE BLAKEY
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2014, 8'





U svojem samotnom hotelu u Kanadskom Stjenjaku blizanke Jo i Alex moraju se sabrati i početi surađivati kako bi pobijedile najgoru prijetnju koja ih je ikad snašla: četverogodišnju sestru Princess.

Rođena i odrasla u Vancouveru, **STEPHANIE BLAKEY** oduvijek voli animaciju. Odrasla je na postojanoj prehrani subotnjih jutarnjih crtića, stripova, videoigara i animacija kanadskog National Film Boarda i diplomirala je animaciju na Sveučilištu Emily Carr za umjetnost i dizajn, a zatim upisala magisterij iz režije u animaciji na Nacionalnoj školi za film i televiziju. Obdarena mračnim i jetkim smislom za humor, veseli se stvaranju čudnih i duhovitih radova.

www.stephblakey.com

In their isolated hotel in the Canadian Rockies, twin sisters Jo and Alex need to get over themselves and work together in order to defeat the most horrifying threat they have ever faced: their four-year-old sister, Princess.

Born and raised in Vancouver, Canada, **STEPHANIE BLAKEY** always had a passion for animation. Growing up on a steady diet of Saturday morning cartoons, comic books, video games and National Film Board animations, she graduated from the Emily Carr University of Art and Design with a BA in Animation before applying to the National Film and Television School for her Master's in Directing Animation. With her dark and dry sense of humour, she looks forward to creating more and more strange and funny works.

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

TEHNIKA > TECHNIQUE boja na papiru, 2D-kompjutorska animacija > paint on paper, 2D computer animation **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Neely Goniodsky **GLAZBA, GLAS > MUSIC, VOICE** Meghan Riley **ZVUK > SOUND** Oliver Lewis **PRODUCENTICA > PRODUCER** Jane Colling **PRODUKCIJA > PRODUCTION** Royal College of Art, jane.colling@rca.ac.uk, www.rca.ac.uk/animation **DISTRIBUCIJA > DISTRIBUTION** Future Shorts, tomv@futureshorts.com, www.futureshorts.com

SINUSOIDA THE SINE WAVE

NEELY GONIODSKY
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 4'32''





Sinusoida je kratki film o pokušaju razumijevanja životnih uspona i padova pomoću matematičke funkcije sinusoide.

NEELY GONIODSKY rođena je u Kanadi, a studirala je na Sveučilištu Concordia prije no što je u Londonu upisala magisterij iz animacije na Royal College of Art. Diplomirala je u lipnju 2013. Njezini filmski interesi leže u apstraktnom narativnom i vizualnom eksperimentiranju.

http://neelygoniodsky.com

The Sine Wave is a short film about trying to understand the ups and downs of life through the mathematical function of the sine wave.

NEELY GONIODSKY was born in Canada and studied at the Concordia University before coming to London to study for her MA in Animation at The Royal College of Art. She graduated in June 2013. Her film interests lie in abstract narrative and visual experimentation.

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

TEHNIKA > TECHNIQUE 2D-kompjutorska animacija > 2D computer animation **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENT > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Na-ri Jang **GLAZBA > MUSIC** Yong-guk Kim **GLASOVI > VOICES** Hee Yeon Kim, Chan-ho Yun **PRODUKCIJA > PRODUCTION** The Korean National University of Arts, kiafanews@naver.com, www.karts.ac.kr **DISTRIBUCIJA > DISTRIBUTION** KIAFA [AniSEED], kiafanews@naver.com, http://kiafa.org

DOME, SLATKI DOME HOME SWEET HOME

NA-RI JANG
JUŽNA KOREJA > SOUTH KOREA, HD FILE, 2012, 7'22''





U ranu zoru kada započinje raznošenje novina jedan čovjek stiže do kuće u mračnoj uličici. Dok od sestre posuđuje novac, majka se sprema vježbati, a on, kao uvijek, prilegne u kuhinji.

NA-RI JANG (1985) je rođena u Busanu, Južna Koreja. Bila je povučena osoba koja je uživala crtati. U srednjoj školi susrela se s europskim animiranim filmom i očajavala je nad svojim načinom crtanja i izražavanja teme. Godine 2007. upisala je Korejsko državno sveučilište za umjetnost i napravila je dva filma. Trenutačno je ondje na magistarskom studiju animacije.

At the early dawn when the newspaper delivery starts, one man comes to a house located in an obscure alley. While he is borrowing money from his sister, his mother is busy getting ready to work out, and as always, he lies down in the kitchen.

NA-RI JANG (1985) was born in Busan, South Korea. She was an introvert person enjoying drawing. In high school she encountered European cartoons and agonized about her way of drawing and expressing the subject. In 2007, she entered Korean National University of Arts and made two shorts. She is studying at the Korean National University of Arts for MFA in animation.

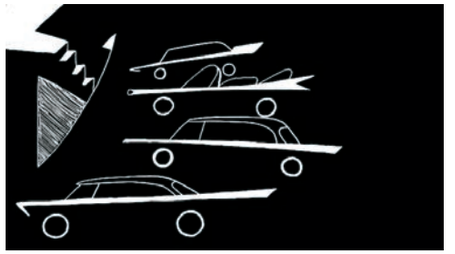
04/06 SRI > WED **17.30 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D-kompjutorska animacija > 2D computer animation **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Daniela Sherer **ASISTENTICA ANIMACIJE > ANIMATION ASSISTANT** Annlin Chao **GLAZBA > MUSIC** Duncan Thum **ZVUK > SOUND** Joseph Tate **PRODUCENTICA > PRODUCER** Jane Colling **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Royal College of Art, jane.colling@rca.ac.uk, www.rca.ac.uk/animation

THE SHIRLEY TEMPLE

DANIELA SHERER
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 9'40''





Djetetu na majčinoj koktel-zabavi počinju se pomicati granice između djetinjstva i odraslosti. U ovom eksperimentalno-narativnom kratkom filmu likovi, simboli i apstrakcije izmjenjuju se i propituju odnose djece i odraslih, eskapizma i seksualnosti.

DANIELA SHERER nezavisna je animatorica i ilustratorica, a 2013. magistrirala je animaciju na londonskom Royal College of Art. Godine 2009. diplomirala je animaciju i digitalne umjetnosti na USC u Los Angelesu. Izrađivala je animirane isječke za razne radove, od kratkih animiranih filmova i vizualne glazbe do dugometražnih dokumentarnih filmova. Voli spajati apstraktnu i narativnu animaciju i tako stvarati vrstu eksperimentalnog pripovijedanja.

www.danielasherer.com

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

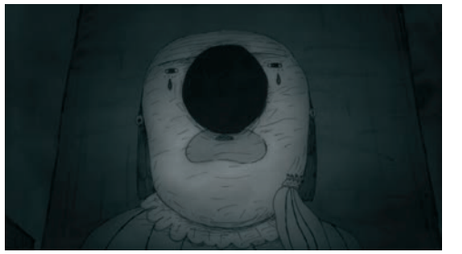
DANIELA SHERER is an indie animator> illustrator, a 2013 Animation MA graduate from the Royal College of Art, London. In 2009 she graduated with a BA in Animation and Digital Arts form USC, Los Angeles. In the past she made animated sequences for different kinds of works, ranging from short animated films and visual music pieces, to documentary features. She likes combining abstract and narrative animation to create an experimental kind of storytelling.

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

TEHNIKA > TECHNIQUE 2D crtež > 2D drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Hakhyun Kim **GLAZBA > MUSIC** Shota Kowashi **ZVUK > SOUND** Ikumi Takahashi **PRODUCENT > PRODUCER** Koji Yamamura **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Tokyo University of the Arts, contact@animation.geidai.ac.jp, hiromitsumurakami@gmail.com, www.fm.geidai.ac.jp/en

KRALJ LABIRINTA MAZE KING

HAKHYUN KIM
JAPAN, HD FILE, 2013, 7'





Ne možemo više ovdje ostati. Moramo krenuti sutra ujutro. Klaun uvjerava i požuruje stanovnike lunaparka, djevojku, homoseksualca, vojnika, psa, da na vrijeme stignu na vrtuljak.

HAKHYUN KIM (1982, Seoul, Južna Koreja) diplomirao je na Odsjeku za animaciju Umjetničkog fakulteta Politehničkog sveučilišta u Tokiju 2010. te na Odsjeku za animaciju Visoke škole za film i nove medije Sveučilišta za umjetnost u Tokiju 2013.

We cannot stay here any longer. We must leave tomorrow morning. A clown convinces and hurries the residents of an amusement park, a girl, a gay, a soldier, a dog, to be in time for the merry-go-round.

HAKHYUN KIM (1982, Seoul, South Korea) graduated from the Tokyo Polytechnic University, Faculty of Arts, Department of Animation in 2010, and the Tokyo University of Arts, Graduate School of Film and New Media, Department of Animation in 2013.

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

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** David Lovrić **GLAZBA > MUSIC** Aufgehoben: Act Romans **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Akademija likovnih umjetnosti; Ustanova Zagreb film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

SLOM BREAKDOWN

DAVID LOVRIĆ
HRVATSKA > CROATIA, DCP, 2014, 3'





Slom počinje s antropomorfnom figurom s glavom slona koja stoji pred ogledalom u kupaonici. Tonemo u sve dublje i dublje slojeve organizma koji istovremeno nalikuje živčanom sustavu i biljci, a lik čovjeka-slona reagira na nasilan i nepredvidljiv način stvarajući neku vrstu koreografije koja završava nestajanjem samog lika.

DAVID LOVRIĆ (1986, Bihać) diplomirao je animaciju na Akademiji likovnih umjetnosti u Zagrebu. Godine 2006. održao je prvu samostalnu izložbu stripova. U proteklih osam godina radi kao ilustrator, crtač stripa i knjiga snimanja za različite izdavače i tvrtke (Školska knjiga, Medicinska naklada, Profil, UX Passion, Kabinet, Bold Studio) te animator u studijima Kenges, Bonobostudio, Zagreb film, Diedra, Kreativni sindikat. U *Modroj lasti* počeo je objavljivati strip *Akademija čuda*, prema scenariju Božidara Trkulje.

Breakdown begins with a scene of an anthropomorphic figure with an elephant head, standing before a bathroom mirror. As we sink into deeper and deeper layers of a strange organism that resembles both a nervous system and a plant at the same time, the elephant-man seems to react violently and unpredictably, creating a sort of choreography that ends in the disappearance of the character himself.

DAVID LOVRIĆ (1986, Bihać) graduated from the Department of Animation and New Media at Zagreb's Academy of Fine Arts. In 2006 he had his first comics solo exhibition. So far he has worked as an illustrator and collaborator on comic books published by several Croatian publishers, a storyboard associate and animator with several Croatian productions, such as *The Flower of Battle* (Bonobostudio) and *Hidden Talent* (Zagreb film).

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

TEHNIKA > TECHNIQUE lutke > puppets **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENTICA > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Lea Vidaković **ZVUK > SOUND** Hrvoje Radnić **PRODUKCIJA > PRODUCTION** Royal Academy of Art KASK, www.kask.be **DISTRIBUCIJA > DISTRIBUTION** Lea Vidaković, lea@leavidakovic.com, www.leavidakovic.com

SESTRE SISTERS

LEA VIDAKOVIĆ
BELGIJA > BELGIUM, DIGITAL BETACAM, 2012, 7'48''





Animirani triptih koji pobuđuje atmosferu starih flamanskih slika, u kojem su sestre uhvaćene u melankoliji koja proizlazi iz brige i tuge za onom koja nedostaje.

LEA VIDAKOVIĆ (Hrvatska/Srbija) multimedijska je umjetnica koja radove izvodi u tehnici lutka-animacije, umjetničke instalacije i performansa. Završila je preddiplomski studij animacije na HVO-u u Norveškoj 2010, a diplomirala na ALU u Zagrebu 2011. i završila magisterij audiovizualnih umjetnosti na Kraljevskoj umjetničkoj akademiji KASK u Belgiji 2012.

An animation triptych which evokes the atmosphere of old Dutch paintings, where sisters are trapped in melancholy, facing the loss and emptiness over the missing one.

LEA VIDAKOVIĆ (Croatia/Serbia) is a multimedia artist using puppet animation for her works, art installations and performances. She holds a BA in animation from HVO in Norway 2010. She graduated from Zagreb's Academy of Fine Arts in 2011 and completed an MA course in audiovisual arts from the Royal Academy of Art KASK in Belgium in 2012.

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06/06 PET > FRI **13 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE kombinirane tehnike > mixed techniques **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Sylwia Szkiladz **ANIMACIJA > ANIMATION** Sylwia Szkiladz, Gwendoline Gamboa, Anne-Sophie Cayon, Nuno Romeiras da Silva **MONTAŽA, GLAZBA > EDITING, MUSIC** Jérôme Erhart **ZVUK > SOUND** Jérôme Erhart, Lucas Le Bart **PRODUCENT > PRODUCER** Vincent Gilot **PRODUKCIJA > PRODUCTION** ENSAV La Cambre, vgilot@ibbbs.be, www.lacambre.be **DISTRIBUCIJA > DISTRIBUTION** Adifac, info@adifac.be

JUHA OD JAGODA THE STRAWBERRY SOUP **LA SOUPE AUX FRAISES**

SYLWIA SZKILADZ
BELGIJA > BELGIUM, DCP, 2013, 5'45''





Jedan zalogaj bakine juhe od jagoda dovoljan je da pokrene lavinu uspomena i natjera cijelo selo da počne pričati. Ovaj kratki bajkoviti film odaje počast mjestu gdje je autorica živjela kao dijete, hvali njezino rodno selo i ljude iz Podlasja u Poljskoj.

SYLWIA je rođena u Poljskoj, u regiji Voïvodie, gdje je provela većinu djetinjstva. U Belgiju je stigla s roditeljima 1995. godine. Od svoje 12. do 16. godine sudjelovala je u umjetničkom programu Umjetničke akademije Uccle. Odlučila se za ovaj novi put i upisala Arts de l'image na srednjoj školi Saint-Luc. U tom razdoblju upoznala je Gwendoline Gamboa. Zajedno su upisale La Cambre i surežirale *The slug and the snails*.

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

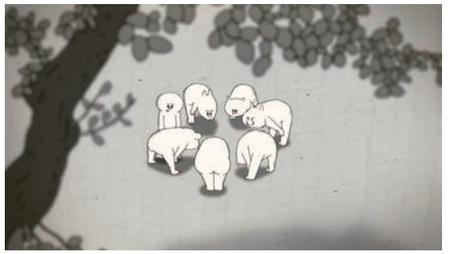
SYLWIA was born in Poland, in the Voïvodie area in Podlasie, where she spent most of her childhood. She arrived in Belgium with her parents in the year 1995. From the age of 12 to 16 she took part in the art programme at the Art Academy of Uccle. She decided to follow this new path and started studying Arts de l'image at Saint-Luc High School. She eventually met Gwendoline Gamboa during this period, and together they got into La Cambre where they co-directed *The slug and the snails*.

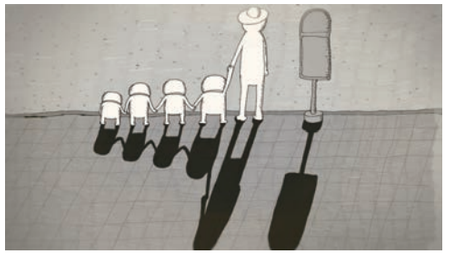
05/06 ČET > THU **17.30 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **13 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D crtež > 2D drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Saki Muramoto **GLAZBA > MUSIC** Yasutake Hirai **ZVUK > SOUND** Nozomi Nakatani **PRODUCENT > PRODUCER** Koji Yamamura **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Tokyo University of the Arts, contact@animation.geidai.ac.jp, www.fm.geidai.ac.jp/en

VRIJEME JE ZA VEČERU IT'S TIME FOR SUPPER **YORUGOHAN NO JIKOKU**

SAKI MURAMOTO
JAPAN, HD FILE, 2013, 8'28''





Vrijeme za igru završava sa zvonom u pet sati. A zatim nastupa neodređeno vrijeme između vremena za igru koje se primiče kraju i večere.

SAKI MURAMOTO (1988, Shizuoka) diplomirala je na Odsjeku za vizualne medije Škole za medijski dizajn Sveučilišta za umjetnost i znanost u Nagoyi 2011. Godine 2013. diplomirala je na Odsjeku za animaciju Visoke škole za film i nove medije Sveučilišta za umjetnost u Tokiju.

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

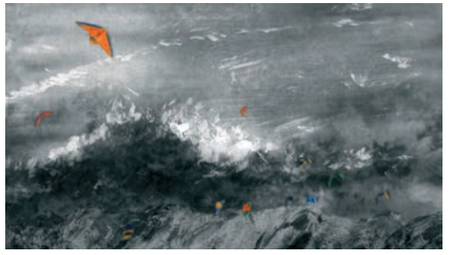
SAKI MURAMOTO (1988, Shizuoka) graduated from the Nagoya University of Arts and Sciences, School of Media Design, Department of Visual Media in 2011. In 2013 she graduated from the Tokyo University of Arts, Graduate School of Film and New Media, Department of Animation.

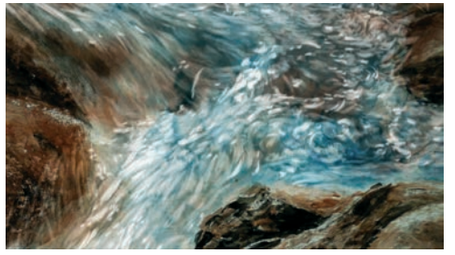
05/06 ČET > THU **17.30 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **13 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE boja napapiru > paint on paper **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Sophie Racine **MONTAŽA > EDITING** Juliette Penant, Sophie Racine **GLAZBA > MUSIC** Thibault Seillier **ZVUK > SOUND** Anton Vodenitcharov **PRODUCENT > PRODUCER** Vincent Gilot **PRODUKCIJA > PRODUCTION** ENSAV La Cambre, vgilot@ibbbs.be, www.lacambre.be **DISTRIBUCIJA > DISTRIBUTION** Adifac, info@adifac.be

SNOVI OD MAGLE THE MIST IS COMING IN **RÊVES DE BRUME**

SOPHIE RACINE
BELGIJA > BELGIUM, DCP, 2013, 5'





Jedan čovjek zamijeni gradski kaos tišinom planina. Dolazi do kolibe, gdje je magla okružila planinu i zabijelila čitavu okolinu. Zastaje. Magla tada otkriva sitan predio krajolika. Malo-pomalo pred očima mu se otkriva sve više krajolika i odvodi ga u maštanje ispunjeno životom.

SOPHIE RACINE upisala je ENSAV La Cambre u Bruxellesu 2008. Godine 2013. diplomirala je s filmom *Snovi od magle*.

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

Since 2008 **SOPHIE RACINE** studies at ENSAV La Cambre in Brussels. In 2013 she obtained her diploma with *The Mist Is Coming In*.

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06/06 PET > FRI **13 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE stop-animacija, objekti, crtež na zidu > stop-motion, objects, drawing on walls **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Daisy Jacobs **SCENARIJ > SCREENPLAY** Daisy Jacobs, Jennifer Majka **KAMERA > CAMERA** Max Williams **MONTAŽA > EDITING** Vera Simmonds **GLAZBA > MUSIC** Huw Bunford **ZVUK > SOUND** Jonas Jensen **GLASOVI > VOICES** Alisdair Simpson, Christopher Nightingale, Anne Cunningham **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film And Television School, festivals@nfts.co.uk, www.nfts.co.uk

ŠIRI POGLED THE BIGGER PICTURE

DAISY JACOBS
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2014, 7'





Dva sina, jedna stara majka, nigdje kraja. *Širi pogled* uz pomoć divovskih animiranih likova u scenografiji prirodne veličine priča britku i crnohumornu priču o brizi za ostarjelog roditelja.

DAISY JACOBS studirala je ilustraciju i animaciju likova na Central St Martin's, a trenutačno je na magisteriju iz režije u animaciji na Nacionalnoj školi za film i televiziju. Prethodni joj je film *Tosh* (2012) osvojio nekoliko međunarodnih nagrada.

www.thebiggerpicturefilm.com

Two sons, one elderly mother, no end in sight. *The Bigger Picture* uses giant animated characters in life-size sets to tell the stark and darkly humorous tale of caring for an ageing parent.

DAISY JACOBS studied Illustration and Character Animation at Central St Martin's, and is now doing an MA in Animation Direction at the National Film and Television School. Her previous film was *Tosh* (2012), winning several international awards.

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TEHNIKA > TECHNIQUE 2D crtež > 2D drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Yutaro Kubo **GLAZBA > MUSIC** Miki Sakurai **ZVUK > SOUND** Ikumi Takahashi **PRODUCENT > PRODUCER** Koji Yamamura **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Tokyo University of the Arts, contact@animation.geidai.ac.jp, www.fm.geidai.ac.jp/en

00:08

YUTARO KUBO
JAPAN, HD FILE, 2014, 5'19''





Ovaj rad traje osam sekundi i stvara pauze među sličicama te ih zatim proširuje. Radi se o širenju i povećanju, a ne o protoku vremena. Osam sekundi postaje utoliko dragocjenije.

Rođen u Oiti 1990. godine **YUTARO KUBO** diplomirao je na Odsjeku za animaciju Umjetničkog fakulteta Politehničkog sveučilišta u Tokiju 2012. te na Odsjeku za animaciju Škole za film i nove medije Sveučilišta za umjetnost u Tokiju 2014.

This piece takes eight seconds, and creates intervals between the frames, and then makes them bigger. It is about expansion and enlargement, not the passage of time. Eight seconds become that much more luxuriant.

Born in Oita in 1990 **YUTARO KUBO** graduated from from the Tokyo Polytechnic University, Faculty of Arts, Department of Animation in 2012. Graduated from the Tokyo University of the Arts, Graduate School of Film and New Media, Department of Animation in 2014.

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06/06 PET > FRI **13 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D kompjutor, rotoskopija > 2D computer, rotoscoping **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENT > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Yong-kwan Joo **ANIMACIJA > ANIMATION** Yong-kwan Joo, Aeri Kim, Min-ji Cho, Hanee Chei, Sang-sun Lee, Bo-ra Lee, Do-yeon Kim, Joo-young Park **GLAZBA > MUSIC** Chae-yeon Kim **GLASOVI > VOICES** Dong-hwan Lee, Young-kyoung Kim **PRODUKCIJA > PRODUCTION** Konkuk University, konkukanimation@hanmail.net, http://movingimage.konkuk.ac.kr **DISTRIBUCIJA > DISTRIBUTION** KIAFA [AniSEED], kiafanews@naver.com, http://kiafa.org

TISUĆU SVJETIONIKA A THOUSAND LIGHTHOUSES

YONG-KWAN JOO
JUŽNA KOREJA > SOUTH KOREA, HD FILE, 2012, 8'35''





Osamljeni otok. Moj prijatelj, koji se vratio u rodni grad iz Seoula nakon šest godina, dosta se promijenio.

YONG-KWAN JOO (1988, Seoul) diplomirao je na Školi za umjetnost i dizajn Sveučilišta Konkuk 2013. godine. *Tisuću svjetionika* njegov je diplomski film.

An isolated island. A friend of mine, who came back to the hometown from Seoul after six-years' absence, has become somewhat different.

YONG-KWAN JOO (1988, Seoul) graduated from the Konkuk University School of Art and Design, Department of Moving Image in 2013. A *Thousand Lighthouses* is his graduation film.

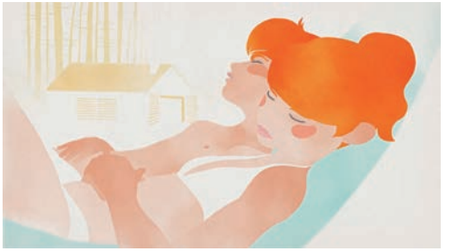
05/06 ČET > THU **17.30 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **13 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Marie Vieillevie **MONTAŽA > EDITING** Catherine Aladenise **GLAZBA > MUSIC** Christophe Héral **PRODUCENTICA > PRODUCER** Annick Teninge **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** La Poudrière, contact@poudriere.eu, www.poudriere.eu

SESTRA I BRAT SISTER AND BROTHER **SŒUR ET FRÈRE**

MARIE VIEILLEVIE
FRANCUSKA > FRANCE, DCP, 2012, 4'





Priča o djevojčici i njezinu bliskom prijateljstvu sa starijim bratom.

MARIE VIEILLEVIE (1983) diplomirala je na ESAG Penninghen u Parizu s kratkim filmom *Welcome to White Chapel District* (2006). Radila je u nekoliko studija i agencija za komunikaciju kao grafička dizajnerica, a zatim umjetnička direktorica. Potom se odlučila vratiti učenju i trenutačno pohađa dvogodišnji studij na La Poudrière. Režirala je filmove *Eau vive* (2011) i *La cour des grands* (2012).

www.mary-oldlife.com

The story of a young girl and the very close friendship she has with her older brother.

MARIE VIEILLEVIE (1983) graduated from ESAG Penninghen in Paris with her short film *Welcome to White Chapel District* (2006). She worked at several studios and communication agencies as a graphic designer and then artistic director. She decided to return to her studies and is attending the two-year training course at la Poudrière. She directed *Eau vive* (2011), and *La cour des grands* (2012).

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06/06 PET > FRI **13 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE stop-animacija > stop-motion **REŽIJA, SCENARIJ, ANIMACIJA, SNIMATELJI, MONTAŽA > DIRECTORS, SCREENPLAY, ANIMATION, CAMERA, EDITING** Eirik Grønmo Bjørnsen, Anna Mantzaris **GLAZBA > MUSIC** Philip Brookes **ZVUK > SOUND** Andrè Parklind **PRODUCENT > PRODUCER** Andres Mänd **PRODUKCIJA > PRODUCTION** Volda University College, andresma@hivolda.no, www.hivolda.no **DISTRIBUCIJA > DISTRIBUTION** Norwegian Film Institute, amb@nfi.no, www.nfi.no

ALI MLIJEKO JE VAŽNO BUT MILK IS IMPORTANT

EIRIK GRØNMO BJØRNSEN, ANNA MANTZARIS
NORVEŠKA > NORWAY, 2012, DCP, 10'38''





Čovjek sa socijalnom fobijom odluči promijeniti svoj život pun rutine. Pojavi se naivno i nespretno stvorenje koje ga počne pratiti. Prestrašeni muškarac pokušava pobjeći, nesvjestan da mu to stvorenje zapravo pomaže – blago nekonvencionalnim metodama.

ANNA MANTZARIS (1986, Stockholm) studirala je dvije godine na Umjetničkoj školi, a zatim se spakirala i preselila u Norvešku, gdje je diplomirala animaciju. Veoma voli stop-animaciju, ručne radove i sugestivne priče. **EIRIK GRØNMO BJØRNSEN** (1987, Sandnes) studirao je na Umjetničkoj školi dvije godine, a zatim upisao animaciju u Voldi. Pripovijedanje ga zanima još otkako je kao dijete radio Lego-animacije kućnom videokamerom, čime počinje njegova strast prema stop-animaciji.

http://annamantzaris.blogspot.com
http://eirikgb.blogspot.com

A man with social phobia gets his life, full of routines, drastically changed. A naive and clumsy creature appears and starts following him. Terrified, the man tries to escape, unaware that the creature actually is a helper with slightly unconventional methods.

ANNA MANTZARIS (1986, Stockholm) studied two years at the Art School before she packed her bags and moved to Norway, where she took a bachelor in Animation. Anna has a big heart for stop-motion, things with a handmade feel and telling stories. **EIRIK GRØNMO BJØRNSEN** (1987, Sandnes) went to the Art School for two years before studying animation in Volda. Been into making stories since he started out as a kid doing Lego animation with the family video camera. Since then he has had a passion for stop-motion.

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06/06 PET > FRI **13 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Yousif Al-Khalifa **SCENARIJ > SCREENPLAY** Sarah Woolner **KAMERA > CAMERA** Tim Chen **MONTAŽA > EDITING** Johannes Bock **GLAZBA > MUSIC** Matt Kelly **ZVUK > SOUND** Nikola Medić **PRODUCENT > PRODUCER** James Jose Walker **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film and Television School, festivals@nfts.co.uk, www.nfts.co.uk

SPAVANJE S RIBAMA SLEEPING WITH THE FISHES

YOUSIF AL-KHALIFA
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 9'35''





Sonja živi samotnjačkim životom. Radi u ribarnici, a opuštenija je s ribama nego s mušterijama, sve dok se jednog dana ne pojavi dostavljač koji izgleda poput kalifornijske pastrve.

Nakon diplome iz animacije na Sveučilištu Westminster, **YOUSIF AL-KHALIFA** upisao je studij režije u animaciji na Nacionalnoj školi za film i televiziju. Njegov diplomski projekt, *Spavanje s ribama*, premijerno je prikazan na Međunarodnom filmskom festivalu u Edinburghu, a osvojio je studentski Grand Prix na Međunarodnom festivalu crtanog filma i animacije u Seoulu, nagradu publike na Međunarodnom festivalu animiranog filma u Londonu i BAFTA-u za najbolji britanski kratki animirani film.

Sonja lives a lonely life as a fishmonger, more at ease with her fish than her customers, until one day a delivery man turns up who looks like a rainbow trout.

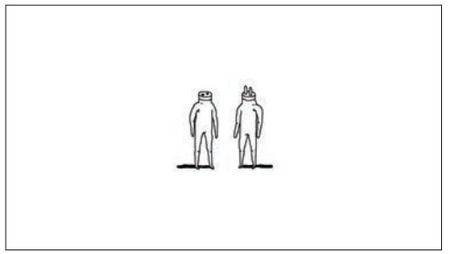
After a BA in Animation at the University of Westminster, **YOUSIF AL-KHALIFA** enrolled in the Directing Animation course at the National Film and Television School. Yousif's graduation project, *Sleeping With The Fishes*, premiered at the Edinburgh International Film Festival, and won the student Grand Prix at the Seoul International Cartoon and Animation Festival, the Audience Award at the London International Animation Festival, and the BAFTA for British Short Animation.

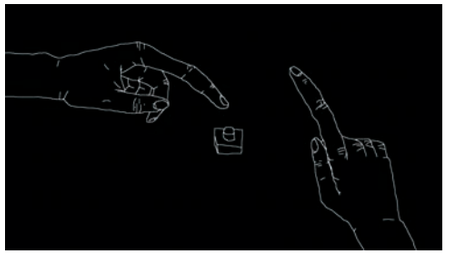
05/06 ČET > THU **13 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **17.30 H CINE PLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE crtež integriranim *touchpadom* na prstu > finger drawn with an integrated touchpad of a laptop **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Michael Frei **GLAZBA > MUSIC** Saint Eliyah Church Children Choir **ZVUK > SOUND** Michael Frei, Thomas Gassmann **PRODUCENT > PRODUCER** François Chalet **PRODUKCIJA > PRODUCTION** HSLU Design + Kunst, animation@hslu.ch, http://animation.hslu.ch **DISTRIBUCIJA > DISTRIBUTION** interfilm Berlin GmbH, sales@interfilm.de, http://interfilm.de

PLUG & PLAY

MICHAEL FREI
ŠVICARSKA > SWITZERLAND, DCP, 2013, 6'





"Antropoidna bića s utikačima umjesto glave spremaju se na nedjela. Umjesto da se prepuste diktatima uzdignutog prsta, ubrzo se predaju sebi. No prsti ujedno vrte oko prsta. Je li to ljubav?" *Plug & Play* u cijelosti sam nacrtao kažiprstom s integriranim *touchpadom* prijenosnog računala.

MICHAEL FREI (1987) od 2002. do 2006. radio je kao crtač pripravnik. Od 2008. do 2012. pohađao je HSLU (Hochschule Luzern, Design & Kunst), Odsjek za animaciju. Godinu dana proveo je na razmjeni na Estonskoj umjetničkoj akademiji u Tallinnu, a 2014. boravio je na umjetničkoj rezidenciji u Tokiju.

www.michaelear.com

"Anthropoid creatures with plugs in place of heads are up to mischief. Instead of abandoning oneself to the dictates of the raised finger, they soon submit to themselves. But the fingers also finger around. Is it love?" – *Plug & Play* is entirely drawn with my index finger using an integrated touchpad of a laptop.

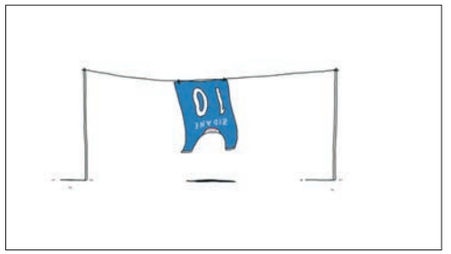
MICHAEL FREI (1987) made an apprenticeship as a draftsman in 2002-2006. From 2008 to 2012 he attended the HSLU (Hochschule Luzern, Design & Kunst), animation department. He spent an exchange year at the Estonian Academy of Art in Tallinn, and in 2014 he was an animation artist-in-residence in Tokyo.

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TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ, KAMERA, MONTAŽA > DIRECTOR, SCREENPLAY, CAMERA, EDITING** Luiz Stockler **ANIMACIJA > ANIMATION** Luiz Stockler, Nicolas Ménard, Isaac Holland, Marcus Armitage **ZVUK > SOUND** Nikola Medić **PRODUCENTICA > PRODUCER** Jane Colling **PRODUKCIJA > PRODUCTION** Royal College of Art, jane.colling@rca.ac.uk, www.rca.ac.uk/animation **DISTRIBUCIJA > DISTRIBUTION** Luiz Stockler, luizstockler86@gmail.com, http://luizstockler.com

CRNA GORA MONTENEGRO

LUIZ STOCKLER
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 7'





Zinedine Zidane, zašto si glavom udario onog čovjeka?

LUIZ LAFAYETTE STOCKLER stvara filmove, crteže, poeziju i glazbu. Rođen je u Brazilu, odrastao u Walesu, a sada živi u Londonu. Godine 2010. diplomirao je na Sveučilištu Wales u Newportu, gdje je nastao njegov diplomski film, *Vovô*, prikazan u više od 20 zemalja, dobitnik nagrade za najbolji animirani film Kraljevskog društva za televiziju. Godine 2011. upisao je magisterij iz animacije na Royal College of Art.

http://vimeo.com/luizstockler

Zinedine Zidane, why did you head-butt that man?

LUIZ LAFAYETTE STOCKLER makes films, drawings, poems and songs. He was born in Brazil, grew up in Wales and now lives in London. In 2010, he graduated from the University of Wales, Newport, where he made his graduation film *Vovô*, which was screened in over 20 countries, winning a Royal Television Society award for Best Animation. In 2011 he began an MA in Animation at the Royal College of Art.

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TEHNIKA > TECHNIQUE klasična animacija, 2D kompjutor > classical animation, 2D computer **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENTICA > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Ana Tortos **GLAZBA > MUSIC** Sebastien Olazcuaga **ZVUK > SOUND** Arnaud Toulon, Elliot Diener **PRODUKCIJA > PRODUCTION** Royal College of Art, jane.colling@rca.ac.uk, www.rca.ac.uk/animation **DISTRIBUCIJA > DISTRIBUTION** Ana Tortos, anatortos@hotmail.com, http://vimeo.com/anatortos

BERNARD

ANA TORTOS
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 5'





Bernard živi mirno sve dok se jednog dana strano tijelo ne pozove u njegov život. Ovaj suživot prožet će mnoga iznenađenja. Njegov je novi pratitelj upravo njegovo srce... *Bernard* je spoj rukom crtane animacije i digitalnih boja. Linije su animirane na istom listu papira, a pigmenti se razmještaju pod okom kamere. Stoga tragovi prethodnih crteža ostaju vidljivi: sjećanje na pokret.

ANA je rođena u Bayonneu, na jugu Francuske, 1990. godine. Diplomirala je grafički dizajn i ilustraciju 2012. na Central Saint Martins. Trenutačno studira animaciju na Royal College of Art, a magisterij će steći u lipnju 2014.

Bernard lives in peace until a foreign entity decides to invite itself in his life. This cohabitation would be fraught with many surprises. Indeed his new companion is none other than his heart... In *Bernard*, a merging of handmade animation and digital colouring happens. The lines have been animated on the same sheet of paper and the pigments have been moved around under the eye of the camera. Thereby, trace of the previous drawings remains: a memory of the movement.

ANA was born in Bayonne, South of France in 1990. She graduated from Central Saint Martins in Graphic Design/Illustration (2012). She is currently pursuing her studies at the Royal College of Art in animation and would be graduated from her Master in June 2014.

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TEHNIKA > TECHNIQUE 3D-kompjutorska animacija > 3D computer animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Josh Wedlake **SAVJETNIK ZA MONTAŽU > EDITING CONSULTANT** Tony Fish **GLAS > VOICE** Martin Bishop **PRODUCENTICA > PRODUCER** Jane Colling **PRODUKCIJA > PRODUCTION** Royal College of Art, jane.colling@rca.ac.uk, www.rca.ac.uk/animation **DISTRIBUCIJA > DISTRIBUTION** Future Shorts, tomv@futureshorts.com, www.futureshorts.com

SJEVERNOMORSKA RIVIJERA THE NORTH SEA RIVIERA

JOSH WEDLAKE
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 11'31''





"Kada smo bili mladi, toliko smo malo znali, a toliko puno osjećali." Priča o ljubavi, životu i ludosti, otuđena odiseja kroz digitalnu jezu. Upaljena i ugašena, istočna obala Britanije u drugoj polovici 20. stoljeća mogla bi ljeti biti toplija.

Nakon diplome iz arhitekture na Sveučilištu u Cambridgeu, **JOSH** je radio u Americi kao pripravnik na projektu *Tube* (režija: Bassam Kurdali). Studirao je animaciju likova na Central St Martins godinu dana, a zatim je počeo studirati na RCA. Izvan studija veslao je za Veliku Britaniju u kategoriji U16-18, a danas trenira juniore na istoj razini. Entuzijastičan je, iako prilično nevješt surfer.

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

After completing a BA in Architecture at the University of Cambridge **JOSH** worked as an intern in the USA on the *Tube* project (directed by Bassam Kurdali). He studied Character Animation at Central St Martins for one year before starting at the RCA. Away from the studio, he used to row for Great Britain at U16-18 level, and now coach juniors who are trialling for the same. He is also an enthusiastic but highly unskilled surfer.

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TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Marjorie Caup **PRODUCENTICA > PRODUCER** Annick Teninge **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** La Poudrière, contact@poudriere.eu, www.poudriere.eu

TRANSHUMANCIJA TRANSHUMANCE

MARJORIE CAUP
FRANCUSKA > FRANCE, DCP, 2012, 4'





Tijekom transhumancije krdo magaraca koje vodi pas ide na drugačije putovanje.

Rođena 1987. **MARJORIE CAUP** završila je Školu primijenjenih umjetnosti u Toulouseu. Studirala je u La Poudrière, gdje je režirala jednominutni film *Petit maître* (2011), narudžbu za Canal J Television *Les tout petits écoliers* i *Transhumanciju*, svoj diplomski fim (2012).

During the transhumance, a herd of donkeys led by a dog go on a journey with a difference.

Born in 1987, **MARJORIE CAUP** graduated in Toulouse's Fine Arts School. She ended her studies in la Poudrière where she directed *Petit maître* (one minute film), *Les tout petits écoliers* (a film commissioned for Canal J Television) and *Transhumance*, graduation film (2012).

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TEHNIKA > TECHNIQUE piksilacija, stop-animacija > pixilation, stop-motion **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Bexie Bush **SCENARIJ > SCREENPLAY** Stefan Kaday **GLAS > VOICE** Lyn Schofield **PRODUCENT > PRODUCER** Timo Suomi **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film and Television School, festivals@nfts.co.uk, www.nfts.co.uk

MALI TRIKOVI MEND AND MAKE DO

BEXIE BUSH
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2014, 7'34''





Šalica čaja? Slobodno sjednite u Lyninu udobnu dnevnu sobu, poslušajte njezinu priču o ratnoj ljubavi i pogledajte kako njezini predmeti oživljavaju, prožeti nadom, strahom i humorom jedne temperamentne dame. Spoj dokumentarca, animacije i čarolije.

BEXIE je odrasla na sjeveroistoku Engleske, gdje je otkrila strast prema filmu zahvaljujući završenom nacionalnom programu multimedije. Nakon toga upisala je animaciju na UCA-u u Farnhamu i diplomirala s odličnim uspjehom, a za vrijeme studija otkrila je i istraživala različite aspekte animacije. Njezini studentski filmovi, *Britain* i *Ever Hear a Postman Whistle* prikazivali su se i osvajali su nagrade na raznim filmskim festivalima u Velikoj Britaniji i inozemstvu. Bexie u filmu voli istraživati neobične pristupe. Voli raditi s tkaninom zbog njezine opipljive teksture. U ovo novo doba održivosti odlučila je vratiti u središte pozornosti zanat i kvalitetu ručne izrade. Želi stvarati animirane filmove, apstraktne i ispunjene zaigranim idejama, no koji ujedno govore neke istine o životu.

www.mendandmakedo.co.uk

Cup of tea? Come and take a seat in Lyn's cosy front room, hear her story of wartime love and watch as her belongings come alive with the hope, fear and humour of one spirited lady. A blend of documentary, animation and magic.

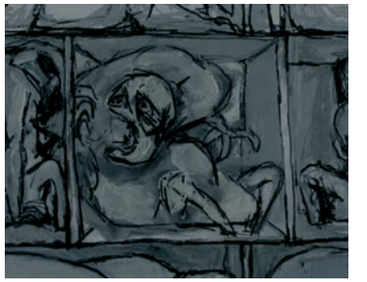
BEXIE grew up in Northwest England where she discovered a passion for film through a BTEC National Diploma in Multimedia course. She chose to study at BA (Hons) Animation, Farnham, UCA where she gained a first class honours and discovered and explored the various aspects of animation. Her student films, *Britain* and *Ever Hear a Postman Whistle* have won awards and have been screened at several film festivals in the UK and internationally. Bexie aims to explore unusual approaches when making films. She likes working with fabric because it adds a tangible textural quality. In this new age of sustainability, she chooses to put the craft and handmade quality of film back into the public eye. She aspires to make animated films, which are abstract and full of playful ideas but also tell something real about life.

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TEHNIKA > TECHNIQUE crtež na papiru, 2D kompjutor > drawing on paper, 2D computer **REŽIJA, ANIMACIJA, MONTAŽA, PRODUCENTICA > DIRECTOR, ANIMATION, EDITING, PRODUCER** Ina Georgieva **GLAZBA > MUSIC** Alacazam **ZVUK > SOUND** Momchil Bozhkov **PRODUKCIJA > PRODUCTION** New Bulgarian University **DISTRIBUCIJA > DISTRIBUTION** Ina Georgieva, ina.ta.ta@gmail.com

STANIŠTE HABITAT

INA GEORGIEVA
BUGARSKA > BULGARIA, HD FILE, 2013, 4'





U staništu se rađa novi čovjek. S obzirom na to da su ga ostali izbacili, kreće novim smjerom. Koliko će daleko stići?

INA GEORGIEVA rođena je u Bugarskoj, a diplomirala je animirani film na Novom bugarskom sveučilištu u Sofiji. Trenutačno radi kao dizajnerica interakcija.

A new man is born in the habitat. Kicked out by the others he follows a new direction. How far will he go?

INA GEORGIEVA was born in Bulgaria, and graduated from the New Bulgarian University of Sofia with a BA in Animation Cinema. She currently works as an interaction designer.

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TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ, KAMERA, MONTAŽA > DIRECTOR, SCREENPLAY, CAMERA, EDITING** Bo-kyoung Kim **ANIMACIJA > ANIMATION** Bo-kyuong Kim, You-kyoung Cha **ZVUK > SOUND** Na-yoon Lim **PRODUKCIJA > PRODUCTION** The Korean National University of Arts, kiafanews@naver.com, www.karts.ac.kr **DISTRIBUCIJA > DISTRIBUTION** KIAFA [AniSEED], kiafanews@naver.com, http://kiafa.org

MAČKE U BAZENU CATS IN THE POOL

BO-KYOUNG KIM
JUŽNA KOREJA > SOUTH KOREA, HD FILE, 2012, 8'30''





Jedan čovjek vidio je mačku poginulu u prometnoj nesreći. Pliva u bazenu i halucinira da vidi mačku kako pliva. Na putu kući vidi istu tu mačku na cesti i ženu kako je fotografira.

BO-KYUNG KIM rođena je 1985. i završila je Korejsku srednju školu za animaciju. Upisala je Korejsko državno sveučilište za umjetnost i studirala animaciju. Njezini filmovi su *A rainy day* (2008) i *Mačke u bazenu* (2012).

A man saw a dead cat from a car accident. He swims in the pool and sees a hallucination of a swimming cat. On the way back home, he sees the same cat on the road and a woman who takes a picture of it.

BO-KYUNG KIM was born in 1985 and studied in the Korea Animation High School. She entered Korean National University of Arts and studied animation. Her works include *A rainy day* (2008) and *Cats in the Pool* (2012).

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TEHNIKA > TECHNIQUE olovka i tuš na papiru, 2D kompjutor > pencil and ink on paper, 2D computer **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Stephanie Swart **GLAZBA > MUSIC** Quiet American **PRODUKCIJA > PRODUCTION** Rhode Island School of Design, rpaiva@risd.edu, www.risd.edu **DISTRIBUCIJA > DISTRIBUTION** Stephanie Swart, ses@stephanieswart.com, http://stephanieswart.com

STRANGE WONDERFUL

STEPHANIE SWART
SAD > USA, DCP, 2013, 4'19''





Malo čudovište ide u školu. Razmišlja: "Vjerojatno me zovu pužolika iza leđa." Katkada zna biti usamljena, no zna biti i sretna.

STEPHANIE SWART je animatorica iz Brooklyna, New York. Studirala je animaciju na Školi za dizajn u Rhode Islandu i kognitivnu znanost na Sveučilištu Brown. Zanimaju je analogije između perceptivnog procesa i kreativne konstrukcije u animaciji.

Little monster goes to school that day. She thinks, "They probably call me snail face when I'm not around." Sometimes she gets lonely but she can be happy too.

STEPHANIE SWART is an animator living in Brooklyn, New York. She studied animation at the Rhode Island School of Design and cognitive science at Brown University. She is interested in analogies between the perceptual process and creative construction in animation.

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TEHNIKA > TECHNIQUE vodene boje, kompjutorska animacija > watercolor, computer animation **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Christian Schlaeffer **GLASOVI > VOICES** Georgia Dix, Frankie Eady **PRODUCENTICA > PRODUCER** Jane Colling **KOPRODUCENTICA > CO-PRODUCER** Carla Mackinnon **PRODUKCIJA > PRODUCTION** Royal College of Art, jane.colling@rca.ac.uk, www.rca.ac.uk/animation **DISTRIBUCIJA > DISTRIBUTION** Future Shorts, tomv@futureshorts.com, www.futureshorts.com

CARSTVO KUPINA THE DEWBERRY EMPIRE

CHRISTIAN SCHLAEFFER
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 7'45"





Osmogodišnja djevojčica i šestogodišnji dječak tumaraju neobičnim i mirnim ljetnim poslijepodnevom u svijetu koji kao da postoji samo za njih.

Austrijski redatelj **CHRISTIAN SCHLAEFFER** odrastao je u Njemačkoj, gdje je studirao komunikacijski dizajn. Zatim je s europskog kopna prešao na obližnji otok radi magisterija iz animacije. Središnja su tema njegovih radova strukture koje ga okružuju, a koje se razvijaju tako polako da se čini kao da su takve oduvijek, zamrznute u vremenu ili uklesane u kamen.

www.schlaefferdesign.de

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

Austrian director **CHRISTIAN SCHLAEFFER** grew up in Germany, where he stayed to study Communication Design. He then left the European mainland to study for a Master's degree in Animation on a nearby island. The central themes of his work are the structures around him, which evolve so slowly that it seems as if they had been like this forever, frozen in time or set in stone.

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NATJECA>NJE>NAMJENSKIH FILMOVA>COMM>ISSIONED>FILMS>COMPETIT>ION

TEHNIKA > TECHNIQUE stop-animacija, kolaž > stop motion, cut-outs **REŽIJA, SCENARIJ, ANIMACIJA, DIZAJN, KOMPOZITING > DIRECTORS, SCREENPLAY, ANIMATION, DESIGN, COMPOSITING** Kijek/Adamski **GLAZBA, ZVUK > MUSIC, SOUND** Shugo Tokumaru **PRODUCENTICA > PRODUCER** Katarzyna Rup **PRODUKCIJA > PRODUCTION** AB Film Production, rup.katarzyna@gmail.com **DISTRIBUCIJA > DISTRIBUTION** P-Vide Inc., ravintolatyo@gmail.com

SHAPE KATACHI

KIJEK/ADAMSKI
JAPAN, POLJSKA > JAPAN, POLAND, HD FILE, 2013, 3'05''



"Katachi" znači "oblik". Ovaj video tvori otprilike 2000 obrisa od PVC-ploča izrezanih kompjutorskim rezačem. Ovaj glazbeni spot za pjesmu Shuga Tokumarua beskonačan je lanac grčevitih uspomena.

KIJEK/ADAMSKI kreativni je dvojac koji radi na širokom području filma, animacije, dizajna i umjetnosti.

"Katachi" means "shape". The video is made with approximately 2000 silhouettes extracted from PVC plates using a computer-controlled cutter. It is an everlasting chain of convulsive memories. A music video for Shugo Tokumaru's song.

KIJEK/ADAMSKI is a creative duo working in the wide field of filmmaking, animation, design and art.

http://cargocollective.com/kijekadamski

TEHNIKA > TECHNIQUE crtež na papiru > drawing on paper **REŽIJA, SCENARIJ, ANIMACIJA, DIZAJN, PRODUCENT > DIRECTOR, SCREENPLAY, ANIMATION, DESIGN, PRODUCER** Patrick Doyon **GLAZBA > MUSIC** Patrice Bourgeault **ZVUK > SOUND** Patrice Bourgeault, Patrick Doyon **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Patrick Doyon, doiion@hotmail.com, http://doiion.com

SIMPOZIJ ANIMACIJE U MONTREALU 2012. 2012 MONTREAL ANIMATED FILM SUMMIT **LES SOMMETS DU CINÉMA D'ANIMATION 2012**

PATRICK DOYON
KANADA > CANADA, HD FILE, 2012, 0'38''



Čovjek na Simpoziju uhvatio je kratak trenutak da odahne i osvježi se. Mora biti brz i oprezan, njegovo je kraljevstvo traženo, a konkurencija je žestoka. Špica za 11. izdanje montrealskog međunarodnog festivala posvećenog svim oblicima animacije koji se odvija u hladnom prosincu.

PATRICK je animator iz Montreala. Njegov prvi profesionalni film, *Dimanche* (*Sunday*, 2011), koji je producirao kanadski NFB, osvojio je niz međunarodnih priznanja (Berlinale, Hirošima, Espinho, Odense, Varna), a nominiran je i za Oscara za najbolji kratki animirani film 2012. Od 2005. bavi se ilustracijom i animacijom.

A man at the Summit has a short moment to get down and refresh himself. He must be quick and vigilant, his kingdom is desired and the competition is ferocious. A trailer for the 11th edition of the Montreal international festival dedicated to animation in all its forms, taking place in the cold of December.

PATRICK is an animator based in Montreal, Canada. His first professional film *Dimanche* (*Sunday*, 2011), produced by the NFB, garnered honours in the international circuit (Berlinale, Hiroshima, Espinho, Odense, Varna) as well as being nominated for the Oscar® for best animated short in 2012. Since 2005 he has been doing both illustration and animation.

04/06 SRI > WED **20 H CINEPLEXX CENTAR KAPTOL 3**
06/06 PET > FRI **20 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA > DIRECTOR** Pierre-Emmanuel Lyet **SCENARIJ > SCREENPLAY** Anne Jaffrennou **ANIMACIJA > ANIMATION** Cyril Drouin **KOMPOZITING > COMPOSITING** Stéphane Jarreau **ZVUK > SOUND** Tabaskko - Bruno Guéraçague **PRODUCENTICA > PRODUCER** Virginie Giachino **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Doncvoilà productions, festivals@doncvoila.net, www.doncvoila.net

ECOFAUBOURGS

PIERRE-EMMANUEL LYET
FRANCUSKA > FRANCE, HD FILE, 2012, 2'07''



Tom se odlučio preseliti u "Ecofaubourg". Predstavlja nam četvrt koja nudi potpuno drugačiji životni stil! Udoban i ekološki osviješten... A u samom centru grada!

PIERRE-EMMANUEL LYET (1984) diplomirao je animaciju na ENSAD-u. Njegov studentski film *Parade* producirao je 2009. studio Doncvoilà, a otad surađuje s njima na raznim projektima.

Tom decided to move to an "Ecofaubourg". He introduces us to a neighbourhood that offers a completely new kind of lifestyle! Comfortable and environmentally friendly... And right in the centre of town!

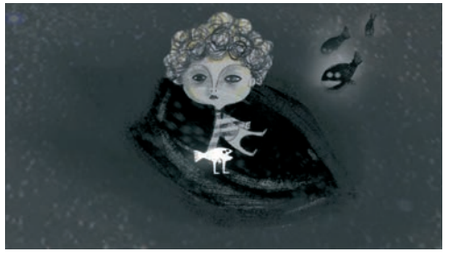
PIERRE-EMMANUEL LYET (1984) graduated from ENSAD majoring in animation. As a school film he directed his first movie *Parade*, produced by Doncvoilà in 2009. He works with them on various projects.

http://pierre-emmanuel-lyet.fr

TEHNIKA > TECHNIQUE 2D kompjutor, crtež, lutke > 2D computer, drawing, puppets **REŽIJA, SCENARIJ, ANIMACIJA, DIZAJN, KOMPOZITING > DIRECTOR, SCREENPLAY, ANIMATION, DESIGN, COMPOSITING** Jessica Poon **GLAZBA, ZVUK > MUSIC, SOUND** Rie Sinclair **PRODUKCIJA > PRODUCTION** I Miss You Records, riesinclair@me.com **DISTRIBUCIJA > DISTRIBUTION** Jessica Poon, jessicapoonpoon@hotmail.com

OH! STARGAZER

JESSICA POON
SAD > USA, HD FILE, 2013, 6'



Oh! Stargazer je glazbeni spot, suradnja u kombiniranoj tehnici s američkom kantautoricom Rie Sinclair. U besanoj noći, u nemirnom gradu, zodijak putuje ljudskim svijetom i sazviježđima. Zvjezdogleda, koji spava na pučini, bude riblji horoskopski znakovi koji plove oceanom natrag kući.

JESSICA POON mlada je redateljica animiranih filmova iz Hong Konga, a trenutačno je na posljednjoj godini studija animacije na Kalifornijskom institutu za umjetnost. Njezina prva tri filma, *Follow the Rabbit*, *Origin* i *Best Wishes*, *Catgirl*, prikazana su na raznim međunarodnim festivalima.

Oh! Stargazer is a music video mixed media collaboration with the American singer-songwriter, Rie Sinclair. In a sleepless night, a restless city, the zodiac travels back and forth between the human world and their constellations. The stargazer, sleeping offshore, is woken up by the fish zodiacs from across the ocean navigating back home.

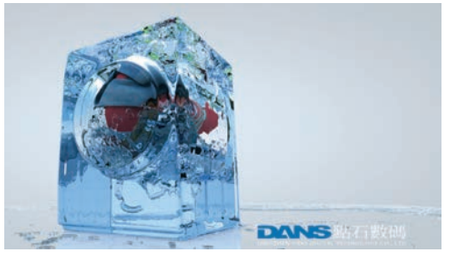
JESSICA POON is an emerging animation director from Hong Kong, currently majoring in Character Animation at the California Institute of the Arts as a BFA-4 student. Her first three films, *Follow the Rabbit*, *Origin* and *Best Wishes*, *Catgirl* have been showcased at various international festivals.

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TEHNIKA > TECHNIQUE 3D Max/Realflow **REŽIJA, SCENARIJ, ANIMACIJA, DIZAJN, KOMPOZITING > DIRECTOR, SCREENPLAY, ANIMATION, DESIGN, COMPOSITING** Bohong Deng **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Shenzhen Dans Digital Technology Co., Ltd, szdans@gmail.com

MIDEA-LOGO

BOHONG DENG
KINA > CHINA, HD FILE, 2012, 0'40''



Reklama za Mideu, poznatu tvrtku koja proizvodi kućanske aparate širom svijeta. Ovaj rad primjenjuje vizualne efekte na temelju simulacije i hidrodinamičke izvedbe u najvećim Mideinim proizvodima.

BOHONG DENG utemeljio je 2003. Shenzhen Dans Digital Technology Co., a pretežno se bavi produkcijom 3D-arhitektonskih animacija za reklame. Režirao je i producirao gotovo 70 radova te u njima primijenio brojne inovativne pristupe uz pomoć 3D-animacijskih tehnika. Predaje tehnike 3D-animacije na Odsjeku za animaciju Sveučilišta u Shenzhenu i na Politehničkom sveučilištu u Shenzhenu.

A commercial for Midea, a well-known appliances enterprise over the world. The work applies visual effects based on the simulation and performance of hydrodynamics in Midea's major products.

BOHONG DENG founded Shenzhen Dans Digital Technology Co., Ltd in 2003, and is primarily involved in producing 3D architectural animations for advertising. He has directed and produced nearly 70 works and has incorporated many innovative approaches using 3D animation techniques. He lectures on 3D animation at the Animation Department of Art College of Shenzhen University and the Shenzhen Polytechnic.

TEHNIKA > TECHNIQUE stop-animacija, arhivski materijal, kombinirane tehnike > stop motion, archival image, mixed techniques **REŽIJA, SCENARIJ, ANIMACIJA, DIZAJN, KOMPOZITING > DIRECTOR, SCREENPLAY, ANIMATION, DESIGN, COMPOSITING** Jo Lawrence **GLAZBA, ZVUK > MUSIC, SOUND** Jo Lawrence; Freesound.org found sounds **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Jo Lawrence, jo.lawrence@yahoo.com

SAJAM U BARNETU BARNET FAIR

JO LAWRENCE
VELIKA BRITANIJA > UNITED KINGDOM, SD FILE, 2012, 3'50''



Jedan čovjek ostvaruje svoj san o bijegu iz noćnih mora i čudesa Cirkusa kose. Film je naručio Nacionalni muzej medija iz Bradforda kao reakciju na izložbu "In the Blink of an Eye". *Sajam u Barnetu* sadrži slike iz muzejske arhive.

Filmovi **JO LAWRENCE** spajaju elemente stop-animacije, lutke, fotografije i elemente različitih medija. Radila je filmove za primjerice Nacionalni muzej medija u Bradfordu, Channel 4 i Tate Britain, a trenutačno radi na *The Land of Lace* za The Opera Group.

One man realises his dream of escape from the nightmares and wonders of a Hair Circus. Commissioned by the National Media Museum, Bradford, as a response to the exhibition 'In the Blink of an Eye', *Barnet Fair* incorporates images from the museum's archives.

JO LAWRENCE'S films integrate stop motion animation, puppetry, photography and mixed media elements. She made films for Bradford's National Media Museum, Channel 4 and Tate Britain among others. She is currently working on *The Land of Lace* commissioned by The Opera Group.

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TEHNIKA > TECHNIQUE animacija prahom > powder animation **REŽIJA, SCENARIJ, ANIMACIJA, DIZAJN, PRODUCENTICA > DIRECTOR, SCREENPLAY, ANIMATION, DESIGN, PRODUCER** Jie Lu **GLAZBA > MUSIC** Dennis Große-Plankermann **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Studio DREI, lu@studio-drei.com, www.studio-drei.com

NO FRIENDS KEINE FREUNDE

JIE LU
NJEMAČKA > GERMANY, HD FILE, 2013, 3'



Animiran pretežno listićima čaja, ovaj glazbeni spot govori o nekome tko na bolan način prekida prijateljstvo izgrađeno isključivo na ovisnosti. Glazbeni spot za Emil Sinc.

JIE LU (1979, Ürümqi, Kina) studirala je režiju u Pekingu, a 2005. preselila se u Köln kako bi suncu izložila i drugu stranu svoje sjene. Zbog kulturnih razlika između Kine i Njemačke mnogo je griješila u jeziku i razmišljanju. Jie Lu nedavno je diplomirala na Kunsthochschule für Medien u Kölnu i osnovala – uz pomoć stipendije AV Gründerzentrum – vlastiti animacijski studio, Studio DREI, u južnom Kölnu.

Animated mainly with tealeaves, this music video tells the story of someone who painfully breaks free from a friendship which was built purely on dependency. Music video for Emil Sinc.

JIE LU (1979, Urumqi, China) studied directing in Beijing, and moved to Cologne in 2005 to sunbathe her shadow from the other side. Due to the culture gap between China and Germany she made quite a lot of mistakes in language and thinking. Jie Lu has just finished her degree at the Kunsthochschule für Medien in Cologne and has founded – with the help of a scholarship from AV Gründerzentrum her own animation studio Studio DREI in the south of Cologne.

http://jielu.de

TEHNIKA > TECHNIQUE uljene pastele na papiru > oil pastels on paper **REŽIJA, SCENARIJ, ANIMACIJA, DIZAJN, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, DESIGN, EDITING** Simone Massi **KAMERA > CAMERA** Julia Gromskaya **GLAZBA > MUSIC** Francesca Badalini **ZVUK > SOUND** Stefano Sasso **PRODUKCIJA > PRODUCTION** La Biennale Venezia **DISTRIBUCIJA > DISTRIBUTION** Simone Massi, nuvole@simonemassi.it, www.simonemassi.it

VENECIJA/MASSI VENICE/MASSI

SIMONE MASSI
ITALIJA > ITALY, HD FILE, 2012, 1'



Plavi nosorog i dijete nalaze se u čamcu. Uvodna špica za 70. Međunarodni filmski festival u Veneciji.

SIMONE MASSI (1970, Pergola, Pesaro-Urbino) žestoko je nezavisan animator, a zamislio je i ostvario desetak kratkih animiranih filmova, koji su prikazani širom svijeta te su osvojili više od 200 nagrada.

On a small boat there are a blue rhinoceros and a child. An opening sequence for the 70th Mostra internazionale d'arte cinematografica in Venice.

SIMONE MASSI (1970, Pergola; Pesaro-Urbino) is a fiercely independent animator, having conceived and realized a dozen short animation films that have been shown worldwide and have amassed over 200 awards.

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TEHNIKA > TECHNIQUE žica, kolaž, vodene boje > flat wire models, paper cut outs and water colour backgrounds **REŽIJA, SCENARIJ, ANIMACIJA, DIZAJN, PRODUCENTICA > DIRECTOR, SCREENPLAY, ANIMATION, DESIGN, PRODUCER** Emma Calder **KAMERA > CAMERA** Hugh Gordon **DODATNI EFEKTI > ADDITIONAL EFFECTS** Katerina Athanasopoulou **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Pearly Oyster Productions, emma@pearlyoyster.com, www.pearlyoyster.com

BOUDICA, PRIČA IZ NORFOLKA BOUDICA A NORFOLK STORY

EMMA CALDER
VELIKA BRITANIJA > UNITED KINGDOM, DCP, 2013, 5'32''



Rad koji su naručili Muzej Norfolka i Ured za arheologiju, a podržalo Englesko vijeće za umjetnost. Unatoč vremenskoj razlici od gotovo dvije tisuće godina, Boudica i dalje golica pažnju javnosti. Njezina priča generacijama se prenosi iz izvornih rimskih zapisa, a neprestano se prilagođava kako bi nalikovala ženama našeg doba.

EMMA CALDER studirala je grafički dizajn na Royal College of Art. Tijekom studija počela je raditi animirane filmove, uključujući kultni klasik iz 1980-ih, *Madame Potatoe*. Poslije je otvorila studio za grafički dizajn, ilustracije za časopise i radove za pop-spotove i reklame.

A production commissioned by Norfolk Museums and Archaeology Service and supported by the Arts Council of England. Despite a gap of nearly two thousand years, Boudica remains at the forefront of the public imagination. Her story has been passed down the generations from the original writings of the Romans and she has been continually reinvented to serve as a woman of our age.

EMMA CALDER studied Graphic Design at the Royal College of Art. Whilst at the RCA she began making animated films, including the cult 80's classic *Madame Potatoe*. After college she set up a studio producing graphic design, illustration for magazines and work for pop videos and commercials.

TEHNIKA > TECHNIQUE 2D, 3D-animacija > 2D, 3D animation **REŽIJA, SCENARIJ, ANIMACIJA, KOMPOZITING > DIRECTOR, SCREENPLAY, ANIMATION, COMPOSITING** Saša Budimir **GLAZBA, ZVUK > MUSIC, SOUND** Hrvoje Štefotić **PRODUCENT > PRODUCER** Vinko Brešan **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Ustanova Zagreb film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

ZAGREB U EU ZG IN EU

SAŠA BUDIMIR
HRVATSKA > CROATIA, HD FILE, 2013, 0'30''



Uobičajeno proljetno popodne u Zagrebu... no ipak, nešto neobično se događa. Pred gradom i njegovim stanovnicima je uzbudljivo putovanje!

SAŠA BUDIMIR (1977, Zagreb) pohađao je srednju Graditeljsku školu, smjer visokogradnje. Studirao na Višoj građevinskoj školi. Godine 1995. u zagrebačkom studiju Animus počinje raditi kompjutorske 2D i 3D-animacije. Od tada surađuje u postprodukciji mnogih animiranih filmova i serijala. U 1997. počinje raditi u studiju Kenges, gdje je kao glavni animator radio na filmu *Plasticat* i brojnim TV-reklamama. Član je HDFD-a, sekcije animiranog filma.

It is a typical spring afternoon in Zagreb, yet something extraordinary is happening. An exciting journey is ahead of the city and its inhabitants!

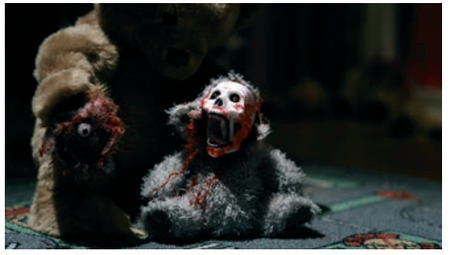
SAŠA BUDIMIR (1977, Zagreb) attended the Civil Engineering High School, Department of High Rise and later studied at the College of Civil Engineering. In 1995 he began working at the Animus studio in Zagreb, focusing on 2D and 3D animation. Since then he has collaborated on the post-production of many animated films and serials. In 1997 he began working for the Kenges studio on *Plasticat* and numerous TV commercials. He is a member of the Animated Film Section of the Croatian Society of Film Workers (HDFD).

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TEHNIKA > TECHNIQUE objekti > objects **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Chris Ullens **ANIMACIJA > ANIMATION** Chris Ullens, Caddy Catlow **KAMERA > CAMERA** Ben Magahy **MONTAŽA > EDITING** James Wright **GLAZBA > MUSIC** Two Fingers **PRODUCENT > PRODUCER** Adam Farley **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Adam Farley, emailmrfarley@gmail.com

VENGEANCE RHYTHM

CHRIS ULLENS
VELIKA BRITANIJA > UNITED KINGDOM, DCP, 2012, 3'13''



Priča o jako jako ljutom medvjediću!

CHRIS ULLENS (1980) živi i radi u Londonu. Voli svoju ženu, stop-animaciju i sve zaigrano. A sada zna da će sretno do kraja života eksperimentirati sa svojim interdisciplinarnim obrazovanjem kako bi došao do svježih, novih, čudnih i uzbudljivih projekata.

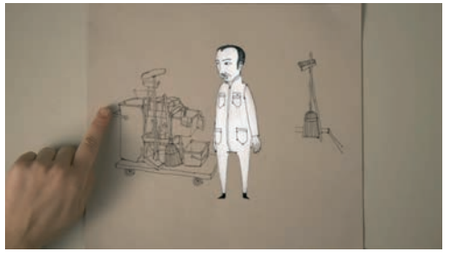
This is a story of a very very angry teddy bear!

CHRIS ULLENS (1980) lives and works in London. He loves his wife, stop-motion or anything playful. And now he knows, he will happily ever after continue experimenting with his multi-disciplinary background in order to find fresh, new, weird and exciting projects.

TEHNIKA > TECHNIQUE crtež, snimke uživo > drawings, live action **REŽIJA, ANIMACIJA > DIRECTORS, ANIMATION** Linda Kelvink, Martina Scarpelli **KOMPOZITING > COMPOSITING** Martina Scarpelli **GLAZBA > MUSIC** Paolo Caruccio, Alberto Mascitti **PRODUCENTICA > PRODUCER** Chiara Magri **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Centro Sperimentale di Cinematografia, Piemonte - Dipartimento Animazione, chiara.magri@fondazionecsc.it

SUDBINA S TIM NEMA VEZE FATE HAS NOTHING TO DO WITH IT IL DESTINO NON C'ENTRA

LINDA KELVINK, MARTINA SCARPELLI
ITALIJA > ITALY, DCP, 2013, 2'11''



Kratki film koji podupire prevenciju ozljeda na radnom mjestu, snimljen za udruženje A.N.M.I.L. Associazione Nazionale Lavoratori Mutilati e Invalidi del Lavoro.

LINDA KELVINK (1991) studirala je slikarstvo na umjetničkoj školi, a zatim upisala animaciju na Centro Sperimentale di Cinematografia u Torinu, gdje je diplomirala 2013. s lutka-filmom *Imperium Vacui* (2014), suredatelj Massimo Ottoni. **MARTINA SCARPELLI** (1988) diplomirala je slikarstvo u Milanu. Kao dizajnerica surađivala je s nekoliko tvrtki koje proizvode uličnu modu i sportsku opremu. Trenutačno je na trećoj godini animacije na Centro Sperimentalne di Cinematografia u Torinu.

A short film to encourage the prevention of workplace accidents, made for the association A.N.M.I.L. Associazione Nazionale Lavoratori Mutilati e Invalidi del Lavoro.

LINDA KELVINK (1991) attended art college, where she took the painting program, and entered the animation course at Centro Sperimentale di Cinematografia in Turin where she got her diploma in 2013 with the puppet animation short film *Imperium Vacui* (2014), co-directed with Massimo Ottoni. **MARTINA SCARPELLI** (1988) graduated in painting in Milan. As a designer she has worked for several street wear and sports equipment companies. She is now in her 3rd year of the animation course at the Centro Sperimentale di Cinematografia in Turin.

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TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, ANIMACIJA, KOMPOZITING, MONTAŽA > DIRECTOR, ANIMATION, COMPOSITING, EDITING** Andreas Feix **GLAZBA > MUSIC** Marcel Walter **ZVUK > SOUND** Johannes Schmitz **PRODUCENTI > PRODUCERS** Felix Faisst, Philip Toepfer (VFX) **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Filmakademie Baden-Württemberg, festival@animationsinstitut.de, www.animationsinstitut.de

LINDWORM LINDWURM

ANDREAS FEIX
NJEMAČKA > GERMANY, DCP, 2012, 1'17''



Mali zmaj doživljava vrlo posebnu noć u muzeju dinosaura.

ANDREAS FEIX (1988, Middletown, SAD) od 2010. studira animaciju na Filmakademie Baden-Württemberg.

A small dragon lives to see a very special night in the dinosaur museum.

ANDREAS FEIX (1988, Middletown, US) studies at the Filmakademie Baden-Württemberg (course in Animation) since 2010.

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, ANIMACIJA, KOMPOZITING, MONTAŽA > DIRECTORS, ANIMATION, COMPOSITING, EDITING** László Ruska, Dávid Ringeisen **PRODUCENT > PRODUCER** József Fülöp **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Moholy-Nagy University of Art and Design, hollo@mome.hu, www.mome.hu

PAPIRNATI SVIJET PAPER WORLD **PAPÍRVILÁG**

LÁSZLÓ RUSKA, DÁVID RINGEISEN
MAĐARSKA > HUNGARY, DCP, 2013, 2'30''



Film nastao za WWF Mađarske u kojem vrijednosti koje WWF promiče postaju vidljive na razini mikrosvijeta; gdje sve upućuje na slogan: "Svi smo povezani".

LÁSZLÓ RUSKA i **DÁVID RINGEISEN** studirali su animaciju na Sveučilištu Moholy-Nagy za umjetnost i dizajn u Budimpešti. Dávid Ringeisen 2012. godine pridružio se budimpeštanskoj tvrtki Digic Pictures, koja se bavi produkcijom animiranih filmova, videoigara te reklama.

A film for WWF Hungary in which the values that WWF stands for, become visible on the level of a micro-world; where everything refers to the slogan: "We are all connected".

LÁSZLÓ RUSKA and **DÁVID RINGEISEN** studied animation at the Moholy-Nagy University of Art and Design. In 2012 Dávid Ringeisen joined Budapest based company Digic Pictures, working on animation films, videogames, and commercials.

04/06 SRI > WED **20 H CINEPLEXX CENTAR KAPTOL 3**
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TEHNIKA > TECHNIQUE boja na vinilu > paint on vinyls **REŽIJA, ANIMACIJA, PRODUCENT > DIRECTOR, ANIMATION, PRODUCER** Theodore Ushev **GLAZBA > MUSIC** Nikola Gruev - Kottarashky **PRODUKCIJA > PRODUCTION** mtdTV **DISTRIBUCIJA > DISTRIBUTION** Theodore Ushev, theodore@ushev.com, www.ushev.com

DEMONI

THEODORE USHEV
BUGARSKA, KANADA, NJEMAČKA > BULGARIA, CANADA, GERMANY, HD FILE, 2012, 3'54''



Film naslikan izravno na 50 vinilnih ploča, sniman pri različitim brzinama starog gramofona Viking. Glazbeni spot.

A film painted directly on 50 vinyl records, shot using different speeds of an old Viking gramophone. A music video.

BIOGRAFIJA STR. > BIOGRAPHY PG 44

TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA, KNJIGA SNIMANJA > DIRECTOR, STORYBOARD** Virgilio Villoresi **ANIMACIJA > ANIMATION** Virgilio Villoresi, Dario Imbrogno **KAMERA > CAMERA** Marcello Dapporto **PRODUCENT > PRODUCER** Davide Ferazza **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Withstand, liviasat@tiscali.it

SMYTHSON:125 GODINA ČAROBNIH DAROVA SMYTHSON:125 YEARS OF MAGICAL GIFTS

VIRGILIO VILLORESI
ITALIJA > ITALY, HD FILE, 2013, 1'04''



Slavna marka pribora za pisanje i modnih dodataka Smythson slavi svoju povijest u zabavnom božićnom filmu. *Smythson: 125 godina čarobnih darova* fokusira se na mađioničareve ruke u rukavicama dok izvodi niz trikova uz pomoć raznobojnih Smythsonovih božićnih poklona.

VIRGILIO VILLORESI (1979) u ranoj je dobi počeo izrađivati animirane kolaže po uzoru na poljske animatore iz pedesetih. Tako je s Vivì Ponti 2005. napravio je *Frigidaire*, kratki film nastao tehnikom stop-animacije. Godine 2010. počeo je raditi u reklamnoj industriji. Živi i radi u Milanu.

The iconic stationery and accessories firm Smythson celebrates brand history with a fun Christmas film. *125 Years of Magical Gifts* focuses on the gloved hands of a magician as he performs a sequence of tricks, using a colourful selection of Smythson Christmas gifts as his props.

VIRGILIO VILLORESI (1979) from an early age started to make a series of animated collages following the example of the Polish animators of the 1950's. Thus in 2005 he made, along with Vivì Ponti, *Frigidaire*, a short movie filmed in stop-motion. In 2010, Virgilio started working in the advertising. He lives and works in Milan.

www.virgiliovilloresi.com

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TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, ANIMACIJA, MONTAŽA > DIRECTORS, ANIMATION, EDITING** Anna Habermehl, Kyra Buschor, Constantin Päplow **KOMPOZITING > COMPOSITING** Johannes Peter, Constantin Päplow, Christoph Westphal **GLAZBA > MUSIC** Stephan Schelens **ZVUK > SOUND** Namralata Strack **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Filmakademie Baden-Württemberg

KOTRLJAJUĆI SAFARI
ROLLIN' SAFARI

KYRA BUSCHOR, ANNA HABERMEHL, CONSTANTIN PÄPLOW
NJEMAČKA > GERMANY, DCP, 2012, 3'18''



Loptaste životinje iz Serengetija muče se sa svakodnevnim radnjama. Špica za Međunarodni festival animiranog filma u Stuttgartu 2013.

KYRA BUSCHOR (1987) radila je kao 3D-animatorica pripravnica u studijima Los Banditos i Digital Frame Studio, a **ANNA HABERMEHL** (1986) kao pripravnica za medijski dizajn u manjoj tvrtki po imenu Das Modular. **CONSTANTIN PÄPLOW** (1988) osvojio je nagradu za najboljeg mladog animatora sa svojim prvim animiranim filmom *Weltraumschrott*. Radio je 3D-animaciju i kompoziting na raznim projektima. Od 2009. svi studiraju na Filmskoj akademiji Baden-Württemberg.

The balloon animals of the Serengeti are struggling to follow their daily routine. Trailer for the 2013 International Festival of Animated Film in Stuttgart.

KYRA BUSCHOR (1987) went to Los Banditos and Digital Frame Studio to do internships in 3D Animations, and **ANNA HABERMEHL** (1986) begin an apprenticeship as a media designer in a smaller company called Das Modular in Hattersheim. **CONSTANTIN PAEPLOW** (1988) won the young talent Award for Animation with his first animation film *Weltraumschrott*. He worked in 3D animation and compositing on various productions. Since 2009 they all studied at the Academy of Film Baden-Württemberg.

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TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA, ANIMACIJA, PRODUCENTICA > DIRECTOR, ANIMATION, PRODUCER** Orsi Nagy **GLAZBA > MUSIC** The Carbonfools **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** CTF Studios, orsolyka@gmail.com

SUNSET

ORSI NAGY
MAĐARSKA > HUNGARY, HD FILE, 2012, 4'37''



Ovaj glazbeni spot tehnikom priče u priči prikazuje nam animatoričin postupak razrade i tumačenja vlastitih osjećaja i misli pričom o Djevojci i Vuku. Tehnikom asocijativne montaže ovaj film stvara dijalog između konceptualnih razina teksta, slika i ritma.

ORSI NAGY diplomirala je grafički dizajn 2011. na Sveučilištu Moholy-Nagy za umjetnost i dizajn u Budimpešti. Radi kao samostalna grafička dizajnerica, a u slobodno vrijeme istražuje druge vrste vizualnog izričaja poput animacije i glazure za kolače.

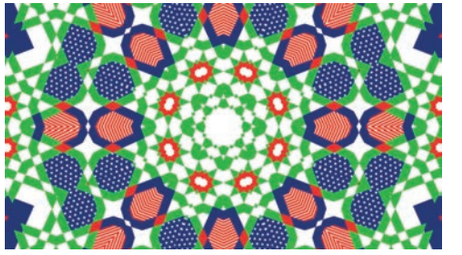
The music video uses a mise-an-abyme narrative to show us the animator's process of elaborating and interpreting her emotions and thoughts by telling the story of the Girl and the Wolf. Through its associative montage technique the film creates a dialogue between the conceptual level of the lyrics, the images and the rhythm.

ORSI NAGY finished her graphic design studies in 2011 at the Moholy-Nagy University of Art and Design Budapest. She works as a freelance graphic designer while on the side exploring other ways of visual expression such as animation and cupcakes frosting.

TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, ANIMACIJA, PRODUCENT > DIRECTOR, ANIMATION, PRODUCER** Max Hattler **MONTAŽA > EDITING** Aurora Hidalgo, Raúl López **GLAZBA > MUSIC** Oeo, Max Hattler **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Max Hattler, festivals@maxhattler.com www.maxhattler.com

ZAUSTAVITE PREDSTAVU
STOP THE SHOW

MAX HATTLER
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 1'



Max Hattler u suradnji s reklamnom agencijom Contrapunto BBDO napravio je apstraktni politički kratki film *Zaustavite predstavu* (ili RAT). Film je naručio Amnesty International, a govori o međunarodnim odnosima i trgovini oružjem. Kampanja je nastala u znak podrške sporazumu Ujedinjenih naroda o regulaciji međunarodne trgovine oružjem i smanjenju broja poginulih od vatrenog oružja u svijetu.

Filmovi, videoinstalacije i audiovizualni performansi **MAXA HATTLERA** (1976) propituju tenzije između apstrakcije i figuracije, estetike i politike, zvuka i slike, preciznosti i improvizacije. Živi u Londonu, a predaje na Goldsmithsu i londonskom Sveučilištu za umjetnost.

Max Hattler and advertising agency Contrapunto BBDO have collaborated to create the abstract political short film *Stop the Show* (aka WAR). The film, commissioned by Amnesty International, is a reference to international relations and arms trade. The campaign was created in support of a United Nations treaty to regulate the arms trade between countries and reduce worldwide killings through firearms.

Films, video installations and audiovisual performances by **MAX HATTLER** (1976) challenge the tensions between abstraction and figuration, aesthetics and politics, sound and image, precision and improvisation. He lives in London and teaches at Goldsmiths and University of the Arts London.

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TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA > DIRECTOR** Kristijan Petrović **ANIMACIJA, MODELIRANJE > ANIMATION, MODELLING** Ivana Bošnjak, Thomas Johnson **MONTAŽA > EDITING** Mario Kalogjera **GLAZBA > MUSIC** Ivan Arnold **ZVUK > SOUND** Bojan Kondres **PRODUCENTICA > PRODUCER** Vanja Andrijević **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Bonobostudio, vanja@bonobostudio.hr, www.bonobostudio.hr

EVOTV: EVO JESEN!
EVOTV: AUTUMN!

KRISTIJAN PETROVIĆ
HRVATSKA > CROATIA, HD FILE, 2013, 0'37''



U Veliku šumu stigla je jesen. Baka Š. Krtica s mezimicom kunom udobno se zavalila u fotelju pred TV-om, tamani kokice i neumorno mijenja TV-programe. Reklama za digitalnu televiziju.

KRISTIJAN PETROVIĆ (1974, Frankfurt) diplomirao je dizajn na Sveučilištu u Zagrebu i radi kao kreativni direktor u Narrativium Designu. Kao redatelj i koredatelj potpisuje mnoge reklame za klijente kao što su AMPAS, Microsoft Hrvatske, ABC, NBC, HNK Zagreb, Vindija, Muzej krapinskog pračovjeka, Atlantic i drugi. Dobitnik je brojnih nagrada, između ostalih Emmy Awards, Annual Telly Awards, Golden Drum, Oktavijan, Broadcast Design Awards.

Autumn has come to the Great Forest. Grandma Cheapmunk and her pet weasel are lounging before the TV screen, eating popcorn and changing channels. A digital television commercial.

KRISTIJAN PETROVIĆ (1974, Frankfurt) graduated in design from the University of Zagreb and works as a creative director with Narrativium Design. As a director and co-director he made many commercials for clients like AMPAS, Microsoft Croatia, ABC, NBC, Croatian National Theatre Zagreb, Vindija, Museum of Krapina Neanderthal, Atlantic etc. Kristijan has won a series of awards, including Emmy Awards, Annual Telly Awards, Golden Drum, Oktavijan, Broadcast Design Awards.

TEHNIKA > TECHNIQUE boja na staklu > paint on glass **REŽIJA, SCENARIJ, ANIMACIJA, KAMERA, MONTAŽA, PRODUCENTICA > DIRECTOR, SCREENPLAY, ANIMATION, CAMERA, EDITING, PRODUCER** Saori Shiroki **GLAZBA > MUSIC** Matryoshka **DISTRIBUCIJA > DISTRIBUTION** CaRTe bLanChe, entry@c-a-r-t-e-blanche.com, www.c-a-r-t-e-blanche.com

MONOTONOUS PURGATORY

SAORI SHIROKI
JAPAN, HD FILE, 2012, 6'14''



Glazbeni spot za Matryoshku. Kada padne noć, žena izlazi iz vlastitog tijela i budi se u šumi. Počinje se igrati u dječjim uspomenama.

SAORI SHIROKI (1984) je nezavisna animatorica iz Japana koja je studirala slikarstvo na Sveučilištu za umjetnost Tama i animaciju na Umjetničkom sveučilištu u Tokiju kod Kojija Yamamure. Svoje filmove promovira na nezavisnim filmskim festivalima, internetskim stranicama za video pa i različitim društvenim mrežama. Njezini filmovi su *Woman Who Stole Fingers* (2010), *Maggot* (2007), *The Funeral* (2005), and *Night Lights* (2005).

A music video for Matryoshka. When the night comes a woman is taken out from her own body and wakes up in a forest. She starts to play in children's memories.

SAORI SHIROKI (1984) is an independent animator from Japan who studied oil painting at the Tama Art University, and animation in the Tokyo University of the Arts where she studied under animator Koji Yamamura. She promotes her works in independent film festivals, online video sharing websites, and even on social networking sites. She has made *Woman Who Stole Fingers* (2010), *Maggot* (2007), *The Funeral* (2005), and *Night Lights* (2005).

TEHNIKA > TECHNIQUE boja na staklu > paint on glass **REŽIJA, ANIMACIJA > DIRECTORS, ANIMATION** Viktor Stickel, Jelena Walf **MONTAŽA > EDITING** Viktor Stickel **ZVUK > SOUND** Kai-Uwe Kohl, Marcel Walter **PRODUCENT > PRODUCER** Heiko Schulze **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Filmakademie Baden-Württemberg, festival@animationsinstitut.de, www.animationsinstitut.de

DONJE RUBLJE REIZWÄSCHE

VIKTOR STICKEL, JELENA WALF
NJEMAČKA > GERMANY, DCP, 2012, 1'03''



Peća i Paša sa strašću gledaju kako se pred njima šire goleme gaće tete Maše, filmsko platno divovskih razmjera! Špica za Međunarodni festival animiranog filma u Stuttgartu 2012.

VIKTOR STICKEL (1982, Kazahstan) diplomirao je medijski dizajn na DHBW-u u Ravensburgu. **JELENA WALF** (1982, Moskva) diplomirala je na moskovskom Državnom sveučilištu grafičkih umjetnosti i radi kao ilustratorica za dječji časopis *Schrumdirum*. Ilustrirala je nekoliko knjiga za ruske, korejske, tajvanske, francuske i njemačke nakladnike. Oboje studiraju na Institutu za animaciju Filmske akademije Baden-Württemberg.

Petja and Pasha passionately watch as aunt Mascha's oversized underpants spread out before them, a silver screen of giant proportions! Trailer for the 2012 International Festival of Animated Film in Stuttgart.

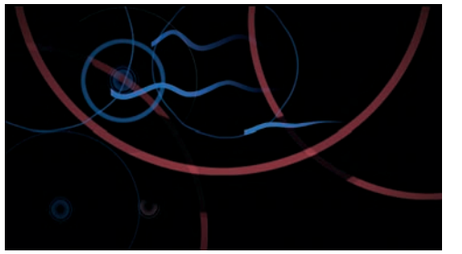
VIKTOR STICKEL (1982, Kazakhstan) finished his study in media design at the DHBW Ravensburg. **JELENA WALF** (1982, Moscow) graduated from the Moscow State University of Printing Arts. She has been working as an illustrator for the children's magazine *Schrumdirum*, and she illustrated several books for Russian, South Korean, Taiwanese, French and German publishing houses. They both study at the Animation Institute of the Filmakademie Baden-Württemberg.

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TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Michel Gagné **GLAZBA > MUSIC** Gheorghe Costinescu **PRODUCENTI > PRODUCERS** Gheorghe Costinescu, Michel Gagné **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Gagne International Llc, gagneint@aol.com, www.gagneint.com

SYNESTHESIA

MICHEL GAGNÉ
SAD > USA, DCP, 2012, 5'50''



Skladatelj Gheorghe Costinescu naručio je od Michela Gagnéa animiranu vizualizaciju svojeg rada iz 1973, *Dots, Lines, and Patches* za snimljene elektroničke zvukove. Eksperiment je urodio pravim sinestetskim uratkom u kojem se osjeti stapaju i preklapaju.

MICHEL GAGNÉ studirao je animaciju u Ontariju, a 1985. godine započeo je iznimno uspješnu umjetničku karijeru. Radio je za nekoliko animacijskih tvrtki kao što su Don Bluth Studios, Warner Bros., Disney, Pixar, Cartoon Network, Nickelodeon itd. Osim studijskog rada, Michel je predani poduzetnik aktivan u nizu medija, od performansa uživo do galerijskih izložbi.

Composer Gheorghe Costinescu commissioned Michel Gagné to create an animated visualization based on his 1973 work, *Dots, Lines, and Patches* for recorded electronic sounds. The experiment resulted in a true synesthetic rendition where senses overlap and blend with one another.

MICHEL GAGNÉ studied animation in Ontario, and in 1985 began a highly successful artistic career. He has lent his talent to several animation companies, such as Don Bluth Studios, Warner Bros., Disney, Pixar, Cartoon Network, Nickelodeon, etc. Aside from his studio work, Michel is a determined entrepreneur who has created work in a wide range of media, from live performances to gallery exhibits.

TEHNIKA > TECHNIQUE crtež na papiru > drawing on paper **REŽIJA, ANIMACIJA, KAMERA, MONTAŽA > DIRECTOR, ANIMATION, CAMERA, EDITING** Koji Yamamura **GLAZBA > MUSIC** Koji Ueno **ZVUK > SOUND** Koji Kasamatsu **PRODUCENT > PRODUCER** Keisuke Tsuchihashi **PRODUKCIJA > PRODUCTION** NHK Enterprises **DISTRIBUCIJA > DISTRIBUTION** Yamamura Animation, info@yamamura-animation.jp, www.yamamura-animation.jp

HJUŠKA EPIZODA KOJIKIJA
THE HYUGA EPISODE OF KOJIKI
KOJIKI HYUGA HEN

KOJI YAMAMURA
JAPAN, DCP, 2013, 12'07''



Najstarija japanska kronika, *Kojiki* ili *Zapis o pradavnim stvarima*, sastavljena je 712. godine. Započinje mitom o stvaranju i pojavom bogova. Četiri epizode koje se zbivaju u Hyugi pretvorene su u animirane filmove.

Godine 2002. film **KOJIJA YAMAMURE** (1964) *Glava gora* osvojio je glavne nagrade na šest najvećih festivala animacije, uključujući Annecy i Zagreb, a nominiran je za 75. nagradu Oscar. Filmovi su mu dosad donijeli više od 70 nagrada. Potpredsjednik je Japanskog udruženja za animirani film i upravnog odbora ASIFA-e Japana. te profesor na Visokoj školi za film i nove medije Umjetničkog sveučilišta u Tokiju od 2008. godine.

Japan's oldest chronicle, *Kojiki* or *Record of Ancient Matters* was compiled in 712. It begins with the creation myth and the emergence of gods. Four episodes located at Hyuga were made into animation.

In 2002 *Mt. Head* by **KOJI YAMAMURA** (1964) won grand prizes at six major animation festivals including Annecy and Zagreb and was nominated for the 75th Academy Award. His films have thus far in his career won more than 70 awards. He is a vice-chairman of the Japan Animation Association and the board of directors of ASIFA Japan and a professor at the Graduate School of Film and New Media, Tokyo University of the Arts since 2008.

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VELIKA>PANO>
RAMA>GRAND
>PANORAMA>

TEHNIKA > TECHNIQUE lutke > puppets **REŽIJA, MONTAŽA > DIRECTOR, EDITING** Špela Čadež **SCENARIJ > SCREENPLAY** Gregor Zorc, Špela Čadež **POMOĆNIK REŽIJE, GLAVNI ANIMATOR > ASSISTANT DIRECTOR, LEAD ANIMATION** Oliver Throm **ANIMATOR** Leon Vidmar **LUTKE, SCENOGRAFIJA > PUPPETS, SET** Žiga Lebar **KAMERA > CAMERA** Michael Jörg **MONTAŽA > EDITING** Thomas Schmidl **GLAZBA > MUSIC** Tomaž Grom **GLASOVI > VOICES** Katja Levstik, Gregor Zorc **PRODUCENTI > PRODUCERS** Tina Smrekar, Špela Čadež **PRODUKCIJA > PRODUCTION** No History - Contemporary Arts Institute, boles@spelacadez.com; Hupefilm, hupe@hupefilm.de **DISTRIBUCIJA > DISTRIBUTION** New Europe Film Sales, anja@neweuropefilmsales.com, www.neweuropefilmsales.com

BOLES

ŠPELA ČADEŽ
NJEMAČKA, SLOVENIJA > GERMANY, SLOVENIA, DCP, 2013, 12'30''



Filip živi u siromašnoj četvrti. Sanja o spisateljskoj slavi i luksuznom životu u bogatijem dijelu grada. Jednoga dana netko pokuca na Filipova vrata. Njegova susjeda Tereza, postarija prostitutka koju pokušava zaobići, zamoli ga da napiše pismo za njezina zaručnika.

ŠPELA ČADEŽ (1977) slovenska je animatorica i filmska autorica. Nakon studija dizajna vizualnih komunikacija u Ljubljani (2002) nastavila je školovanje na Odsjeku za medijski dizajn Akademije medijskih umjetnosti u Kölnu. U Njemačkoj izradila je dva animirana lutka-filma, *Zasukanac* i *Bolesni od ljubavi*, koji su osvojili više od 30 nagrada. Od 2008. radi u Sloveniji kao redateljica animiranih filmova i producentica.

Filip lives in a poor neighbourhood. He dreams of writer's glory and luxurious lifestyle in a more prosperous part of town. One day Filip gets a knock on the door. His neighbour Tereza, an older prostitute that Filip tries to avoid, asks him to write a letter for her fiancé.

ŠPELA ČADEŽ (born 1977) is a Slovenian animator and filmmaker. After graduating in Visual Communication Design (2002) in Ljubljana she continued her studies at the Academy of Media Arts, Cologne. In Germany she made two animated puppet films *Zasukanec* (*Mate to Measure*) and *Lovesick* (*Liebeskrank*) which won more than 30 awards. Since 2008 she works in Slovenia as an animation film director and producer.

04/06 SRI > **WED 22 H KINO EUROPA**
05/06 ČET > **THU 11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE klasična animacija > classical animation **REŽIJA, ANIMACIJA, SCENARIJ > DIRECTORS, ANIMATION, SCREENPLAY** Hailu Chen, Xiaobo Qiang, Yi Shi **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Xie Jin Film & TV Art College of Shanghai Normal University, 402423938@qq.com

CRNO-BIJELO BLACK AND WHITE

HAILU CHEN, XIAOBO QIANG, YI SHI
KINA > CHINA, DIGITAL BETACAM, 2013, 5'



Ovaj film upotrebljava dva crno-bijela kineska tradicionalna dramska lika, koja i traže jedno drugo i bore se jedno protiv drugog kako bi poništili suprotnost koja simbolizira nestabilnost u svemiru.

XIAOBO QIANG scenarist je i profesor na Umjetničkoj školi za film i televiziju Xie Jin Sveučilišta u Šangaju. Član je kineskih udruženja za film i animaciju, kojom se uspješno bavi 30 godina. **YI SHI** direktor je Šangajskog studija za animirani film i redatelj filma *The Hero Wang Erxiao*. **HAILU CHEN** bavi se tradicionalnom animacijom više od 10 godina kao izvršna producentica i umjetnica. Od 2006. bavi se eksperimentalnom animacijom te nezavisnim kratkim filmovima i performansom.

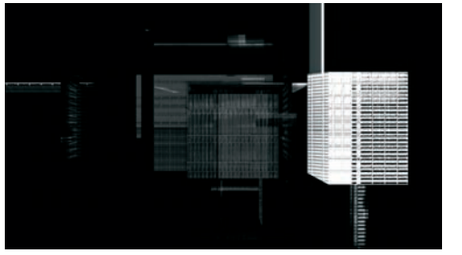
This story film two Chinese black and white traditional drama roles. They both seek and fight each other in order to annul this opposition, which symbolizes instability in the universe.

XIAOBO QIANG is a scriptwriter and professor at the Xie Jin Film and TV Art College of Shanghai Normal University. He is a member of the Chinese associations of film and animation among others. He's been successfully working in animation for thirty years. **YI SHI** is a director of the Shanghai Animation Film Studio and director of *The Hero Wang* Erxiao. **HAILU CHEN** has been working in traditional animation production for more than ten years as executive director and artist. Since 2006 she has been making experimental animations, independent shorts, and live performances.

TEHNIKA > TECHNIQUE kompjutorska animacija > computer animation **REŽIJA, ANIMACIJA, ZVUK > DIRECTOR, ANIMATION, SOUND** Manuel Knapp **PRODUKCIJA > PRODUCTION** Manuel Knapp, knapp@klingt.org, http::://knapp.klingt.org **DISTRIBUCIJA > DISTRIBUTION** sixpackfilm, office@sixpackfilm.com, www.sixpackfilm.com

VOIDOV~

MANUEL KNAPP
AUSTRIJA > AUSTRIA, HD FILE, 2012, 14'



Trodimenzionalna sekvencija nastala je iz sirovih podataka. Renderirani ulomak projicira se na izvornu scenu u programu, ponovno renderira i još jednom projicira kao mapa sjena. (...) Rezultat je zamišljen, nestabilan, nestalan prostor, koji kroz stalnu promjenu postojano gradi i istodobno razgrađuje nove definicije svojih sastavnih dijelova. (Marc Ries)

MANUEL KNAPP studirao je slikarstvo i grafiku na Akademiji likovnih umjetnosti u Beču. Utemeljio je (le) MAT, skupinu koja se bavi eksperimentalnim *noiseom* i pohađao Sveučilište za glazbu i izvedbene umjetnosti u Beču. Neki od njegovih radova su *visibility of interim~* (2007), *distorted areas~* (2008), *stroboscopic noise~* (2009).

A three-dimensional sequence is generated from raw data. The rendered sequence is projected onto the original scene in the program, rendered again, and projected once again as a shadow map. (...) The result is an imaginary, unstable, fleeting space, which through continual change steadily constructs, and simultaneously deconstructs new definitions of its components. (Marc Ries)

MANUEL KNAPP studied painting and graphics at the Academy of Fine Arts in Vienna. He founded the noise-experimental formation (le) MAT, and attended University for Music and Performing Arts Vienna. His latest videos are *visibility of interim~* (2007), *distorted areas~* (2008), *stroboscopic noise~* (2009).

04/06 SRI > **WED 22 H KINO EUROPA**
05/06 ČET > **THU 11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE tiskanje ručno rezbarenih gumenih žigova direktno na 35 mm vrpcu > printed with hand carved rubber stamps directly on 35mm film **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Elizabeth Hobbs **GLAZBA > MUSIC** Bradley Miles **ZVUK > SOUND** Barnaby Templer **GLAS > VOICE** Simon Kunz **PRODUCENTICA > PRODUCER** Abigail Addison **DISTRIBUCIJA > DISTRIBUTION** Spellbound Animation, lizzy.hobbs@virgin.net, http://lizzyhobbs.wordpress.com

CARSKI NADSTOJNIK FROMBALD IMPERIAL PROVISOR FROMBALD

ELIZABETH HOBBS
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 3'22''



Istinita priča o carskom nadstojniku Frombaldu, upravnom službeniku iz Beograda, koji je nehotice postao autorom prvog dokumentiranog svjedočenja o ekshumaciji navodnog vampira Petera Plogojowitza 1725. godine. Ovaj film govori o zaraznoj histeriji prouzročenoj strahom od smrti i nepoznatog, na koji nitko nije imun.

ELIZABETH HOBBS nezavisna je animatorica. Njezini kratki filmovi su *The Emperor* (2001), *The Witches* (2002), *The True Story of Sawney Beane* (2005) i *The Old, Old, Very Old Man* (2007). Također vodi radionice animacije u muzejima i galerijama te predaje na Sveučilištu Anglia Ruskin u Cambridgeu.

The true story of Imperial Provisor Frombald, an administration official from Belgrade, who unwittingly became the author of the first documented testimony of the exhumation of a suspected vampire, Peter Plogojowitz in 1725. This film is about an infectious hysteria springing from a fear of death and the unknown, to which no one is immune.

ELIZABETH HOBBS is an independent animator working in London under the name Spellbound Animation. include *The Emperor* (2001), *The Witches* (2002), *The True Story of Sawney Beane* (2005) and *The Old, Old, Very Old Man* (2007). She also runs animation workshops in museums and galleries and lectures at Anglia Ruskin University in Cambridge.

TEHNIKA > TECHNIQUE 3D, 2D, stop-animacija > 3D, 2D, stop-motion **REŽIJA, MONTAŽA, PRODUCENT > DIRECTOR, EDITING, PRODUCER** Amir Admoni **SCENARIJ > SCREENPLAY** Amir Admoni, Fabito Rychter **ANIMACIJA > ANIMATION** Thiago Martins, Fabio Yamaji, Amir Admoni **KAMERA > CAMERA** Newton Leitão **GLAZBA, ZVUK > MUSIC, SOUND** Nick Graham-Smith **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Estudio Admoni, amir@admoni.com.br, admoni.com.br

LINEARNO LINEAR

AMIR ADMONI
BRAZIL, DCP, 2012, 6'13''



Linija je točka koja je otišla u šetnju.

Brazilski redatelj, dizajner i likovni umjetnik **AMIR ADMONI** (1977, São Paulo) diplomirao je arhitekturu na Sveučilištu u São Paulu (2001), a magistrirao dizajn na Institutu Sandberg u Amsterdamu (2007). Njegovi su radovi spoj animacije, videa i grafike, a izlagani su, prikazivani i nagrađivani u Brazilu i širom svijeta.

The line is a dot that went for a walk.

Brazilian director, designer and visual artist, **AMIR ADMONI** (1977, São Paulo) graduated in Architecture from the University of São Paulo (2001) and has a Master Degree in Design from the Sandberg Instituut in Amsterdam (2007). His works combine animation, video and motion graphics and have been exhibited, screened and awarded in Brazil and around the world.

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, ANIMACIJA, MONTAŽA > DIRECTORS, ANIMATION, EDITING** Bobby de Groot, Arjan van Meerten **GLAZBA > MUSIC** Troy Torrino **ZVUK > SOUND** Jeroen Nadorp, Bob Kommer Studios **PRODUCENT > PRODUCER** Bobby de Groot **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** House of Secrets, info@houseofsecrets.nl, www.houseofsecrets.nl

PATROLA U OPHODNJI CRUISE PATROL

BOBBY DE GROOT, ARJAN VAN MEERTEN
NIZOZEMSKA > THE NETHERLANDS, DCP, 2013, 7'25''



Jedna rutinska patrola u ophodnji duž dugačke prašnjave ceste odjednom pođe krivo i posve podivlja.

BOBBY DE GROOT magistrirao je kompjutorsku animaciju na Školi za umjetnost u Utrechtu 2002. Kao samostalac radio je za razne klijente na reklamama i dugometražnim filmovima. Osim toga, trenutačno predaje kompjutorsku animaciju na Školi za umjetnost Hilversum u Utrechtu. **ARJAN VAN MEERTEN** diplomirao je na Školi za umjetnost u Utrechtu 2003. Radio je kao 3D-animator u studiju za igre Playlogic te se bavio samostalnim radom.

On a long and dusty road a routine cruise patrol takes a strange turn and spirals totally out of control.

BOBBY DE GROOT graduated from the Utrecht School of the Arts in 2002 with a MA in computer animation. He freelanced for various clients for commercials and features. Currently he also teaches computer animation at the Utrecht School of the Arts Hilversum Netherlands. **ARJAN VAN MEERTEN** graduated from the Utrecht School of the Arts in 2003. He worked as a 3D animator at the game studio Playlogic and did some freelance work.

04/06 SRI > **WED 22 H KINO EUROPA**
05/06 ČET > **THU 11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D kompjutor, kolaž > 2D computer, cut-outs **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Čejen Černić **ANIMACIJA > ANIMATION** Kristijan Dulić **DIZAJN > DESIGN** Ivana Jurić **MONTAŽA > EDITING** Višnja Skorin **GLAZBA, ZVUK > MUSIC, SOUND** Jura Ferina, Pavao Miholjević **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Kinorama, ankica@kinorama.hr, www.kinorama.hr

CURA KOJA JE VOLJELA BAJKE THE GIRL WHO LOVED FAIRY-TALES

ČEJEN ČERNIĆ
HRVATSKA > CROATIA, HD FILE, 2013, 3'40''



"Jednom davno bijaše princeza koja je voljela..." Tako bi nekako počela bajka pa bi došao princ i spasio princezu i onda bi živjeli sretno do kraja života. Ali što se dogodi kada princ spusti princezu na zemlju?

ČEJEN ČERNIĆ diplomirala je filmsku i TV-režiju na Akademiji dramske umjetnosti u Zagrebu. Režirala je niz kratkih igranih i dokumentarnih filmova: *Pratioci*, *Krug*, *Meni bez mene* i *Il Postino*. Od 2007. godine radi kao asistentica na igranim filmovima i serijama, dokumentarnom i animiranom filmu te kao suradnica na plesnim predstavama.

"Once upon a time, there was a princess who loved..." This would be a typical beginning of a fairy-tale, then a prince would come and save the princess and they would live happily ever after. But what happens if the prince brings the princess down to earth?

ČEJEN ČERNIĆ graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. She has directed a number of short films, the most distinguished ones being short fiction and documentaries *Followers*, *The Circle*, *To Me Without Me* and *Il Postino*. Since 2007, she has been working as an assistant director on feature films and series, documentaries and animated films and as a collaborator on dance performances.

TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA, ANIMACIJA, KAMERA, MONTAŽA > DIRECTOR, ANIMATION, CAMERA, EDITING** Alexandre Dubosc **GLAZBA, ZVUK > MUSIC, SOUND** Yan Fiorello **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Alexandre Dubosc, alexandredubosc@gmail.com, http://alexandre-dubosc.com

CAKETROPE IZ BURTONOVA TIMA THE CAKETROPE OF BURTON'S TEAM

ALEXANDRE DUBOSC
FRANCUSKA > FRANCE, DCP, 2012, 1'40''



Čokoladni *hommage* Timu Burtonu.

ALEXANDRE DUBOSC studirao je kompjutorsku grafiku, a radio je specijalne efekte za film i televiziju, pretežno u studiju *Mac Guff Ligne*. Uvijek znatiželjan i fasciniran slikom, režirao je i posljednjih godina sudjelovao na brojnim kratkim autorskim filmovima koji spajaju 2D i 3D. Fotografija je također jedna od disciplina gdje primjenjuje osobni kreativni proces blizak svijetu animacije.

A chocolate tribute to Tim Burton.

ALEXANDRE DUBOSC studied computer graphics and he worked at several companies in Paris on special effects for film and television, mainly on *Mac Guff Ligne*. Always curious and fascinated by the image, he directed and participated in recent years on many original shorts combining 2D and 3D. Photography has also been one of the disciplines with an important personal creative process closely linked to his animated world.

04/06 SRI > **WED 22 H KINO EUROPA**
05/06 ČET > **THU 11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE crtež u plastelinu osvijetljen odozdo > handmade plasticine drawings on under-lit glass **REŽIJA, ANIMACIJA, KAMERA, GLAZBA > DIRECTOR, ANIMATION, CAMERA, MUSIC** Coke Riobóo **MONTAŽA > EDITING** Sergio Catá **ZVUK > SOUND** Federico Pájaro **PRODUCENTI > PRODUCERS** Lourdes Villagómez, Coke Riobóo **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Los Animantes, elruidodelmundo@gmail.com, lruidodelmundo.com

ŠUM SVIJETA NOISE OF THE WORLD **EL RUIDO DEL MUNDO**

COKE RIOBÓO
ŠPANJOLSKA > SPAIN, DCP, 2013, 13'40''



Skladatelja pogađa neobična bol: čuje svaki šum na ovom svijetu. Glazba će mu pomoći da drži buku pod kontrolom. Ovaj kratki film animiran je sličicu po sličicu crtežima od plastelina na osvijetljenom staklu.

COKE RIOBÓO je glazbenik, skladatelj i animator. Režirao je i animirao tri kratka filma i internetsku seriju te skladao *soundtrack* za nekoliko kratkih i tri dugometražna filma. Širom svijeta predaje na radionicama animacije. Dobitnik je Nagrade Goya 2006. za kratki film *El Viaje de Said* (2006).

A composer is afflicted by a strange illness: he can hear every noise in the world. Through his music, he will find a way to keep the noise under control. A short film animated frame by frame with plasticine drawings on under-lit glass.

COKE RIOBÓO is a musician, composer and animator. He has directed and animated three short films and a web series, composed the soundtrack of several short films and three feature films, and has taught at animation workshops around the world. Winner of a Goya Award for his 2006 short film *Said's Journey*.

04/06 SRI > **WED 22 H KINO EUROPA**
05/06 ČET > **THU 11 H CINEPLEXX CENTAR KAPTOL 3**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, ANIMACIJA, MONTAŽA > DIRECTORS, ANIMATION, EDITING** Ugo Bienvenu, Kevin Manach **ZVUK > SOUND** Lionel Guenoun **PRODUCENT > PRODUCER** Emmanuel-Alain Raynal **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Miyu Productions, contact@miyuproductions.com, www.miyuproductions.com

MAMA MOM **MAMAN**

UGO BIENVENU, KEVIN MANACH
FRANCUSKA > FRANCE, DCP, 2013, 5'



Tata glača. Dijete posprema. Mama je odahnula.

UGO BIENVENU i **KEVIN MANACH** upisali su Odsjek za animirani film na Filmskoj školi Gobelins. Zatim su upisali Kalifornijski institut za umjetnost. Po povratku u Francusku počeli su raditi za Miyu Productions kao redatelji. Prije *Mame* zajedno su režirali spot *Voyage Chromatique* za Renart (Dawn Records).

Dad irons. Child tidies up. Mom breathes out.

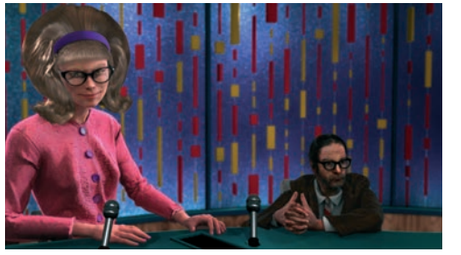
UGO BIENVENU and **KEVIN MANACH** got into the animation movies section at the Gobelins School of Image. They entered the Californian Institute of the Arts (LA). Back in France, they joined Miyu Productions as directors. Before *Maman*, together they directed the clip *Voyage Chromatique* for Renart (Dawn Records).

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

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA > DIRECTOR** Chris Landreth **ANIMACIJA > ANIMATION** Sean Craig **GLAZBA > MUSIC** Daniel Janke **PRODUCENTI > PRODUCERS** Marcy Page, Mark Smith **PRODUKCIJA > PRODUCTION** National Film Board of Canada, festivals@nfb.ca; Copperheart Entertainment, info@copperheart.ca **DISTRIBUCIJA > DISTRIBUTION** National Film Board of Canada, distribution@nfb.ca, www.nfb.ca

PODSVJESNA LOZINKA SUBCONSCIOUS PASSWORD

CHRIS LANDRETH
KANADA > CANADA, DCP, 2013, 11'



Ovaj se film koristi čestim društvenim gafom – zaboravljanjem nečijeg imena – kao ishodištem za jurnjavu kroz podsvijest. Obilato pokravši ideju klasičnog TV-kviza *Lozinka*, u filmu glumi niz animiranih slavnih gostiju koji pokušavaju pomoći Charlesu, Landrethovu alter egu, da se sjeti prijateljeva imena.

CHRIS LANDRETH jedan je od najslavnijih kanadskih redatelja animiranih filmova i tvorac stila koji naziva "psihorealizmom". Njegovi kratki filmovi su *The Listener* (1991), *the end* (1995), nominiran za Oscara, i *Bingo* (1996), dobitnik nagrade Genie. Godine 2004. NFB je producirao Landrethov film *Ryan*, koji je osvojio više od 60 nagrada.

The film uses a common social gaffe – forgetting somebody's name – as the starting point for a romp through the unconscious. Stealing generously the classic TV game show *Password*, the film features a wealth of animated celebrity guests, who desperately try to prompt Charles, Landreth's alter ego, to remember his friend's name.

CHRIS LANDRETH is one of Canada's most celebrated animation directors and the creator of a style he calls "psychorealism". His first film, *The Listener*, was released in 1991, followed by the Oscar®-nominated *the end* (1995) and the *Genie winner Bingo* (1996). In 2004, the NFB released his film *Ryan*, which won more than 60 awards.

http://chrislandreth.com

TEHNIKA > TECHNIQUE crtež, 2D kompjutor > drawing, 2D computer **REŽIJA, ANIMACIJA, PRODUCENTICA > DIRECTOR, ANIMATION, PRODUCER** Sharon Smith **TEKST > PROSE BY** Frank Key **ZVUK > SOUND** Fonic.co.uk **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Sharon Smith, sharon@misshathorn.com, http://misshathorn.com

RECEPT ZA KAŠU A RECIPE FOR GRUEL

SHARON SMITH
VELIKA BRITANIJA > UNITED KINGDOM, DCP, 2013, 10'



Život, jedan po jedan obrok.

SHARON SMITH, odnosno Miss HatHorn, rođena je u Kanadi, a diplomirala je na Školi za umjetnost i dizajn u Ontariju. Posljednja dva desetljeća i tri godine živi u Londonu. Plaćaju joj da crta! Nije li to super! Radila je (i još uvijek radi!) kao 2D-animatorica i scenaristica za brojne velike studije i autore kao što su Mark Baker, Tim Burton, Richard Purdum, Richard Williams, Studio AKA i Passion Pictures.

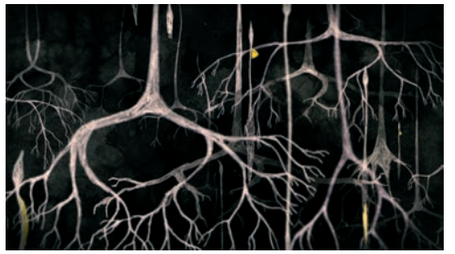
Life, one meal at a time.

SHARON SMITH aka Miss HatHorn was born in Canada, a graduate of the Ontario College of Art & Design. She has been resident in London, UK for the past one score and three years. She gets paid to draw! How cool is that! She has worked (and still does!) as 2D animator and story artist for many great studios and filmmakers including Mark Baker, Tim Burton, Richard Purdum, Richard Williams, Studio AKA and Passion Pictures.

TEHNIKA > TECHNIQUE olovka i tuš na papiru > pencil and ink on paper **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Petra Zlonoga **ANIMACIJA > ANIMATION** Petra Zlonoga, Jelena Oroz **KOMPOZITING > COMPOSITING** Stjepan Milas **MONTAŽA > EDITING** Iva Kraljević **ZVUK > SOUND** Andrea Martignoni **PRODUCENTICA > PRODUCER** Vanja Andrijević **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Bonobostudio, vanja@bonobostudio.hr, http://bonobostudio.hr

GLAD HUNGER

PETRA ZLONOGA
HRVATSKA > CROATIA, DCP, 2014, 6'09''



Sve što je živo gladno je; sjeme je gladno svjetla, ptica je gladna leta, čovjek je gladan dodira s drugim. Sjeme čežnje uvijek izraste u ono što nas hrani.

PETRA ZLONOGA (1982) diplomirala je grafički dizajn na Studiju dizajna 2007. i animirani film i nove medije na Akademiji likovnih umjetnosti u Zagrebu 2011. Od 2009. radi samostalno kao grafička dizajnerica, ilustratorica i animatorica. Autorica je nagrađivanih studentskih animiranih filmova *Daniil Ivanoviču, oženi me* (2007), *Gregor* (2010), *Lisica* (2010) i *Daniil Ivanoviču, slobodan si* (2011).

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

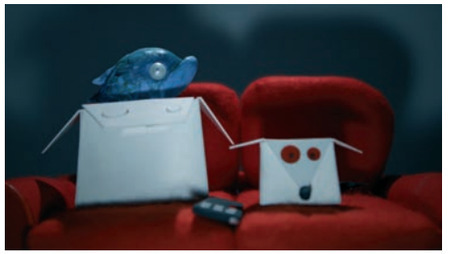
PETRA ZLONOGA (1982) holds an MA in Graphic Design from the School of Design (2007) and MA in Animated Film and New Media from the Academy of Fine Arts in Zagreb (2011). Since 2009 she works as a freelance graphic designer and illustrator. She made several awarded animated films during her studies *Daniil Ivanovič, Marry Me* (2007), *Gregor* (2010), *Fox* (2010), and *Daniil Ivanovič, You Are Free* (2011).

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

TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA > DIRECTOR** Dadomani Studio **SCENARIJ > SCREENPLAY** Stefano Armeni **ANIMACIJA > ANIMATION** Dario Imbrogno **GLAZBA, ZVUK > MUSIC, SOUND** Enrico Ascoli **PRODUCENT > PRODUCER** Carlo Paolillo **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Dadomani Studio, carcarlo@dadomani.com, www.dadomani.com

KUTIJA – POLTERGEIST THE BOX – POLTERGEIST

DADOMANI STUDIO
ITALIJA > ITALY, HD FILE, 2013, 3'



Box i Dox život provode na kauču pred televizorom. Oboje pate od snažne ovisnosti o televiziji, a ta se ovisnost odražava i na njihovo ponašanje i reakcije. Boxu televizija pomaže zaspati, a Dox je žrtva nezaustavljivog nagona za mijenjanjem programa. Televizija im oboma treba, no u različite svrhe.

DADOMANI je kreativni studio iz Milana, a osnovala su ga četiri tipa koji dijele istu strast prema animaciji. Svaki je unio vlastite vještine, znanje i ideje u zajedničku kreativnu viziju. Rade filmove za reklame, kratke filmove i kratke animirane prizore uz pomoć stop-animacije, igranog filma, kompjutorske grafike i tradicionalne animacije.

Box and Dox spend their entire lives sitting on the couch in front of the TV. Both are afflicted with a very powerful addiction to television. This addiction plays out in their behaviours and reactions. Box uses the TV to fall asleep, while Dox is a victim of his unstoppable instinct of channel surfing. They both need TV, albeit for different purposes.

DADOMANI is a creative studio founded in Milan by four guys sharing the same passion for animation. Each brings his own skills, backgrounds and ideas that combine into one creative vision. The team creates films for commercials, short films and short animated scenes using stop motion, live action, computer graphics, and traditional animation.

TEHNIKA > TECHNIQUE 2D, 3D kompjutor > 2D, 3D computer **REŽIJA, SCENARIJ > DIRECTORS, SCREENPLAY** Aude Danset, Carlos De Carvalho **ANIMACIJA > ANIMATION** Studio InEfecto **KOMPJUTORSKA GRAFIKA, PRODUCENT > COMPUTER GRAPHICS, PRODUCER** Carlos De Carvalho **MODELIRANJE > MODELLING** Jeremy Theng **GLAZBA > MUSIC** Frédéric Boulard **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Je Regarde, www.jeregarde.com

JESENJE LIŠĆE AUTUMN LEAVES **PREMIER AUTOMNE**

AUDE DANSET, CARLOS DE CARVALHO
FRANCUSKA > FRANCE, DCP, 2013, 10'30''



Abel živi zimi, a Apolline ljeti. Izolirani u svojoj "prirodi", nikada se ne susreću. No jednom Abel prijeđe granicu i otkrije Apolline. Njihov susret postaje kompliciraniji no što su mogli i zamisliti.

AUDE je studirala 3D-animaciju i digitalnu režiju na Supinfocomu (Valenciennes, Francuska). Radi kao autorica i ilustratorica, a također se bavila pisanjem scenarija, montažom, produkcijom i 3D-animacijom. **CARLOS** je studirao ilustraciju i grafiku na Institutu Saint Luc (Tournai, Belgija), a zatim 3D-animaciju i digitalnu režiju na Supinfocomu (Valenciennes, Francuska). Bavio se animiranim reklamama, grafičkim dizajnom i animiranim serijama te kratkim filmovima.

Abel lives in the winter and Apolline lives in the summer. Isolated in their "natures", they never met each other. But once Abel crosses the border and discovers Apolline. Their encounter soon becomes more complicated than they could imagine.

AUDE studied 3D-animation and digital direction in Supinfocom (Valenciennes, France). She is both author and illustrator. Earlier she occupied more technical positions such as script-writer, editorial director, producer or 3D artist.**CARLOS** studied illustration and graphics in Saint Luc Institute, and then learnt 3D-animation and digital direction at Supinfocom. He worked on animated advertisings, broadcast designs, animated series and short films.

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

TEHNIKA > TECHNIQUE olovka na papiru > pencil on paper **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTORS, SCREENPLAY, ANIMATION** Noémie Marsily, Carl Roosens **GLAZBA > MUSIC** Carl et les hommes-boîtes **ZVUK > SOUND** Robin Marsily **PRODUCENT > PRODUCER** William Henne **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Zorobabel, diffusion@zorobabel.be, www.zorobabel.be

OKO JEZERA AROUND THE LAKE AUTOUR DU LAC

NOÉMIE MARSILY, CARL ROOSENS
BELGIJA > BELGIUM, DCP, 2013, 5'05''



Dah trkača, razrušen mravinjak, lokva, sendvič ostavljen na klupi, vjeverica... djelići života vode nas na šetnju oko jezera, uz glazbu i stihove Carl et les hommes-boîtes.

NOÉMIE MARSILY (1983) je slikarica, ilustratorica i filmska autorica. Dio je kolektiva Nos Restes iz Bruxellesa, koji eksperimentira s knjigama, pripovijedanjem, slikama i naglašava raznolikost praksi. **CARL ROOSENS** voli pričati priče. Ilustrator je i osnivač nakladničke kuće Nos Restes (osn. 2007), koja izdaje fanzine, organizira izložbe i koncerte. S Noémie Marsily surežirao je kratki animirani film *Poodle* (2010).

The breath of a jogger, a demolished anthill, a puddle, a sandwich left on a bench, a squirrel... fragments of lives that take us for a walk around the lake, with the words and music of Carl et les hommes-boîtes.

NOÉMIE MARSILY (1983) is a painter, illustrator and filmmaker. She is also part of the collective Nos Restes in Brussels, which experiments around books, narration, pictures, highlighting the diversity of practices. **CARL ROOSENS** likes telling stories. He is an illustrator and he founded Nos Restes publishing in 2007, making fanzine books, exhibitions and concerts. He co-directed with Noémie Marsily a short animated film *Poodle* (2010).

http://noemiemarsily.tumblr.com
http://carlroosens.tumblr.com

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, MONTAŽA > DIRECTOR, EDITING** Bohua Tang **SCENARIJ > SCREENPLAY** Jian Wang, Lei Xiong, Bohua Tang **ANIMACIJA > ANIMATION** Zhangyong Duan, Hua Zhou, Sha Xue, Shengjiao Yang, Yu Ma, Bohua Tang **GLAZBA > MUSIC** Sihan Yuan **ZVUK > SOUND** Qile Song **PRODUCENTI > PRODUCERS** Xun Sun, Tao Chen, Bin Zhou **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUCIJA** Beijing Inkman Co. Ltd, tang.bohua33@gmail.com

ZEMLJA LJETNIH KUKACA THE COUNTRY OF SUMMER INSECTS

BOHUA TANG
KINA > CHINA, HD FILE, 2014, 16'30''



Daleko na jugu, gotovo na samom kraju neba, postoji zemlja pokraj mora po imenu Zemlja ljetnih kukaca. Ljudi koji ondje žive imaju samo tri četvrtine života, jer rađaju se u proljeće, a umiru ujesen. Zapis iz njihove povijesne knjige: "Led je bio najdragocjenija stvar na svijetu". No kada su pitali sve ljude u zemlji, nitko nije znao što je to led. No jedan hrabar mladi general odlučio je izgraditi golem brod za potragu za time što se naziva ledom...

Rođen 1986, **BOHUA TANG** diplomirao je na Kineskoj akademiji za umjetnost 2009. Godine 2011. osnovao je tvrtku Beijing Inkman Cultural Communication Co.Ltd.

Far, far away in the south, almost at the end of sky, there was a country near the sea, named the Country of Summer Insects. People who lived there only had three quarters of life, being born in Spring and dead in Autumn. A record in their history books: "Ice was the most precious thing in the world." But after asking all people in the country, nobody knew what the Ice was. A young brave general decided to build a large ship to look for that called Ice...

Born in 1986, **BOHUA TANG** graduated from the Chinese Academy of Arts in 2009. In 2011 he established Beijing Inkman Cultural Communication Co.Ltd.

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

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Wojciech Wojtkowski **MONTAŽA, PRODUCENTI > EDITING, PRODUCERS** Piotr Furmankiewicz, Mateusz Michalak **GLAZBA > MUSIC** Tomasz Jakub Opałka **ZVUK > SOUND** Michał Jankowski, Paweł Łuczak **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** FUMI Studio, festiwale@fumistudio.com, www.fumistudio.com

EX ANIMO

WOJCIECH WOJTKOWSKI
POLJSKA > POLAND, DCP, 2013, 6'



Animirana impresija. Slike koje je animator oživio tvore vlastitu dvodimenzionalnu stvarnost. Apsurdni i nepovezani prizori opisuju pravila koja upravljaju svijetom ograničenim na list papira i animacijsku tehniku. Odnosi među likovima čine se neobično poznati.

WOJCIECH WOJTKOWSKI (1956) diplomirao je 1976. na Školi likovnih umjetnosti u Varšavi. Od 1982. bavi se produkcijom crtanih filmova kao animator, redatelj, produkcijski dizajner, scenarist te dizajner *layouta* i *storyboarda*. Suautor je brojnih filmova, uvodnih špica i TV-reklama, a radi i kao politički strip-crtač.

An animated impression. Images conjured up by the animator form a two-dimensional reality of their own. Absurd and unrelated scenes describe the rules governing the world confined to a sheet of paper and animation technique. The relationships between the characters seem strangely familiar.

WOJCIECH WOJTKOWSKI (1956) graduated in 1976 from the School of Visual Arts in Warsaw. Since 1982, he has been involved in the production of cartoons, as an animator, director, production designer, scriptwriter, as well as layout and storyboard designer. He has co-created numerous films, title sequences and TV commercials. He is also an editorial cartoonist.

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

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Danny Madden **ZVUK > SOUND** Danny Madden, Pete Horner **PRODUCENTI > PRODUCERS** Jim Cummings, Benjamin Wiessner **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Ornana, jim@ornana.com, www.ornana.com

ZBUNJENOST KROZ PIJESAK CONFUSION THROUGH SAND

DANNY MADDEN
SAD > USA, DCP, 2013, 12'



Devetnaestogodišnji vojnik izgubljen je u pustinji, prestravljen i obučen da reagira.

DANNY MADDEN je srednje dijete. Odrastao je na jugoistoku SAD-a, a filmove je učio snimati s braćom, susjedima i prijateljima. Godine 2012. režirao je i animirao *(notes on) biology*, koji je osvojio nagradu žirija SXSW-a za animirani kratki film. *Filmmaker Magazine* proglasio ga je jednim od "25 novih lica nezavisnog filma".

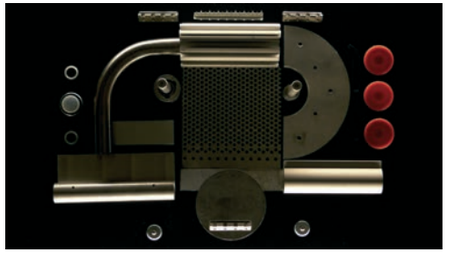
A 19 year-old soldier becomes lost in a desert, scared as hell and trained to react.

DANNY MADDEN is a middle child. He grew up in the south-eastern United States and learned to make movies with brothers, neighbours and friends. In 2012 he directed and animated *(notes on) biology* which received the SXSW Jury Award for Animated Short. He was listed as one of *Filmmaker Magazine's* "25 New Faces of Independent Film".

TEHNIKA > TECHNIQUE stop-animacija > stop-motion **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Max Hattler **ANIMACIJA > ANIMATION** Mavis Chen, Mia Hattler, Kami Hattler **GLAZBA, ZVUK > MUSIC, SOUND** David Kamp **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Max Hattler, festivals@maxhattler.com, www.maxhattler.com

POMAK SHIFT

MAX HATTLER
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2012, 3'



Pomak, nadahnut *newageovskom* idejom "dimenzionalnog pomaka", spaja znanstveno-fantastične teme u apstraktnoj stop-animaciji predmeta i boja. Riječ je o pokušaju vizualizacije viših dimenzija i onostranstva koji uzima u obzir pojačanu svijest ovih koncepata u pokušaju obrade ili predviđanja kraja svijeta.

Using the New Age idea of a "dimensional shift" as inspiration, *Shift* combines science fiction themes through abstract, stop motion animation of objects and colour. It is an attempt to visualise higher dimensions and unearthliness, taking into account these concepts' heightened awareness when attempting to process or predict the end of the world.

BIOGRAFIJA STR. > BIOGRAPHY PG 111

TEHNIKA > TECHNIQUE 2D kompjutor, kolaž > 2D computer, cut-outs **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Natalia Chernysheva **GLAZBA > MUSIC** Aleksandr Babin **PRODUCENT > PRODUCER** Vladimir Mouat **PRODUKCIJA > PRODUCTION** Studio Bee, pchelanima@mail.ru **DISTRIBUCIJA > DISTRIBUTION** Folimage Studio, j.mourlam@folimage.fr, www.folimage.fr

PAHULJICA SNOWFLAKE **SNEŽINKA**

NATALIA CHERNYSHEVA
RUSIJA > RUSSIA, DCP, 2012, 5'46"



Dječak iz Afrike jednoga je dana dobio pismo. U pismu je pronašao pahulju od papira. Toliko mu se svidjela da ju je poželio vidjeti u stvarnosti, pitajući se kako izgleda pravi snijeg.

NATALIJA ČERNIŠEVA (1984, Sverdlovsk) diplomirala je grafiku i animaciju na Uralskoj državnoj akademiji za arhitekturu i umjetnost. Radila je kao animatorica, dizajnerica likova i umjetnica na nekoliko animiranih filmova. *Pahuljica* je njezin redateljski prvijenac.

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

NATALIA CHERNYSHEVA (1984, Sverdlovsk) graduated from the Ural State Academy of Architecture and Art, majoring in graphics and animation. She worked as an animator, character designer and artist on several animated films. *Snowflake* is her debut as a director.

http://cher-nata.blogspot.fr

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

TEHNIKA > TECHNIQUE 3D-*puppetoon*, stop-animacija > 3D Puppetoon, stop motion **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Balder Westein **ANIMACIJA > ANIMATION** Dave Lenz, Jesse Tamerius, Henk Westein, Tom Driesen, Jelle Mulder, Rob Wienk, Mookx, Merten Snijders **ZVUK > SOUND** Jeroen Nadorp **PRODUCENT > PRODUCER** Chris Mouw **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** il Luster Films, www.illuster.nl

POMFRIT POMMES FRITES

BALDER WESTEIN
NIZOZEMSKA > THE NETHERLANDS, DCP, 2013, 2'09"



Noć je vještica, a troje djece ide po kućama. Noć je vjetrovita, a jedinu gostoljubivu i prijateljski raspoloženu osobu dočeka strašan i odista jezovit prizor.

BALDER WESTEIN (1979) svoj je kreativni zanat izučio u prilično ranoj dobi od roditelja, koji su oboje umjetnici. Svoje prve animirane scenografije izradio je u dobi od 13 godina. Nadahnut Panamarenkom, Monty Pythonom i Jimom Hensonom, gradio je svoje minijaturne svjetove u kojima bi nestajao. Nakon diplome osnovao je vlastitu tvrtku, ThreeDoubleYouAnimation, što znači Westein's Wondrous World (Westeinov čudesni svijet).

It is Halloween and three kids go out for "tricks or treats". It is a windy night and the only welcoming friendly person in the small town is unfortunately treated to a rather frightening and truly horrific sight.

BALDER WESTEIN (1979) has learned the creative trade at a very young age, having parents who were artists. He built his first animation-sets at the age of 13. Inspired by Panamarenko, Monty Python and Jim Henson, he built his own miniature worlds to disappear in. After finishing his education he founded his own company, ThreeDoubleYouAnimation, which stands for Westein's Wondrous World.

www.threedoubleyou.nl

TEHNIKA > TECHNIQUE tuš na papiru > ink on paper **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Michèle Cournoyer **MONTAŽA > EDITING** Jacques Drouin **GLAZBA > MUSIC** Jean-Phi Goncalves **ZVUK > SOUND** Olivier Calvert **PRODUCENTI > PRODUCERS** Marcel Jean, Galilé Marion-Gauvin, René Chénier **PRODUKCIJA > PRODUCTION** Unité Centrale; National Film Board of Canada, festivals@nfb.ca

ŽEĐ SOIF

MICHÈLE COURNOYER
KANADA > CANADA, DCP, 2013, 9'



Jedna žena režira samu sebe na ekranu svog života. Rođena u alkoholu, ona ispija svoju mladost i odaje se želji da utaži žeđ. Na rubu utapanja u poplavi ove lude ljubavi, hoće li pronaći snagu da ispliva na površinu?

MICHÈLE COURNOYER jedna je od vodećih kanadskih autorica animiranih filmova. Početkom 1990-ih priključila se NFB-u. Prva četiri filma što ih je ondje napravila osvojila su 27 međunarodnih nagrada. Tada je i izbrusila svoj snažan, a opet osjećajan stil, temeljen na metamorfozi. Autorica je filmova *Dolorosa* (1988), *La basse cour* (1992), *Une artist* (1994), *The Hat* (1999), *Accordion* (2004), *Robes of War* (2008).

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

MICHÈLE COURNOYER is one of Canada's foremost creators of animated film. After working independently for several years, during which she made six films inspired by the Dada movement, she joined the NFB in the early 1990s. The first four films she made for the Board garnered a total of 27 international awards. Her powerful yet sensitive style, based on metamorphosis, was honed over this period. Her films are *Dolorosa* (1988), *La basse cour* (1992), *Une artist* (1994), *The Hat* (1999), *Accordion* (2004), *Robes of War* (2008).

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

TEHNIKA > TECHNIQUE kompjutorska animacija > computer animation **REŽIJA > DIRECTORS** Baishen Yan, Chunning Guo **SCENARIJ, KAMERA, MONTAŽA, PRODUCENT > SCREENPLAY, CAMERA, EDITING, PRODUCER** Baishen Yan **ANIMACIJA > ANIMATION** Baishen Yan, Jiang Wei, Tianshu Li, Wenyue Gu **MODELIRANJE > MODELLING** Baishen Yan, Jiang Wei, Tianshu Li **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Baishen Yan, y.bs@hotmail.com

KEČAP KETCHUP

BAISHEN YAN, CHUNNING GUO
KINA > CHINA, HD FILE, 2012, 6'28''



Proveo sam djetinjstvo na kineskoj Lesnoj visoravni, u tajnoj vojnoj tvornici skrivenoj u planinama. Bol, krv i izbijen zub bit će ono po čemu ću zauvijek pamtiti 1984. godinu.

BAISHEN YAN (1977, Gansu, pokrajina Lanzhou) trenutačno živi i radi u Pekingu. Magistrirao je na Središnjoj kineskoj akademiji likovnih umjetnosti. Digitalnu je umjetnost izlagao u muzejima CAFA, Today Art i u Kineskom nacionalnom muzeju. **CHUNNING GUO** trenutačno je na doktoratu na Školi za filozofiju Sveučilišta Renmin, gdje je diplomirala filozofiju umjetnosti. Godine 2003. diplomirala je dizajn digitalnih medija na Središnjoj kineskoj akademiji likovnih umjetnosti.

I spent my childhood on the Loess Plateau of China, in a secret military factory hidden in the mountains. Pain, blood and a lost tooth would help me to remember the year 1984, forever.

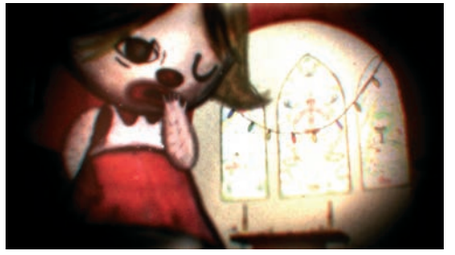
BAISHEN YAN (1977, Gansu City, Lanzhou Province) is currently living and working in Beijing. He completed his MA from the China Central Academy of Fine Arts. He has exhibited his digital art works at CAFA Art Museum, Today Art Museum, and National Art Museum of China. **GUO CHUNNING** is a PhD candidate at the Renmin University, Philosophy School, where she had a major in Art Philosophy. In 2003 she graduated from the China Central Academy of Fine Arts, major in Digital Media Design, Master's degree.

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

TEHNIKA > TECHNIQUE 2D animacija, crtež, fotografija > 2D drawn animation mixed with photographed miniature backgrounds **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA, PRODUCENT > DIRECTOR, SCREENPLAY, ANIMATION, EDITING, PRODUCER** Stephen Irwin **ZVUK > SOUND** Zhe Wu **GLAS > VOICE** Ron Masa **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** small time inc., stephen@smalltimeinc.com, www.smalltimeinc.com

OČIGLEDNO DIJETE THE OBVIOUS CHILD

STEPHEN IRWIN
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 12'21''



Netko je slomio djevojčičine roditelje. Zec je bio prisutan kada se to dogodilo. Bio je to grozan nered.

STEPHEN IRWIN diplomirao je na Školi za umjetnost i dizajn Central St. Martins. Njegov film *Hrabrost* dobitnik je Grand Prixa u Ottawi 2011, a *Napredak crnog psa* nagrade za najbolji kratki film 2010. na Britanskim nagradama za animaciju. Radio je za UK Film Council, BBC New Talent, Animate Projects/Arts Council England i Channel 4. Njegovi filmovi prikazani su u natjecanjima festivala diljem svijeta, uključujući Sundance, Annecy, Zagreb, Edinburgh, Ann Arbor i Clermont-Ferrand.

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

STEPHEN IRWIN is a graduate of the Central St. Martins College of Art & Design. His film *Moxie* was awarded the Grand Prize in Ottawa 2011, and *The Black Dog's Progress* won Best Short Film at the British Animation Awards 2010. He has received commissions from the UK Film Council, BBC New Talent, Animate Projects/ Arts Council England, and Channel 4. His films have been screened in competition at festivals all over the world, including Sundance, Annecy, Zagreb, Edinburgh, Ann Arbor and Clermont-Ferrand.

TEHNIKA > TECHNIQUE *found footage*, ugljen > found footage, coal **REŽIJA, KAMERA, MONTAŽA > DIRECTOR, CAMERA, EDITING** Svetlana Filippova **SCENARIJ > SCREENPLAY** Svetlana Filippova; prema priči>based on the story by Ludvík Aškenazy *Brutus* **ANIMACIJA > ANIMATION** Ekaterina Boykova, Svetlana Zimina, Sara Magambetova, Svetlana Filippova **GLAZBA, ZVUK > MUSIC, SOUND** Artem Fadeev **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** School-Studio SHAR, www.sharstudio.com

BRUT BRUTUS

SVETLANA FILIPPOVA
RUSIJA > RUSSIA, DCP, 2014, 12'36''



Brut bi uvijek pogledao čovjeka u oči samo na trenutak, a onda skrenuo pogled da ne vidi promjenu, da zadrži što mu je dano i odnese što je primio. Nitko ne zna bolje od pasa kako se brzo mijenjaju ljudski osjećaji. "Šteta je da mi, psi, ne možemo ni o čemu razgovarati s ljudima, jer bismo ih inače naučili prepoznati miris dobra i zla."

SVJETLANA FILIPOVA (1968, Alma-Ata) diplomirala je filologiju 1991. na Kazahstanskom državnom sveučilištu. Godine 1997. završila je Školu studija SHAR i studij scenaristike i režije u animaciji. Živi u Moskvi i bavi se animiranim filmom te ilustrira knjige.

Brutus always glanced into human eyes only for a moment and immediately turned away so as not to see a change, to keep what he was given and carry away what he received. Nobody knows better than dogs how fast people's affections can change. "It is a pity that we, the dogs, we cannot talk about anything with people, otherwise we would teach them to recognize the smell of good and evil".

SVETLANA FILIPPOVA (1968, Alma-Ata) graduated in philology in 1991 from the Kazakh State University. In 1997 she has graduated from School-Studio SHAR and the High Course for scriptwriters and film directors as animation film director. She lives in Moscow and makes animation films and book illustrations.

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


STUDENTSKA>
PANORAMA>STU>
>DENT>PANORAM
>A

TEHNIKA > TECHNIQUE 2D crtež > 2D drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Réka Bucsi **PRODUCENT > PRODUCER** József Fülöp **PRODUKCIJA > PRODUCTION** Moholy-Nagy University of Art and Design, flp@mome.hu, www.mome.hu **DISTRIBUCIJA > DISTRIBUTION** Moholy-Nagy University of Art and Design, hollo@mome.hu

SIMFONIJA BR. 42
SYMPHONY NO. 42

RÉKA BUCSI
MAĐARSKA > HUNGARY, DCP, 2013, 10'



Uz pomoć nekonvencionalnog pripovijedanja, ovaj film predstavlja subjektivan svijet u 47 scena. Mali događaji, isprepleteni asocijacijama, izražavaju iracionalan sklad našeg okruženja. Nadrealne situacije temelje se na interakcijama između ljudi i prirode.

RÉKA BUCSI (1988, Filderstadt) studira na Odsjeku za animaciju Sveučilišta Moholy-Nagy za umjetnost i dizajn u Budimpešti. Godine 2011. pohađala je Essemble, program digitalnog filma, a 2013. upisala je Animation Sans Frontières (ASF), europsku radionicu za animiranu produkciju. Živi u Budimpešti i radi kao samostalna autorica animiranih filmova i ilustratorica.

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

RÉKA BUCSI (1988, Filderstadt) attends MOME, Animation department, BA and MA course. In 2011 she attended Essemble, a digital filmmaking training program, and 2013 enrolled with Animation Sans Frontières (ASF), the European animation production workshop. She lives in Budapest, and works as a freelance animation filmmaker and illustrator.

http://rekabucsi.tumblr.com

TEHNIKA > TECHNIQUE crtež na papiru, 2D kompjutor > drawing on paper, 2D computer **REŽIJA, ANIMACIJA, MONTAŽA, PRODUCENTICA > DIRECTOR, ANIMATION, EDITING, PRODUCER** Laura Gonçalves **ZVUK > SOUND** Gwendolen McNamara Sena **PRODUKCIJA > PRODUCTION** Arts University Bournemouth, lauraspbg@gmail.com, **DISTRIBUCIJA > DISTRIBUTION** AGENCIA - Portuguese Short Film Agency, agencia@curtas.pt, http://curtas.pt/agencia

TRI TJEDNA U PROSINCU
THREE WEEKS IN DECEMBER
TRÊS SEMANAS EM DEZEMBRO

LAURA GONÇALVES
PORTUGAL, VELIKA BRITANIJA > PORTUGAL, UNITED KINGDOM, HD FILE, 2012, 6'13''



Osobna priča koja osnažuje obiteljske veze. Ovaj film referira se na moje crteže, a tematizira moju obitelj u dnevničkom formatu te prikazuje nekoliko situacija i događaja koji su dio moje kulture i rutine moga rodnog grada Belmontea tijekom božićnih blagdana.

LAURA je diplomirala animaciju na Fakultetu likovnih umjetnosti u Lisabonu 2009, a radi za studio Sardinha Em Lata kao animatorica za mnoge portugalske redatelje animiranih filmova među kojim su: José Miguel Ribeiro, David Doutel, Vasco Sá, Marta Monteiro, Joana Toste, Joana Bartolomeu, Bando à Parte.

This is a personal story that enhances the family bonds. Using my sketchbook drawings as a reference and my family as the subject, this film follows a diary format, showing several situations and events that are part of my culture and routine in my hometown Belmonte, during Christmas time.

LAURA graduated in animation course from the Fine Arts Faculty, Lisbon, in 2009, works for Sardinha Em Lata Studio as an animator for many Portuguese animation directors: José Miguel Ribeiro, David Doutel, Vasco Sá, Marta Monteiro, Joana Toste, Joana Bartolomeu, Bando à Parte.

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

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENTICA > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Grace Nayoon Rhee **ZVUK > SOUND** Erik Lehman **MIKSANJE ZVUKA > SOUND MIXING** Ashish Dha **PRODUKCIJA > PRODUCTION** California Institute of the Arts **DISTRIBUCIJA > DISTRIBUTION** KIAFA [AniSEED], kiafanews@naver.com, www.kiafa.org

TROKUT TRIANGLE

GRACE NAYOON RHEE
SAD, JUŽNA KOREJA > USA, SOUTH KOREA, HD FILE, 2012, 6'07''



Što biste učinili da vam stranac poremeti dnevni raspored? Možete prihvatiti tu osobu kao prijatelja ili je odbaciti kao stranca.

GRACE NAYOON RHEE je studirala na Sveučilištu Hongik i Kalifornijskom institutu za umjetnost. Njezini filmovi oslanjaju se na univerzalne osjećaje koje doživljavamo u međuljudskim odnosima. Uz zanimanje za rekreiranje pravih iskustava i sjećanja, vrlo su joj inspirativni nadrealni snovi i noćne more.

What would you do if a stranger disrupted your daily routine? The choice is whether to accept this person as a friend, or reject him as an outsider.

GRACE NAYOON RHEE studied at Hongik University and California Institute of the Arts. Her films rely on the universal emotions we experience in human relations. Along with her interest in recreating real experienced memories, surreal dreams and nightmares have been strongly inspirational.

http://vimeo.com/nayoon1212

TEHNIKA > TECHNIQUE crtež i boja na papiru > drawing and paint on paper **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENT > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Chanon Treenet **GLAZBA > MUSIC** Guy Nattaratta Panoottikorn **ZVUK > SOUND** Najaree Ratanajiajaroen **PRODUKCIJA > PRODUCTION** Central Saint Martins College of Art and Design **DISTRIBUCIJA > DISTRIBUTION** Chanon Treenet, http://chanontreenet.com

IZMEĐU SVJETLA I TAME
NEITHER LIT NOR DARK PLOE-PLAE

CHANON TREENET
TAJLAND, VELIKA BRITANIJA > THAILAND, UNITED KINGDOM, DCP, 2013, 11'08''



Dok sunce zalazi, dan je pri kraju, a noć još nije stigla, jedan se dječak vraća kući.

CHANON TREENET je animator i slikar. Rođen je i odrastao na Tajlandu. Diplomirao je arhitekturu na Sveučilištu Chulalongkorn u Bangkoku, a nedavno je s izvrsnim uspjehom magistrirao animaciju na Školi za umjetnost i dizajn Central Saint Martins u Londonu. Budući da se od rane dobi bavi crtanjem i slikanjem, njegova je animacija spoj slika i crteža rukom te 2D-kompjutorskih tehnika animacije.

When the sun is setting, the day is about to end and the night is yet to arrive, a boy is going home.

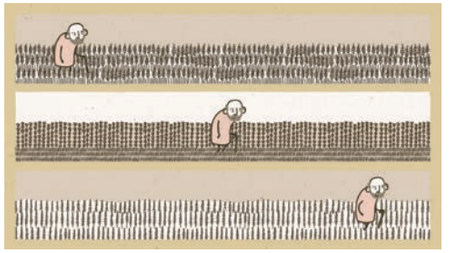
CHANON TREENET is an animator and a painter. He was born and raised in Thailand. He received a Bachelor of Architecture from the Chulalongkorn University, Bangkok, and recently graduated with distinction in MA Character Animation from the Central Saint Martins School of Art and Design, London. Since he has been practicing drawing and painting skills since a young age, his animation is a combination of hand-drawn drawings and paintings and 2D computer animation techniques.

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TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Gavin C Robinson **GLAZBA > MUSIC** Mike Vass **ZVUK > SOUND** Keith Duncan **PRODUCENT > PRODUCER** Jared Taylor **PRODUKCIJA > PRODUCTION** Edinburgh College of Art, Jared.Taylor@ed.ac.uk, www.eca.ed.ac.uk **DISTRIBUCIJA > DISTRIBUTION** Gavin C Robinson, gavincrobinson@aol.com, www.gavincrobinson.com

HARTOVA ŽELJA HART'S DESIRE

GAVIN C ROBINSON
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 6'20''



Potencijalni pustinjak, potencijalni član visokog društva i zajednička pljoska s čajem.

Odrastao na sjeveroistoku Škotske, **GAVIN C ROBINSON** preselio se 2003. godine u Edinburgh. Diplomirao je arhitekturu 2010. na Edinburgh College of Art, a zatim je odlučio ostati na ECA i posvetiti se svojoj strasti, animaciji. Animaciju je diplomirao 2013, a trenutačno radi kao samostalni animator. Njegov diplomski film, *Hartova želja*, prikazan je na nekoliko međunarodnih festivala, a u studenom prošle godine osvojio je škotsku nagradu BAFTA za animaciju.

An aspiring hermit, an aspiring socialite
and a shared flask of tea.

Having grown up in the North East of Scotland, **GAVIN C ROBINSON** moved to Edinburgh in 2003. He graduated from the Edinburgh College of Art in 2010 with a diploma in architecture before deciding to pursue his emerging passion by staying on at ECA, this time studying animation. Graduating from animation in 2013, Gavin is now working as a freelance animator. His degree film *Hart's Desire* has been screened at several international film festivals and, in November last year, won the BAFTA Scotland Award for Animation.

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Armelle Mercat **PRODUCENTICA > PRODUCER** Annick Teninge **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** La Poudrière, contact@poudriere.eu, www.poudriere.eu

BOŽE MOJ! MY GOD! **SACREBLEU!**

ARMELLE MERCAT
FRANCUSKA > FRANCE, DCP, 2012, 4'08''



Čovjek kreće u potragu za Bogom kako bi se požalio na nedaće koje su ga snašle.

Rođena 1985, **ARMELLE MERCAT** diplomirala je grafički dizajn na Institutu za likovnu umjetnost u Orléansu. Poslije je upisala La Poudrière, gdje je režirala filmove *La pâtarécré* (2012) i *Mon perchoir* (2011).

A man sets off in search of God in order to complain about the misfortunes that have befallen him.

Born in 1985, **ARMELLE MERCAT** graduated with a graphic design diploma from the Orléans' Visual Arts Institute. She ended her studies at la Poudrière, where she directed *La pâtarécré* (2012) and *Mon perchoir* (2011).

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TEHNIKA > TECHNIQUE glina > clay **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Anita Kwiatkowska-Naqvi **PRODUCENTICA > PRODUCER** Maria Gawinek **PRODUKCIJA > PRODUCTION** Polish National Film School in Łódź, mg@filmschool.lodz.pl, www.filmschool.lodz.pl **DISTRIBUCIJA > DISTRIBUTION** Krakow Film Foundation, zofia@kff.com.pl, www.kff.com.pl

AB OVO

ANITA KWIATKOWSKA-NAQVI
POLJSKA > POLAND, DCP, 2013, 5'



Film prikazuje buđenje novog života i tjeskobu koja prati preobrazbu ženskog tijela koje gubi svoj nekadašnji oblik reagirajući na unutarnju silu koja na njega utječe. *Ab ovo* izuzetno je vizualna animacija koja prikazuje moć plodnosti koja leži u svakoj ženi.

ANITA KWIATKOWSKA-NAQVI (1986, Krakow) diplomirala je psihologiju na Sveučilištu u Varšavi, a trenutačno studira animaciju na Poljskoj nacionalnoj filmskoj školi u Łódźu. U filmovima eksperimentira s tradicionalnim tehnikama animacije i tako stvara male, osobne svemire. Autorica je filmova *Carnalis* (2012) i *Protozoa* (2010).

The film shows a new life waking up as well as the anxiety that accompanies the transformation of a female body which loses its former shape responding to the internal force affecting it. *Ab Ovo* is an extremely visual animation that illustrates the power of fertility lying dormant in every woman.

ANITA KWIATKOWSKA-NAQVI (1986, Krakow) graduated from Psychology at University of Warsaw and is currently studying animation at the Polish National Film School in Łodź. In her films she experiments with the traditional animation techniques by creating small, intimate universes. Her previous films were *Carnalis* (2012) and *Protozoa* (2010).

www.anitanaqvi.pl

TEHNIKA > TECHNIQUE 2D crtež > 2D drawing **REŽIJA, SCENARIJ, ANIMACIJA, GLAZBA > DIRECTOR, SCREENPLAY, ANIMATION, MUSIC** Asami Ike **GLAS > VOICE** Takeshi Ike **PRODUCENT > PRODUCER** Hiromitsu Murakami **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Tokyo University of the Arts, hiromitsumurakami@gmail.com, www.fm.geidai.ac.jp/en

USAUSPAVANKA USALULLABY

ASAMI IKE
JAPAN, HD FILE, 2013, 5'33''



Mali zečevi u sve većem broju brinu se o velikom dupinu. Može li dupin zaspati ako ga zečevi nježno miluju? Mnogi će se ljudi večeras dobro naspavati i slatko sanjati, čak i u ovom svijetu punom plača i koprcanja *yina* i *yanga*.

ASAMI IKE rođena je u Tokiju 1987. Diplomirala je na Odsjeku za dizajn Fakulteta likovnih umjetnosti Sveučilišta za umjetnost u Tokiju 2011. Godine 2013. diplomirala je na Odsjeku za animaciju Škole za film i nove medije Sveučilišta za umjetnost u Tokiju.

In growing numbers small rabbits take care of a great dolphin. Can the dolphin fall asleep gently caressed by the rabbits? Many people will have a good sleep and sweet dreams tonight, even in this world of whining sounds and wriggle of yin and yang.

ASAMI IKE was born in Tokyo in 1987. She graduated from the Tokyo University of Arts, Faculty of Fine Arts, Department of Design in 2011. Later she graduated from the Tokyo University of Arts, Graduate School of Film and New Media, Department of Animation in 2013.

www.liltasm.com

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TEHNIKA > TECHNIQUE 2D, 3D-animacija > 2D, 3D animation **REŽIJA, MONTAŽA > DIRECTOR, EDITING** Natko Stipaničev **SCENARIJ > SCREENPLAY** Natko Stipaničev, Josip Žuvan **ANIMACIJA > ANIMATION** Ognjen Tutek, Natko Stipaničev **ZVUK > SOUND** Borna Buljević **PRODUKCIJA > PRODUCTION** Academy of Fine Arts; Ustanova Zagreb film, www.zagrebfilm.hr **DISTRIBUCIJA > DISTRIBUTION** Ustanova Zagreb film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

FINILI SU MARE BALI THE DANCE IS OVER MARIA

NATKO STIPANIČEV
HRVATSKA > CROATIA, HD FILE, 2013, 9'30''



Finili su Mare bali nastao je oko ideje predvidljivosti ljudskih postupaka i mehaničkih, ukorijenjenih reakcija na sve životne događaje ma koliko oni bili obični i svakodnevni ili nepredvidljivi i čudesni. Kako bi se neki nepredvidljiv događaj odrazio na svakodnevicu jedne obične obitelji?

NATKO STIPANIČEV rodio se u Šibeniku 1986. godine. Završio je preddiplomski studij filma i videa na Umjetničkoj akademiji u Splitu, te diplomski studij na Odsjeku za animirani film i nove medije na Akademiji likovne umjetnosti u Zagrebu. Neki od njegovih filmova su *More šumi, val se pjeni* (2013), *Zagreb – Ivanić Grad – Zagreb* (2011), *Dragi Keno* (2011).

The Dance is Over, Maria revolves around the idea of human predictability and mechanical, rooted responses to life events, no matter how ordinary and usual or unpredictable and wondrous they may be. How does an unpredictable event reflect on one family's daily routine?

NATKO STIPANIČEV (1986) graduated with a BA in film and video from the Academy of Arts, University of Split, and he is currently a final-year MA student of animated film at the Academy of Fine Arts in Zagreb. Some of his short films are *More šumi, val se pjeni* (2013), *Zagreb – Ivanić Grad – Zagreb* (2011), *Dear Keno* (2011).

TEHNIKA > TECHNIQUE 2D crtež > 2D drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Kubo Yutaro **ZVUK > SOUND** Izumi Tomikawa, Mari Nakano **PRODUCENT > PRODUCER** Koji Yamamura **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Tokyo University of the Arts, hiromitsumurakami@gmail.com, www.fm.geidai.ac.jp/en

ŠKOLICE KICKING ROCKS **ISHIKERI**

KUBO YUTARO
JAPAN, HD FILE, 2013, 5'



Dječak se počne igrati školica. Igra se čini jednostavnom, no ispostavlja se mnogo težom, a dječak s mukom slijedi pravila koja je sam izmislio.

KUBO YUTARO rođen je u Oiti 1990. godine. Diplomirao je na Odsjeku za animaciju Fakulteta za umjetnost Politehničkog sveučilišta u Tokiju 2012. Godine 2014. diplomirao je na Odsjeku za animaciju Visoke škole za film i nove medije Sveučilišta za umjetnost u Tokiju.

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

Born in Oita in 1990, **KUBO YUTARO** graduated from the Tokyo Polytechnic University, Faculty of Arts, Department of Animation in 2012. Graduated from the Tokyo University of the Arts, Graduate School of Film and New Media, Department of Animation in 2014.

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TEHNIKA > TECHNIQUE 2kombinirana tehnika > mixed techniques **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENTICA > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Hye-ji Yu **ZVUK > SOUND** Jeong Chaeung, Hye-ji Yu **PRODUKCIJA > PRODUCTION** Konkuk University, konkukanimation@hanmail.net, www.konkuk.ac.kr, movingimage.konkuk.ac.kr **DISTRIBUCIJA > DISTRIBUTION** KIAFA [AniSEED], kiafanews@naver.com, http://kiafa.org

U REDU JE BITI SAM IT'S OK TO BE ALONE

HYE-JI YU
JUŽNA KOREJA > SOUTH KOREA, HD FILE, 2012, 6'



Priča o kulturi gdje se samoća smatra čudnom.

HYE-JI YU diplomirala je film u Koreji. Aktivno se bavi ilustracijom, animacijom i animiranom grafikom.

This is a story about culture in which being alone is considered strange.

HYE-JI YU majored in moving image in Korea. She is actively working in illustrations, animation, and motion graphics.

http://yuyangee.blog.me

TEHNIKA > TECHNIQUE glina > clay **REŽIJA, ANIMACIJA, MONTAŽA, PRODUCENTICA > DIRECTOR, ANIMATION, EDITING, PRODUCER** Evgenia Gostrer **KAMERA > CAMERA** Tilman Hatje **GLAZBA > MUSIC** Michael Tuttle **ZVUK > SOUND** Michael Tuttle, Tobias Boehm **PRODUKCIJA > PRODUCTION** Evgenia Gostrer; School of Art and Design Kassel, www.trickfilmkassel.de **DISTRIBUCIJA > DISTRIBUTION** Evgenia Gostrer, evgenia.gostrer@gmx.de

U OKVIRU FRAMED **IM RAHMEN**

EVGENIA GOSTRER
NJEMAČKA > GERMANY, HD FILE, 2013, 5'



Koliko volim sebe? Na što sam ponosan? Kako se predstavljam? Kako želim da me drugi vide? Gdje su moje granice i kako izgledaju? Koliko daleko mogu ići?

JEVGENIJA GOSTRER (1981, Voronjež, Rusija) studirala je dizajn i ilustraciju na Sveučilištu primijenjenih znanosti u Münchenu, a zatim animaciju na Akademiji za umjetnost i dizajn u Kasselu. Autorica je filmova: *The Rhythm of the Everyday Life* (2008), *Waves of Time* (2009) i špice za festival Monstra (suredateljica Ines Christine Geisser).

How much do I love myself? What am I proud of? How do I present myself? How do I want to be seen? Where are my personal boundaries and how do they look? How far can I go?

EVGENIA GOSTRER (1981, Woronezh, Russia) studied Design and Illustration at the University of Applied Sciences in Munich, followed by studies in Animation at the Academy of Art and Design Kassel. Her films include: *The Rhythm of the Everyday Life* (2008), *Waves of Time* (2009), and the trailer for the Monstra Festival (in co-direction with Ines Christine Geisser).

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TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Kirsten Lepore **GLAZBA > MUSIC** Chelsea Lepore, Kirsten Lepore **ZVUK > SOUND** Kirsten Lepore, Paul Fraser **PRODUKCIJA > PRODUCTION** CalArts **DISTRIBUCIJA > DISTRIBUTION** Kirsten Lepore, kirsten.lepore@gmail.com; www.kirstenlepore.com

POMAKNUTI BRDO MOVE MOUNTAIN

KIRSTEN LEPORE
SAD > USA, HD FILE, 2013, 11'



Djevojka putuje živim, energičnim, makrokozmičkim krajolikom, no neočekivana je nezgoda natjera da se uspne na planinu kako bi se spasila.

KIRSTEN LEPORE je animatorica i redateljica. Živi u Los Angelesu i magistrirala je na CalArtsu. Prije nagrađivanog filma *Boca* snimila je *Sweet Dreams* (2008). Nedavno su je *Animation Magazine* i Focus Features predstavili kao novi talent. Radila je za MTV, Toyotu, Facebook, Nickelodeon, Nestle, Heinz i časopis *Glamour*, a njezini su se radovi prikazivali na televiziji i brojnim međunarodnim filmskim festivalima. Osim ljubavi prema animaciji, Kirsten je opsjednuta *kimchijem*, *kombuchom* i drugim kulinarskim čudesima.

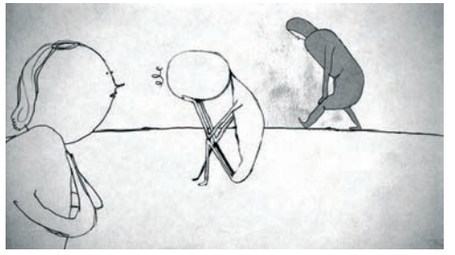
A girl journeys through a vibrant, pulsing, macrocosmic landscape, but a precipitous incident compels her to venture up a mountain in an attempt to save herself.

KIRSTEN LEPORE is an animator and director based in the LA area with an MFA from CalArts. Before her multi-awarded film *Bottle*, she made *Sweet Dreams* (2008). She was also recently featured as a rising talent by *Animation Magazine* and Focus Features. With a client list including MTV, Toyota, Facebook, Nickelodeon, Nestle, Heinz, and *Glamour Magazine*, her work has been featured on TV, the web, and at various international film festivals. Besides her passion for animation, Kirsten is also obsessed with kimchi, kombucha, and other culinary wonders.

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Jenni Rahkonen **GLAZBA > MUSIC** Jukra **PRODUCENTICA > PRODUCER** Eija Saarinen **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Turku Arts Academy, eija.saarinen@turkuamk.fi, www.turkuamk.fi

KADA STANEMO WHEN ONE STOPS **HÄNEN TILANNE**

JENNI RAHKONEN
FINSKA > FINLAND, HD FILE, 2012, 6'30''



Svijet se neće prestati okretati čak i ako se mi prestanemo okretati s njim.

JENNI RAHKONEN (1986) diplomirala je na Odsjeku za animaciju Umjetničke akademije Turku u Finskoj. *Kada stanemo* njezin je diplomski film. Završila je i pripremne studije likovnih umjetnosti.

The world won't stop turning even when one stops turning with it.

JENNI RAHKONEN (1986) graduated from the animation department at the Turku Arts Academy, Finland. *When One Stops* is her graduation film. She has also completed foundation studies in fine art.

http://jennirahkonen.weebly.com

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TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Rocío Álvarez **MONTAŽA > EDITING** Emmanuelle Pencalet **GLAZBA, ZVUK > MUSIC, SOUND** Christine Webster **GLASOVI > VOICES** Françoise Sahajian, Framboise Ustache, Jean-Pierre Yvars **PRODUCENTICA > PRODUCER** Annick Teninge **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** La Poudrière, contact@poudriere.eu, www.poudriere.eu

STRANPUTICA OFF THE TRACK **ÉCART DE CONDUITE**

ROCÍO ÁLVAREZ
FRANCUSKA > FRANCE, DCP, 2012, 4'07''



Chloé polaže vozački ispit – deveti put.

Rođena 1983. u Španjolskoj, **ROCÍO ÁLVAREZ** diplomirala je na Politehničkom sveučilištu likovnih umjetnosti u Valenciji. Studij je završila na La Poudrière, gdje je režirala *Crik-Crak!* (2011) i *Pas de papier*.

Chloé takes her driving test – for the ninth time.

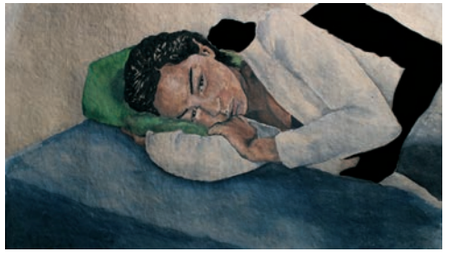
Born in 1983 in Spain, **ROCIO ALVAREZ** graduated from the Fine Arts Polytechnic University of Valencia, Spain. She ended her studies at la Poudrière where she directed *Crik-Crak!* (2011) and *Pas de papier*.

http://ecartdeconduite.blogspot.com

TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENTICA > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Adi Brodsly **GLAZBA > MUSIC** Ann Elizabeth Nudelman **ZVUK > SOUND** Fika Magarik **PRODUKCIJA > PRODUCTION** The School for Visual Theatre, adel@visualtheatre.co.il, www.visualtheatre.co.il **DISTRIBUCIJA > DISTRIBUTION** Adi Brodsly, adi.brodsly@gmail.com

BIJEG SLIPPING AWAY

ADI BRODSLY
IZRAEL > ISRAEL, HD FILE, 2013, 5'



U svijetu zgužvanog papira, uz more, djevojka sjedi na stijeni i pilji u zgužvani horizont. Uspomene iz dana dok je njezin voljeni bio živ slijevaju joj se u maštu. No što se događa kada se pomiješaju stvarnost i mašta? Što će je izvući iz osjećaja beskonačnog utapanja?

ADI BRODSLY (1986, Izrael) višestruko je talentirana umjetnica. Bavi se animiranim filmom, lutkarskim kazalištem, scenografijom. Od svoje 20. godine sudjeluje na izložbama, bavi se umjetničkim projektima u zajednici i scenografijom, a danas je animacija vodi širom svijeta. U slobodno vrijeme voli ples i dobru šalicu čaja.

In a world of wrinkled paper, at the seaside, a girl sits on the rocks and gazes at the wrinkled horizon. Drops of memory from the days when her beloved one was alive trickle into her imagination. But what happens when reality and imagination mix? What step will pull her out of her sense of endless drowning?

ADI BRODSLY (1986, Israel) is a multi-talented artist. She creates animated films, theatre puppets, stage design. Since she was 20, she has been participating in exhibitions, doing community art projects and set designing and today her animations travel across the world. In her spare time she enjoys dancing and a good cup of tea.

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TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Xiaoyang Zhang **GLAZBA, ZVUK > MUSIC, SOUND** Jonas Andreas Jensen **MIKSANJE ZVUKA > SOUND MIXING** Mike Wyeld **PRODUCENTICA > PRODUCER** Jane Colling **PRODUKCIJA > PRODUCTION** Royal College of Art **DISTRIBUCIJA > DISTRIBUTION** Future Shorts, tomv@futureshorts.com, www.futureshorts.com

BITKA SIROMAŠNIH THE BATTLE OF THE POOR

XIAOYANG ZHANG
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 10'04''



Za vrijeme Kulturne revolucije (1966-1976) oni su bili crvena straža, oni su bili naoružani, oni su slamali stari svijet. To je vrijeme prošlo, a nasilje je ostalo kao ovisnost, kao stil života. Oni su naši očevi i majke.

XIAOYANG ZHANG (1989, Šangaj) studirao je u Singapuru, a zatim u Londonu upisao magisterij iz animacije na Royal College of Art, gdje je diplomirao u lipnju 2013.

During the Cultural Revolution (1966-1976), they were the red guards, they were armed, they were breaking the old world. The era is gone, the violence remains as an addiction, a way of living. They are our fathers and mothers.

XIAOYANG ZHANG (1989, Shanghai) studied in Singapore before coming to London to study for his MA in Animation at the Royal College of Art, graduating in June 2013.

TEHNIKA > TECHNIQUE kombinirane tehnike > mixed techniques **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Izumi Yoshida **GLAZBA > MUSIC** Sebastian Ładyżyński **PRODUCENTICA > PRODUCER** Mariola Gawinek **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Polish National Film School in Łódź, mg@filmschool.lodz.pl, www.filmschool.lodz.pl

KIGO

IZUMI YOSHIDA
POLJSKA > POLAND, DCP, 2013, 6'



Film *Kigo*, koji opisuje prirodne pojave karakteristične za svako godišnje doba, apstraktna je vizualizacija japanske haiku-poezije.

IZUMI YOSHIDA (1989, Łódź) upisala je 2009. Poljsku nacionalnu školu za film, televiziju i kazalište u Łódźu, magisterij iz filmske animacije i specijalnih efekata. Radi kao ilustratorica, grafička dizajnerica, redateljica animiranih filmova i prevoditeljica za japanski i poljski jezik.

The film *Kigo*, depicting the phenomena of nature specific for each of the four seasons, is an abstract visualization of Japanese poems called Haiku.

IZUMI YOSHIDA (1989, Łódź) entered in 2009 at the Polish National Film, Television and Theatre School in Łódź, Master's Program in Film Animation and Special Effects. She works as an illustrator, graphic designer, animation director and Japanese-Polish translator.

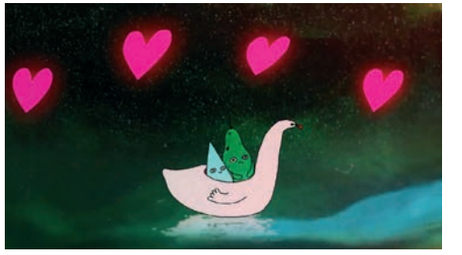
http://yoshidaizumi.wordpress.com

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

TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Renata Gąsiorowska **GLAZBA > MUSIC** George Antoniv **ZVUK > SOUND** Małgorzata Napiontek **PRODUCENT > PRODUCER** Marcin Malatyński **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Polish National Film School in Łódź, mg@filmschool.lodz.pl, www.filmschool.lodz.pl

ŁUKASZ I LOTTA LUKE AND LOTTA

RENATA GĄSIOROWSKA
POLJSKA > POLAND, DIGITAL BETACAM, 2012, 8'37''



Kratka priča o čunjici Lotti i kruškanu Łukaszu i njihovu odlasku na spoj. Žive u svijetu gdje nečiji oblik ovisi o karakteru. Šiljata i oštra Lotta i okrugli i spori Łukasz očigledno si ne odgovaraju, no svejedno se trude.

RENATA GĄSIOROWSKA (1991) diplomirala je 2010. na Nacionalnoj školi likovnih umjetnosti u Krakowu. Završila je treću godinu na Odsjeku filmske animacije i specijalnih efekata Poljske nacionalne filmske škole u Łódźu. Autorica je filmova *Pułapki* (2011), *Niezwykła noc* (2013).

A short story about a cone-girl Lotta and a pear-boy Luke going for a date. They live in a world where your shape depends on your personality. Pointy, brisk Lotta and round, slow Luke obviously don't fit but they try to do their best.

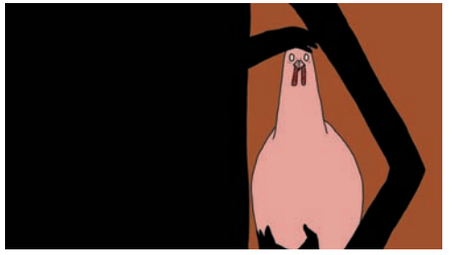
RENATA GĄSIOROWSKA (1991) graduated in 2010 from the National School of Fine Arts in Krakow. She finished the 3rd year of Film Animation and Special Effects Department at the Polish National Film School in Łódź. Her previous school films are *Pułapki* (2011), *Niezwykła noc* (2013).

www.behance.net/axolotta

TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Jelena Oroz **PRODUKCIJA > PRODUCTION** Academy of Fine Arts, http://blog.alu.hr **DISTRIBUCIJA > DISTRIBUTION** Jelena Oroz, mladikukuruz@gmail.com

POVRATAK COMEBACK

JELENA OROZ
HRVATSKA > CROATIA, HD FILE, 2012, 2'30''



Susret između dva putnika u vlaku završava neočekivanim obratom.

JELENA OROZ (1987) završila je preddiplomski studij likovne kulture na Umjetničkoj akademiji u Osijeku 2008. Trenutačno završava diplomski studij animiranog filma na Akademiji likovnih umjetnosti u Zagrebu. Radi kao animatorica i priprema novi film.

Story about two strangers in a train compartment. But for one of them journey has an unexpected ending.

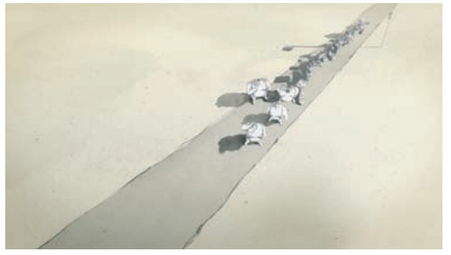
JELENA OROZ (1987) is a graduate student of animation at the Academy of Fine Arts in Zagreb, Croatia. She is primarily interested in 2D animation, character design and illustration, but open minded for anything else that involves something creative and fun.

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TEHNIKA > TECHNIQUE klasična animacija > classical animation **REŽIJA, SCENARIJ, ANIMACIJA, PRODUCENT > DIRECTOR, SCREENPLAY, ANIMATION, PRODUCER** Sariel Keslasi **ZVUK > SOUND** Dror Shalit **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Bezalel Academy of Arts & Design, festivals-liaison@bezalel.ac.il, www.bezalel.ac.il

STARA NOVA ZEMLJA ALTNEULAND

SARIEL KESLASI
IZRAEL > ISRAEL, HD FILE, 2012, 6'32''



Ovaj je film subjektivna interpretacija utopijskog romana *Stara nova zemlja* Benjamina Theodora Herzla. Pomoću nadrealne alegorije ovaj film pokušava sagledati krah tog sna i želi istaknuti osjećaj za apsurd i nestabilnost mog osobnog iskustva kao pojedinca i kao dijela izraelskog društva.

SARIEL KESLASI studirao je animaciju na Odsjeku za filmske umjetnosti Akademije Bezalel za umjetnost i dizajn. *Stara nova zemlja* njegov je diplomski film. Otkako je diplomirao, Sariel je sudjelovao u radu na novom filmu Arija Folmana, *The Congress*, a trenutačno piše scenarij za dugometražni animirani film.

The film is a subjective interpretation of the utopian novel *Altneuland*, written by Benjamin Theodor Herzl. By using a surrealist allegory, the film tries to deal with the collapse of that dream and seeks to emphasize the sense of absurdity and instability of my personal experience as an individual and as part of the Israeli society.

SARIEL KESLASI studied animation at the Department of Screen-based Arts at the Bezalel Academy of Arts and Design. *Altneuland* is his graduation film. Since his graduation, Sariel has taken part in working on Ari Folman's new film, *The Congress*, and is currently writing an animation feature film.

www.sariel-fims.com

TEHNIKA > TECHNIQUE 2D crtež > 2D drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Moe Koyano **GLAZBA > MUSIC** Takayuki Ito **ZVUK > SOUND** Ikumi Takahashi **PRODUCENT > PRODUCER** Koji Yamamura **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Tokyo University of the Arts, contact@animation.geidai.ac.jp, www.fm.geidai.ac.jp/en

DRAGO MOJE TIJELO MY DEAR FLESH KAMISAMA NO HARAWATA

MOE KOYANO
JAPAN, HD FILE, 2013, 5'02''



Jedne proljetne noći prošla sam kraj nevidljivog. Pitam se je li bila riječ o mački ili uredskom službeniku. A možda je i vjetar koji sam osjetila u polusnu? No sigurno su bili ovdje, slavili životne cikluse na razne male načine.

MOE KOYANO (1989, Tokio) diplomirala je na Odsjeku za animaciju Fakulteta za umjetnost Politehničkog sveučilišta u Tokiju. Zatim se 2012. upisala na Odsjek za animaciju na Visokoj školi za film i nove medije Umjetničkog sveučilišta u Tokiju.

A spring night, I walked past the invisible. I wonder if it was a cat or an office worker. Or might it be a wind I felt in a slumber? They were certainly there, celebrating the cycle of lives in small ways.

MOE KOYANO (1989, Tokyo) graduated from the Tokyo Polytechnic University, Faculty of Arts, Department of Animation and she enrolled at the Tokyo University of the Arts, Graduate School of Film and New Media, Department of Animation in 2012.

http://koyanomoe.tumblr.com

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TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Morgane Le Péchon **MONTAŽA > EDITING** Camille Maury **GLAZBA > MUSIC** Mathieu Tiger **GLASOVI > VOICES** Marine Blin, Morten Riisberg **PRODUCENTICA > PRODUCER** Annick Teninge **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** La Poudrière, contact@poudriere.eu, www.poudriere.eu

SUNČANICA SUN STROKE INSOLATION

MORGANE LE PÉCHON
FRANCUSKA > FRANCE, DCP, 2013, 4'19''



Vruća nedjelja na obali jezera. Dok mu otac peca, a majka se sunča, Irvine sam za sebe zamišlja nesvakidašnju smrt.

Rođena 1988, **MORGANE LE PÉCHON** diplomirala je animaciju na ENSAD-u, gdje je režirala *La maison d'Olga*. Zatim je završila La Poudrière, gdje je režirala *Pachydermes* (2012) i *Mes vacances chez les vampires* (2013).

A hot Sunday by the lakeside. Whilst his father is fishing and his mother is sunbathing, Irvine dreams up an extravagant death for himself.

Born in 1988, **MORGANE LE PÉCHON** graduated in animation from the ENSAD, where she directed *La maison d'Olga*. She graduated from La Poudrière, where she directed *Pachydermes* (2012) and *Mes vacances chez les vampires* (2013).

TEHNIKA > TECHNIQUE kombinirane tehnike > mixed techniques **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Kathrin Hürlimann **ANIMACIJA > ANIMATION** Kathrin Hürlimann, Luca Bartulovic, Martine Ulmer **GLAZBA > MUSIC** Adrian Pfisterer **ZVUK > SOUND** Thomas Gassmann **PRODUCENT > PRODUCER** François Chalet **PRODUKCIJA > PRODUCTION** HSLU Design + Kunst, **DISTRIBUCIJA > DISTRIBUTION** Delia Hess, www.deliahess.ch

DJED GRANDFATHER GRANDPÈRE

KATHRIN HÜRLIMANN
ŠVICARSKA > SWITZERLAND, DCP, 2013, 6'06''



U spoju *found footagea* i animacije, unuka Fritza Hürlimanna s ljubavlju priča priču o činu i razlozima za podmetanje požara u telefonskoj centrali u Hottingenu 1969. godine.

KATHRIN HÜRLIMANN (1984, Zürich) obrazovala se za tehničku crtačicu, a animaciju je studirala od 2010. do 2013. na Sveučilištu primijenjenih umjetnosti u Luzernu.

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

KATHRIN HÜRLIMANN (1984, Zurich) was trained as an engineering draughtswoman and studied Animation from 2010 to 2013 at the University of Applied Arts Lucerne.

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HRVATSKA>
PANORA>
MA>CROATIAN
>PANOR>
AMA

TEHNIKA > TECHNIQUE crtež, boja > drawing, paint **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Danijel Žeželj **KOMPOZITING > COMPOSITING** Bruno Razum **MONTAŽA > EDITING** Dubravka Turić **GLAZBA > MUSIC** Critters Buggin **ZVUK > SOUND** Hrvoje Štefotić **PRODUCENTICA > PRODUCER** Andrijana Vidaček **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Ustanova Zagreb film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

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DANIJEL ŽEŽELJ
HRVATSKA > CROATIA, DCP, 2014, 5'35''



Grad spava pod ravnomjernim sivim oblacima. Vedrine i plavetnila malo se tko sjeća. Premda se u lučkim krčmama još može čuti pjesma da će "oblake rastjerati vjetar kad na ulicama osvane tisuću sunaca", čini se da na povratak plavetnila nitko više ne računa.

DANIJEL ŽEŽELJ autor je stripova, animiranih filmova, grafičar i ilustrator. Stripove i ilustracije objavljivao je s izdavačima DC Comics/Vertigo, Marvel Comics, Dark Horse, The New York Times Book Review, The Harper's Magazine itd. Autor je više od dvadeset grafičkih novela i dvaju animiranih filmova, *A Different Bunny* (2010) i *Fibonaccijev kruh* (2012).

A city is sleeping under grey clouds. Hardly anyone remembers blue skies anymore. Although a song can still be heard coming from the inns by the harbour about 'the wind that will chase away the clouds when a thousand suns rise over the streets', it seems nobody really thinks that the blue skies will ever return.

DANIJEL ŽEŽELJ makes comic books, animated films, drawings and illustrations. He has published his comics and illustrations with the publishers DC Comics/Vertigo, Marvel Comics, Dark Horse, The New York Times Book Review, The Harper's Magazine, etc. Danijel made more than 20 graphic stories and two animated films, *A Different Bunny* (2010) and *Fibonacci's Bread* (2012).

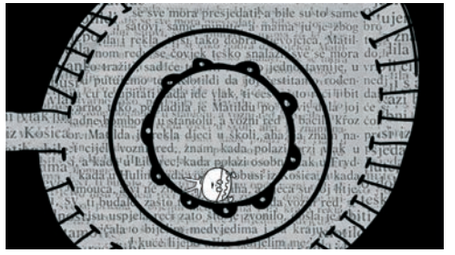
www.dzezelj.com

04/06 SRI > WED **15.30 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **15.30 H KINO EUROPA**

TEHNIKA > TECHNIQUE 2D, 3D-animacija > 2D, 3D animation **REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING** Martina Meštrović **ANIMACIJA > ANIMATION** Martina Meštrović, Siniša Mataić, Marko Meštrović **GLAZBA > MUSIC** Kimiko **ZVUK > SOUND** Hrvoje Štefotić **PRODUCENTI > PRODUCERS** Igor Grubić, Sanja Borčić **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Kreativni sindikat, Ustanova Zagreb film, www.zagrebfilm.hr

BLA

MARTINA MEŠTROVIĆ
HRVATSKA > CROATIA, DIGITAL BETACAM, 2013, 7'47''



Bla je film o problemu odgoja i obrazovanja u današnje vrijeme. Preplavljeni smo nepotrebnim informacijama, a gubimo doticaj s važnim.

MARTINA MEŠTROVIĆ rođena je 1974. u Zagrebu. Diplomirala je na Akademiji likovnih umjetnosti te je surađivala na nekoliko animiranih filmova u produkciji Kreativnog sindikata. Animirani film *Bla* njezin je prvijenac.

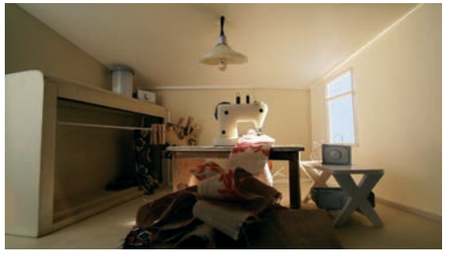
Bla is a film about the issues of education and schooling today. We are flooded with irrelevant information and we lose touch with what is important.

MARTINA MEŠTROVIĆ (1974, Zagreb) graduated from the Academy of Fine Arts, and collaborated on several animation films produced by Kreativni sindikat from Zagreb. She made her debut as an author with the animation film *Bla*.

TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA, IZRADA MAKETE > DIRECTOR, MODEL BUILDING** Tomislav Šoban **SCENARIJ > SCREENPLAY** Nikolina Bogdanović, Tomislav Šoban **ANIMACIJA > ANIMATION** Miro Manojlović, Tomislav Šoban **GLAZBA > MUSIC** Višeslav Laboš, Miro Manojlović, Luka Živković, Crosscuts **PRODUCENTI > PRODUCERS** Vedran Šuvar **PRODUKCIJA > PRODUCTION** Kinoklub Zagreb **KOPRODUKCIJA, DISTRIBUCIJA > CO-PRODUCTION, DISTRIBUTION** Ustanova Zagreb film

NAJMANJI THE TINIEST

TOMISLAV ŠOBAN
HRVATSKA > CROATIA, HD FILE, 2013, 16'22''



Moj najbolji prijatelj živio je preko puta. U istoj ulici, u kući preko puta. Ušao je u kuću kada smo i svi išli doma. Kada se dućan zatvarao. Ljeti je to u 21 sat. Tada sam ga zadnji put vidio.

TOMISLAV ŠOBAN diplomirao je 2004. na Odsjeku za grafiku Akademije likovnih umjetnosti u Zagrebu. Izlagao je na nekoliko samostalnih i skupnih izložbi. Od 2007. godine aktivan je član Kinokluba Zagreb. Dosad je režirao kratki igrani film *Spremiti u kontakte*. Godine 2011. upisuje Akademiju dramske umjetnosti, na Odsjeku filmske i televizijske režije. Dobitnik Nagrade Vedran Šamanović 2013. godine.

My best friend lived across the street. In a house across the way on the same street. He went into his house when we all went home. The store was closing. In summertime, it is at 9 pm. That was the last time I saw him.

TOMISLAV ŠOBAN graduated from the Department of Graphics at Zagreb's Academy of Fine Arts in 2004. He held several solo and group exhibitions. Since 2007 he has been an active member of Zagreb Film Club. He made *Spremiti u kontakte*. In 2011 he enrolled in the Academy of Dramatic Art, Department of Film and TV Directing. In 2013 he won the Vedran Šamanović Award.

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TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING** Miran Miošić **ANIMACIJA I FAZIRANJE > ANIMATION AND INBETWEENING** David Lovrić, Marko Dješka **GLAZBA > MUSIC** Georges Bizet, Antonín Dvořák **ZVUK > SOUND** Hrvoje Štefotić **PRODUCENTICA > PRODUCER** Sanja Borčić **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Ustanova Zagreb film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

SKRIVENI TALENT HIDDEN TALENT

MIRAN MIOŠIĆ
HRVATSKA > CROATIA, SD FILE, 2013, 6'



U Mačjem gradu živi veseo, druželjubiv i raspjevan mali mačak Bjelobrk, no njegova raspjevanost teror je za uši okoline – jer Bjelobrk nema sluha. To ga ne sprječava da konstantno i katastrofalno pjeva.

MIRAN MIOŠIĆ diplomirao je filmsku i TV-montažu u Zagrebu. Od 1992. do 1993. boravi na UCLA-u u Los Angelesu, kao gostujući student na diplomskom studiju filmske produkcije. Od 1997. godine član je Američkog udruženja filmskih montažera. Godine 1998. vraća se u Hrvatsku i montira prvi domaći igrani film na kompjutorskom (Avid) sistemu, *Dubrovački suton*. Od 2000. godine radi kao profesor na ADU.

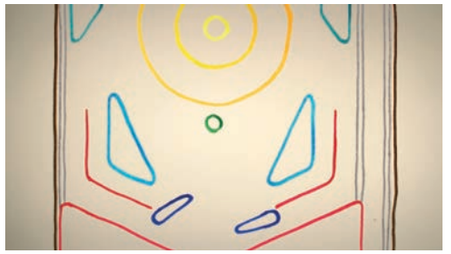
The Feline City has a cheerful, sociable and songful small cat Bjelobrk, but his musical meowing means terror for his surroundings because he is tone deaf. But that does not stop him from constantly singing disastrously.

MIRAN MIOŠIĆ graduated in film and TV editing in Zagreb. In 1992-1993 he was an exchange student of film production at UCLA. In 1997 he became a member of the American Film Editors Association. In 1998 he returned to Croatia and edited the first local film on Avid system, *Dubrovnik Twilight*. Since 2000 he has been teaching at the Academy of Dramatic Arts.

TEHNIKA > TECHNIQUE crtež na papiru, fotografija > drawing on paper, photographs **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Darko Vidačković **DODATNA ANIMACIJA, KOMPOZITING > ADDITIONAL ANIMATION, COMPOSITING** Mario Kalogjera **GLAZBA, ZVUK > MUSIC, SOUND** Hrvoje Štefotić **PRODUCENTICA > PRODUCER** Vanja Andrijević **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Bonobostudio, vanja@bonobostudio.hr, www.bonobostudio.hr

FLIPER PINBALL

DARKO VIDAČKOVIĆ
HRVATSKA > CROATIA, HD FILE, 2012, 7'28''



Nakon ispucavanja kuglice, njezin je put neodređen, kao u dinamičnoj igri flipera. Intervencija igrača usmjerava kuglicu, daje joj smisao, ostavlja trag. Ali ne zadugo.

DARKO VIDAČKOVIĆ (1977, Šibenik) diplomirao je 2007. na Odsjeku za animaciju i nove medije u Zagrebu. Njegov diplomski film, *Mobitel Mania*, prikazan je na brojnim međunarodnim festivalima (Annecy, Stuttgart, Uppsala, Animateka). Boravio je u Beču od 2006. do 2009. i za to je vrijeme realizirao 6 kratkih filmova za projekt *Lehre und Forschung*, radio na postprodukciji slike i zvuka za suvremenu operu *Begehren* i surađivao s austrijskom umjetnicom i redateljicom Bady Minck kao asistent animacije i postprodukcije. Od 2009. živi u Zagrebu i radi kao animator i ilustrator.

As though in a dynamic pinball game, the trajectory of the ball after launching is undetermined. The player's actions direct the ball, make sense of its movements, leave their trace, but not in the long run.

DARKO VIDAČKOVIĆ (1977) works as an animator and illustrator. He graduated in 2007 from the Academy of Fine Arts in Zagreb, Department for Animation and New Media. His graduation film *Mobitel Mania* was an international success. Previously he collaborated with Austrian artist and filmmaker Bady Minck as a post-production and animation assistant, and also published several graphic novels.

TEHNIKA > TECHNIQUE rotoskopija, 3D-animacija > rotoscope, 3D animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Davor Međurečan **KAMERA > CAMERA** Josip Ivančić **GLAZBA, ZVUK > MUSIC, SOUND** Boris Wagner **ULOGE > CAST** Judita Franković, Damir Klemenčić **PRODUCENT > PRODUCER** Igor Grubić **PRODUKCIJA > PRODUCTION** Kreativni sindikat, grubic.igor@gmail.com **DISTRIBUCIJA > DISTRIBUTION** Davor Međurečan, dmedjure@gmail.com

SKRETNIČAR SHUNTER

DAVOR MEĐUREČAN
HRVATSKA > CROATIA, HD FILE, 2014, 9'48''



Ovo je kratki film smješten u dvadesete godine prošloga stoljeća. Dnevnu rutinu usamljenog skretničara poremeti odnos s jednim mišem i slobodoumnom ženom.

DAVOR MEĐUREČAN (1971) bavi se animacijom od 1995, a režirao je nekoliko kratkih animiranih filmova *Faust ili o padu* (2009), *Kyrie Eleison* (2004), *Glavno jelo* (1977), reklama i promotivnih filmova. S Markom Meštrovićem surežirao je dva uspješna animirana filma, *Silencijum* (2006) i *Ciganjska* (2004), a osim animacijom bavi se ilustracijom.

This is a short drama set in the 1920s. Lonely railway shunter's routine is disrupted by an open-minded woman and a mouse.

DAVOR MEĐUREČAN (1971) has been making animated films since 1995 and has directed several animated shorts *Faust or About the Fall* (2009), *Kyrie Eleison* (2004), *The Main Course* (1977), commercials and promos. Together with Marko Meštrović he co-directed two animated films, *Ciganjska* (2004) and *Silencium* (2006), winning several domestic and international awards. Besides animation, he works in illustration.

04/06 SRI > WED **15.30 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **15.30 H KINO EUROPA**

TEHNIKA > TECHNIQUE klasična animacija > classical animation **REŽIJA, SCENARIJ, CRTEŽ, DODATNA ANIMACIJA > DIRECTOR, SCREENPLAY, DRAWING, ADDITIONAL ANIMATION** Irena Jukić-Pranjić **ANIMACIJA > ANIMATION** Ana Horvat, Antonia Begušić **MONTAŽA > EDITING** Zoran Mudronja **GLAZBA, ZVUK > MUSIC, SOUND** Vjeran Šalamon **IZVRŠNI PRODUCENT > EXECUTIVE PRODUCER** Dragan Švaco **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Ustanova Zagreb film

POŽUDA LUST

IRENA JUKIĆ-PRANJIĆ
HRVATSKA > CROATIA, DIGITAL BETACAM, 2013, 7'06''



Film govori o tome koliko žene idealiziraju i romantiziraju ljubavne veze te što sve poduzimaju i podnose da bi bile voljene.

IRENA JUKIĆ-PRANJIĆ (1973) diplomirala je na Akademiji likovnih umjetnosti i na Odsjeku za povijest umjetnosti u Zagrebu. Posljednjih petnaest godina aktivno se bavi crtanjem i promoviranjem stripova. Urednica je antologije *Ženski strip na Balkanu*. Prvi samostalni animirani film, *Ornament duše*, ostvarila je u produkciji Zagreb filma 2011. godine.

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

IRENA JUKIĆ-PRANJIĆ (1973) graduated from the Academy of Fine Arts and the Department of Art History in Zagreb. The last 15 years she has been active in making and promoting comic books. She is the editor of the anthology *Women's Comic Book in the Balkans*. Her first original animated film *The Soul Ornament* was produced by Zagreb film in 2011.

http://irenajukicpranjic.blogspot.com

TEHNIKA > TECHNIQUE stop-animacija > stop motion **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Darko Bakliža **MONTAŽA > EDITING** Darko Masnec **GLAZBA > MUSIC** Marino Hrašćanec; *Bei Mir Bistu Shein*, Secunda/Jacobs **ZVUK > SOUND** Vjeran Šalamon **PRODUCENTICA > PRODUCER** Sanja Borčić **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Ustanova Zagreb film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

BEI MIR BIST DU SCHÖN

DARKO BAKLIŽA
HRVATSKA > CROATIA, DIGITAL BETACAM, 2013, 3'05''



U igri crno-bijelih ploha otkrivamo ženu koja se svlači. I kad nestane zadnji komad odjeće, svlačenje se nastavlja.

DARKO BAKLIŽA diplomirani je slikar koji se bavio scenografijom, glazbom, pisanjem, dizajnom, a posljednjih desetak godina i animacijom. Redovni je profesor na Akademiji likovnih umjetnosti u Zagrebu. Autor je filmova *Priča prva* (2002), *Spoj* (2004), *Teorija odraza* (2006), *Homo volans* (2008), *Format* (2009), a trenutačno priprema cjelovečernji 3D-film.

In a play of black and white elements, we see a woman undressing. The undressing continues even when the last article of clothing is gone.

DARKO BAKLIŽA graduated in painting and has worked in set design, music, writing, design and, in the last 10 years, animation. He is a full-time professor at the Zagreb Academy of Fine Arts and the author of films *The First Story* (2002), *A Date* (2004), *Theory of Reflection* (2006), *Homo Volans* (2008), *Format* (2009). Currently he is preparing a feature-length 3D film.

04/06 SRI > WED **15.30 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **15.30 H KINO EUROPA**

TEHNIKA > TECHNIQUE 2D, 3D-animacija > 2D, 3D animation **REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING** Krešimir Zimonić **ANIMACIJA > ANIMATION** Andrej Rehak, Bruno Marin, Matija Pisačić **GLAZBA > MUSIC** Veljko Zimonić **ZVUK > SOUND** Boris Wagner **PRODUCENTICA > PRODUCER** Sanja Borčić **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Ustanova Zagreb film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

ZLATKINE ŽUTE MINUTE
MINUTES

KREŠIMIR ZIMONIĆ
HRVATSKA > CROATIA, DIGITAL BETACAM, 2013, 15'



Pokušaj bijega iz sumorne svakodnevice rezultira maštovitim imaginarnim putovanjima kroz prostor i vrijeme. Zlatka slijedi svoj san i mladalačke iluzije. uspijeva.

KREŠIMIR ZIMONIĆ (1956) objavljuje ilustracije i stripove od sredine sedamdesetih godina, a od 1979. profesionalno radi na animiranom filmu. Radio je kao umjetnički producent Zagreb filma, grafičko-likovni urednik *Modre laste*, kao predavač na Odsjeku za animaciju i nove medije pri Akademiji likovnih umjetnosti, a od 2007. i kao umjetnički direktor Animafesta. Autor je filmova *Oko* (2006), Čekaj me (1992), *Pozdrav iz Hrvatske* (1991), *Krug* (1989), *Leptiri* (1988), *Utakmica* (1987), *Album* (1983).

An attempt at escaping the dreary daily routine results in wondrous imaginary journeys through space and time. Zlatka is following a dream and young girl's illusions of her own.

KREŠIMIR ZIMONIĆ (1956) has been publishing illustrations and comics since the mid-1970s and in 1979 he became professionally active in animation. He was an art producer with Zagreb film, graphic editor at *Modra lasta*, teacher at the Department of Animation and New Media of the Academy of Fine Arts and in 2007 he became the art director at the Animafest Zagreb. His films include *Eye* (2006), *Wait for Me* (1992), *Greetings from Croatia* (1991), *Circle* (1989), *Butterflies* (1988), *The Game* (1987) and *Album* (1983).

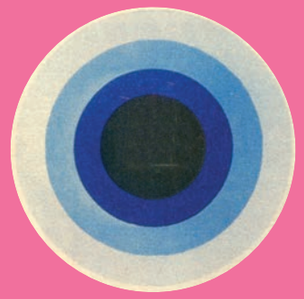
04/06 SRI > WED **15.30 H CINEPLEXX CENTAR KAPTOL 3**
07/06 SUB > SAT **15.30 H KINO EUROPA**

MAJSTORI>ANIMA >CIJE
> MASTERS OF> ANIMATION>











UDISANJE DUŠE U POSTOJEĆE STVARI
BREATHING A SOUL INTO THE THINGS EXISTENT

ANIMACIJA PREMA NORŠTEJNU > ANIMATION ACCORDING TO NORSTEIN

Tajanstvenost genija vjerojatno je osuđena na vječitu zagonetku – no unatoč tome i dalje pokušavamo prodrijeti do unutarnjeg značenja tajne ili barem kroz vidljive manifestacije koje su nam na raspolaganju, doduše, na razini samog umijeća.

Kako i sam majstor napominje i savjetuje: "Prenesimo ono što se u animaciji pripisivalo otajstvu kreativnosti u jezik tehnologije. Tehnologija omogućuje otkrivanje tajnog aspekta senzualnosti u animaciji."

Da, **JURIJ NORŠTEJN** izmislio je i izgradio svoj jedinstveni stil u animaciji, s višestrukim slojevima stakla koji se pomiču jedni nasuprot drugima i slobodno pozicioniranom kamerom – što je omogućavalo ne toliko mehaničke varijante kretanja koliko nove razine slobode u potrazi za sredstvima osobnog izričaja.

Da, preoblikovao je i savladao samu tehniku kolaža do izuzetne i nezamislive razine, takoreći do samog kraja, učinkovito dovodeći psihološki realizam ruske tradicije u animatorovoj "glumi" izvan praga nadrealnog (kao u svojoj nemogućoj portreturi što možemo nazvati određenim oblikom fiziognomike gesta).

Da, adaptirao je, načelno, samo konvencionalne priče za djecu, redefinirajući pritom dijalog s djetinjstvom kao takvim. Sofisticiranim ali transparentnim kodovima estetike i dubokim lirskim tonom dosegnuo je osnovne emocionalne istine postojanja (možda čak i više od toga: naposljetku, odvažio se projicirati maglovito lutanje svojega Ježića na Dantea: "Na pola našeg životnoga puta, U mračnoj mi se šumi noga stvori, jer s ravne staze skrenuvši zaluta").

Da, na samom početku bio je jedan od najsmjelijih eksperimentatora, posuđujući stilove i umjetnički materijal, od ikona do iluminacija, narodnog slikarstva do kolovrata, od konstruktivističkih do japanskih grafika – postupno se razvijajući do oslobođenja sebe samog (a time i umjetnosti animacije) od ropstva semantičkog niza *prêt-à-porter* vizualnih formi. Na kraju dolazi do radikalno oslobađajućeg integriteta jedinstvenih stilova određenog filma (s dragocjenim doprinosom nezamjenjivih mu suradnika), pritom bez žrtvovanja cijelog bogatstva referencija, koje su sada u pretopljenim otiscima. "Novi film je nova estetika, novi senzualni prostor", smatra. "Čarolija estetike može postati nov zaplet, kao i sama radnja."

The mystique of genius is probably destined to remain undecipherable by definition – yet we always strive to penetrate its inner meaning, if not the secret itself, through the only visible manifestations available to us, albeit on the plane of mere craft. As the master himself notes-advises: "Let's translate what used to be attributed in animation to the mystery of creativity, into the language of technology. Technology makes it possible to reveal the secret sensual facet of animation".

Yes, **YURI NORSTEIN** has invented and built his own unique animation stand, with multiple glass layers movable against each other and a freely positioned camera – which provided for him, in essence, not so much the mechanical variance of movement but rather new degrees of freedom in searching for the devices of personal expression.

Yes, he reshaped and mastered the very technique of cutouts to an unthinkably exquisite level – to the end, effectively, of bringing psychological realism of Russian-tradition in animator's "acting" almost beyond the threshold of the surreal (in his impossible portraiture, in what can be called a certain physiognomy of gesture).

Yes, he was adopting, basically, just conventional tales for kids – yet in that redefining the terms of a dialogue with childhood as such. Through sophisticated yet transparent aesthetic codes and a deeply lyrical tone he reaches to really fundamental emotional truths of existence. (And maybe more: after all, he dares to project his *Hedgehog* foggy wandering onto the Dante's "Midway upon the journey of our life I found myself within a forest dark").

Yes, he was at the beginning one of the boldest experimenters in 'borrowed' styles and art material, from icons to illuminations, to folk painting on the spinning wheel, from constructivist graphics to Japanese prints – and yet he evolved to gradually freeing himself (and the art of animation along the way) from the slavery of the semantic train that goes with 'ready-to-wear' visual forms. He finally comes to the radically liberating integrity of the unique style-mode of the particular single film (with invaluable input of his irreplaceable collaborators), not sacrificing along the way all the richness of references, albeit now rather in dissolved imprints. ("New film is new aesthetics, that is a new sensual space", he holds. "Aesthetic magic can become a plot, as the action itself".)

U carstvo animacije uvodi žanr koji je prije bio jednostavno nezamisliv – žanr lirskog romana, filozofske meditacije u preletu asocijacija sličnih struji svijesti, metaforičan u svojoj srži, ali istodobno prizeman sa svojom opipljivom slikovnošću i kulturno-povijesno-društvenim konotacijama (od prepoznatljivih obilježja svakodnevice do simboličnih znakova demografskih promjena ili duhovnih potraga) – usporediv s klasicima poezije i remek-djelima igranih filmova poput Fellinijeva *Amarcorda* i Tarkovskijeva *Ogledala*.

On, takoreći, mijenja kulturni status umjetničke forme, nadajmo se jednom zauvijek.

Vjerojatno ne možemo govoriti o nečemu poput "Norštejnove škole", iako postoji dobar broj njegovih direktnih učenika i indirektnih sljedbenika. No umjesto toga, što je još i važnije, on je pokazao i utjelovio drugačije razumijevanje ove umjetnosti, njezine prirode, granica ili, bolje reći, njezinih mogućnosti i dosega, te položaja umjetnika unutar nje – ne preko intelektualnog manifesta (ustvari, u užem smislu Norštejn i nije intelektualac), već mukotrpnim radom i istinskom vjerom u zanatsku (i samostalno izgrađenu pješadijske inteligencije) iskrenost: Ako ugledam i prepoznam istinu i ljepotu, kako ne krenuti za njom, bez obzira na sve, bez obzira na cijenu.

Možda je jedna od najznačajnijih njegovih formalnih inovacija uporaba svjetla u igri slojeva, pozadine i prednjeg plana, što stvara živući-dišući prostor u svakoj sličici i između njih. No to opet nije samo tehnička ili čista estetska vježba, već stvaralačka – slična kreiranju cijelog animiranog svemira iz njegove celuloidne prašine i još više – udisanju duše istome.

Kao što je još jedan beskompromisni genij pedantnog filmovanja, Aleksej German, primijetio iz svog iskustva u vjernom igranom realizmu: prije Norštejna animacija nije poznavala bogatstvo osjetila. Ipak, čini se da na svom jedinstvenom području rada Norštejn poput starih Grka propovijeda hilozoizam, vjerujući da je sva materija živa i da je duša svijeta izvorna sila postojanja.

Prostor sličice/filma vidi kao "živo biće prožeto živčanim i krvožilnim sustavom" prema kojem bi se trebalo odnositi kao liku u filmu – priznajući mu ista prava kao i ostalim glavnim likovima njegovih radova, kao što je list hrasta ili stolnjak koji lepršа u zraku. Ili poput pjesnikova spisa kojemu je suđena reinkarnacija u novorođenče omotano u platno.

To the realm of animation, he introduces the genre just unthinkable of here previously, that of the lyrical novel, philosophical meditation in the flight of associations akin to the flow of consciousness, inherently metaphorical, yet down-to-earth in tangible imagery and its cultural-historical-social connotations (from recognizable marks of the everyday to emblematic signs of demographic shifts or spiritual quests) – and it rhymes on equal footing with high poetry and live-action masterpieces of the sort of Fellini's *Amarcord* and Tarkovsky's *The Mirror*.

He changes, so to speak, the cultural status of the art-form (once and forever, we would want to believe).

There is probably no such thing as 'Norstein's school' though there is a good number of direct students of his and of indirect disciples. But instead, and more importantly, he showed and embodied just a different understanding of this art, its very nature, its limits or rather potential reaches, and the position of the artist within it – and did so not with a intellectual manifesto (actually, he is not in a narrow sense an intellectual at all) but rather with the sheer sweat of hand labor and with the sheer thrust of craftsman's (and of self-made intelligentsia foot soldier) honesty: If I see and know what the truth and beauty are how can I not to go for that, no matter what, regardless of cost.

Perhaps the most significant of his formal innovations is the use of light in the interplay of layers, back- and foregrounds – that creates as if a living-breathing space in every frame and in between. But that is, again, not a mere technical or even pure aesthetic exercise; rather a cosmogonic one – it is akin to creating a wholly animate universe, out of celluloid fine dust of his; and more – breathing a soul into it.

As another uncompromising genius of meticulous filmmaking, Aleksey German noted, from his experience in super-truthful live-action realism: before Norstein, animation just did not know such sensory richness. Yet it may also seem that on his unique playground Norstein professes some sort of Hylozoism as ancient Greeks, believing that all matter is alive and world soul is the vital force of existence.

He views the space of the frame/film as "a living organism permeated with nerve tracts and blood vessels"; and it should be treated as a character in itself – with the same rights as other principal

Sam izraz *animirati*, pored osnovnog značenja, "oživiti/pokrenuti", zadržava u svojim latinskim i grčkim korijenima i značenje "duša", koje se često previdi u svakodnevnoj uporabi. Ruski ekvivalent riječi je *odushevliat*, "udahnuti dušu u nekoga ili nešto", čije je značenje na samoj površini riječi, izravno i neizbježno. Može se reći da Jurij Norštejn, vjeran svojim kulturnim korijenima i umjetničkom etosu, smatra svojom moralnom dužnosti da to značenje nikada ne padne u zaborav, unoseći tako sve nas u isti zadatak.

MIHAIL GUREVIČ

characters of his: like this oak leaf or communal table-cloth that spins in the mid-air. Or the scroll of the poet's manuscript that is destined to reincarnate into a new-born wrapped in linen.

The very term 'to animate', besides the obvious implication of 'bringing to life/motion', within a memory of its Latin and Greek roots, keeps the meaning of 'the soul' in the depth of its origin – which can be easily overlooked in conventional usage. In the equivalent Russian word – odushevliat' – the meaning of giving a soul to something or someone is right on the surface, immediate and inescapable. It may be fair to suppose that Yuri Norstein, faithful to his cultural roots and artistic ethos, holds it as his moral duty not to ever forget that – thus challenging us maybe with the same task.

MIKHAIL GUREVICH

REŽIJA, SCENARIJ > DIRECTORS, SCREENPLAY Yuri Norstein, Arkadi Tyurin **ANIMACIJA > ANIMATION** Yuri Norstein **KAMERA > CAMERA** Vladimir Saruhanov **MONTAŽA > EDITING** Lidia Kyaksht **PRODUCENT > PRODUCER** Nathan Bitman **PRODUKCIJA > PRODUCTION** Soyuzmultfilm **IZVOR > SOURCE** Arkeion Films, yvonnearkeion@wanadoo.fr

25. LISTOPAD – PRVI DAN 25TH, THE FIRST DAY 25E – PERVY DEN

YURI NORSTEIN, ARKADI TYURIN
SSSR > USSR, 35 MM, 1968, 8'05''



Norštejnov prvi film i osobni *hommage* vodećim ruskim avangardnim i postrevolucionarnim umjetnicima. Naslov filma odnosi se na prvi dan Oktobarske revolucije. Autor spaja poeziju V. Majakovskog s motivima K. Maljeviča i slikama K. Petrov-Vodkina, A. Deneke, V. Tatlina, S. Čehonina, P. Filonova, N. Altmana, Jurija Piminova. Glazbenu pozadinu čine 11. i 12. simfonija Dmitrija Šostakoviča.

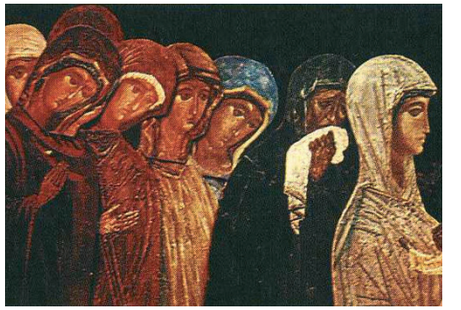
Norstein's first film and his personal salute to Russia's leading avant-garde and post-revolutionary artists. The name of the film refers to the first day of the October Revolution. He combines poetry of V. Mayakovsky, with motifs of K. Malevich and images from K. Petrov-Vodkin, A. Deneka, V. Tatlin, S. Chehonin, P. Filonov, N. Altman, Yuri Piminov. The score is taken from the 11th and 12th symphonies of Dmitri Shostakovich.

03/06 UTO > TUE **22 H KINO EUROPA**
05/06 ČET > THU **16 H KINO TUŠKANAC**

REŽIJA > DIRECTORS Ivan Ivanov-Vano, Yuri Norstein **SCENARIJ > SCREENPLAY** Ivan Ivanov-Vano **UMJETNIČKI DIREKTORI > ART DIRECTORS** Marina Sokolova, Arkadi Tyurin **ANIMACIJA > ANIMATION** Yuri Norstein, Aleksandr Rozhkov, Boris Savin, Vyacheslav Shilobreyev **KAMERA > CAMERA** Vladimir Saruhanov **PRODUKCIJA > PRODUCTION:** Soyuzmultfilm, lisa.nagornova@gmail.com **IZVOR > SOURCE** Arkeion films, yvonnearkeion@wanadoo.fr

BITKA KOD KERŽENCA THE BATTLE OF KERZHENETS SECHA PRI KERZHENTSE

YURI NORSTEIN, IVAN IVANOV-VANO
SSSR > USSR, 35 MM, 1971, 10'12''



Stop-animacijom ruskih freski i ikona iz 14. i 16. stoljeća koje se isprepliću s glazbom iz Rimski-Korsakovljeve opere *Priča o nevidljivom gradu Kitežu* nastao je film koji prikazuje borbu ruskog naroda protiv stranih osvajača. Ivanov-Vano, prepoznavši Norštejnov dar, svojem je mladom štićeniku dao priličnu umjetničku slobodu tijekom nastanka filma, a naveo ga je i kao suredatelja. Ivan Ivanov-Vano (1900-1987), "patrijarh sovjetske animacije", bio je animator i redatelj koji je ostavio iza sebe gotovo 50 filmova, nerijetko literarnih adaptacija. Bio je osnivač ASIFA-e i njezin prvi potpredsjednik od 1961. do 1973.

Film was made using stop-motion of Russian frescoes and paintings from 14th and 16th centuries and combining them with music from Rimsky Korsakov's opera *The Tale of the Invisible City Kitezh*. It depicts the struggle of the Russian people against foreign invaders. Ivanov-Vano, recognizing Norstein's talent, gave his young protégé considerable artistic freedom in the production of this film and a co-directing credit. Ivan Ivanov-Vano (1900-1987), the "Patriarch of Soviet animation", left behind him almost 50 films, often literary adaptations. He was a founder and vice president of ASIFA 1961-1973.

REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION Yuri Norstein **UMJETNIČKA DIREKTORICA > ART DIRECTOR** Francesca Yarbusova **KAMERA > CAMERA** Teodor Bunimovich **MONTAŽA > EDITING** Nadezhda Treshcheva **GLAZBA > MUSIC** Mikhail Meyerovich **ZVUK > SOUND** Boris Filchikov **GLAS > VOICE** Victor Khokhryakov **PRODUCENT > PRODUCER** Nathan Bitman **PRODUKCIJA > PRODUCTION** Soyuzmultfilm, lisa.nagornova@gmail.com **IZVOR > SOURCE** Dynit Srl, c.cavazzoni@dynit.it

LISICA I ZEC THE FOX AND THE HARE **LISA I ZAYATS**

YURI NORSTEIN
SSSR > USSR, DIGITAL BETACAM, 1973, 12'24''



Prema staroj ruskoj bajci, s narodnom umjetnošću i šarenim slikama sa starih ruskih grebena pomoću kojih se češljala vuna. Prema Norštejnu, ovo je priča o uništenju vjere, pravdi, iskrenosti i strahu u kojem su "velike oči".

Based on an old Russian fairy tale, with folk art and colourful images found on ancient Russian prialkas, which were used for carding wool. According to Norstein, it is a story about the destruction of belief, justice, honesty and fear which has "big eyes".

REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION Yuri Norstein **UMJETNIČKA DIREKTORICA > ART DIRECTOR** Francesca Yarbusova **SCENARIJ > SCREENPLAY** Yuri Norstein, Roman Kachanov **KAMERA > CAMERA** Alexander Zhukovsky **MONTAŽA > EDITING** Nadezhda Treshcheva **GLAZBA > MUSIC** Mikhail Meyerovich **ZVUK > SOUND** Boris Filchikov **PRODUKCIJA > PRODUCTION** Soyuzmultfilm, lisa.nagornova@gmail.com **IZVOR > SOURCE** Arkeion films, yvonnearkeion@wanadoo.fr

ČAPLJA I ŽDRAL THE HERON AND THE CRANE **TSAPLYA I ZHURAVL**

YURI NORSTEIN
SSSR > USSR, 35 MM, 1974, 10'



Za postizanje Norštejnove umjetničke vizije Francesca Jarbusova, Aleksandar Žukovski i Norštejn izumili su posebnu opremu koja im je omogućila da animiraju na slojevima stakla. Norštejnov originalni scenarij uprava studija nije odobrila, no, na sreću, snimljen je na izvorni način te je stekao golemu popularnost u nekadašnjem SSSR-u.

To achieve Norstein's artistic vision, Francesca Yarbusova, Alexander Zhukovsky and Norstein invented a special piece of equipment which allowed them to animate on layers of glass. Norstein's original script was not approved by the studio administration, but luckily was filmed in the original way, and became very popular in the former USSR.

03/06 UTO > TUE **22 H KINO EUROPA**
05/06 ČET > THU **16 H KINO TUŠKANAC**

REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION Yuri Norstein **UMJETNIČKA DIREKTORICA > ART DIRECTOR** Francesca Yarbusova **SCENARIJ > SCREENPLAY** Sergei Kozlov **KAMERA > CAMERA** Alexander Zhukovsky **MONTAŽA > EDITING** Nadezhda Treshcheva **GLAZBA > MUSIC** Mikhail Meyerovich **GLASOVI > VOICES** Vyacheslav Nevinny, Alexei Batalov, Maria Vinogradova **PRODUKCIJA > PRODUCTION** Soyuzmultfilm, lisa.nagornova@gmail.com **IZVOR / SOURCE** Arkeion films, yvonnearkeion@wanadoo.fr

JEŽIĆ U MAGLI HEDGEHOG IN THE FOG **YOZHIK V TUMANE**

YURI NORSTEIN
SSSR > USSR, 35 MM, 1975, 10'29''



Svake večeri ježić i medo piju čaj s pekmezom od maline i dive se zvjezdanom nebu. No dogodilo se jednom da se ježić na putu do prijatelja izgubio u magli...

Every evening the hedgehog and the bear cub drank tea with crimson jam and admired the star sky. But it happened so that the hedgehog lost the way to his friend in the fog...

REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION Yuri Norstein **SCENARIJ > SCREENPLAY** Lyudmila Petrushevskaya, Yuri Norstein **UMJETNIČKA DIREKTORICA > ART DIRECTOR** Francesca Yarbusova **KAMERA > CAMERA** Igor Skidan-Bosin **MONTAŽA > EDITING** Nadezhda Treshcheva, Natalya Abramova **GLAZBA > MUSIC** Meyerovich, Bach, Mozart **PRODUKCIJA > PRODUCTION** Soyuzmultfilm, lisa.nagornova@gmail.com **IZVOR > SOURCE** Arkeion films, yvonnearkeion@wanadoo.fr

BAJKA NAD BAJKAMA TALE OF TALES **SKAZKA SKAZOK**

YURI NORSTEIN
SSSR > USSR, 35 MM, 1979, 28'



Naširoko hvaljen kao najbolji animirani film svih vremena, *Bajka nad bajkama* poetičan je spoj uspomena Jurija Norštejna na prošlost te nada i strahova za budućnost, njegovo poslijeratno djetinjstvo, ostatke osobnih ratnih tragedija, malog vuka iz uspavanke što mu je pjevala majka, susjede u pretrpanom zajedničkom stanu, tango u parku za ljetnih večeri i čežnju dječaka iz radničke klase da istupi iz mračnog središnjeg hodnika komunalke u blistavi svijet umjetnosti i poezije. (Clare Kitson)

Widely acclaimed as the best animated film of all time, *Tale of Tales* is a poetic amalgam of Yuri Norstein's memories of his past and hopes and fears for the future, his post-war childhood, remnants of the personal tragedies of war, the little wolf character in the lullaby his mother used to sing, the neighbours in his crowded communal flat, the tango played in the park on summer evenings, and the small working-class boy's longing to emerge from the dark central corridor of the kommunalka into a luminous world of art and poetry. (Clare Kitson)

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McLARENOVI KLASICI
McLAREN CLASSICS

Rođen 1914. godine u Stirlingu u Škotskoj, **NORMAN McLAREN**, osnivač NFB-ova studija za animaciju, uspio je kanadskoj animaciji pružiti viziju i smjer koji traju i danas, dugo nakon što ga je 1941. zaposlio John Grierson. McLaren je odbio prihvatiti jednostavnu priču da su film izumila braća Lumière 1895. godine; njegovo je mišljenje da se ta umjetnička forma tek treba razviti te da su istraživanje i eksperimentiranje prirodni sastojci umjetničkog stvaralaštva. Pojavio se stoga kao rodonačelnik bezbrojnih tehnika koje su postale zaštitnim znakovima animacije: crtanje i graviranje na film, unakrsna pretapanja, piksilacija, sintetizirani zvuk i brojne druge. Za postojeće metode i formule u njegovu pristupu nema mjesta. Neobična odvažnost i originalnost bili su kreativno vrelo svih njegovih radova.

Put koji je Norman McLaren ucrtao u povijest filma osvijetljen je brojnim nagradama kojima je ovjenčan tijekom karijere: Zlatna palma u kategoriji kratkog filma u Cannesu za *Blinkity Blank*, Oscar za *Susjede*, Srebrni medvjed u Berlinu za *Rythmetic*, Srebrna plaketa za *Zbogom dosadna brigo*, nagrade BAFTA za *Blinkity Blank*, *Jednom bijaše stolac* i *Pas de deux*, uz još bezbroj kanadskih nagrada i priznanja za sveukupna postignuća.

McLarenova osobnost i filozofija neodvojive su od smjera kojim je krenula animacija na NFB-u. Ovaj neumorni inovator promicao je kreativni koncept animacije koji autore doživljava kao majstore zanata koji vladaju svakim korakom u nastanku svojih filmova, baš poput umjetnika u ateljeu. S time u skladu, McLaren je svojim kolegama služio kao primjer i motivirao ih da razvijaju vlastite alate i eksperimentiraju s novim tehnikama.

Norman McLaren umro je 1987. u Montrealu. Njegova važnost u povijesti filmske animacije razvidna je i iz utjecaja koji i dalje ima na stotine autora i umjetnika koji svjesno idu njegovim stopama.

Born in Stirling, Scotland, in 1914, **NORMAN McLAREN**, the founder of the NFB's animation studio, succeeded in giving Canadian animation a vision and direction that still endure today, long after he was hired by John Grierson in 1941. McLaren refused to accept the simple narrative that claimed cinema had been invented by the Lumière brothers in 1895; he was of the opinion that the art form had yet to fully come into its own, and that research and experimentation were the natural ingredients 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 many others. 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 throughout 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.

McLaren's personality and philosophy were inseparable from the direction animation took at the NFB. A tireless innovator, he championed a creative concept of animation that views filmmakers as artisans who take charge of every step of the production of their films, much like artists in their studios. Consequently, McLaren set an example for his colleagues, motivating them to develop their own tools and experiment with new techniques.

Norman McLaren died in Montreal in 1987. His 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.

REŽIJA, ANIMACIJA, PRODUCENT > DIRECTOR, ANIMATION, PRODUCER Norman McLaren **KAMERA > CAMERA** Eugene Boyko **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

POZDRAVNI GOVOR NORMANA McLARENA NORMAN McLAREN'S OPENING SPEECH DISCOURS DE BIENVENUE DE NORMAN McLAREN

NORMAN McLAREN
KANADA > CANADA, DCP, 1961, 6'53''



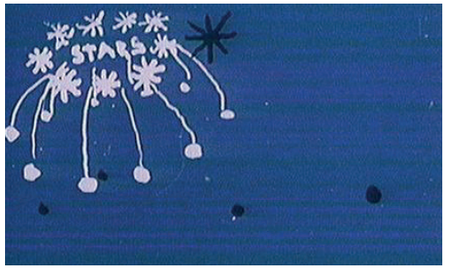
U ovom kratkom filmu Norman McLaren doslovno nasjeda na vlastite filmske trikove. Dok pokušava pozdraviti publiku, izluđuje ga animirani mikrofon koji se ponaša po svom.

In this short film, Norman McLaren is literally caught by his own film tricks. As he attempts to welcome an audience, he is frustrated by an animated microphone with a will of its own.

REŽIJA, ANIMACIJA, MONTAŽA > DIRECTOR, ANIMATION, EDITING Norman McLaren **DISTRIBUCIJA > DISTRIBUTION** National Film Board of Canada, www.nfb.ca

ZVIJEZDE I PRUGE STARS AND STRIPES ÉTOILES ET BANDES

NORMAN McLAREN
KANADA > CANADA, DCP, 1940, 2'



Barunica Von Rebay, pronicljiva kustosica Muzeja nepredmetne umjetnosti (poslije muzeja Guggenheim), uzela je McLarena pod svoje i financirala nastanak ovog filma u kojemu zvijezde i pruge izvode akrobacije na živahnu koračnicu.

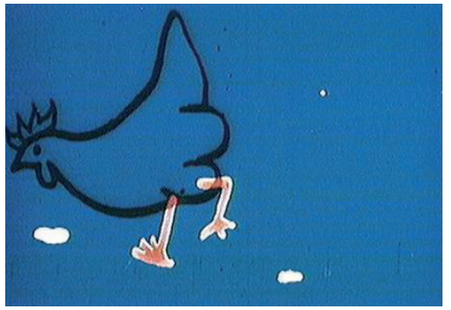
Baroness Von Rebay, the perceptive curator of the Museum of Non-Objective Art (later the Guggenheim), took McLaren under her wing and subsidized the making of this film in which stars and stripes perform acrobatics to a sprightly march tune.

(7+ GOD > YRS**)**
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REŽIJA, ANIMACIJA, MONTAŽA > DIRECTOR, ANIMATION, EDITING Norman McLaren **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

HEN HOP

NORMAN McLAREN
KANADA > CANADA, DCP, 1942, 4'



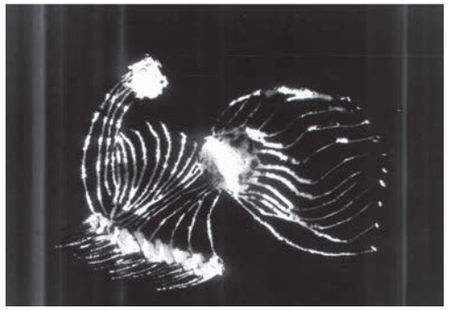
U ovom veselom kratkom animiranom filmu pojavljuje se rasplesana kokoš koja se pretvara u jaje. Film je nastao bez kamere, a Norman McLaren crtao je direktno na filmsku vrpcu običnom olovkom i tintom. Boja je dodana optički.

This joyful short animation features a dancing hen that transforms into an egg. The film was made without a camera by Norman McLaren, who drew directly onto 35 mm movie stock with an ordinary pen and ink. Colour was added optically.

REŽIJA, ANIMACIJA, MONTAŽA > DIRECTORS, ANIMATION, EDITING Norman McLaren, Evelyn Lambart **GLAZBA > MUSIC** Oscar Peterson Trio **PRODUCENT > PRODUCER** Norman McLaren **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

ZBOGOM DOSADNA BRIGO BEGONE DULL CARE **CAPRICE EN COULEURS**

NORMAN McLAREN, EVELYN LAMBART
KANADA > CANADA, DCP, 1949, 7'47''



U ovom nevjerojatnom kratkom animiranom filmu Evelyn Lambart i Norman McLaren slikali su boje, oblike i transformacije izravno na filmsku vrpcu. Rezultat je živopisna interpretacija, tekućih linija i boja, džez-glazbe koju izvodi Oscar Peterson Trio.

In this extraordinary short animation, Evelyn Lambart and Norman McLaren painted colours, shapes, and transformations directly onto their filmstrip. The result is a vivid interpretation, in fluid lines and colour, of jazz music played by the Oscar Peterson Trio.

(7+ GOD > YRS**)**
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REŽIJA > DIRECTORS Norman McLaren, Claude Jutra **ANIMACIJA > ANIMATION** Evelyn Lambart **GLAZBA > MUSIC** Ravi Shankar, Chatur Lal, Maurice Blackburn **ULOGA > CAST** Claude Jutra **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

JEDNOM BIJAŠE STOLAC A CHAIRY TALE **IL ÉTAIT UNE CHAISE**

NORMAN McLAREN, CLAUDE JUTRA
KANADA > CANADA, DCP, 1957, 9'54''



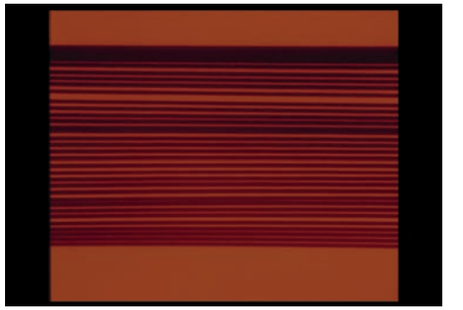
U ovom kratkom filmu nominiranom za Oscara, stolac, koji je animirala Evelyn Lambart, odbija da se na njemu sjedi, zbog čega je mladić prisiljen s njime plesati. Glazbenu pratnju izvode Ravi Shankar i Chatur Lal. Ovaj virtuozni film rezultat je suradnje Normana McLarena i Claudea Jutre.

In this Oscar®-nominated short film, a chair, animated by Evelyn Lambart, refuses to be sat upon, forcing a young man to perform a sort of dance with the chair. The musical accompaniment is by Ravi Shankar and Chatur Lal. This virtuoso film is the result of a collaboration between Norman McLaren and Claude Jutra.

REŽIJA, ANIMACIJA > DIRECTORS, ANIMATION Norman McLaren, Evelyn Lambart **GLAZBA > MUSIC** Pete Seeger **ZVUK > SOUND** Joseph Champagne **PRODUCENT > PRODUCER** Norman McLaren **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

HORIZONTALNE LINIJE LINES HORIZONTAL **LIGNES HORIZONTALES**

NORMAN McLAREN, EVELYN LAMBART
KANADA > CANADA, DCP, 1962, 5'55''



Eksperiment čistog dizajna u izvedbi umjetnika Normana McLarena i Evelyn Lambart. Linije, iscrtane izravno na filmu, kreću se precizno i profinjeno na pozadini promjenjivih boja, kao reakcija na glazbu posebno skladanu za ovaj film. *Horizontalne linije* prati američki folk-glazbenik Pete Seeger na puhačkim i žičanim instrumentima.

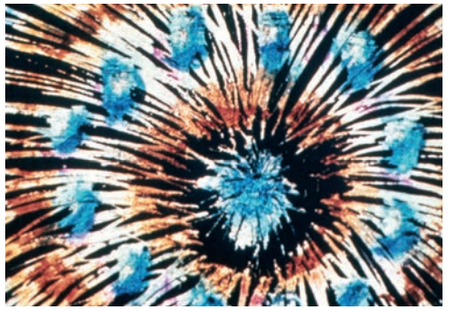
An experiment in pure design by film artists Norman McLaren and Evelyn Lambart. Lines, ruled directly on film, move with precision and grace against a background of changing colours, in response to music specially composed for the film. *Lines Horizontal* is accompanied by American folk musician Pete Seeger on wind and string instruments.

(7+ GOD > YRS**)**
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REŽIJA, ANIMACIJA, PRODUCENT > DIRECTOR, ANIMATION, PRODUCER Norman McLaren **GLAZBA > MUSIC** Maurice Blackburn **ZVUK > SOUND** Roger Beaudry, Joseph Champagne **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

BLINKITY BLANK

NORMAN McLAREN
KANADA > CANADA, DCP, 1955, 5'15''



Ovaj eksperimentalni kratki film Normana McLarena zaigran je prikaz isprekidane animacije i slika na mahove. Poigravajući se zakonitostima perzistencije vida i paslike na mrežnici oka, McLaren ucrtava slike na prazan film, stvarajući energične, udarajuće efekte.

This experimental short film by Norman McLaren is a playful exercise in intermittent animation and spasmodic imagery. Playing with the laws relating to persistence of vision and after-image on the retina of the eye, McLaren engraves pictures on blank film creating vivid, percussive effects.

REŽIJA, PRODUCENT > DIRECTOR, PRODUCER Norman McLaren **ANIMACIJA > ANIMATION** Norman McLaren, Evelyn Lambart **KAMERA > CAMERA** Douglas Poulter **GLAZBA > MUSIC** Maurice Blackburn **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

KOS THE BLACKBIRD LE MERLE

NORMAN McLAREN
KANADA > CANADA, DCP, 1958, 4'06''



U ovom animiranom filmu Norman McLaren pridodaje neobičnu akciju staroj frankokanadskoj besmislenoj pjesmi. Jednostavni bijeli kolaži na pastelnoj pozadini, od kojih su mnogi djelo Evelyn Lambart, živopisne su ilustracije. Narodnu pjesmu *Mon Merle* na francuskom pjeva montrealski Trio Lyrique.

In this animation film, Norman McLaren imparts unusual activity to an old French-Canadian nonsense song. Simple white cut-outs on pastel backgrounds, many by Evelyn Lambart, provide lively illustrations. The folksong *Mon Merle* is sung in French by the Trio Lyrique of Montreal.

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REŽIJA, ANIMACIJA, GLAZBA, PRODUCENT > DIRECTOR, ANIMATION, MUSIC, PRODUCER Norman McLaren **FOTOGRAFIJA > PHOTOGRAPHY** Wolf Koenig **ZVUK > SOUND** Clarke Daprato **ULOGE > CAST** Jean-Paul Ladouceur, Grant Munro **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

SUSJEDI NEIGHBOURS VOISINS

NORMAN McLAREN
KANADA > CANADA, DCP, 1952, 8'06''



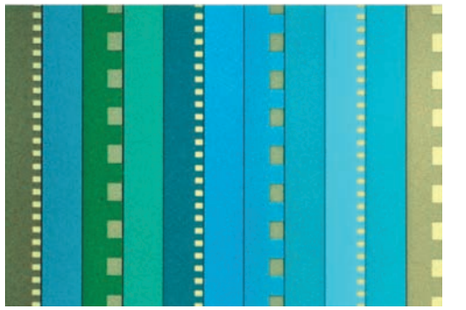
U ovom Oscarom nagrađenom kratkom filmu Norman McLaren primjenjuje načela koja se obično rabe za pokretanje crteža ili lutaka kako bi se animirali živi glumci. Priča je parabola o dvoje ljudi koji se posvađaju oko toga kome pripada cvijet.

In this Oscar®-winning short film, Norman McLaren employs the principles normally used to put drawings or puppets into motion to animate live actors. The story is a parable about two people who come to blows over the possession of a flower.

REŽIJA, ANIMACIJA, GLAZBA, PRODUCENT > DIRECTOR, ANIMATION, MUSIC, PRODUCER Norman McLaren **OPTIČKI EFEKTI > OPTICAL EFFECTS** Ron Moore **SNIMANJE > RE-RECORDING** Roger Lamoureux **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

SINKROMIJA SYNCHROMY SYNCHROMIE

NORMAN McLAREN
KANADA > CANADA, DCP, 1971, 7'26''



Ovaj kratki animirani film Normana McLarena donosi sinkronizaciju slike i zvuka u najtočnijem smislu riječi. Za ovaj film McLaren je upotrijebio nove optičke tehnike za skladanje klavirskih ritmova *soundtracka* koje je zatim prenio, u raznim bojama, na područje slike tako da, ustvari, vidimo ono što čujemo.

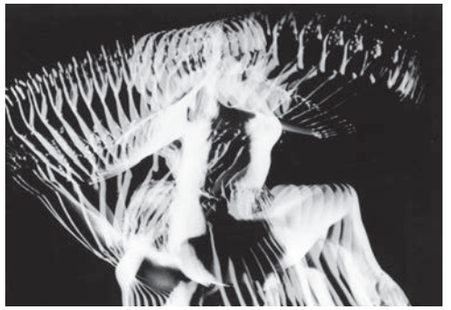
This animated short by Norman McLaren features synchronization of image and sound in the truest sense of the word. To make this film, McLaren employed novel optical techniques to compose the piano rhythms of the soundtrack, which he then moved, in multicolour, onto the picture area of the screen so that, in effect, you see what you hear.

(7+ GOD > YRS**)**
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REŽIJA, PRODUCENT > DIRECTOR, PRODUCER Norman McLaren
FOTOGRAFIJA > PHOTOGRAPHY Jacques Fogel **KOREOGRAFIJA > CHOREOGRAPHY** Ludmilla Chiriaeff **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, www.nfb.ca

PAS DE DEUX

NORMAN McLAREN
KANADA > CANADA, DCP, 1968, 13'21''



Kratki film Normana McLarena filmska je studija baletne koreografije. Ogoljena, crna scenografija s likovima plesača Margaret Mercier i Vincenta Warrena, osvijetljenih iz pozadine, stvara snovit, hipnotičan efekt. Ovaj nagrađivani film upotpunjuju vizualni efekti kakve i očekujemo od jednog filmskog majstora.

Norman McLaren's short film is a cinematic study of the choreography of ballet. A bare, black set with the back-lit figures of dancers Margaret Mercier and Vincent Warren create a dream-like, hypnotic effect. This award-winning film comes complete with the visual effects one expects from this master filmmaker.

(7+ GOD > YRS**)**
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HRVATSKI ANIMIRANI FILM CROATIAN ANIMATED FILM 1964 – 1965

INSAJDERSKI OSVRT > AN INSIDER VIEW

Godine 1964/65. zabilježile su odlazak glavnih autora koji su dali pečat pojavi i uspješnom razvitku Zagrebačke škole (Mimica, Vukotić, Kristl...) - te pokret u kojem su dotadašnji dizajneri i animatori počeli režirati vlastite projekte (Marks, Grgić, Bourek, Štalter, Kolar, Zaninović, Dovniković, Dragić...). To je dodalo novu vrijednost u animaciji – *totalni autorski animirani film*, gdje stvaraoci sami vlastitu priču dizajniraju, animiraju i režiraju. Govorili smo pritom da bi bilo idealno kad bi stvaralac mogao realizirati i muziku za svoj film...

Poznato je da su decenijama animirani filmovi u svijetu bili producirani industrijski – s raspodjelom funkcija, što je, naravno, racionaliziralo i ubrzavalo proizvodnju. No pojavom neserijskog animiranog filma (UPA u SAD, NFBC u Kanadi, pokreti u Europi nakon Drugog svjetskog rata...) rad na animiranom filmu sve više je selio u radionice umjetnika, pa i u okviru većih studija. Ponegdje je dugo trebalo razbijati okošteno pravilo - pogotovo u velikim studjima gdje su filmski radnici bili na stalnim plaćama - da se animirani film mora raditi industrijski, pa je dizajner, na primjer, mogao animirati svoj film, ali bez dodatnog honorara za animaciju. U Hrvatskoj su svi glavni akteri u stvaranju otpočetka bili u slobodnoj profesiji (osim osoba u servisnim službama), pa su tako i u crtanom filmu imali ugovorne honorare za onoliko funkcija koliko su ih u jednom filmu obavljali.

Vatroslav Mimica, koji je sve svoje animirane filmove radio s crtačem Aleksandrom Marksom i animatorom Vladimirom Jutrišom, smatrajući da je kompletirao svoje stvaralaštvo u animaciji, vratio se igranom filmu. Vukotić je, vjerojatno iz istih razloga, prestao raditi autorske crtane filmove, te je prihvatio funkciju umjetničkog voditelja u Studiju, a ubrzo i on prešao na igrani film, a Nikola Kostelac, najveći borac za novu, nediznijevsku animaciju, opredijelio se definitivno za reklamni film, pa je stao na čelo novoosnovanog odjeljenja za reklamni film Zagreb filma STEP (Studija za ekonomsku propagandu). Vlado Kristl, zahvaljujući svojoj isključivosti, nakon sukoba s upravom Zagreb filma oko filma *Don Kihot* otišao je u Zapadnu Njemačku i nikad se više nije vratio u domovinu.

Domaća kritika nije bila uočila pojavu nove vrijednosti u novom valu zagrebačkog animiranog filma. Kako reče Ranko Munitić, kritički izvještaji s Beogradskog festivala kratkometražnog filma bili su puni fraza o krizi i dekadansi Studija Zagreb filma. Međutim, festivali u svijetu pozdravili su novu zagrebačku situaciju – mnogi navedeni filmovi počeli su skupljati nagrade i priznanja, a Zaninovićev ZID čak je u rumunjskoj Mamaji osvojio glavnu nagradu festivala – što je bio prvi slučaj u povijesti da jedan film od tri i pol minute dobije Grand prix na nekom međunarodnom festivalu!

The year 1964/65 saw the departure of the key filmmakers who marked the appearance and successful development of the Zagreb School (Mimica, Vukotić, Kristl etc.) and the movement in which former designers and animators began directing their own original projects (Marks, Grgić, Štalter, Kolar, Zaninović, Dovniković, Dragić etc). This added a new value to animation – a *total author's animated film*, where the makers design, animate and direct their own stories. We used to say that in an ideal case the filmmaker would also compose the music for his film...

It is a well-known fact that for decades animated films across the world were produced industrially – with a clear division of roles – which, naturally, rationalised and accelerated production. However, with the advent of non-serial animation (UPA in the USA, NFBC, European movements after WWII etc.), animation work moved more and more to artists' studios, even within larger film studios. Occasionally the deeply anchored rule – especially in large studios with filmmakers on pay rolls – that animated film should be made industrially had to be broken, so a designer, for instance, could animate his own film, but without an additional fee for animation. In Croatia all the main players were freelancers to begin with (except for people in services), so on the animation scene they had agreed fees for all the functions they performed on a single film.

Vatroslav Mimica, who made all his animated films with cartoonist Aleksandar Marks and animator Vladimir Jutriša, considering he completed his animated body of work, returned to live action film. Vukotić, probably for the same reason, stopped making original animations and became the Studio art director, soon switching to live action too, and Nikola Kostelac, the greatest fighter for the new, non-Disney animation, opted for commercial film and took the lead of Zagreb Film's newly established section for commercial film, STEP (Studio for Economic Promotion). Vlado Kristl, thanks to his exclusiveness, after a disagreement with the Zagreb Film management about the film *Don Quixote*, went to West Germany and never returned to his homeland.

Local critics did not notice the added value in the new wave of Zagreb animation. As Ranko Munitić said, reviews from the Belgrade Short Film Festival were full of words about the crisis and decadence of Zagreb Film's Studio. However, foreign festivals applauded the new situation in Zagreb – many of the mentioned films started to garner awards and recognitions, and Zaninović's *The Wall* even won the Grand Prix in Mamaia, Romania – which was the first case in history that a three and a half minute film won the main award at an international festival!

Zanimljivo je naglasiti da Studio crtanog filma Zagreb filma godinama nije imao dramaturga, jer tada još nije bilo odjela za animaciju pri Akademiji za kazalište i film, pa ljudi koji su bili angažirani kao dramaturzi nisu bili u stanju ispunjavati specifične zahtjeve animiranog filma. Tako su se animatori snalazili u radu na filmu sami ili su surađivali s kolegama istih pogleda na animaciju. To je možda bio i ključ uspjeha Zagrebačke škole – potpuna sloboda autora u radu, jer se uprava nije miješala u stvaralačke procese, njena dužnost bila je samo pružati realizatorima financijske i organizacijske uvjete te brinuti se o postprodukcijskoj sudbini filma.

1964. autori studija izabrali su među sobom Komisiju koja je preuzela stručnu i repertoarsku politiku Studija - odluke u izboru scenarija, eventualnu pomoć u doradi ideja, što je posebno bilo korisno kod pružanja prilika mladim, novim autorima da pokušaju realizirati vlastite autorske filmove. Tako stručno odabrani program projekata uprava firme slala je Filmskom fondu Ministarstva koji je odobravao financijska sredstva. 1964/65. dotadašnji animatori i dizajneri službeno su dobili mogućnost da debitiraju kao kompletni autori (iako su neki od njih već bili realizirali svoje prve samostalne filmove). Sad već legendarna kratka ostvarenja iz tog pokreta su: PETI Štaltera i Grgića, TRUBA i ZID Zaninovića, BEZ NASLOVA i CEREMONIJA Dovnikovića, te ELEGIJA Dragića. Gotovo svi ti mini-filmovi doživjeli su odmah uspjeh u inozemstvu te pokazali da crtači itekako uspješno mogu stvarati vlastite autorske filmove, a ne samo crtati ili animirati režiserima koji ne crtaju/i ne animiraju. Uostalom, većina od njih danas su priznata imena u svjetskoj animaciji.

To nikako ne umanjuje vrijednost režisera-necrtača u Zagreb filmu; Vukotić je, dok nije počeo sâm crtati i animirati, svoje čuvene animirane filmove režirao s crtačima Marksom ili Kolarom, Vunak je surađivao sa Zaninovićem i Lončarićem, da o tandemu Mimica-Marks ne govorim. No autorski film, pogotovo crtani, logički je djelo jednog stvaraoca, s potrebnim suradnicima, naravno.

Osim navedenih inauguracijskih djela koje smo spomenuli, u 1964. godini treba istaknuti značajni film I VIDEL SEM DALJINE MEGLENE I KALNE Zlatka Boureka, prema Krležinim *Baladama Petrice Kerempuha*, s animacijom Vladimira Jutriše, scenografijom Pavla Štaltera i muzikom Tomice Simovića.

Interestingly enough, Zagreb Film's Studio for Animated Film did not have a dramaturge for years because at that time there was no animation department at the Academy of Theatre and Film so people who were hired as dramaturges were not capable of responding to the specific demands of animated film. Hence animators had to cope on their own, or they collaborated with their colleagues who shared the same views of animation, this might have been the key to the success of the Zagreb School – filmmakers' total freedom in their work, since the management stayed out of the creative processes; its role was simply to provide financial and organisational background and take care of the post-production fate of a film.

In 1964 the filmmakers chose among themselves a Commission which took over the professional and repertory policy of the Studio – decisions regarding scripts, necessary help with ideas, particularly useful in giving chances to young new talents who were making attempts at their own original films. The company management sent such professionally selected programme of projects to the Ministry's Film Fund which allocated financial resources. In 1964/65 former animators and designers officially got a chance to make their debuts as all-round authors (even though some of them had already made their first independent films). The legendary short films from that period include: *The Fifth One* by Štalter and Grgić, *The Trumpet* and *The Wall* by Zaninović, *Without Title* and *Ceremony* by Dovniković, and *Elegy* by Dragić. Almost all of these mini-films were instant successes abroad and proved that cartoonists can be quite successful in creating their own original film, not only draw or animate for the non-drawing and/or non-animating directors. Most of them are today acknowledged names in world animation.

This does not diminish the values of non-drawing directors at Zagreb Film: before he began drawing and animating by himself, Vukotić directed his famous animations with cartoonists Marks or Kolar, Vunak collaborated with Zaninović and Lončarić, not to mention to Mimica-Marks team. However, author's film, especially animated, is logically the work of one man, with necessary associates, of course.

Next to the mentioned inauguration works, an important 1964 success was Zlatko Bourek's *Far Away I Saw Mist and Mud*, based on Krleža's *Petrica Kerempuh's Ballads*, animated by Vladimir Jutriša, with set design by Pavao Štalter and music by Tomica Simović.

Zahvaljujući legendarnoj brzini svoga animatora Jutriše, Aleksandar Marks je u 1964. realizirao čak dva crtana filma: METAMORFOZU, djelo koje spada u prepoznatljiv ciklus njegovih animiranih filma, te MODERNU BASNU, koji mu je ponudio umjetnički voditelj Vukotić da bi oživio zapušteni žanr za djecu u *Zagreb filmu*.

U istom cilju, Grgić je realizirao POSJET IZ SVEMIRA, koji od tada godinama ima osigurano mjesto u programima za djecu Zagreb filma.

VAU-VAU Borisa Kolara reprezentira likovno-animacijske vrijednosti Zagrebačke škole, koje su ga uvrstile u vrhove europske autorske animacije poslije Drugoga svjetskog rata. Film je tipičan primjer nediznijevske animacije s limitiranim likovnim i animacijskim rješenjima.

MUZIKALNO PRASE Zlatka Grgića rezultat je scenarističke suradnje s Dovnikovićem i primjer novih vrijednosti u produkciji Zagreb filma – neobavezne svježine i britkog humora u priči, te osobne karikaturalnosti u dizajnu i animaciji.

Baveći se isključivo "visokom" umjetnošću, redovito zaboravljamo na paralelnu proizvodnju jednog studija – naručene animirane filmove, namjenske, edukativne i reklamne. To je bio značajan dio produkcije Zagreb filma, koji je uostalom dodatno osiguravao egzistenciju i poduzeća i filmskih radnika decenijama. Nisam pratio tu produkciju (iako sam i sam znao raditi na tim filmovima), ali je u njoj svakako bilo filmskih, pa i umjetničkih vrijednosti – i bilo bi prikladno na jednom Animafestu pokazati retrospektivu tih ostvarenja od šezdesetih godina nadalje.

BORIVOJ DOVNIKOVIĆ BORDO

Thanks to the legendary speed of his animator Jutriša, Aleksandar Marks in 1964 made two animations: *Metamorphosis*, a work which is part of his recognisable cycle of animated films, and *Modern Fable*, offered to him by art director Vukotić to bring back the neglected children's genre to Zagreb Film.

With the same goal in mind, Grgić made *A Visit from Space*, which has ever since been part of Zagreb Film's children programmes.

Wow-Wow by Boris Kolar represents the visual and animation values of the Zagreb School which included it among the top European creative post World War II animations. The film is a typical example of non-Disney animation with limited visual and animation solutions.

The Musical Pig by Zlatko Grgić is a result of screenwriting collaboration with Dovniković and an example of the new values in Zagreb Film's production – carefree freshness and bright humour in the storytelling, as well as personal caricature in design and animation.

Dealing exclusively with 'highbrow' art, we tend to forget a studio's parallel production – commissioned animations, educational and commercial. This was also an important part of Zagreb Film's production, which ensured existence of the company and filmmakers for decades. I have not kept track of this production (even though I myself often worked on these commissions), but it definitely boasted cinematic and artistic values – and it would be good to make a retrospective of these works from the 1960s onwards at one future edition of Animafest.

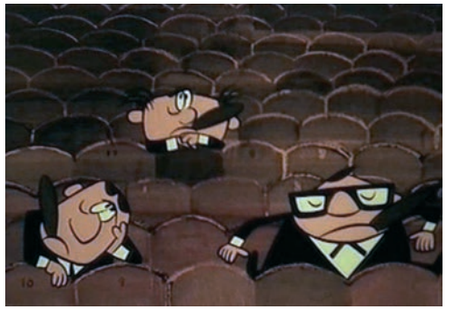
BORIVOJ DOVNIKOVIĆ BORDO

REŽIJA > DIRECTORS Aleksandar Marks, Vladimir Jutriša **SCENARIJ > SCREENPLAY** Fedor Vidas **CRTEŽ > DRAWING** Aleksandar Marks **ANIMACIJA > ANIMATION** Vladimir Jutriša **POZADINE > BACKGROUNDS** Pavao Štalter **GLAZBA > MUSIC** Tomica Simović

SCENARIJ, REŽIJA, CRTEŽ > SCREENPLAY, DIRECTOR, DRAWING Zlatko Bourek **ANIMACIJA > ANIMATION** Vladimir Jutriša **POZADINE > BACKGROUNDS** Srđan Matić **GLAZBA > MUSIC** Davor Kajfeš

METAMORFOZA METAMORPHOSIS

ALEKSANDAR MARKS, VLADIMIR JUTRIŠA
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1964, 11'33''



Crtana muzička satirična parodija u kojoj se kroz laku zabavnu formu ismijavaju ekstremi u suvremenoj zabavnoj muzici i sve novčane makinacije koje ih prate.

In a light and amusing way this satirical parody pokes fun at some extremists in modern and popular music. It also takes aim at the underhanded financial aspects of popular entertainment

I VIDEL SAM DALJINE MEGLENE I KALNE FAR AWAY I SAW MIST AND MUD

ZLATKO BOUREK
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1964, 10'33''



Film prema djelu Miroslava Krleže *Balade Petrice Kerempuha*. Fabula slijedi ključne dramatske momente Krležinog djela, a prate je njegovi kajkavski stihovi. Groteskni karakter Bourekova crteža poprima u pokretu tragične dimenzije krležijanskog osjećanja prošlosti, kao stravične vizije krvi, ognja i magle na hrvatskom prostoru u doba ratova protiv Turaka. Panorame, pokreti masa, inzistiranje na dramatici zbivanja, sve je to nov i jedinstven pothvat u našem crtanom filmu.

This film is based on the famous book of Miroslav Krleža, *The Ballads of Petrica Kerempuh*. The story follows the most important parts of Krleža's book, accompanied by the original verses in Croatian dialect. The grotesque appearance of Bourek's figures express the tragic dimensions of Krleža's feeling for the past, as frightful visions of blood, fire and fog sweep over the territory of Croatia during the wars against the Turks. Strong, turbulent mass movements represent a new and unique attempt in our animated film.

04/06 SRI > WED **13 H KINO EUROPA**
06/06 PET > FRI **16 H KINO TUŠKANAC**

REŽIJA, CRTEŽ > DIRECTOR, DRAWING Zlatko Grgić **SCENARIJ > SCREENPLAY** Dušan Vukotić **ANIMACIJA > ANIMATION** Ante Zaninović **POZADINE > BACKGROUNDS** Pavao Štalter **GLAZBA > MUSIC** Miljenko Prohaska

SCENARIJ, REŽIJA, CRTEŽ, ANIMACIJA, POZADINE > SCREENPLAY, DIRECTOR, DRAWING, ANIMATION, BACKGROUNDS Boris Kolar **GLAZBA > MUSIC** Anđelko Klobučar

POSJET IZ SVEMIRA A VISIT FROM SPACE

ZLATKO GRGIĆ
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1964, 11'14'



Crtana dječja priča koja u formi slikovnice opisuje doživljaje jedne djevojčice i njezin susret sa stanovnikom udaljenog planeta. Fantastika u ovom filmu bazira se na suvremenom svijetu dječje mašte koji se sve više usmjerava ka čudesnim svjetovima svemira.

In a form of a picture book, this children's tale represents the adventures of a little girl and meeting with an inhabitant of a distant planet. Fantasy in this film is based on the modern world child's imagination, always more and more inspired by the new world space.

VAU-VAU WOW-WOW

BORIS KOLAR
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1964, 9'19''



Jedan pas, obijestan u svijesti o svojoj snazi, terorizira ostale životinje koje put slučajno nanese kraj njega ptičicu, ježa, puža i bahato uživa u strahu koji kod svakoga od njih izaziva njegov neočekivani lavež iz busije...

One dog, well aware of his physical strength, mischievously bullies animals that run into him accidentally – birdy, hedgehog, and snail. Arrogantly he enjoys frightening them and barking at them from ambush...

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SCENARIJ > SCREENPLAY Pavao Štalter **REŽIJA > DIRECTORS** Pavao Štalter i Zlatko Grgić **ANIMACIJA > ANIMATION** Zlatko Grgić **POZADINE > BACKGROUNDS** Pavao Štalter **GLAZBA > MUSIC** Anđelko Klobučar

PETI THE FIFTH ONE

PAVAO ŠTALTER, ZLATKO GRGIĆ
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1964, 9'19''



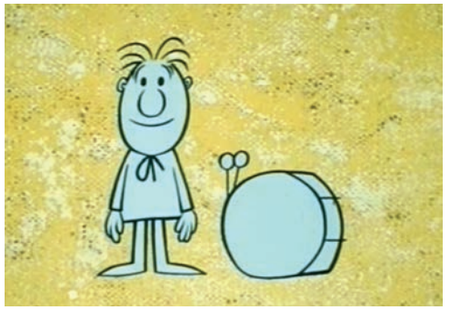
Humoreska o ljudskoj tvrdoglavosti, koja je prikazana kroz igru skladnog kvarteta i neuništivoga gnjavatora trubača.

A humoresque on human stubbornness, depicted through the play of a harmonious quartet and the indestructible pest – the trumpet player.

SCENARIJ, REŽIJA, CRTEŽ, ANIMACIJA > SCREENPLAY, DIRECTOR, DRAWING, ANIMATION Borivoj Dovniković **POZADINE > BACKGROUNDS** Rudolf Borošak **GLAZBA > MUSIC** Tomica Simović

BEZ NASLOVA WITHOUT TITLE

BORIVOJ DOVNIKOVIĆ BORDO
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1964, 3'17''



Ovo je film bez filma, a ujedno satira o birokratizaciji u privredi, pa i odnosu administracije i umjetnosti.

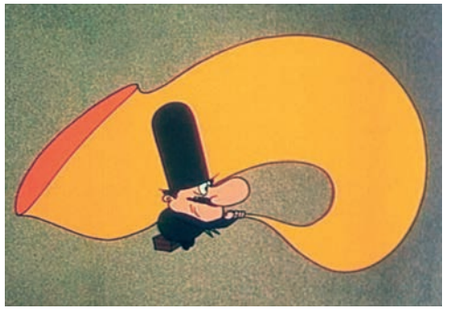
This is a film without film. A satire about bureaucratization in the economy, as well as relationship between administration and art.

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06/06 PET > FRI **16 H KINO TUŠKANAC**

SCENARIJ > SCREENPLAY Dragutin Vunak, Ante Zaninović **REŽIJA, CRTEŽ, ANIMACIJA > DIRECTOR, DRAWING, ANIMATION** Ante Zaninović **POZADINE > BACKGROUNDS** Srđan Mtić **GLAZBA > MUSIC** Tomica Simović

TRUBA THE TRUMPET

ANTE ZANINOVIĆ
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1964, 3'20''



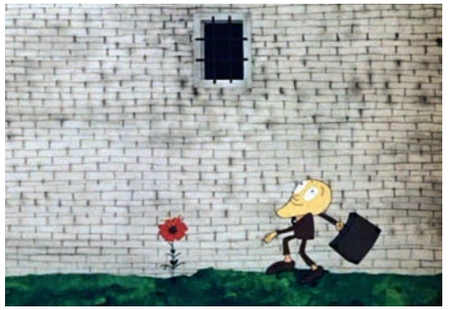
Jedan mali čovjek, obuzet vizijom veličine, napuhuje jednu trubicu do golemih razmjera. Prenapregnuta truba eksplodira. Mali čovjek ošamućen odlazi. Na pozornici ostaje hrpa smrvljenih ostataka trube. Žalostan finale jednog sna o veličini.

A little man, taken by a vision of greatness, inflates a small trumpet to a huge size. The overblown trumpet explodes... The little man staggers away dazed. Only a small pile of the trumpet's remains is left on the stage, a sad ending to a dream of greatness.

SCENARIJ, REŽIJA, CRTEŽ, ANIMACIJA, POZADINE > SCREENPLAY, DIRECTOR, DRAWING, ANIMATION, BACKGROUNDS Nedeljko Dragić **GLAZBA > MUSIC** Tomica Simović

ELEGIJA ELEGY

NEDELJKO DRAGIĆ
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1965, 4'15''



Veliki zid. Na jednom prozorčiću iza rešetaka rezignirano gleda čovjek. U podnožju zida raste crveni cvijet. Zatvorenik ga promatra i želi dohvatiti, ali za njega je nedostižan. I tako prolaze godine, sve dok jednoga dana zatvorenik ne izađe na slobodu.

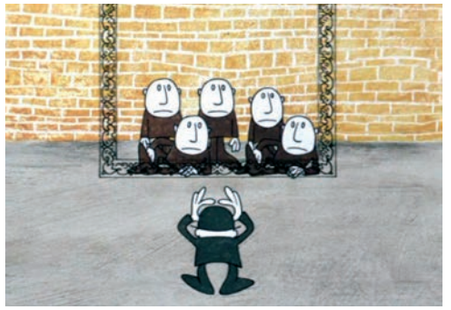
A man stares resignedly from behind the bars of a small window on a large wall. At the foot of the wall is a red flower. The prisoner keeps looking at it and would like to touch the-for him-unreachable flower. And so the years pass by, until one day when the prisoner is set free.

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SCENARIJ, REŽIJA, CRTEŽ, ANIMACIJA > SCREENPLAY, DIRECTOR, DRAWING, ANIMATION Borivoj Dovniković POZADINE > BACKGROUNDS Pavao Štalter GLAZBA > MUSIC Tomica Simović

CEREMONIJA THE CEREMONY

BORIVOJ DOVNIKOVIĆ BORDO
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1965, 3'39''



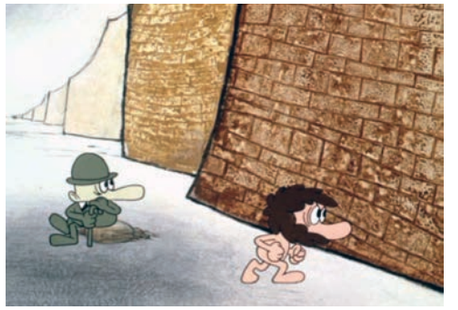
Sve je u životu ceremonija. U ovoj ceremoniji sedam osoba priprema se za završnu fotografiju.

In life, everything is like a ceremony. In this one, seven persons are preparing for their last photograph.

SCENARIJ, REŽIJA, CRTEŽ, ANIMACIJA > SCREENPLAY, DIRECTOR, DRAWING, ANIMATION Ante Zaninović POZADINE > BACKGROUNDS Pavao Štalter GLAZBA > MUSIC Tomica Simović

ZID THE WALL

ANTE ZANINOVIĆ
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1965, 3'41''



Ovo je film o dvojici muškaraca i o zidu koji se pred njima ispriječio. Jedan odmah pred njim rezignirano kapitulira, dok drugi ne priznaje zapreku.

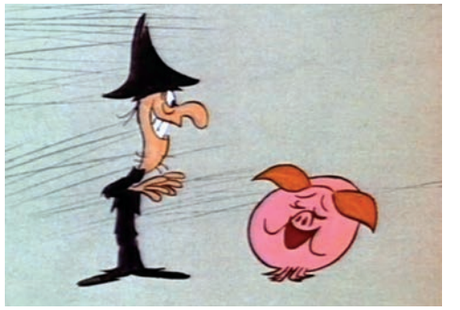
This is a film about two men and a wall that blocks their path. Faced with the wall, one of them immediately and resigned submits, while the other refuses to admit defeat.

04/06 SRI > WED **13 H KINO EUROPA**
06/06 PET > FRI **16 H KINO TUŠKANAC**

SCENARIJ > SCREENPLAY Borivoj Dovniković, Zlatko Grgić REŽIJA, CRTEŽ, ANIMACIJA > DIRECTOR, DRAWING, ANIMATION Zlatko Grgić POZADINE > BACKGROUNDS Pavao Štalter GLAZBA > MUSIC Anđelko Klobučar

MUZIKALNO PRASE THE MUSICAL PIG

ZLATKO GRGIĆ
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), SD VIDEO, 1965, 9'41''



Film o neobičnom prasetu koje je pjevalo, a ljudi su, nažalost, u njemu vidjeli samo pečenku. Prase upada u razne nezgode, ali se uvijek u zadnji čas spašava. Na kraju završi kao i mnogi neshvaćeni umjetnici.

This is a film about an exceptional pig that could sing. Even though he could sing, all people could see in him was roast pork. The pig finds himself in a number of difficult situations, but he is saved at the last minute. In the end, he ends up as do many misunderstood artists.

04/06 SRI > WED **13 H KINO EUROPA**
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3 X 3

U programu 3x3 Animafest dodatno predstavlja troje talentiranih autora međunarodnoj stručnoj sceni i domaćoj publici. Slično kao i u likovnoj umjetnosti, gdje u jednoj galeriji zna biti istovremeno izloženo po troje autora kao tri samostalne izložbe, tako je i ovaj program zamišljen kao tri "mini" samostalne retrospektive troje izabranih u jednom programu.

Tko dolazi u obzir za ovaj program? Iako su i drugačije ideje u budućnosti moguće, na prošlom i ovogodišnjem festivalu u program 3x3 izabrani su autori selektirani u programe natjecanja ili panorame. Autori koji su svojim talentom već naveliko privukli pozornost svjetske animacije, ali još nemaju dovoljno filmova za samostalne, "pune" retrospektive. Želja je pružiti im priliku da se, uz taj jedan film izabran u neki od glavnih programa, predstave široj publici s po dodatna tri rada. Uz samu projekciju, cilj je i uz razgovore u kinu tijekom samog programa, u formi Q&A-a, predstaviti i njihove autorske svjetonazore, kreativne pozadine i motivaciju.

Na prošlom kratkometražnom izdanju Animafesta Zagreb troje izabranih bili su Robert Morgan, Evert de Beijer i Lia. Ove godine to su Roberto Catani iz Italije, Špela Čadež iz Slovenije i Tomek Ducki iz Poljske.

ROBERTO CATANI već je nagrađivan u Zagrebu, 2002. film *La sagra* osvojio je prvu nagradu u kategoriji filmova do 6 minuta. Njegovi animirani crteži kao da se prelijevaju jedni u druge, stalno su u pokretu, naslikani pastelnim bojama u svijetlim tonovima. Kadrovi u njegovim filmovima međusobno nisu odvojeni rezovima, nego spojeni metamorfozama. Catanijevi filmovi odličan su primjer vizualne poezije moguće samo u animiranom filmu. **ŠPELA ČADEŽ** autorski se posvetila lutkarskom filmu. Svoj je zanat usavršila u Njemačkoj, gdje još uvijek djelomično djeluje, na Akademiji medijskih umjetnosti u Kölnu. Svi njezini filmovi u jednom melankoličnom ritmu s velikim razumijevanjem i empatijom za svoje likove pričaju o čežnji i ljubavi. Iako relativno kratke karijere, dobitnica je mnogobrojnih nagrada. Za razliku od prvo dvoje autora, koji se drže svojih već prepoznatljivih stilova, **TOMEK DUCKI** iz Poljske pravi je eksperimentator na polju 2D-digitalne animacije. Svaki njegov film novo je putovanje i novo istraživanje. Njegova estetika potpuno je suvremena – teško bi vizuali nekog filma mogli izgledati modernije od ovoga. Troje autora, tri pristupa, tri priče koje otkrivaju velike potencijale. Sa zanimanjem možemo očekivati njihov daljnji razvoj i mi im pri tome želimo sreću.

DANIEL ŠULJIĆ

Animafest is additionally presenting three talented artists to international professionals and local audience in the programme 3x3. As in visual arts, where a gallery can host three authors in three individual exhibitions, so is this programme designed as three "mini" retrospectives from the three selected, in a single programme.

Who can take part in this programme? Although in future different ideas are possible, on this year's festival, as on the last one, the programme 3x3 presents authors selected in the competition and in the panorama programme. These are the authors who have already attracted the attention of the global animation with their talent, but still have not made enough films for their individual, "complete" retrospectives. The idea was to give them an opportunity to present their work to the audience through their films selected for one of the main programmes, and three additional films in this section. Besides the projection itself, the goal is to present their views, creative backgrounds and motivation through discussion in the theatre during the programme in the form of Q&A.

At the last short-film Animafest Zagreb festival the three selected were Robert Morgan, Evert de Beijer and Lia. This year they are Roberto Catani (Italy), Špela Čadež (Slovenia) and Tomek Ducki (Poland).

ROBERTO CATANI has already been awarded in Zagreb in 2002 for the film *La sagra* when he received first place award in the category for the film up to 6 minutes long. His animated drawings appear to overlap into each other, being continually in movement, and drawn in the pale shades of pastel colours. Shots in his movies do not end in cuts, but are rather merged through metamorphosis. Catani's films are an excellent example of visual poetry achievable only in animated films. **ŠPELA ČADEŽ** is an author who dedicated her work to puppet film. She has specialized at the Academy of Media Arts Cologne, Germany. All of her works talk about longing and love in one melancholic rythm, with understanding and empathy for the characters. Although her carreer is relatively short, she has won numerous awards for her films. **TOMEK DUCKI**, based in Poland, unlike the first two authors who already have formed and stick to their already recognizable styles, likes to experiment in the field of 2D digital animation. Each of his films is a new journey and new exploration. His esthetics is entirely modern – hardly could visuals of a film look more modern than this.

Three authors, three approaches, three stories that reveal great potential. We will with interest anticipate their further growth, and we wish them a good luck at it.

DANIEL ŠULJIĆ

ROBERTO CATANI

TEHNIKA > TECHNIQUE pastele i kreda na crnom papiru > pastels and chalk on black paper **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Roberto Catani **KAMERA > CAMERA** Ugo Magni **GLAZBA > MUSIC** Mario Mariani **PRODUKCIJA > PRODUCTION** Roberto Catani

LA SAGRA

ITALIJA > ITALY, 35 MM, 1998, 3'05''





ROBERTO CATANI (1965, Jesi) diplomirao je animaciju na Državnom institutu za umjetnost u Urbinu, gdje od 1989. godine i sam predaje animaciju. Sudjelovao je na Sajmu dječje knjige u Bologni i surađivao s časopisom *Lo straniero*. Autor je plakata za filmske festivale u Clermont-Ferrandu (2001), Sieni (2001, 2002) i Positanu (2003). Njegovi crteži i filmovi prikazivani su na talijanskim izložbama animacije u Trentu, Rimu (Palača Trevi), Annecyju, Trevisu te u galerijama Tricromia (Rim, 2010) i Cartoceto (Fano, 2011). Autor je filmova *Hodačica po žici* (2002), *La sagra* (1998), *Zlatna ribica* (1995).

ROBERTO CATANI (1965, Jesi) graduated in animation from the Instituto Statale d'Arte in Urbino, where he has been teaching cartoon animation since 1989. He took part in the Fiera del Libro per Ragazzi in Bologna, collaborated with the magazine *Lo straniero*. He created festival posters for Clermont-Ferrand (2001), Siena (2001, 2002), and Positano (2003). His drawings and films have been displayed at the Italian animation exhibitions in Trento, Rome (Palazzo Trevi), Annecy, Treviso, Busto Arsizio (2007), Galleria Tricromia (Rome, 2010) and Cartoceto (Fano, 2011). He made the films *La funambola* (2002), *La sagra* (1998), *Il pesce rosso* (1995).

Putujući vlakom, jedan se čovjek prisjeća slika festivala... ili života.

During a train journey, a man remembers the images of a festival... or of a life.

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TEHNIKA > TECHNIQUE pastele i kreda na crnom papiru > pastels and chalk on black paper **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Roberto Catani **KAMERA > CAMERA** Luciano Marzetti **GLAZBA > MUSIC** David Monacchi **PRODUKCIJA > PRODUCTION** Roberto Catani

ZLATNA RIBICA THE GOLDFISH **IL PESCE ROSSO**

ITALIJA > ITALY, SD FILE, 1995, 0'55''



Dijete u rukama drži zlatnu ribicu, a misli mu se gube u snovima i mašti.

A child holds a goldfish in his hands and his mind gets lost in dreams and imagination.

TEHNIKA > TECHNIQUE pastele i kreda na crnom papiru > pastels and chalk on black paper **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Roberto Catani **GLAZBA > MUSIC** Normand Roger **ZVUK > SOUND** Pierre Yves Drapeau **PRODUKCIJA > PRODUCTION** Roberto Catani, ARTE France

HODAČICA PO ŽICI THE TIGHT-ROPE WALKER **LA FUNAMBOLA**

ITALIJA > ITALY, 35 MM, 2002, 6'



Prizori iz života kroz oči žene koja, nepokretna pred morem, osjeća potrebu za olakšanjem.

The images of a life as seen through the eyes of a woman who, motionless in front of the sea, feels the need for some relief.

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ŠPELA ČADEŽ



ŠPELA ČADEŽ (1977) slovenska je animatorica i filmska autorica. Nakon studija dizajna vizualnih komunikacija (2002) u Ljubljani nastavila je školovanje na Odsjeku za medijski dizajn Akademije medijskih umjetnosti u Kölnu. Tijekom studija u Njemačkoj izradila je dva animirana lutka-filma, *Zasukanac* i *Bolesni od ljubavi*, koji su prikazani na više od stotinu festivala diljem svijeta, a osvojili su više od 30 nagrada. Od 2008. godine Špela Čadež radi u Sloveniji kao samostalna redateljica animiranih filmova i producentica.

ŠPELA ČADEŽ (1977) is a Slovenian animator and filmmaker. After graduating in Visual Communication Design (2002) in Ljubljana she continued her studies at the Academy of Media Arts, Cologne, Department of Media Design. During her studies in Germany she made two animated puppet films *Zasukanec* (*Mate to Measure*) and *Lovesick* (*Liebeskrank*) which have been screened at over a hundred festivals all over the world and won more than 30 awards. Since 2008 Špela Čadež works in Slovenia as an independent animation film director and producer.

www.spelacadez.com

TEHNIKA > TECHNIQUE lutke > puppets **REŽIJA, ANIMACIJA, DIZAJN > DIRECTOR, ANIMATION, DESIGN** Špela Čadež **GLAZBA > MUSIC** Mateja Starič **PRODUKCIJA > PRODUCTION** Academy of Media Arts Cologne

ZASUKANAC MATE TO MEASURE **ZASUKANEC**

NJEMAČKA, SLOVENIJA > GERMANY, SLOVENIA, 35 MM, 2004, 6'50''



Svakodnevica u krojačkom salonu tako je burna da je katkada potrebno pribjeći sitnim varkama. Mašta i spontanost nisu uvijek dovoljni. Kada krojač misli da je sam, pušta mislima da rade. No što kada se umiješa ljubav, a misli više nije moguće kontrolirati?

The daily routine in a tailor's shop is so turbulent that in order to cope with it, it is sometimes necessary to trick a little. Fantasy and spontaneity are not always enough. When the tailor thinks he is alone he likes to let his thoughts do the work. But what happens when love comes into play, and his thoughts can no longer be controlled?

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TEHNIKA > TECHNIQUE lutke > puppets **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Špela Čadež, Marina Rosset **LUTKE I SCENOGRAFIJA > PUPPETS, SET DESIGN** Žiga Lebar **DIZAJN ZVUKA > SOUND DESIGN** Tomaž Grom **MIKSANJE ZVUKA > SOUND MIXING** Johanna Herr **PRODUKCIJA > PRODUCTION** Špela Čadež

ZADNJA MINUTA LAST MINUTE

ŠPELA ČADEŽ, MARINA ROSSET

NJEMAČKA, SLOVENIJA > GERMANY, SLOVENIA, 35 MM, 2010, 2'



Kreda lovi sjenu. Kada je uhvati, iza njih ostaju samo tragovi njihove igre.

Chalk hunts the shadow. When it gets caught, only traces of their game are left behind.

TEHNIKA > TECHNIQUE lutke > puppets **REŽIJA, KAMERA > DIRECTOR, CAMERA** Špela Čadež **SCENARIJ > SCREENPLAY** Christina Zimmermann **ANIMACIJA > ANIMATION** Špela Čadež, Matej Lovrenčič, Oliver Throm **KOMPOZITING > COMPOSITING** Thomas Schmidt **MONTAŽA > EDITING** Eli Cortiñas Hidalgo **GLAZBA > MUSIC** Mateja Starič **ZVUK > SOUND** Johanna Herr **PRODUKCIJA > PRODUCTION** Academy of Media Arts Cologne

BOLESNI OD LJUBAVI LOVESICK LIEBESKRANK

NJEMAČKA, SLOVENIJA > GERMANY, SLOVENIA, 35 MM, 2007, 8'30''



Bol u srcu, suze koje se nikada ne suše i okrenute glave teško je liječiti, no, srećom, nisu neizlječive...

Pain from the heart, never drying tears and turned around heads are difficult to treat, but fortunately not incurable...

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TOMEK DUCKI

TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Tomek Ducki **GLAZBA > MUSIC** *Camino*, Murcof **DIZAJN ZVUKA > SOUND DESIGN** Marton Nemeth **PRODUKCIJA > PRODUCTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

CRTA ŽIVOTA LIFE LINE ÉLETVONAL

MAĐARSKA > HUNGARY, HD FILE, 2007, 6'30''





TOMEK DUCKI, umjetnik slobodna duha, studirao je i radio u Mađarskoj, Francuskoj, Irskoj i Velikoj Britaniji, no na kraju je završio u Poljskoj. Njegova su područja animirani kratki filmovi, glazbeni spotovi, plakati itd. Najpoznatiji mu je kratki film *Crta života*, dobitnik više od 20 nagrada, uključujući nominaciju za Cartoon d'Or.

TOMEK DUCKI, free spirit of the arts, studied and worked in Hungary, France, Ireland and UK, but finally ended up in Poland. His main fields are animated shorts, music videos, posters, and so on. His best known short, *Life Line* was awarded more than twenty times, including a Cartoon d'Or nomination.

tomekducki.com

Bliski susret u svijetu gdje su pravila jasna, putevi uski, pogreške fatalne, a ne može se natrag.

A close encounter in a world where the rules are set, the paths are narrow, mistakes fatal, and there's no way back.

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TEHNIKA > TECHNIQUE 2D kompjutor > 2D computer **REŽIJA, KONCEPT, DIZAJN > DIRECTOR, CONCEPT, DESIGN** Tomek Ducki **ANIMACIJA LIKOVA > CHARACTER ANIMATION** Toby Jackman **KAMERA > CAMERA** Annika Summerson **GLAZBA > MUSIC** *My Turn*, Basement Jaxx ft Lightspeed Champion **PRODUCENT > PRODUCER** Phil Lee **PRODUKCIJA > PRODUCTION** XL recordings

BASEMENT JAXX FT LIGHTSPEED CHAMPION: MY TURN

VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2007, 3'33''



Glazbeni spot s njišućim medvjedima koji pokazuju da se srce slomilo u komadiće.

A music video with swinging bears demonstrating that the heart is broken to pieces.

TEHNIKA > TECHNIQUE 2D kompjutor, stop-animacija > 2D computer, stop motion **REŽIJA, KONCEPT > DIRECTOR, CONCEPT** Tomek Ducki **ANIMACIJA > ANIMATION** Tomek Ducki, Kasia Zolich **KAMERA > CAMERA** Davide Cinzi **MONTAŽA > EDITING** Hoping Chen **GLAZBA > MUSIC** Jean Marc Petsas **GLAS > VOICE** Annabelle Pangborn **PRODUCENTICA > PRODUCER** Emily Williams **PRODUKCIJA > PRODUCTION** National Film and Television School, festivals@nfts.co.uk, www.nfts.co.uk

TIHI DODIR SILENT TOUCH

VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2010, 10'30''



Osamljeno stablo, iščupano nakon divlje oluje, više nije samo u svojem lutanju po šumi. Njegovi pogrešni pokušaji da pronađe utjehu vode do nježnog isprepletanja koje će trajati vječno.

A solitary tree, uprooted after a savage storm, is no longer alone as it wanders the forest. Its misguided attempts to find comfort lead to a delicate intertwining, that will last forever.

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TEMA>LUTKA -FI LM>THE> ME: PUPPET FILM

TEMA > THEME

LUTKA-FILM > PUPPET FILM

PUŠTENE S KONCA: LUTKA-FILM > PUPPETS UNLEASHED

Ovogodišnji tematski program posvećen je lutka-filmu. Na početku volio bih definirati što, u smislu ove retrospektive, točno znači lutka-film. Ideja ovog programa bila je koncentrirati se isključivo na "pravi" lutkarski film. Znači, ne na općeniti *stop-motion*, koji može biti i animacija objekata i piksilacija ili kolaž, nego samo na "prave" lutke. Na filmove u kojima "žive i dišu" originalno izrađene, autorske, animirane lutke. Usput govoreći, takva vrsta filma nekad se zvala 3D.

Razlog za odabir ovakvog tematskog programa je očigledan – posljednjih je godina na festivalima primjetan velik porast lutkarskih produkcija i u profesionalnim i u studentskim programima. Što bi mogli biti razlozi za taj porast? Po mom skromnom mišljenju, s jedne strane uvjeti potrebni za vrhunsku produkciju postali su povoljni i lako dostupni svim budžetima. S druge strane jedan se broj autora u kreativnom smislu zamorio prevladavajućim digitalnim *paperless* produkcijskim uvjetima. Usprkos mogućnostima koje pružaju CGI i/ili grafički tableti s fantastičnim simulacijama stvarnih materijala, autori su poželjeli zaprljati ruke. Taktilni, *hands-on* pristup kreativnosti, u kojem dodir umjetnika i materijala stvara magiju, omiljena je situacija mnogih stvaralaca. Svoj su doprinos, naravno, dali i već nekoliko desetljeća trajući uspjesi Aardmana, Tima Burtona, kao i kultnih autora poput braće Quay i drugih.

U izbor filmova za prva tri programa iz ovog tematskog bloka odlučili smo uključiti same lutkare. Svi znamo da se pri ovakvim tematskim programima obično kontaktiraju povjesničari i specijalisti za određeno područje. S takvim pristupom sve je apsolutno u redu i iz toga proizišli programi bili bi podjednako zanimljivi. Ipak, Zagreb je prije svega festival autora za autore. Naša je ideja bila među autorima napraviti upitnik o njima najomiljenijim lutkarskim filmovima. U konačnici, njih 45 odgovorilo je listama, dok su se četvorica ispričala da trenutačno rade na novim filmovima i žele se koncentrirati samo na to – razumljiv razlog. Autori su zamoljeni dati bodove od 10, za njima najomiljeniji film, do 1. Nekoliko autora odgovorilo je da ne vjeruje u ovakva rangiranja, pa su poslali liste bez poretka. U takvim slučajevima odlučili smo svim filmovima s tih lista dodijeliti matematički prosjek od 5,5 bodova. Na kraju svi su bodovi zbrojeni i pred nama je 14 (koliko je stalo u tri programa) "*best of the best*" radova po izboru autora lutkarskih filmova samih.

Naravno da se može – i legitimno je – raspravljati o svrsishodnosti ovakvih upitnika. Svi znamo da nam ukus varira, i da nešto što nam je danas nezamjenjivo za pola godine možda će nam biti manje važno.

This year's theme is dedicated to the puppet film. Firstly, I would like to define what a puppet film means regarding this retrospective. The idea behind the programme was to focus exclusively on the "real" puppet film. To put it differently, the focus lies not on the general stop-motion, which could refer to object animation and pixilation or collage, but on the "real" puppets, and on the films in which genuinely made animated puppets "live and breathe". Incidentally, this film genre was once known as 3D.

The reason behind choosing puppet film for this year's thematic programme is obvious – in the last couple of years there has been a large increase in the number of puppet films at festivals, in both the professional and student categories. What could be the reasons to such increase? In my humble opinion, the conditions necessary for the high-quality production are now more affordable and accessible. At the same time, a number of authors got creatively tired of the prevalent digital paperless conditions in the production. Despite all the possibilities offered by the CGI and/or graphic tablets with astonishing simulations of the real material, some authors have decided to get their hands dirty. Tactile, hands-on approach to creativity in which the contact between an author and material creates magic, is a favourite part among all the authors. In the past few decades, the continual success of Aardman, Tim Burton, and the cult authors such as Quay brothers and others, contributed to the popularity of the puppet film.

In selecting films for the first three programmes of this thematic section, we have decided to include puppeteers themselves. We are aware that usually with such thematic programmes one is to contact historians and specialists in a particular area, and this approach is absolutely acceptable and the programmes resulting from it would have been equally as interesting. However, Zagreb is after all a festival by the authors for the authors. Our idea was to make a questionnaire among authors about their favourite puppet films. Ultimately, 45 of them made lists, while four of them excused themselves from the questionnaire due to their obligations, wanting to concentrate on their new films – a sound reason. Authors were asked to grade films from 10, for the most favourite, to 1. Several authors responded they did not believe in this kind of ranking, so they sent lists without order. In such cases, we have decided to assign all the movies mathematical average of 5.5 points. After adding up all the points, we came up with 14 (the number which fit into three programmes) "best-of-the-best" works according to the choice by the authors of puppet films themselves.

Ipak, dva su razloga zbog kojih ovu akciju smatram uspjelom. Ta tri programa "*best of the best*" dobar su pregled koje filmove svojih kolega sami stvaraoci vole i cijene. Ne toliko iznenađujuće, to je pregled tko-je-tko u lutkarskoj animaciji, i najveća su imena (gotovo) sva zastupljena. Stoga su ova tri programa idealna prilika za upoznavanje ili podsjećanje na probrana remek-djela. Drugi razlog zašto ovu akciju smatram uspjelom jesu liste same po sebi. U katalogu možete naći odštampano svih 45. Pri tome nije toliko važno koji autor voli koje filmove, iako su svi oni ponosni na svoj izbor. Svi ovi filmovi, pa makar bili spomenuti samo jednom, definitivno su zaslužili dodatnu pažnju i svaki je na svoj način odličan. Ove su liste vrlo bogat izvor informacija za daljnje vlastito istraživanje lutka-filma.

Na ovom mjestu moramo staviti i malo obrazloženje. Nažalost, Disney se pokazao kao nekooperativan. Njihova nova politika dopušta samo digitalne projekcije, a film *Vincent* Tima Burtona još nije digitaliziran. Umjesto njega u program smo odlučili uvrstiti film *Adam* Petera Lorda, sljedećeg autora s liste.

Četvrti program u ovom tematskom bloku, nazvan *Skrivena blaga*, u sebi ima dva apsolutno jedinstvena remek-djela, *Prometejev vrt* Brucea Bickforda i *Svirač iz Hamelina* Jiřija Barte. Ova dva srednjometražna filma apsolutna su obveza i preporuka svima koji ih do sada nisu imali prilike vidjeti.

Možda i najbolji primjer na početku teksta opisivanog novog uzleta lutkarske animacije baš je panorama hrvatskog lutkarskog filma. Hrvatska i zagrebačka animacija postizala je svjetske uspjehe na polju crtanog 2D-filma, ali produkcija lutkarskog filma nikada nije zaživjela.

U ovom programu imat ćete prilike vidjeti prvi hrvatski autorski lutkarski (dječji) film: *Srce u snijegu* iz 1959. u produkciji Zora filma, kao i drugi, *Gliša, Raša i Njaka* iz 1960. Kod drugog je očita želja za stilizacijom likova u stilu tada već razvijene zagrebačke škole crtanog filma, a posebna je zanimljivost da je pozadine radio Aleksandar Srnec. Nakon ta dva, do današnjih dana u Hrvatskoj nisu nastajali lutkarski filmovi, a najbliže je tome poseban "kuriozitet" u programu, Bourekov film *Farsa*. Iako nije zapravo animirani, nego lutkama odigrani film, zbog pripadnosti Boureka krugu autora zagrebačke škole, zbog toga što se taj film inače nema prilike vidjeti a i zbog toga što su na špici filma navedeni "animatori", što znači da su stvaraoci smatrali da animiraju, odlučili smo ga uvrstiti. Ostalih 5 filmova iz programa novi su hrvatski redatelji, predstavnici novog vala, koji redom imaju po jedan-dva filma u filmografijama i koji već

One can, of course, and legitimately, discuss the validity of such questionnaire. It is well known that tastes vary, and that something which appears to be indispensable at the moment, might in half a year be less as important. However, there are two reasons why I consider this initiative successful. The three "best of the best" programmes give a good overview of the films loved and appreciated by their fellow artists.

Not so surprisingly, it is an overview of "who is who" in the puppet animation and a representation of (almost) all the biggest names in the field. Therefore, the three programmes are an ideal opportunity to get to know or remember the exquisite masterpieces. Second reason to the success of the initiative is the lists themselves. All 45 lists can be found in the catalogue. It is not primary which author prefers which films, although they are all proud of their pick. All these films, even if mentioned only once, have definitely deserved further attention. Each film is in its own way excellent. The lists are a very rich source of information for further delving into the world of puppet films.

At this point, there is an explaining to do. Unfortunately, Disney has proven to be uncooperative. Their new policy allows only digital screenings, while Tim Burton's film *Vincent* has not yet been digitalised. Instead, the programme brings you Peter Lord's film *Adam*, the next author on the list.

The fourth programme of this thematic section, called *Hidden Treasures*, includes two astonishingly unique masterpieces, Bruce Bickford's *Prometheus' Garden*, and Jiří Barta's *The Pied Piper of Hamelin*. These two medium-length films are absolutely obligatory, and recommended to all of those who have not yet had an opportunity to see them.

Perhaps the best example on the new upsurge of the puppet animation described at the beginning of the text is a panorama of the Croatian puppet film. Croatian and Zagreb animation achieved worldwide success in 2D-animated film, while the puppet film production never caught on.

In this programme section, visitors will have the opportunity to see the first Croatian children's puppet film: *Heart in Snow* (1959) in the production of Zora film, as well as *Gliša, Raša and Njaka* from 1960. The latter gives away the apparent influence of Zagreb School of Animation in the character stylisation, while particularly interesting is that the background designer was Aleksandar Srnec. After these two films, and until the present day, the puppet film was not a productive

sad pokazuju svoje potencijale. Ovdje želim zahvaliti Boži Trkulji, koji je sudjelovao u izboru filmova za ovu panoramu i u organizaciji prateće izložbe u ULUPUH-u.

Posljednji program u ovoj tematskoj cjelini posvećen je francuskom lutkarskom filmu, nastao prijateljskom razmjenom programa s festivalom u Annecyju. S njegovim umjetničkim ravnateljem, Marcelom Jeanom, dogovorena je programska razmjena, pa će tako francuski lutkarski film biti u Zagrebu, a hrvatski *stop-motion* u Annecyju. Prava razmjena u duhu prijateljstva, tolerancije i međusobnog razumijevanja kojom podsjećamo na veliko bratstvo ovih dvaju festivala. U svjetskom kalendaru festivala pod pokroviteljstvom ASIFA-e tijekom sedamdesetih i osamdesetih, nekoć oba bijenalna, ovi festivali naizmjenično su se nadopunjavali - Annecy se održavao neparnih godina, a Zagreb parnih. Filmove za francusku panoramu birao je Marcel Jean.

Želim vam puno zadovoljstva našim tematskim programom.

Z... znači Zagreb!

DANIEL ŠULJIĆ

field in Croatian animation, the closest to it being the "oddity" that can be found in the programme, Bourek's *The Married Life Of little Red Riding Hood (Farce)*. Although not an animated puppet film, but rather a puppets featured film, due to the Bourek's affiliation to the circle of authors from Zagreb School of Animation, the fact that this film is not being projected anywhere, and since credits list "animators", meaning they considered to animate, we have decided to put it in the programme. The other 5 films in the programme are by the young Croatian directors, representatives of the new wave, who already have one or two movies in their filmographies, and show a great potential. Here I would also like to thank to Božo Trkulja, who took part in the film selection for the panorama, and organisation of the accompanying exhibition at ULUPUH.

The last programme in this thematic section is dedicated to the French puppet film, originating from a friendly exchange of programmes with festival in Annecy. In collaboration with its artistic director, Marcel Jean, the programme exchange will bring French puppet film to Zagreb, and Croatian stop-motion to Annecy. The exchange of friendship, tolerance, and understanding reminds of the brotherhood between the two festivals. In the worlds' calendar of festivals under ASIFA patronage during 70s and 80s, these two, once biennial, were complementary – Annecy in the even years, and Zagreb in odd years. Films for the French panorama were selected by Marcel Jean.

I wish you all plenty of enjoyment in our thematic programme.

Z... means Zagreb!

DANIEL ŠULJIĆ

REŽIJA > DIRECTOR Nick Park **ANIMACIJA > ANIMATION** Aardman Animations **SCENARIJ > SCREENPLAY** Nick Park, Bob Baker **PRODUCENTI > PRODUCERS** Peter Lord, David Sproxton **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Aardman Animations, anna.harding@aardman.com, www.aardman.com

POGREŠNE HLAČE THE WRONG TROUSERS

NICK PARK

VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1993, 28'



Tajanstveni pingvin i automatizirane tehnohlače pokreću radnju dinamičnog trilera-komedije u kojem se povučeni Wallace nesmotreno nađe u ulozi pomagača u hrabroj pljački dijamanata. Njegov vjerni pas Gromit preobražava se u detektiva u očajničkom pokušaju da spasi svog gospodara, no čak i njegova lakovjernost dolazi u pitanje kako se događaji kotrljaju prema spektakularnom i urnebesnom vrhuncu – željezničkoj potjeri oko Wallaceove dnevne sobe!

A mysterious penguin and a pair of automated techno-trousers are the catalysts for a fast-moving comedy thriller, in which mild mannered Wallace finds himself an unwitting accomplice to a daring diamond robbery. His faithful dog, Gromit turns detective in a desperate attempt to save his master, but even he finds his ingenuity tested to the full as events build towards a spectacular and hilarious climax – a train chase around Wallace's living room!

04/06 SRI > WED **17.30 H KINO EUROPA**
05/06 ČET > THU **20 H KINO TUŠKANAC**

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTORS, SCREENPLAY, ANIMATION Christoph Lauenstein, Wolfgang Lauenstein **PRODUKCIJA > PRODUCTION** Gesamthochschule Kassel (GHK) (Kassel), Hochschule für bildende Künste (HfbK) (Hamburg) **DISTRIBUCIJA > DISTRIBUTION** KurzFilmAgentur Hamburg, www.shortfilm.com, verleih@shortfilm.com

RAVNOTEŽA BALANCE

CHRISTOPH LAUENSTEIN, WOLFGANG LAUENSTEIN

NJEMAČKA > GERMANY, 35 MM, 1989, 7'20''



Pet likova kreće se po plutajućoj platformi koja ostaje u ravnoteži jedino onda kada se težina raspodijeli jednoliko. Kada započne igra, ravnoteža je u opasnosti i na vidjelo izlazi koliko jedni ovise o drugima.

Five figures move upon a floating platform. It can only be kept in balance when all persons apportion their weight on the platform evenly. A game begins during which the balance is in constant danger and it becomes evident how the figures depend on each other.

www.lauenstein.tv

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION Jan Švankmajer **PRODUKCIJA > PRODUCTION** KF a.s. - Jiří Trnka Studio **DISTRIBUCIJA > DISTRIBUTION** Athanor, athanor@nextra.cz

REŽIJA, SCENARIJ, ANIMACIJA, PRODUKCIJA > DIRECTORS, SCREENPLAY, ANIMATION, PRODUCTION Stephen Quay, Timothy Quay **GLAZBA > MUSIC** Leszek Jankowski **DISTRIBUCIJA > DISTRIBUTION** British Film Institute, james.king@bfi.org.uk, www.bfi.org.uk

MOGUĆNOSTI DIJALOGA DIMENSIONS OF DIALOGUE **MOŽNOSTI DIALOGU**

JAN ŠVANKMAJER
ČEHOSLOVAČKA > CZECHOSLOVAKIA, 35 MM, 1982, 11'15''



Film je omamljiv, strastven kaleidoskop stvari i kamenâ spoticanja koji čine svaki dijalog i razumijevanje nemogućim. Upozorenje je to protiv ambivalentnosti prividnih vrijednosti i sigurnosti. Jan Švankmajer u ovom se filmu koristio raznim tehnikama poput montaže, kolaža, animacije objekata i pravih glumaca koji su animirani modeliranjem. *Mogućnosti dijaloga* jedan je od najpoznatijih i najuspješnijih čeških animiranih filmova i remek-djelo češke i svjetske animacije.

The film is a dizzy, passionate kaleidoscope of things and bones of contentions that make any dialogue and understanding impossible. It is a warning against ambivalence towards seeming values and securities. Jan Švankmajer used in this picture the technologies of assemblage, collage, object animation and human actors animated through modeling. *Dimensions of Dialogue* is one of the most famous and successful Czech animated pictures and a masterpiece of both Czech and world animation.

ULICA KROKODILA STREET OF CROCODILES

STEPHEN QUAY, TIMOTHY QUAY
VELIKA BRITANIJA > UNITED KINGDOM, 35 MM, 1986, 21'



Remek-djelo braće Quay *Ulica krokodila* adaptacija je kratke priče poljskog pisca Bruna Schulza i ujedno je njihov prvi film snimljen na 35 mm. Čuvar muzeja pljune u okular prastarog *peep-showa* i time pokreće ustajali stroj, gurajući gledatelja u noćnu moru podzemlja i bizarnih rituala lutaka među prljavštinom.

The Quays' masterpiece, *Street of Crocodiles* is adapted from a short story by Polish writer Bruno Schulz, and was their first film shot on 35mm. A museum keeper spits into the eyepiece of an ancient peep-show and sets the musty machine in motion, plunging the viewer into a nightmarish netherworld of bizarre puppet rituals among the dirt and grime.

04/06 SRI > WED **17.30 H KINO EUROPA**
05/06 ČET > THU **20 H KINO TUŠKANAC**

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION Adam Elliot **MONTAŽA > EDITING** Bill Murphy **GLASOVI > VOICES** Geoffrey Rush, Kamahl, John Flaus, Julie Forsyth **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Melodrama Pictures, melanie@optimismfilm.com, www.melodramapictures.com

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION Jiří Trnka **PRODUKCIJA > PRODUCTION** KF a.s. - Jiří Trnka Studio **DISTRIBUCIJA > DISTRIBUTION** Kratky Film Praha, phajek@kratkyfilm.eu, www.kratkyfilm.eu

HARVIE KRUMPET

ADAM ELLIOT
AUSTRALIJA > AUSTRALIA, 35 MM, 2003, 22'

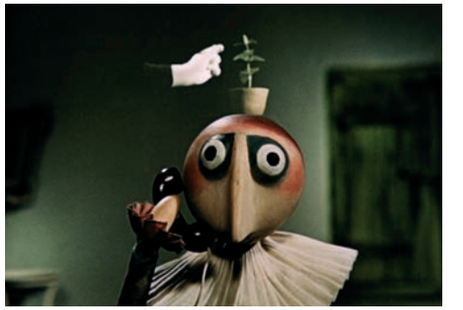


Ovo je biografija običnog čovjeka kojega je, čini se, pratila loša sreća.

Harvie Krumpet is the biography of an ordinary man seemingly cursed with perpetual bad luck.

RUKA THE HAND

JIŘÍ TRNKA
ČEHOSLOVAČKA > CZECHOSLOVAKIA, 35 MM, 1965, 18'



Tragikomična priča o malom čovjeku koji želi napraviti teglicu za svoj najdraži cvijet i svemogućoj i sveprisutnoj ruci koja ometa njegov rad sileći ga da umjesto teglice napravi njezinu skulpturu. Ovo je zastrašujući protest protiv nasilja koje ograničava ljudsku slobodu, osjećaje, kreativne sile ili život. Film je prekretnica u češkoj i svjetskoj animaciji. Godine 1984. Američka filmska akademija prozvala ga je petim najboljim animiranim ostvarenjem u povijesti.

A tragicomic story of a little man who wishes to make a flower-pot for his beloved flower and an almighty and always present hand that forces the man to create a portrait celebrating it. It is a horrifying protest against any violence restraining human freedom, emotions, creative force or life. It is one of the milestones of Czech and world animation. In 1984 the American Film Academy declared it the fifth best animated picture in history.

04/06 SRI > WED **20 H KINO TUŠKANAC**
05/06 ČET > THU **17.30 H KINO EUROPA**

REŽIJA, SCENARIJ > DIRECTORS, SCREENPLAY Emma De Swaef, Marc James Roels **ANIMACIJA > ANIMATION** Andreas De Ridder, Alice Tambellini, Steven De Beul, Emma De Swaef **KAMERA > CAMERA** Marc James Roels **GLAZBA, ZVUK > MUSIC, SOUND** Bram Meindersma **PRODUCENTI > PRODUCERS** Ben Tesseur, Steven De Beul **PRODUKCIJA > PRODUCTION** Beast Animation **DISTRIBUCIJA > DISTRIBUTION** Ikki Films, contact@ikkifilms.com, ikkifilms.com

OH WILLY...

EMMA DE SWAEF, MARC JAMES ROELS
BELGIJA, FRANCUSKA, NIZOZEMSKA > BELGIUM, FRANCE, NETHERLANDS, DCP, 2011, 17'



Dežmekast i zlovoljan pedesetogodišnjak Willy vraća se u nudističku zajednicu u kojoj je odrastao da bi vidio svoju majku na umoru. Posjet u njemu budi uspomene, ne nužno ugodne, koje se pretvaraju u emocionalnu krizu kada majka premine.

Fifty-something Willy, plump and ill-at-ease, returns to the naturist community where he grew up to visit his dying mother. This brings back memories, not all of them pleasant, which build into an emotional crisis when his mother finally passes away.

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION Barry Purves **GLAZBA > MUSIC** Stuart Gordon **GLAS > VOICE** Roger Rees **PRODUCENTICA > PRODUCER** Sara Mullock **PRODUKCIJA > PRODUCTION** Channel 4, Aardman Animations **DISTRIBUCIJA > DISTRIBUTION** British Film Institute, bookings.films@bfi.org.uk, www.bfi.org.uk

SLJEDEĆI NEXT

BARRY PURVES
VELIKA BRITANIJA > UNITED KINGDOM, 35 MM, 1989, 5'15''



William Shakespeare, sam na pozornici, na audiciji za vlastiti život pred neimpresioniranim Peterom Hallom.

William Shakespeare, alone on stage, auditions for his life, in front of a rather unimpressed Peter Hall.

04/06 SRI > WED **20 H KINO TUŠKANAC**
05/06 ČET > THU **17.30 H KINO EUROPA**

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION Nick Park **KAMERA > CAMERA** Andy MacCormack, Fred Reed, Dave Alex Riddett, David Sproxton **PRODUCENTICA > PRODUCER** Sara Mullock **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Aardman Animations, anna.harding@aardman.com, www.aardman.com

ŽIVOTINJSKO CARSTVO
CREATURE COMFORTS

NICK PARK
VELIKA BRITANIJA > UNITED KINGDOM, SD FILE, 1989, 5'17''



Niz intervjua sa životinjama u jednom engleskom zoološkom vrtu. Naviknute na otvoreni prostor i sunčaniju klimu, osvrću se na smještaj, prehranu i, naravno – englesko vrijeme.

A series of interviews with the animals in an English zoo. Used to open spaces and sunnier climes, they comment on accommodation, diet and of course – the English weather.

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION Peter Lord **MONTAŽA > EDITING** Nigel Bell **GLAZBA > MUSIC** Stuart Gordon **PRODUCENTI > PRODUCERS** David Sproxton, Peter Lord **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Aardman Animations, anna.harding@aardman.com, www.aardman.com

ADAM

PETER LORD
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1992, 6'



U ovom kratkom filmu nominiranom za Oskara i BAFTA-u Božja ruka stvorila je Adama koji se mora naučiti ponašati. I naravno, nadati se društvu...

In this Oscar and BAFTA nominee short the Hand of God creates Adam, and he must learn the ways of the world. And, of course, can only hope for company...

04/06 SRI > WED **20 H KINO TUŠKANAC**
05/06 ČET > THU **17.30 H KINO EUROPA**

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTORS, SCREENPLAY, ANIMATION Chris Lavis, Maciek Szczerbowski **GLAZBA > MUSIC** Jean-Frédéric Messier, David Bryant **ZVUK > SOUND** David Bryant **PRODUCENTICA > PRODUCER** Marcy Page **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** National Film Board of Canada, festivals@nfb.ca, www.nfb.ca

GOSPOĐA TUTLI-PUTLI MADAME TUTLI-PUTLI

CHRIS LAVIS, MACIEK SZCZERBOWSKI
KANADA > CANADA, DCP, 2007, 17'21''



Gospođa Tutli-Putli ukrcava se na noćni vlak opterećena svim svojim stvarima i duhovima iz prošlosti. Putuje sama, susrećući ljubazne, ali i opasne strance. Počinje se mračiti i ona se nađe u očajničkoj metafizičkoj pustolovini. Ploveći između stvarnih i zamišljenih svjetova, gospođa Tutli-Putli suočava se sa svojim demonima te biva uvučena u struju punu tajni i napetosti.

Madame Tutli-Putli boards the night train, weighed down with all her earthly possessions and the ghosts of her past. She travels alone, facing both the kindness and menace of strangers. As day descends into dark, she finds herself caught up in a desperate metaphysical adventure. Adrift between real and imagined worlds, Madame Tutli-Putli confronts her demons and is drawn into an undertow of mystery and suspense.

REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION Ladislas Starewitch **GLAZBA > MUSIC** Edouard Flament **PRODUKCIJA > PRODUCTION** Gelma-films, Ladislas Starewitch **DISTRIBUCIJA > DISTRIBUTION** Collection Martin Starewitch, ladislas.starewitch@wanadoo.fr

MASKOTA FÉTICHE THE MASCOT **FÉTICHE MASCOTTE**

LADISLAS STAREWITCH
FRANCUSKA > FRANCE, 35 MM, 1933, 26'



Ručno rađeni plišani psić oživi kada žena koja ga šiva ispusti suzu koja ostane u njegovim prsima. Ljudska i osjećajna priča s neobičnim viđenjima.

A hand-made stuffed dog puppet comes to life when the poor woman who is making him sews a teardrop inside his chest. A human and sentimental story with extravagant visions.

03/06 UTO > TUE **20 H KINO TUŠKANAC**
08/06 NED > SUN **17.30 H KINO EUROPA**

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Suzie Templeton **KOSCENARISTICA > CO-WRITER** Marianela Maldonado **MONTAŽA > EDITING** Suzie Templeton, Tony Fish **KAMERA > CAMERA** Mikołaj Jaroszewicz **PRODUCENTI > PRODUCERS** Alan Dewhurst, Hugh Welchman **PRODUKCIJA > PRODUCTION** BreakThru Films, Se-ma-for **DISTRIBUCIJA > DISTRIBUTION** BreakThru Films, magda@breakthrufilms.pl, www.breakthrufilms.pl

PEĆA I VUK PETER AND THE WOLF

SUZIE TEMPLETON
VELIKA BRITANIJA, POLJSKA > UNITED KINGDOM, POLAND, 35 MM, 2006, 32'



Na rubu nepreglednih šuma Rusije, gdje i dalje tumaraju vukovi, nalazi se mala koliba okružena visokom ogradom. Tu živi Peća s čangrizavim djedom. Djed ne dopušta Peći da ide u šumu: "Što ako dođe vuk? Što onda?"

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

www.suzietempleton.com

REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING René Castillo **ANIMACIJA > ANIMATION** Luis Téllez, René Castillo **KAMERA > CAMERA** Sergio Ulloa **GLAZBA > MUSIC** Café Tacuba, Eugenia León, Marco Morel **PRODUCENTICA > PRODUCER** Alejandra Guevara **PRODUKCIJA > PRODUCTION** Calavera Films **DISTRIBUCIJA > DISTRIBUTION** IMCINE, difuinte@imcine.gob.mx, www.imcine.gob.mx

DO KOSTI DOWN TO THE BONE **HASTA LOS HUESOS**

RENÉ CASTILLO
MEKSIKO > MEXICO, 35 MM, 2001, 12'



Film je motiviran meksičkom tradicijom slavljenja smrti. Ekstravagantni kosturi koji se pojavljuju u filmu počast su umjetnosti Joséa Guadalupea Posade, proslavljenoga meksičkog kipara iz prošlog stoljeća.

The film is motivated by the Mexican tradition of celebrating death. Fancy skeletons that appear in the film are tribute to the art of José Guadalupe Posada, famous Mexican plastic artist from last century.

03/06 UTO > TUE **20 H KINO TUŠKANAC**
08/06 NED > SUN **17.30 H KINO EUROPA**

REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION Julien Pappé **SCENARIJ > SCREENPLAY** Philippe de Poix **GLAZBA > MUSIC** Geneviève Martin **PRODUKCIJA > PRODUCTION** Magic Films Production **DISTRIBUCIJA > DISTRIBUTION** CNC - Archives françaises du film, jean-baptiste. garnero@cnc.fr, www.cnc-aff.fr

SOPHIE I LJESTVICE SOPHIE ET LES GAMMES

JULIEN PAPPÉ
FRANCUSKA > FRANCE, 35 MM, 1964, 13'



Sophie poslušno ide na sate klavira, ali prijekori njezina učitelja, koji ne cijeni pravu vrijednost njena neobičnog pristupa sviranju, pretvaraju malu djevojčicu u stvorenje iz pakla.

Sophie is obediently taking her piano lesson, but chided by her teacher, who doesn't seem to appreciate the true value of her unorthodox approach, the quiet little girl turns into a creature from hell.

REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION Bruno Collet **LUTKE > PUPPETS** Fabienne Collet **PRODUCENTI > PRODUCERS** Jean-François Le Corre, Céline Dréan **PRODUKCIJA > PRODUCTION** Vivement Lundi!, www.vivement-lundi.com **DISTRIBUCIJA > DISTRIBUTION** L'Agence du court métrage, f.marquat@agencecm.com, www.agencecm.com

CALYPSO IS LIKE SO

BRUNO COLLET
FRANCUSKA > FRANCE, 35 MM, 2004, 7'10''



Slavni glumac na napuštenom setu živi okružen sjećanjima. Neočekivan posjetitelj otkriva privlačne i zabrinjavajuće osobnosti ovog čovjeka. Posveta Robertu Mitchumu.

On a deserted set, a famous actor lives amongst the memories of his films. An unexpected visitor is going to discover both the attractive and worrying personalities of this man... A tribute to Robert Mitchum.

07/06 SUB > SAT **20 H KINO TUŠKANAC**
08/06 NED > SUN **13 H KINO EUROPA**

REŽIJA > DIRECTOR Philippe Jullien **SCENARIJ > SCREENPLAY** Philippe Jullien, Jean-Pierre Lemouland **ANIMACIJA > ANIMATION** Souad Wedell, Fabienne Collet **GLAZBA > MUSIC** Yann Tiersen **PRODUKCIJA > PRODUCTION** JLP Films, Arte, http://jplfilms.com **DISTRIBUCIJA > DISTRIBUTION** L'Agence du court métrage, f.marquat@agencecm.com, www.agencecm.com

MORSKI KIKLOP THE CYCLOPS OF THE SEA LE CYCLOPE DE LA MER

PHILIPPE JULLIEN
FRANCUSKA > FRANCE, 35 MM, 1999, 12'



Morski kiklop čuva svjetionik. Kako bi ispunio vrijeme svojeg samotničkog života, stvara koloniju bića od drva i pluta, udahnuvši im život. Sve kreće po zlu onog dana kada pomaže nasukanoj ribi na platformi svjetionika.

The Cyclops of the Sea guards the lighthouse. To fill in time, in his life of solitude, he invents a colony of beings made of wood and cork and gives them life. Everything falls apart the day he takes in a fish who is stranded on the lighthouse platform.

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Laurent Gorgiard **ANIMACIJA > ANIMATION** Jean Marc Ogier **GLAZBA > MUSIC** Yann Tiersen **PRODUKCIJA > PRODUCTION** Vivement Lundi!, www.vivement-lundi.com **DISTRIBUCIJA > DISTRIBUTION** L'Agence du court métrage, f.marquat@agencecm.com, www.agencecm.com

ČOVJEK S NJIŠUĆIM RUKAMA THE MAN WITH PENDULOUS ARMS L'HOMME AUX BRAS BALLANTS

LAURENT GORGIARD
FRANCUSKA > FRANCE, DCP, 1997, 4'



U uspavanom gradu bez mjesečine, netko s ogromnim rukama hoda. Sa sjenom ispred sebe, odlazi u arenu kako bi izveo ritual.

In a sleepy town under a moonless sky, a character with enormous arms is walking. Preceded by his shadow, he makes his way to an arena in order to achieve a ritual.

07/06 SUB > SAT **20 H KINO TUŠKANAC**
08/06 NED > SUN **13 H KINO EUROPA**

REŽIJA > DIRECTOR Grégoire Sivan **SCENARIJ > SCREENPLAY** Noémie de Lapparent, Frédéric Chansel, Grégoire Sivan **PRODUKCIJA > PRODUCTION** Les Films de Cinéma **DISTRIBUCIJA > DISTRIBUTION** L'Agence du court métrage, f.marquat@agencecm.com, www.agencecm.com

BURČNIKOVLJEVA METODA
LA MÉTHODE BOURCHNIKOV

GRÉGOIRE SIVAN
FRANCUSKA > FRANCE, 35 MM, 2003, 12'30''



25 godina nakon misterioznog nestanka, Alexandre Goubrick, sin režisera Romana Goubricka, odlučuje završiti očevo konačno nezavršeno remek-djelo. Alex tada odlazi u potragu za nestalim dijelom njegova filma zadnjim kadrom.

25 years after his mysterious disappearance, Alexandre Goubrick, son of filmmaker Roman Goubrick, decides to finish his father's ultimate unterminated masterpiece. Alex then leaves to look for the missing piece of his film the very last shot.

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Franck Dion **ANIMACIJA > ANIMATION** Stephane Viola, Fabrice Pieton, Elie Chapuis, Mathilde Fabry **GLAZBA > MUSIC** Pierre Caillet **PRODUKCIJA > PRODUCTION** Les armateurs, www.lesarmateurs.com **DISTRIBUCIJA > DISTRIBUTION** L'Agence du court métrage, f.marquat@agencecm.com, www.agencecm.com

FANTOMSKI INVENTAR
THE PHANTOM INVENTORY
L'INVENTAIRE FANTÔME

FRANCK DION
FRANCUSKA > FRANCE, 35 MM, 2004, 10'



Soms, ovršitelj, posjećuje starca koji skuplja suvenire koje nitko više ne želi. U njegovu praznom i žalosnom stanu službenik otvara tajna vrata i otkriva golem tavan s tisućama stvari. Tada započinje neobičan popis...

Soms, the bailiff, visits an old man who collects souvenirs that nobody wants anymore. In his empty and miserable apartment, the civil servant opens a secret door and discovers a huge attic where thousands of objects are stored. He then starts a strange inventory...

07/06 SUB > SAT **20 H KINO TUŠKANAC**
08/06 NED > SUN **13 H KINO EUROPA**

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Pierre-Luc Granjon **ANIMACIJA > ANIMATION** Pierre-Luc Granjon, Juliette Marchand, François Lignier **PRODUKCIJA > PRODUCTION** Folimage, www.folimage.fr **DISTRIBUCIJA > DISTRIBUTION** L'Agence du court métrage, f.marquat@agencecm.com, www.agencecm.com

DVORAC DRUGIH THE OTHER KIDS' CASTLE LE CHÂTEAU DES AUTRES

PIERRE-LUC GRANJON
FRANCUSKA > FRANCE, 35 MM, 2004, 5'35''



Školski izlet u dvorac. Jedno od djece se izgubilo.

A school outing to a huge castle. One of the children loses the group.

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Bruno Collet **ANIMACIJA > ANIMATION** Xavier Truchon, Julien Leconte **KAMERA > CAMERA** Fabrice Richard **PRODUKCIJA > PRODUCTION** Vivement Lundi!, www.vivement-lundi.com **DISTRIBUCIJA > DISTRIBUTION** L'Agence du court métrage, f.marquat@agencecm.com, www.agencecm.com

DAN SLAVE THE DAY OF GLORY... LE JOUR DE GLOIRE...

BRUNO COLLET
FRANCUSKA > FRANCE, DCP, 2007, 6'30''



Noć prije protunapada vojnik je utaboren duboko u podzemlju. Tlo drhti od rata.

The night before the offensive, a soldier is entrenched deep underground. Outside, the raging war is making the ground shake...

07/06 SUB > SAT **20 H KINO TUŠKANAC**
08/06 NED > SUN **13 H KINO EUROPA**

REŽIJA > DIRECTOR Branko Ranitović **ANIMACIJA > ANIMATION** Zlatko Grgić **SCENARIJ > SCREENPLAY** Andro Lušičić **PRODUKCIJA > PRODUCTION** Zora film Zagreb **DISTRIBUCIJA > DISTRIBUTION** Hrvatski filmski arhiv, mburic@arhiv.hr, www.arhiv.hr

SRCE U SNIJEGU HEART IN THE SNOW

BRANKO RANITOVIĆ
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), 35 MM, 1959, 10'



Lutkarski film o snjegoviću koji se želi igrati s djecom na snijegu. Pomete im stazu na kojoj se sanjkaju te djeca popadaju na snijeg, a jedna djevojčica se onesvijesti. U želji da joj pomogne, odnosi je u kolibu i zapali vatru da je ugrije.

Puppet film about a Snowman who helped a little girl, who was in the danger of freezing. He brought her to a cottage and made a fire in the fireplace. The little girl regained herself but the heat in the room killed the Snowman.

REŽIJA > DIRECTOR Mate Bogdanović **SCENARIJ > SCREENPLAY** Krešo Golik **ANIMACIJA > ANIMATION** Juraj Tepert, Miljenko Kallay **PRODUKCIJA > PRODUCTION** Zora film Zagreb **DISTRIBUCIJA > DISTRIBUTION** Hrvatski filmski arhiv, mburic@arhiv.hr, www.arhiv.hr

GLIŠA, RAKA I NJAKA THE MILLER, HIS SON AND THE DONKEY

MATE BOGDANOVIĆ
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), 35 MM, 1960, 10'30''



Ovaj lutkarski film snimljen je prema narodnoj anegdoti *Svijetu se ne može ugoditi*. Otac Gliša, sin Raka i magarac Njaka idu na sajam. Najprije otac jaše, a sin pješači, zatim prema savjetima susretnika mijenjaju uloge, da bi, na kraju, obojica pješice išli uz magarca i čak ga nosili. Scenografiju je izradio avangardni umjetnik i slikar Aleksandar Srnec.

This puppet film is based on the fable *The miller, his son and the donkey*. Father, son and their donkey go to a fair. Father rides first, and son is on foot. Later the passers by suggest to switch the roles, and at the end they both go on foot, even carrying their donkey. Backgrounds were made by Croatian avant-garde artist and painter Aleksandar Srnec.

03/06 UTO > TUE **18 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO EUROPA**

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY David Peroš-Bonnot **ANIMACIJA > ANIMATION** David Peroš-Bonnot, Saša Budimir **PRODUKCIJA > PRODUCTION** Kenges **PRODUCENTI > PRODUCERS** Ivan Ratković, Lado Skorin **DISTRIBUCIJA > DISTRIBUTION** Bonobostudio, vanja@bonobostudio.hr, www.bonobostudio.hr

SOLDAT SOLDIER

DAVID PEROŠ-BONNOT
HRVATSKA > CROATIA, DIGITAL BETACAM, 2006, 4'30''



Simbolična priča o društvenom proizvodu koji se izmakne kontroli. Ovaj put je to spomenik - vojnik koji pati od PTSP-a. Kako bi civilno društvo reagiralo u takvoj situaciji? Smije li se takvu anomaliju ostaviti na "životu"? Naposlijetku, stoji li možda iza svega toga neki zlokobni naum?

A symbolic story about a product of society that gets out of control... only this time it is a statue of a soldier suffering from Posttraumatic Stress Disorder. How would a civil society react in such situation? Can that anomaly be left "alive"? What's more, is there some sinister plot behind all this?

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Zdenko Bašić **ANIMACIJA > ANIMATION** Manuel Šumberac **PRODUCENT > PRODUCER** Goce Vaskov **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** In Fine, goce@infine.hr, www.infine.hr

GULIVER GULLIVER

ZDENKO BAŠIĆ
HRVATSKA > CROATIA, SD FILE, 2009, 13'



Guliver stoji mirno u samom centru Svemira izazivajući strahopoštovanje kod Liliputanaca koji mu polako prilaze ne bi li na njemu stvorili svoju civilizaciju. On mirno i tiho izdržava težinu bezobzirnosti Liliputanaca sve dok jednog dana čvorovi ne popucaju.

Gulliver, standing still in a center of the Universe, is a sign of awe for Lilliputians who approach him slowly to start building their civilization by using his tied body as a back bone. He is still and silent while enduring the burden of negligence the Lilliputians. Until one day the ties brake.

03/06 UTO > TUE **18 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO EUROPA**

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Božidar Trkulja **ANIMACIJA > ANIMATION** Ivana Bošnjak, Thomas Johnson **PRODUCENTICA > PRODUCER** Vanja Andrijević **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Bonobostudio, vanja@bonobostudio.hr, www.bonobostudio.hr

PRIČA S POČETKA VREMENA IN THE BEGINNING OF TIME...

BOŽIDAR TRKULJA
HRVATSKA > CROATIA, HD FILE, 2012, 10'



Velika se prijetnja nadvila nad selo. Mitski demon Garmah - niti lignja niti ptica - probudio se i donosi posvemašnju tminu...

A large threat is menacing the village. The mythical demon Garmah – half squid, half bird – has awoken and brings utmost darkness...

REŽIJA > DIRECTOR Lea Kralj Jager **ANIMACIJA > ANIMATION** Dina Rončević, Darko Masnec, Lea Kralj Jager **SCENARIJ > SCREENPLAY** Lea Kralj Jager **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Zagreb Film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

NA PRVI POGLED AT FIRST SIGHT

LEA KRALJ JAGER
HRVATSKA > CROATIA, DIGITAL BETACAM, 2013, 7'06''



Na prvi pogled kratki je animirani film o nemogućnosti komunikacije i načinu na koji utječemo jedni na druge. Mladić (K) jedno jutro na prozoru preko puta opaža djevojku (M). Ona ubrzo postaje njegov emocionalni i mentalni fokus.

At First Sight deals with the impossibility of communication between people, and the way in which we influence others without knowing it. One morning a young man notices a girl in a window opposite his own. She soon becomes the sole focus of his attention.

03/06 UTO > TUE **18 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO EUROPA**

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTORS, SCREENPLAY, ANIMATION Ivana Bošnjak, Thomas Johnson **KAMERA > CAMERA** Ivan Slipčević **MONTAŽA > EDITING** Iva Kraljević **GLAZBA, ZVUK > MUSIC, SOUND** Hrvoje Štefotić **PRODUCENTICA > PRODUCER** Vanja Andrijević **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Bonobostudio, vanja@bonobostudio.hr, www.bonobostudio.hr

SIMULACRA

IVANA BOŠNJAK, THOMAS JOHNSON
HRVATSKA > CROATIA, HD FILE, 2014, 8'40''



Koja slika je prava: ona koja nas promatra s one strane ogledala ili ova ispred zrcala? U hodnicima iluzija, simulakrumima iza stakla, morat će otkriti gleda li u stranca ili skriveni dio sebe.

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

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Zlatko Bourek **ANIMACIJA > ANIMATION** G. Bjažić, D. Novaković, K. Krnić **KAMERA > CAMERA** Oktavijan Miletić **GLAZBA > MUSIC** Tomica Simović **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Zagreb Film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

FARSA THE MARRIED LIFE OF LITTLE RED RIDING HOOD (FARCE)

ZLATKO BOUREK
JUGOSLAVIJA (HRVATSKA) > YUGOSLAVIA (CROATIA), 35 MM, 1973, 9'07



Prošlo je već mnogo vremena od uzbudljivog događaja kad je dobri lovac spasio baku i Crvenkapu iz stomaka proždrljivog vuka. Danas... danas su druga vremena, danas vukovi više nisu problem, uostalom Crvenkapa je već udana gospa, a muž joj je ugledni građanin... ali on, muž njezin, je jedna obična svinja. Gospa Crvenkapa silno pati... Popularna priča s odmakom!

A long time has passed since the exciting event when the good hunter saved Granny and Little Red Riding Hood from the belly of the greedy wolf. Today... today, times are different, today wolves are no longer a problem, in any case Little Red Riding Hood is already a married lady and her husband is a respectable citizen... but he, her husband, is an ordinary pig. Mrs Little Red Riding Hood is suffering badly... A popular story with a twist!

03/06 UTO > TUE **18 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO EUROPA**

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION Bruce Bickford **MONTAŽA > EDITING** Janice Findley **GLASOVI > VOICES** John Hanford, Gary Minkler, Randy Minkler, Gerard Jones, Emily Bishton, Bill Jedrzejewski **PRODUKCIJA > PRODUCTION** Leisure Class Productions **DISTRIBUCIJA > DISTRIBUTION** Bruce Bickford, tessmartin@hotmail.com

PROMETEJEV VRT
PROMETHEUS' GARDEN

BRUCE BICKFORD
SAD > USA, SD FILE, 1988, 28'



Prometejev vrt 28-minutni je animirani film legendarnog umjetnika iz Seattlea, Brucea Bickforda. Film se labavo temelji na grčkom mitu o Prometeju, titanu koji je ukrao vatru od bogova i stvorio prve ljude od gline. Film je hvaljen kao Bickfordovo najpotpunije djelo i zadivljuje svojim vizualnim izražajem – nadrealno, halucinantno, poput sna i noćne more. Bickfordova karijera proteže se na četiri desetljeća, a uključuje i rad s *rock*-ikonom Frankom Zappom.

Prometheus' Garden is a 28-minute animated film by legendary Seattle underground artist Bruce Bickford. The film is loosely based on the Greek myth of Prometheus, a Titan who stole fire from the gods and made the first humans out of clay. It's been hailed as Bickford's most complete work, and astonishes in its unique visual expression – surreal, hallucinatory, dream-like, nightmarish. Bickford's career has spanned four decades and includes work with rock icon Frank Zappa.

REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION Jiří Barta **SCENARIJ > SCREENPLAY** Kamil Pixa, prema *Svirču iz Hamelina* > based on *Pied Piper of Hamelin* **KAMERA > CAMERA** Vladimír Malík, Ivan Vít **MONTAŽA > EDITING** Helena Lebdusková **GLAZBA > MUSIC** Michael Kocáb **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Kratky Film Praha, phajek@kratkyfilm.eu, www.kratkyfilm.eu

SVIRAČ IZ HAMELINA
THE PIED PIPER KRYSAŘ

JIŘÍ BARTA
ČEHOSLOVAČKA, ZAPADNA NJEMAČKA > CZECHOSLOVAKIA, WEST GERMANY, 35 MM, 1986, 53'



Moderna verzija srednjovjekovne njemačke legende o lovcu na štakore koji kažnjava grešan i drzak grad Hamelina. Jedan je od najkompleksnijih animiranih filmova ikada snimljenih. Izvorna legenda služi samo kao temelj za potpuno novo, iznimno umjetničko djelo iz umjetničke i filmske perspektive. Film je zaslužio svoje mjesto među remek-djelima češke i svjetske animacije.

A modern version of the medieval German legend about a rat-catcher that punishes the sinful and insolent town Hamelin. It is one of the most complex animated films ever shot. The original legend serves only as a basis for a completely new, exceptional art piece from both artistic and film point of view. The film deserves its place among the masterpieces of Czech and world animation.

06/06 PET > FRI **20 H KINO TUŠKANAC**
07/06 SUB > SAT **17.30 H KINO EUROPA**

ŠKOLE ANIMA> CIJE> ANIMA TION>SCH OOLS



ANIMACIJA NA ROYAL COLLEGE OF ART ANIMATION AT THE ROYAL COLLEGE OF ART

Zahvaljujući golemim promjenama u sadržaju, produkcijskim metodama i distribuciji u posljednjih 15 godina, animacija je probila svoje barijere i prelila se na mnoga nova područja umjetnosti, filma, dizajna i informacija, od komercijalnih zabavnih sadržaja do avangardnih i eksperimentalnih formi. Ovakav domet izazov je svima koji uče, poučavaju i istražuju animaciju, a na RCA-u bavimo se aspektima kulturnih, društvenih i komercijalnih razvoja te se njima koristimo za obogaćivanje inovativnih i osobnih izričaja, što daje svježinu samoj disciplini jer nove ideje, dizajn i oblici nalaze svoje mjesto u filmovima, glazbenim spotovima, aplikacijama i igrama te doprinose razvoju i proučavanju teme.

Godine 2015. studij animacije na Royal College of Art proslavit će 30. rođendan.

Odsjek za animaciju na RCA-u započeo je s radom u sklopu Škole za film i televiziju. Studenti s čitave škole imali su pristup filmskoj građi, uključujući slavnu braću Quay, koji su studirali ilustraciju krajem 1960-ih, te poslije Phila Mulloya i Veru Neubauer. Animacija se bolje afirmirala 1982. zahvaljujući studentima Susan Young, Jonathanu Hodgsonu i Emmi Calder, koji su 1985. magistrirali film i televiziju. U to je vrijeme odobren zaseban studij animacije, pod vodstvom Boba Godfreya i Richarda Taylora, a prvi studenti animacije diplomirali su 1987.

Dvogodišnji magistarski program iz animacije na RCA-u privlači umjetnike i stvaraoce iz niza različitih disciplina: prirodnih znanosti, matematike, arhitekture, književnosti, povijesti umjetnosti, informatike i likovne umjetnosti te komunikacija. Ovakvo širenje animacije kao predmeta, kao i promjenjive produkcijske metode, zbližavaju znanstvenike i umjetnike kroz kulturnu razmjenu i digitalne alate. Eksplozija potražnje *frame-by-frame* manipulacije slike u dugometražnim filmovima, igrama i na televiziji pruža čitav niz mogućnosti našim studentima kao redateljima, scenaristima, likovnim umjetnicima, VFX-umjetnicima, dizajnerima aplikacija, dizajnerima interakcije, umjetnicima predvizualizacije/knjige snimanja/pozadine, dizajnerima e-knjiga, dizajnerima likova, producentima i animatorima. Mnogi od studenata osnivaju vlastite tvrtke i kolektive i/ili rade s velikim produkcijskim kućama i galerijama u zemlji i inozemstvu, a više od 90 posto njih bavi se animacijom na visokoj razini.

Studij animacije doprinosi razvoju discipline odabirući darovite umjetnike koji mogu nadahnuti

Vast changes in content, production methods and distribution in the last 15 years have caused animation to burst its banks and flow into many new areas of art, film, design and information, from commercial entertainment to avant-garde and experimental forms. This range poses challenges to the learning, teaching and research of animation, and at the RCA we take in aspects of cultural, social and commercial developments and use them to inform innovative and personal expression. This in turn refreshes the discipline, as new ideas, designs and forms are taken up in films, commercials, music videos, apps and games, and contribute to the development and study of the subject.

In 2015, the Animation programme will celebrate its 30th year at the Royal College of Art.

Animation at the RCA began as part of the Film and Television School. Film resources were accessed by students from across the College, including the celebrated Brothers Quay, who studied Illustration in the late 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.

The two-year Animation Master's programme at the RCA attracts artists and makers from a broad background of disciplines: science, maths, architecture, literature, art history, computing and fine art, as well as communications. This widening of animation as a subject area, as well as changing production methods, draws scientists and artists closer together, through cultural exchange and digital tools. The explosion in demand for frame-by-frame manipulation of images in feature films, games and television provides wide opportunities for our graduates as directors, writers, fine-artists, vfx artists, app designers, interaction designers, pre-visualisation/storyboard/background artists, eBook designers, character designers, producers and animators. Many graduates set up their own companies and collectives and/or work with major production companies/galleries both at home and abroad, and over 90 per cent work in animation at a high level.

The Animation programme contributes to the development of the discipline by selecting talented

i potaknuti tuđe ideje i metode istraživanja, koristiti se novim alatima, a ne izgubiti vlastiti pečat. Predavači se praktično i intuitivno posvećuju individualnom potencijalu svakog studenta: rade na njihovoj mašti, inteligenciji i kreativnosti.

Na razmeđi filma, likovne umjetnosti i dizajna, ovaj studij želi stvoriti atmosferu kreativnosti i intelektualne znatiželje. Studentima koriste povratne informacije o radu od osoba koje nisu upoznate s njihovom disciplinom i jezikom, a za održavanje i razvoj ove praktične zajednice potrebni su agilnost i instinkt.

Potiču se i olakšavaju dokumentarni, igrani, narativni i nenarativni pristupi. Struktura, tempo i ritam te međuigra slike i zvuka ključni su elementi, a razvoj likova, istraživačke vještine, animacijske vještine, režiranje glumaca, ritam i tajming neosporno su bitni. Izrada slika i kompoziting elemenata iz različitih izvora kao što su igrani film, makete, fotografija, predmeti i teksture, potiču se i ohrabruju. Stvarno i imaginarno međusobno se nadopunjuju.

Za razvoj pripovjednih vještina razvili smo vizualno pisanje, koje podupiremo fondom za istraživanja i promičemo kroz predavanja, predavače, radionice i objavljivanje radova. Ključan je ishod ovog istraživanja imenovanje višeg predavača vizualnog pisanja koji će razviti navedene aspekte studija.

Nadahnuće i materijale za studij crpimo od institucija iz Indije, Kine, Kariba i Europe te vrhunskih produkcijskih kuća i ustanova kao što su Passion Pictures, Studio AKA, Nexus, Blink, Imperial College London, Royal College of Music, National Film & Television School i Wellcome Trust. Predavači se bave istraživačkim projektima u suradnji s Great Ormond St Hospital i London School of Hygiene and Tropical Medicine te naručenim projektima za Arts Council.

Royal College of Art umnogome je umjetnička škola, s predanim crtačkim studiom koji održava inovativne radionice crtanja za sve studente: mjesto gdje se sve discipline susreću u kreativnom prostoru razmišljanja, gdje su tragovi svih aktivnosti vidljivi i ohrabrujući, gdje se odašilje poruka da ovdje cvate kreativnost. To se očekuje, ovdje ste sigurni, pridružite se. I ljudi nam se pridružuju.

Brzina Karoline Glusiec (diplomirala animaciju 2012) osvojio je prestižnu nagradu Jerwood Drawing. Karolina je dokaz školine predanosti pronalaženju "istine" u crtanju koja je vodi u razvoju: "Stil predavanja na RCA-u

artists with the potential to inspire and challenge each other's ideas and methods of exploration, and utilise new tools, while not losing their own imprint. Staff engage practically and intuitively with this individual potential of each student: working with their imaginations, intelligence and creativity.

Positioned between filmmaking, fine art and design, the programme aims is to create an atmosphere of creativity and intellectual curiosity. It is valuable for students to get feedback on their work from others who are not familiar with their discipline, and not familiar with the language. To maintain and develop this community of practice requires agility and instinct.

Documentary, fiction, narrative and non-narrative approaches are encouraged and facilitated. Structure, pace and rhythm, and the interplay between image and sound, are key elements, and character development, research skills, animation skill, directing actors, pace and timing remain important. Construction of images and compositing of elements from diverse sources including live action, models, photography, objects and textures are encouraged and supported. The real and the imaginary inform each other.

We have developed visual writing to develop narrative skills, supported through research funding and promoted through lectures, keynotes, workshops and a published essay. A key outcome of this research has been the appointment of a senior tutor in visual writing, to develop these aspects of the programme.

Inspiration and information for the programme comes from links with institutions in India, China, the Caribbean and Europe, as well as with top production companies and institutions, such as Passion Pictures, Studio AKA, Nexus, Blink, Imperial College London, the Royal College of Music, National Film & Television School, and Wellcome Trust. Staff are involved in research projects with Great Ormond St Hospital and the London School of Hygiene and Tropical Medicine, and commissions from the Arts Council.

The Royal College of Art is very much an art school, with a dedicated drawing studio providing innovative drawing workshops for all students: a place where all disciplines can meet in a creative and reflective space, where the marks of the activities are visible and reassuring, telling users that this is where creativity happens. It is expected, and you are safe here, join in. And people do.

ne bavi se samo tehnikom, bavi se pronalaženjem istine. Što više imitirate, to je vaše crtanje manje vrijedno. Naučila sam kako biti vjerodostojna te da vam pogreške govore što možete, a ne što ne možete učiniti."

Animacija je inovativna, uzbudljiva i korisna svijetu.

Na školi razvijamo niz novih istraživačkih klastera koji će fokusirati i razvijati suvremene teme u umjetnosti, dizajnu i širem svijetu. U istraživanju se bavimo ozbiljnom animacijom, razvojem novih metoda i alata za istraživanje i prikazivanje stvarnosti te razvijamo multisenzorne i multimodelske aplikacije za te nove alate.

Želja nam je pomoći animaciji kao disciplini da pronađe svoj put za uzbudljivu budućnost tako što će nastaviti obrazovati promišljene, vješte i kreativne autore koji promišljaju postojeće metode produkcije i izlaganja te razvijaju inteligentne i korisne sadržaje.

PROFESORICA JOAN ASHWORTH
PROČELNICA ODSJEKA ZA ANIMACIJU
ROYAL COLLEGE OF ART

Velocity, by Karolina Glusiec (MA Animation, 2012) won the prestigious Jerwood Drawing prize. Karolina credits the College's emphasis on finding 'truth' in drawing with guiding her development: 'The style of teaching at the RCA is not just about technique, it's about finding truth. The more you imitate, the less valuable your drawing is. What I learned is to be credible and that mistakes tell you what you can, rather than can't, do.'

Animation is innovative, exciting and useful to the world.

We are developing a number of new research clusters at the College to focus and develop contemporary themes in art, design and the wider world. Our emphasis for research is on Serious Animation, to develop new methods and tools to explore and represent the real, and to explore multisensory and multimodel applications of these new tools.

We aim to assist the discipline of Animation in forging its way to an exciting future by continuing to educate thoughtful, skilled, creative filmmakers who challenge existing methods of production, and exhibition and evolve intelligent and useful content.

PROFESSOR JOAN ASHWORTH
HEAD OF ANIMATION
ROYAL COLLEGE OF ART

STRANCI U RAJU STRANGERS IN PARADISE

ANDY STAVELEY
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1987, 3'

Raj iz vrta Edena uzet je Adamu i Evi kako bi postao roba i ponovno im se prodao. "Šopingmanija konzumira sve."

The Paradise of the garden of Eden is taken away from Adam and Eve to be made a commodity and sold back to them. "Shopping mania consumes all".



PRTLJAGA BAGGAGE

RUTH LINGFORD
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1992, 4'08"

Prikaze plodnosti.

Spectres of fertility

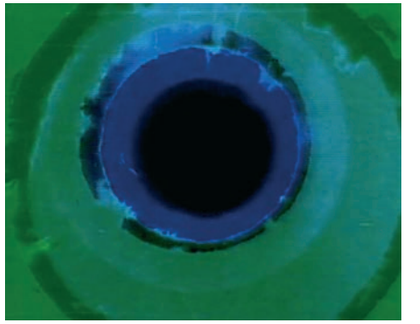


KLATNO PENDULUM

STUART HILTON
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1991, 2'45"

Dobra stara hipnotična mantra sa slojevima tuša i letrasetom nanesenima izravno na čisti film i dodatno manipuliranima u kameri putem duplog punjenja filma i printanjem na različitu filmsku vrpcu. Zvuk u *loopu* gradi se i izvrće s kataklizmičnim rezultatima!

A good old-fashioned hypnotic mantra using layers of ink and letraset applied directly to clear film and manipulated further in camera by bi-packing and printing onto different filmstock. Looping sound builds and distorts with cataclysmic results!



MOEBIUSOVA VRPCA MOEBIUS STRIP

JOE KING
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1992, 6'24"

Filmska studija koja se koristi zvukom i manipuliranim filmom kako bi istražila i zamislila arhitekturu i život mosta.

A filmic study which uses sound and manipulated film to examine and imagine the architecture and life of a bridge



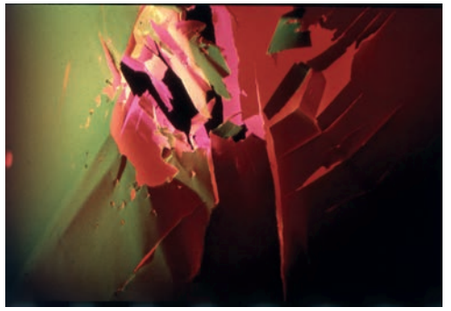
04/06 SRI > WED **15.30 H KINO EUROPA**
07/06 SUB > SAT **15.30 H CINEPLEXX CENTAR KAPTOL 3**

UZBURKANOST
SURGE

JAN OTTO ERTESVÅG
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1997, 0'59''

Masa: apstraktna gravitacija

Mass: abstract gravity



JA, DRUGA
ME, THE OTHER

MARIE PACCOU
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1999, 6'20''

Žena koja živi sa svojim djetinjstvom.

A woman who lives with her childhood.



DANAS SE NIŠTA NIJE DOGODILO
NOTHING HAPPENED TODAY

RECA GACS
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2007, 4'40''

Pogrešno shvaćene i lažne uspomene na vezu pojavljuju se u polusvjesnom stanju između sna i jave.

Misunderstood and fake memories of a relationship are coming up in the semi-conscious state of being awake and asleep.

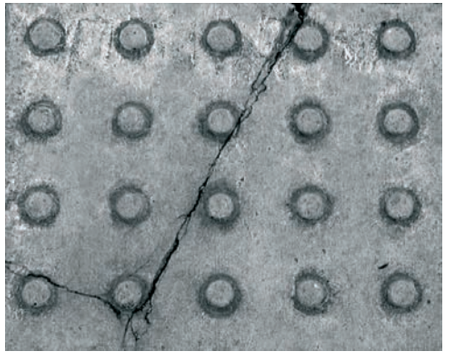


PLOČNIK
PAVEMENT

ALINE HELMCKE
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2008, 1'26''

Oblici i uzorci s pločnika oživljavaju, a svakodnevno postaje hipnotično.

The quotidian becomes hypnotic as the shapes and patterns of pavements come to life.

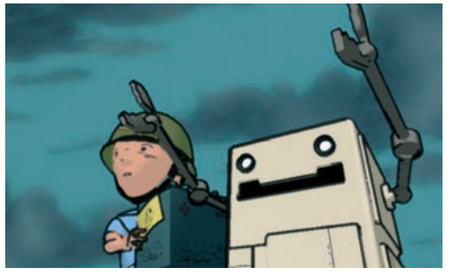


NAJMANJI ROBOT
THE LITTLEST ROBO

RICHARD KENWORTHY
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1999, 9'15''

"Kada sam bio dječak od 14 godina, moj otac bio je takva neznalica da sam ga jedva podnosio u svojoj blizini. No kada sam navršio 21, zapanjilo me je koliko je naučio u sedam godina." Mark Twain

"When I was a boy of 14 my father was so ignorant I could hardly stand to have the old man around. But when I got to be 21, I was astonished at how much he had learned in 7 years." – Mark Twain.

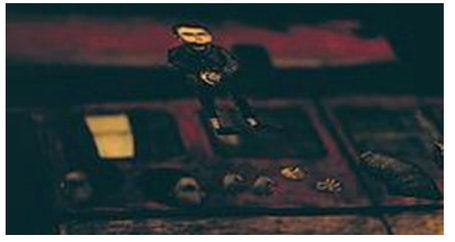


PUTOVNICA
PASSPORT

SIRI MELCHIOR
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1999, 6'49''

Noćno putovanje vlakom.

A journey on a night train.



PALIMPSEST

PIA BORG
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2008, 9'

Narativna kompresija vremena, prostora i osoba koja dočarava "duh" 300 godina stare zgrade.

A narrative compression of time, place and persons that captures the 'spirit' of a building 300 years old.



VUKOVI
WOLVES

RAFAEL SOMMERHALDER
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2009, 5'56''

Zavijajući vuk, neugodna nesreća i propuštena prilika. Ljubav se sastoji od hrabrosti.

A howling wolf, an embarrassing incident and a missed opportunity. Love is made of courage.



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ROYAL COLLEGE OF ART 1

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KAKVO SVJETLO! (SVIĆE KROZ ONAJ PROZOR?) WHAT LIGHT (THROUGH YONDER WINDOW BREAKS?)

SARAH WICKENS
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2009, 4'10''

Sunce koje prodire kroz prozor spavaće sobe oslobađa se i poprima nove oblike dok putuje po sobi.

The sunlight cast through a bedroom window breaks free and takes on new shapes as it journeys around the room.



NEGDJE SOMEWHERE

NICOLAS MÉNARD
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2014, 6'50''

Nakon nesretnog slijetanja na nov planet, astronaut koji je ostavio dio sebe kod kuće – svoju lijevu ruku – izgubljen je između ljepote onoga što ga okružuje i dodira one koju voli.

Upon a doomed landing on a new planet, an astronaut who left a part of himself back home — his left arm — is lost between the beauty and mystery of his surroundings and the missing touch of his loved one.



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NOĆNI KLUB NIGHTCLUB

JONATHAN HODGSON
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1983, 6'02''

Prekrasan i očaravajući pogled na bizarne obrede i uznemirujuće likove iz noćnog kluba Casablanca u Liverpoolu.

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



INAČE ANYWAY

RUN WRAKE
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1990, 4'15''

Kombinirana tehnika, oštroumna zapažanja.

Mixed media, some sharp observations.



ZGUSNUTA NOĆ CONDENSED NIGHT

LAURIE J. PROUD
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 1998, 1'56''

Jedna mračna noć. Dva odvojena seksualna susreta. Uznemirujući fragmenti sna stilski bliski *film noiru* i nadrealizmu u 2D-animaciji.

One dark night. Two separate sexual encounters. Disturbing dream fragments with a stylistic nod to film noir and surrealism in 2D animation.



PAS DOG

SUZIE TEMPLETON
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2001, 5'

Dječak žudi za objašnjenjem kako mu je umrla majka.

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



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LIZANJE POŠTANSKIH MARAKA
POST MARK LICK

SONIA BRIDGE
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2002, 4'

Materijalnost i kratkotrajne priče poštanske marke. Zbirka poštanskih maraka s porukama iz razglednica.

The materiality and fleeting narratives of the postage stamp. A collection of postmarked stamps bearing messages from postcards.

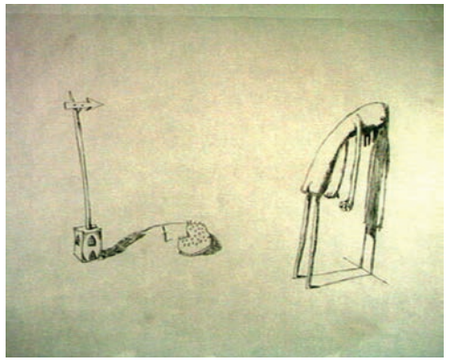


NESRETAN BOG
POOR GOD

MATT ABBISS
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2003, 2'40''

Ljudi se svađaju, Bog je deprimiran. Olovka i papir. Photoshop.

Humans fight, God is depressed. Pen and Paper. Photoshop



MOMAK 101
GUY 101

IAN GOULDSTONE
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2005, 8'30''

Čovjek čuje priču o autostoperu s druge strane interneta.

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

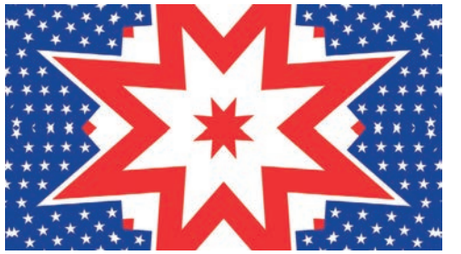


SUKOB
COLLISION

MAX HATTLER
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2005, 2'30''

Islamski uzorci i američki prekrivači, te boje i geometrija zastava kao apstraktno polje odraza.

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



PRIČE DJEČAKA-VRANE: SLUČAJ DJETETA LISICE CROW BOY STORIES: CASE OF THE FOX KID

SUMITO SAKAKIBARA
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2004, 2'06''

Dječak-vrana bdije nad životom malog lisca.

Crow Boy watches over a life at the fox kid.



SLEEP WITH THE FISHES

BELLE MELLOR
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2005, 4'27''

Apsurdna tragedija prati melankoličnu pjesmu The Tiger Lilliesa. Olovka, tuš i kompjutor.

An absurd tragedy to accompany a melancholic song by the Tiger Lillies. Pen & ink, digital.



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PING-PONG
PINGPONGS

GEORGE GENDI
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2006, 5'30''

Bračni ping-pong.

Marital ping pong



ODGAĐANJE
PROCRASTINATION

JOHNNY KELLY
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2007, 4'15''

Istraživačka direktna i neposredna studija o praksi odgađanja stvari. Katkada je jedini način da se nešto obavi taj da prvo uradimo dvadesetak drugih stvari.

An investigative and exploratory hands-on gloves-off study into the practice of putting things "off". Sometimes the only way to get something done is to do two-dozen other things first.



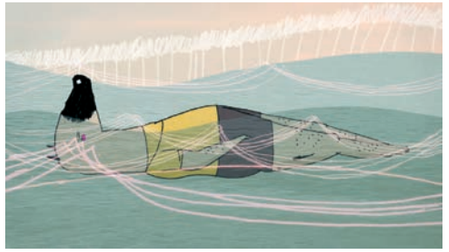
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TRBUH
BELLY

JULIA POTT
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2011, 7'

Oscar sazrijeva, iako to ne želi. Sazrijevanje mu donosi i nužno zlo ostavljanja nekih stvari iza sebe, iako ih još uvijek osjeća duboko u sebi.

Oscar is coming of age, against his better judgement. In doing so he must experience the necessary evil of leaving something behind, but he can still feel it in the pit of his stomach.



BRZINA
VELOCITY

KAROLINA GLUSIEC
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2012, 6'

Uvijek sam vjerovala da imam savršeno pamćenje. Htjela sam ti pokazati ove crteže.

I always thought I had a perfect memory. I wanted to show these drawings to you.



DOBA ZNATIŽELJE
THE AGE OF CURIOUS

LUCA TOTH
VELIKA BRITANIJA > UNITED KINGDOM, HD FILE, 2013, 7'40''

Priča o troje tinejdžera koji se suočavaju sa svojom unutarnjom divljinom na snovitom putu. Ovaj animirani film priča je o Berti, Vincentu i Alexu, koji jednog dana požele poviriti Bogu ispod kose.

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



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SVEUČILIŠTE MOHOLY-NAGY ZA UMJETNOST I DIZAJN U BUDIMPEŠTI
MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN BUDAPEST

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. Obrazovna struktura obuhvaća arhitekturu, dizajn, medije i teoriju. Dakle, MOME sadrži golem međunarodni potencijal zahvaljujući širokom području nastave i sintezi studenata. Struktura studija od tri ciklusa (preddiplomski, diplomski i postdiplomski studij) pruža dovoljnu fleksibilnost i mobilnost studenata. Krajnja je ambicija škole daljnje širenje međunarodnih odnosa. Pozdravlja se svaka profesionalna suradnja koja nadahnjuje obrazovni i umjetnički rad. S jedne strane MOME je sveučilište koje obrazuje profesionalne dizajnere, a s druge je i intelektualna radionica s ciljem uspostavljanja kreativnog procesa i jačanja svijesti o dizajnu u Mađarskoj.

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. Its educational structure comprises architecture, design, media, as well as theory. Therefore, MOME has a great international potential considering its broad field of education and synthesis of students. The three-cycle study structure (BA/MA/DLA) provides adequate flexibility and mobility for its students. MOME's definite ambition is to further broaden its international relations. It welcomes every professional co-operation which inspires its educational and artistic work. MOME on the one hand is a university which educates professional designers, and on the other hand an intellectual workshop with the aim of setting up creative process in order to enhance design consciousness in Hungary.

MOME ANIMACIJA

Animacijska zajednica na MOME-u jedna je od najvažnijih kreativnih radionica i intelektualnih središta mađarske animacije. Njezino područje aktivnosti pokriva upravljanje sveučilišnim odsjekom koji održava preddiplomski i diplomski studij, a u radu se potiču aktivnosti koje prelaze granice obrazovanja.

Upravljanje talentom i razvoj sadržaja u sklopu međunarodne mreže igraju važnu ulogu, a važan je ishod i kreiranje i rad inkubatora.

Produkcijske aktivnosti od ključne su važnosti u okviru kojih mađarski i strani partneri naručuju razvoj projekata ili ih realiziraju u suradnji.

Prikupljanje istraživačkih tema o suvremenim pitanjima koja se odnose na animirani film u regionalnom, povijesnom i drugim kontekstima također je dio rada radionice.

MOME ANIMATION

The Animation community of MOME is one of the defining creative workshops and intellectual centres of Hungarian animation. Its scope of activities cover the operation of the university department running the animation BA and MA educational programs, while its work is defined by activities that reach beyond education.

Talent management and content development set in an international network are of significant role, an important outcome is the creation and operation of incubator programs.

Production activities are of key importance, in the framework of which animation project developments are commissioned by Hungarian and international partners, or realised in cooperation with them.

The acquisition of research topics examining the contemporary issues related to animation film in regional, historical or other contexts is also part of the workshop's life.

Što se tiče šire javnosti, MOME ANIM organizira festival animacije (KISKAKAS) te premijere i izložbe, a profesionalcima nudi konferencije i slične forume. Cilj je osnažiti napredne trendove u mađarskoj animaciji te istodobno povećati međunarodnu vidljivost i priznatost. Svi ovi procesi pomažu naraštajima mladih animatora da započnu profesionalnu karijeru te očuvaju živost žanra u Mađarskoj i regiji.

ORSOLYA SIPOS
MOME ANIM
PROJEKTNA MENADŽERICA

For the wide public, MOME ANIM organises an animation film festival (KISKAKAS), as well as film premieres and exhibitions, while for the animation profession it offers conferences and other forums. The aim is to strengthen the progressive trends of Hungarian animation, and at the same time increase its international visibility and acclamation. All these processes help generations of young animation professionals to successfully start their career, and the vivification of the genre in Hungary and our European region.

ORSOLYA SIPOS
MOME ANIM
PROJECT MANAGER

HENRY WALTZ

ANDRÁS SZABÓ
MAĐARSKA > HUNGARY, HD FILE, 2011, 02'28''

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION András Szabó **GLAZBA > MUSIC** Balázs Bujtor Hungarian Music Orchestra **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Produkcijski dizajn i špica za dugometražni igrani film. Film o Henryju Waltzu i njegovim pustolovnim putovanjima u neobičnom svijetu.

Production design and trailer for a fiction feature. A fiction feature film about Henry Waltz and his adventurous travels in a peculiar world.



FIN

KATALIN GLASER
MAĐARSKA > HUNGARY, HD FILE, 2008, 7'

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Katalin Glaser **ANIMACIJA > ANIMATION** Katalin Glaser, Bella Szederkényi **GLAZBA > MUSIC** Tide and Trickl Trio remix by Gergely Nagy **ZVUK > SOUND** Gergely Nagy **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Panoramski prikaz jednog običnog dana u 360 stupnjeva.

A 360-degree pan of an ordinary day.



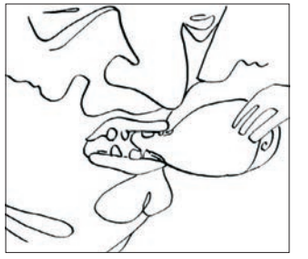
SVINJOKOLJA PIG SLAUGHTER TOR

ZSOLT BUKTA
MAĐARSKA > HUNGARY, HD FILE, 2007, 1'38''

REŽIJA, SCENARIJ, ANIMACIJA, GLAZBA > DIRECTOR, SCREENPLAY, ANIMATION, MUSIC Zsolt Bukta **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Krvava svinjokolja u selu, gdje domaćin na kraju dana kuša meso i sam se pretvara u svinju.

A bloody pig slaughter in a village, where the host tastes the meat at the end of the day and becomes a pig himself.



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

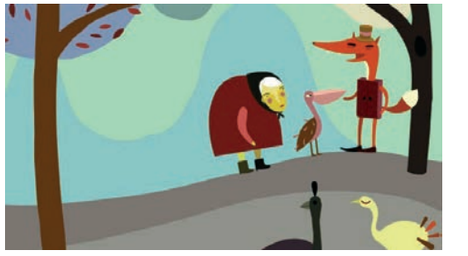
UJAK PISTA UNCLE PISTA PISTA BÁ

MIKLÓS FELVIDÉKI, BORBÁLA TOMPA
MAĐARSKA > HUNGARY, HD FILE, 2011, 2'06''

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTORS, SCREENPLAY, ANIMATION Miklós Felvidéki, Borbála Tompa **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Animirani spot za pjesmu Ági Szalóki.

An animated cover of Ági Szalóki's song.



DIPENDENZA

VIRÁG ZOMBORÁCZ, PANNA HORVÁTH-MOLNÁR
MAĐARSKA > HUNGARY, HD FILE, 2012, 12'50"

REŽIJA, SCENARIJ > DIRECTORS, SCREENPLAY Virág Zomborácz, Panna Horváth-Molnár **ANIMACIJA > ANIMATION** Andrea Miskédi **GLAZBA > MUSIC** Balázs Alpár **ZVUK > SOUND** Rudolf Várhegyi **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Bubu je gorostasan i prostodušan momak koji radi na ribarnici. Beznadno je zaljubljen u svoju kolegicu, krhku ali odlučnu Angelu, ženu promjenjivih umjetničkih ambicija. Živi u skladu sve dok se jednoga dana na ribarnici ne pojavi naočit neznanac.

Bubu is a huge, simple-minded, sturdy fellow who works at the fish market. He is slavishly in love with his colleague, the fragile but strong-minded Angela, a woman of ever-changing artistic ambitions. They live in harmony until one day a handsome stranger appears at the fish market.



MIŠIĆAVE PRINCEZE MUSCULAR PRINCESSES AZ IZMOS KIRÁLYLÁNYOK

JÚLIA FARKAS
MAĐARSKA > HUNGARY, HD FILE, 2009, 4'04"

REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION Júlia Farkas **GLAZBA, ZVUK > MUSIC, SOUND** Buttinger Gergely **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Svake noći svih 12 kćeri staroga kralja nestaje. Nitko ne zna gdje su. Kralj odlučuje saznati što se zbiva.

Every night, all twelve daughters of the old king disappear. Nobody knows where they are. The king decides to find out what is going on.



JA SAM SIMON I AM SIMON SIMON VAGYOK

TÜNDE MOLNÁR
MAĐARSKA > HUNGARY, HD FILE, 2009, 12'08''

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Tünde Molnár **ANIMACIJA > ANIMATION** Zsolt Baumgartner, Zoltán Fritz, Ervin B. Nagy, Beáta Kiskéry, Martynas Juchnevicius, Andrea Miskédi **GLAZBA > MUSIC** Oleg Borsos, Dávid Lovas **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Simon većinu vremena provodi trčeći s prijateljima, sve dok se jednog dana jedan od njih iznenada ne ozlijedi.

Simon spends most of his time running with his friends until one of them is suddenly injured.



ORSOLYA

BELLA SZEDERKÉNYI
MAĐARSKA > HUNGARY, HD FILE, 2009, 7'20"

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Bella Szederkényi **ANIMACIJA > ANIMATION** Attila Bárdos, István Lakatos, Éva Molnár, Bella Szederkényi **GLAZBA, ZVUK > MUSIC, SOUND** Attila Pacsay **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Jednoga dana Orsolya otkrije tužnu promjenu na svome tijelu zbog koje joj se život okrene naglavačke. Kako će riješiti tu situaciju? Kako će se prilagoditi?

One day, Orsolya discovers a sudden change in her body that turns her world upside down. How does she handle this situation? How does she adapt?



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

ŽAO MI JE I AM SORRY SAJNÁLOM

ÁRPÁD HERMÁN
MAĐARSKA > HUNGARY, HD FILE, 2011, 4'

REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY Árpád Hermán **GLAZBA, ZVUK > MUSIC, SOUND** Alex Hunyadi **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Apsurdna komedija o mukama ispričavanja. Jedan se čovjek, prevladavši samoga sebe, pokušava ispričati za nešto što je učinio. No okolnosti i uvriježena osoba nimalo mu ne olakšavaju posao.

An absurd comedy about the hardships of apologizing. A man, overcoming himself, attempts to apologize for something he did. But the circumstances and the affronted person are not making it easy for him.



GOSPOĐA S DUGOM KOSOM LADY WITH LONG HAIR

BARBARA BAKOS
MAĐARSKA > HUNGARY, HD FILE, 2012, 10'

REŽIJA > DIRECTOR Barbara Bakos **SCENARIJ > SCREENPLAY** Barbara Bakos, Árpád Hermán **ANIMACIJA > ANIMATION** Studio Baestarts **GLAZBA > MUSIC** Attila Pacsay **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** MOME Animation, sipos@mome.hu, http://anim.mome.hu

Gospođa Toupee je starica koja voli peći unukov omiljeni kolač od trešanja. Jednoga dana počinje peći kekse za čitavu obitelj, no primjećuje nešto neobično. Pramen iz divne goleme punđe pada joj na lice, a ona pokušava spriječiti raspadanje frizure.

Mrs. Toupee is an old lady who likes to make her grandchild's favorite cherry cake. One day, when she starts baking cookies for the family, she notices something extraordinary. A wisp of her beautiful, enormous bun keeps falling into her face, and she tries to prevent her hair from coming loose.

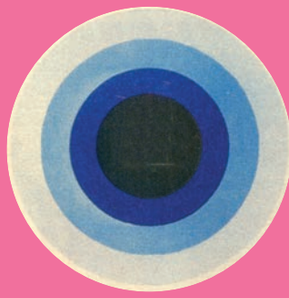


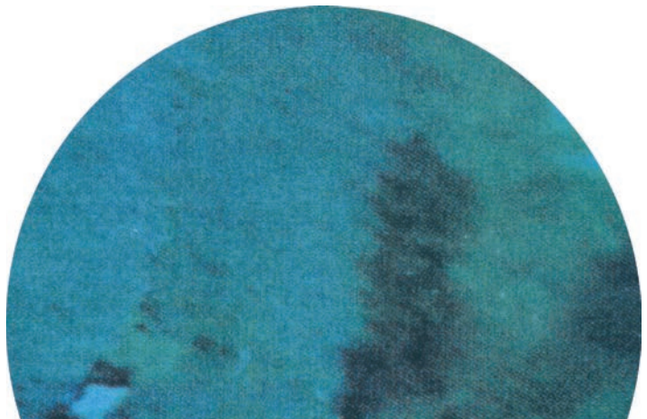
07/06 SUB > SAT 13 H CINEPLEXX CENTAR KAPTOL 3
08/06 NED > SUN 15.30 H CINEPLEXX CENTAR KAPTOL 3





POSEBNI>PRO>GRAMI>SPECIAL>PROGRAMS>





KINO ZA UŠI – ANIMIRANI VIDEOSPOTOVI CINEMA FOR THE EAR – ANIMATED VIDEO CLIPS

Ove godine nastavljamo s programom animiranih videospotova, započetim na prošlom kratkometražnom izdanju. Područje je to u kojem se susreću dva kreativna polja u osnovi kojih se nalazi isto polazište – ritam. Kao što je već i vrapcima na grani poznato, za dobrog animatora nije toliko presudna vještina crtanja koliko je presudan osjećaj za spomenuti ritam – jednako kao i kod muzičara. Ne čudi stoga što su u nekim slučajevima muzičari istovremeno i vlastiti animatori ili što se često, pogotovo na *indie* sceni, članovi budućih bendova upoznaju na umjetničkim akademijama. Animacija i muzika imaju mnogo dodirnih točaka i videospotovi su mjesto na kojem se vrlo radu susreću, a otkako su produkcijska sredstva od prije nekoliko godina postala svima dostupna i broj produkcija sve je veći i veći.

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 najsvježijih grana animacije.

Kao i prije dvije godine, i u ovogodišnjem programu mogu se susresti najrazličitiji stilovi, od elektronički generiranih ispreplitanja linija, preko rukom naškrabanih, namjerno "loših" crteža do *aftereffects*-eskapada. Iako su svi autori, po mom mišljenju, posebno talentirani i pozivam vas da potražite i njihove ostale radove, istaknuo bih dvije stvari. Muzičar Gotye očigledno voli kvalitetnu animaciju i gotovo da je sakupio animiranih spotova za samostalni zasebni program. U našem programu možete vidjeti jedan od njih. Posebnu pozornost skrenuo bih na Ruff Mercyja, meni osobno jednog od otkrića prošle godine. Jakog i mračnog, prepoznatljivog "grafiterskog" stila, ovaj uzbudljivi animator specijalizirao sa za *undergroud rap*. Stoga: Oy! Check this shit out, brotha!

DANIEL ŠULJIĆ

This year we continue with the selection of animated music videos, launched at the last short edition. This is an area where two creative fields meet, but with basically the same point of origin – rhythm. As we all known quite well, a good animator is not that much about the drawing skills as the feeling for this rhythm – just like a musician. So it is not surprising that in some cases musicians are at the same time their own animators or that often, especially on the indie scene, future band members meet at art academies. Animation and music have many things in common and music videos are a place where they gladly meet. As production means a few years back became accessible to everyone, the number of productions has grown accordingly.

The music video form is ideal for trying out new aesthetics, experimenting, creative explorations and play. It is usually pursued by younger filmmakers, often still students. Mainly unburdened by the scope of the moral, as some 'real' films are, music videos are one of the freshest animation disciplines.

Just like two years ago, this year's programme includes different styles, from electronically generated intertwining of lines, to the hand-scribbled, deliberately 'bad' drawings, to after-effects escapades. Even though all the authors are, in my opinion, outstandingly talented and I invite you to check out their other works, I would like to point out two things. Musician Gotye apparently loves good animation and he has almost gathered enough animated videos for a separate selection. In ours you can see one of them. Another thing to stress is Ruff Mercy, personally one of my favourite discoveries last year. With a powerful, recognisable 'graffiti' style, this exciting animator specialises in underground rap. Therefore: Oy! Check this shit out, brotha!

DANIEL ŠULJIĆ

ATOMS FOR PEACE
BEFORE YOUR VERY EYES

ANDREW THOMAS HUANG (A COLONEL BLIMP & GOOD COMPANY PRODUCTION)
UK, 2013, 5'48''



HERMANOS INGLESOS FEAT. MEME
WANDERLAND

KRISTOF LUYCKX, MICHÈLE VANPARYS (KRISTOF LUYCKX, MICHÈLE VANPARYS)
UK, 2013, 3'30''



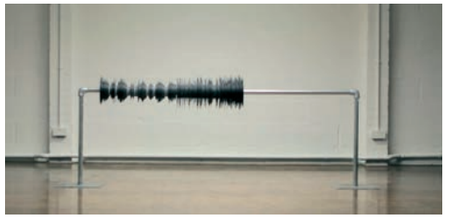
CHAOS BEYOND
ONE CLICK AWAY

MHZ.TV (MHZ.TV)
AT, 2013, 3'52''



BENGA
I WILL NEVER CHANGE

US (COLUMBIA RECORDS)
UK, 2013, 2'



BONOBO
CIRRUS

CYRIAK (NINJA TUNE)
UK, 2013, 3'22''



THE GOOD MORNING DIARY
THE DAY I TURNED INTO A GHOST

INES CHRISTINE GEISSER, KIRSTEN CARINA GEISSER (SCHOOL OF ART AND DESIGN KASSEL)
DE, 2011, 3'43''



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HOUSE SHOES (FT. DANNY BROWN) SWEET

RUFFMERCY (HOUSE SHOES)
US, 2012, 2'44''



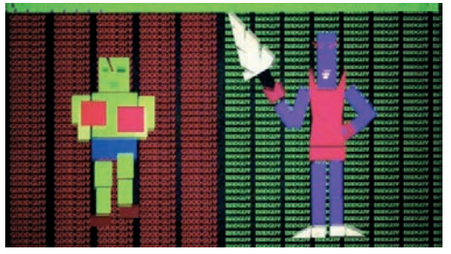
THE STAVES WINTER TREES

KARNI & SAUL (AARDMAN ANIMATIONS, WARNER MUSIC UK)
UK, 2012, 3'42''



ROYAL GREGORY HOLY FUCK

MIRRORSHADE AKA MINA SONG (MELISSA GREINER)
UK, 2009, 3'



GOTYE GIVING ME A CHANCE

GINA THORSTENSEN, NACHO RODRIGUEZ (GOTYE, SAMPLES 'N' SECONDS RECORDS)
AU, 2012, 3'30''



THE JAPANESE POPSTARS LET GO

DAVID WILSON (COLONEL BLIMP)
UK, 2010, 3'34''



PARAMORE ANKLEBITERS

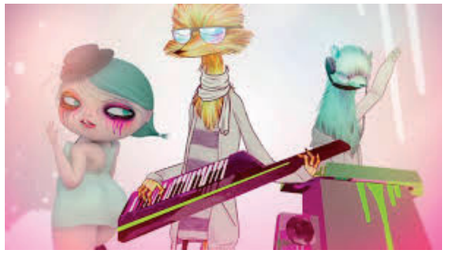
JORDAN BRUNER (FUELED BY RAMEN)
US, 2013, 2'24''



05/06 ČET > THU **20 H CINEPLEXX CENTAR KAPTOL 3**
08/06 NED > SUN **17.30 H CINEPLEXX CENTAR KAPTOL 3**

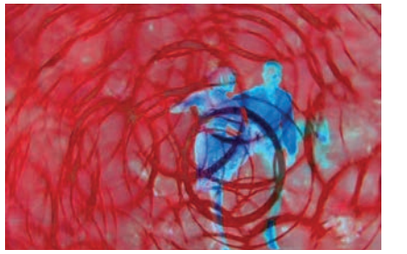
STUDIO KILLERS ODE TO THE BOUNCER

STUDIO KILLERS (STUDIO KILLERS)
UK, 2011, 3'27''



JARBOLI PODRŠKA JE VAŽNA

MILOŠ TOMIĆ (JARBOLI, DIGIMEDIA)
RS, 2009, 2'38''



SALLY SELTMANN CATCH OF THE DAY

ISOBEL KNOWLES (SALLY SELTMANN)
AU, 2014, 3'37''



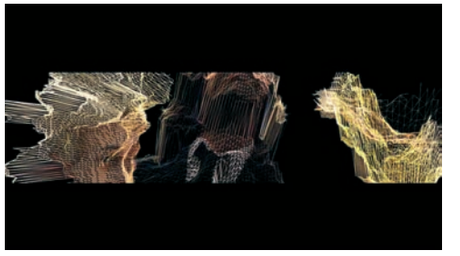
HEM TOURNIQUET

JORDAN BRUNER (HEM)
US, 2013, 4'06''



LIARS THE EXACT COLOR OF DOUBT

MARKUS WAMBSGANSS (MUTE RECORDS)
UK, 2011, 4'10''



DIE GOLDENEN ZITRONEN ICH VERBLÜHE

MENSE REENTS, TIMO SCHIERHORN (BUBACK TONTRÄGER)
DE, 2013, 3'37''



05/06 ČET > THU **20 H CINEPLEXX CENTAR KAPTOL 3**
08/06 NED > SUN **17.30 H CINEPLEXX CENTAR KAPTOL 3**

CARTOON D'OR 2013

PANEUROPSKA NAGRADA ZA NAJBOLJI KRATKI ANIMIRANI FILM > THE PAN-EUROPEAN AWARD FOR THE BEST ANIMATED SHORT FILM

Cartoon d'Or paneuropska je nagrada za najbolji kratki animirani film godine. Dodjeljuje ju CARTOON – Europsko udruženje animiranog filma uz potporu Programa MEDIA, a nagrađuje najbolje od najboljih, jer natječu se samo nagrađeni filmovi s glavnih europskih festivala.

Stručni međunarodni žiri iz tog užeg izbora odabire pet finalista i pobjednika. Cartoon d'Or dodjeljuje se svake godine u rujnu tijekom Cartoon Foruma, foruma za koprodukciju, financiranje i distribuciju europske animacije za televiziju i nove medije. Cilj je Cartoon d'Ora biti most između redatelja kratkog filma i industrije te pomoći talentiranim umjetnicima da počnu nove projekte.

Pokrenut 1991. godine, prvi Cartoon d'Or dodijeljen je tada još nepoznatom britanskom redatelju Nicku Parku za film Životinjsko carstvo (*Creature Comforts*), a uslijedila su druga velika imena kao što su Sylvain Chomet, Jacques-Rémy Girerd, Mark Baker, Michaël Dudok de Wit, Joanna Quinn, Benjamin Renner, David O'Reilly, Kaspar Jancis, Emma De Swaef i Marc James Roels.

Pobjednik 2013. je *Naglavce* Tima Reckarta i Fodhle Cronin O'Reilly.

www.cartoon-media.eu

The Cartoon d'Or is the pan-European award for the best animated short film of the year. Granted by CARTOON – the European Association of Animation Film with the support of the MEDIA Programme, it rewards the best of the best since only prize-winning films from the major European festivals can compete. Amongst this short list, a jury of international experts selects five finalists and a winner. The Cartoon d'Or is annually awarded in September during the Cartoon Forum, the forum for the co-production, financing and distribution of European animation for TV and new media. The purpose of the Cartoon d'Or is to act as a pipeline between short film directors and the industry, and to help talented artists start a new project.

Launched in 1991, the first Cartoon d'Or went to British director Nick Park, still unknown at the time, for his film *Creature Comforts*. Other great names have followed, such as Sylvain Chomet, Jacques-Rémy Girerd, Mark Baker, Michael Dudok De Wit, Joanna Quinn, Benjamin Renner, David O'Reilly, Kaspar Jancis, Emma De Swaef & Marc James Roels.

The 2013 winner is *Head Over Heels* by Tim Reckart and Fodhla Cronin O'Reilly.

TEHNIKA > TECHNIQUE crtež, 2D kompjutor > drawings, 2D computer

BETTYJIN BLUES BETTY'S BLUES

RÉMI VANDENITTE (LES FILMS DU NORD/LA BOÎTE PRODUTIONS/ LUNANIME/UFILM/LES TROIS OURS)

FRANCUSKA, BELGIJA > FRANCE, BELGIUM, HD, 2013, 11'45''



Mladi gitarist želi se okušati u starom *blues*-klubu u Louisiani. Prisjeća se legende o Blind Boogie Jonesu iz New Orleansa 1920-ih, priče o ljubavi i osveti…

A young guitarist tries his luck in an old blues dive in Louisiana. He remembers the legend of Blind Boogie Jones, in the New Orleans of the 1920's, a story of love and revenge…

04/06 SRI > WED **22 H KINO TUŠKANAC**
06/06 PET > FRI **22 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE stop-animacija > stop motion

NAGLAVCE HEAD OVER HEELS

FODHLA CRONIN O'REILLY, TIMOTHY RECKART (NATIONAL FILM & TELEVISION SCHOOL)

VELIKA BRITANIJA > UNITED KINGDOM, HD, 2012, 10'18''

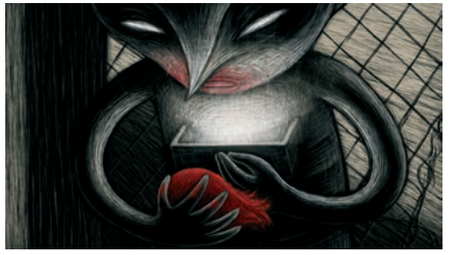


Nakon mnogo godina braka Walter i Madge su se udaljili on živi na podu, a ona na stropu. Kada Walter pokuša ponovno zapaliti staru vatru, njihova se ravnoteža narušava, a par koji se ne može složiti što je gore, a što dolje morat će naći načina da obnovi brak.

After many years of marriage, Walter and Madge have grown apart he lives on the floor and she lives on the ceiling. When Walter tries to reignite their old romance, their equilibrium comes crashing down, and the couple that can't agree which way is up must find a way to put their marriage back together.

KALI, MALI VAMPIR KALI, THE LITTLE VAMPIRE KALI, O PEQUENO VAMPIRO

REGINA PESSOA (CICLOPE FILMES/NATIONAL FILM BOARD OF CANADA/FOLIMAGE STUDIOS/RADIO TÉLÉVISION SUISSE ROMAN-DE/STUDIO GDS/ARTE FRANCE)
PORTUGAL, KANADA, ŠVICARSKA, FRANCUSKA > PORTUGAL, CANADA, SWITZERLAND, FRANCE, HD, 2012, 9'



Ovo je priča o dječaku koji nije poput drugih, koji sanja o tome da nađe svoje mjesto u svijetu. Kako mjesec prolazi kroz različite faze, Kali bi se trebao suočiti s vlastitim demonima, prevladati svoje strahove kako bi najzad pronašao svoj put do svjetlosti. Jednoga će dana nestati... ili je to možda samo još jedna faza u ciklusu.

This is the story about a boy not like the others, who dreams about finding his place in the world. As the moon passes through different phases, Kali should also face his inner demons, pass through his fears to, at last, come across his passage to light. One day he will disappear... or maybe it's just another phase of the cycle.

JA SAM TOM MOODY I AM TOM MOODY

AINSLIE HENDERSON (EDINBURGH COLLEGE OF ART)
VELIKA BRITANIJA > UNITED KINGDOM, HD, 2011, 6'55''



Nadrealno putovanje kroz podsvijest zagušenog glazbenika koji pokušava pjevati.

A surreal trip through the subconscious of a stifled musician as he struggles to sing.

04/06 SRI > WED **22 H KINO TUŠKANAC**
06/06 PET > FRI **22 H KINO TUŠKANAC**

STRANPUTICA ÉCART DE CONDUITE OFF THE TRACK

ROCÍO ÁLVAREZ (LA POUDRIÈRE)
FRANCUSKA > FRANCE, HD, 2012, 3'40''



Chloé polaže vozački ispit – deveti put.

Chloe takes her driving test – for the ninth time.

PISMA ŽENA WOMEN'S LETTERS LETTRES DE FEMMES

AUGUSTO ZANOVELLO (PICTOR MEDIA ANIMATION/XBO FILMS)
FRANCUSKA > FRANCE, HD, 2013, 11'15''



Na bojnim poljima Prvog svjetskog rata bolničar Simon krpa raspadnuta lica vojnika pješaka ljubavnim pismima. Riječi voljenih žena mogu zacijeliti rane ovih papirnatih vojnika.

On the battle fields of the First World War, the nurse Simon patches up the shattered faces of the infantrymen with love letters. These words from beloved women have the power to heal the wounds of these paper soldiers.

04/06 SRI > WED **22 H KINO TUŠKANAC**
06/06 PET > FRI **22 H KINO TUŠKANAC**

VIZUALNA GLAZBA VISUAL MUSIC

Program Vizualna glazba posveta je neprekinutoj 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, od umjetničko-filozofskih teoretiziranja o vizualnoj formi koja bi bila poput glazbe za slušanje, znanstvenog pronalaženja analogija između zvuka i svjetlosti te komplementarnosti boje s glazbenim tonovima, do tehnoloških eksperimenata i izuma koji su doveli do gradnje brojnih "instrumenata za oči", namijenjenih izvođenju glazbe boja i svjetlosnim projekcijama. Digitalne tehnologije akcelerirale su mogućnosti stvaranja, oblikovanja i povezivanja parametara zvuka i slike na bezbroj zamislivih i nezamislivih načina, rađajući neke nove vizualne forme.

Historijski kontekst programa objedinjen je jednim filmom – remek-djelom koje priziva poveznice između slikarstva i glazbe – *Slikarstvom u pokretu br. 1* (1947) istinskog vizionara vizualne glazbe, Oskara Fischingera. Dokumentirajući proces nastanka uljane slike, kadar po kadar filma gradi se sa svakim novim potezom kista. Izveden kao naručeno djelo na *Treći brandenburški koncert* J. S. Bacha, nije vizualizacija glazbe pri čemu bi se glazbena kompozicija doslovno prevela u vizualni jezik, već predstavlja novu vrstu glazbe – glazbu za oči. Fischingerove odjeke pronalazimo u živahnim apstrakcijama Miraija Mizuea (*Modern No. 2*, 2011), koji animirajući na zadane *soundtrackove* baš poput skladatelja oblikuje vizualne elemente linija i neobičnih figura u ritmičke sekvencije. Ideja o glazbi za oči u kontrapunktiranju na današnjicu vodi do Joosta Rekvelda, usporedivog s Fischingerom prema razvijanju inovativnih metoda, vlastitih naprava i istraživačkoj radoznalosti u fascinantnom umjetničkom kretanju kroz različite znanstvene discipline i medijsko-tehnološke izazove. Kompleksnost procesa nastanka i slikovno-zvukovna zanosnost pivotalnog *#11, Marey <-> Moiré* (1999) dokaz je tome.

Vizualno djelo može se u svojoj strukturi podudarati sa slušnim djelom, gdje se sa svjetlom, pokretom i formom postupa kao sa zvukom. *Između pravilnosti i nepravilnosti* (2012) muzičara i umjetnika Masahira Tsutanija čini se takvim – kompozicijom za slušanje čija vizualna silovitost još više naglašava njegov improvizacijski karakter. Digitalni apstraktni film "sinestetičkog" stapanja slikovnog i zvukovnog gradi neke nove međuodnose i poveznice. Kao kanonski rad digitalne domene audiovizija kristalizirao se *Chronomops* (2004). Iako nije napravljen direktnim prevođenjem audiofrekvencija u videofrekvencije (ili obrnuto), postupkom kojim se autorica Tina Frank služi u istraživanju pretvaranja boja i linija u zvuk i obrnuto, a što bi bio primjer "čiste" vizualne glazbe, video silovito ilustrira potencijal ideje da je ono što čuješ doslovno ono što vidiš.

Prijelazna točka programa koja isijava sve najsjajnije atribute koje vežemo uz vizualnu glazbu, vizionarski spaja stare i nove medije, umjetnost i tehnologiju, restaurirani je *UFO's* (1971) Lillian Schwartz, prvi 2D/3D-film nastao bez pomicanja piksela (*pixel shifting*). Lillian Schwartz jedna je od prvih američkih umjetnika koji su upotrebljavali kompjutorski kodni jezik, u ovom slučaju EXPLOR, razvijen u suradnji s Kenom Knowltonom u Bellovim laboratorijima, za proces stvaranja ovog analogno proizvedenog, doživljajno snažnog djela.

Vizualna glazba ne podrazumijeva uvijek pratnju zvučnog ili glazbenog *soundtracka*; ni film izvorno nema zvuk, ali ima neobičnu kvalitetu da priziva glazbu. Stoga Bart Vegter, koji nam daje slušni predah i potrebni zamah u nijemom spektaklu *De tijd* (2008), gdje je boja glavna tema koja priziva analogije s bojom u glazbi i glazbom boja.

SANJA GRBIN

The historical context behind this programme can be summed up in one film – a masterpiece that invokes the links between painting and music – *Motion Painting No.1* (1947), by a true visionary of visual music, Oskar Fischinger. Documenting the process of making an oil painting, frame by frame, the film is created with each stroke of the brush. Done as a commissioned work for the *Brandenburg Concerto No.3* by J. S. Bach, the film is not a visualisation of music whereupon the music composition could be literally translated into a visual language, but rather represents a new form of music – music for the eyes.

We find echoes of Fischinger's art in the joyful abstractions by Mirai Mizue (*Modern No.2*, 2011) who does animation on the given soundtracks, and as a compositor shapes the visual elements of lines and peculiar figures in rhythmic sequences. The idea of the "music for the eyes" as a counterpoint to the present leads to Joost Rekveld, whose work is comparable to Fischinger's in development of innovative methods, and his own devices, as well as exploratory curiosity in his fascinating artistic scope through various scientific disciplines and challenges of media technology. The proof is the complexity in the process and audio-visual absorbingness of the pivotal *#11, Marey <-> Moiré* (1999).

Visual piece can in its structure coincide with an aural piece where light, movement and form are treated the same way as the sound. *Between Regularity and Irregularity* (2012) by the musician and artist Masahiro Tsutani seems as such – the composition whose visual forcefulness emphasises its improvisational character.

Digital abstract film of "synesthetic" fusion of the image and sound is forming new interrelations and connections. *Chronomops* (2004) is a canonical work of such digital audio-visual domain. Although it was not made with a direct translation of audio frequencies into video frequencies (nor the opposite), the process which Tina Frank uses in studying the conversion of colours and lines into sound and vice versa, as the most literal example of "pure" visual music, it strongly illustrates the potential of the idea of literally seeing what you are hearing.

The transition point of the programme that radiates the most shiny attributes we link to visual music, and connects old and new media, art and technology, is the restored *UFO's* (1971) by Lillian Schwartz, the first 2D/3D film done without pixel shifting. Lillian Schwartz is one of the first American artists who have used the computer-coding language, in this case EXPLOR, which was developed in collaboration with Ken Knowlton at Bell Labs, in the process of making this originally analogue, perceptually powerful work.

Visual music is not always accompanied by sound or music soundtrack. Film originally does not contain sound either, but contains an unusual quality to invoke music. Thus, Bart Vegter gives us an auditory respite and much needed boost in the silent spectacle *De tijd* (2008), where colour is the main theme that invokes analogies with colour in music, and colour-music.

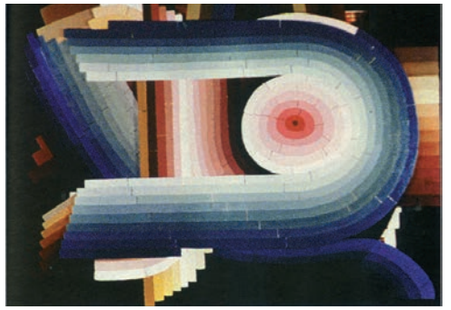
SANJA GRBIN

Boja, zvuk > Color, sound **GLAZBA > MUSIC** Johann Sebastian Bach, *Treći brandenburški koncert > Brandenburg Concerto no. 3, BWV 1048*
DISTRIBUCIJA > DISTRIBUTION Light Cone, lightcone@lightcone.org, http://lightcone.org

Boja, zvuk > Color, sound **ZVUK > SOUND** twoth **DISTRIBUCIJA > DISTRIBUTION** CaRTe bLaNChe, entry@c-a-r-t-e-blanche.com, www.c-a-r-t-e-blanche.com

SLIKARSTVO U POKRETU BR. 1 MOTION PAINTING NO. 1

OSKAR FISCHINGER
NJEMAČKA, SAD > GERMANY, USA, 35 MM, 1947, 11'



Mnoge bi se knjige mogle napisati o ovom filmu, koji se trajanjem i kompleksnošću ubraja među Fischingerova najveća djela. Ovo je njegov jedini film koji je istinski i potpuno (ili isključivo) apstraktan (ili apsolutan). Slike su akteri kompleksnog bića koje se oblikuje i transformira naočigled gledatelja, ono je istodobno i objekt i doživljaj, nešto što se osjeća, razmatra i promišlja. (William Moritz, *Film Culture*)

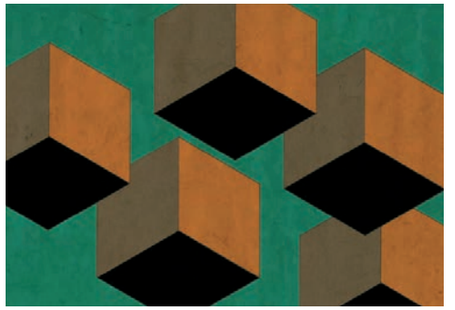
Kao vodeća figura filmske apstrakcije i vizualne glazbe, **FISCHINGER** je kao izumitelj i eksperimentator među prvima realizirao multimedijske performanse te razvijao inovativne animacijske tehnike.

Volumes could be written about this film which stands in length and complexity as Fischinger's major work. It is perhaps the only one of his films which is truly and completely (or purely) abstract (or absolute). Its images are actors in a complex being which modulates and transforms itself before our eyes, an object and an experience at the same time, something we must feel and contemplate, and meditate through. (William Moritz, *Film Culture*)

As a major figure in the development of filmic abstraction and "visual music", as an inventor and experimentalist **FISCHINGER** was a pioneer in multimedia live performances and in introducing innovations to animation techiques.

MODERNO BR. 2 MODERN NO. 2

MIRAI MIZUE
JAPAN, DCP, 2011, 4'15"



Ubrzan i vedar *soundtrack* daje ritam ravnim linijama crtanim olovkom na milimetarskom papiru. Pulsirajuća papirna tekstura podcrtava optičku igru razgranatih geometrijskih kretanja i njihovih kompleksnih preoblikovanja, naglašavajući ljepotu minimalnih elemenata rukom crtane animacije.

MIRAI MIZUE (1981) studirao je animaciju i ilustraciju na Umjetničkom sveučilištu Tama, gdje je diplomirao na Odsjeku za grafički dizajn. Značajan je predstavnik nove generacije japanske apstraktne animacije, a njegovi razigrani filmovi redovito su uvrštavani u programe brojnih i ne isključivo animacijskih festivala.

Fast and cheerful soundtrack provides rhythm to the straight lines drawn with a pencil on a graph paper. The pulsating paper texture highlights the optic play of outspread geometric shapes and the complexity of their transformations, emphasizing the beauty of minimal elements of the hand-drawn animation.

MIRAI MIZUE (1981) studied animation and illustration at the Tama Art University, where he graduated from the Graphic Design Department. He is a representative figure of the new generation of abstract animation in Japan. His playful films have been shown in many different film festivals.

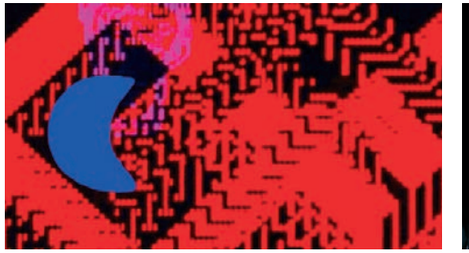
http://miraifilm.com

Boja, zvuk > Color, sound **GLAZBA > MUSIC** Emmanuel Ghent
DISTRIBUCIJA > DISTRIBUTION Lillian F. Schwartz, LSchwartz@nyc.rr.com

Boja, zvuk > Color, sound **ZVUK > SOUND** Masahiro Tsutani
DISTRIBUCIJA > DISTRIBUTION Masahiro Tsutani, masahiro-tsutani@nifty.com, http://picotek.net

UFO'S

LILLIAN F. SCHWARTZ
SAD > USA, HD FILE, 1971, 3'



UFO's dokazuje da se kompjutorska animacija, koja je nekoć bila rađena na klimavom trik-uređaju, razvila u umjetnost. Složenost dizajna i pokreta, brzine i ritma, bogatstva forme i kretnje, zajedno sa stroboskopskim učinkom je uznemirujuća. (Amos Vogel, *Village Voice*)

LILLIAN SCHWARTZ (1927) najpoznatija je po svom pionirskom radu u korištenju računalom u stvaranju onoga što danas zovemo računalno generirana umjetnost i računalno potpomognut dizajn koji uključuju grafiku, film, video, animaciju, posebne efekte, virtualnu stvarnost i multimediju.

UFO's proves that computer animation – once a rickety and gimmicky device – is now progressing to the state of an art. The complexity of design and movement, the speed and rhythm, the richness of form and motion, coupled with stroboscopic effects is unsettling. (Amos Vogel, *Village Voice*)

LILLIAN SCHWARTZ (1927) is best known for her pioneering work in the use of computers for what has since become known as computer-generated art and computer-aided art analysis, including graphics, film, video, animation, special effects, Virtual Reality and Multimedia.

Film and image is copyright © 1971, Lillian F. Schwartz.

www.lillian.com

IZMEĐU PRAVILNOSTI I NEPRAVILNOSTI BETWEEN REGULARITY AND IRREGULARITY

MASAHIRO TSUTANI
JAPAN, HD FILE, 2012, 7'50"



Sinestetički dijalog slike i zvuka koji priziva reagiranje živčanih stanica. Proplamsaji detalja ispunjenih sjajnim svjetlom usklađeni su s bučnim zvukovnim grčevima. Autor naizgled improvizira u kaosu, otkrivajući ljepotu oblika na razmeđi pravilnosti i nepravilnosti.

MASAHIRO TSUTANI (1968), s iskustvom bavljenja *dubom*, *funkom*, *free jazzom* i *noiseom*, u svom umjetničkom radu bavi se konvulzivnom glazbom i slikom. Također izvodi performanse uživo samo sa zvukom ili sinkronizirane sa slikama.

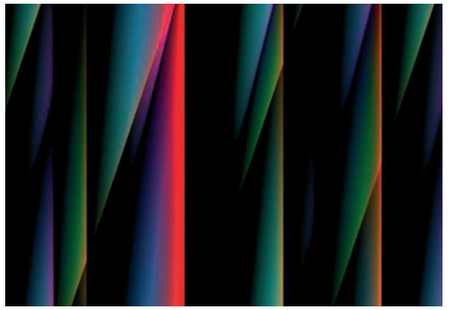
The film is a synesthetic dialogue of image and sound that evokes a response of nerve cells. Details filled with flashes of brilliant light aligned with noisy sound spasms. The author seemingly improvises in chaos, revealing the beauty of form at the crossroads of regularity and irregularity.

MASAHIRO TSUTANI (1968) uses his experience in dub, funk, free jazz and noise in his artwork where he combines convulsive music and image. He also performs live with sound or synchronised with images.

Boja, nijemi > Color, silent **DISTRIBUCIJA > DISTRIBUTION** EYE Film Institute, MartaJurkiewicz@eyefilm.nl, www.eyefilm.nl

DE TIJD

BART VEGTER
NIZOZEMSKA > THE NETHERLANDS, 35 MM, 2008, 9'30"



Potpuno monokromna slika pretvara se u dramatičan, nijemi spektakl gdje se boja suptilno topi i učvršćuje linije i pretapajuće stožaste oblike. Boje na kraju gube intenzitet, ostavljajući tek osnovnu strukturu, "kostur" slike. Za ovaj kompjutorski apstraktni film Vegter se koristio Fourierovom transformacijom.

BART VEGTER (1940-2011) was an autodidact with a unique opus of nine films made in thirty years. From the first film, made with the classic animation techniques, to the very last, computer generated one for which he was writing the software himself, he remained devoted to the abstract in the best tradition of avant-garde film.

Straight monochrome image is transformed into a dramatic, silent spectacle where the colour subtly melts and solidifies lines and transfusing conical shapes. Colours eventually lose intensity, leaving only the basic structure, the "skeleton" picture. For this computer abstract film, Vegter used Fourier transformation.

BART VEGTER (1940-2011) autodidakt je s jedinstvenim opusom od devet filmova nastalih u tridesetogodišnjem periodu. Od prvih, nastalih klasičnim tehnikama animacije, do posljednjih, kompjutorski generiranih za koje je sam pisao softver, ostao je posvećen apstrakciji u najboljoj tradiciji avangardnog filma.

http://www.longcanalfilm.nl

Boja, zvuk > Color, sound **ZVUK > SOUND** General Magic
DISTRIBUCIJA > DISTRIBUTION sixpackfilm, office@sixpackfilm.com, www.sixpackfilm.com

CHRONOMOPS

TINA FRANK
AUSTRIJA > AUSTRIA, HD FILE, 2004 , 2'



U ovoj apstraktnoj digitalnoj animaciji vertikalne linije i plohe blještavih boja pokrenute su u frenetičnoj rotaciji. Elementi arhitekture ovog nezaustavljivog vrtuljka okreću se oko vlastite osi zajedno s čitavim sustavom, usisavajući gledatelja u vrtlog raspomamljene vizualne percepcije.

TINA FRANK (1970) medijska je umjetnica profesionalno ukorijenjena u grafičkom dizajnu. Predaje vizualne komunikacije na Sveučilištu za umjetnost i dizajn u Linzu. Zainteresirana za povezivanje dizajna, glazbe i pokretne slike, bavi se također videom, multimedijom te glazbenim vizualizacijama u performansima uživo.

In this abstract digital animation, vertical lines and surfaces of luminescent colours have been launched in the frenetic rotation. The architecture elements of this unstoppable carousel rotate around its own axis together with the entire system, pulling the viewer into the maelstrom of a raging visual perception.

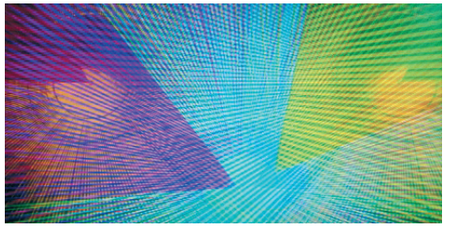
TINA FRANK (1970) is a media artist professionally rooted in the graphic design. She teaches visual communication at the University of Art and Design in Linz. Interested in linking the design, music and moving images, she also does video, multimedia and music visualizations in live performances.

www.tinafrank.net

Boja, zvuk > Color, sound **ZVUK > SOUND** Edwin van der Heide
DISTRIBUCIJA > DISTRIBUTION EYE Film Institute, MartaJurkiewicz@eyefilm.nl, www.eyefilm.nl

#11, MAREY <-> MOIRÉ

JOOST REKVELD
NIZOZEMSKA > THE NETHERLANDS, 35 MM, 1999, 21'



#11, Marey <-> Moiré nastao je iz ideje snimanja neprekinutog pokreta pomoću dugih ekspozicija. Inspiriran istraživačkim radom Étienne-Julesa Mareyja u fotografskom bilježenju i proučavanju prirodnog kretanja ljudi i životinja, razvio je napravu putem koje je mogao kontrolirati različite pokrete filma, blende i linije.

JOOST REKVELD (1970) stvara apstraktne filmove i kinetičke instalacije polazeći od ideje vizualne glazbe za oči. Za njih konstruira mehaničke optičke uređaje ili piše softver, nadahnut manje poznatim zamislima iz zapećaka tehnološke povijesti filma te konceptima iz povijesti znanosti, biologije i fizike.

#11, Marey <-> Moiré originated from the idea of recording a continuous motion using long exposures. Inspired by the research work of Étienne-Jules Marey in photographic recording and exploration of the natural movement of people and animals, Rekveld has developed a device through which he could control the different movements of the film strip, shutter and lines.

JOOST REKVELD (1970) creates abstract films and kinetic installations starting from the idea of visual music for the eyes. He constructs mechanical optical machines or writes a software, inspired by lesser-known ideas from far corners of technological history of film, concepts from the history of science, and physics of biology.

www.joostrekveld.net

REŽIJA > DIRECTORS Peter Lord, Jeff Newitt **SCENARIJ > SCREENPLAY** Gideon Defoe, prema knjizi > based on book *Pirates in an Adventure with Scientists* **UMJETNIČKI DIREKTOR > ART DIRECTOR** Phil Lewis **GLAVNI ANIMATOR > LEAD ANIMATOR** Will Becher **KAMERA > CAMERA** Frank Passingham **MONTAŽA > EDITING** Justin Krish **GLAZBA > MUSIC** Theodore Shapiro **GLASOVI > VOICES** Hugh Grant, Salma Hayek, Jeremy Piven, Martin Freeman, Imelda Staunton, David Tennant, Lenny Henry, Brian Blessed, Russell Tovey, Anton Yelchin, Brendan Gleeson, Ashley Jensen, Al Roker **PRODUKCIJA > PRODUCTION** Aardman Animations, Sony Pictures Animation, Columbia Pictures **DISTRIBUCIJA > DISTRIBUTION** Continental Film, hrvoje.stipanov@continental-film.hr, www.continental-film.hr

PIRATI! BANDA NEPOŽELJNIH THE PIRATES! BAND OF MISFITS

PETER LORD, JEFF NEWITT
VELIKA BRITANIJA, SAD > UNITED KINGDOM, USA, 2012, 35 MM, 88'
NA ENGLESKOM JEZIKU S HRVATSKIM PODNASLOVIMA > IN ENGLISH WITH CROATIAN SUBTITLES





Kapetan Pirata krene u misiju kako bi porazio svoje ljute neprijatelje Blacka Bellamyja i Cutlass Liz u kategoriji "najboljeg pirata godine". Potraga će Kapetana i njegovu otkačenu ekipu odvesti od obala Krvavog otoka sve do maglovitih ulica viktorijanskog Londona.

PETER LORD (1953) britanski je producent, redatelj i suosnivač studija Aardman Animations, nagrađenog Oscarom. Uz Davida Sproxtona, Lord je osnovao Aardman kao niskobudžetni kućni studio koji je producirao kratke filmove i reklame. Poslije, početkom 1980-ih, pridružio im se Nick Park. Lord, Park i Sproxton razvili su i zaokružili svoj stil razrađenih i s ljubavlju oblikovanih animiranih likova od gline uz pomoć tehnika stop-animacije. Godine 1991. Lord je režirao i producirao šestominutni animirani film *Adam*, koji je osvojio Oscara. Nick Park kreirao je kratke filmove o Wallaceu i Gromitu u suradnji s Lordom i Sproxtonom, a Lord je bio izvršni producent filmova *Pogrešne hlače* i *A Close Shave*. Lord i Park zajedno su kao producenti, montažeri i redatelji radili na filmu *Pobuna u kokošinjcu* 2000, a Lord je producirao i *Wallace i Gromit u velikoj povrtnoj zavjeri*. **JEFF NEWITT** dugogodišnji je Aardmanov suradnik - animator, voditelj animacije likova, dizajner sporednih likova, maketar, scenarist i redatelj mnogih kratkih animiranih filmova. Dobitnik je brojnih međunarodnih nagrada za svoja dva kratka animirana filma *Loves Me... Loves Me Not* (1993) i *Trainspotter* (1997).

Pirate Captain sets out on a mission to defeat his rivals Black Bellamy and Cutlass Liz for the Pirate of the year Award. The quest takes Captain and his crew from the shores of Blood Island to the foggy streets of Victorian London.

PETER LORD (1953) is a British film producer, director and co-founder of the Academy award-winning Aardman Animations studio. Along with David Sproxton, Lord founded Aardman as a low-budget backyard studio, producing shorts and trailers for publicity. Later on, in the early eighties Nick Park joined the group. Lord, Park and Sproxton developed and finalized their style of detailed and lovingly designed clay animation characters from stop motion techniques. In 1991 Lord directed and produced *Adam*, a 6 minute clay animation that won an Academy Award. Nick Park created the Wallace and Gromit-shorts in cooperation with Lord and Sproxton. Lord served as an executive producer on *The Wrong Trousers* and *A Close Shave*. Lord and Park worked together as producers, editors and directors on *Chicken Run* in 2000 while Lord also produced *The Curse of the Were-Rabbit*. **JEFF NEWITT** is a long-time Aardman collaborator, acting as animator, head of character animation, additional character designer, model maker, scriptwriter and director for many animated short films. He got many international awards for his two short animated films *Loves Me ... Loves Me Not* (1993) and *Trainspotter* (1997).

(7+ GOD > YRS**)**
04/06 SRI > WED **13 H KINO TUŠKANAC**
07/06 SUB > SAT **18 H KINO TUŠKANAC**
08/06 NED > SUN **20 H KINO TUŠKANAC**

REŽIJA > DIRECTORS Chris Butler, Sam Fell **SCENARIJ > SCREENPLAY** Chris Butler **UMJETNIČKI DIREKTOR > ART DIRECTOR** Heidi Smith **GLAVNI ANIMATORI > LEAD ANIMATORS** Chris Butler, Sam Fell, Travis Knight, Brad Schiff **KAMERA > CAMERA** Tristan Oliver **MONTAŽA > EDITING** Christopher Murrie **GLAZBA > MUSIC** Jon Brion **GLASOVI > VOICES** Kodi Smit-McPhee, Anna Kendrick, Christopher Mintz-Plasse, Leslie Mann, John Goodman, Casey Affleck, Jodelle Ferland, Jeremy Shada, Bernard Hill, Tempestt Bledsoe, Jeff Garlin, Elaine Stritch, Tucker Albrizzi **PRODUKCIJA > PRODUCTION** LAIKA **DISTRIBUCIJA > DISTRIBUTION** Blitz Film i Video Distribucija, ines.juricic@blitz.hr, www.blitz.hr

PARANORMAN

CHRIS BUTLER, SAM FELL
SAD > USA, 2012, DCP, 93',
NA ENGLESKOM JEZIKU S HRVATSKIM PODNASLOVIMA > IN ENGLISH WITH CROATIAN SUBTITLES





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.

SAM FELL britanski je filmski redatelj, scenarist, glasovni glumac i animator. Diplomirao je likovnu umjetnost 1989. i započeo karijeru kao redatelj i animator u različitim produkcijama među kojima i Aardman Animations. Ondje je bio glavni animator za kratki film Petera Lorda nominiran za Oscara *Wat's Pig*. U 2001. osmislio je priču *Pusti vodu da miševi odu*, koju je razvijao tijekom 2002. i za to primio BAFTA-u. Nakon toga režirao je *Priču o mišu zvanom Despero* za Universal Pictures i bio nominiran za nagradu Annie. Uz uspješnu režiju namjenskih filmova, razvijao je i režirao nekoliko kratkih filmova i televizijskih serija. **CHRIS BUTLER** je tijekom prošlog desetljeća odradio nevjerojatan niz poslova na dugometražnim filmovima kao crtač knjiga snimanja, dizajner likova i redatelj sekvencija. *Variety* ga je prepoznao kao jednog od najboljih nadolazećih talenata u animaciji. Njegova karijera obuhvaća dugometražne i televizijske animacije, knjige snimanja i dizajn na filmovima *Priča o mišu zvanom Despero* i *Mrtva nevjesta* te bezbrojne projekte za Disney Studios. Održao je mnoga predavanja o radu na knjizi snimanja.

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.

SAM FELL is a British film director, screenwriter, voice actor and animator. He graduated in fine art in 1989, and then embarked on a career as director and animator at various production companies, including Aardman Animations, where he was key animator on *Wat's Pig*, Peter Lord's 1996 Academy Award-nominated short film. In 2001 he came up with the story of *Flushed Away* which he developed through 2002 and received BAFTA Award. He then made *The Tale of Despereaux*, a Universal Pictures feature for which he was an Annie Award nominee for Best Directing. An award-winning commercial director, he has also developed and directed several shorts and television series. **CHRIS BUTLER** has an impressive array of feature credits as storyboard artist, character designer, and sequence director over the past decade. He received an Annie Award nomination for his story work on the movie and was recognized by *Variety* as one of animation's top up-and-coming talents. Mr. Butler's career encompasses feature and television animation, and has included storyboard and design work on *The Tale of Despereaux*, *Corpse Bride*, and numerous projects for Disney Studios. He has delivered lectures on the subject of storyboarding.

(10+ GOD > YRS**)**
06/06 PET > FRI **18 H KINO TUŠKANAC**
08/06 NED > SUN **15.30 H KINO EUROPA**

REŽIJA > DIRECTOR Esben Toft Jacobsen **SCENARIJ > SCREENPLAY** Jannik Tai Mosholt, Esben Toft Jacobsen **UMJETNIČKI DIREKTOR > ART DIRECTOR** Jonas Springborg **GLAVNI ANIMATOR > LEAD ANIMATOR** Jonas Forsman **MONTAŽA > EDITING** Elin Pröjts **GLAZBA > MUSIC** Nicklas Schmidt **ZVUK > SOUND** Niklas Skarp **GLASOVI > VOICES** Edvin Ryding, Tuva Novotny, Gustaf Hammarsten, Lennart Jähkel, Leif Andrée, Sissela Kyle **PRODUKCIJA > PRODUCTION** Copenhagen Bombay Rights 1 ApS, Film i Väst, Noble Entertainment **DISTRIBUCIJA > DISTRIBUTION** 2i Film d.o.o., ana@2ifilm.hr, www.2ifilm.hr

KRALJEVSTVO PERNATOG KRALJA
BEYOND BEYOND **RESAN TILL FJÄDERKUNGENS RIKE**

ESBEN TOFT JACOBSEN

ŠVEDSKA, DANSKA > SWEDEN, DENMARK, 2014, DCP, 78'

NA ŠVEDSKOM JEZIKU S HRVATSKIM PODNASLOVIMA > IN SWEDISH WITH CROATIAN SUBTITLES





Zečić Johan želi da mu se mama vrati. Svakoga joj dana šalje tužne poruke u boci. Živi s ocem na jedrilici daleko na pučini, jer otac vjeruje da je to jedino mjesto gdje su sigurni od moćnog Pernatog Kralja, koji je jedne noći oteo Johanovu majku. Jednog dana otac mora napustiti brod. Dok ga nema, Johan prima hitan poziv preko radija Pernati Kralj je blizu i donosi nevolju. Bez trenutka oklijevanja, Johan se upućuje u nepoznato u nadi da će ondje pronaći izgubljenu majku. Uzbudljivo putovanje vodi ovog naivnog no neustrašivog zeca u fantastično kraljevstvo Pernatog Kralja, gdje vladaju neki drugi zakoni – zakoni koje ne može odrediti čak ni vladar.

Bivši student vizualnih komunikacija na Danskoj školi za dizajn, **ESBEN TOFT JACOBSEN** (1977) diplomirao je režiju u animaciji na Nacionalnoj filmskoj školi u Danskoj 2006. godine. Otada radi kao samostalni umjetnik i animator na brojnim kompjutorskim igrama. Otkako je diplomirao na filmskoj školi, Toft Jacobsen razvio je i režirao projekte za Copenhagen Bombay, uključujući kratki film *Kiwi & Strit*, dio cjelovečernjeg filma *Carsten & Gitte's Movie Madness* (Anders Morgenthaler i drugi, 2008). Njegov prvi dugometražni animirani film, *The Great Bear*, odlično je primljen na Berlinaleu 2011, a svjetsku je premijeru doživio u kategoriji dječjih filmova Generation Kplus. *Kraljevstvo Pernatog Kralja* je švedsko-danska koprodukcija i Jacobsenov drugi dugometražni film.

Johan, a little hare, wants his mother back. Every day he sends her wistful messages in a bottle. He lives with his father on a cutter on the high seas which his dad believes is the only place they are safe from the powerful Feather King who one night stole away Johan's mother. One day his father has to leave the boat. While he's away, Johan receives an emergency call on the radio the Feather King is around and up to no good. Without missing a beat, Johan heads for the unknown destination hoping that he might find his mother there. His turbulent journey leads this naïve yet intrepid hare into the fantastical realm of the Feather King where other laws hold sway – laws that even its ruler cannot determine.

A former student of visual communication at the Danish Design School, **ESBEN TOFT JACOBSEN** (1977) graduated in animation direction from the National Film School of Denmark in 2006. He has worked as a freelance artist and animator on numerous computer games. Since graduating from film school, Toft Jacobsen has developed and directed productions for Copenhagen Bombay, including the short film *Kiwi & Strit*, which formed part of the feature film *Carsten & Gitte's Movie Madness* (Anders Morgenthaler et al, 2008). Toft Jacobsen's first animated feature, *The Great Bear*, was warmly received at the Berlin Film Festival in 2011, enjoying its world premiere in the Generation Kplus children's section.

(7+ GOD > YRS**)**
06/06 PET > FRI **11 H KINO TUŠKANAC**
08/06 NED > SUN **18 H KINO TUŠKANAC**

PROGRAM ZA> DJECU I>MLADE >CHILDREN AND> YOUTH>PROG> RAM

PROGRAM ZA DJECU I MLADE
CHILDREN AND YOUTH PROGRAM

Vidjeti više od 200 filmova znači doživjeti više od 200 priča, zaviriti u misli i srca još dvaput toliko autora, tankoćutnih umjetnika, koji vjeruju da je važno stvarati za najmlađu ciljnu publiku, jer jednom će ti mali, zainteresirani gledatelji izrasti u velike, gorljive ljubitelje autorskog animiranog filma.

Iz takve količine izabrati one koji najbolje odgovaraju djeci nije mačji kašalj. Za predškolce ovogodišnji filmovi govore o prijateljstvu najrazličitijih vrsta, o životinjama koje se čine poput ljudi i jedan također o vatrogascima. Bez vatrogasaca u toj dobnoj skupini ne ide.

Mlađi će školarci u gledanju rastvoriti cijelu paletu osjećaja: neki su zabavni, neki gotovo pa hororci, neki dirljivo poetični. Među filmovima bez riječi, ali i onima s gustim tekstom ima i jedan s odličnim songom.

Starijim školarcima sigurno će se svidjeti originalna animacija jednog od filmova. Ostali pišu priče o prijateljstvu i samoći, o snovima i stvarnosti. Jedni su duhoviti, drugi nježno dirljivi, a jedan je vrlo potresan.

Adolescentima su ovaj put namijenjeni filmovi sa snažnim osjećajima: ljubav, zavist, strah, nostalgija. Duboke, osobne ispovjedne priče olabavi tračak humora, a zaokružuje ih vrhunski spoj glazbe i slike.

I još za obitelji: osjetljive priče o našim međuljudskim odnosima, topla zimska bajka i šalica čaja – no barem film s animacijom listića čaja.

Uživajte u gledanju!

MAG. MARTINA PEŠTAJ,
MEDIJSKA PSIHOLOGINJA

To see more than 200 films means to experience over 200 stories, to look into thoughts and hearts of twice as many authors, fine artists, who believe in importance of creating for the youngest target audience, because some day, these young, interested viewers, will grow into adult, ardent lovers of animated film.

It is not an easy task to select from such a huge number films suitable for children. For preschool children, this year's films talk about friendship of different kinds, about animals that are as humans, and one about fire-fighters. It would be unimaginable not to have one about fire-fighters.

Younger pupils will through films experience the whole spectrum of emotions: some of them are fun, some almost horror films, while others poignantly poetic. Among the films without any words, and those with plenty of text, there is also one with excellent song.

Older pupils will definitely like the original animation of one of the films. Other films write stories about friendships and loneliness, dreams and reality. Some are funny, others are lovingly touching, and one of them rather upsetting.

Adolescents are this time offered films with powerful emotions: love, envy, fear, nostalgia. Deep, personal confessions are softened with a flash of humour, and the whole encircled in an excellent blend of music and image.

And for the families: touching stories about human relationships, warm winter fairy-tale, and a cup of tea – at least the film with tea leaves animation.

Enjoy watching!

M.SC. MARTINA PEŠTAJ,
MEDIA PSYCHOLOGIST

TEHNIKA > TECHNIQUE lutka-animacija > puppet animation **REŽIJA, MONTAŽA > DIRECTOR, EDITING** Riho Unt **SCENARIJ > SCREENPLAY** Leelo Tungal, Peep Pedmanson **ANIMACIJA > ANIMATION** Marili Toome, Triin Sarapik-Kivi **KAMERA > CAMERA** Ragnar Neljandi **GLAZBA > MUSIC** Tiit Kikas **PRODUCENTI > PRODUCERS** Andrus Raudsalu, Mait Laas **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** OÜ Nukufilm, nukufilm@nukufilm.ee, www.nukufilm.ee

MIRIAMIN ZMAJ MIRIAM'S KITE MIRIAMI TUULELOHE

RIHO UNT
ESTONIJA > ESTONIA, DCP, 2013, 5'



Kvočka voli puštati zmajeve. Kad Miriam više nema vremena za igru, kvočka nagovara njezina mlađeg brata da joj se pridruži. No zmaj je prevelik za malog brata te ga nosi na vrh drveta. Miriam i kvočka trebaju hitno nešto poduzeti. Zajedničkim radom uspijevaju.

RIHO UNT (1956) bavi se animacijom od 1983. Aktivan je kao predavač, a održava i radionice i tečajeve animacije. Sudjelovao je na nekoliko skupnih izložbi, a imao je i nekoliko vlastitih retrospektiva. Neki od njegovih novijih radova su *Happy Birthday* (2012), *North Dragon* (2007), *Miriam and the Flood* (2006), *Brothers Bearheart* (2005), *Having Soul* (2001).

The hen enjoys playing around with kites. When Miriam has no more time for it, the hen convinces the little brother to go along. But the kite is too big for little brother and it flies him up to a treetop. Miriam and the hen need to act fast to get him down. As joint effort it works.

RIHO UNT (1956) has been working with animation since 1983. He holds classes, workshops and animation courses. He collaborated in several group exhibitons, and had a few individual retrospectives. Some of his works are *Happy Birthday* (2012), *North Dragon* (2007), *Miriam and the Flood* (2006), *Brothers Bearheart* (2005), *Having Soul* (2001).

(4-7 GOD > YRS**)**
03/06 UTO > TUE **11 H KINO TUŠKANAC**
05/06 ČET > THU **13 H KINO TUŠKANAC**
08/06 NED > SUN **11 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 2D-animacija, crtež > 2D animation, drawing **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Alina Terentieva **ANIMACIJA > ANIMATION** Alina Terentieva, Darya Matreshina, Maxim Matvienko **GLAZBA, ZVUK > MUSIC, SOUND** Eugeny Kadimsky **PRODUCENTICA > PRODUCER** Tatiana Tursunova **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** VGIK Russian State University of Cinematography n.a. Gerasimov, www.vgik.info

IGRAČKA THE TOY IGRUSHKA

ALINA TERENTIEVA
RUSIJA > RUSSIA, DCP, 2013, 4'14''



Priča o gladnom mačetu bez krova nad glavom koje s vremenom nađe zaklon, skrb i ljubav.

ALINA TERENTJEVA (1988, Igrim, regija Tjumenj) završila je Akademiju za glazbu i umjetnost u Ribinsku. 2009. upisuje Rusku državnu akademiju za filmske umjetnosti (VGIK), Odsjek za animaciju i multimediju, gdje je diplomirala 2013. s filmom *Igračka*.

This is a story of a homeless, hungry kitten who eventually finds a shelter, care and love.

ALINA TERENTIEVA (1988, Igrim, Tyumen Region) graduated Music and Art schools in Rybinsk. In 2009 she entered VGIK, Animation and Multimedia Department and graduated in 2013 with her diploma film *The Toy*.

TEHNIKA > TECHNIQUE 2D-animacija, kolaž > 2D animation, cut-outs **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Ivana Guljašević **GLAZBA > MUSIC** Aljoša Vuković, Ante Stošić **ZVUK > SOUND** Bruno Kuman, Ivana Guljašević **GLAS > VOICE** Dubravko Sidor **PRODUCENT > PRODUCER** Bruno Kuman **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Igubuka, igubuka@gmail.com, www.igubuka.hr

DRVENI NEBODER WOODEN SKYSCRAPER

IVANA GULJAŠEVIĆ
HRVATSKA > CROATIA, HD FILE, 2013, 8'47''



To je životna priča o stanovnicima neobičnog nebodera s mnogo katova i mnogo stanovnika. Od podruma do krova, kat po kat, upoznajemo stanare, njihove karaktere, probleme koji ih muče i način na koji žive.

IVANA GULJAŠEVIĆ je ilustratorica i animatorica. Redateljica je više od 20 kratkih animiranih filmova za djecu i nagrađivanog filma *Kao nekim čudom*. Za Hrvatsku radioteleviziju animirala je 200 epizoda serijala *Danica i prijatelji*. Bavi se ilustracijom knjiga, slikovnica, udžbenika i časopisa. Dosad je napisala i ilustrirala šest slikovnica i dvije priče. Za svoj rad primila je nekoliko nagrada i priznanja.

Who lives in the wooden skyscraper? Story about a strange skyscraper and who lives in it. From Mr. Mole who lives in the cellar to Mrs. Owl who lives on the top of the skyscraper. Story teller is Moon himself.

IVANA GULJAŠEVIĆ is an illustrator and animator. She is the author of the award-winning animated film *Like a Miracle* and the 200-episodes serial *Danica*, made for Croatian Television. She is a director and character designer of a series of educational and advertising films. She also works as an illustrator (books, magazines, course books...), author of comics and writer. She has won several awards for comic books, illustrations and literary texts.

(4-7 GOD > YRS)
03/06 UTO > TUE **11 H KINO TUŠKANAC**
05/06 ČET > THU **13 H KINO TUŠKANAC**
08/06 NED > SUN **11 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE lutka-animacija > puppet animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Miyuki Echigoya **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Miyuki Echigoya, nijinokemusica@gmail.com, www.miyukiechigoya.net

FLUFFY: TINY I NJEZINA PRIJATELJICA FLUFFY: TINY AND FRIEND

MIYUKI ECHIGOYA
JAPAN, HD FILE, 2013, 7'43''



Jednog je dana Tiny čekala svoju prijateljicu Chocolat. Igrajući se na livadi s njezinom najdražom lutkom, Tiny ju je potrgala. Uznemirena kad je to vidjela, Chocolat odlazi kući u plaču.

MIYUKI ECHIGOYA u produkciji lutka-animacija koristi se vunom od svojih studentskih dana. Njezine filmove karakterizira vrstan opis suptilnih pokreta i izraza lutaka, što stvara nježne slike u njezinim radovima. Njezina topla priča o mački, *Fluffy*, prikazivana je diljem svijeta. Diplomirala je na Akademiji za umjetnost i dizajn Joshibi.

One day, Tiny was waiting for her best friend Chocolat. They went out to play in a field with Chocolat's treasured doll, but while playing with it, Tiny broke it. Chocolat was shocked to see it broken, and went home crying...

MIYUKI ECHIGOYA has been producing puppet animations using wool since she was a university student. She is good at expressing the little movement and expressions that puppets have, which produces soft images in her works. Her heart-warming cat's story, *Fluffy* was shown around the world. She graduated from Joshibi University of Art and Design.

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTORS, SCREENPLAY, ANIMATION, EDITING** Dong-in Lim, Seol-lim Seo **GLAZBA > MUSIC** Shin Jong Hwan **PRODUKCIJA > PRODUCTION** Hongik University **DISTRIBUCIJA > DISTRIBUTION** KIAFA (AniSEED), kiafanews@naver.com, www.kiafa.org

LJUBAVNA AVANTURA SA SUNCEM LOVE AFFAIR WITH SUN

DONG-IN LIM, SEOL-LIM SEO
JUŽNA KOREJA > SOUTH KOREA, HD FILE, 2012, 6'08''



Jednog dana Dong-dong, mala krtica koja voli sunce, odlazi u potragu za njim kada ono nestane.

DONG-IN LIM (1988, Južna Koreja) diplomirala je na Sveučilištu Hongik 2013. *Ljubavna avantura sa suncem* njezin je prvi kratki film. **SEOL-LIM SEO** (1980, Južna Koreja) diplomirala je na Sveučilištu Hongik 2013. *Ljubavna avantura sa suncem* njezin je prvi kratki film.

One day, a baby mole Dong-dong who loves the sun gets into search for disappeared sun.

DONG-IN LIM was born in 1988 in South Korea. She graduated from Hongik University in 2013. *Love Affair With Sun* is her first short film. **SEOL-LIM SEO** was born in 1980 in South Korea. She graduated from Hongik University in 2013. *Love Affair With Sun* is her first short film.

(4-7 GOD > YRS)
03/06 UTO > TUE **11 H KINO TUŠKANAC**
05/06 ČET > THU **13 H KINO TUŠKANAC**
08/06 NED > SUN **11 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE klasična animacija, 2D kompjutor > classical animation, 2D computer **REŽIJA, ANIMACIJA > DIRECTOR, ANIMATION** Christian Kuntz **SCENARIJ > SCREENPLAY** Christian Kuntz, Kirstine Kuntz **KOMPOZITING > COMPOSITING** Alfred Nguyen **MONTAŽA > EDITING** Per Risager **GLAZBA > MUSIC** Esben Just **PRODUCENT > PRODUCER** Jacob Jarek **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Profile Pictures, jacob@profilepictures.dk, profilepictures.dk

MOPS I OLLIE MOPS & OLLIE

CHRISTIAN KUNTZ
DANSKA > DENMARK, HD FILE, 2013, 8'24''



Mali izvanzemaljac Mops živi sasvim sam na jednom malenom planetu. Vrijeme provodi sakupljajući otpad koji dolazi s međugalaktičkih autocesta iznad njegova planeta. Jednog dana na rub njegova planeta pada nešto što će mu zauvijek promijeniti život. *Mops i Ollie* film je o prijateljstvu i podsjećanju na najvažniju stvar u životu: borbu za one koje volimo.

CHRISTIAN KUNTZ (1978) bavi se animacijom od 1996, a početkom 21. stoljeća pokreće svoj posao i od tada sudjeluje u gotovo svakom danskom animiranom filmu, kao dizajner likova i *storyboarda*, animator, a u posljednje vrijeme i kao redatelj.

The small alien creature Mops lives all alone on a tiny planet in outer space. He spends his time collecting garbage that comes falling down from the intergalactic highways high above the planet. One morning something has fallen down on the edge of the planet – something that will change his life forever. *Mops & Ollie* is a film about friendship and about remembering what is most important in life: Fighting for those you love.

CHRISTIAN KUNTZ (1978) has been in the animation industry since 1996. He started his own business and since then he has been involved in more or less every Danish animation film, both as storyboard artist, character designer, animator and most recent as director.

http://kuntzanimation.blogspot.com

TEHNIKA > TECHNIQUE 2D-animacija, kolaž > 2D animation, cut-outs
REŽIJA, ANIMACIJA, MONTAŽA > DIRECTOR, ANIMATION, EDITING Ivana Guljašević **SCENARIJ > SCREENPLAY** Bruno Kuman **GLAZBA > MUSIC** Nenad Kovačić **ZVUK > SOUND** Bruno Kuman, Ivana Guljašević **GLAS > VOICE** Dubravko Sidor **PRODUCENT > PRODUCER** Bruno Kuman **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Igubuka, igubuka@gmail.com, www.igubuka.hr

NOSOROGOV OGLAS THE RHINO'S AD

IVANA GULJAŠEVIĆ
HRVATSKA > CROATIA, HD FILE, 2013, 5'17''



Vesela priča o prijateljstvu nosoroga i ptičice.

IVANA GULJAŠEVIĆ je ilustratorica i animatorica. Redateljica je više od 20 kratkih animiranih filmova za djecu i nagrađivanog filma *Kao nekim čudom*. Za Hrvatsku radioteleviziju animirala je 200 epizoda serijala *Danica i prijatelji*. Bavi se ilustracijom knjiga, slikovnica, udžbenika i časopisa. Dosad je napisala i ilustrirala šest slikovnica i dvije priče. Za svoj rad primila je nekoliko nagrada i priznanja.

Story about friendship between two most unlikely friends. Sometimes a little bird beats even the lion.

IVANA GULJAŠEVIĆ is an illustrator and animator. She is the author of the award-winning animated film *Like a Miracle* and the 200-episodes serial *Danica*, made for Croatian Television. She is a director and character designer of a series of educational and advertising films. She also works as an illustrator (books, magazines, course books...), author of comics and writer. She has won several awards for comic books, illustrations and literary texts.

(4-7 GOD > YRS**)**
03/06 UTO > TUE **11 H KINO TUŠKANAC**
05/06 ČET > THU **13 H KINO TUŠKANAC**
08/06 NED > SUN **11 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Katerina Karhankova **MONTAŽA > EDITING** Blanka Klímová **GLAZBA > MUSIC** Ivan Doležálek **ZVUK > SOUND** Jiří Gráf **PRODUCENTICA > PRODUCER** Vera Hoffmannova **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** FAMU, vera.hoffmannova@famu.cz, www.famu.cz/eng

NOVA VRSTA NEW SPECIES **NOVÝ DRUH**

KATERINA KARHANKOVA
ČEŠKA > CZECH REPUBLIC, HD FILE, 2013, 6'18''



Troje djece pronalazi neobičnu kost. Put ih vodi u potragu za bićem kojemu je ta kost pripadala.

KATERINA KARHANKOVA rođena je u Pragu 1988, a od 2008. studira na FAMU-u, praškoj Akademiji dramskih umjetnosti.

This is a story about three kids who find a mysterious bone and their journey in trying to find the creature, that the bone belonged to.

KATERINA KARHANKOVA was born in Prague in 1988. From 2008 she is a student at FAMU – Film and TV School of Academy of Performing Arts in Prague.

(7-10 GOD > YRS**)**
04/06 SRI > WED **11 H KINO TUŠKANAC**
05/06 ČET > THU **18 H KINO TUŠKANAC**
06/06 PET > FRI **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE lutka-animacija > puppet animation
REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING Dina Velikovskaya **ANIMACIJA > ANIMATION** Dina Velikovskaya, Eugenia Zhirkova **KAMERA > CAMERA** Alexander Veryakov **GLAZBA > MUSIC** Eugeny Kadimski, Maria Gootnik **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** VGIK Russian State University of Cinematography n.a. Gerasimov, www.vgik.info

MOJ ČUDNI DJED MY STRANGE GRANDFATHER **MOY STRANNIY DEDUSHKA**

DINA VELIKOVSKAYA
RUSIJA > RUSSIA, DCP, 2012, 8'40''



Kreativci se često čine čudnima, zabavnima i pomalo otkačenima. Čak ih ni njihove obitelji ne razumiju uvijek, a često ih se i srame. No oni katkad stvaraju prava čuda samo uz pomoć otpada.

DINA VELIKOVSKA rođena je 1984. u Moskvi. 2005. završava Akademiju za umjetnost "Sjećanje na 1905.", usavršivši se u scenskom dizajnu. 2012. diplomirala je na Ruskoj državnoj akademiji za filmske umjetnosti (VGIK). Trenutačno studira na Visokoj školi-studiju za animaciju SHAR u Moskvi.

A creative person often seems weird, funny and a little bit crazy. Even his friends and family do not always understand him and often feel ashamed of him. But sometimes he can create a real miracle – merely from garbage.

DINA VELIKOVSKAYA was born in Moscow in 1984. In 2005 she has graduated from State Art School n. a. Memory of 1905 with a specialization in scenic design. In 2012 she has graduated from Russian State University of Cinematography n. a. S. A. Gerasimov (VGIK). Now she is a student of High Animation School-Studio SHAR in Moscow.

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, MONTAŽA > DIRECTOR, EDITING** Boris Dolenc **SCENARIJ > SCREENPLAY** Boris Dolenc, Sandra Ržen **ANIMACIJA > ANIMATION** Jure Prek, Jernej Žmitek **GLAZBA > MUSIC** Jerko Novak, Lado Jakša, Tone Stojko, Neca Falk, Kajetan Kovič **PRODUCENTI > PRODUCERS** Jure Vizjak, Jaka Oman **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Invida d.o.o., info@invida.tv, www.invida.tv

MAČAK MURI MURI THE CAT MAČEK MURI

BORIS DOLENC
SLOVENIJA > SLOVENIA, DCP, 2013, 10'



Jutro je u Mačkogradu. Alarm budi mačka Murija, on trlja oči i još je jedan običan dan započeo. No listajući Mačkolist i ispijajući mlijeko u kavani Kod vesele krave, polako shvaća da ovo neće biti običan dan...

BORIS DOLENC (1982) završio je studij filmske i televizijske režije na Akademiji za teatar, radio, film i televiziju u Ljubljani. Redatelj je igranih i dokumentarnih filmova, 3D i 2D animiranih filmova, serija, komedija i glazbenih spotova. Odabran je za kampus Berlinale Talents, a 2013. osvaja nagradu Vesna za najbolji animirani film *Traženi*.

The sun is rising in the Cat city. An alarm clock wakes up Muri the cat. He clears his eyes and for him just another day has started. While reading the Cat news and sipping the Cat milk at the Happy Cowie tavern, he slowly realizes that this is not an ordinary day...

BORIS DOLENC (1982) studied Film and TV Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. He is director of fiction and documentary films, 3D and 2D animation films, series, comedy shows, and music videos. In 2010, he was selected for the Berlinale Talent Campus and in 2013 he won a Vesna award for best animated film with the film *Wanted*.

TEHNIKA > TECHNIQUE 2D-animacija, lutka-animacija > 2D animation, puppet animation **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Péter Vácz **ANIMACIJA > ANIMATION** Attila Bertóti, Péter Vácz **KAMERA > CAMERA** Gábor Garai **MONTAŽA > EDITING** Judit Czakó **GLAZBA, ZVUK > MUSIC, SOUND** Máté Hámori **PRODUCENT > PRODUCER** József Fülöp **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Moholy-Nagy University of Arts and Design, anim.mome.hu

ZEC I JELEN RABBIT AND DEER NYUSZI ÉS ŐZ

PÉTER VÁCZ
MAĐARSKA > HUNGARY, DCP, 2013, 16'15''



Prijateljstvo između zeca i jelena ugroženo je kada jelen postane opsjednut pronalaženjem formule za treću dimenziju...

PÉTER VÁCZ (1988, Budimpešta) diplomirao je na Sveučilištu Moholy-Nagy za umjetnost i dizajn kao prvostupnik (2010) i kao magistar (2012) filmovima *Patakiskola* odnosno *Zec i jelen*, koji je osvojio nekoliko nagrada na raznim međunarodnim festivalima, uključujući i posebno priznanje na Cannes Lionsu za najboljeg mladog redatelja, najbolji scenarij na festivalu Anima Mundi, te nagradu dječjeg žirija u Annecyju. Trenutačno živi na jugu Francuske.

The friendship of Rabbit and Deer is put to the test by Deer's new obsession to find the formula for the 3rd dimension...

PÉTER VÁCZ (1988, Budapest) graduated from Moholy-Nagy University of Arts and Design in Animation BA (2010) and MA (2012) with his film called *Streamschool* and *Rabbit and Deer* which has won several awards at different international festivals including a Special Mention in Cannes Lions at the Young Directors Award, Best Script at Anima Mundi and the Junior Jury Award in Annecy. He is living in the South of France.

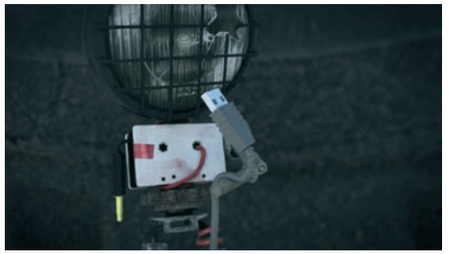
www.rabbitanddeer.com

(7-10 GOD > YRS**)**
04/06 SRI > WED **11 H KINO TUŠKANAC**
05/06 ČET > THU **18 H KINO TUŠKANAC**
06/06 PET > FRI **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Quentin Haberham **GLAZBA > MUSIC** Dennis Braunsdorf **ZVUK > SOUND** Sam Huisman **PRODUKCIJA > PRODUCTION** Utrecht School of the Arts **DISTRIBUCIJA > DISTRIBUTION** Quentin Haberham, q.haberham@gmail.com, www.hku.nl

JACK

QUENTIN HABERHAM
NIZOZEMSKA > THE NETHERLANDS, HD FILE, 2013, 3'



Jack na otpadu traži svoju izgubljenu ruku, ali otkriva da je ono što mu uistinu treba prijatelj.

S naglaskom na animaciju i režiju likova, **QUENTIN HABERHAM** očaran je suptilnim detaljima koji tvore unikatnost svakog lika, zadržavajući tako njihovu zanimljivost. Kroz animacijska djela nadahnuta osobnim pričama, dizajn i izvedbu likova, Haberham eksperimentira s tijekom pripovijedanja. Trenutačno je na četvrtoj godini 3D-animacije na Akademiji za umjetnost u Utrechtu.

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

With a focus on character animation and direction, **QUENTIN HABERHAM** is fascinated by the subtle details that make characters unique and keep them interesting. While making animations inspired by personal stories, he experiments with storytelling through the design and performance of his characters. Quentin is currently a 4th year 3d animation student at the Utrecht School of the Arts.

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Julia Aronova **GLAZBA > MUSIC** Lev Slepner **ZVUK > SOUND** Nikolay Kozyrev **PRODUCENT > PRODUCER** Vladimir Mouat **PRODUKCIJA > PRODUCTION** PCHELA studio **DISTRIBUCIJA > DISTRIBUTION** Acme Filmworks Inc., rjd@acmefilmworks.com, www.acmefilmworks.com

MOJA MAMA JE AVION MY MOM IS AN AEROPLANE MOYA MAMA SAMOLET

JULIA ARONOVA
RUSIJA > RUSSIA, DCP, 2013, 7'



Moja mama je avion.

JULIJA ARONOVA diplomirala je 2002. na Odsjeku za umjetnost Ruske državne akademije za filmske umjetnosti (VGIK, klasa A. Turina). Animacijom se počela baviti kao dizajnerica, animatorica i redateljica. Njezino je debitantsko djelo *Eskimo*, a prvi profesionalni film *A beetle, a boat, an apricot* (2004). Njezini posljednji uraci su *Mother and music* (2006) i *Camilla* (2009).

My mom is an aeroplane.

JULIA ARONOVA graduated from the Art department of the State University of Cinematography (VGIK, class of A. Turin) in 2002. Started to work in animation as a designer, animator and director. *Eskimo* is her debut shot. Her first professional film was *A beetle, a boat, an apricot* (2004). Among her recent works are *Mother and music* (2006) and *Camilla* (2009).

(7-10 GOD > YRS**)**
04/06 SRI > WED **11 H KINO TUŠKANAC**
05/06 ČET > THU **18 H KINO TUŠKANAC**
06/06 PET > FRI **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE lutka-animacija > puppet animation **REŽIJA > DIRECTOR** Kolja Saksida **SCENARIJ > SCREENPLAY** Kolja Saksida, Marko Bratuš, Jure Karas **ANIMACIJA > ANIMATION** Piotr Ficner **KAMERA > CAMERA** Miloš Srdić **MONTAŽA > EDITING** Tomaž Gorkič **GLAZBA > MUSIC** Miha Šajina, Borja Močnik **PRODUCENT > PRODUCER** Matija Šturm **PRODUKCIJA > PRODUCTION** ZVVIKS, Institute for Film and Audiovisual Production; Bold Studio **DISTRIBUCIJA > DISTRIBUTION** ZVVIKS, matija@zvviks.net, www.zvviks.net

KOYAA – CVIJET KOYAA – FLOWER KOYAA – ROŽA

KOLJA SAKSIDA

SLOVENIJA, HRVATSKA > SLOVENIA, CROATIA, DCP, 2013, 3'35''



Još jedan izuzetan dan započinje na stjenovitom grebenu gdje žive Koyaa i njegov prijatelj Gavran. Koyaa tog jutra sadi cvijet, koji nekim čudom izrasta u biljku mesožderku. Zajedno jedva uspijevaju ukrotiti to zeleno čudovište.

KOLJA SAKSIDA (1981) redatelj je glumac i producent. Animirani serijal *Koyaa*, koji se prikazivao na slovenskoj državnoj televiziji 2005, dosad je njegova najistaknutija produkcija. Organizator je i voditelj radionica za djecu, mlade i studente, te utemeljitelj i direktor produkcijske kuće ZVVIKS sa sjedištem u Ljubljani.

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

KOLJA SAKSIDA (1981) is a director, actor and producer. At his fifteen years he made his debut in the short film. Up till now his most notable production was an animated series *Koyaa* that has been shown on the Slovenian national television throughout the 2005 season. In last years he has organized and led workshops for children, youth and students. Saksida is co-founder and director of production house ZVVIKS, based in Ljubljana – Slovenia.

(7–10 GOD > YRS**)**
04/06 SRI > WED **11 H KINO TUŠKANAC**
05/06 ČET > THU **18 H KINO TUŠKANAC**
06/06 PET > FRI **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA > DIRECTORS** Klaus Morschheuser, Johannes Weiland **SCENARIJ > SCREENPLAY** Marcus Sauermann **ANIMACIJA > ANIMATION** Kyra Buschor, Iring Freytag, Georg Schneider, Klaus Morschheuser, Johannes Weiland **GLAZBA > MUSIC** Daniel Vulcano **PRODUCENTI > PRODUCERS** Patrick Brennecke, Carsten Bunte **PRODUKCIJA > PRODUCTION** Studio Soi **DISTRIBUCIJA > DISTRIBUTION** ZDF Enterprises GmbH, Schmitt.Me@zdf.de, www.studiosoi.de

ZAMKA ZA TROLOVE THE TROLL TRAP TROLLTAG

KLAUS MORSCHHEUSER, JOHANNES WEILAND

NJEMAČKA > GERMANY, HD FILE, 2013, 7'38''



Želite postaviti vlastitu cirkusku točku, ali treneri vam ne žele posuditi lava? Nema problema! Sve što trebate jesu omča, zvono, šećerna vata, livada i ulovit ćete plešućeg medvjeda.

JOHANNES WEILAND predaje animaciju na Filmakademie Baden-Württemberg. Režirao je mnoge filmove, uključujući *Dječačić i zvijer* koji je osvojio Cartoon d'Or za najbolji europski animirani film. **KLAUS MORSCHHEUSER** (1971) radi na odjelu za rekvizite u kazalištu u Koblenzu. 1997. upisuje se na Filmakademie Baden Württemberg, od 2001. radi kao animator na nekoliko reklama i glazbenih spotova.

You need your own circus act because the trainer don't want to share the lion? No problem. Grab a noose, a bell and some cottoncandy, go up to the clearing and catch yourself a dancing bear.

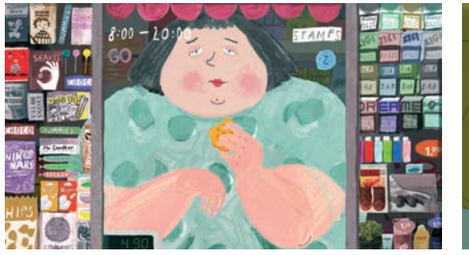
JOHANNES WEILAND is teaching animation classes at the Filmakademie Baden-Württemberg. He has directed *The Little Boy and The Beast*, with co-director Uwe Heidschötter, which won the Cartoon d'Or for best European animated film. **KLAUS MORSCHHEUSER** was born 1971 in Limburg an der Lahn, working at the prop-department at the theatre in Koblenz. He began studying at the Filmakademie Baden Württemberg in 1997. In 2001 he started freelancing as an animator for several commercials and music videos.

TEHNIKA > TECHNIQUE 2D-digitalni kolaž > 2D digital cut-outs **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Anete Melece **ANIMACIJA > ANIMATION** Stefan Holaus, Anete Melece **MONTAŽA > EDITING** Fee Liechti, Anete Melece **PRODUCENTICE > PRODUCERS** Nina Gelersen, Saskia von Virág, Gabriela Bloch Steinmann **PRODUKCIJA > PRODUCTION** HSLU, Virage Film, SRF **DISTRIBUCIJA > DISTRIBUTION** interfilm Berlin, christian@interfilm.de, www.interfilm.de

KIOSK THE KIOSK

ANETE MELECE

ŠVICARSKA > SWITZERLAND, DCP, 2013, 6'55''



Olga već godinama živi u malom kiosku samo zato što je zbog svoje ljubavi prema slatkom i monotonog načina života prerasla vrata. Kako bi odvratila misli čita putne časopise i mašta o odlasku u daleke zemlje. No jedan neobičan događaj pokreće njezino putovanje.

ANETE MELECE (1983) studirala je vizualne komunikacije na Akademiji za umjetnost u Latviji i animaciju na Akademiji za primijenjenu znanost i umjetnost u Luzernu. Radi kao ilustratorica, animatorica i grafička dizajnerica u Zürichu, u Švicarskoj.

For years now, the kiosk has been Olga's little home simply because her sweet tooth and monotonous life has made her bigger than the exit. To distract herself, she reads travel magazines and dreams of being far away. An absurd incident starts the beginning of her journey.

ANETE MELECE (1983) studied visual communication at the Art Academy of Latvia (BA) and animation at Lucerne University of Applied Sciences and Art (MA). She is an illustrator, animator and graphic designer currently based in Zurich, Switzerland.

(10–14 GOD > YRS**)**
05/06 ČET > THU **11 H KINO TUŠKANAC**
08/06 NED > SUN **16 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, MONTAŽA > DIRECTOR, EDITING** Arthur van Merwijk **SCENARIJ > SCREENPLAY** Daan Velsink **ANIMACIJA > ANIMATION** Lukas Krepel, Joost Lieuwma, Patrick Schoenmaker, Daan Velsink **GLAZBA > MUSIC** Jorrit Kleijnen, Alexander Reumers **ZVUK > SOUND** Jeroen Nadorp **PRODUCENT > PRODUCER** Daan Velsink **PRODUKCIJA > PRODUCTION** Breinmonster Animation Productions **DISTRIBUCIJA > DISTRIBUTION** KLIK! Distribution Service, www.breinmonster.com

OKIDANJE SNAPSHOT KIEKJE

ARTHUR VAN MERWIJK

NIZOZEMSKA > THE NETHERLANDS, DCP, 2012, 2'30''



Idilična livada u šumi čini se kao savršeno mjesto za fotografiranje šumskih životinja. No dobronamjerni par izletnika koji tamo dolazi propušta sve što se događa ravno ispred njihovih nosova.

ARTHUR VAN MERWIJK je pisac i redatelj raznih medija za djecu nastanjen u Nizozemskoj. Posvetio se animaciji i pričama za malu djecu te piše za stripove i televiziju. Debitirao je kratkometražnim filmom *Okidanje*, koji vole publika i kritičari širom svijeta.

An idyllic clearing in a forest seems the perfect spot to photograph animals in their natural habitat, but a well-meaning couple of day trippers misses everything that takes place right under their noses.

ARTHUR VAN MERWIJK is a writer and director for children's media, living in the Netherlands. He specialises in animation and stories for young children and writes for comics and television. His debut short film *Kiekje* is very well received with audiences and critics worldwide.

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Edmunds Jansons **ZVUK > SOUND** Horet Kuus **PRODUCENTI > PRODUCERS** Edmunds Jansons, Ieva Vaickovska **PRODUKCIJA > PRODUCTION** Estonian Academy of Arts, Atom Art **DISTRIBUCIJA > DISTRIBUTION** Atom Art, sabine@atomart.lv, www.atomart.lv

MEĐUNARODNI OČEV DAN INTERNATIONAL FATHER'S DAY

EDMUNDS JANSONS
ESTONIJA, LATVIJA > ESTONIA, LATVIA, DCP, 2012, 5'



Očev dan za ljude je dan proslave. Za jednu malu pticu to je običan radni dan s istim brigama – kako nahraniti obitelj.

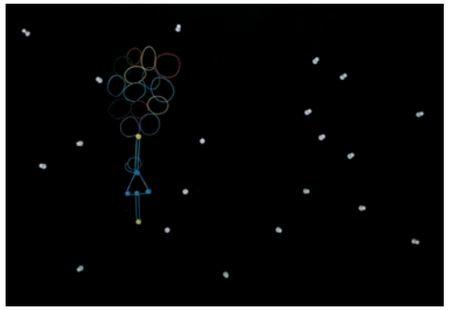
For people Father's Day is a celebration, but for one small bird – an ordinary working day. And concerns are the same old – to get food for his family.

BIOGRAFIJA STR. > BIOGRAPHY PG 30

TEHNIKA > TECHNIQUE animacija objekata > object animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Guillaume Blanchet **GLAZBA > MUSIC** BamProd **ZVUK > SOUND** François Bélanger, Pierre-Hugues Rondot **PRODUKCIJA > PRODUCTION** Guillaume Blanchet **DISTRIBUCIJA > DISTRIBUTION** Travelling, coordo@travellingdistribution.com, www.travellingdistribution.com

DJEVOJČICA ZVANA ELASTIKA A GIRL NAMED ELASTIKA

GUILLAUME BLANCHET
KANADA > CANADA, DCP, 2013, 3'30''



Elastika nije poput drugih djevojčica. Ne samo zato što je od elastike već i jer je njezin svemir napravljen od pluta. I njezino je putovanje poput nje jedinstveno – ona skače s jedne na drugu zgradu, prelazi ocean sama ili putuje u svemir držeći se za vatromet.

GUILLAUME BLANCHET francuski je *copywriter* koji je napustio domovinu kako bi se skrasio u Montrealu 2003. godine, nakon dvije godine rada u pariškim reklamnim agencijama. Njegova strast prema stop-animaciji i kratkim filmovima koje je naglašavao svojim spisateljskim vještinama tijekom desetljeća se razvijala.

Elastika is not like any other little girls. First, because she is made of elastics. Also because her universe is a land of cork. Her journey is also one of a kind, as she jumps from one building to another, crosses an ocean solo or travels to space holding on to a firework rocket.

GUILLAUME BLANCHET is a French copywriter who left his homeland to settle down in Montreal in 2003, after two years spent in Parisian advertising agencies. For a decade, he has developed a passion for stop-motion animations and short films, using his writing skills to enhance his images.

(10-14 GOD > YRS)
05/06 ČET > THU **11 H KINO TUŠKANAC**
08/06 NED > SUN **16 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING** Eloi Henriod **ANIMACIJA > ANIMATION** David Alapont, Fred Rimbau, Jean Bouthors **GLAZBA > MUSIC** Fred Pallem **ZVUK > SOUND** Yan Volsy **PRODUCENT > PRODUCER** Jérémy Rochigneux **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Metronomic, metronomic@free.fr, www.metronomic.fr

MALI PLAVI DJEČAK S BIJELOM OVCOM THE LITTLE BLOND BOY WITH A WHITE SHEEP LE PETIT BLOND AVEC UN MOUTON BLANC

ELOI HENRIOD
FRANCUSKA > FRANCE, HD FILE, 2013, 8'35''



Pierre za vrijeme školskog ispita odluta iz sivila škole u svoja sretna sjećanja s praznika koje je proveo sa svojom ovcom.

ELOI HENRIOD (1987, Lausanne) dolazi u Pariz 2005. godine da bi studirao 2D-animaciju. Nakon tri godine studija dolazi kao pripravnik u Metronomic, gdje poslije počinje raditi kao animator i suredatelj. *Mali plavi dječak s bijelom ovcom* njegov je prvi kratkometražni film, a temelji se na stripu koji je napisao Pierre Richard, a nacrtao Gwendal Le Bec.

It's school time again. During a writing test, Pierre escapes his grey school by recalling the happy memories of his holidays spent with his sheep.

ELOI HENRIOD (1987, Lausanne), comes to Paris in 2005 to follow a 2D animator formation in LISAA. After three years of studies, he comes into Metronomic, first as trainee, then as animator and co-director. *The Little Blond Boy with a White Sheep* is his first short film, based on the comic written by Pierre Richard and drawn by Gwendal Le Bec.

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Marc Chevry **GLAZBA, ZVUK > MUSIC, SOUND** Pauline Meguerditchian **PRODUCENT > PRODUCER** Mathieu Morfin **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Gobi Studio, mathieu@gobistudio.fr, www.gobistudio.fr

JEŽINAC THE URCHIN L'OURSIN

MARC CHEVRY
FRANCUSKA > FRANCE, DCP, 2013, 1'51''



Morski ježinac sanjari o boljem životu.

MARC CHEVRY (1978, Annemasse) u srcu je oduvijek bio kreativan. Nakon što je producirao kratki film *Point*, odabran 2000. godine za festival Imagina, gdje je osvojio dvije nagrade, Marc Chevry provodi više od 10 godina u francuskoj animacijskoj industriji (Action Synthèse) i sudjeluje na brojnim produkcijama. Nedavno je sudjelovao u osnivanju animacijskog studija Gobi na jugu Francuske.

A sea urchin a little bored on his rock begins to dream of a better life.

MARC CHEVRY (1978, Annemasse) has always been a creative at heart. After self-producing other works such as *Point* short film selected for the festival Imagina 2000 where he received two prizes, Marc Chevry spent over 10 years in the French animation industry (in Action Synthèse), where he participated in numerous productions. He recently took part in the foundation of a new animation studio in the south of France: Gobi Studio.

(10-14 GOD > YRS)
05/06 ČET > THU **11 H KINO TUŠKANAC**
08/06 NED > SUN **16 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Kajsa Næss **ANIMACIJA > ANIMATION** Tuva Synnevåg, Jan Otto Ertesvåg, Kajsa Næss, Cathinka Tanberg **KAMERA > CAMERA** Nina Strand, Lise Fearnley **GLAZBA > MUSIC** Kim Hiorthøy **PRODUCENTICA > PRODUCER** Lise Fearnley **PRODUKCIJA > PRODUCTION** Mikrofilm AS **DISTRIBUCIJA > DISTRIBUTION** The Norwegian Film Institute, Arna-Marie.Bersaas@nfi.no, nfi.no

TEHNIKA > TECHNIQUE crtež > drawing **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Tatiana Kiseleva **KOMPOZITING > COMPOSITING** Alexey Leonovich **GLAZBA, ZVUK > MUSIC, SOUND** Maria Ushenina **PRODUCENTICA > PRODUCER** Anna Ostalskaya **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** School-Studio SHAR, sharstudia@gmail.com, www.sharstudio.com

TO OVISI O TEBI IT'S UP TO YOU DU VELGER SELV

KAJSA NÆSS
NORVEŠKA > NORWAY, DCP, 2013, 14'55''



"U vrtiću tuđi očevi nisu u zatvoru. U tome leži problem." Animirani dokumentarni film o odrastanju s ocem iza rešetaka.

KAJSA NÆSS (1970) studirala je na Akademiji filmskih umjetnosti u Oslu 1993. godine, nakon čega upisuje studij animacije na Sveučilištu u Voldi od 1994. do 1996. godine. Po završetku studija utemeljuje animacijsku produkcijsku tvrtku Mikrofilm AS s Lise Fearnley. Napisala je, režirala, animirala i producirala više animiranih i igranih kratkometražnih i dokumentarnih filmova, reklama i glazbenih spotova.

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

KAJSA NÆSS (1970) studied at the Oslo Film and TV Academy in 1993, followed by studies in animation at Volda University College from 1994 to 1996. After completing her education she co-founded the animation production company Mikrofilm AS with Lise Fearnley in 1996. Næss herself has written, directed, animated and produced several animated and live-action shorts, documentaries, commercials and music videos.

LIMENKA A TIN CAN BANKA

TATIANA KISELEVA
RUSIJA > RUSSIA, DCP, 2013, 5'41''



Urnebesni mjuzikl koji nas uči da u životu uvijek ima mjesta čudesima i iznenadnoj sreći. Ta se sreća može pojaviti u obliku jednostavnih stvari, poput prazne limenke kondenziranog mlijeka koju su sovjetski astronauti ostavili u orbiti i koja je pala na Zemlju.

TATJANA KISELJOVA (1978, Puškino) završila je školu animiranog filma, a 2007. godine diplomirala je na Odsjeku za umjetnost Ruske državne akademije za filmske umjetnosti (VGIK). Od 1998. godine radi kao animatorica u raznim moskovskim animacijskim studijima. Sudjelovala je u stvaranju više od 20 animiranih filmova, uključujući i dugometražne *The New Bremens', Prince Vladimir, Ku! Kin-Dza-Dza, Peter i Fevronia*.

Hilarious musical film telling that in life there is always a place for a small miracle and a sudden joy. This joy can be caused by a simple thing as an empty tin can of condensed milk, forgotten by Soviet cosmonauts in an orbit and accidentally had fallen to Earth.

TATIANA KISELEVA (1978, Pushkino) graduated the Lyceum of animation cinematography, and in 2007 she graduated from the Art department of the Institute of Cinematography (VGIK). Since 1998 she works as an animator in different Moscow animation studios. She took part in the creation of more than 20 animated films, including feature-length *The New Bremens', Prince Vladimir, Ku! Kin-Dza-Dza, Peter and Fevronia*.

(10-14 GOD > YRS)
05/06 ČET > THU **11 H KINO TUŠKANAC**
08/06 NED > SUN **16 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 2D-digitalni kolaž > 2D digital cut-outs **REŽIJA > DIRECTOR** Katarína Kerekesová **SCENARIJ > SCREENPLAY** Katarína Moláková, Katarína Kerekesová **ANIMACIJA > ANIMATION** Jozef Elsik, Leevi Lehtinen, Ivana Tirpáková, Ludmila Fatrsiková, Pavol Durak **MONTAŽA > EDITING** Matej Beneš **GLAZBA > MUSIC** Marek Piaček **ZVUK > SOUND** Martin Merc, Andrej Kubik **PRODUCENTICA > PRODUCER** Alžbeta Skalová **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Fool Moon Ltd., www.foolmoonfilm.com

TEHNIKA > TECHNIQUE 2D-animacija, kolaž > 2D animation, cut-outs **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Nicolas Bianco-Levrin **MONTAŽA > EDITING** Julie Rembauville **GLAZBA, ZVUK > MUSIC, SOUND** Samuel Rozenbaum **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Prototypes Associés, productions@festival-prototype.com, www.festival-prototype.com

MIMI I LIZA: BLIZANKE S KARATA MIMI & LISA: TWINS FROM THE CARDS MIMI A LÍZA: TETY Z PEXESA

KATARÍNA KEREKESOVÁ
SLOVAČKA > SLOVAKIA, HD FILE, 2012, 7'48''



Slijepa Mimi živi u dosadnoj, sivoj zgradi. Jednog dana useljava se mala vrckava Lia i donosi uzbuđenje i maštu u Mimin uredan život. U svakoj će epizodi upoznavati iznimne ljude koji žive u stanovima dosadne, sive zgrade, a koji će im otvarati vrata ne samo u svoje domove već i u nove, nepoznate svjetove.

KATARÍNA KEREKESOVÁ (1974, Žilina) studirala je na Odsjeku za animirani film Fakulteta za film i televiziju pri Akademiji za glazbu i scensku umjetnost u Bratislavi od 1993. do 1999. godine. Upisala je doktorski studij na istom odsjeku i utemeljila svoju produkcijsku tvrtku Fool Moon 2009. godine.

Blind Mimi lives in a dull grey apartment building. One day, little crazy Lisa moves in and brings excitement and fantasy to Mimi's orderly life. In each episode, they jointly get to know exceptional people living in the flats in the dull grey building, who open doors to them not only into their homes, but also into new, unknown worlds.

KATARÍNA KEREKESOVÁ (1974, Žilina) studied at the Animation Film Department of the Academy of Music and Performing Arts, Faculty of Film and Television in Bratislava from 1993 to 1999. She took postgraduate studies at the same department and established her production company Fool Moon in 2009.

VREĆA BUHA I KAKTUS FLEABAG & CACTUS CACTUS & SAC À PUCES

NICOLAS BIANCO-LEVRIN, SAMUEL ROZENBAUM
FRANCUSKA > FRANCE, HD FILE, 2013, 4'56''



Vreća Buha, gradski šerif, ne zna kako izjaviti ljubav Simoni. Kako piše očajna pisma, odlazi poznanicima po pomoć, ali oni ga samo uvuku u nevolje, pa čak i Zec, ovisan o soku od mrkve, i Apukati, pokvareni indijanski mudrac.

NICOLAS BIANCO-LEVRIN (1979) studirao je u Parizu na Školi za umjetnost Duperré. Objavio je prvu knjigu za djecu, *Simon without nights*, 2002. i za nju osvojio nagradu Graphic Octogone Međunarodnog centra za dječju književnost. Od tada je objavio još 18 knjiga, koristeći se svaki put drugačijom tehnikom ilustriranja.

Fleabag, the sheriff of the city, doesn't know how to declare his love to Simona. He writes pathetic letters. So he goes to ask for some help of old acquaintances but they rather draw him into troubles, even Rodrigue the carrot juice dopy rabbit, or Apukati, the corrupt Indian wise person.

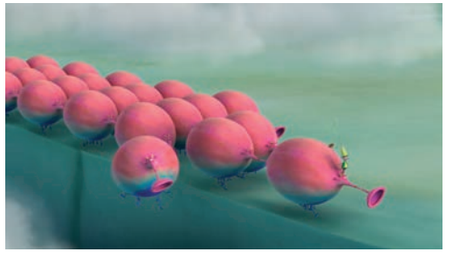
Born in 1979, **NICOLAS BIANCO-LEVRIN** studied at the Duperré Art school in Paris and published his first book for children *Simon without nights* in 2002 for which he won the Graphic Octogone prize from the International Center of Literature for Children. He published 18 books, using each time a new technique of illustration.

(10-14 GOD > YRS)
05/06 ČET > THU **11 H KINO TUŠKANAC**
08/06 NED > SUN **16 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA > DIRECTORS** Wouter Dierickx, Ted Sieger **SCENARIJ > SCREENPLAY** Ted Sieger **ANIMACIJA > ANIMATION** Sophie Animation Studio **GLAZBA > MUSIC** Christoph Utzinger **ZVUK > SOUND** SoundVision **PRODUKCIJA > PRODUCTION** Schattenkabinett GmbH **DISTRIBUCIJA > DISTRIBUTION** Magnet Films, georg.gruber@magnetfilm.de

THE SMORTLYBACKS

WOUTER DIERICKX, TED SIEGER
ŠVICARSKA, KINA > SWITZERLAND, CHINA, DCP, 2013, 5'55''



Na jednoj visoravni čuvar slonova i njegovo neobično krdo odlaze na iznenadno i beskonačno putovanje.

WOUTER DIERICKX (1961) studirao je animirani film u Bruxellesu. Radi kao profesionalni *layout artist*, animator i redatelj od 1985. Utemeljio je studio za pretprodukciju Graphics & Animation u Belgiji i suosnivač je studija za animiranu produkciju Sophie Animation u Kini.**TED SIEGER** (1958) odrastao je u Čileu, Peruu, Australiji i Švicarskoj. Prije nego što se počeo baviti filmovima, putovao je i radio razne poslove, poput brojenja jaja u tvornici i plovidbe na trgovačkom brodu za Afriku. Stvara, oblikuje, piše, režira i producira animirane kratke filmove i TV serije.

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

WOUTER DIERICKX (1961) was educated in animation film at the St. Lucas Institute Brussels, Belgium. Worked as a professional layout artist, animator and director since 1985. Founder of preproduction studio Graphics & Animation Belgium. Co-founder of Animation production studio Sophie Animation China.**TED SIEGER** (1958) grew up in Chile, Peru, Australia and Switzerland. Before he started making films he travelled extensively and worked in all kinds of strange jobs, the best were counting eggs in an egg factory and sailing with a merchant ship to Africa. He creates, designs, writes, directs and produces animation.

(10-14 GOD > YRS**)**
05/06 ČET > THU **11 H KINO TUŠKANAC**
08/06 NED > SUN **16 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, SCENARIJ, ANIMACIJA, ZVUK > DIRECTOR, SCREENPLAY, ANIMATION, SOUND** Manuel Šumberac **PRODUKCIJA > PRODUCTION** Akademija likovnih umjetnosti, Ustanova Zagreb film **DISTRIBUCIJA > DISTRIBUTION** Zagreb film, sanja.borcic@zagrebfilm.hr, www.zagrebfilm.hr

U SJENI IN THE SHADOW

MANUEL ŠUMBERAC
HRVATSKA > CROATIA, HD FILE, 2011/12, 4'



Vjeverica u borbi protiv sistema koji joj je nametnut traži svoje mjesto pod suncem.

MANUEL ŠUMBERAC (1988, Pula) diplomirao je na Akademiji likovnih umjetnosti u Zagrebu, Odsjek za animaciju i nove medije. Radio je kao glavni animator na dva kratka animirana filma, *Guliver* (2009, režija Zdenko Bašić) i *Industrija* (2013, režija Livio Rajh). Snimio je četiri kratka animirana filma, *Escargot* (2010), *U sjeni* (2011>12), *Clockwork Heart* (2013) i *Vesla* (2011), te tri glazbena spota za Gibonnija. Također je oslikao nekoliko slikovnica, kao i brojne naslovnice knjiga objavljenih u raznim zemljama na više jezika.

Squirrel fights against the system imposed on it, looking for her place in the sun.

MANUEL ŠUMBERAC (1988, Pula) graduated at the Academy of Fine Arts in Zagreb, Department of Animation and New Media. He worked as lead animator on two animated shorts *Guliver* (2009, dir. Zdenko Bašić) and *Industry* (2013, dir. Livio Rajh). He made four short animated films *Escargot* (2010), *In the Shadow* (2011>12), *Clockwork Heart* (2013) and *The Oars* (2011), and three music videos for Croatian musician Gibonni. He has also illustrated several picture books, as well as numerous book covers published in different countries on several languages.

www.manuelsumberac.com

TEHNIKA > TECHNIQUE lutka-animacija > puppet animation **REŽIJA, SCENARIJ, ANIMACIJA, KAMERA > DIRECTOR, SCREENPLAY, ANIMATION, CAMERA** Katrin Novaković **GLAZBA > MUSIC** Ante Božić Kudrić **ZVUK > SOUND** Igor Dropuljić **PRODUKCIJA > PRODUCTION** UMAS – Umjetnička akademija Split **DISTRIBUCIJA > DISTRIBUTION** Bonobostudio, vanja@bonobostudio.hr, www.bonobostudio.hr

IZ DUBINE OUT FROM THE DEEP

KATRIN NOVAKOVIĆ
HRVATSKA > CROATIA, HD FILE, 2013, 6'50''



Nemojte zavirivati, molim! Suvremeni život pretvorio nas je u vrlo povučene i posve nezainteresirane pojedince. Bez brige! Dobra stara svingerska hobotnica dolazi u pomoć. Iz dubine mora donosi život u naše blijede gradske duše.

KATRIN NOVAKOVIĆ (1989) diplomirala je na Odsjeku za film i video Umjetničke akademije u Splitu. Bavi se animacijom, videomontažom i postprodukcijom slike. Njezin prvi animirani film, *Girl with Donuts*, bio je nagrađen na Međunarodnoj izložbi inovacija ARCA 2008. na Zagrebačkom velesajmu. *Iz dubine* je njezin diplomski film.

No peeking, please! Modern life has isolated us and made us somewhat detached. The Good Old Swing Octopus comes to the rescue! Emerging from the depths of the sea, it brings life to our jaded city souls.

KATRIN NOVAKOVIĆ (1989) graduated from the Arts Academy University of Split, Film and Video Department. She works in animation, editing and visual postproduction. Her first short animated film *Girl with Donuts* was awarded at the International Innovation Exhibition ARCA 2008 at the Zagreb Fair. *Out from the Deep* is her graduation film.

(14+ GOD > YRS**)**
04/06 SRI > WED **16 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 2D-animacija, crtež > 2D animation, drawing **REŽIJA > DIRECTOR** Anna Khmelevskaya **SCENARIJ, MONTAŽA > SCREENPLAY, EDITING** Anna Khmelevskaya, Fabrice Luang-Vija **ANIMACIJA > ANIMATION** Camille Rossi, Vincent Bierrewaerts, Vincent Djinda **GLAZBA, ZVUK > MUSIC, SOUND** Christophe Jacquelin **PRODUKCIJA > PRODUCTION** Fargo **DISTRIBUCIJA > DISTRIBUTION** Studio Wasia, mikhal.bak@gmail.com, www.studio-wasia.com

STONOGA I ŽABA THE CENTIPEDE AND THE TOAD MILLE-PATTES ET CRAPAUD

ANNA KHMELEVSKAYA
FRANCUSKA > FRANCE, DCP, 2013, 10'



U dalekoj šumi, dragoj i gipkoj stonozi dive se sve druge životinje. Jedino je jedna stara, bahata i ljubomorna žaba ne voli. Jednog se dana žaba odluči riješiti stonoge.

ANA HMELJEVSKA započela je studij na Akademiji likovnih umjetnosti u Minsku (1990-1995) i na Fakultetu za lingvistiku (1994-2000), a u Parizu je studirala računalnu grafiku i animaciju na školi Arts Décos, gdje je i diplomirala s filmom *Leptir* (2005/6). Od tada radi kao grafička dizajnerica, animatorica i *storyboarder*.

In a faraway forest, the gracious, lissome Centipede is admired by all the other creatures. Except for an old Toad, haughty and jealous, who hates him. One day, he decides to get rid of the Centipede…

ANNA KHMELEVSKAYA first studied at Minsk's Fine-Arts Academy (1990-1994) and at its University of Linguistics (1994-2000), and then arrived in Paris to study computer graphics and animation at the Arts Décos school, where in 2005-2006 she graduated with the film *Butterfly*. Since then, she works as a graphic designer, animator and storyboarder.

TEHNIKA > TECHNIQUE lutka-animacija > puppet animation **REŽIJA, SCENARIJ, ANIMACIJA, KAMERA > DIRECTORS, SCREENPLAY, ANIMATION, CAMERA** Evelyn Buri, Nina Christen **GLAZBA > MUSIC** Raphael Ochsenbein **ZVUK > SOUND** Christof Steinmann, Raphael Ochsenbein **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Hochschule Luzern Design & Kunst, susanne.steffen@hslu.ch, http://animation.hslu.ch

PECANJE METEORITA FISHING METEORITES METEORITENFISCHEN

EVELYN BURI, NINA CHRISTEN
ŠVICARSKA > SWITZERLAND, DCP, 2013, 5'47''



Čuvarica svjetionika cijelu noć peca svijetleće meteorite kako bi napajali svjetionik. Njezin usamljenički život naglo prestaje kada padobranac zapne za svjetionik.

EVELYN BURI (1984, Burgdorf, Švicarska) 2007. je završila izučavanje za krojačicu. 2009. godine polazi pripremni tečaj na Hochschule Luzern, Design & Kunst, a od 2010. pohađa studij na istom mjestu na Odsjeku za 3D-animaciju. **NINA CHRISTEN** (1989, Bern) 2013. je primila prvostupničku diplomu iz 2D-animacije na Hochschule Luzern, Design & Kunst.

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

EVELYN BURI (1984, Burgdorf, Switzerland) in 2005 finished her apprenticeship as seamstress and 2007 as tailor. In 2009 she attends preparatory course at HSLU (Hochschule Luzern, Design & Kunst). Since 2010 she attends HSLU, 3D Animation Department. **NINA CHRISTEN** (1989, Bern) received in 2013 BA in Animation 2D from HSLU (Hochschule Luzern, Design & Kunst).

TEHNIKA > TECHNIQUE 2D kompjutor, tuš na papiru, staklu i u vodi > 2D computer, ink on paper, on glass and in water **REŽIJA, ANIMACIJA > DIRECTORS, ANIMATION** Maja Oschmann, Thomas Stellmach **KOMPOZITING > COMPOSITING** Thomas Stellmach **GLAZBA > MUSIC** Louis Spohr, Till Mertens **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Thomas Stellmach Animation, ThomasStellmach@VirtuosVirtuell.com, www.stellmach.com

VIRTUALNA VIRTUOZNOST VIRTUOSO VIRTUAL VIRTUOS VIRTUELL

MAJA OSCHMANN, THOMAS STELLMACH
NJEMAČKA > GERMANY, DCP, 2013, 7'22''



Apstraktne linije crteža tušem kao da se pojavljuju niotkuda. Prateći skrivenu koreografiju, preuzimaju karakteristike i raspoloženja prema glazbi i prepričavaju priču koja kao da se određuje glazbi.

MAJA OSCHMANN (1975) umjetnica je i crtačica. Studirala je na Akademiji za umjetnost u Kasselu, posvetila se analizi odnosa između crteža i glazbe, utemeljila je privatnu školu crtanja i predaje na Akademiji. Njezin je prvi film *Virtualna virtuoznost*.**THOMAS STELLMACH** (1965) redatelj je animiranih filmova, producent, autor i animator. Među brojnim međunarodnim nagradama osvojio je i Oscara 1997. godine za stop-animirani film *Quest*. Studirao je animaciju na Akademiji za umjetnost u Kasselu.

Abstract ink drawings seem to come out of nowhere. Following a secret choreography, they take on characteristics and moods of the music and narrate a story that appears to be laid out in the music.

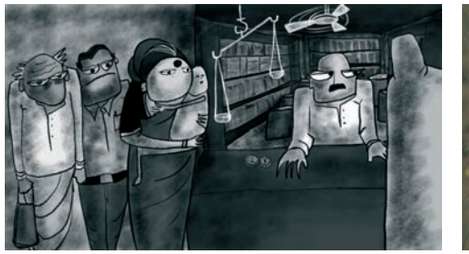
MAJA OSCHMANN (1975) is an artist and drawer. She has focused her analysis on the relationship between drawing and music, founded a private school of drawing and gives lessons at the Academy. *Virtuos Virtuell* is her first film. **THOMAS STELLMACH** (1965) is animation director, producer, author and animator. Amongst many international awards for his productions, he received in 1997 the Oscar® for the stop-motion film *Quest*. He studied animation at the Kassel Academy of Arts.

(14+ GOD > YRS**)**
04/06 SRI > WED **16 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 2D-animacija > 2D animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Abhishek Verma **GLAZBA, ZVUK > MUSIC, SOUND** Shantanu Yennemadi **GLAS > VOICE** Divya Bharadwaj **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** IDC IIT Bombay, abhishek_verma@iitb.ac.in

ŠEĆERNI SIRUP THE SUGAR SYRUP CHASNI

ABHISHEK VERMA
INDIJA > INDIA, HD FILE, 2014, 5'05''



Film se bavi jednim od najužasnijih zločina prema ženama, poznatim kao napad kiselinom. Priča se temelji na nekoliko istinitih priča i iskustava žrtava napada, prikazujući kompromise koje donosi svakodnevica.

ABHISHEK VERMA student je zadnje godine animacije i filmskog dizajna na Centru za industrijski dizajn, IIT Bombay. Diplomirao je računarstvo i tehničke znanosti te se 2012. prebacuje na IIT Bombay, slijedeći svoj san i ljubav prema animaciji i filmu. Posebnu pažnju pridaje pripovijedanju, eksperimentalnoj naraciji, ilustraciji i pisanju. Šećerni sirup njegov je prvi filmski uradak.

The film deals with one of the most horrendous proliferating crime towards women known to be as Acid-Attacks. This story is built on several true life occurrences and experiences of the attack survivors, showing their state of compromise in their daily lives.

ABHISHEK VERMA is a final year animation and film design student in Industrial Design Center, IIT Bombay. He completed his graduation in Computer science and Engineering and then moved to IIT Bombay in 2012 to pursue his dream course in animation and films. He keeps special interest in story-telling, experimental narrative, illustration and writing. *Chasni* is his first film.

TEHNIKA > TECHNIQUE 2D-animacija, slikanje > 2D animation, painting **REŽIJA, SCENARIJ > DIRECTOR, SCREENPLAY** Antoaneta Chetrafilova **ANIMACIJA > ANIMATION** Antoaneta Chetrafilova, Orlin Nikolov **KOMPOZITING > COMPOSITING** Orlin Nikolov, Stefan Vichev, Mina Mileva **MONTAŽA > EDITING** Donka Ivanova **GLAZBA > MUSIC** Emilian Gatsov **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Activist38 Ltd., www.activist38.com

ZBOG MAME BECAUSE OF MUM ZARADI MAMA

ANTOANETA CHETRAFILOVA
BUGARSKA > BULGARIA, HD FILE, 2013, 12'17''



Poetičan animirani film o sjećanjima, djetinjstvu i odrastanju. Poruka jedne djevojčice svojoj mami.

ANTOANETA ČETRAFILOVA studirala je likovne umjetnosti. Položila je tečaj animacije u trajanju jedne godine, s mentorom Proikom Proikovom. Već 23 godine radi kao animatorica, ilustratorica i supervizorica za brojne bugarske i strane animirane produkcije.

A poetic animated reflection about memories, childhood and upbringing. A girl's message to her Mother.

ANTOANETA CHETRAFILOVA has a fine arts education. She had undertaken one year animation course with Proiko Proikov as her tutor. For 23 years now, she works as an animator, illustrator or supervisor for numerous Bulgarian and international animation productions.

(14+ GOD > YRS**)**
04/06 SRI > WED **16 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE crtež, akvarel, kompjutor > hand drawn, watercolour, computer **REŽIJA, SCENARIJ, ANIMACIJA > DIRECTOR, SCREENPLAY, ANIMATION** Eva Cvijanović **GLAZBA > MUSIC** Martin Cesar, Eli Njakara, Rebecca Lessard, Christopher Durning **ZVUK > SOUND** Luigi Allemano, Eva Cvijanović **PRODUKCIJA > PRODUCTION** Furka Films **DISTRIBUCIJA > DISTRIBUTION** Winnipeg Film Group, distribution@winnipegfilmgroup.com, www.furkafilms.com

MORSKA BOLEST SEASICK

EVA CVIJANOVIĆ
KANADA > CANADA, HD FILE, 2012, 3'28''



Morska bolest meditativno je proučavanje ljubavi prema moru, uz tradicionalnu hrvatsku glazbu.

EVA je razvila ljubav prema filmu, crtežu i skulpturi kao mlada. Tu je ljubav proširila na razne forme animacije koje joj omogućuju prenošenje vještina u pripovijedanje. Trenutačno nastavlja s novim izazovima kao redateljica i ilustratorica u Montrealu.

Seasick is a meditative exploration of one's love of the sea, to the soundtrack of traditional Croatian music.

EVA developed a love for cinema, drawing and sculpture at a young age and pursued those passions through different forms of animation which allowed her to translate her skills into storytelling. She now continues to tackle new challenges as a freelance filmmaker and illustrator living in Montreal.

TEHNIKA > TECHNIQUE 2D i 3D-animacija > 2D and 3D animation **REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING** Jérémy Clapin **ANIMACIJA > ANIMATION** Alexis Artaud, Jérémy Clapin **GLAZBA > MUSIC** François-Eudes Chanfrault **ZVUK > SOUND** Eric Lonni **PRODUCENT > PRODUCER** Richard Van Den Boom **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Papy3D Productions, festivals@papy3d.com, www.papy3d.com

PALMIPEDARIUM

JÉRÉMY CLAPIN
FRANCUSKA > FRANCE, DCP, 2012, 10'25''



Simon zna poprilično puno o patkama. One se glasaju, lete, plivaju, neke i kotrljaju. Ponekad je sve to zbunjujuće, pa se Simon izgubi.

JÉRÉMY CLAPIN radi kao scenograf, ilustrator za izdavače i časopise, animator i nezavisni redatelj reklama. 2004. godine režira prvi kratki animirani film, *A Backbone Tale*, koji osvaja 15-ak međunarodnih nagrada. 2008. njegov drugi film, *Skhizein*, nominiran je za Césara, predložen za nominaciju za Oscara i osvaja preko 90 nagrada na festivalima. *Palmipedarium*, novi film koji je financirao Arte napravljen koristeći se *open source* programima (Blender).

Simon knows about ducks quite well. They make noise, fly, swim, some even roll. Sometimes, it's a bit confusing and Simon gets lost.

JÉRÉMY CLAPIN works in art direction, as an illustrator for editors and magazines, animator and independent director for commercials. In 2004, he directs his first animation short film, *A Backbone Tale*, which wins about 15 international awards. In 2008, *Skhizein*, his second film, is nominated for the French Césars, short-listed for the Oscars and wins more than 90 awards in festivals. In 2010, he joins Papy3D Productions and directs *Palmipedarium*, his new film financed by Arte and entirely made using Open Source software (Blender).

http://vimeo.com/jeremyclapin

(14+ GOD > YRS**)**
04/06 SRI > WED **16 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE animacija objekata > object animation **REŽIJA, ANIMACIJA, KAMERA, ZVUK > DIRECTOR, ANIMATION, CAMERA, SOUND** Nikki Schuster **PRODUKCIJA > PRODUCTION** Fiesfilm, nikkischuster@fiesfilm.com, www.fiesfilm.com **DISTRIBUCIJA > DISTRIBUTION** Sixpackfilm, office@sixpackfilm.com, www.sixpackfilm.com

BERLINSKI ČISTAČI BERLIN RECYCLERS

NIKKI SCHUSTER
AUSTRIJA, NJEMAČKA > AUSTRIA, GERMANY, HD FILE, 2012, 6'



Berlin – *techno*, kamenite ulice i more grafita. Film *Berlinski čistači* prikazuje kulturno, društveno i urbano tkivo ovog grada pomoću eksperimentalne animacije. Gledatelja se uvodi u urbana skrovišta gdje žive mala bića, digitalno sastavljena od prikupljenog otpada i tipičnih lokalnih proizvoda. Zvukovi micanja udova ovih bića isprepliću se sa zvučnim pejzažem Berlina.

Redateljica **NIKKI SCHUSTER** rođena je u Austriji 1974. godine, a živi i djeluje u Berlinu. Utemeljila je 2001. godine animacijsku filmsku kuću Fiesfilm. Njezini su filmovi doživjeli uspjehe na međunarodnim festivalima, a osvojila je i nekoliko nagrada za svoj rad.

Berlin – techno, cobblestones and a lot of graffiti. *Berlin Recyclers* portraits the cultural, social and urban fabrics of this city by means of experimental animation. The viewer is guided to urban hideouts where little creatures dwell. These are digitally composed with collected trash and typical local products. The clatter of the limbs of these creatures interacts with the soundscapes of Berlin.

The animation film artist **NIKKI SCHUSTER** was born in Austria in 1974 and lives and works in Berlin. In 2001 she founded her animation film label Fiesfilm. Her films have been successfully presented at international festivals and she has won several awards with her work.

TEHNIKA > TECHNIQUE 2D-kolaž, crtež > digital cut-outs, drawings **REŽIJA, ANIMACIJA, MONTAŽA > DIRECTOR, ANIMATION, EDITING** Lars Hegdal **SCENARIJ > SCREENPLAY** Ola Hegdal **GLAZBA > MUSIC** Sander Stedenfeldt Olsen, Andreas Hamre **ZVUK > SOUND** Sander Stedenfeldt Olsen **PRODUKCIJA > PRODUCTION** Klipp og Lim Media AS **DISTRIBUCIJA > DISTRIBUTION** The Norwegian Film Institute, Arna-Marie.Bersaas@nfi.no, www.nfi.no

KAUBOJSKI SAN COWBOY DREAM COWBOYDRØM

LARS HEGDAL
NORVEŠKA > NORWAY, DCP, 2013, 7'50''



Film o Billu Bensonu, najopakijem i najjačem udaraču Divljeg zapada!

LARS HEGDAL norveški je ilustrator i animator koji već 15 godina radi za naručitelje. *Kaubojski san* njegov je prvi nezavisni kratki film.

A film about Bill Benson, the toughest and hardest hitting hero of the wild west!

LARS HEGDAL is a Norwegian illustrator and animator with 15 years experience from commissioned work. *Cowboy Dream* is his first independent short film.

(14+ GOD > YRS**)**
04/06 SRI > WED **16 H KINO TUŠKANAC**
07/06 SUB > SAT **13 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA, SCENARIJ, MONTAŽA > DIRECTOR, SCREENPLAY, EDITING** Iztok H. Šuc **ANIMACIJA > ANIMATION** Jure Prek, Iztok H. Šuc **KOMPOZITING > COMPOSITING** Žiga Dolar **GLAZBA, ZVUK > MUSIC, SOUND** Matjaž Moravs Zdešar **PRODUCENT > PRODUCER** Jani Anzeljc **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Kerozin d.o.o., jani@kerozin.si, www.kerozin.si

EKO BINZ ECO BINZ

IZTOK H. ŠUC
SLOVENIJA > SLOVENIA, DCP, 2013, 6'51''



Tri Eko binza pokušavaju naučiti stari kontejner kako da svrstava otpad. On, dakako, nije voljan to učiniti, ali uz pomoć dječaka Eda konačni je rezultat vrlo smiješan.

IZTOK H. ŠUC iskusan je redatelj, animator, scenarist i montažer. Rođen je u Ljubljani 1969. godine, studirao je montažu na Fakultetu dramskih umjetnosti u Beogradu i završio napredni tečaj animacije. Sudjelovao je na brojnim filmovima, animacijama, reklamama i umjetničkim projektima. *Eco binz* njegov je prvi animirani kratki film.

Three ECO binz are trying to teach an old trash container how to separate waste. Of course he is reluctant to do so but with a little help from a local boy Ed the final result is very funny.

IZTOK H. ŠUC is an experienced director, animator, writer and editor. Born in Ljubljana, Slovenia in 1969, he studied editing at Belgrade film university and finished Animation mentor advance course. He cooperated on numerous films, animations, advertising and art projects. *ECO binz* is his first animated short.

TEHNIKA > TECHNIQUE animacija čaja > tea animation **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTOR, SCREENPLAY, ANIMATION, EDITING** Natalia Mirzoyan **GLAZBA > MUSIC** Marina Landa, Sergey Vasilyev **ZVUK > SOUND** Igor Yakovel **PRODUCENTICA > PRODUCER** Marina Gnedyh **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Animation Studio Petersburg, mgnedyh@smeshariki.ru, www.nataliamirzoyan.weebly.com

ČINTI CHINTI

NATALIA MIRZOYAN
RUSIJA > RUSSIA, HD FILE, 2012, 8'15''



Obala na kojoj živi mali mrav uzak je komadić zemlje prepun otpada i okružen zidom s jedne i rijekom s druge strane. Mali mrav pokušava biti dio stroge dnevne rutine u mravljoj obitelji, ali to mu ne pada lako. Njegov svijet naglo se mijenja kada pronalazi komadić papira – kartu sa slikom Taj Mahala.

NATALIA MIRZOYAN (Erevan, 1982) diplomirala je na Akademiji za umjetnost H. Danielyan i Odsjeku za filozofiju Sveučilišta u Erevanu. Od 2003. do 2004. godine radi kao animatorica u studijima Shoghakat i Armenfilm s redateljicom Nairom Muradyan.

The shore on which little ant lives is a narrow slip of ground all filled with trash embound by a wall from one side and a river from the other. Little ant tries to fit into the strict daily routine of the ant family, but finds it really hard for him. The main character's world changes greatly when he finds a small piece of paper – a ticket with the picture of Taj Mahal.

Born in 1982 in Yerevan, **NATALIA MIRZOYAN** graduated from the Arts school named after H. Danielyan and Department of Philosophy in Yerevan State University. From 2003 to 2004 she worked as animator in Shoghakat and Armenfilm studios with director Naira Muradyan.

(5+ GOD > YRS**)**
03/06 UTO > TUE **13 H KINO TUŠKANAC**
04/06 SRI > WED **18 H KINO TUŠKANAC**
07/06 SUB > SAT **11 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA > DIRECTORS** Michael Sieber, Max Stöhr **SCENARIJ > SCREENPLAY** Marcus Sauermann **ANIMACIJA > ANIMATION** Max Stöhr, Peter Ruschel **KOMPOZITING > COMPOSITING** Paul Schicketanz **MONTAŽA > EDITING** Johannes Weiland **GLAZBA > MUSIC** Daniel Vulcano **PRODUKCIJA > PRODUCTION** Studio Soi **DISTRIBUCIJA > DISTRIBUTION** ZDF Enterprises GmbH, Schmitt.Me@zdf.de, www.studiosoi.de

BESKRAJNI STRAHOVI
NEAREST AND DEAREST
SCHRECKEN OHNE ENDE

MICHAEL SIEBER, MAX STÖHR
NJEMAČKA > GERMANY, DCP, 2012, 6'20''



Kad se najbolja starija sestra na svijetu seli, trebate dobar plan kako biste to spriječili.

MICHAEL SIEBER (1971, Ludwigsburg) studirao je animirani film od 1994. do 1999. na Akademiji za dramske umjetnosti Baden-Württemberg. Suvlasnik je Studija Soi GmbH & Co. KG od 2003. **MAX STÖHR** odrastao je u malom selu u Bavariji. Po završetku srednjoškolskog obrazovanja odlazi iz Bavarije i završava studij digitalnih umjetnosti na Njemačkoj akademiji dramskih umjetnosti. Od tada uspješno radi kao animator za razne europske produkcijske studije. *Beskrajni strahovi* njegovo je debitantsko djelo kao redatelja.

When the world's best big sister is moving away, you need a really good plan to prevent this from happening.

MICHAEL SIEBER (1971, Ludwigsburg) studied animation film from 1994 to 1999 at the Film Academy Baden-Württemberg. He has been a shareholder in Studio Soi GmbH & Co. KG since 2003. **MAX STÖHR** grew up in a tiny village in the sticks of Bavaria. After doing his A levels, he left the province and completed his studies as a Digital Artist at the German Film School. From that point on, he worked successfully as an animator for a bunch of European production studios. *Nearest and Dearest* is his debut film as a director.

TEHNIKA > TECHNIQUE 3D-animacija > 3D animation **REŽIJA > DIRECTOR** Wouter Bongaerts **SCENARIJ > SCREENPLAY** Wouter Bongaerts, Bert Vandecasteele **ANIMACIJA > ANIMATION** Bart Bossaert **GLAZBA > MUSIC** Piet De Ridder **ZVUK > SOUND** Pedro Van der Eecken **PRODUCENTICA > PRODUCER** Viviane Vanfleteren **PRODUKCIJA > PRODUCTION** Vivi Film, www.vivifilm.be **DISTRIBUCIJA > DISTRIBUTION** Premium Films, www.premium-films.com

MIA

WOUTER BONGAERTS
BELGIJA, NIZOZEMSKA > BELGIUM, THE NETHERLANDS, DCP, 2013, 9'



Sedmogodišnja Mia pokušava osloboditi svoju premorenu majku iz ralja prenapučene metropole. U tom pothvatu otkriva skrivene tajne koje pokreću svijet.

WOUTER BONGAERTS napravio je svoj prvi animirani film, *Mouse for sale*, 2010. kao diplomski uradak na Akademiji za medije i dizajn u Genku, u Belgiji. Film je prikazivan diljem svijeta na desecima međunarodnih filmskih festivala, od New Yorka do Seoula, i osvojio je nekoliko nagrada u Kanadi, Francuskoj i Belgiji, uključujući i VAF Wildcard za animaciju, koja je omogućila snimanje njegova prvog kratkog animiranog filma, *Mia*.

7 year old Mia tries to liberate her overworked mother from the grasp of an overpopulated metropolis. In her quest, she unlocks the hidden secrets that make the world turn.

WOUTER BONGAERTS made his first animated short *Mouse for sale* in 2010 as a graduation film at the Media and Design Academy in Genk, Belgium. The film has been screened throughout the world at dozens of international film festivals from New York to Seoul and won several prizes in Canada, France and Belgium, including the VAF Wildcard for Animation, giving Wouter the budget to create his first animated short, *Mia*.

(5+ GOD > YRS**)**
03/06 UTO > TUE **13 H KINO TUŠKANAC**
04/06 SRI > WED **18 H KINO TUŠKANAC**
07/06 SUB > SAT **11 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE animirana kardirana vuna > animated carded wool **REŽIJA, SCENARIJ, ANIMACIJA, MONTAŽA > DIRECTORS, SCREENPLAY, ANIMATION, EDITING** Michela Donini, Katya Rinaldi **GLAZBA > MUSIC** Tiziano Popoli **ZVUK > SOUND** Andrea Martignoni, Tiziano Popoli **PRODUCENT > PRODUCER** Roberto Paganelli **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Ottomani a.c., martignoni61@gmail.com

GUSJENICA I KOKOŠ THE CATERPILLAR AND THE HEN IL BRUCO E LA GALLINA

MICHELA DONINI, KATYA RINALDI
ITALIJA > ITALY, DCP, 2013, 10'05''



Gusjenica i kokoš najbolji su prijatelji. Oboje znaju da je trenutak njihova rastanka stigao; no priroda, tajno srce svijeta, određuje ritam procvata i tihih transformacija.

MICHELA DONINI (1973, Modena) upisala je studij dekorativnih umjetnosti na Akademiji za likovne umjetnosti u Bologni. Usavršila je animaciju na Međunarodnoj školi stripova u Firenci. **KATYA RINALDI** diplomirala je kao prvostupnica animacije na Institutu za umjetnost, dizajn i tehnologiju Dun Laoghaire u Irskoj, te magistra vizualnih umjetnosti na Akademiji za umjetnost u Edinburghu, u Škotskoj. Od 2000. godine radi kratke filmove i glazbene spotove.

A caterpillar and a hen are best friends. They both know that the time to part has come; but it will be nature, the secret heartbeat of the world, to dictate the rhythm of the booming waiting and of silent transformations.

MICHELA DONINI (1973, Modena) after graduating from the Art Institute studied decorative arts at the Academy of Fine Arts in Bologna. She completed her studies specializing in Animation at the International School of Comics in Florence. **KATYA RINALDI** got her BA in Animation from the Dun Laoghaire Institute of Art Design and Technology in Ireland and her Master's Degree in Visual Arts from the Edinburgh College of Art, Scotland. Since 2000 she has been creating short movies and music videos.

(5+ GOD > YRS**)**
03/06 UTO > TUE **13 H KINO TUŠKANAC**
04/06 SRI > WED **18 H KINO TUŠKANAC**
07/06 SUB > SAT **11 H KINO TUŠKANAC**

TEHNIKA > TECHNIQUE klasična animacija > classical animation **REŽIJA > DIRECTOR** Youri Tcherenkov **SCENARIJ > SCREENPLAY** Youri Tcherenkov, Antoine Lanciaux **ANIMACIJA > ANIMATION** Anthony Dooghe, Armand Dartigues, Coralie Braconnot, David Scheigam **MONTAŽA > EDITING** Cécile Pradère **GLAZBA > MUSIC** Serge Besset **PRODUKCIJA, DISTRIBUCIJA > PRODUCTION, DISTRIBUTION** Les Films de l'Arlequin, www.filmsdelarlequin.com

OTAC FRIMAS FATHER FRIMAS LE PÈRE FRIMAS

YOURI TCHERENKOV
FRANCUSKA > FRANCE, DCP, 2012, 26'



Na vrhu jedne od najviših planina u Alpama živi otac Frimas, divan čovjek nadaren nadnaravnim moćima. Od pamtivijeka se brinuo da svaki kutak doline zimi bude prekriven idealnom količinom snijega. Ali ove godine ništa ne ide po planu.

JURIJ ČERENKOV (1961, Simferopol, Krim) studirao je likovne umjetnosti u rodnom gradu, a 1989. godine upisuje moskovsku Akademiju dramskih umjetnosti, pod vodstvom Jurija Norštejna. Njegov drugi film, *Velika seoba* (1995), osvojio je 22 međunarodne nagrade, uključujući onu za najbolji animirani film u Berlinu 1997. godine. Od tada surađuje s Folimageom na brojnim projektima, primjerice Žablje proročanstvo (2002), *Mia et le Migou* (2003) i *Tante Hilda!* (2007).

On top of one of the highest mountains in the Alps lives Father Frimas, a wonderful character endowed with magical powers. Since the dawn of time, the old man has always seen to it that every corner of the valley receives the perfect amount of snow in winter. But this year nothing is going as planned.

YOURI TCHERENKOV (1961, Simferopol, Crimea) studied fine arts in his hometown and in 1989 he entered the Moscow Film School, with teachers as Youri Norstein. His second film *La grande migration* (1995) received no less than 22 international grand prizes, including the prize for best animation film in Berlin in 1997. Since 1997, he has been collaborating with Folimage.

EDUKATIVNI SADRŽAJI ZA DJECU EDUCATIONAL ACTIVITIES FOR CHILDREN

RADIONICA LUTKA-FILMA PUPPET FILM WORKSHOP

03-06/06 17-19 H MALA DVORANA KINA TUŠKANAC > TUŠKANAC CINEMA SMALL HALL
PRIJAVE > REGISTRATION: DJECA@ANIMAFEST.HR
BROJ POLAZNIKA JE OGRANIČEN > LIMITED NUMBER OF PARTICIPANTS

Voditeljica je **IVANA BOŠNJAK**, animatorica koja radi setove, modele i animaciju za naručene i autorske projekte, te će pokazivati kako oživjeti lutke na filmu, što je stop-animacija i kako raditi s plastelinom. Radionica je namijenjena djeci starijoj od 9 godina.

Guided by **IVANA BOŠNJAK**, young animator and model maker for commissioned and her own projects will show how to animate puppets on film, what is stop motion, and how to use clay. Workshop aimed for children 9+.

RADIONICA ANIMATRONIKE ANIMATRONICS WORKSHOP

07/06 15 H MALA DVORANA KINA TUŠKANAC > TUŠKANAC CINEMA SMALL HALL
PRIJAVE > REGISTRATION: DJECA@ANIMAFEST.HR

Voditelj je **ADAM WRIGHT**, dizajner specijalnih efekata i stručnjak u animatronici koji radi za filmsku, modnu i umjetničku industriju više od 25 godina. Kako su nastali glavni likovi filmova *Fantastični gospodin Lisac* i *Mrtve nevjeste*, kako je bilo raditi na filmovima o Harryju Potteru i u izradi Disneyjevih tematskih parkova te kakva je veza između mehanike, robotike i animacije otkriva radionica namijenjena roditeljima i djeci, starima i mladima.

Guided by **ADAM WRIGHT**, special effects designer and animatronics expert working in the field of cinema, fashion and art industry for over 25 years. How are characters from *Fantastic Mr. Fox* and *Corps Bride* made, how was to work on Harry Potter films, and Disney theme parks, and what is the relationship between mechanics, robotics and animation.

ANIMAFEST U VAŠEM KVARTU ANIMAFEST IN YOUR NEIGHBOURHOOD

Izbor animiranih filmova pod imenom *Čudesni svijet Animafesta* prikazuje se za vikend u zagrebačkim centrima za kulturu. Ulaz je besplatan.

07/06 11 H
KUC TRAVNO, ULICA BOŽIDARA MAGOVCA 17
KULTURNI CENTAR DUBRAVA, DUBRAVA 51 A

08/0611 H
CENTAR ZA KULTURU TREŠNJEVKA (CEKATE), PARK STARA TREŠNJEVKA 1

A selection of animated films in *Amazing World of Animafest* programme is shown in three Zagreb's culture centres. Free entrance.

ANIMA>
FEST>PRO
>











MEĐUNARODNI ZNANSTVENI SKUP
INTERNATIONAL SYMPOSIUM
ANIMAFEST SCANNER

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

PREDAVANJA SU NA ENGLESKOM JEZIKU, OTVORENO ZA JAVNOST. > IN ENGLISH, OPEN TO PUBLIC.

Skeniranje povijesnih i trenutačnih trendova kroz različite perspektive, uključujući povijest umjetnosti, film, medije i kulturne studije, važna je osobina današnjih teorijskih i povijesnih pristupa sve promjenjivijem polju animacije.

Najvažniji cilj prvog Znanstvenog skupa animacijskih studija Animafest Scanner jest stvaranje sinergije teorijskog i praktičnog diskursa. Ovaj će se akademski simpozij stoga u potpunosti uklopiti u Svjetski festival animiranog filma Animafest Zagreb, a dopunit će ga dodatne projekcije, razgovori s umjetnicima i izložbe.

Festival je do sada pružio teorijsku i povijesnu perspektivu o animaciji nizom pojedinačnih predavanja. Godine 2002. proširio je ovakav pristup uvođenjem Nagrade za izniman doprinos proučavanju animacije, jedine ovakve nagrade u svjetskom festivalskom krugu, koja se dodjeljuje svake druge godine u sklopu kratkometražnog izdanja. Ove godine pozvani su međunarodni filmski i medijski znanstvenici da predstave najnovije spoznaje s područja animacije. Tijekom dva dana razmjenjivat će se ideje i misli s festivalskim gostima, autorima, organizatorima drugih festivala, producentima, stručnjacima i znanstvenicima.

Marcel Jean, dobitnik Nagrade za izniman doprinos proučavanju animacije Animafesta Zagreb 2014. bit će prvi izlagač. Umjetnički je direktor Međunarodnog festivala animiranog filma u Annecyju, a govorit će o odnosu i vezi filmske teorije i filmskih festivala.

Izlaganja na simpoziju okupljena su u četiri tematska područja, a sva se temelje na programu Animafesta:

Diskusija 1: **POETIKA JURIJA NORŠTEJNA** – rad i umjetnički život ovogodišnjeg dobitnika Animafestove Nagrade za životno djelo

Diskusija 2: **PROŠIRENA ANIMACIJA** – predstavljanje tema koje se odnose na *site-specific* animaciju te na animaciju u galerijskom ili muzejskom kontekstu. Festival ovdje surađuje sa zagrebačkim Muzejom suvremene umjetnosti.

Diskusija 3: **LUTKE U SREDIŠTU** – prati se središnja ovogodišnja festivalska tema – lutka-film – osobito pitanje različitih stilova, tehnika, autora.

Scanning historical and current trends through different perspectives including art history, film, media and cultural studies is a prominent facet of today's theoretical and historical approach towards the rapidly evolving field of animation.

The primary goal of the first Symposium for Contemporary Animation Studies Animafest Scanner is to create a synergy of theoretical and practical discourses. This academic symposium will be therefore fully integrated into the *World Festival of Animated Film* Animafest Zagreb and complemented by additional animation screenings, artists' talks and exhibitions.

So far, the festival has provided theoretical and historical points of view on animation through a variety of individual lectures. In 2002 it expanded this approach by introducing the Animafest Zagreb Award for Outstanding Contribution to Animation Studies, the only award of its kind in the worldwide festival circuit, which is presented every two years during the short film edition. This year, international film and media scholars are invited to present the newest findings in the field of animation studies. During the two-day event ideas and thoughts will be exchanged with festival guests, filmmakers, organizers of other festivals, producers, professionals, and scholars.

Marcel Jean, the 2014 recipient of Animafest Zagreb Award for Outstanding Contribution to Animation Studies will be the first keynote speaker. He is the artistic director of the Annecy International Animation Film Festival and will talk about the relationship and connection between film theory and film festivals.

The presentations of the symposium are grouped in four topics that all relate to the program of Animafest Zagreb:

Panel 1 **POETICS OF YURI NORSTEIN** The work and artistic life of this year's recipient of the Animafest Zagreb Lifetime Achievement Award is discussed.

Panel 2 **EXPANDING ANIMATION** Presenting topics concerning site-specific animation as well as animation in a gallery or museum context. In this field Animafest Zagreb is collaborating with the Museum of Contemporary Art in Zagreb.

Diskusija 4: **KRETANJA I TRENDOVI** – predstavit će se radovi o najnovijim razvojima na području teorije animacije i filma.

ORGANIZATORI

Svjetski festival animiranog filma Animafest Zagreb, ASIFA Austrije, Hulahop filmska produkcija

ORGANIZACIJSKI ODBOR

mr. Daniel Šuljić, Svjetski festival animiranog filma Animafest Zagreb
mr. Franziska Bruckner, ASIFA Austrije
dr. Nikica Gilić, izvanredni profesor na Filozofskom fakultetu Sveučilišta u Zagrebu
prof. Holger Lang, Privatno sveučilište Webster u Beču
prof. dr. Hrvoje Turković, profesor emeritus

PODRŽALI

Grad Zagreb
Filozofski fakultet Sveučilišta u Zagrebu
Austrijski kulturni forum u Zagrebu
Talijanski institut za kulturu u Zagrebu
AG Animation of the Society for Media Studies (GfM)
Odsjek za kazalište, film i medijske studije Sveučilišta u Beču
Privatno sveučilište Webster u Beču

Panel 3 **SPOTLIGHTS ON PUPPETS** Following this year's main festival focus and relating to puppet animation, especially topics concerning various styles, techniques, filmmakers.

Panel 4 **CURRENTS AND TRENDS** Papers on recent developments and new trends in animation theory and filmmaking are presented

ORGANIZERS

World Festival of Animated Film Animafest Zagreb, ASIFA Austria, Hulahop Film & Art Production

ORGANIZING COMMITTEE

Mag. art. Daniel Šuljić, World Festival of Animated Film Animafest Zagreb
Mag. phil. Mag.art. Franziska Bruckner, ASIFA Austria
Dr. Nikica Gilić, Assoc. Prof. Faculty of Humanities and Social Sciences, Univ. of Zagreb
Prof. Holger Lang, Webster Vienna Private University
Prof. Dr. Hrvoje Turković, Prof. in retirement

SUPPORTERS

City of Zagreb
Faculty of Humanities and Social Sciences at the University of Zagreb
Austrian Cultural Forum in Zagreb
Italian Cultural Institute
AG Animation of the Society for Media Studies (GfM)
Department of Theater, Film and Media Studies at the University of Vienna
Webster Vienna Private University

WEDNESDAY JUNE 4TH 2014

KEYNOTE AND PANEL 1
POETICS OF YURI NORSTEIN

MODERATION:
NIKICA GILIĆ UNIVERSITY OF ZAGREB

10:10 – 10:20

DANIEL ŠULJIĆ
ANIMAFEST ZAGREB
WELCOME & INTRODUCTION

10:20 – 11:20

MARCEL JEAN
ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL
KEYNOTE: FILM THEORY AND FILM FESTIVALS, AN ODD COUPLE?

11:25 – 11:55

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

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

CHI-SUI WANG
TAIPEI NATIONAL UNIVERSITY OF THE ARTS
TANGIBLE ILLUSION – THE PERFORMANCE OF ANIMATION IN THE SPATIAL ASPECT

15:20 – 15:50

DIRK DE BRUYN
DEAKIN UNIVERSITY IN MELBOURNE
SCULPTING THE MEMORIC TRACE: NEIL TAYLOR'S EXPERIMENTAL ANIMATION

15:55 – 16:25

ZABRINA McINTYRE
MIDDLESEX UNIVERSITY
ANIMATION IN THE ART MUSEUM: THE HISTORY AND CHALLENGES

16:30 – 17:00

ANDRIANA RUŽIĆ
INDEPENDENT SCHOLAR, MILAN
THERE IS MORE THAN ONE WAY TO DO ANIMATION – JOHN AND FAITH HUBLEY AND THEIR ADVENTURES OF AN ASTERISK

THURSDAY JUNE 5TH 2014

PANEL 3
SPOTLIGHTS ON PUPPETS

MODERATION:
IRENA PAULUS
ACADEMY OF DRAMATIC ART/FACULTY OF HUMANITIES AND SOCIAL SCIENCES IN ZAGREB)

10:00 – 10:10

NIKICA GILIĆ
UNIVERSITY OF ZAGREB
WELCOME &INTRODUCTION

10:10 – 10:40

MIDHAT AJANOVIĆ-AJAN
UNIVERSITY WEST, TROLLHÄTTAN
THE PUPPET-ACTOR IN VIRTUAL ENVIRONMENT

10:45 – 11:15

BARBARA LABORDE
LA SORBONNE NOUVELLE UNIVERSITY, PARIS
ANIMATION OF A WOMAN'S MADNESS: IN ABSENTIA, QUAY BROTHERS (2002)

11:20 – 11:50

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

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

"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

GIANNALBERTO BENDAZZI
NANYANG TECHNOLOGICAL UNIVERSITY, SINGAPORE
A HISTORIAN'S HISTORY'S STORY

15:20 – 15:50

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

MADI PILLER
INDEPENDENT FILMMAKER AND CURATOR, TORONTO
CONTEMPORARY EXPLORATIONS IN ANIMATION

16:30 – 17:00

TOMISLAV MIKULIĆ
MONASH UNIVERSITY, MELBOURNE
CAN COMPUTER ANIMATION RUN IN REAL TIME?

PREDAVANJE LECTURE

ADAM WRIGHT ANIMATRONICS

06/06 PET > FRI 17.30 H KINO EUROPA

ADAM WRIGHT je dizajner umjetničke animatronike i specijalnih efekata, a posljednjih 25 godina bavi se filmom, televizijom, modom i performansom. Radio je na čitavom nizu projekata kao štu su *Frankenweenie*, *Mrtva nevjesta*, *Harry Potter*, *Fantastični gospodin Lisac*, *Vodič kroz galaksiju za autostopere*. Govorit će o svojem radu u animatronici te o zanimljivoj kombinaciji umjetnosti i mehanike i njezinom učinku na film, kazalište, animaciju i modu.

ADAM WRIGHT is an artistic animatronics and special effects designer working on film, TV, fashion, and performances for the last 25 years. He has worked on a wide array of projects such as *Frankenweenie*, *Corpse Bride*, *Harry Potter*, *Fantastic Mr. Fox*, *Hitch-hiker's Guide to the Galaxy*. He will talk about his animatronics work and the interesting cross over between art and mechanics and the effect it has on film, theatre, animation and fashion.

RADIONICE WORKSHOPS

RADIONICA VIDEOIGARA VIDEO GAMES WORKSHOP

04-07/06 9-17 H FAKULTET ELEKTROTEHNIKE I RAČUNARSTVA > FACULTY OF ELECTRICAL ENGINEERING AND COMPUTING, UNSKA 3
VODITELJI > MENTORS: ALEKSANDRA ČEREKOVIĆ (FER), **DARKO MASNEC** (ALU)

Afirmacija 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. Polaznici radionice će u manjim timovima dizajnera i programera izrađivati vlastitu videoigru u programima Illustrator, GIMP, Blender i Unity te će je predstaviti zadnji dan festivala.

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. Workshop participants will work in smaller teams of designers and developers to create their own video games, developed in Unity game engine, Illustrator, GIMP, Blender, and presented on the last day of the festival.

PREZENTACIJE PRESENTATIONS

ADRIATIC GAME JAM & ANIDOX ADRIATIC

05/06 ČET > THU 17 H MEDIJATEKA FRANCUSKOG INSTITUTA > FRENCH INSTITUTE MEDIATHEQUE, PRERADOVIĆEVA 5

ADRIATIC GAME JAM zabavno je natjecanje u izradi videoigara za profesionalce i one koji to žele postati. 15 sudionika iz cijele Hrvatske pod stručnim okom međunarodnih kolega razrađuju i izvode igrive prototipe na zadanu temu koji se zadnjeg dana ocjenjuju i nagrađuju. Natjecanje Adriatic Game Jam održat će se od 18. do 21. lipnja 2014. u Puli. Organizator natjecanja je Metamedij, a partneri su Adriatic Animation (HR) i The Animation Workshop (DK). **ANIDOX ADRIATIC** je produžetak programa Anidox Lab koji se drugu godinu za redom organizira u Danskoj potpomognut Programom MEDIA. Program okuplja filmaše iz regije i fokusiran je na upoznavanje stvaralaca iz svijeta dokumentarnog i animiranog filma. Tijekom tri dana predavanja drže hrvatski i danski producenti i predavači. Program će se održati za vrijeme Pulskog filmskog festivala od 17. do 20. srpnja 2014.

ADRIATIC GAME JAM is an entertaining video game design competition for professionals and all who wish to become one. Fifteen participants from all over Croatia will develop and perform video game prototypes on a given subject, carefully monitored by their international colleagues. On the last day they will be evaluated and awarded. The Adriatic Game Jam competition takes place 18-21 June 2014 in Pula. The competition organiser is Metamedij, with Adriatic Animation (HR) and The Animation Workshop (DK) as partners. **ANIDOX ADRIATIC** is an extended hand of the Anidox Lab programme, taking place for the second year around in Denmark, supported by the MEDIA Programme. The programme is intended for 10 filmmakers from the region and focused on getting to know animation and documentary filmmakers. During three days, Croatian and Danish professionals will hold lectures. The programme partly coincides with the Pula Film Festival, 17-20 July 2014.

ARS ELECTRONICA

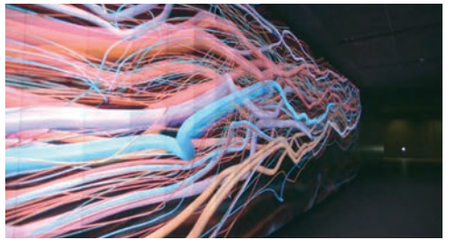
05/06 ČET > THU 22 H KINO TUŠKANAC

Jedan od vrhunaca ne samo austrijske, već i globalne medijske umjetnosti je **ARS ELECTRONICA** - vodeći svjetski festival, razvojni centar i futuristički muzej toga polja, osnovan 1979. u Linzu. Ars Electronica, vođena krilaticom "Umjetnost, tehnologija, društvo", predstavlja se programom Expanded Animation koji donosi deset raznolikih projekata koji se koriste kompjutorskom animacijom za *cyber*-instalacije, spektakularne medijske fasade ili 3D-vizualizacije, to jest, provode digitalne slike u prostorni, urbani kontekst.

One of the highlights of Austrian and world's media art is **ARS ELECTRONICA** – a leading festival, centre for development and futurist museum established in 1979 in Linz. Ars Electronica, 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''



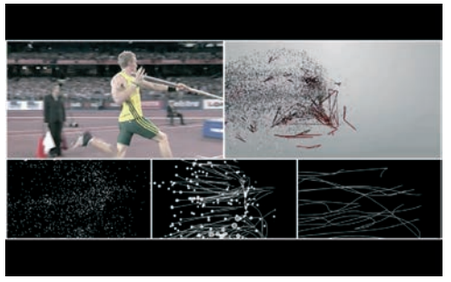
FORMS

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'



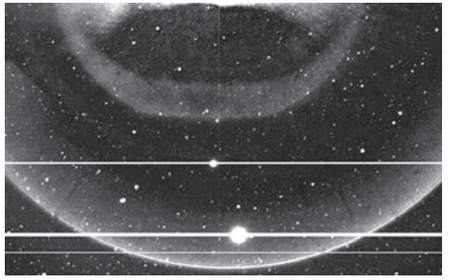
REAR WINDOW LOOP

JEFF DESOM, LU, 2011, 2'58''



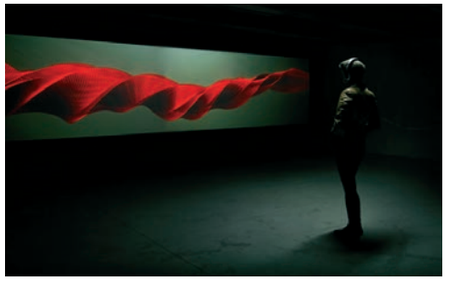
BLACK RAIN

SEMICONDUCTOR, UK, 2009, 3'03''



F L U X

CANDAŞ ŞIŞMAN, TR, 2010, 4'43''



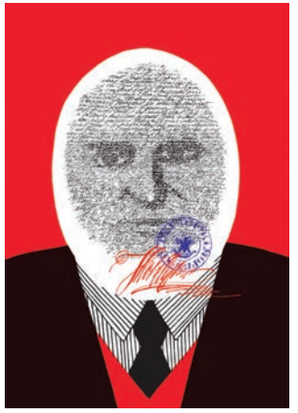
PREDSTAVLJANJE KNJIGA BOOK PROMOTIONS

MEDIJATEKA FRANCUSKOG INSTITUTA > FRENCH INSTITUTE MEDIATHEQUE, PRERADOVIĆEVA 5

NEDELJKO DRAGIĆ: ČOVJEK I LINIJA THE MAN AND THE LINE

04/06 SRI > WED 13 H
SUDJELUJU > WITH MIDHAT AJANOVIĆ-AJAN, NEDELJKO DRAGIĆ, DIANA NENADIĆ, ŽELJKO SERDAREVIĆ

MIDHAT AJANOVIĆ u ovoj monografiji prati liniju Dragićeve karijere od karikature i stripa do filma, a pritom traga za mogućim uzorima i utjecajima u svijetu filma i karikature te traži prikladan analitički model za tumačenje Dragićeva animacijskog djela nalazeći ga u semiološkoj teoriji Jurija Lotmana. Na kraju toga povijesno-teorijskog lutanja, nužno se vraća samome Dragiću – njegovim unikatnim filmovima i iskustvima.

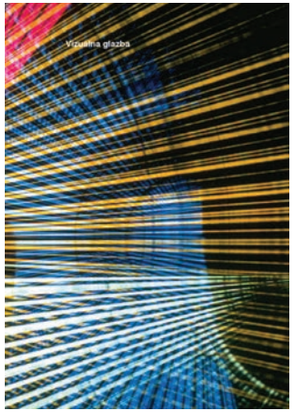


MIDHAT AJANOVIĆ in this the monograph follows Dragić's career path from caricature and comics to film, trying to locate possible sources and influences in the film and caricature world, and seeking an appropriate analytical model for the interpretation of Dragić's animation work, finding it in Yuri Lotman's semiotic theory. At the end of this historical wandering, he inevitable goes back to Dragić himself – to his unique films and experiences.

VIZUALNA GLAZBA

05/06 ČET > THU 13 H
SUDJELUJU > WITH SANJA GRBIN, MARINA KOŽUL

Zbornik *Vizualna glazba* 25 FPS Udruge za audio-vizualna istraživanja pregled je neprekinute težnje umjetnika da postignu sveprožimajuće apstraktno umjetničko djelo. Ta kompleksna umjetnička forma, koja ide ukorak s poviješću filma i razvojem tehnologije, u potrazi je za vizualnim oblicima glazbe. Karakteristike instrumenata, orgulja boja, koji proizvode vizualnu glazbu, strategije podudaranja glazbe i slike te različite društveno-povijesne okolnosti prikazani su kroz pet eseja teoretičara i povjesničara filma, autora i izvođača, te neurologa koji su se posvetili istraživanju jedinstva osjetila i jedinstvene umjetnosti.



A collection of essays, *Visual Music*, published by 25 FPS, Association for Audio-visual Research, is an overview of the artists' never-ending desire to achieve an all-encompassing abstract work. This complex art form, progressing hand in hand with the history of film and development of technology, is on a quest for visual forms of music. Instruments characteristics – the colour organ – producing visual music, strategies of correlations between music and image, and different social and historical circumstances are portrayed through five essays written by film theorists and historians.

DUŠAN VUKOTIĆ: ZABORAVLJENI VIZIONAR THE FORGOTTEN VISIONARY

07/06 SUB > SAT 13 H
SUDJELUJU > WITH PAUL WELLS, VINKO BREŠAN, JURICA STAREŠINČIĆ, ARSEN ANTON OSTOJIĆ, RUDI ALJINOVIĆ

Nacionalna zajednica Crnogoraca Hrvatske i Skaner Studio d.o.o. iz Zagreba priredili su monografiju kojom čuvaju od zaborava jednog od osnivača i prvo ime Zagrebačke škole crtanog filma Dušana Vukotića. Razumijevanju stvaralaštva Dušana Vukotića u ovoj monografiji pridonose autori tekstova Paul Wells, Jurica Starešinčić, Nedeljko Dragić, Ranko Munitić, Arsen Anton Ostojić, Rudi Aljinović, te sami Vukotićevi autorski tekstovi i izbor stručne kritike.



The Montenegrin national community in Croatia and Skaner Studio d.o.o. from Zagreb prepared a monograph paying tribute to one of the founders and the first name of the Zagreb School of Animation, Dušan Vukotić. Texts that contribute to a better understanding of Dušan Vukotić's work were written by Paul Wells, Jurica Starešinčić, Nedeljko Dragić, Ranko Munitić, Arsen Anton Ostojić, Rudi Aljinović, and it also includes Vukotić's texts and a selection of professional reviews.


IZLO>
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ANIMATION GOES MSU!

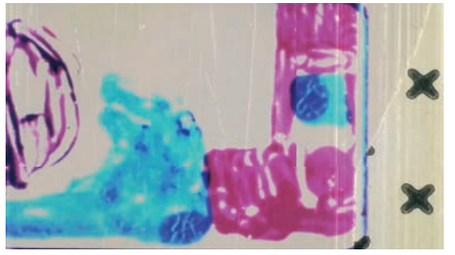
23/05–08/06
MSU MEDIJSKA FASADA > MSU MEDIA FAÇADE
20–24 H

Suradnja Animafesta i Muzeja suvremene umjetnosti treću godinu za redom donosi projekcije pobjednika natječaja za *site-specific* animacije za Medijsku fasadu. Šesnaest autora koje su izabrali umjetnički ravnatelj Daniel Šuljić i kustosica Leila Topić zauzet će jedinstveni zagrebački izlagački prostor.

A third time collaboration between the Museum of Contemporary Art and Animafest is bringing works by sixteen artists, selected from the open-call for the site specific works on the museum's Media Façade. Artistic director Daniel Šuljić and curator Leila Topić made this selection, presenting a variety of animation approaches for a unique display space.

OPTSND#1

DIRK DE BRUYN
AU, 2014, 6'35''



OptSnd#1 je ručno greban i obrađen film, njegova palimpsestna slojevitost slike je arheologija teksture. Apstraktni film rukom crtan izravno na emulziju te još rezan u tri sloja za ovu posebnu projekciju.

DIRK DE BRUYN predaje animaciju i digitalnu kulturu na Sveučilištu Deakin u Burwoodu. Njegovi animirani radovi prikazani su u MOMA-i u New Yorku (1983), Muzeju Stedelijk u Amsterdamu (1985), Cinematheque San Francisco (1985), Millennium u New Yorku (1991), Deutsches Filmmuseum u Frankfurtu (2004), Anthology Film Archives u New Yorku (2008), a sudjelovali su na raznim međunarodnim filmskim festivalima.

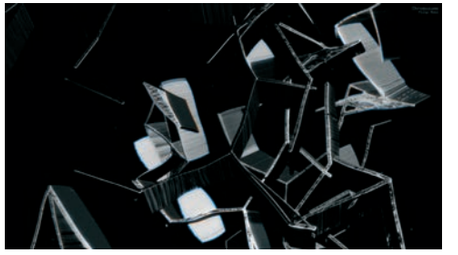
OptSnd#1 is a hand-scratched and processed film, its palimpsest layering of imagery is an archaeology of texture. An abstract film hand-drawn directly onto the emulsion, further cut into three layers for this special projection.

DIRK DE BRUYN teaches animation and digital culture at Deakin University, Burwood. His animated film work has screened worldwide including MOMA, New York (1983), Stedelyk Museum, Amsterdam (1985), Cinematheque San Francisco (1985), Millennium, New York (1991), Deutsches Filmmuseum, Frankfurt (2004), Anthology Film Archives, New York (2008). His work has screened at various international film festivals.

ANIMACIJA > ANIMATION Dirk de Bruyn
dirk@deakin.edu.au, http://otherfilm.org/dirk-de-bruyn

KROMOZOM CHROMOSOME

FILIP ROCA
RS, 2014, 5'



Kompjutorski generirani vizuali inspirirani mikrosvijetom.

Computer-generated visuals inspired by the micro-world.

Dizajner novih medija **FILIP ROCA** iz Herceg Novog (Crna Gora), živi i radi u Beogradu, gdje je završio preddiplomski studij grafičkog dizajna i pohađao magisterij iz novih medija. Trenutačno radi u studiju za animaciju i postprodukciju Doktor Fried u Beogradu kao umjetnički direktor.

A new media designer **FILIP ROCA** from Herceg Novi (Montenegro). Lives and works in Belgrade, where he graduated in basic academic graphic design and took master courses in new media. He currently works as an art director at the Doktor Fried studio for animation and post-production in Belgrade.

ANIMACIJA > ANIMATION Filip Roca
filip.roca@gmail.com, http://vimeo.com/filiproca

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

LEI LEI
CN, 2013, 6'



Ova se priča odvija u gradu čiji svi stanovnici imaju vrlo velike ruke. Međutim, jedno je dijete posebno. Njegove su ruke sitne, a glava puna neobičnih misli. Dječak stalno pokušava razgovarati s ljudima o tim mislima, no ljudi ne vole njegove duge priče i počinju ga ignorirati. Veoma je usamljen i samo razgovara sa zidovima.

This story takes place in a city, in which all the citizens have very big hands. One child, however, is special. He has tiny hands, and a head full of peculiar thoughts. The boy constantly talks to people about these thoughts, but they dislike his long-windedness and eventually ignore him. He is very lonely. The only thing he does is talking to the walls.

BIOGRAFIJA STR. > BIOGRAPHY PG 19

ANIMACIJA > ANIMATION Lei Lei **GLAZBA > MUSIC** Li Xingyu
milk527@gmail.com, www.raydesign.cn

ANIMACIJA > ANIMATION Juliana Kučan
julianakucan@gmail.com

PROLAZ PASSAGE

JULIANA KUČAN
HR, 2013, 2'15''



Prolaskom kroz dvodimenzionalnu sliku lica dolazi se u četiri odvojena i različita svijeta. Kad je putovanje gotovo, počinje se iz početka.

JULIANA KUČAN rođena je u Rijeci 1974. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu 2004. u klasi prof. Ivice Šiška. Članica je HDLU-a (2005) i ASIFA-e (2002). Surađivala je na animiranim projektima različitih studija, primjerice Bold Studio, Zagreb film, Riblje oko, te izlagala na samostalnim i skupnim izložbama.

After going through a two-dimensional image of a face, one discovers four different worlds. When the journey is over, it all starts again.

Born in Rijeka in 1974, **JULIANA KUČAN** graduated from the Zagreb Academy of Fine Arts in 2004 under professor Ivica Šiško. She is a member of the Croatian Association of Artists (2005) and ASIFA (2002). She has collaborated on animated projects for different studios like Bold Studio, Zagreb film, Riblje oko, and exhibited at solo and collective shows.

ANIMACIJA > ANIMATION Jonathan Hance
clerk@jonathanhance.com, www.jonathanhance.com

IT OCCURED TO ME WHILE WALKING DOWN THE STREET

JONATHAN HANCE
US, 2014, 1'18''



It Occurred To Me While Walking Down The Street prikazuje ciklus života i čin stvaranja.

JONATHAN HANCE likovni je umjetnik i filmski autor koji živi u ruralnom dijelu Teksasa. Njegov kratki animirani film *Bridge Wish Love* premijerno je prikazan pred 1200 ljudi na Animation Block Partyju u Brooklynu. Trenutačno radi na postprodukciji kratkog animiranog filma koji se bavi modernim ponavljanjem ljubavne priče.

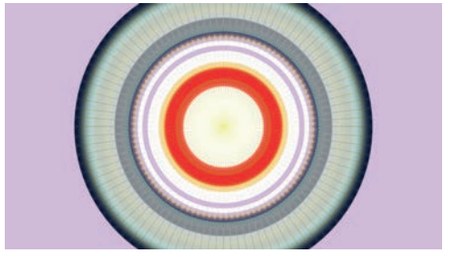
It Occurred To Me While Walking Down The Street depicts the cycle of life, including the act of creating.

JONATHAN HANCE is a fine artist and filmmaker based in rural Texas, USA. His first animated short, *Bridge Wish Love*, premiered to a crowd of 1,200 at Brooklyn, New York's Animation Block Party. He is currently in post-production of an animated short involving romance's modern iteration.

ANIMACIJA > ANIMATION Holger Lang
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REVIEW

HOLGER LANG
AT, 2013, 3'



Ova kratka apstraktna animacija sastoji se od geometrijske kompozicije kružnih oblika koji se mijenjaju od sličice do sličice. Doživljaj vibrirajućih uzoraka djeluje kao mandala i izaziva snažne i neočekivane osjećaje. Čitav materijal za ovaj film jest manipulacija i obrada "nađenih" i "snimljenih" slika i zvukova.

HOLGER LANG umjetničku je karijeru započeo krajem sedamdesetih u slikarstvu, instalaciji i kiparstvu. Ubrzo se počeo baviti fotografijom, performansom, pisanjem te riječima, znakovima i linijama. Početkom osamdesetih pronašao je način da poveže i spoji višestruke oblike izraza u svojem filmskom stvaralaštvu.

This short abstract animation is a geometric composition of circular shapes that change from frame to frame. The experience of the vibrating patterns can work like a mandala, triggering intense and unexpected sensations. The entire material for this film is a manipulation and alteration of "found" and "taken" images and sounds.

HOLGER LANG started his artistic career in the late 70s, originally in the areas of painting, installation and sculpture. Soon he began to work with photography, performance, writing and words, signs and lines. In the early 80s he found a way to connect and combine multiple forms of expression in his work with film.

ANIMACIJA > ANIMATION Parissa Mohit
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OÙ AI-JE DÉJÀ VU CELA? WHERE HAVE I SEEN THIS BEFORE

PARISSA MOHIT
CA, 2014, 3'



Djelić života; pokušaj stvaranja i otkrivanja sličnosti između prošlosti i sadašnjosti. *Où ai-je déjà vu cela?* rad je nadahnut prisutnošću plesa i živih boja u starim perzijskim minijaturama i prizorima iz stvarnog života suvremenih Montrealaca.

PARISSA MOHIT živi i radi u Montrealu. Studirala je kazališnu scenografiju četiri godine, a zatim se posvetila istraživanju filmske animacije. Smatra da joj je iskustvo rada u kazalištu i scenografiji utjecalo na pristup filmskoj animaciji. Svoje nestvarne svjetove gradi u različitim veličinama i tamo svojim filmovima daje život.

A slice of life; trying to create and discover similarities between past and present. *Where Have I Seen This Before?* is inspired by the presence of dance and vivid colours in old Persian miniature paintings and the images of contemporary Montrealers sketched from real life.

PARISSA MOHIT lives and works in Montréal. She has studied theatre design for four years before she started continuing her exploration in film animation. She believes that her experiences in set construction and theatre design have influenced her approach to film animation. She builds her imaginary worlds in different scales. That's where she gives life to her films.

ANIMACIJA > ANIMATION Alimo
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HIRAKARETA ASOBI, WASURERU ME OPEN PLAY, FORGETTING EYE

ALIMO
JP/EE, 2012, 8'



Uz pomoć metodologije nadrealističkog "cadavre exquis", ovaj rad poigrava se "povezivanjem zaboravljenih slika". Kada dan za danom crtamo, katkada zaboravljamo ono što smo nacrtali prije. Uz pomoć pomične crne podloge, slike se nasumično povezuju i stvaraju nove slike.

ALIMO (1977) je japanski umjetnik koji živi i radi u Estoniji. Godine 2012. diplomirao je na Odsjeku za animaciju Visoke škole filma i novih medija na Umjetničkom sveučilištu u Tokiju. Sa svojim radovima, nastalima uz pomoć animacije fokusirane na izvornu metodologiju pod nazivom "Animation Tableau", Alimo je eksperimentirao kako bi otkrio nove mogućnosti nadrealizma.

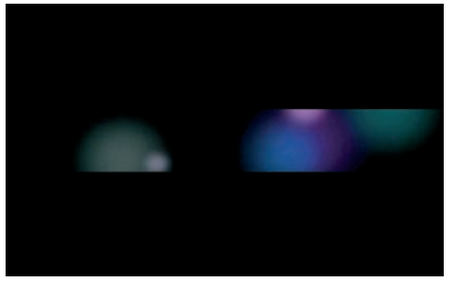
Employing the methodology of the Surrealist "exquisite corpse, this work is a way to play at "linking forgotten images." When we draw pictures day after day, we sometimes forget the pictures we drew earlier. With the use of a sliding black support, pictures are connected together at random to produce new images.

ALIMO (1977) is a Japanese artist based in Estonia. In 2012, he graduated from the Department of Animation, the Graduate School of Film and New Media of Tokyo University of Art. Alimo's works, created using the form of animation centred on an original methodology called "Animation Tableau", have been experimented with to discover new possibilities in surrealism.

ANIMACIJA > ANIMATION Maja Kalogera
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AWAKENING OF PARTICLES

MAJA KALOGERA
HR, 2013, 10'



Kompjutorska animacija – čestice.

MAJA KALOGERA interdisciplinarna je umjetnica, istraživačica i kustosica. Živi i radi u Zagrebu.

Computer animation – particles.

MAJA KALOGERA is an interdisciplinary artist, researcher and curator. She lives and works in Zagreb.

ANIMACIJA > ANIMATION Tea Stražičić
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02VOITOA0

TEA STRAŽIČIĆ
HR, 2014, 1'



Ozračje stranog planeta. Ružičasto nebo puno je panda ptica s ticalima, a zemlja je sastavljena od GIF-elemenata i prozirnih slojeva. Za ovo ne postoji zemaljsko ime, pa sam odabrala *02VoITOAo* jer sliči šifri za bežični internet.

TEA STRAŽIČIĆ (1990) diplomirala je klasično slikarstvo u Dubrovniku, a trenutačno privodi kraju magisterij iz animacije na zagrebačkoj Akademiji likovnih umjetnosti, na Odsjeku za animaciju i nove medije.

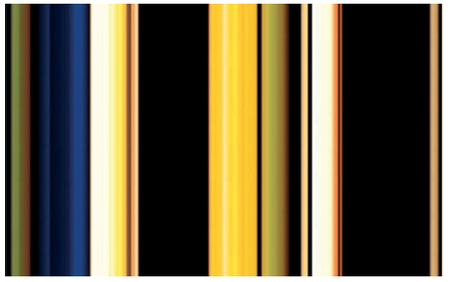
Atmosphere of an alien planet. The pink sky is full of tentacle panda birds, and earth is made of gif image elements and transparent layers. There is no earthly name for this so I chose *02VoITOAo* because it resembles a WiFi connection code.

TEA STRAŽIČIĆ (1990) graduated in classical painting in Dubrovnik and is currently finishing her MA in Animation at the Academy of Fine Arts in Zagreb, Animation and New Media Department.

ANIMACIJA > ANIMATION Ivan Mršić
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I CAN HEAR YOU WITH MY EYES

IVAN MRŠIĆ
NZ/HR, 2012, 9'16''



Ovaj rad istražuje boju kao temeljni vizualni jezik, u osnovi energetsku pojavu. U posljednjih nekoliko godina eksperimentiram s digitalnim carstvom boja jer mi pruža neograničene mogućnosti.

IVAN MRŠIĆ hrvatsko-novozelandski je interdisciplinarni umjetnik, perkusionist, skladatelj i improvizator. Bavi se raznim granama, a svoju praksu gradi na avangardi koju pretvara u suvremeni dijalog. Magistrirao je likovnu umjetnost na Školi likovnih umjetnosti Elam u Aucklandu, Novi Zeland.

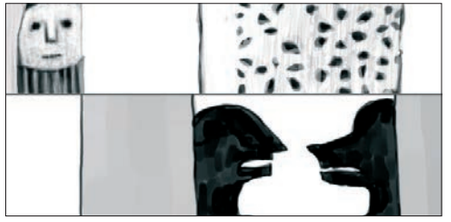
This work explores colour, as a fundamental visual language, basically an energetic phenomenon. For the last few years I have been experimenting with the digital realm of colour because it gives me an infinite range of possibilities.

IVAN MRŠIĆ is a Croatian New Zealand interdisciplinary artist, percussionist, composer and improviser. His work crosses many disciplines; he builds his practice on the notions of avant-garde transforming them into contemporary dialogue. He completed a Master of Fine Arts at the Elam School of Fine Arts in Auckland, New Zealand.

ANIMACIJA > ANIMATION Tracy M. Robbins
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STRANGE NEIGHBORS

TRACY M. ROBBINS
US, 2014, 5'



Strange Neighbors trokanalna je animacija nastala prema crtežima iz istoimenog bloka koji je dio putujuće izložbe blokova za skiciranje *The Sketchbook Project*. Gledatelj ima osjećaj da su likovi izolirani jedan od drugoga. U središnjem dijelu izviruju dvije ruke i hvataju jedna drugu za zapešće kao podršku, što predstavlja ljudski dodir i potrebu za kontaktom.

TRACY MILLER-ROBBINS izvanredna je profesorica animacije na Visokoj školi Columbus za umjetnost i dizajn. Spisateljica je, likovna umjetnica, predavačica i animatorica. Izlagala je u Americi i inozemstvu, uključujući Europski festival medijskih umjetnosti, Siggraph i ISEA.

Strange Neighbors is a three-channel animation based on the drawings created for a sketchbook of the same name, which is part of *The Sketchbook Project*, a traveling exhibition of sketchbooks. he viewer has the sense that the figures are isolated from each other. In the centre panel, two hands reach out and grasp each other's wrists, as one does for support, representing human touch and the need to reach out.

TRACY MILLER-ROBBINS is an Associate Professor of Animation at the Columbus College of Art and Design. Ms Robbins is a writer, visual artist, educator and animator. She has exhibited in the U.S. and abroad including the European Media Arts Festival, Siggraph and ISEA.

ANIMACIJA > ANIMATION Tomislav Mikulić
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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''



Tradicionalna Zagrebačka škola crtanog filma nakon dugogodišnjeg otpora otvorila je vrata suvremenoj tehnologiji i 1984. godine T. Mikulić kompjutorom je animirao službenu špicu Animafesta. Iste godine interna festivalska TV-mreža Video bilten (Video bulletin) postigla je veliku popularnost. Sretan 30. rođendan tom velikom zaokretu!

TOMISLAV MIKULIĆ je pionir kompjutorske grafike i kompjutorske animacije. Među njegovim radovima ističu se animirane špice za Zimske olimpijske igre u Sarajevu '84, Eurosong 1990, Europsko prvenstvo u atletici 1990, Europsko prvenstvo u košarci 1989, Europsko prvenstvo u plivanju 1981. Živi i radi u Australiji.

The traditional Zagreb School of Animation opened the door to contemporary technology after many years of resistance and in 1984 T. Mikulić made a computer-animated official Animafest opener. The same year the internal festival Video Bulletin TV network achieved great popularity. Happy 30th birthday to this big step!

TOMISLAV MIKULIĆ is a Croatian-Australian artist, a pioneer of computer graphics and computer animation. He made animated openers for the Winter Olympic Games in Sarajevo '84, Eurovision Song Contest in 1990, European Championships in Athletics in 1990, European Championships in Basketball in 1989, European Championships in Swimming in 1981, among others. He lives and works in Australia.

ANIMACIJA > ANIMATION Ben Ridgway
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INNER SPACE ABSTRACTION

BEN RIDGWAY
US, 2013, 1'20''



Apstrakcija eksternalizirana iz podsvijesti u boju i svjetlost u pokretu.

BEN trenutačno radi kao asistent na Sveučilištu u San Franciscu, u Kaliforniji. Već se 13 godina profesionalno bavi 3D-om u industriji videoigara i znanstvenim radom. U igraćoj industriji sudjelovao je na razvoju igara za konzolne sustave Nintendo, Sony i Microsoft. Eksperimentalnom animacijom bavi se od 1992, a njegovi su se filmovi prikazivali na filmskim festivalima diljem svijeta te osvajali brojne nagrade.

Abstraction externalized from the subconscious into moving colour and light.

BEN is currently an Assistant Professor at San Francisco State University in San Francisco, California, USA. He has 13 years of professional experience as both a 3D artist in the video game industry and as a professor. While in the games industry, he helped to create games for Nintendo, Sony, and Microsoft console systems. Ben has been making experimental animations since 1992. His films have been showcased at film festivals worldwide and have received numerous awards.

ANIMACIJA > ANIMATION Maja Kalogera
maja@wowm.org, www.kalogera.net/m

NEW CITY

MAJA KALOGERA
HR, 2013, 4'20''



Kompjutorska animacija – kamerom kroz geometrijski grad.

MAJA KALOGERA interdisciplinarna je umjetnica, istraživačica i kustosica. Živi i radi u Zagrebu.

Computer animation – taking a camera through a geometrical city.

MAJA KALOGERA is an interdisciplinary artist, researcher and curator. She lives and works in Zagreb.

ANIMACIJA > ANIMATION Andi Spark
a.spark@griffith.edu.au

SESTRE
SISTERS

PEAKING, CRUSHING, FALLING

ANDI SPARK
AU, 2014, 4'

03-16/06
GALERIJA MATICE HRVATSKE > MATICA HRVATSKA GALLERY
PON–PET > MON–FRI 13–19 H
SUB > SAT 10–13 H
ULAZ BESPLATAN > FREE ADMISSION





Prolazna ljepota nekako izvire u emocionalnom naletu kroz pulsirajuću tjeskobu, razbijene valove očaja, suze na rubu i dobrodošao opuštajući osjećaj padanja.

ANDI SPARK voditeljica je studija animacije na Sveučilištu Griffith u Queenslandu, a dugo se bavila animacijom likova za niz komercijalnih studija i nezavisnih filmskih produkcija. Radove je izlagala na brojnim skupnim izložbama, uključujući animirane instalacije i *site-specific* projekcije za kazališne produkcije. Autorica je filmova *The Way of the Birds* (1999), *Bad Baby Amy* (1998), *ArvoTea* (2003).

Flowing beauty somehow emerges in an emotional onslaught through blood-throbbing anxiety, crashing waves of despair, brimming tears and the welcome release of falling.

ANDI SPARK heads the animation program at Griffith University, Queensland from a long background in character animation for a variety of commercial studios, and independent film productions. She has exhibited works in a number of group exhibitions, including animation installations and site-specific projections for theatrical productions. Film credits include *The Way of the Birds* (1999), *Bad Baby Amy* (1998), *ArvoTea* (2003).

Tehnikom animacije lutke umjetnica predstavlja tri paralelne priče o tri sestre uhvaćene u trenutku melankolije koja proizlazi iz zabrinutosti za onom koja na nedostaje. Četvrta je sestra predstavljena kao minijaturni objekt napuštene sobe. Naracija nema linearnu strukturu nego slijed širokih i krupnih planova i poziva promatrača da aktivno prati i sudjeluje u svakoj priči pojedinačno, jer ima slobodu kretanja između filmova i minijature. Animacija je eksperiment s načinom "pričanja priče" (*storytelling*) čiji je cilj uspostavljanje aktivnog dijaloga između publike, likova, priča i objekta.

In this puppet animation the artist presents three parallel stories of three sisters captured in melancholy, which is anchored in the anxiety because one them is missing. The fourth sister is presented as a miniature scale model of an empty room. The narration is a sequence of wide shots and close ups, rather than of a linear structure. It is inviting the observer to be active and engaged in every story itself, because of having the freedom to move between the films and model. This animation is an experiment with storytelling, and goal is to establish active dialogue between audience, characters, stories and objects.

www.leavidakovic.com

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: 10–13 H
ULAZ BESPLATAN / FREE ADMISSION





OPIPLJIVI SVIJET LUTKE

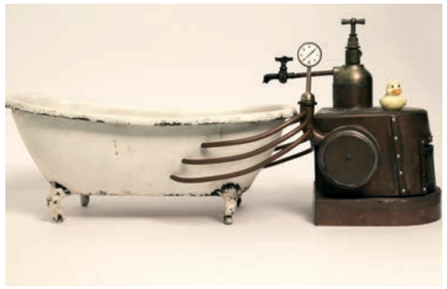
Ono što je prije samo nekoliko godina izgledalo gotovo nemoguće, sada je postalo stvarno i vrlo očito. Lutke su se grupirale, zbile svoje redove i odlučile napraviti jednu malu invaziju ili bolje rečeno malu revoluciju unutar hrvatskog animiranog filma. Za to im je, doduše, trebalo gotovo pola stoljeća, jer nakon prvih izleta u tu tehniku, a to su stop-animacijski lutkarski filmovi *Srce u snijegu* (1959) Branka Ranitovića, *Gliša, Raka i Njaka* (1960) Mate Bogdanovića i lutkarsko-igrana *Farsa* (1974) Zlatka Boureka, autori su prema lutkama bili prilično ravnodušni sve do početka 2000-ih godina. No, nikad nije kasno, a lutke su po svojoj prirodi ionako vrlo strpljive, barem onoliko koliko i oni koji ih oživljavaju.

Iako s iznimno bogatim animiranofilmskim nasljeđem, po pitanju animacije i same izrade lutke, hrvatski su autori tek početkom novog tisućljeća počeli ispitivati granice i mogućnosti tehnike koja je u nekim zemljama već dobrano uznapredovala i iznjedrila neke od najupečatljivijih animiranih filmova uopće. Hrvatski su autori, zbog višedesetljetnog izbivanja lutke s animacijske pozornice, morali početi ispočetka. Usput su se u pravilu suočavali s pitanjima na koje se odgovor nije mogao dobiti lako. I dok su jedni učili na vlastitim pogreškama, pa su na taj način otkrivali i neka sjajna, iz improvizacije iznikla rješenja, drugi su autori i autorice znanje potražili na studiju u

THE TANGIBLE WORLD OF PUPPETS

What seemed almost impossible only a few years back is now real and very evident. The puppets have joined, lined up and decided to make a small invasion or, better yet, a small revolution in Croatian animation. Although it took them half a century, because after the first trips to this technique with stop-motion animated puppet films *Heart in the Snow* (1959) by Branko Ranitović, *The Miller, His Son and the Donkey* (1960) by Mate Bogdanović, and puppet live action *The Married Life of Little Red Riding Hood (Farce)* (1974) by Zlatko Bourek, filmmakers were quite indifferent to puppets all until the early 2000s. However, it is never late, and puppets are by nature very patient, at least as patient as the ones bringing them to life.

Even though they are blessed with extremely rich puppet animation heritage, in terms of animation and model-making, Croatian filmmakers began challenging the boundaries and possibilities of the technique that gendered some of the most impressive animated films ever only in the beginning of the new millennium. Croatian authors, due to many decades of the absence of puppets from the animation stage, had to start over. Along the way they regularly encountered questions with no easy answers. And while some learned from their own mistakes, and thus discovered some brilliant solutions resulting from





zemljama s jačom lutkarskom tradicijom, vrativši se s iskustvom i praktičnim znanjem. No, trud se isplatio, filmovi nastali od 2006. pa sve do sada polučili su vrlo opipljive rezultate na svjetskim festivalima i scena lutkarskog filma je trenutačno življa nego ikada. Ove su godine nastala čak tri lutkarska filma, dok se još tri nalaze u različitim fazama produkcije.

Izložba "Lutka u hrvatskom animiranom filmu" predstavlja suvremenu scenu, odnosno deset autora, čiji se rad posljednjih godina sve više isprepliće. Ipak, svaki je film svijet za sebe i svaki autor gradi vlastiti svemir, jer upravo je nedostatak čvrstoga i istoga korijena iznjedrio različitost u stvaralačkim pristupima, pa čak i shvaćanjima same lutke i njene uloge. Lutke koje su oživjele u hrvatskim animiranim filmovima i scenografije koje su im pomogle da dišu u uvjerljivom i opipljivom svijetu, sada otkrivaju dio svoje prirode, one koja se skriva iza scena, iza filigranskih kulisa i višegodišnjeg rada.

Animafest je kao jedna od okosnica animiranofilmske scene, na najvišoj, a to znači svjetskoj razini, prepoznao jednu snaženu struju unutar hrvatske animacije i podržao je na najbolji mogući način.

BOŽIDAR TRKULJA

Fotografije s lijeva na desno > Photos left to right
Arktički pirat; Iz dubine; Tajni laboratorij Nikole Tesle

improvisation, others sought knowledge studying in the countries with the strongest puppet tradition, returning with experience and practical knowledge. However, the effort paid off, the films made after 2006 have yielded very tangible results at international festivals and the puppet scene is currently more alive than ever. This year three puppet films were made and three are currently in post-production.

The exhibition *Puppet in Croatian Animated Film* is an overview of the contemporary scene, i.e. of ten filmmakers whose work becomes more and more intertwined in recent years. Nevertheless, every film is a world in itself and every author builds his own universe, because it was exactly the lack of the same and solid origin that generated diversity in creative approaches, even the very notion of puppet and its role. The puppets brought to life in Croatian animated films and the set designs that helped them breathe in a plausible and tangible world now reveal parts of their nature, the one hiding behind the scenes, behind the filigree sets and years of work.

Animafest, as one of the backbones of the animation scene on the highest, global level, has recognised a powerful trend in Croatian animation and supported it in the best possible way.

BOŽIDAR TRKULJA

OMILJENI LUTKARSKI FILMOVI PO IZBORU AUTORA LUTKARSKIH FILMOVA FAVOURITE PUPPET FILMS ACCORDING TO DIRECTORS PUPPETEERS

PATRICK BOUCHARD, CA

1. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
2. Prometheus Garden, Bruce Bickford, 1988
3. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
4. Street of Crocodiles, Brothers Quay, 1986
5. Ruka (The Hand), Jiří Trnka, 1965
6. The Separation, Robert Morgan, 2003
7. Aria, Pjotr Sapegin, 2001
8. Hasta los huesos (Down to the Bone), René Castillo, 2001
9. Seryi Volk & Krasnaya Shapochka (Grey Wolf and Little Red Riding Hood), Garri Bardin, 1990
10. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007

Bonus:

> Tool: Sober (videoclip), Fred Stuhr, Adam Jones, 1993
> Juke bar, Martin Baril, 1989
> Fresh Guacamole, PES, 2012

WALTER TOURNIER, UY

1. Creature Comforts, Nick Park, 1989
2. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
3. Viaje a Marte (Journey to Mars), Juan Pablo Zaramella, 2004
4. 20 años (Twenty Years), Bárbaro Joel Ortiz, 2009
5. Padre (Father), Santiago 'Bou' Grasso, 2013
6. Hasta los huesos (Down to the Bone), René Castillo, 2001
7. The Sand Castle (Le château de sable), Co Hoedeman, 1977
8. Peter and the Wolf, Suzie Templeton, 2006
9. Adam, Peter Lord, 1992
10. Head Over Heels, Fodhla Cronin O'Reilly, Timothy Reckart, 2012

ŠPELA ČADEŽ, SI

1. The Periwig Maker, Annette Schäeffler, Steffen Schäeffler, 1999
2. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
3. Screen Play, Barry Purves, 1992
4. Peter and the Wolf, Suzie Templeton, 2006
5. Harvie Krumpet, Adam Elliot, 2003
6. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
7. Aria, Pjotr Sapegin, 2001
8. The Separation, Robert Morgan, 2003
9. 64 Möglichkeiten zum Zuge zu kommen, Meike Fehre, Sabine Dully, 2002
10. Oh Willy..., Emma de Swaef, Marc James Roels, 2011

DAVID PEROŠ-BONNOT, HR

1. The Wrong Trousers, Nick Park, 1993
2. Sagan om den lille Dockpojken (The Tale of Little Puppetboy), Johannes Nyholm, 2008
3. Le génie de la boîte de raviolis (The Genie In A Tin of Ravioli), Claude Barras, 2005
4. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
5. A Grand Day Out, Nick Park, 1989
6. Vincent, Tim Burton, 1983
7. Fétiche Mascotte (The Mascot), Ladislas Starewitch, 1933
8. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
9. Out of a Forest, Tobias Gundorff Boesen, 2010
10. Sprößling, Anne Breymann, 2006

NINA SHORINA, RU

(bez poretka > no ranking)

> Le Roman de Renard (The Tale of the Fox), Ladislas Starewitch, 1930
> Ruka (The Hand), Jiří Trnka, 1965
> Shisha no Sho (The Book of the Dead, 2005); Kataku (House of Flame, 1979), Kihachirō Kawamoto
> Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
> Street of Crocodiles, Brothers Quay, 1986
> Sky Song, Mati Kütt, 2010
> Next, Barry Purves, 1989
> The Nightmare Before Christmas, Tim Burton, 1993
> Jiří Bárta - 1990...
> Nick Park...

BARRY J. C. PURVES, UK

1. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
2. Harvie Krumpet, Adam Elliot, 2003
3. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
4. Quest, Thomas Stellmach, Tyron Montgomery, 1996
5. The Sand Castle (Le château de sable), Co Hoedeman, 1977
6. Bottle, Kirsten Lepore, 2010
7. Tma, světlo, tma (Darkness Light Darkness), Jan Švankmajer, 1989
8. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
9. The Maker, Christopher Kezelos, 2011
10. Boles, Špela Čadež, 2013

THOMAS STELLMACH, DE

1. Next, Barry Purves, 1989
2. Head Over Heels, Fodhla Cronin O'Reilly, Timothy Reckart, 2012
3. Creature Comforts, Nick Park, 1989
4. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
5. Adam, Peter Lord, 1992
6. Sandman, Paul Berry, 1991
7. Harvie Krumpet, Adam Elliot, 2003
8. Quest, Thomas Stellmach, Tyron Montgomery, 1996
9. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
10. The Wrong Trousers, Nick Park, 1993

EMMA DE SWAEF & MARC JAMES ROELS, BE

1. A Grand Day Out, Nick Park, 1989
2. Street of Crocodiles, Brothers Quay, 1986
3. Sagan om den lille Dockpojken (The Tale of Little Puppetboy), Johannes Nyholm, 2008
4. Dog, Suzie Templeton, 2001
5. Une mission éphémère (One Ephemeral Mission), Piotr Kamler, 1993
6. Žvahlav aneb šatičky slaměného Huberta (Jabberwocky), Jan Švankmajer, 1971
7. Prometheus' Garden, Bruce Bickford, 1988
8. Evolution of the World, Ray Harryhausen, 1940
9. Panique au village: Le grand sommeil (A Town Called Panic: The Big Sleep), Vincent Patar, Stéphane Aubier, 2010
10. Phillips Broadcast of 1938, George Pal, 1937

TAKENA NAGAO, JP

1. Meet the Raisins! 1988; Raisins: Sold Out! 1990, Will Vinton
2. The Wrong Trousers, Nick Park, 1993
3. Meat Love, Jan Švankmajer, 1989
4. Vincent, Tim Burton, 1983
5. Street of Crocodiles, Brothers Quay, 1986
6. Cheburashka, Roman Kachanov, 1972
7. Nightangel (L'Heure des anges), Jacques Drouin, Břetislav Pojar, 1986
8. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
9. A je to!, Pat a Mat (Pat & Mat), Lubomír Beneš, Vladimír Jiránek, 1976
10. The Sand Castle (Le château de sable), Co Hoedeman, 1977

CO HOEDEMAN, NL/CA

(Neću im davati brojeve, jer lista pokriva duži period / I will not give them numbers for the highest score because it covers a long period of time)

> Ruka (The Hand), Jiří Trnka, 1965
> O skleničku víc (A Drop Too Much), Břetislav Pojar, 1953
> Dôjôji, Kihachiro Kawamoto, 1976
> Screen Play, Barry Purves, 1992
> Gargoyle, Michael Cusack, 2005
> Les Trois Inventeurs (The Three Inventors), Michel Ocelot, 1980
> Vincent, Tim Burton, 1983
> Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
> Adagio, Garri Bardin, 2000
> Creature Comforts, Nick Park, 1989

ROBERT MORGAN, UK

1. Rehearsals for Extinct Anatomies, Quay Brothers, 1987
2. Meat Love, Jan Švankmajer, 1989
3. Fétiche Mascotte (The Mascot), Ladislas Starewitch, 1933
4. Dog, Suzie Templeton, 2001
5. Prometheus' Garden, Bruce Bickford, 1988
6. In Absentia, Quay Brothers, 2000
7. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
8. Golem, Jiří Bárta, 1987
9. Now You Tell One (1926); It's a Bird (1930), Charles Bowers
10. Oh Willy..., Emma de Swaef, Marc James Roels, 2011

PJOTR SAPEGIN, NO

1. The Wrong Trousers, Nick Park, 1993
2. Skaska Skazok (Tale of Tales), Yuri Norstein, 1979 (u Rusiji se kolažni filmovi smatraju lutka-filmovima / cut-out films are considered a puppet film in Russia)
3. Árie prérie (Song of the Prairie), Jiří Trnka, 1949
4. Adam, Peter Lord, 1992
5. The Sandman, Paul Berry, 1991
6. Mest' kinematograficheskogo operatora (The Cameraman's Revenge), Ladislas Starewitch, 1912
7. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
8. The street of Crocodiles (Brothers Quay) 1986
9. Rigoletto, Barry Purves, 1993
10. Plastilinovaya vorona (Plasticine Crow), Aleksander Tatarskiy, 1981 (plošni plastelin – rijetka tehnika, nalik kolažu / flat clay - very seldom technic, alike cut-out)

JIŘÍ BÁRTA, CZ

1. Tma, světlo, tma, (Darkness Light Darknes), Jan Švankmajer, 1989
2. Jídlo (Food), Jan Švankmajer, 1992
3. Street of Crocodiles, Brothers Quay, 1986
4. Tango, Zbigniew Rybczyński, 1981
5. Creature Comforts, Nick Park, 1989
6. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
7. Adam, Peter Lord, 1992
8. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
9. Next, Barry Purves, 1989
10. Seryi Volk & Krasnaya Shapochka (Grey Wolf and Little Red Riding Hood), Garri Bardin, 1990

PETER LORD, UK

(bez poretka > no ranking)

> The Wrong Trousers, Nick Park, 1993
> Fétiche Mascotte (The Mascot), Ladislas Starewitch, 1933
> Oh Willy..., Emma de Swaef, Marc James Roels, 2011
> Street of Crocodiles, Brothers Quay, 1986
> Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
> Adam, Peter Lord, 1992
> Harvie Krumpet, Adam Elliot, 2003
> What Ho She Bumps, George Pal, 1937
> Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
> Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989

MICHAEL CUSACK, AU

1. The Wrong Trousers, Nick Park, 1993
2. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
3. Next, Barry Purves, 1989
4. Sleight of Hand, Michael Cusack, 2013
5. Bydlo, Patrick Bouchard, 2012
6. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
7. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
8. The Big Story, David Stoten, Tim Watts, 1994
9. The Diary of Adam and Eve, Will Vinton, 1985
10. The Sandman, Paul Berry, 1991

JAN BALEJ, CZ

1. Ruka (The Hand), Jiří Trnka, 1965
2. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
3. Fétiche Mascotte (The Mascot), Ladislas Starewitch, 1933
4. O skleničku víc (A Drop Too Much), Břetislav Pojar, 1953
5. Next, Barry Purves, 1989
6. Zaniklý svet rukavic (The Vanished World of Gloves), Jiří Bárta, 1982
7. Street of Crocodiles, Brothers Quay, 1986
8. A Grand Day Out, Nick Park, 1989
9. The Sand Castle (Le château de sable), Co Hoedeman, 1977
10. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989

KATARÍNA KEREKESOVÁ, SK

1. Peter and the Wolf, Suzie Templeton, 2006
2. Něco z Alenky (Alice), Jan Švankmajer, 1988
3. Corpse Bride, Tim Burton, 2005
4. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
5. Coraline, Henry Selick, 2009
6. Konflikt, Garri Bardin, 1983
7. V kocke (In the Box), Michal Struss, 2001
8. Zaniklý svet rukavic (The Vanished World of Gloves), Jiří Bárta, 1982
9. Head Over Heels, Fodhla Cronin O'Reilly, Timothy Reckart, 2012
10. Panique au village (A Town Called Panic), Vincent Patar, Stéphane Aubier, 2009

RAO HEIDMETS, EE

1. Instinct, Rao Heidmets, 2003
2. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
3. Vennad Karusüdamed (Brothers Bearhearts), Riho Unt, 2005
4. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
5. Loves Me... Loves Me Not, Jeff Newitt, 1993
6. Next, Barry Purves, 1989
7. Street of Crocodiles, Brothers Quay, 1986
8. Creature Comforts, Nick Park, 1989
9. Mest' kinematograficheskogo operatora (The Cameraman's Revenge), Ladislas Starewitch, 1912
10. Tma, světlo, tma, (Darkness Light Darknes), Jan Švankmajer, 1989

GÜNTER RÄTZ, DE

(bez poretka > no ranking)

> Banya (The Bath), Anatoly Karanovich, Sergei Yutkevich, 1962
> Ruka (The Hand), Jiří Trnka, 1965
> Árie prérie (Song of the Prairie), Jiří Trnka, 1949
> Pan Prokouk, Karel Zeman, 1946
> Král Lávra (King Lavra), Karel Zeman, 1950
> Chicken Run, Peter Lord, Nick Park, 2000
> Das tapfere Schneiderlein (The Brave Little Tailor), Kurt Weiler, 1964
> Peter und der Wolf (Peter and the Wolf), Günter Rätz, 1973

IAN MACKINNON, UK

1. Harvie Krumpet, Adam Elliot, 2003
2. Vincent, Tim Burton, 1983
3. A Grand Day Out, Nick Park, 1989
4. The Big Story, David Stoten, Tim Watts, 1994
5. Yozhik v tumane (Hedgehog in the Fog), Yuri Norstein, 1975
6. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
7. Ruka (The Hand), Jiří Trnka, 1965
8. Next, Barry Purves, 1989
9. This Unnameable Little Broom, Quay Brothers, 1987
10. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007

STEFFEN SCHÄFFLER, DE

1. Mest' kinematograficheskogo operatora (The Cameraman's Revenge), Ladislas Starewitch, 1912
2. Der Wettlauf zwischen dem Hasen und dem Igel, Ferdinand Diehl, 1938
3. Tulips Shall Grow, George Pal, 1942
4. Ruka (The Hand), Jiří Trnka, 1965
5. Oni (The Demon), Kihachiro Kawamoto, 1972
6. Vincent, Tim Burton, 1983
7. Street of Crocodiles, Brothers Quay, 1986

KOLJA SAKSIDA, SI

1. A Suspeita (The Suspect), José Miguel Ribeiro, 1999
2. Peter and the Wolf, Suzie Templeton, 2006
3. The Wrong Trousers, Nick Park, 1993
4. Harvie Krumpet, Adam Elliot, 2003
5. Roof Sex, PES, 2001
6. The Nightmare Before Christmas, Tim Burton, 1993
7. Fantastic Mr. Fox, Wes Anderson, 2009
8. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
9. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
10. Pat a Mat: Kuťáci (Pat & Mat: The Tinkers), Lubomír Beneš, Vladimír Jiránek, 1976

TIMOTHY RECKART, US

1. Yozhik v tumane (Hedgehog in the Fog), Yuri Norstein, 1975
2. Ruka (The Hand), Jiří Trnka, 1965
3. The Wrong Trousers, Nick Park, 1993
4. Sinna mann (Angry Man), Anita Killi, 2009
5. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
6. Head Over Heels, Fodhla Cronin O'Reilly, Timothy Reckart, 2012
7. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
8. Bottle, Kirsten Lepore, 2010
9. The Eagleman Stag, Mikey Please, 2010
10. Street of Crocodiles, Brothers Quay, 1986

RODOLFO PASTOR, AR/ES

(bez poretka > no ranking)

> Hasta los huesos (Down to the Bone), René Castillo, 2001
> Sin sostén, Rene Castillo, 1998
> Ruka (The Hand), Jiří Trnka, 1965
> Capelito papá (Capelito Daddy), Rodolfo Pastor, 2009
> Nico & Tina, Rodolfo Pastor, 2007
> Adam, Peter Lord, 1992
> Esa película checa donde trabaja Vlasta. No recuerdo ahora el nombre, pero trata de tres hermas que encuentran un diamante y deciden que se lo quedará la que tenga el marido más tonto.
> Viaje a Marte (Journey to Mars), Juan Pablo Zaramella, 2004
> Teclópolis, Javier Mrad, 2010
> Hotel del Faro - Biroteu

MACIEK SZCZERBOWSKI, CHRIS LAVIS, CA

1. Rehersals for Extinct Anatomies & Street of Crocodiles, Quay Brothers
2. Fétiche Mascotte (The Mascot), Ladislas Starewitch, 1933
3. Sagan om den lille Dockpojken (The Tale of Little Puppetboy), Johannes Nyholm, 2008
4. O skleničku víc (A Drop Too Much), Břetislav Pojar, 1953
5. John Henry and the Inky-Poo, George Pal, 1946
6. Chronopolis, Piotr Kamler, 1982
7. AANAATT, Max Hattler, 2008
8. Norman McLaren's Opening Speech, Norman McLaren, 1961
9. Machine with Wishbone, Arthur Ganson, 2008

QUAY BROTHERS, UK

1. Žvahlav aneb šatičky slaměného Huberta (Jabberwocky), Jan Švankmajer, 1971
2. Rosalie, Walerian Borowczyk, 1966
3. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
4. Renaissance, Walerian Borowczyk, 1964
5. Fétiche Mascotte (The Mascot), Ladislas Starewitch, 1933
6. Now You Tell One, Charlie Bowers, 1926
7. Inspirace, Karel Zeman, 1949
8. El hotel electrico, Segundo de Chomón, 1908
9. Ruka (The Hand), Jiří Trnka, 1965
10. Paraplíčko (The Little Umbrella), Břetislav Pojar, 1957

KATARIINA LILLQVIST, FI/CZ

1. Ruka (The Hand), Jiří Trnka, 1965
2. Krysař (The Pied Piper), Jiří Bárta, 1986
3. Sen noci svatojánské (A Midsummer Night's Dream), Jiří Trnka, 1959
4. Faust, Jan Švankmajer, 1994
5. Gabriel Archandel Pani Husa (The Archangel Gabriel and Mrs. Goose), Jiří Trnka, 1964
6. Až opadá listí z dubu (When Oak Shreds It's Leaves), Vlasta Pospíšilová, 1991
7. Le Roman de Renard (The Tale of the Fox), Ladislas Starewitch, 1930
8. Žvahlav aneb šatičky slaměného Huberta (Jabberwocky), Jan Švankmajer, 1971
9. O skleničku víc (A Drop Too Much), Břetislav Pojar, 1953
10. Paní Bída (Lady Poverty), Vlasta Pospíšilová, 1983

STÉPHANE AUBIER, VINCENT PATAR, BE

1. The Wrong Trousers, Nick Park, 1993
2. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
3. Harvie Krumpet, Adam Elliot, 2003
4. KaBoom!, PES, 2004
5. Creature Comforts, Nick Park, 1989
6. Ruka (The Hand), Jiří Trnka, 1965
7. Sagan om den lille Dockpojken (The Tale of Little Puppetboy), Johannes Nyholm, 2008
8. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
9. Purple and Brown: Balloon, Rich Webber, 2007
10. Peter and the Wolf, Suzie Templeton, 2006

VIVIENNE BARRY, CL

1. Next, Barry Purves, 1989
2. Hasta los huesos (Down to the Bone), René Castillo, 2001
3. Screen Play, Barry Purves, 1992
4. Street of Crocodiles, Brothers Quay, 1986
5. Viaje a Marte (Journey to Mars), Juan Pablo Zaramella, 2004
6. The Wrong Trousers, Nick Park, 1993
7. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
8. La Lupe i en Bruno, Marc Riba, Anna Solanas, 2005
9. Navidad caribeña, Walter Tournier, 2001
10. Duerme negrito, Vivienne Barry, 2010

IZABELA PLUCIŃSKA, PL/DE

1. Le Roman de Renard (The Tale of the Fox), 1930; Strekoza i muravei (The Ant and the Grasshopper), 1911, Ladislas Starewitch
2. Next, 1989; Rigoletto, 1993; Barry Purves
3. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
4. Street of Crocodiles, Brothers Quay, 1986
5. Peter and the Wolf, Suzie Templeton, 2006
6. Hasta los huesos (Down to the Bone), René Castillo, 2001
7. Creature Comforts, Nick Park, 1989
8. Bydlo, Patrick Bouchard, 2012
9. Boles, Špela Čadež, 2013
10. Danny Boy, Marek Skrobecki, 2010; Bobby Yeah, Robert Morgan, 2011; The Great Cognito, Will Vinton, 1982

RENÉ CASTILLO, MX

1. Vincent, Tim Burton, 1983
2. The Wrong Trousers, Nick Park, 1993
3. Hasta los huesos (Down to the Bone), René Castillo, 2001
4. Harvie Krumpet, Adam Elliot, 2003
5. The Sandman, Paul Berry, 1991
6. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
7. Next, Barry Purves, 1989
8. Street of Crocodiles, Brothers Quay, 1986
9. Adam, Peter Lord, 1992
10. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989

PEDRO IUÁ, BR

1. Das Rad (Germany; Chris Stenner, Arvid Uibel and Heidi Wittlinger)
2. Lúmen, William Salvador, ????
3. Mest' kinematograficheskogo operatora (The Cameraman's Revenge), Ladislas Starewitch, 1912
4. The Wrong Trousers, Nick Park, 1993
5. A Suspeita (The Suspect), José Miguel Ribeiro, 1999
6. Fusha no sha (To Shoot Without Shooting), Kihachiro Kawamoto, 1988
7. Tma, světlo, tma (Darkness Light Darkness), Jan Švankmajer, 1989
8. Ward 13, Peter Cornwell, 2003
9. Harvie Krumpet, Adam Elliot, 2003
10. Creature Comforts, Nick Park, 1989

SANTIAGO BOU GRASSO, AR

1. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
2. The Eagleman Stag, Mikey Please, 2010
3. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
4. The Periwig Maker, Annette Schäeffler, Steffen Schäeffler, 1999
5. The Sandman, Paul Berry, 1991
6. Hasta los huesos (Down to the Bone), René Castillo, 2001
7. Vincent, Tim Burton, 1983
8. The Wrong Trousers, Nick Park, 1993
9. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
10. Muzikant a smrt (The Musician and Death), Lubomír Beneš, 1984

SUZIE TEMPLETON, UK

1. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
2. Le Rat des villes et le champs (The Town Rat and The Country Rat), 1926
3. Fétiche Mascotte (The Mascot), Ladislas Starewitch, 1933
4. The Wrong Trousers, Nick Park, 1993
5. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
6. Harvie Krumpet, Adam Elliot, 2003
7. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
8. Zaniklý svet rukavic (The Vanished World of Gloves), Jiří Barta, 1982
9. The Eagleman Stag, Mikey Please, 2010
10. The Deep, PES, 2010

PIERRE-LUC GRANJON, FR

1. Peter and the Wolf, Suzie Templeton, 2006
2. L'homme aux bras ballants (The Man with Pendulous Arms), Laurent Gorgiard, 1997
3. Tma, světlo, tma (Darkness Light Darkness), Jan Švankmajer, 1989
4. Oh Willy..., Emma de Swaef, Marc James Roels, 2011
5. La bouche cousue, Jean-Luc Gréco, Catherine Buffat, 1998
6. Panique au village: Le gâteau (A Town Called Panic: Cake), Vincent Patar, Stéphane Aubier, 2010
7. A Grand Day Out, Nick Park, 1989
8. Luis, Joaquin Cocina, Cristobal Leon and Niles Atallah
9. Seryi Volk & Krasnaya Shapochka (Grey Wolf and Little Red Riding Hood), Garri Bardin, 1990
10. Tord och Tord, Niki Lindroth von Bahr, 2010

JUAN PABLO ZARAMELLA, AR

(bez poretka > no ranking)

> Mest' kinematograficheskogo operatora (The Cameraman's Revenge), Ladislas Starewitch, 1912
> Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
> Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
> The Wrong Trousers, Nick Park, 1993
> Street of Crocodiles, Brothers Quay, 1986
> Fast Film, Virgil Widrich, 2003
> Western Spaghetti, PES, 2008
> Oh Willy..., Emma de Swaef, Marc James Roels, 2011
> Panique au village (A Town Called Panic), Vincent Patar, Stéphane Aubier, 2010 (bilo koja epizoda / any short episode)
> Screen Play, Barry Purves, 1992

ANALÚCIA GODOI, BR

(bez poretka > no ranking)

> Vremena goda (The Seasons), Yuri Norstein, Ivan Ivanov-Vano, 1969
> Creature Comforts, Nick Park, 1989
> Next, Barry Puvres, 1989
> The Wrong Trousers, Nick Park, 1993
> A Suspeita (The Suspect), José Miguel Ribeiro, 1999
> Das Rad (Rocks), Chris Stenner, Arvid Uibel, Heidi Wittlinger, 2002
> Sushi Man, Pedro Iuá, 2003
> Harvie Krumpet, Adam Elliot, 2003
> Viaje a Marte (Journey to Mars), Juan Pablo Zaramella, 2004
> Nyuszi és Őz (Rabbit and Deer), Péter Vácz, 2013

CHRISTOPHER KEZELOS, AU

1. The Maker, Christopher Kezelos, 2011
2. Zero, Christopher Kezelos, 2010
3. Vincent, Tim Burton, 1983
4. Harvie Krumpet, Adam Elliot, 2003
5. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
6. Bottle, Kirsten Lepore, 2010
7. I Live in the Woods!, Max Winston, 2008
8. Head Over Heels, Fodhla Cronin O'Reilly, Timothy Reckart, 2012
9. The Eagleman Stag, Mikey Please, 2010
10. Peter and the Wolf, Suzie Templeton, 2006

JOSÉ MIGUEL RIBEIRO, PT

(bez poretka > no rankings)

> Next, Barry Puvres, 1989
> Creature Comforts, Nick Park, 1989
> Harvie Krumpet, Adam Elliot, 2003
> In Absentia, Quay Brothers, 2000
> Vykrutasy (Frills), Garri Bardin, 1988
> Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
> Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
> Krysař (The Pied Piper), Jiří Bárta, 1986
> Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
> Das Rad (Rocks), Chris Stenner, Arvid Uibel, Heidi Wittlinger, 2002

CESAR CABRAL, BR

1. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
2. Creature Comforts, Nick Park, 1989
3. The Wrong Trousers, Nick Park, 1993
4. Vincent, Tim Burton, 1983
5. Madame Tutli-Putli, Chris Lavis, Maciek Szczerbowski, 2007
6. Roof Sex, PES, 2001
7. Adam, Peter Lord, 1992
8. Viaje a Marte (Journey to Mars), Juan Pablo Zaramella, 2004
9. Jídlo (Food), Jan Švankmajer, 1992
10. Street of Crocodiles, Brothers Quay, 1986

ALLISON SCHULNIK, US

1. Fétiche Mascotte (The Mascot), Ladislas Starewitch, 1933
2. Prometheus' Garden, Bruce Bickford, 1988
3. Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
4. Barbe-bleu, Jean Painlevé, 1936
5. Street of Crocodiles, Brothers Quay, 1986
6. Peter and the Wolf, Suzie Templeton, 2006
7. Vremena goda (The Seasons), Yuri Norstein, Ivan Ivanov-Vano, 1969
8. Ruka (The Hand), Jiří Trnka, 1965
9. Buzz Box, David Daniels, 1985
10. Vincent, Tim Burton, 1983

BÁRBARO JOEL ORTIZ, CU

1. Street of Crocodiles, Brothers Quay, 1986
2. Balance, Wolfgang Lauenstein, Christophe Lauenstein, 1989
3. The Wrong Trousers, Nick Park, 1993
4. Ruka (The Hand), Jiří Trnka, 1965
5. Les Trois Inventeurs (The Three Inventors), Michel Ocelot, 1980
6. The Calligrapher, Quay Brothers, 1991
7. Hasta los huesos (Down to the Bone), René Castillo, 2001
8. La Traviata, Guionne Leroy, 1993
9. A pesar de todo, Walter Tournier, 2003
10. Quest, Thomas Stellmach, Tyron Montgomery, 1996

WILL WINTON, US

1. The Adventures of Mark Twain, Will Vinton, 1985
2. The Nightmare Before Christmas, Tim Burton, 1993
3. Corpse Bride, Tim Burton, 2005
4. Closed Mondays, Will Vinton, Bob Gardiner, 1974
5. The Great Cognito, Will Vinton, 1982
6. The Wrong Trousers, Nick Park, 1993
7. Rip Van Winkle, Will Vinton, 1978
8. Pirates
9. Next, Barry Purves, 1989
10. Ruka (The Hand), Jiří Trnka, 1965

CATHERINE BUFFAT, JEAN-LUC GRECO, FR

(bez poretka > no ranking)

> Le rosé des près, Juliette Marchand, 2003
> Huset på Kampen (One Day a Man Bought a House), Piotr Sapegin, 1998
> Un amour de télés, Denis Walgenwitz
> La Cancion du microsillon (The Microsillon Song), Laurent Pouvaret, 2002
> The Comb, Brothers Quay, 1990
> Chapi Chapo, Stephano Lonati, Italo Bettiol, 1974
> Žvahlav aneb šatičky slaměného Huberta (Jabberwocky), Jan Švankmajer, 1971
> The Time Machine, George Pal, 1960

VLASTA POSPÍŠILOVÁ, CZ

(bez poretka > no ranking)

> Ruka (The Hand), Jiří Trnka, 1965
> Lev a písnicka (The Lion and the Song), Břetislav Pojar, 1959
> Možnosti dialogu (Dimensions of Dialogue), Jan Švankmajer, 1982
> The Extinct World of Gloves (Jiří Bárta, 1982)
> The Wrong Trousers, Nick Park, 1993
> Fusha no sha (To Shoot Without Shooting), Kihachiro Kawamoto, 1988
> Faruza, Katariina Lillqvist, 2012
> Peter and the Wolf, Suzie Templeton, 2006
> *PreMammals*, Michal Zabka, 2001
> Tri etudy pro animatora (Three Etudes for the Animator), Jaroslav Boček, 1977

AUTORI NA ANIMAFESTU AUTHORS AT ANIMAFEST **2014**


JANSONS, EDMUNDS


SOUSA, DANIEL


PAVLÁTOVÁ, MICHAELA

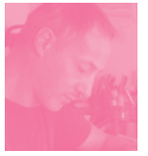

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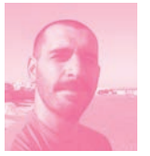

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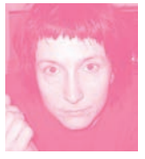

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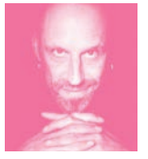

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WEI, HEFANG


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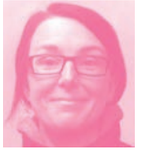

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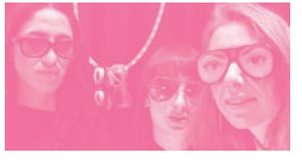

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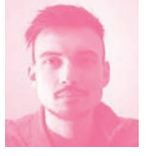

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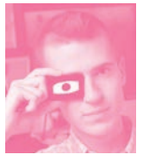

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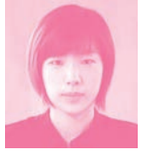

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D'ALVA, PAULO


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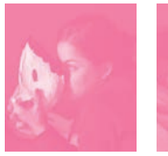

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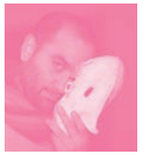

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CARRARO, MAURO


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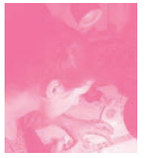

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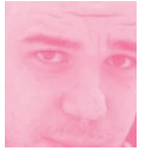

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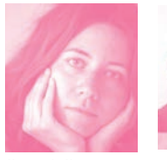

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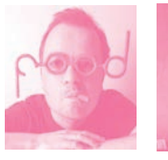

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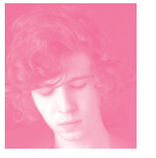

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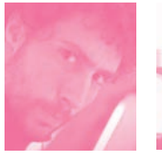

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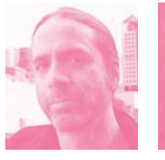

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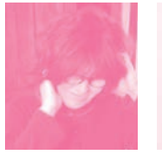

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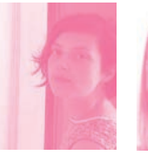

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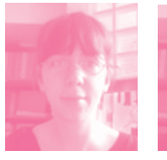

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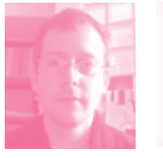

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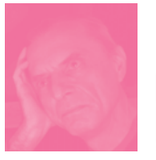

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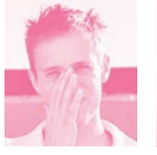

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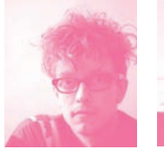

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ROOSENS, CARL


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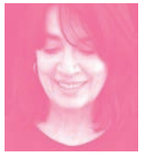

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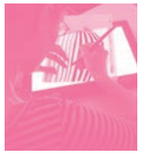

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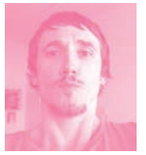

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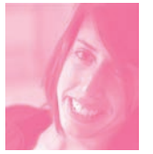

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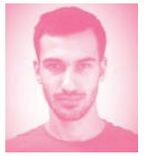

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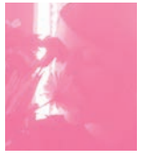

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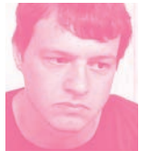

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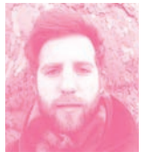

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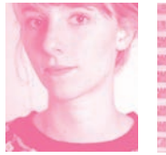

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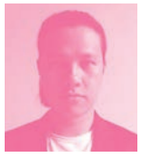

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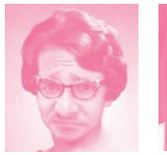

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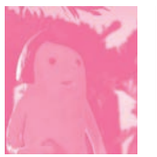

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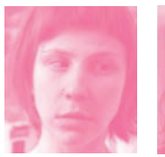

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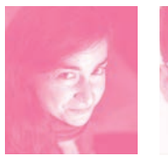

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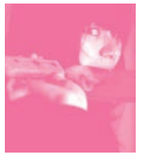

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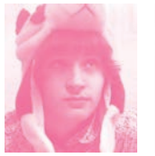

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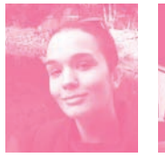

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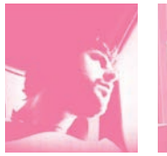

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YOSHIDA, IZUMI


GĄSIOROWSKA, RENATA


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KOYANO, MOE


LE PÉCHON, MORGANE


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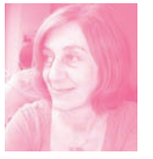

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POON, JESSICA


DENG, BOHONG


LAWRENCE, JO


LU, JIE


MASSI, SIMONE


CALDER, EMMA


BUDIMIR, SAŠA


ULLENS, CHRIS


KELVINK, LINDA


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FEIX, ANDREAS


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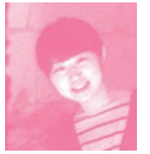

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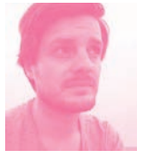

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SHIROKI, SAORI


STICKEL, VIKTOR


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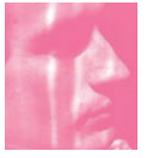

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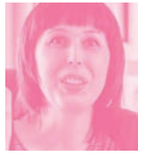

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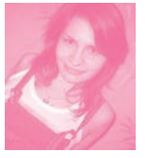

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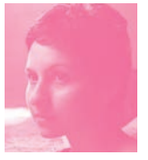

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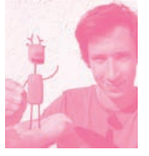

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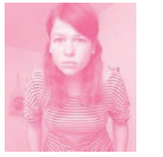

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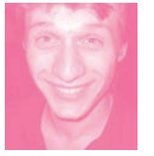

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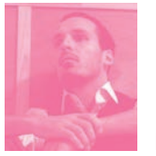

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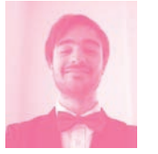

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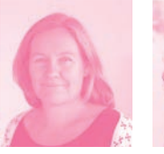

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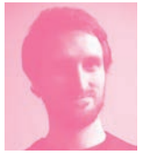

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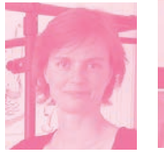

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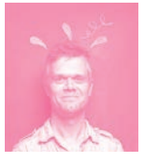

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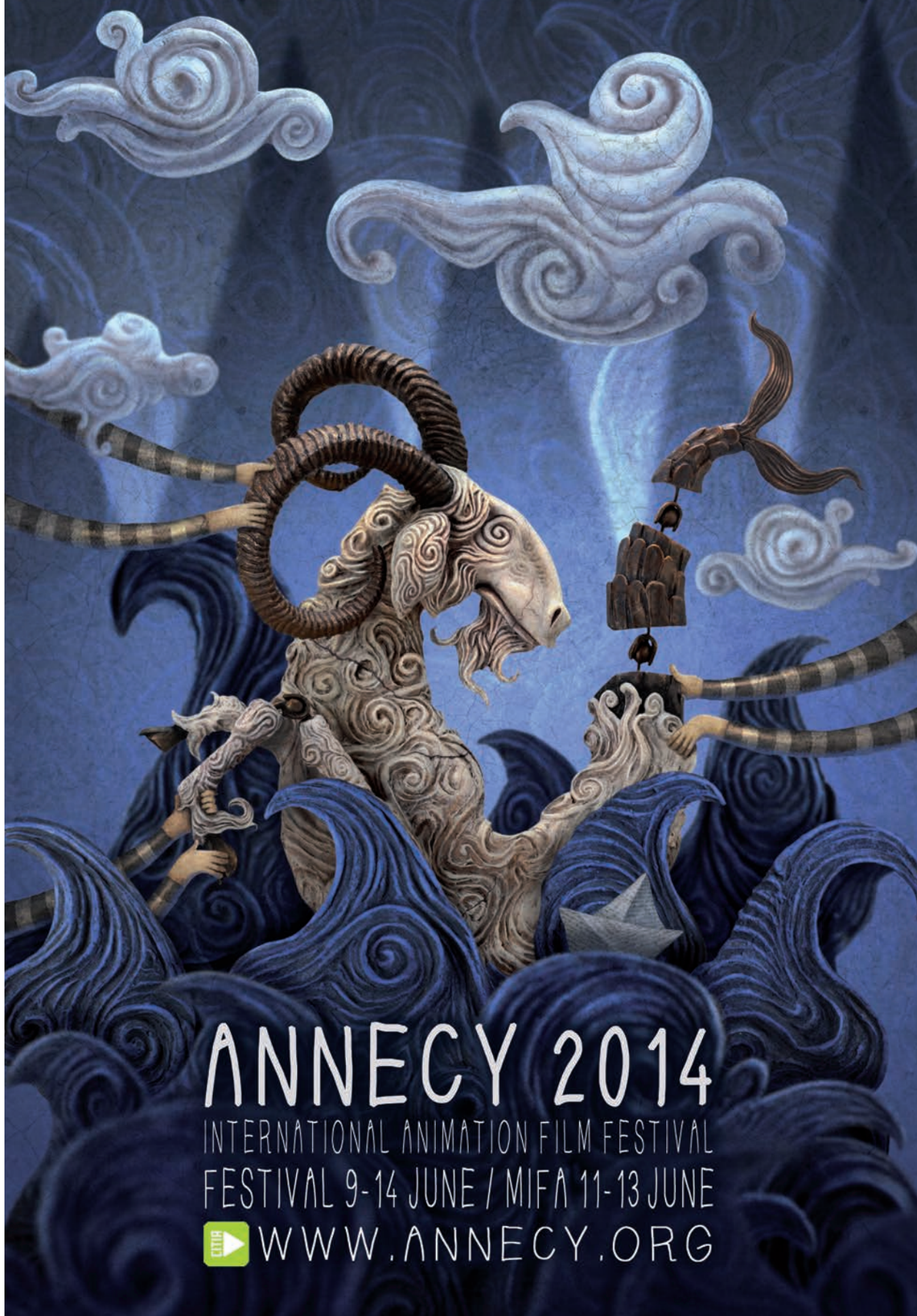


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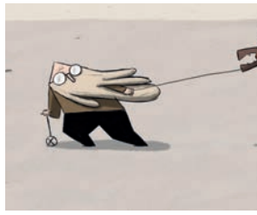
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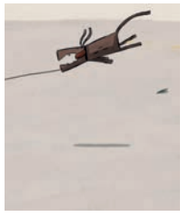
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Winner 2014 Grand Prix short narrative



LE LABYRINTHE Mathieu Labaye (Belgium, 2013)
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nany, 2013)
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MUTE Job, Joris & Marieke (Netherlands, 2013)
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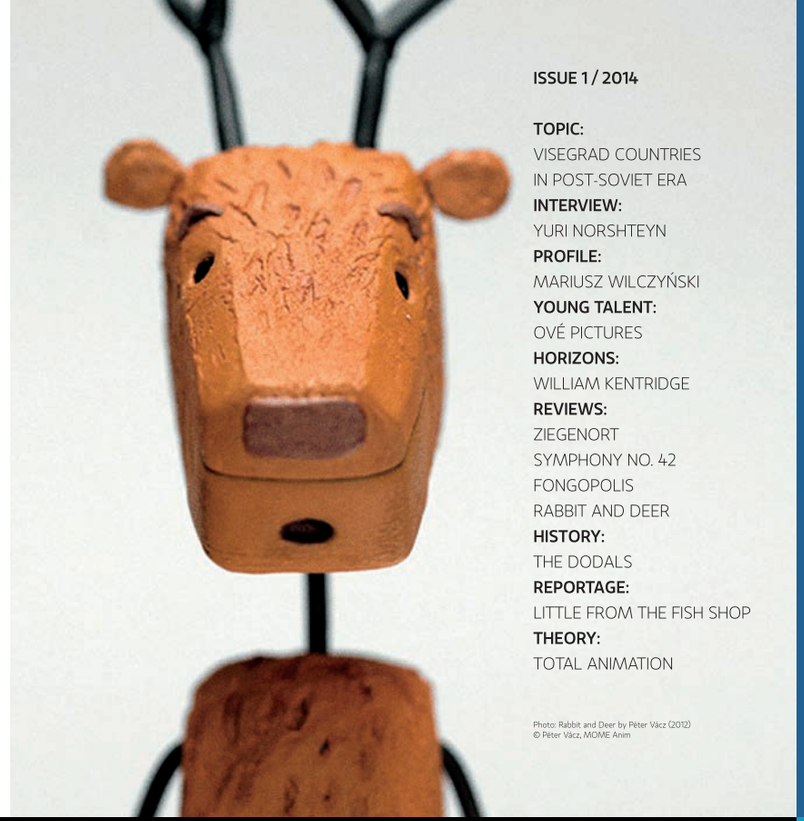
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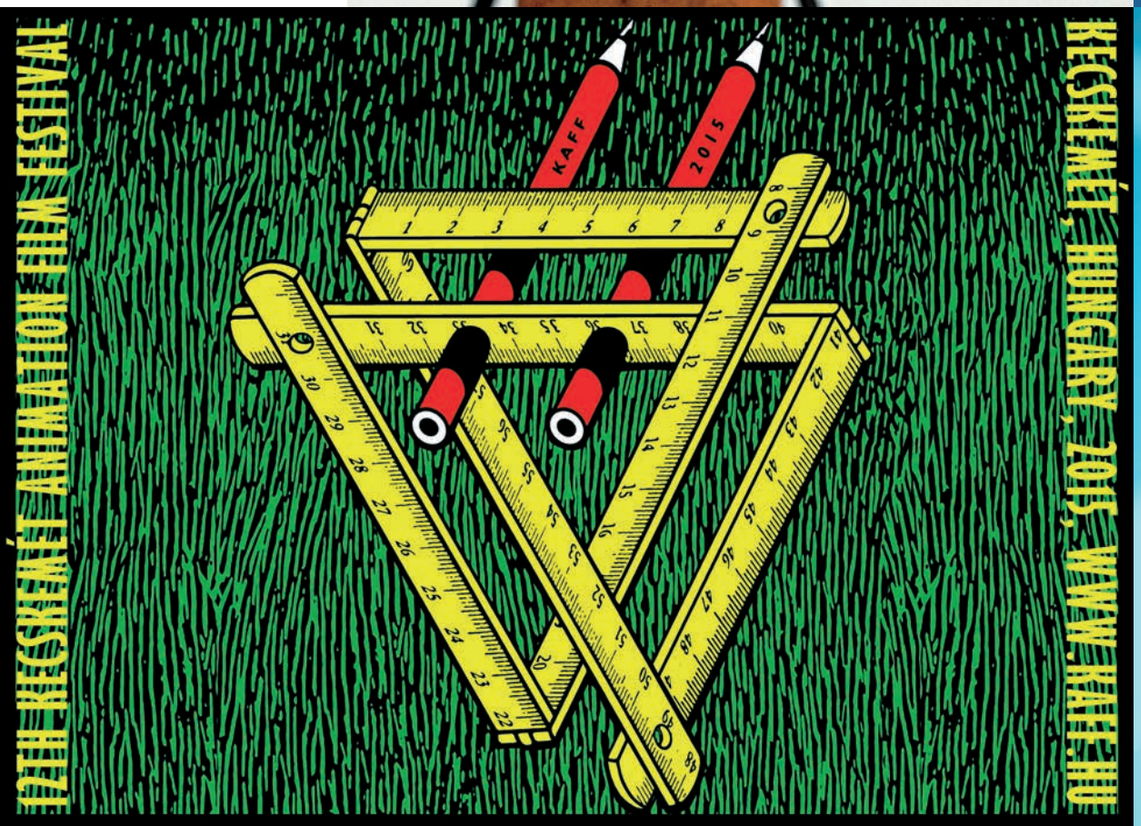
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Photo: Rabbit and Deer by Péter Vácz (2012)
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KINO > CINEMA EUROPA								SVEČANO OTVORENJE / VELIKO NATJECANJE 1 > OPENING CEREMONY / GRAND COMPETITION 1		JURIJ NORŠTEJN > YURI NORSTEIN
CINEPLEXX CENTAR KAPTOL, DVORANA 3										
KINO > CINEMA TUŠKANAC	NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (4-7)	OBITELJSKI PROGRAM > FAMILY PROGRAM (5+)					HRVATSKI LUTKA-FILM > CROATIAN PUPPET-FILM		MAJSTORI LUTKARI 3 > MASTERS OF PUPPETS 3	
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL					RADIONICA ANIMACIJE > ANIMATION WORKSHOP (9+)					

04.06. SRIJEDA > WEDNESDAY

	11:00	13:00	15:30	16:00	17:00	17:30	18:00	19:30	20:00	22:00
KINO > CINEMA EUROPA		HRVATSKI ANIMIRANI FILM > CROATIAN ANIMATED FILMS 1964-65	ROYAL COLLEGE OF ART 1			MAJSTORI LUTKARI 1 > MASTERS OF PUPPETS 1			VELIKO NATJECANJE 2 > GRAND COMPETITION 2	VELIKA PANORAMA 1 > GRAND PANORAMA 1
CINEPLEXX CENTAR KAPTOL, DVORANA 3	VELIKA PANORAMA 3 > GRAND PANORAMA 3		HRVATSKA PANORAMA > CROATIAN PANORAMA			STUDENTSKO NATJECANJE 1 > STUDENT COMPETITION 1			NAT. NAMJENSKIH FILMOVA > COMMISSIONED FILMS COMPETITION	VELIKO NATJECANJE 3 > GRAND COMPETITION 3
KINO > CINEMA TUŠKANAC	NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (7-10)	PIRATI! BANDA NEPOŽELJNIH > THE PIRATES! BAND OF MISFITS (7+)		NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (14+)			OBITELJSKI PROGRAM > FAMILY PROGRAM (5+)		MAJSTORI LUTKARI 2 > MASTERS OF PUPPETS 2	CARTOON D'OR 2013
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL					RADIONICA ANIMACIJE > ANIMATION WORKSHOP (9+)					

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		3x3	ROYAL COLLEGE OF ART 2			MAJSTORI LUTKARI 2 > MASTERS OF PUPPETS 2			VELIKO NATJECANJE 3 > GRAND COMPETITION 3	VELIKA PANORAMA 2 > GRAND PANORAMA 2
CINEPLEXX CENTAR KAPTOL, DVORANA 3	VELIKA PANORAMA 1 > GRAND PANORAMA 1	STUDENTSKO NATJECANJE 3 > STUDENT COMPETITION 3	STUDENTSKA PANORAMA 1 > STUDENT PANORAMA 1			STUDENTSKO NATJECANJE 2 > STUDENT COMPETITION 2			KINO ZA UŠI > CINEMA FOR THE EAR	VELIKO NATJECANJE 4 > GRAND COMPETITION 4
KINO > CINEMA TUŠKANAC	NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (10-14)	NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (4-7)		JURIJ NORŠTEJN > YURI NORSTEIN			NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (7-10)		MAJSTORI LUTKARI 1 > MASTERS OF PUPPETS 1	ARS ELECTRONICA
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL					RADIONICA ANIMACIJE > ANIMATION WORKSHOP (9+)					

06.06. PETAK > FRIDAY

	11:00	13:00	15:30	16:00	17:00	17:30	18:00	19:30	20:00	22:00
KINO > CINEMA EUROPA		McLARENOVI KLASICI > McLAREN CLASSICS (7+)	VIZUALNA GLAZBA > VISUAL MUSIC			PREDAVANJE > LECTURE ADAM WRIGHT: ANIMATRONICS			VELIKO NATJECANJE 4 > GRAND COMPETITION 4	VELIKA PANORAMA 3 > GRAND PANORAMA 3
CINEPLEXX CENTAR KAPTOL, DVORANA 3	VELIKA PANORAMA 2 > GRAND PANORAMA 2	STUDENTSKO NATJECANJE 2 > STUDENT COMPETITION 2	STUDENTSKA PANORAMA 2 > STUDENT PANORAMA 2			STUDENTSKO NATJECANJE 3 > STUDENT COMPETITION 3			NAT. NAMJENSKIH FILMOVA > COMMISSIONED FILMS COMPETITION	VELIKO NATJECANJE 5 > GRAND COMPETITION 5
KINO > CINEMA TUŠKANAC	KRALJEVSTVO PERNATOG KRALJA > BEYOND, BEYOND (7+)	NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (7-10)		HRVATSKI ANIMIRANI FILM > CROATIAN ANIMATED FILMS 1964-65			PARANORMAN (10+)		SKRIVENA BLAGA > HIDDEN TREASURES	CARTOON D'OR 2013
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL					RADIONICA ANIMACIJE > ANIMATION WORKSHOP (9+)					

07.06. SUBOTA > SATURDAY

	11:00	13:00	15:30	16:00	17:00	17:30	18:00	19:30	20:00	22:00
KINO > CINEMA EUROPA		HRVATSKI LUTKA FILM > CROATIAN PUPPET FILM	HRVATSKA PANORAMA > CROATIAN PANORAMA			SKRIVENA BLAGA > HIDDEN TREASURES			VELIKO NATJECANJE 5 > GRAND COMPETITION 5	DODJELA NAGRADA > AWARD CEREMONY
CINEPLEXX CENTAR KAPTOL, DVORANA 3	STUDENTSKO NATJECANJE 1 > STUDENT COMPETITION 1	MOME	ROYAL COLLEGE OF ART 1			ROYAL COLLEGE OF ART 2			VELIKO NATJECANJE 1 > GRAND COMPETITION 1	VELIKO NATJECANJE 2 > GRAND COMPETITION 2
KINO > CINEMA TUŠKANAC	OBITELJSKI PROGRAM > FAMILY PROGRAM (5+)	NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (14+)		3X3			PIRATI! BANDA NEPOŽELJNIH > THE PIRATES! BAND OF MISFITS (7+)		FRANCUSKI LUTKA-FILM > FRENCH PUPPET-FILM	
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL					RADIONICA > WORKSHOP ADAM WRIGHT: ANIMATRONIKA > ANIMATRONICS					

08.06. NEDJELJA > SUNDAY

	11:00	13:00	15:30	16:00	17:00	17:30	18:00	19:30	20:00	22:00
KINO > CINEMA EUROPA		FRANCUSKI LUTKA-FILM > FRENCH PUPPET-FILM	PARANORMAN (10+)			MAJSTORI LUTKARI 3 > MASTERS OF PUPPETS 3			BEST OF ANIMAFEST	
CINEPLEXX CENTAR KAPTOL, DVORANA 3	STUDENTSKA PANORAMA 2 > STUDENT PANORAMA 2	STUDENTSKA PANORAMA 1 > STUDENT PANORAMA 1	MOME			KINO ZA UŠI > CINEMA FOR THE EAR				
KINO > CINEMA TUŠKANAC	NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (4-7)	McLARENOVI KLASICI > McLAREN CLASSICS (7+)		NAT. FILMOVA ZA DJECU > FILMS FOR CHILDREN COMPETITION (10-14)			KRALJEVSTVO PERNATOG KRALJA > BEYOND, BEYOND (7+)		PIRATI! BANDA NEPOŽELJNIH > THE PIRATES! BAND OF MISFITS (7+)	
KINO > CINEMA TUŠKANAC, MALA DVORANA > SMALL HALL										

<<< **RASPORED** TIMETABLE

LEGENDA LEGEND

NATJECATELJSKI PROGRAM COMPETITION PROGRAM
PANORAME 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

ANIMAFEST PRO

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 ULUPUH > ULUPUH 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**