





**20. MEDNARODNI FESTIVAL ANIMIRANEGA FILMA ANIMATEKA 2023**  
20<sup>TH</sup> INTERNATIONAL ANIMATED FILM FESTIVAL ANIMATEKA 2023

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<b>NAKLADA / PRINT RUN</b> _____	<b>300</b>

**Festival posvečamo spominu na Paula Busha**  
/ Dedicated to the memory of Paul Bush

6	<b>UVOD / INTRO</b>	86	<b>POSEBNE PREDSTAVITVE / SPECIAL PROGRAMMES</b>	164	<b>Žirija se predstavlja: 4 zvezdnice / Jury Programme: 4 Superstars</b>
12	<b>REZIDENČNI UMETNIK / ARTIST-IN-RESIDENCE</b>	88	<b>Posebna projekcija ob odprtju festivala / Special Opening Screening</b>	172	<b>BAP: Mojstri pripovedovanja / BAP: Master Storytellers</b>
14	<b>ŽIRIJE / JURIES</b>	92	<b>Svetovni jagodni izbor / Best of the World</b>	176	<b>Zgodovina kolažne animacije / A History of Collage Animation</b>
26	<b>NAGRADE / AWARDS</b>	110	<b>Kinotripov Svetovni jagodni izbor / Kinotrip's Best of the World</b>	202	<b>Creepy Animation Night</b>
30	<b>TEKMOVALNI PROGRAMI / COMPETITION PROGRAMMES</b>	114	<b>Panorama / Panorama</b>	212	<b>AFN predstavlja / AFN presents: That's What She Said</b>
32	<b>Tekmovalni program / Main Competition</b>	128	<b>Študentska panorama / Student Panorama</b>	218	<b>Grand Prix: 20 let / Grand Prix: 20 years</b>
46	<b>Mladi talenti Evrope / European Young Talents</b>	148	<b>Animirani dokumentarci / Animated Documentaries</b>	222	<b>CELOVEČERNI ANIMIRANI FILMI / ANIMATED FEATURE FILMS</b>
68	<b>VR@Animateka</b>	156	<b>Rezidenčni umetnik / Artist-in-residence: Toccafondo</b>		
76	<b>Slonov tekmovalni program / The Elephant in Competition</b>				

- 238 DRUŽINSKI PROGRAM  
SLON / THE ELEPHANT  
PROGRAMME FOR  
FAMILIES**
- 240 Odprtje družinskega  
programa Slon / Opening  
of the Family Elephant**
- 242 Najboljši iz Slona: 20 let /  
Best of the Elephant:  
20 years**
- 246 Slonova produkcijska  
delavnica / The Elephant  
Animation Production  
Workshop**
- 248 Slonove delavnice  
animiranega filma /  
The Elephant Animation  
Workshops**
- 252 ANIMATEKAPRO**
- 254 Urnik / Schedule**
- 256 Rise & Shine**
- 260 Delavnice / Workshops**
- 264 RAZSTAVE / EXHIBITIONS**
- 270 ANIMIRANE NOČI /  
ANIMATED NIGHTS**
- 272 INDEKS / INDEX**
- 280 O FESTIVALU /  
THE FESTIVAL**

**Uvod**

**Intro**



## 20. Animateka – praznovanje animirane ustvarjalnosti

Festival Animateka letos praznuje častitljivo dvajsetletnico. Ko se ozrem nazaj, se zavem, da naša pot sploh ni bila preprosta; kar nekajkrat smo bili tik pred tem, da se festival potopi in poslovi. Vendar je zaradi neizmerne energije in entuziazma festivalske ekipe, pa tudi infrastrukturne in človeške podpore obeh soproducentov (Kinodvora in Slovenske kinoteke), uspešno prejadral vse nevihte in vsakič znova ladjo pripeljal v varen pristan. Tako vam tudi letos Animateka prinaša jagodni izbor animirane avtorske produkcije vsega sveta.

Jubilejno izdajo posvečamo spominu na prijatelja in kolega **Paula Busha**, ki se je letos mnogo prežgodaj poslovil od nas. Paul je bil leta 2016 naš žirant, lansko leto pa naš gost s svojim VR filmom **Jaz, obzorje**. Ostajajo nam njegovi filmi, da se bomo spominjali ustvarjalnega duha in genialnosti starega mornarja.

Festival leto za letom obišče rekordno število avtoric in avtorjev, med njimi pa smo najbolj ponosni na vsakoletne žirante in žirantke. Avtor likovne podobe letošnjega festivala

je kultni italijanski animator in slikar **Gianluigi Toccafondo**, ki je s filmom **Mala Rusija** zmagal na prvi ediciji Animateke. Ob retrospektivi njegovih filmov ga bomo počastili še z razstavo v galeriji DLUL na Bregu in razstavo v dvorani Kinoteke, originalne risbe za letošnjo pestro festivalsko podobo pa bodo na ogled v galeriji Kinodvora. V čast nam je tudi, da bomo letos v žiriji gostili štiri zvezdnice svetovne avtorske animacije. Iz Portugalske prihaja »animatorska pesnica« **Alexandra Ramires**, članica kolektiva BAP iz Porta, ki se bo predstavil z retrospektivo in s predavanjem v sklopu platforme *AnimatekaPRO*. Iz Johannesburga, največjega mesta v Južni Afriki, prihaja **Naomi van Niekerk**, ki jo zaradi rabe tehnike animiranja z ogljem in pripovedovanja zgodb s socialno tematiko pogosto primerjajo z velikim Williamom Kentriddgem; sam bi dejal, da je njegova sodobna naslednica. **Nikki Schuster** je Avstrijka, ki živi in dela v Berlinu. Sprva je ustvarjala v polju eksperimentalnega filma, zadnja leta pa razvija samosvoj način »trajnostne animacije«: potuje po urbanih delih sveta in gradi animirane potopise z recikliranjem najdenih predmetov. Ob predsta-

vitvi svojih filmov bo v tednu pred festivalom vodila tudi Slonovo delavnico reciklirane animacije. Pred festivalom bo iz Južne Koreje priletela **Dahee Jeong**, ki bo v Novi Gorici vodila delavnico za študente. Tudi Dahee je samosvoja poetesa avtorske animacije, ki je osnove animiranja izpilila v času študija v Franciji. Njena dela so bila nagrajena na najpomembnejših festivalih; med drugimi je bil film **Premiki** prikazan v sekciji Štirinajst dni režiserjev na festivalu v Cannesu.

Ker v glavnem tekmovalnem programu na Animateki prikazujemo filme iz Srednje in Vzhodne Evrope, vam letos v **Svetovnem jagodnem izboru** predstavljamo najbolj inovativne, drzne in nagrajevane animirane dragulje, ki jih podpisujejo avtorice in avtorji iz Zahodne Evrope, obeh Amerik in Azije. Tradicionalno se oziram tudi na bero animiranih dokumentarcev. Letošnja velika festivalska retrospektiva je posvečena filmom, narejenim v tehniki kolaža. Predvajali bomo dela pionirjev Stana Vanderbeeka, Larryja Jordana, Jana Lenice in Terryja Gilliama ter sodobnikov Lewisa Klahra (gost festivala), Stacey Steers, Daliborja Barića in mnogih



drugih. Dve projekciji za odrasle z naslovom **Creepy Animation Night** sta nastali v sodelovanju s partnerskim festivalom Anim'est iz Bukarešte. Programski direktor romunskega festivala **Mihai Mitrică** bo tudi peti član letošnje žirije.

Vsako leto na Animateki poskrbimo tudi za ekskluziven izbor celovečernih avtorskih animiranih filmov. Letos bomo v Sloveniji premierno prikazali sedem animiranih celovečercer. **Slepa vrba, speča ženska**, celovečerni prvenec skladatelja, slikarja in filmskega avtorja Pierra Földesa, je odlična priredba kratkih zgodb slavnega japonskega pisatelja Harukija Murakamija. Madžarski ustvarjalni tandem Tibor Bánóczki in Sarolta Szabó je uspešno dokončal prvenec **Belo plastično nebo**, znanstvenofantastično epsko distopijo v tehniki rotoskopije. To izjemno ganljivo delo eko-fantastike se brezkompromisno sooči z vprašanjem podnebne apokalipse, ki ogroža življenje na Zemlji, zato ga razumljivo prežema melanholija tistih, ki se najbolj zavedajo, kako blizu je človeštvo izumrtju. Nemški režiser Martin Hans Schmitt je bil leta 2018 gost filmskega festivala v glav-

nem mestu Severne Koreje, to izkušnjo pa je prežil v 3D stereoskopski dokumentarno-animirani film **Kako sem preživel filmski festival v Pjongjangu**. V filmu kitajskega avtorja Liuja Jiana **Likovna akademija 1994** bomo odpotovali v študentsko naselje likovne akademije v Hangdžovu in spremljali življenjske zgodbe mladih slikarjev, razpetih med tradicijo in sodobnost. Veliki zmagovalec letošnjega festivala v Anneyju, **Linda hoče piščanca!**, je celovečerec za mlade in stare. Režiserja Chiara Malta in Sébastien Laudenbach v njem pričarata edinstven vizualni čudež animiranih ročno naslikanih podob z živobarvnimi monokromatskimi liki in zgodbo, ki je omamna mešanica situacijske komedije, muzikala in družinske drame. Za najmlajše smo izbrali dva čudovita filma. Z nami bo češki režiser Filip Pošivač, ki bo predstavil svoj prvenec **Toni, Staša in čarobna luč**, lutkovno animirano pustolovščino o tem, kako je biti drugačen, o prijateljstvu in domišljiji, svetlobi in temi. Sedmi celovečerec, na katerega smo najbolj ponosni, bo v letu 2024 prišel tudi v slovenske kinematografe. **Široko in Kraljestvo vetrov** francoskega *auteurja* Benoïta Chieuxa je

družinski pustolovski film, ki vas bo popeljal v odkrivanje novih svetov. Nadrealistična hipnotična dogodivščina, ki uživa v popotovanju po skrbno in domišljeno animiranem vesolju, bo prihodnje leto v sinhronizirani verziji prišla tudi v redno kinematografsko distribucijo.

Bogat filmski program dopolnjujejo strokovna predavanja in pogovori z avtorji v okviru platforme **AnimatekaPRO**: letos bodo v dopoldanskih urah potekali v dvorani Silvana Furlana v Slovenski kinoteki. V novih razstavnih prostorih Kinoteke pa bomo prvič predstavili tekmovalni program **XR** filmov. Šest mednarodnih projektov (med njimi tudi prvi VR film slavnega japonskega animatorja Kojija Yamamure) bo tekmovalo za nagrado žirije, v dveh »čakalnicah« pa boste lahko spremljali dodatne vsebine, ki vas bodo popeljale v svet potopitvene umetnosti.

Animateka, vse najboljše za tvojih dvajset let!

– Igor Prassel

# 20th Animateka: A celebration of animated creativity

In 2023, Animateka celebrates its venerable 20th anniversary. Looking back, I realise this has not been an easy journey, and there have been times when the festival was just about to go under. It was thanks to the inexhaustible energy and enthusiasm of the festival team and the support from both coproducers (Kinodvor and the Slovenian Cinematheque) in terms of infrastructure and human resources that the festival has managed to weather all the storms and tow the ship to a safe haven year after year. So, in 2023, we can continue the tradition of giving you the best of what auteur animation from around the globe has to offer.

This anniversary edition is dedicated to the memory of **Paul Bush**, our dear friend and colleague whose untimely departure left us shocked earlier this year. A member of our jury in 2016, Paul showed his VR film **I Horizon** at the 2022 Animateka. His works remain as a reminder of the creative spirit and genius of the ancient mariner.

Each year, the festival welcomes an unparalleled number of filmmakers, most notably

the jury members of its current festival edition. The artist behind the 2023 visual identity is the legendary Italian animator and painter **Gianluigi Toccafondo**, whose **Little Russia** was the Grand Prix winner at the first edition of Animateka. Along with a retrospective of his animations, we celebrate his work with exhibitions in the DLUL Gallery, the Slovenian Cinematheque, and the Kinodvor Gallery, where you can see original drawings for the motley 2023 festival trailer. The festival jury, we are proud to say, includes four superstars of world auteur animation. From Portugal, the animation poet **Alexandra Ramires**, member of BAP Collective whose films you can see in a retrospective programme and whose masterclass you can attend as part of AnimatekaPRO. From Johannesburg, South Africa's biggest city, **Naomi van Niekerk**, who is often compared to the great William Kentridge for her charcoal animation technique and social topics. If you ask me, she is Kentridge's contemporary successor. **Nikki Schuster** is an Austrian-born Berlin-based artist whose beginnings were in experimental cinema. In recent years, however, she has developed

a unique "sustainable animation" style, visiting urban environments worldwide and recycling found objects to make animated travelogues. Apart from showing her films, Schuster will run the Elephant recycling animation workshop in the week leading up to the festival. One other jury member to join us before the festival is **Dahee Jeong**, who will run a workshop for students in Nova Gorica. Another unique poet of auteur animation, Dahee honed her skills studying in France. Her meditative works have been awarded at the world's leading animation festivals, with her film **Movements** shown in the Directors' Fortnight section in Cannes.

Since Animateka's Main Competition features works from Central and Eastern Europe, the **Best of the World** strand brings the most innovative, daring, and heavily awarded animated jewels by filmmakers from Western Europe, the Americas, and Asia. Traditionally, we also show a selection of animated documentaries. The grand retrospective, one of the festival staples, focuses on collage animation, featuring pioneers such as Stan VanDerBeek, Larry

Jordan, Jan Lenica and Terry Gilliam, the modern masters Lewis Klahr (one of the festival guests), Stacey Steers, Dalibor Barić and many others. Two programmes for adults, titled **Creepy Animation Night**, were curated in collaboration with our partners, the Anim'est festival from Bucharest. The Anim'est director, **Mihai Mitrică**, is the fifth member of the jury.

Each year, Animateka also shows an exclusive selection of animated feature films. This year, the selection includes Slovenian premieres of seven feature-length auteur animations. **Blind Willow, Sleeping Woman**, a feature debut from the composer, painter and filmmaker Pierre Földes, is an exquisite adaptation of short stories by the celebrated Japanese writer Haruki Murakami. From the Hungarian duo Tibor Bánóczki and Sarolta Szabó, another debut is **White Plastic Sky**, an epic dystopian sci-fi work made with the rotoscope technique. A deeply moving eco-fantasy that deals head-on with the climate apocalypse threatening life on Earth, **White Plastic Sky** is a film imbued with the melancholy of those most aware of

how close humankind is to extinction. After visiting the film festival in the North Korean capital in 2018, the German filmmaker Martin Hans Schmitt turned his experience into a 3D stereoscopic animated documentary that is **How I Survived the Pyongyang Film Festival**. In **Art College 1994**, the Chinese filmmaker Liu Jian takes us to the campus of the Hangzhou art school to follow the lives of young artists torn between tradition and modernity. The winner of the top prize at Annecy 2023, **Chicken for Linda!**, is a feature for all generations. Its directors Chiara Malta and Sébastien Laudenbach unleash a unique visual marvel of hand-painted animation with bright, colour-blocked characters, and a story that is an intoxicating blend of slapstick comedy, musical, and family drama. Last but not least, two wonderful works for the youngest audience. The Czech filmmaker Filip Pošivač joins us to showcase his debut, **Tony, Shelly and the Magic Light**, a puppet animation adventure about being different, about friendship and imagination, light and darkness. Finally, we are extra proud to show – and announce the 2024 Slovenian distribution of **Sirocco and**

**the Kingdom of the Winds**, a family adventure by the French auteur Benoît Chieux that takes you on a journey to discover new worlds. This surreal and mesmerising quest that revels in touring through an intricately animated realm will receive a Slovenian-dubbed theatrical release in 2024.

The extensive film programme is complemented by masterclasses and Q&As as part of **AnimatekaPRO**, taking place in morning sessions in the Silvan Furlan Hall of the Slovenian Cinematheque. Meanwhile, a new competition programme of **XR** films is on view in the new exhibition space of the Slovenian Cinematheque, featuring six international projects, including the first VR film by the legendary Japanese animator Koji Yamamura, plus some extra works in two “waiting rooms” to take you into the world of immersive art.

Animateka, all the Best for your 20th anniversary!

– Igor Prassel

**Rezidenční  
umetník**

**Artist-in-  
-residence**



## Gianluigi Toccafondo

Avtor likovne podobe letošnjega festivala je kultni italijanski animator in slikar **Gianluigi Toccafondo**, ki je s filmom *Mala Rusija* (2004) prejel veliko nagrado žirije na prvi izdaji Animateke. Po študiju likovne umetnosti v Urbinu se je podal na slikarsko pot, nato pa se s svojo tehniko v 90. letih uveljavil kot eden osrednjih režiserjev animiranih filmov. Toccafondo kot medij za svoje filme skoraj brez izjeme uporablja obstoječe podobe ter na njihovi površini pričara prelivajoče se forme, ki ustvarjajo magičnost in poezijo gibanja. Barva podob oživi tako, da gradi na njihovem spominu ter jih nato prikroji in preobrazi. V zadnjih letih je isto tehniko uporabil tudi pri oblikovanju scenografij za gledališče in opero ter številnih plakatov in ilustracij, s katerimi se je pogosto poklonil tako popularni kot visoki italijanski umetnosti, gradil pa je tudi poetični dialog med slikarstvom, literaturo in filmom.

The artist behind the 2023 Animateka visual identity is the legendary Italian animator and painter **Gianluigi Toccafondo**, whose *Little Russia* (2004) won the first ever Animateka Grand Prix. After studying at the Institute of Fine Arts in Urbino, Gianluigi Toccafondo started his painting career, following a technique that established him in the 1990s as one of the most essential animated film directors. Almost invariably, Toccafondo uses pre-existing images as a medium for his films, and creates flowing forms on their surfaces which bear within them all the magic and poetry of movement. Color resurrects these images by working on their memory, manipulating and metamorphosing them. Over the past few years, using the same technique, he has also designed theatre and opera sets, created numerous posters, and illustrated a large number of texts, often paying tribute through them to both popular and intellectual Italian culture. And thus pursuing a poetic dialogue between painting, literature and cinema.

**Žirije**

**Juries**



# Velika žirija

## Grand Jury



## Dahee Jeong

**Dahee Jeong** je južnokorejska režiserka animiranih filmov. Potem ko je diplomirala iz oblikovanja komunikacij v Seulu in kratek čas delala v oglaševanju, se je preselila v Francijo in vpisala še dodiplomski študij animacije na ENSAD v Parizu. Njen prvi film *Mož na stolu* (2014) se je uvrstil v program Štirinajst dni režiserjev na filmskem festivalu v Cannesu in osvojil glavno nagrado na Mednarodnem festivalu animiranega filma v Annecyju. Film *Praznina* (2016) je bil predvajan na več kot 100 filmskih festivalih po svetu in osvojil 17 nagrad. Tudi *Premiki* (2019) se je predstavil v programu Štirinajst dni režiserjev v Cannesu. Jeong je članica Akademije filmskih umetnosti in znanosti in poučuje na oddelku za oblikovanje vizualnih komunikacij Univerze Hongik.

**Dahee Jeong** is a South Korean animation director. After earning a degree in Communication Design in Seoul and a stint in advertising, she relocated to France to study animation at the ENSAD in Paris at the graduate level. Her first film, *Man on the Chair* (2014), was presented at the Directors' Fortnight of the Cannes Film Festival and won the Crystal Grand Prix at the Annecy International Animated Film Festival. *The Empty* (2016) has been screened at over 100 film festivals around the world, and won 17 awards. *Movements* (2019) was presented at the Directors' Fortnight of the Cannes Film Festival. She is a member of the Academy of Motion Picture Arts and Sciences and teaches in the department of Visual Communication Design at Hongik University.





## Mihai Mitrică

**Mihai Mitrică** je soustanovitelj in direktor festivala animiranega filma Animest, ki deluje v Bukarešti. To je edini filmski festival v Romuniji, katerega nagrajenci se kvalificirajo za oskarja, posebne izdaje in pofestivalske projekcije pa pripravlja tudi v drugih mestih po Romuniji in Moldaviji. Mitrică je kurator za kratki film in programski selektor pri različnih mednarodnih festivalih, pri čemer je specializiran za animacijo, romunski kratki film in žanr grozljivk. Pripravlja programe animiranega filma za mednarodne festivale, predstavlja romunski film na tržnicah festivalov, kot sta Annecy in Clermont-Ferrand, sodeloval pa je tudi v festivalskih žirijah po vsem svetu.

Od leta 2014 deluje kot samostojni producent animiranih kratkih filmov in v tej vlogi sodeluje z nekaterimi najboljšimi predstavniki nove generacije lokalnih animatorjev. *Cradle* (režiserja in animatorja Paula Muresana), najnovejši film, pod katerega se je podpisal s produkcijsko hišo Safe Frame Studios, je bil izbran v programe več kot 100 mednarodnih festivalov.

**Mihai Mitrică** is a co-founder and the director of Animest, an animation film festival based in Bucharest. Animest is the only Oscar-qualifying film festival in Romania, with follow-ups and special editions in various cities of Romania and the Republic of Moldova.

Mihai is a short film curator and programmer for various international festivals, his main areas being animation, Romanian short film and horror film in general. He curates animation programmes for international festivals, promotes Romanian cinema in markets such as Annecy and Clermont-Ferrand, and has been invited as a jury member in festivals around the world.

Since 2014, Mihai has been a freelance producer of animated short films, working with some of the best representatives of the new generation of local animators. His most recent production with Safe Frame Studios, *Cradle* (directed and animated by Paul Mureşan) has been selected in over 100 international festivals.



## Naomi van Niekerk

**Naomi van Niekerk** je vizualna umetnica, ustvarjalka animiranih filmov in gledališka režiserka. Njena filmografija obsega vrsto kratkih filmov neizbrisljive presunljivosti in moči, v katerih z občutljivostjo interpretira neusmiljene južnoafriške pesmi, ki so jo nagovorile. Njeni filmi so bili prikazani po vsem svetu in poželi široko mednarodno priznanje, za delo *Običajen otožni ponedeljek* pa je osvojila nagrado Jean-Luca Xiberrasa na Mednarodnem festivalu animiranega filma v Anncyju. Kot vizualna umetnica v svoji praksi predeluje podobe v jedkanice in linoreze, da bi s tem podaljšala izkušnjo filma ali gledališke predstave ter ponudila vpogled v proces predprodukcije, ki vključuje poglobljeno raziskovanje vizualnih elementov z namenom oblikovanja zgodbe. Van Niekerk vodi delavnice izdelovanja lutk in animacije, na katerih navdihuje avtorje pri udejanjanju njihovih idej z oživljanjem predmetov.

**Naomi van Niekerk** is a visual artist, animation filmmaker and theatre director. Her filmography includes a series of short films of haunting poignancy and power based on sensitive interpretations of stark, South African poems that speak to her. Her films have been screened globally and received widespread international acclaim such as the 'Jean-Luc Xiberras' Award at the Ancey International Film Festival for *An Ordinary Blue Monday*. Her practice as a visual artist involves the reworking of images as etchings and linocuts as an attempt to prolong the experience of a film or theatre piece and to give a glimpse into the pre-production, a process that involves an elaborate exploration of visual elements to create narrative. She teaches workshops on puppet-making and animation during which she guides authors to manifest their ideas by breathing life into objects.



## Alexandra Ramires

**Alexandra Ramires** deluje na področju animiranega filma od leta 2009. Leta 2013 se je v Portu pridružila animacijskemu studiu produkcijske hiše Bando à Parte, ki je pozneje postal samostojni Animacijski studio BAP z organizacijsko obliko zadruga; Ramires je ena od ustanovnih članic tega studia. Njena filmografija šteje več mednarodno nagradjenih filmov. *Po kapljicah* (2017), ki ga je ustvarila skupaj z Lauro Gonçalves, je njen prvi animirani film, *Povezava* (2020) pa prvo samostojno delo. Oba sta imela zelo uspešno nacionalno in mednarodno pot po festivalih, kot so Cannes, Toronto in Animafest Zagreb, pri čemer sta osvojila približno 50 nagrad.

**Alexandra Ramires** has been working in animation since 2009. In 2013, she arrived in Porto to work in the animation studios of the production company Bando à Parte, which later became a cooperative - BAP Animation Studio - of which she is a founding member. In her professional career, she has worked on several international award-winning films. *Água Mole* (2017), co-directed with Laura Gonçalves, is her first animation film. *Elo* (2020) is her first film as a solo director. Both films have had a great national and international run at festivals such as Cannes, Toronto and Animafest Zagreb, winning around 50 awards.

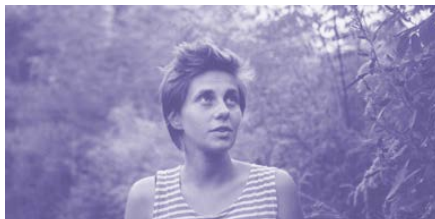


## Nikki Schuster

Ustvarjalka animiranih filmov in zvočna umetnica **Nikki Schuster** je bila rojena leta 1974 v Avstriji, zdaj pa živi in dela v Berlinu. Leta 2001 je ustanovila svojo animacijsko produkcijsko znamko Fiesfilm. Njeni nagrajeni filmi so bili prikazani na številnih mednarodnih filmskih festivalih, kot so Sundance 2019, Anifilm Třeboň (najboljši nenarativni in eksperimentalni film), Tricky Women 2017 (najboljši avstrijski animirani film), Crossing Europe Linz 2019 (nagrada za inovativnost), sekcija Generacija festivala Berlinale 2012, pa tudi na razstavah. Poleg produkcije svojih filmov se ukvarja z oblikovanjem videografike in vodi delavnice animiranega filma. Prejela je več umetniških štipendij, in sicer za ustvarjanje v Parizu in Buenos Airesu (2010), Tajpeju (2012), Cochamambi v Boliviji (2014), Mehiki (2015, 2016, 2017, 2023), Havani na Kubi (2018) in Teheranu (2019).

The animation film and sound artist **Nikki Schuster**, born in Austria 1974, lives and works in Berlin. In 2001 she found her animation label "Fiesfilm". Her award-winning films have been screened at numerous international film festivals such as the Sundance Filmfestival 2019, Anifilm Třeboň (Best Non-narrative and Experimental Film), the 2017 Tricky Women (Best Austrian Animated Film), the Crossing Europe Linz 2019 (Innovative Award), the Berlinale Generation 2012, as well as in exhibitions. In addition to producing her own films, she works as a motion designer and conducts workshops for animated filmmaking. She received artistic scholarships to work in Paris and Buenos Aires (2010), in Taipei (2012), in Cochabamba, Bolivia (2014), in Mexico (2015, 2016, 2017, 2023), Havana, Cuba (2018) and Tehran (2019).

# Študentska žirija Student Jury



## Brina Fekonja

**Brina Fekonja** je zaključila univerzitetni študij industrijskega oblikovanja na ALUO v Ljubljani. Trenutno je študentka magistrskega programa na Akademiji umetnosti UNG. Zanimajo jo stop animacija, pedagoško delo, oblikovanje, fotografija, film, narava, družba in skupno(st) ter raziskovanje vsakdanjosti in vsega, kar se zgodi nekje vmes. Od leta 2015 je del ekipe mednarodnega filmskega festivala StopTrik.

**Brina Fekonja** has a BA in industrial design from the Academy of Fine Arts and Design, Ljubljana, and is currently pursuing a master's degree at the School of Arts, University of Nova Gorica. Fekonja is interested in stop-motion animation, teaching, design, photography, film, nature, society, the notion of common/community, and exploring the mundane and everything that happens in between. She is part of the team behind the StopTrik IFF.



## Strahinja Jovanović

**Strahinja Jovanović**, magistrski študent in raziskovalec oblikovanja, trenutno na svoji matični Akademiji za likovno umetnost in oblikovanje v Ljubljani opravlja tudi delo demonstratorja. Uveljavil se je kot inovativen mislec na področju oblikovanja. Trenutno živi v Ljubljani in se posveča raziskovanju na področju narave in algoritmov v oblikovanju s poudarkom na trajnosti in inovacijah.

**Strahinja Jovanović**, a Slovenian design scholar, is currently pursuing a master's degree and serving as a demonstrator at the Academy of Fine Arts and Design in Ljubljana. He has established himself as an innovative design thinker. Currently based in Ljubljana, he is dedicated to research in the realm of Nature and Algorithms in Design, with a focus on sustainability and innovation.



## Dragana Stanković

**Dragana Stanković** je plaha skodrana umetnica iz Bosne. Svojo umetniško pot je začela leta 2017, ko se je prijavila na študij grafičnega oblikovanja. Po diplomi je ugotovila, da ji je najbolj všeč animacija, zato je študij nadaljevala na tem področju. Zdaj zaključuje drugi letnik magistrskega programa na Univerzi v Novi Gorici, kjer pripravlja animirano serijo z naslovom *Funny Snails*.

**Dragana Stanković** is a shy and curly artist from Bosnia. She started her art journey in 2017 when she applied for bachelor's studies in graphic design. After her bachelor's degree, realizing that she liked animation the most, she decided to continue her studies in the field of animation. Now, she is finishing the second year of her master's at the University of Nova Gorica, where she is working on her animated series called *Funny Snails*.



## Lara Šifrer

**Lara Šifrer** je študentka filmske in televizijske režije na AGRFT, kjer trenutno pripravlja svoj diplomski film. Režirala je več kratkih igranih in en kratki dokumentarni film.

**Lara Šifrer** is a Film and TV Directing student of the Ljubljana Academy of Theatre, Radio, Film, and Television, where she is now working on her graduation film. Her credits as a director include several short fiction films, and one short documentary.



## Luka Vesel

**Luka Vesel** je diplomiral na smeri Grafično oblikovanje na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V času študija je veliko prostega časa posvetil 3D oblikovanju in 3D računalniški animaciji. Zaradi želje po ustvarjanju na tem področju nadaljuje študij na magistrskem programu Video, animacija in novi mediji, prav tako na Akademiji za likovno umetnost in oblikovanje.

**Luka Vesel** has a BA in graphic design from the Academy of Fine Arts and Design, Ljubljana. During his studies, he developed a strong interest in, and passion for 3D design and 3D computer animation, which led him to pursue a master's degree in Video, Animation, and New Media at the same art school.



## Ciril Zupan

**Ciril Zupan** se je začel zanimati za animacijo in film že pred srednjo šolo, ki jo je obiskoval v Radovljici. Kmalu je začel ustvarjati na avdiovizualnem področju in nadaljeval s študijem na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Kot režiser in montažer sodeluje predvsem pri videospotih. Nedavno je diplomiral iz filmske in televizijske montaže, študij pa nadaljuje na magistrskem montažnem programu.

**Ciril Zupan** has an interest in animation and cinema that goes back to his childhood. After a high school degree, he started developing his own creative audiovisual projects and went on to study Film and TV Editing at the Academy of Theatre, Radio, Film, and Television in Ljubljana, where he is now pursuing a master's degree in Editing. As a director and editor, he mainly works on music videos.

# Otroška žirija Children Jury



## Lia Mei Butala

Stara sem enajst let in hodim v 6. razred na Osnovno šolo Prule. V prostem času rada berem, rišem in gledam vse vrste filmov, razen grozljivk. Igram harfo, hodim k sodobnemu plesu in treniram odbojko. Doma imam dve mački, ki sta zelo prisrčni.

I'm 11 years old and I'm in Year 6 of the Prule Primary School. In my spare time, I like to read, draw, and watch all sorts of films except horror films. I play the harp, volleyball, and take contemporary dance lessons. At home, I have two cats, who are very sweet.



## Teodor Marković

Hodim v šesti razred osnovne šole, kjer najbolj uživam pri urah likovnega pouka in slovenščine. Zelo rad rišem, berem, plavam v morju in se igram s svojo psičko Žužo, včasih pa rad pogledam kakšen dober film. Sem velik oboževalec Harryja Potterja (vso zbirko sem prebral osemkrat) in lego kock, najraje tistih velikih kompletov. Že od malih nog treniram inkluzivni judo v klubu Sankaku, moj novi hobi pa je kitara.

I'm in Year 6 of primary school, where my favourite subjects are Art and Slovene language. I love to draw, read, swim in the sea, and play with my dog Žuža, and I also like to watch a good film. I'm a huge fan of Harry Potter (I've read all the books eight times) and Lego, especially the big sets. Ever since I was little, I've taken inclusive judo classes at the Sankaku Club, and my new hobby is playing the guitar.





## Adam Copič

Živjo, sem Adam in obiskujem 7. razred Osnovne šole Riharda Jakopiča v Ljubljani. Rad rišem in si izmišljujem nove fantazijske like. Zelo rad se družim s prijatelji in skupaj ustvarjamo animacije. Rad plavam in nasploh uživam v vodi. Všeč mi je japonska in korejska kultura. Moj najljubši film je Luca, ki me vedno navduši s svojo čudovito zgodbo.

Hi, I'm Adam and I'm in Year 7 of the Rihard Jakopič Primary School in Ljubljana. I like to draw and make up new fantasy characters. I love spending time with my friends and do animations with them. I like to swim and just generally enjoy water. I'm interested in Japanese and Korean cultures. My favourite film is "Luca", I never get tired of this wonderful story.



## Mila Golubović

Živijo, ime mi je Mila, stara sem devet let. Najraje rišem, plešem in se igram s prijateljicami. Rada tudi hodim v šolo in glasbeno, vendar mi vzameta preveč časa.

Hi, my name is Mila and I'm 9 years old. I love to draw, dance, and play with my friends. I also like going to school and taking music lessons, but they just take up too much time.



## Insan Salihović

Sem Insan Salihović imam 12 let, živim v Ljubljani in obiskujem Osnovno šolo Vič. V prostem času se ukvarjam z odbojko, igram kitaro, rada rišem in berem stripe. Ko sem bila na delavnici za animirani film, mi je bilo všeč, da smo odpadke reciklirali in jih uporabili v animaciji.

My name is Insan Salihović, I'm from Ljubljana, I'm 12 years old and I go to the Vič Primary School. In my spare time, I play volleyball and the guitar, I like to draw and read comics. When I attended an animation workshop, one thing I liked about it was that we recycled waste to use it in our animation.

**Nagrade**

Awards



## **Velika nagrada mednarodne žirije / Jury Grand Prix**

Za nagrado se potegujejo filmi iz Tekmovalnega programa. Denarna nagrada v višini 1000 evrov.

Awarded for films in the Main Competition. A monetary award in the amount of €1,000.

## **Nagrada občinstva DSAF / DSAF Audience Award**

Za nagrado se potegujejo filmi iz Tekmovalnega programa. Denarno nagrado v višini 1000 evrov podeljuje Društvo slovenskega animiranega filma.

Awarded for films in the Main Competition. A monetary award in the amount of €1,000 is presented by the Slovene Animated Film Association.

## **Mladi talent, nagrada študentske žirije / Young talent: Student Jury Award**

Za nagrado se potegujejo filmi iz tekmovalnega programa Mladi talenti Evrope. Denarno nagrado v višini 1500 evrov skupaj podeljujejo Akademija umetnosti Univerze v Novi Gorici, Akademija za likovno umetnost in oblikovanje ter Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani.

Awarded for films in the European Talents Competition Programme. A monetary award in the amount of €1,500 is presented jointly by the School of Arts (University of Nova Gorica), and the Academy of Fine Arts and Design and Academy of Theatre, Radio, Film and Television (both University of Ljubljana).

## **Nagrada VR@Animateka / VR@Animateka Award**

Za nagrado se potegujejo filmi iz programa VR@Animateka. Denarna nagrada v višini 1000 evrov.

Awarded for films in the VR@Animateka programme. A monetary award in the amount of €1,000.

## **Nagrada otroške žirije Slon / The Elephant Children Jury Award**

Za nagrado se potegujejo filmi iz Slonovega tekmovalnega programa. Denarna nagrada v višini 1000 evrov.

Awarded for films in the Elephant in Competition programme. A monetary award in the amount of €1,000.

## **Nagrada občinstva Slon / The Elephant Audience Award**

Za nagrado se potegujejo filmi iz Slonovega tekmovalnega programa. Denarna nagrada v višini 1000 evrov.

Awarded for films in the Elephant in Competition programme. A monetary award in the amount of €1,000.

**Tekmovalni  
programi**

**Competition  
Programmes**



**Tekmovalni  
program**

**Main  
Competition**



# Tekmovalni program I Main Competition I

74'



## **Electra**

Daria Kashcheeva (Maur Film/Studio Famu/  
Pappy3D Productions/Artichoke)  
Češka, Francija, Slovaška/Czechia, France,  
Slovakia, 2023, 26'33"

Electra razmišlja o svojem desetem rojstnem dnevu in njeni spomini se pomešajo s sanjami in skritimi fantazijami. Je naš spomin samo fikcija? Ali mit?

Electra thinks back to her 10th birthday, mixing memories with dreams and hidden fantasies. Is our memory just fiction? Or a myth?



## **Momo in Lulu**

**/ Momo i Lulu / Momo & Lulu**  
Anita Kwiatkowska-Naqvi (Munk Studio Polish Filmmakers Association/LeLe Crossmedia Production)  
Poljska/Poland, 2023, 9'26"

V neizprosнем okolju podvodnega sveta se srečata bitji in se zaljubita. Bo njuna ljubezen dovolj, da ostaneta skupaj?

In a hostile world two underwater creatures meet and fall in love. Will their love be enough to stay together?



### Think Something Nice

Claudius Gentinetta (Gentinettafilm/RTS)  
Švica/Switzerland, 2022, 6'02"

Protagonist, prepuščen na milost in nemilost zobozdravnikovemu stolu, ne more ubežati srečanju z bolečino in izpljunki nesrečne človeške usode. Da bi se zamotil, se zateče v fantazijsko zgodbo o ribiču in morju.

At the mercy of the dentist's chair, the protagonist cannot escape the confrontation with pain and the dregs of the miserable human condition. To distract himself, he takes refuge in a fantasised story of fishermen and the sea.



### Osmi dan

/ Kaheksandal päeval / On the 8th Day  
Kristjan Holm (Karabana)  
Estonija/Estonia, 2023, 6'

Osmi dan so začeli vojno.

On the 8th day, they started the war.



### Hobotnica banana mišmaš

/ Octopus Banana Hotchpotch  
Milanka Fabjančič (ZVVIKS)  
Slovenija/Slovenia, 2023, 7'30"

Iskrivo in živahno popotovanje skozi življenji najboljših prijateljc, duš dvojčič Mile in Mara, je pisana pustolovščina dveh različnih življenjskih poti, ki ju skozi desetletja bogati in napaja prijateljska ljubezen.

The lively and spirited journey through the lives of best friends, twin souls Mila and Mara, is a colorful adventure of two quite different life paths nourished and driven by decades of sisterhood love.



## Neporavnani

/ Koniuncja / Misaligned

Marta Magnuska (Animoon/Atom Art)

Poljska, Latvija/Poland, Latvia, 2022, 7'

V sobi sta ženska in moški, v terariju ždi gekon, okoli žarnice krožijo muhe. Ko se ritem njihovih svetov stopnjuje, počasi odkrivamo vedno nove odvisnosti in analogije med njihovim delovanjem in opazovanimi elementi.

A woman and a man are in a room, a gecko sits in a terrarium, several flies are circling a lamp. Gradually we find more and more dependencies and analogies between their activities and observed elements as the rhythm of their universes accelerates.



## Pripravljeni / Etoimoi / Ready

Eirini Vianelli (Heretic/A Private View)

Grčija, Belgija/Greece, Belgium, 2023, 11'07"

Uslužbenci parlamenta (tako izvoljeni kot neizvoljeni) začno od z dolgočasnosti pri delu otročje meriti moči. Ko se rešijo bremena zgodovinskega okolja, znova premislijo svoje želje in se osvobodijo.

Boring work leads parliament employees (both elected and not) to play childish power games. When stripped away from the weight of their historic surroundings, they question their desires and are set free.

# Tekmovalni program II Main Competition II

73'



## **Ko se vojna konča**

*/ A guerra finita / Once War Is Over*

**Simone Massi** (Simone Massi/Emergency  
ONG Onlus)

Italija/Italy, 2022, 4'45"

Svet brez vojne je še ena utopija, na  
uresničitev katere ne moremo več čakati.

A world without war is another utopia that we  
can no longer wait to happen.

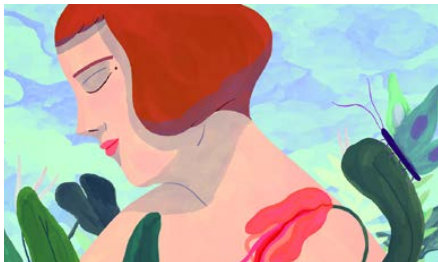


## **Disc+dog**

**Tomek Ducki** (Pigeon Productions/King Abdulaziz  
Center for World Culture - Ithra Production)  
Poljska, Savdska Arabija/Poland, Saudi Arabia,  
2023, 5'46"

Igra treh psov s frizbijem zaradi prepletenih  
družbenih vezi uide izpod nadzora. Kaj se  
zgodí, če enega od njih izključijo iz igre?

A frisbee game of three dogs gets out of  
control while they get tangled up in social  
ties. What happens if one of them get  
excluded from the game?



**27**

**Flóra Anna Buda** (Miyu Productions/Boddah)  
Francija, Madžarska/France, Hungary,  
2023, 10'38"

Alice praznuje 27. rojstni dan. Še vedno živi pri starših, čeprav jo to omejuje; da ubeži pustemu vsakdanu, pa se zateka v sanje. Po psihedelični zabavi na strehi tovarne pijana doživi hudo prometno nesrečo s kolesom. Jo bo to opogumilo, da vstopi v odraslost?

Alice is 27 years old today. Even though she feels hindered by it, she still lives with her parents and tends to exist in her dreams to escape her dreary everyday life. After a psychedelic party on a factory roof, she has a serious drunken bicycle accident. Will this give her the courage to enter adulthood?



**O kravi / O krávé / About A Cow**

**Pavla Baštanová** (MAUR film/Dschoint Ventschr  
Filmproduction/SRF)  
Češka, Švica/Czechia, Switzerland, 2023, 12'55"

Igriv domišljjski kolaž podob iz življenja krav. Mozaik drobnih zgodb z vsega sveta, v katerih krave doživljajo pozitivne in negativne trenutke, upodablja življenje te živali v globalnem svetu in njen odnos s človekom. Pisane podobe prikažejo kravo kot občutljivo bitje, vredno občudovanja. Film s svojo stilizirano poetičnostjo, igrivostjo in humorjem vzbuja upanje na boljši svet.

An imaginative and playful collage of images from the life of cows. A mosaic of small stories from all over the world, in which cows experience positive and negative moments, depicts the life of an animal in a global world and its relationship with humans. The visually colourful images portray the cow as a sensitive creature worthy of admiration. With its stylized poetry, playfulness and humor, the film gives hope for a better world.



**Sive poti / Die graue March / Greylands**

**Alvaro Schoeck, Charlotte Waltert**  
(Virage Film/RTS)  
Švica/Switzerland, 2023, 11'50"

Jesenski dan in prva zimska noč v gorah: to je sezona lova. Poti živali in ljudi se križajo in bledijo. Pasovi meglic brišejo meje med sanjami, domišljijo in resničnostjo.

An autumn day and the first winter night in the high mountains: it is hunting season. The paths of animals and humans cross and fade away. Swathes of mist blur the boundaries between dream, imagination and reality.



## Sweet Dreams

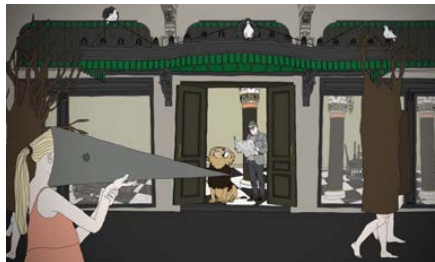
Maria Zilli, Sara Priorelli

(neodvisni/independent)

Italija/Italy, 2022, 4'52"

Črna komedija, postavljena v odročeni moteli, katerega oskrbnica je obtičala v monotonem delovnem vsakdanu. Naveličana ponavljajočega se poniževanja zaposlenih in gostov naposled izgubi nadzor nad sabo in polasti se je želja po maščevanju.

*Sweet Dreams* is a black comedy set in a remote motel, where the housekeeper is stuck in her monotonous work life. Sick of the repetitive humiliations by the employees and the motel guests, the woman eventually loses control and the feeling of revenge overcomes her.



## The Crowd

Pelin Kirca (neodvisna/independent)

Turčija/Turkey, 2022, 7'05"

Množica je laž.

The crowd is the untruth.



## Družinski portret

/ Obiteljski portret / The Family Portrait

Lea Vidaković (Adriatic Animation/Vivement

Lundi!/Biberche Productions)

Hrvaška, Francija, Srbija/Croatia, France,

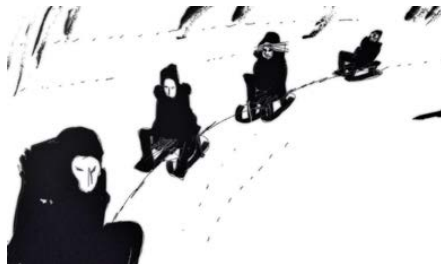
Serbia, 2023, 14'35"

Ko se Avstro-Ogrska bliža propadu, Andrasa in njegovo hčer preseneti obisk Andrasovega nepredvidljivega brata Zoltana, ki ga spremlja njegova velika družina.

As Austro-Hungary teeters on collapse, Andras and his daughter are taken aback by the visit from Andras' unpredictable brother, Zoltan, who comes accompanied by his large family.

# Tekmovalni program III Main Competition III

76'

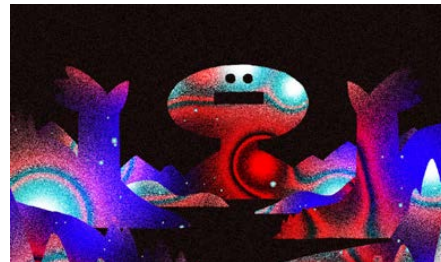


## Zima

Tomek Popakul, Kasumi Ozeki (Yellow Tapir  
Films/EC1 Lodz – Miasto Kultury)  
Poljska/Poland, 2023, 26'26"

Pankerska božična zgodba o ribiški vasici.

A punk Christmas tale of a small  
fisherman's village.

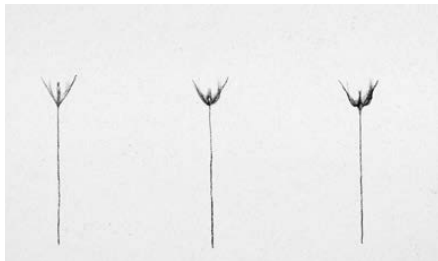


## Sit Down, Don't Touch Anything

Frederic Siegel (Frederic Siegel/Team Tumult)  
Švica/Switzerland, 2022, 5'20"

Iz kaosa se rodi obraz. Trudi se obstati. Trudi  
se najti svoj smisel. Trudi se usesti na stol.  
Pravzaprav se trudi storiti marsikaj. Še dobro,  
da se vsaj trudi.

A face is born out of chaos. It struggles to exist.  
It struggles to find its purpose. It struggles to  
sit on a chair. In fact, it struggles with a lot of  
things. But thank god, it's trying.



## Y

Matea Kovač (Zagreb film)  
Hrvaška/Croatia, 2023, 6'33"

Prazen list papirja prikazuje boj med umetniškim ustvarjanjem in razkrajanjem, medtem ko se glas pripovedovalke – protagonistke spominja burnega odnosa z nekdanjo partnerico.

An empty paper depicts a struggle between artistic composition and decomposition as the voice of the narrator-protagonist reminisces about her tumultuous relationship with a former girlfriend.



## Precej bolje

/ Daug Geresnis / Way Better  
Skirmanta Jakaitė (Art Shot)  
Litva/Lithuania, 2022, 13'47"

Moški čaka rezultate preiskav. Pričakuje najslabše, obenem pa upa na najboljše. V stresu in strahu ves teden ne najde izhoda iz samopovzročene stanja negotovosti, v grozi pred tem, kar se še ni zgodilo.

A man is waiting for test results. He expects the worst but at the same time hopes for the best. Distressed and afraid, he spends a week in a limbo of his own creation, neither here nor there, dreading the things that haven't happened yet.



## Alef / Aleph

Slobodan Tomić (Zagreb film)  
Hrvaška/Croatia, 2023, 7'25"

Protagonist se zaplete v svet sočasnih dogodkov. Občuti strahove in trpljenje človeštva. Poudarek je na neprestanem preobražanju in tesnobnem vzdušju. Nazadnje privzame identiteto Alefa.

The protagonist becomes entangled in a world of simultaneous events. He experiences humanity's fears and sufferings. The accent is on continuous metamorphoses and an atmosphere of anxiety. Ultimately, he assumes the identity of Aleph.





## **Eeva**

**Morten Tšinakov, Lucija Mrzljak**

(Adriatic Animation/Eesti Joonisfilm)

Hrvaška, Estonija/Croatia, Estonia, 2022, 15'58"

Na pogrebu močno lije. Veliko je solz, preveč vina, nekaj žoln, vrzeli pa zapolni prgišče sanj.

It's pouring down with rain at the funeral.  
There's a lot of crying, too much wine, several woodpeckers and a couple of dreams that fill in the gaps.

# Tekmovalni program IV Main Competition IV

95'



## Hardly Working

Total Refusal (Total Refusal)  
Avstrija/Austria, 2022, 20'34"

Etnografska raziskava delovne in življenjske realnosti neigralnih likov, digitalnih statistov v videoigricah. Njihovi ponavljajoči se gibi, vzorci delovanja ter hrošči in napake izrišejo nazorno analogijo delu v kapitalizmu.

An ethnographic exploration of the work and life realities of non-player characters, the digital extras in video games. Their labour loops, activity patterns as well as bugs and malfunctions paint a vivid analogy for work under capitalism.



## Država / Republika / The Republic

Antonia Begušić (Zagreb film)  
Hrvaška/Croatia, 2023, 11'15"

»No, Adeimantus, je naš polis že tako zrasel, da je popoln? – Morda. – Kje neki v njem pa sta pravičnost in krivičnost? S katero od stvari, o katerih sva razmišljala, sta hkrati nastali v polisu? – Tega ne vidim, Sokrat – razen če je nemara nastala v nekem medsebojnem odnosu teh istih ljudi?«

(Platon, Država, prev. Gorazd Kocijančič)

- Well, Adeimantus, has our state now grown to its full size? - Perhaps. - Then, where in it shall we find justice or injustice? If they have come in with one of the elements we have been considering, can you say with which one? - I have no idea, Socrates; unless it be somewhere in peoples dealings with one another."

(Republic, Plato)



## Razosebljenje

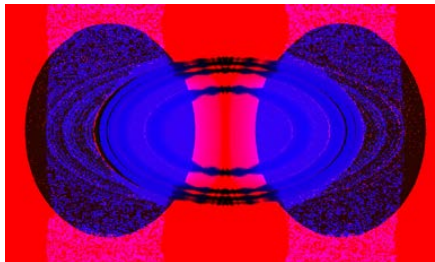
/ Обезличаване / Depersonalization

Spartak Jordanov (Screening Emotions)

Bolgarija/Bulgaria, 2022, 6'58"

Film interpretira vprašanje izgube osebnosti. Dogodki se stekajo drug v drugega, se izrojevajo v logiki nekakšne nepovratne in nenaravne naključnosti. Drevo raste in zakoplje svojo krošnjo nazaj v zemljo, svet se vrača k osnovni materiji, potrošnik je potrošen.

The film interprets the theme of the loss of personality. The events flow into each other, degenerate in the logic of some irreversible and unnatural randomness. The tree grows and buries its crown back into the earth, the world returns to primal matter, the consumer is consumed.



## 'Prototipo

Tina Frank, General Magic

(neodvisni/independent)

Avstrija/Austria, 2023, 4'20"

Avdiovizualno delo *'Prototipo*, ki se v eksploziji nasičene svetlobe, barv, gibanja in sintetičnega zvoka poigra z vašim čutnim dojetanjem, je nastalo na podlagi posnetkov živega nastopa kolektiva General Magic ∞ Tina Frank na Dunaju in v Londonu leta 2022.

Exploding with saturated light, colour, movement and synaesthetic sound, *'Prototipo* is a perception shifting audiovisual work based on two live recordings by General Magic ∞ Tina Frank in 2022 in Vienna and London.



## Kompozicija obstoječih izkušenj

/ Kompozycja z przeżyć istniejących /

Composition of Existing Experiences

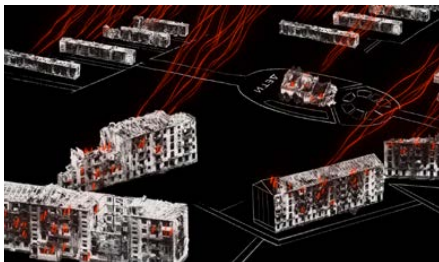
Joanna Szlembarska (Likaon/Polish National

Film School in Lodz)

Poljska/Poland, 2023, 7'25"

Izseki iz življenja ženske in moškega se prepletajo s podobami, ki napovedujejo pretečo nevarnost.

The excerpts from the life of a Woman and a Man are merged with images heralding impending danger.



**Mariupol. Sto noči / Мариуполь.**  
**Сто ночей / Mariupol. A Hundred Nights**  
Sofija Melnik (Gogol Fest/Ogalala  
Kreuzberg/Theatromania)  
Ukrajina, Nemčija/Ukraine, Germany, 2023, 7'25"

Zgodba o deklici, ki jo 24. februarja 2022 prebudi sirena in se trudi v gorečem mestu najti koga, ki je živ. Navdih za protagonistko je bila štiriletna Alice, ki je v prvih mesecih ruske invazije živela v blokiranem Mariupolu.

It is a story of a little girl, who wakes up on 24 February 2022 because of the air alert and tries to find someone living in the burning city. The main character is based on the story of Alice, a 4-year-old girl, who stayed in the blocked Mariupol during the first months of Russian invasion.



**Od ene slike ... k drugi**  
**/ D'une peinture... à l'autre /**  
**From one Painting... to Another**  
Georges Schwizgebel (Studio GDS/Georges Schwizgebel/RTS/Miyu Production)  
Švica, Francija/Switzerland, France, 2023, 3'10"

Potopitev v umetnost prek dveh slik na isto temo, ki sta nastali s petdesetletno časovno razliko.

An immersion in art through two paintings on the same subject created half a century apart.



**Obleka za finale**  
**/ Haljina za finale / Her Dress for the Final**  
Martina Meštrović (Kreativni sindikat)  
Hrvaška/Croatia, 2023, 8'45"

Moja babica je nekoč pobarvala svojo poročno obleko na črno. Hotela je biti pokopana v njej.

One day, my granny dyed her wedding dress black. She wanted to be buried in it.



## Antipolis

Kaspar Jancis (Nukufilm)

Estonija/Estonia, 2023, 25'40"

Nekateri verjamejo, da je Zemlja ploščata. So tudi taki, ki mislijo, da nekje tam spodaj, pod Zemljino skorjo, živi druga civilizacija. Dogajanje Antipolisa je postavljeno v svet znotraj Zemlje. V nasprotju z nekaterimi dobro obveščenimi pripadniki naše civilizacije prebivalci Antipolisa nimajo pojma, da živijo v ogromni krogli. To je pretresljiv, streznjujoč podatek.

Some people believe that the Earth is flat. And then there are those who think that somewhere there, under the Crust of the Earth, another civilization exists. The events of Antipolis take place in the world inside the Earth. Unlike some of the well-informed inhabitants of our civilization, the occupants of Antipolis have no idea that they are living inside a gigantic globe. Getting to know this is a sobering shock.

**Mladi  
talenti  
Evrope**

**European  
Young  
Talents**

# Mladi talenti Evrope I European Young Talents I

71'



## Fox Tossing

Mira Zénó (Moholy-Nagy University  
of Art and Design Budapest)  
Madžarska/Hungary, 2023, 7'45"

V Evropi je bilo v 17. stoletju med aristokrati priljubljeno danes pozabljeno razvedrilo, ki so mu rekli »metanje lisic«. Animirani kratki film na podlagi tega nenavadnega kulturnega pojava oriše hedonistični življenjski slog prebivalcev palač, ki so imeli lisice za igrače, nevrde ne življenja.

In 17th-century Europe, there was a now-forgotten aristocratic pastime called "fox tossing". Based on this strange cultural phenomenon, the animated short aims to depict the hedonistic lifestyle of palace dwellers who treat foxes as playthings sentenced to death.



## The Last Visit

Keawalee Warutkomain  
(Estonian Academy of Arts)  
Estonija/Estonia, 2023, 15'40"

Moja petletna pot od izgube do zadnjega slovesa, upodobljena z raziskovanjem 'bivanja' in 'življenja' iz različnih perspektiv in v različnih miselnih stanjih.

My 5-year journey from bereavement to the last goodbye, through an exploration of 'existence' and 'life' from different perspectives and stages of mind.

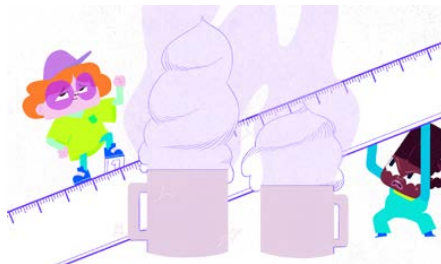


## The Curse of the Black Rose

Lili Bárány (Moholy-Nagy University of Art and Design Budapest)  
Madžarska/Hungary, 2023, 8'55"

Intuitivno sestavljena zgodba o preporodu vstopi v notranji svet dolgo pozabljene skrivnostne čarovnice, kemičarke narave, ki hoče razvozlati skrivnost življenjskega duha in prekiniti začarani krog v kletko zaprte jokajoče črne vrtnice.

An intuitively self-forming rebirth tale that goes into the inner world of a long-forgotten mystic witch, a nature's chemist who is trying to discover the secret of life's spirit and break the cycle of the caged crying black rose.



## Vroča čokolada

/ *Chocolat chaud / Hot Chocolate*  
Evelyne Peter (Ateliers de Sèvres)  
Francija/France, 2022, 5'

Trije otroci se prek zgodbe iz Papue Nove Gvineje, ki pripoveduje o tem, kako je nastala smrt, srečajo s pojmom žalovanja in iščejo odgovore na svoja vprašanja.

Three children come across the notion of grief and try to find answers through a tale from Papua New Guinea that talks about the creation of death.



## Spremljanje

/ *Accompagné / Accompanied*  
Liam Laurenti (Émile Cohl School)  
Francija/France, 2022, 3'38"

Konfrontacija trans najstnika in njegove mame v vlogi spremljevalke mladega voznika.

Confrontation between a transgender teenager and his mother during an accompanied driving trip.



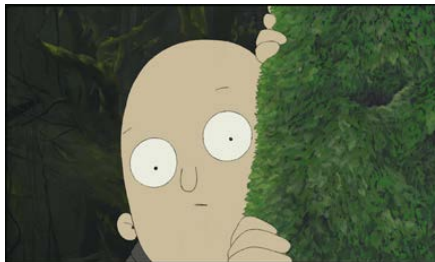


### **Smrtna tišina / Dead Silent**

Miriam Fox (National Film & Television School)  
VB/UK, 2022, 11'40"

29-letni Liam je v šoku, saj je njegov najboljši prijatelj Jack na vsem lepem storil samomor. A ne ostane ti drugega, kot da greš naprej. Požreš to. Ostaneš močan. Ja, čeprav imaš občutek, kot da se v sebi utapljaš in tvoje lepo, umirjeno življenje nenadoma zagrne tema... Kje pa. Liam je v redu.

29-year-old Liam is blind-sided when, out of nowhere, his best mate Jack commits suicide. But you've gotta push on. Suck it up. Stay strong. Yeah, never mind that it feels like you're drowning on the inside and your nice, stable life has never felt so dark...  
...Nah. Liam's fine.



### **The Juggler's Guide**

Rebeka Kruus (Estonian Academy of Arts)  
Estonija/Estonia, 2023, 3'25"

Nadarjenemu žonglerju se življenje nenadoma postavi na glavo, ko mu ukradejo dragocene žonglerske žogice. Odločen, da jih bo dobil nazaj, se poda na lov, pri tem pa mu pomagajo akrobatski zajci, plešoče žabe in nekaj pretresljivih resnic o njegovem življenju.

A talented juggler's life takes a sudden twist when his treasured juggling balls are stolen. Determined to retrieve his cherished possessions, he embarks on an adventure, aided by acrobatic rabbits, dancing frogs and some shocking truths about his own existence.

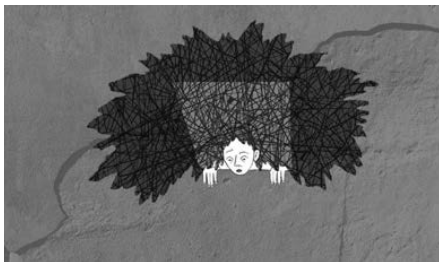


### **Razsekano na drobce / Chopping Wood Chips**

Rita Ataide Novais, Alize Sotelo Gutierrez  
(University of the Arts London)  
VB/UK, 2022, 3'22"

Kje je točka največje obremenitve, preden se Ikeina miza zlomi pod težo skrhanega prijateljstva? Kubistični kratki film o dveh prijateljicah, zavrženi mizi in njeni zamenjavi.

What's an IKEA table breaking point at the weight of a crumbling friendship? A cubist short about two friends, a lost table and its replacement.



## Plica Polonica

Agata Tracevič (Vilnius Academy of Arts)  
Litva/Lithuania, 2023, 7'40"

Vilovina (lat. *plica polonica*) je obolenje, s katerim so bila nekoč povezana različna prepričanja. Zaradi njega so se ljudem lasje tako zavozlali, da jih ni bilo več mogoče razčesati. Protagonistka se še danes počuti vsa zavozlana in zapletena. Nejevoljna, izgubljena in v iskanju odgovorov se odpravi k najbolj skuštrani osebi, kar jih je – razvpiti Jagi babi.

Plica Polonica (Polish plait) is a disease people used to believe in. It made people's hair matted and uncombable. The protagonist of the film till these days feels tangled and knotted. Annoyed, lost and in search of an answer, she goes to the most matted of them all – the infamous Baba Yaga.



## Code Rose

Taye Cimon, Pierre Coëz, Julie Groux, Sandra Leydier, Manuarii Morel, Romain Seisson  
(École des Nouvelles Images)  
Francija/France, 2022, 5'05"

Plamenec pristane na letalonosilki sredi morja. Vojaki se ga morajo znebiti, da ostane pristajalna steza prazna in letala lahko vzletajo. Toda plamenec in njegovi sorodniki se vztrajno vračajo in barvajo sivi vojaški stroj rožnato.

In the open sea, a flamingo lands on an aircraft carrier. To keep the runway clear and get the planes to take off, the military have to get rid of it. But the flamingo and its congeners return relentlessly to put pink on the grey war machine.

# Mladi talenti Evrope II European Young Talents II

72'



## **Taki čudeži se dogajajo**

/ Takie cuda się zdarzają /

**Such Miracles Do Happen**

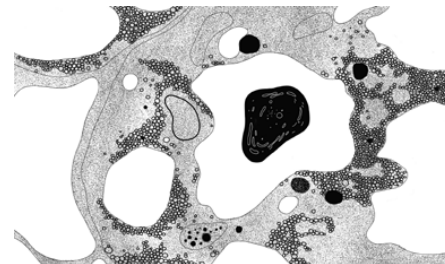
**Barbara Rupik**

(Polish National Film School in Lodz)

Poljska/Poland, 2022, 13'48"

»Hodi brez mišic, čeprav naj sploh ne bi bila zmožna hoditi. Kamnito tkivo. Kako čudno,« je reklo dekle in pogledalo svoje telo brez kosti.

"It's walking with no muscles, though it shouldn't be able to walk. Stone tissue. How strange," said the girl and looked at her boneless body.



## **Smell of the Ground**

**Olivia Rosa** (Academy of Fine Arts in Cracow)

Poljska/Poland, 2023, 7'47"

Film interpretira pesem Sare Teasdale  
»There will come soft rains«. Govori o koncu antropocena in začetku nove dobe.

The film is an adaptation of the poem "There will come soft rains" by Sara Teasdale. It depicts the end of the Anthropocene epoch and the beginning of a new one.

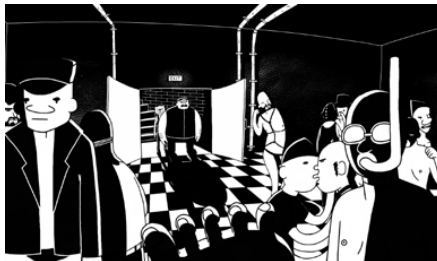


## Danzamorfosi

Irene Conti Mosca, Ilaria Perino,  
Anita Cisi, Isabella Pasqualetti  
(Centro Sperimentale di Cinematografia Torino)  
Italija/Italy, 2023, 5'14"

Štiri animatorke v štirih sekvencah, ki se razlikujejo po slogu in razpoloženju, prek plesa raziskujejo povezave med gibanjem, telesom in čustvi, pri čemer vsaka pripoveduje o drugačnem stanju.

Four women animators explore connections between movement, body and emotion in four sequences different in style and mood, each one telling through dance the story of a different condition.

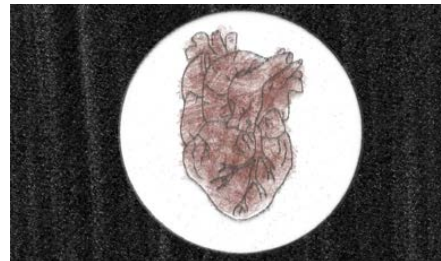


## Pipes

Jessica Meier, Kilian Feusi, Sujanth  
Ravichandran (Lucerne University  
of Applied Sciences and Arts)  
Švica/Switzerland, 2022, 4'02"

Vodovodar Bob pride popraviti počeno cev, nato pa presenečen konča v gejevskem fetiš klubu.

Bob the plumber is hired to fix a broken pipe and, to his surprise, lands in a gay fetish club.



## Pustite mi dihati / Let Me Breathe

Katarina Brglez (University of Nova Gorica  
School of Arts/Famul Video Lab)  
Slovenija/Slovenia, 2023, 2'40"

Ali veste, kakšen je občutek depresije in tesnobe? Ostanite močni in se poglobite v človekov um, da odkrijete najgloblja čustva, ki jih nekdo goji.

Do you know what depression and anxiety feel like? Stay strong and delve into a person's mind to uncover the deepest feelings someone holds.



## Memories of Monsoon

Dolker Angotsang, ManFei Li, Pimonwan Poli  
(Lucerne University of Applied Sciences and Arts)  
Švica/Switzerland, 2022, 3'50"

Mlada ženska pobere mrtvega kačjega pastirja in se mu zazre v oči. Za trenutek jo spomini ponesejo nazaj v otroštvo in k babici.

A young woman picks up a dead dragonfly and looks into its eyes. For a short instance, she is transported back into her memory of her childhood and her grandmother.



## Pod masko

/ Ispod maske / Under Cover  
Darian Bakliža (Academy of Fine Arts in Zagreb)  
Hrvaška/Croatia, 2023, 6'20"

Zgodba se dogaja v šoli in prikazuje fizično nasilje fantov ter njihovo pomanjkanje razumevanja za nekoga, ki je drugačen. Svoje vedenje priženejo do skrajnosti.

Set during school, this is a story about boys who physically show their lack of understanding about someone who is different and who push this particular behavior to the limit.



## O vonju rdeče pese in ljudeh, ki živijo večno / Vom Duft der Roten Beete und den Menschen, die ewig leben / The Scent of Beetroot and the People Who Live Forever

Petra Stipetić, Maren Wiese (Raumkapsel Animation/Kunsthochschule Kassel)  
Nemčija/Germany, 2023, 12'29"

Znanstvenik najde ključ do nesmrtnosti: vonj rdeče pese. Zaradi pretirane uporabe je planet kmalu ovit v neprebojno plast škrlatnega ozračja. Nesmrtnost se širi kot virus: smrti se ni le mogoče izogniti, temveč postane nemogoča. Prebivalci v intervjujih govorijo o svojem življenju v tej distopični utopiji.

A scientist discovers the key to immortality: the scent of beetroot. Through its excessive use, an impenetrable magenta atmosphere soon envelops the entire planet. Immortality spreads like a virus: death is not only avoidable, but impossible. In real interviews, the inhabitants talk about their lives in this dystopian utopia.



**Sledi mojim korakom**  
/ Suis mes pas / Follow My Steps  
Nils Balleydier (La Poudrière)  
Francija/France, 2022, 4'23"

Sedemletna Chloé posnema starejšega brata Théa, ki na zasneženem polju vadi taj čí. Opazuje ju jata škorcev.

Seven-year-old Chloé copies her older brother, Théo, who is practising tai-chi in a snowy field while a group of starlings looks on.



**Dede je mrtva**  
/ Deniska umřela / Dede Is Dead  
Philippe Kastner (Film and TV School of the Academy of Performing Arts in Prague)  
Češka/Czechia, 2023, 8'24"

Kako se spopasti z nepričakovano smrtjo ljubljenega bitja? Film pripoveduje o fantu in njegovi psički Dede ter prikaže zadnje skupne trenutke pred njeno smrtjo (... in po njej).

How does one deal with an unexpected death of a loved one? This film tells the story of a boy and his dog Dede, and shows their final moments together before Dede dies (... and after).



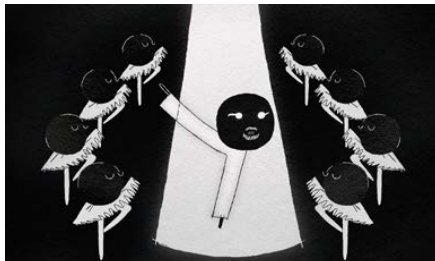
**Bela noč**  
/ La Nuit blanche / The White Night  
Audrey Delepoulle (Émile Cohl School)  
Francija/France, 2022, 4'

Pogumna arboristka Beth preživi naporno noč na podeželju, kjer se s kolegi na vse pretege trudijo rešiti sadovnjake pred uničujočo zmrzaljo.

Beth, a courageous arborist, and her colleagues, spend an exhausting night in the middle of the countryside, trying to save at all costs their orchards from the destructive frost.

# Mladi talenti Evrope III European Young Talents III

72'



## It's Just a Whole

Bianca Scali (Filmakademie Baden-Württemberg)  
Nemčija/Germany, 2023, 10'35"

Vedela je, da bo napočil ta dan – in kako se bo morala odločiti. Toda ko naposled pride, Maya še vedno ne more dojeti. Materino znamenje, tako majhno je, tako neznatno, samo drobna pega ... Zakaj se je tako težko ločiti od njega? Se bo Maya še počutila celo, ko bodo košček nje odvzeli?

She knew this day would come and the choice she'd have to make. But as it finally comes, Maya cannot wrap her head around it. A mole – it's so small, so insignificant, just a mark... How can it be so hard to part from it? Can Maya ever feel whole again when a bit of her is taken away?



## Aria in Vanitas

Maria Sierra, Valentina Catanho, Mélanie Fernandez, Francisco Máximo  
(BAU School of design Barcelona)  
Španija/Spain, 2022, 3'27"

Film za razmišljanje o življenju uporabi plesen, to živo stvar, ki uspeva za razkrajanjem – kot prevodnik in kot snov.

An exploration of life using mold, the very living thing that grows on decay, as both the conductor and material.



## Mano

Toke Madsen (The Animation Workshop)  
Danska/Denmark, 2023, 6'55"

Ker ju starši zanemarjajo, zaščitniški starejši brat skrbi za mlajšega brata. Ko se sooči z odsotno materjo, to privede do prenegljene odločitve.

Trapped in a neglectful family situation, a protective older brother takes care of his younger sibling and confronts his absent mother, leading to a rash decision.

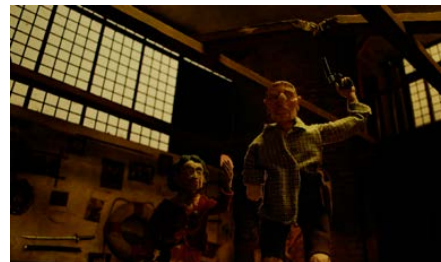


## Prebivanje ledu

/ Probivanje leda / Breaking the Ice  
Tara Klepac (Academy of Fine Arts in Zagreb)  
Hrvaška/Croatia, 2023, 3'25"

Nenavadno srečanje dveh na videz različnih likov v zasneženi pustinji. Usodni dogodek osamljenemu liku spremeni življenje; nenadoma ni več sam. S sodelovanjem premagata številne ovire in naposled zaživita skupaj v snežni prostranosti, ki zdaj ni več videti tako prazna.

Two seemingly different characters meet in an unusual way in a snowy desert. The destined meeting changes the lonely character's life completely; he is alone no more. By working together, they conquer many obstacles and finally live together in the snowy desert which doesn't look as before.



## The Last Bar

Arne Hain (Filmakademie Baden-Württemberg)  
Nemčija/Germany, 2023, 13'42"

Ko se 21-letni Melvin znajde na megleni pečini, ga stara žena na invalidskem vozičku zvleče v »Zadnjo krčmo«. Melvin se spopada z notranjimi demoni in nasprotujočimi željami glede svoje prihodnosti.

When 21-year-old Melvin finds himself on a misty cliff, an old lady in a wheelchair pulls him into 'The Last Bar'. Conflicted about what he wants from life, Melvin struggles with his inner demons.





### **Meje / Limites / Limits**

**Simon De Diesbach** (Lucerne University of Applied Sciences and Arts)  
Švica/Switzerland, 2022, 7'40"

Simon teče po gozdu, ki ga je digitaliziral.

In a forest he digitized, Simon runs.

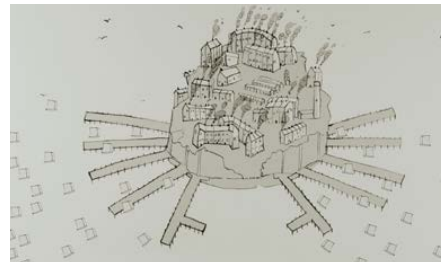


### **V plesu / Dans la danse / In the Dance**

**Katya Mikheeva** (La Poudrière)  
Francija/France, 2022, 4'32"

Štirje prijatelji se srečajo na freestyle plesni seansi.

Four friends get together for a freestyle dance session.



### **Dan rakovice / Crab Day**

**Ross Stringer** (National Film & Television School)  
VB/UK, 2023, 11'

Letni obred ribiške skupnosti narekuje, da mora deček ubiti rakovico, če želi postati mož in si prislužiti očetovo priznanje.

As part of a fishing community's annual ritual, a young boy must kill his first crab in order to become a man and gain his father's approval.

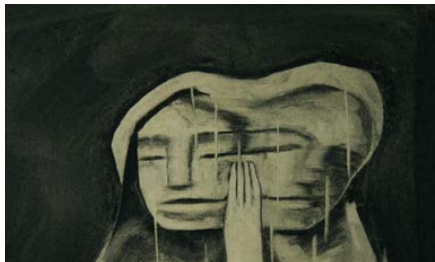


### **Smetnjak / Trash Can**

**Greta Semionovaitė** (University of the Creative Arts Farnham)  
VB/UK, 2022, 2'22"

Osamljen rakun se trudi preživeti še en dan v mestnem vrvežu. Ko končno najde nekaj hrane, njegova sreča ne traja dolgo.

A lonely raccoon tries to survive another day in the busy city. When he finally finds some food, his happiness doesn't last long.



### **The Eastern Rain**

**Milly Jencken** (Estonian Academy of Arts)  
Estonija/Estonia, 2023, 9'05"

Če bi deževalo v notranjih prostorih namesto zunaj, kje bi sploh poiskali zavetje?

If the rain were to fall indoors and never outdoors... where do we begin to look for shelter?

# Mladi talenti Evrope IV European Young Talents IV

71'



**Glavoprask**  
/ Szczypigłótki / Headprickles  
Katarzyna Miechowicz  
(Polish National Film School in Lodz)  
Poljska/Poland, 2022, 8'20"

Film, ki je nastal po navdihu  
absurdnosti vsakdana.

A film inspired by the absurdity of  
everyday life.



**Dvom / Pochybnost / Doubt**  
Adela Križovenská (Film and TV School of the  
Academy of Performing Arts in Prague)  
Češka/Czechia, 2023, 5'42"

Kratki animirani esej, ki z nenarativnimi,  
abstraktnimi podobami govori o avtoričinih  
čustvenih težavah s kreativnostjo.

A short animated essay, which uses non-  
narrative, abstract visuals to talk about the  
emotional struggle of the author with her  
own creativity.



### **Konec koncev / Beigu Beigas / In the End**

Linda Stüre (Art Academy of Latvia/Atom Art)  
Latvija/Latvia, 2023, 5'17"

Globoko na latvijskem podeželju se bližnji in daljni sorodniki in sosedje srečajo ob praznovanju zadnjega pomembnega obreda v človekovem življenju. Niz dogodkov in podrobnosti razkrije prekrivanje dveh različnih obdobij.

In the deep countryside of Latvia, relatives and neighbors, near and distant, come together to celebrate the last important ritual of human life. A series of events and details reveal a picture where two different eras overlap.



### **Vzorec / The Pattern**

Dora Pejić Bach (University of Ljubljana,  
Academy of Fine Arts and Design)  
Slovenija/Slovenia, 2023, 2'44"

Mama pujsa stopi pujsku na trebuh in ga rani. K sebi ga zato vzame babica Vera, ki je šivilja. Pozorno mu zašije rane in mu na koži ustvari čudovite vzorce starih slovanskih prtličkov.

Mother pig steps on her piglet's stomach and opens up a wound. Grandma Vera, who is a seamstress, takes the piglet into her care. She carefully sews up his wounds, creating beautiful patterns of old Slavic tablecloths on his skin.



### **Koščica časa / Ość czasu / Fishbone of Time**

Zuzanna Szor (Polish National  
Film School in Lodz)  
Poljska/Poland, 2023, 10'10"

Kratka zgodba o zamujanju in strahu pred minevanjem časa.

A short story about being late and fear of passing the time.



## Čez črepinje

/ Přes střepe / Rising Above

Natálie Durchánková (Film and TV School of the Academy of Performing Arts in Prague)

Češka/Czechia, 2023, 4'15"

Animirani dokumentarec, ki je nastal po resničnem pričevanju žrtve brutalnega spolnega napada ter njeni prehojeni poti do okrevanja in pomiritve.

An animated documentary based on the real-life account provided by a survivor of a sexually motivated violent assault and her journey of recovery as she comes to terms with the trauma.



## Drugi ljudje

/ Muut ihmiset / Other People

Anni Sairio, Joonatan Turkki  
(Aalto ELO Film School)

Finska/Finland, 2023, 7'50"

Šest glavnih likov – šest samotarjev, ki se drugim najraje izognejo. To so oči, ki se zavedajo, kaj drugi počnejo, vendar z njimi nočejo vzpostaviti očesnega stika. Ko se ob neki pojavi vodomec, pa se znajdejo povezani v trenutku opazovanja ptice.

The six main characters want to be alone and avoid other people. The characters are eyes who are aware of each other's activities, but don't want to make eye contact with others. When a kingfisher is spotted by the river, the characters find themselves sharing a moment together during bird watching.



## Tvoj oče / Apád / Your Dad

Anita Kühnel Szabó (Moholy-Nagy University of Art and Design Budapest)

Madžarska/Hungary, 2023, 16'

Nenehna potreba po podrejanju se pri violinistu Miklósu sprevrže v tesnobnost in mu zapečati usodo. Doživi nesrečo in se znajde v vicah, kjer ga čaka oče, ki je umrl pred njim, da ga pospremi k Bogu. Popotovanje z vzkipljivim očetom pa je že samo po sebi prava muka.

The violinist Miklós's perpetual compulsion to conform turns into anxiety, and it seals his life. Following an accident, he finds himself in purgatory, where his father, who had died earlier, is waiting to accompany him to God. With a father of bad temper, the journey is a real torment in itself.



### **Človeški viri / Ressources humaines / Human Resources**

Trinidad Plass Caussade, Titouan Tillier, Isaac  
Wenzek (EMCA Angoulême)  
Francija/France, 2022, 3'30"

Andy se v spremstvu prijatelja snemalca odpravi v podjetje, kjer je naročen za reciklažo. Sprejme ga tajnica podjetja Wanda. Andyja spremljamo skozi ves postopek do zadnjih trenutkov življenja.

Andy, followed by a friend filming the scene, goes to his recycling appointment. Wanda, the secretary of the company, welcomes him. We follow Andy through the whole process, until his last seconds of life.



### **Furrie**

Lucie Grannec (Ensad - École nationale  
supérieure des Arts Décoratifs/PSL Paris)  
Francija/France, 2022, 8'35"

Delfin v svobodni zvezi s petnajstimi napihljivimi živalmi, lisica, ki je do ušes zaljubljena v maskoto s kosmičev, skupina živali, večša uporabe strelnega orožja ... Različni portreti pripadnikov skupnosti »kosmatkov«, ljubiteljev in navdušencev nad antropomorfnimi živalskimi liki.

A dolphin in a free relationship with fifteen inflatable animals, a fox crazy in love with a cereal mascot, a band of animals adept at firearms... Different portraits, existing, of members of the Furry community, lovers and enthusiasts of anthropomorphic animals.

# Mladi talenti Evrope V European Young Talents V

72'



**Moj ladijski zaveznik / Le bateau est mon ami / The Boat Is My Friend**  
Edouard Trefert (EMCA Angoulême)  
Francija/France, 2023 10'20"

James Franklin leta 1831 umre v nesreči na britanski trgovski ladji in njegov ljubimec Tom se težka sooča z izgubo. Dogajanje pa vpliva na še en mornarski par, Callena in Gigija.

In 1831, on a British merchant ship, James Franklin dies from a sea accident and leaves behind his lover, Tom. Another pair of sailors, Callen and Gigi, are affected despite themselves.



**Gori / Feux / Fires**  
Mohammad Babakoohi (La Poudrière)  
Francija/France, 2022, 4'12"

Potepuški pes Karun se bojuje za preživetje v kaotičnem okolju, ki ga pesti suša.

Karun, a stray dog, fights to survive in a chaotic environment ravaged by drought.



## Od začetka / From the Top

Rich Farris (National Film & Television School)  
VB/UK, 2023, 8'08"

Stvari niso potekale, kot je Robin pričakovala, zato se odloči, da se končno znebi svojih bobnov. A odrekanje taki strasti utegne biti težje, kot se zdi.

Things haven't gone quite the way Robin expected them to, so she decides the time has come to get rid of her drum kit. But giving up her passion might not be as simple as she anticipates.



## Aquarium

Rune Callewaert (KASK School of Arts)  
Belgija/Belgium, 2023, 6'10"

Na morju se razdivja nevihta, zato mlad mornar poišče zavetje v taverni pri starem mornarju. Verjeli ali ne, do tega večera še nikoli ni jedel rib. V mračnih kotih prostora se zadržujejo čudni liki, mladenič pa se medtem spominja doma.

While a thunderstorm wreaks havoc at sea, a young sailor seeks refuge in an old sailor's tavern. Believe it or not, but the young man has never eaten fish before, until this very night on land. While strange creatures stay away in the shadows of the tavern, the young man reminisces about home.



## La notte

Martina Generali, Simone Pratola, Francesca Sofia Rosso (Centro Sperimentale di Cinematografia Torino)  
Italija/Italy, 2023, 6'30"

Film, ki je nastal po predlogi koncerta A. Vivaldija RV 439 z naslovom La Notte. Beneški karneval. Pulcinella se trudi vtihotapiti na VIP zabavo, a mu ne uspeva najbolje. V množici razkošnih mask, umetelno aranžirane hrane in čutnih žensk se njegove sanje o bogatih in slavnih sprevržejo v nočno moro.

Based on concert RV 439 "La Notte" by A. Vivaldi. Carnival in Venice: Pulcinella attempts to slip into a VIP party, without too much success. Amidst lavish masks, food triumphs and sensual women, his dream of the rich and famous turns into a nightmare.





## Aurore

Sabrina Assous (Émile Cohl School)  
Francija/France, 2022, 4'45"

Film pripoveduje o emancipaciji Anne, 23-letne strastne navdušenke nad poezijo, ki jo hoče oče prisiliti, da bi prevzela družinsko restavracijo.

*Aurore* tells about emancipation of Anne, a 23-year-old young woman passionate about poetry whose father wants to force her to take over the family restaurant.



## Hermit Island

Gábor Mariai (Moholy-Nagy University of Art and Design Budapest)  
Madžarska/Hungary, 2022, 17'05"

Cassi na poti s pomembne misije obišči na skrivnostnem otoku. Tam spozna ekscentričnega puščavnika, ki ji pomaga poiskati novo plovilo. Globine otoka Cassi prisilijo, da znova premisli svojo nalogo, puščavnik pa se mora soočiti z nekom iz preteklosti.

On her way back from a mission, Cassi gets stranded on a mysterious island. She meets an eccentric hermit, and they set off to find her a new boat. The depths of the island force Cassi to reevaluate her quest, while the hermit must face someone from his past.



## About Heidegger

Lucie Lisníková (Tomáš Baťa University in Zlín)  
Češka/Czechia, 2022, 2'10"

Se kdaj vprašate, zakaj ste na tem svetu in kaj vas čaka? Morda vam bo v jesenskem vzdušju animiranega filozofskega eseja Lucie Lisníkové po besedah Antonína Doláka odgovoril sam Martin Heidegger.

Do you ever ask yourself why you are here in this world and what awaits you? Perhaps Martin Heidegger will answer you through the words of Antonín Dolák in Lucie Lisníková's animated philosophical essay set in the autumn atmosphere.



### **Brez traku / Entbandung / Unscarfed**

Anita Bruneburg (Film University

Babelsberg Konrad Wolf)

Nemčija/Germany, 2022, 9'

V deželi, ki ji vladajo velikani, neki velikanki služijo trije ljudje, ki se trudijo prikriti, kaj zares čutijo do nje. Vedo samo, da ne smejo izgubiti modrega traku, ki ga nosijo okoli vratu, saj bi to pomenilo zблиžanje z njo – na najhujši možni način.

Three humans serve a giantess in a giant-ruled land. They try hide their true feelings about her from her. And they know that if that blue scarf around their necks would ever be removed it would mean getting closer to her – in the worst possible way.



### **Moj oče / Mon père / My Father**

Marlène Ciampossin (La Poudrière)

Francija/France, 2022, 4'10"

Lorélie se sama odpravi v gore. Hoče priti povsem do konca poti, po kateri je pogosto hodila kot deklica.

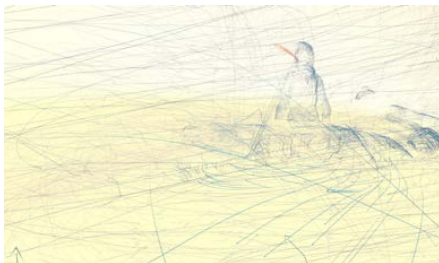
Lorélie heads off into the mountains on her own. She wants to go to the very end of a path she often took when she was little.



**VR@Animateka**

Animateka z veseljem predstavlja prvi tekmovalni program navidezne resničnosti, v katerem bo prikazan kuriran nabor izjemnih nagrajenih potopitvenih izkušenj, ki vas bodo popeljale onkraj meja domišljije. Ob raziskovanju tega dinamičnega programa narativnih projektov razširjene resničnosti boste odkrili raznolik niz navdušujočih in navdihujočih zgodb in umetniških vizij. Od srčnega potovanja v misli očeta, ki ga je prizadela izguba govora, poetičnega raziskovanja življenja, spremljanja dečka, ki zbira glasove spominov, do interaktivnih del, ki govorijo o vplivu aktivnega poseganja v neprimerno ali škodljivo dogajanje, ter odisejade od galaksij do koralnih grebenov pod vodstvom osamljenega rakca. Participativne izkušnje, ki prek potopitvene moči navidezne resničnosti tematizirajo notranje stiske in rešitve zanje. Pridružite se nam pri pisanju drugačne prihodnosti pripovedništva.

This year, Animateka is delighted to present the first VR competition among a curated program of extraordinary and award-winning immersive experiences that will take you on a journey beyond imagination. As you explore this dynamic showcase of narrative XR projects, you'll encounter a diverse range of stories and artistic visions that promise to captivate and inspire. From a heartfelt journey inside a father's mind struggling with aphasia, a poetic exploration of life, following a boy's quest to collect the voices of memories, interactive pieces highlighting the influence of bystander actions and going on an odyssey from galaxies to coral reefs, guided by a lonely shrimp. Participatory experiences that confront inner hardships and their remedies all through the immersive power of VR. Join us in redefining the future of storytelling.



## Flow VR

Adriaan Lokman

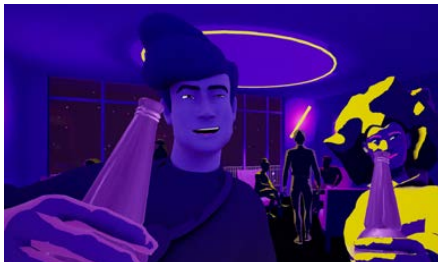
(Lucid Realities/Valk Productions)

Francija, Nizozemska/France, Netherlands,  
2023, 15'40"

Film *Flow* vas vabi, da se na navidezno običajen dan prepustite muhastemu vetru, ki pa v svojem vrtničenju skriva vznemirljivo noč v življenju ženske, upodobljeno s plesom zračnih tokov. Interakcija vonjev, toplote, dihanja ter naravnih in umetnih sunkov vetra, ki jih sprožajo nevidne sile, spreminja nezaznavno v otipljivo. Ta zračna gibanja razgrinjajo zaporedje dogodkov, ki nas popeljejo na pot po sledi protagonistke ter pahnejo v sfero, izoblikovano izključno iz zraka. Ko se vihar poleže in se izkaže, da so bile za žensko vse samo sanje, pa njen svet vendarle ni več enak.



*Flow* invites you to surrender to the whims of the wind on a seemingly ordinary day, concealing within its turbulence a captivating night in the life of a woman, portrayed through the dance of air currents. The interplay of scents, warmth, respiration, and both natural and artificial gusts of wind, influenced by invisible forces, renders the imperceptible tangible. These atmospheric movements unveil a sequence of events inviting us to follow the woman on her meanderings, plunging us into a realm crafted entirely from air. However, as the storm subsides and the woman awakens from what transpires to have been a dream, her world is no longer the same.



## Missing 10 Hours

Fanni Fazakas

(RumeXR/Match Frame Productions)  
Madžarska, Nova Zelandija/Hungary,  
New Zealand, 2022, 17'

Kako se je lahko zgodilo, in to v javnem prostoru v družbi ljudi, ki se imajo za prijatelje? To vprašanje se vselej zastavi v odziv na še eno novico o posilstvu na zmenku, saj ti primeri pogosto vključujejo več ljudi kot samo storilca in žrtev. Ob filmu *Missing 10 Hours* spoznamo, da lahko odločitve in dejanja opazovalcev usodno vplivajo na potek večera.

V interaktivni izkušnji navidezne resničnosti gledalec preživi večer v družbi Grega, nadedutega tipa s slabimi nameni. Greg namreč v pijačo 22-letne Mare vmeša GHB, zato dekle počasi izgubi nadzor nad svojimi



dejanji. Sprehod skozi noč se konča v zakotni ulici, kjer Greg odpelje Maro v temen kot. Odločitve, ki jih sprejema gledalec od začetka večera – bodisi sledi Gregovim dejanjem in ga pasivno opazuje ali pa poseže v dogajanje –, določijo izid: varen razplet ali aretacijo in zaslišanje na policijski postaji.

How could it have happened, in a public space and in the company of people who call themselves friends? This is the question that always arises in response to yet another news story about date rape. But rape cases like this often involve more people than just the perpetrator and the victim. *Missing 10 Hours* makes you realize how much the decision and actions of bystanders can drastically influence the course of an evening. In this interactive VR piece, the viewer is led on a night out by Greg, a big-headed guy with bad intentions. He spikes 22-year-old

Mara's drink with the drug GHB, and she gradually loses control of her actions. A walk through the night ends in a backstreet, where Greg maneuvers Mara into a dark corner. The choices the viewer makes during the evening—go along with Greg, watch passively or intervene—determine the outcome: a safe ending, or arrest and questioning at the police station.



## **Omračitev / Tmání / Darkening**

Ondřej Moravec (Frame Films/NowHere Media/Brainz Immersive)

Češka, Nemčija/Czechia, Germany, 2022, 25'

Kako doživlja svet človek z depresijo? Animirani potopitveni film z uporabo navidezne resničnosti tematizira depresijo in načine spopadanja z njo. Režiser in protagonist Ondřej nas vodi skozi raznolike pokrajine, povezane z zgodbo o njegovem boju z depresijo od pubertete dalje. Z nami deli, kar je občutil med prvimi depresivnimi epizodami v otroštvu na družinskem izletu, med študijem, ko se je gnal za uspehom, ali na delovnem mestu v vsakdanjih spopadih z depresivno »omračitvijo«. Gledalci bodo prek animacije, ki združuje stilizirano obliko Ondřejevega okolja in abstraktne upodobitve njegovih čustev, izkusili in razumeli, kako je živeti s to boleznijo, kako se z njo spopasti

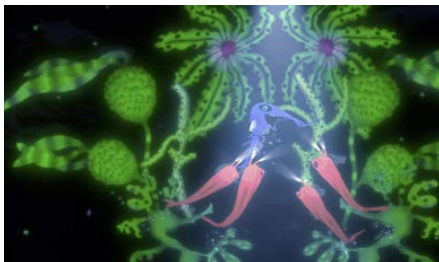


in kakšne mehanizme uporabljajo ljudje z depresijo za boljše počutje. Večino interakcij je mogoče upravljati z glasom. Glavni lik Ondřej ugotovi, da lahko depresijo ukroti prav z glasom. Kot tehnike pomirjanja in lajšanja stanja uporablja mrmranje, petje in celo kričanje.

How is the world perceived by someone with depression? The animated immersive film uses virtual reality to address depression and the ways to cope with it. Director and protagonist Ondřej guides us through diverse landscapes associating the story of his struggle with depression since puberty. We share his feelings during the first depressive episodes at a family trip in his childhood, at university when striving for perfect results, at work in his everyday fights with the depressive "darkening". Through animation, combining a stylized form of

Ondřej's environment and abstract images of his emotions, the viewers will experience and understand what it is like to live with this illness, how to tackle it and what mechanisms are used by people with depression to feel better. Most of the interactions are voice controlled. The main character Ondřej finds out that his tool to get the depression under control is his voice. He uses humming, singing and even shouting as a calming and relieving technique.

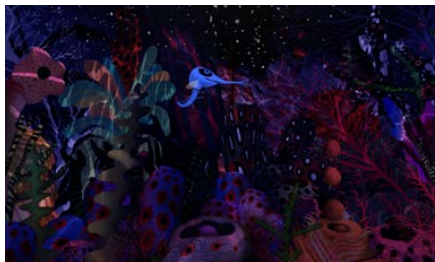




## Kabaret

Gina Thorstensen (Loddenland Studio)  
Norveška/Norway, 2023, 17'

*Kabaret* je interaktivna izkušnja navidezne resničnosti, ki govori o sočasnem množičnem drstenju koral ter o skrbeh pojočega rakca, kaj bo s prihodnostjo. To je igrivo raziskovalno popotovanje od roba naše galaksije do dna oceana, med katerim zazvončkljamo s svetlikajočim se planktonom, zaplavamo skozi portal iz morske žolce – naslovnega »kabareta«, ki je bil nekoč priljubljena jed na Norveškem – in pustimo, da nas luna odpelje na koralni greben v obdobju razmnoževanja. Toda tam ni vse, kot mora biti. Lahko kaj storimo, da rešimo letno drstenje koral? *Kabaret*, križanec med muzikalom in dokumentarcem, nas vabi, da potešimo zanimanje za svet žive narave ter premislimo svoj odnos do njega.



*Kabaret* is an interactive VR experience about synchronized coral spawning, and a singing shrimp's worries about the future. It's a playful and explorative journey from the edge of our galaxy to the depths of our oceans. We strum out a chime on glowing phytoplankton, swim through a portal of seafood aspic – the titular “Kabaret”, a dish once popular in Norway – and are carried by the moon to a coral reef in mating season. But all is not well here. Can we help save the coral's yearly spawning? Part musical, part documentary, *Kabaret* invites us to indulge our curiosity of the natural world, and reflect on our relationship to it.



## Kvartet v mojem ušesu / 耳に棲むもの / My Inner Ear Quartet

Koji Yamamura (Kodansha VR Lab)  
Japonska/Japan, 2023, 35'

Kaj živi v ušesih osamljenega dečka? In zakaj prav tam?

Deček je vsak dan kopal po prsti in vse, kar je našel, shranil v škatlo za piškote. V zvezek je beležil svoje življenje in osamljene glasove stvari, ki jih je našel. V njegovih ušesih so živeli štirje glasbeniki in dva rakca, ki sta imela svojo čipkasto votlinico. Dečka so spodbujali z igranjem in plesom, kadarkoli je potočil solzo. V zameno je on potresel škatlo za piškote, napolnjeno z najdenimi predmeti. Tako je odrasel.



Kot odrasel človek je postal prodajalec slušnih aparatov in ni več zaznaval osamljenih glasov ali potočenih solza. Nekoč pa je po televiziji pri novicah videl ročno izdelano broško v obliki ptice, ki so jo našli v internacijskem taborišču za japonske Američane. Povsem ga je prevzela. Kaj je videl v njej?

What lives in the ears of a lonely boy? And why in a boy's ear?

Every day the boy dug in the dirt and collected what he found in a cookie tin. In his notebook, he recorded his life and the lonely voices of the things he found. Behind his ears lived four musicians and two shrimps that lived in a lace-shaped kairou-dou hole. They encouraged the boy by playing and dancing whenever he shed a tear. In return, he would shake

the cookie tin filled with found objects. In this way, the boy grew up.

As an adult, the boy became a salesman selling hearing aids and no longer picked up lonely voices or shed tears. One day, he saw a brooch on TV news, a handmade bird brooch found in a Japanese American internment camp, and was fascinated by it. What did he find there?



## **Cesar / Empereur / Emperor**

Marion Burger, Illan J. Cohen

(Atlas V/Reynard Films/France Télévisions/Pico)  
Francija, Nemčija/France, Germany, 2023, 35'

*Cesar* je interaktivna in narativna izkušnja navidezne resničnosti: gledalca odpelje v možgane očeta, ki ga je prizadela afazija. To je zgodba o človeku, ki je izgubil sposobnost govora, in njegovi hčeri, ki se trudi komunicirati z njim. Je zgodba o ženski, ki ni dobila priložnosti, da bi zares spoznala svojega očeta, preden ga je bolezen ogradila od sveta. Ko se trudi sestaviti vse, kar je še ostalo od njegovega jezika, ugotovi, da je njegov odnos do besed povezan z njegovimi spomini. Spomini vsega življenja... Korak za korakom, drobec za drobcem se z njo podamo v notranji svet človeka, da bi razvozlati zgodbo, ki je sam ne more več izpovedati. Ta osebna pripoved, upodobljena v monokromatski estetiki, ki je



blizu tradicionalni animaciji, je predstavljena kot popotovanje z nadrealističnim pridihom, na katerem raziskujemo afazijo kot eksotično deželo. *Cesar* je poetična izkušnja izgube jezikovne sposobnosti, minevanja časa ter človeških vezi, ki kljub vsemu ostanejo.

*Emperor* is an interactive and narrative experience in virtual reality that invites the user to travel inside the brain of a father suffering from aphasia. It is the story of a man who's lost his ability to speak, and of the daughter trying to communicate with him. It is the story of a woman who wasn't given the chance to know the man behind her father, now obscured by this illness. As she tries to piece together what remains of his language, she discovers that his relationship to words is connected to his memories. The memories of an entire lifetime... Step by step, clue after clue, we will dive alongside her into the inner

world of this man, in an attempt to decipher the story he can no longer tell us. In a monochrome aesthetic, close to traditional animation, this personal story is told as a journey with surreal overtones, exploring aphasia as a faraway land. *Emperor* is a poetic experience of the loss of one's faculties, of the passing of time, and of the bonds that, despite everything, remain.

**Slonov  
tekmovalni  
program**

The  
Elephant  
in Competition

# Slonov tekmovalni program I The Elephant in competition I

26'



## Zbiralec zvokov – S tokom za zvokom / The Sound Collector - Float Your Boat

Chris Tichborne, Lisa Arioli  
(Eagle vs Bat/Enanimation)  
VB, Italija/UK, Italy, 2023, 5'07"

Ko se Zbiralec zvokov s čolnom zapelje po reki, mirna plovba kaj kmalu postane še kako razburljiva – in ritem njegove ukulele prav tako!

When the Sound Collector travels in his boat on the stream, things get a little out of hand – and so does his ukulele playing!



## Potovanjce / Le Tout petit voyage / A Tiny Voyage

Emily Worms (Folimage/Nadasdy  
Film/Gebeka Films)  
Francija, Švica/France, Switzerland, 2022, 7'44"

John je priča neverjetnemu prizoru: njegova skobčevka Titi sama odpre vrata svoje kletke! Toda ptica ne odleti ... Zato se John odloči, da ji bo pomagal premagati strah. In tako se dvojica odpravi na potovanjce.

John sees an extraordinary sight: Titi his parakeet opening the door to own his cage, all by himself! Yet the bird doesn't fly away... So John decides to help Titi overcome his fears, as the pair set out on a tiny voyage.



### **Rumena luč / Yellow Light**

Tal Kantor (neodvisna/independent)  
Izrael/Israel, 2023, 2'08"

Otroška igrica z rdečo in zeleno lučjo zmoti ustaljeno pot dekleta, ki s psom hiti na cilj.

Red Light Green Light, a children's game, affects the routine of a girl who rushes with her dog to reach her destination.



### **Ko sem se bal teme / Quand j'avais peur du noir / When I Was Scared of the Dark**

Célia Tisserant, Arnaud Demuynck  
(Les Films du Nord/La Boîte,... Productions)  
Francija, Belgija/France, Belgium, 2022, 7'03"

Robert zvečer noče v posteljo, saj je prepričan, da v njegovi sobi v temi nanj prežijo pošasti. Mama pusti luč na stopnišču prižgano in vrata njegove sobe odprta. A dečkova domišljija iz njegovih strahov kljub temu pričara strašljive podobe! K sreči mu v stiski pomaga medvedek ...

Robert does not like going to bed as he thinks there are monsters in his room, hiding in the dark. His mother leaves the landing light on and his door ajar. But that does not stop the little boy's imagination from conjuring up his deepest fears! Fortunately, he has his teddy bear to help him ...

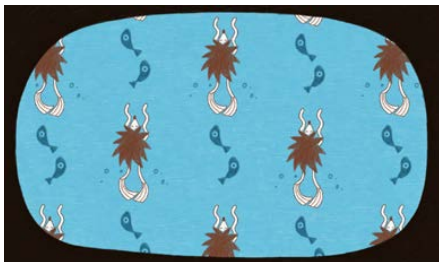


### **Kameleon / De kameleon / The Chameleon**

Pim ter Braak (il Luster Films)  
Nizozemska/Netherlands, 2022, 2'15"

Kameleon se poskuša zaščititi pred prihajajočo nevarnostjo z varovalno barvo, a mora vseeno zbežati. To pa ga pripelje v novo nevarnost.

A Chameleon tries to protect himself against approaching danger with his camouflage but is forced to flee away. This only gets him into more dangerous situations.



## **Ježek / Ježek / The Hedgehog**

Daniela Hýbnerová (neodvislá/independent)

Česko/Czechia, 2023, 1'30"

Zna jež plavati?

Can hedgehogs swim?

# Slonov tekmovalni program II The Elephant in competition II

81'



## Kamniti grič

/ La Colline aux cailloux / Pebble Hill

Marjolaine Perreten (Nadasdy Film/Les Films du Nord/La Boîte.... Productions)

Švica, Francija, Belgija/Switzerland, France, Belgium, 2023, 29'56"

Ob potoku živi družinica rovk. Nekega dne pride silno deževje in poplavni val odnese njihovo vas. Družina se k sreči izogne najhujšemu, a njihov dom je uničen, zato jim ne preostane drugega, kot da se podajo na pot in še pred zimo najdejo novo bivališče.

A small family of shrews lives on the edge of a stream. But one day, heavy rains fall, bringing floods that sweep away the village. Luckily, the family escapes the worst, but their house is destroyed. Forced into exile, the little family then sets out to find a new place before winter.



## Gos / Husa / The Goose

Jan Mika (Animation People/  
Autour de Minuit/Filmofon)

Češka, Francija/Czechia, France, 2022, 12'30"

Fant sanja o tem, da bi postal slaven nogometaš in igral na velikih stadionih – a najprej mora v tekmi na malem domačem dvorišču premagati gosko.

A boy fantasizes about becoming a famous footballer, playing in big stadiums – but first he has to win a match in a small backyard against a goose.





## **Pojdi stran, Alfred!**

**/ Va-t'en, Alfred ! / Go Away, Alfred!**

**Célia Tisserant, Arnaud Demuynck**

(Les Films du Nord/La Boîte,... Productions)

Francija, Belgija/France, Belgium, 2023, 10'42"

Alfred je moral zaradi vojne zbežati iz svoje države. Brez doma tava naokrog in nikjer ga ne sprejmejo. Nato pa sreča Sonio, ki mu ponudi kavo ...

Alfred had to flee his country because of the war. Without housing, he wanders, from rejection to rejection. One day he meets Sonia, who offers him a cup of coffee...



## **Sestri / Entre deux sœurs / To Be Sisters**

**Anne-Sophie Goussset, Clément Céard**

(Folimage/Les Armateurs)

Francija/France, 2022, 7'15"

Sestrsko vez je nekaj posebnega in prinaša veliko skupnega smeha. Sestrsko vez poganja ljubezen. Toda sestri v filmu si delita še nekaj, kar ni povsem običajno, in s tem ni prav nič narobe.

*To Be Sisters* is about sharing a special bond and laughing together. To be sisters is to be propelled by love. But these particular sisters share an extra something a bit different, and that's absolutely fine.



## **Princeska Melancana /**

**Prinzessin Aubergine**

**/ Princess Aubergine**

**Dina Velikovskaya (CINÉ-LITTÉ**

Productions/smpl Films)

Nemčija/Germany, 2023, 7'37"

Kralj in kraljica imata skoraj vse, a jima vseeno nekaj manjka. Obupana iščeta popolno seme, iz katerega bi vzgojila otroka. Pri tem sicer nimata sreče, zato pa njun vrt bujno uspeva.

A king and a queen have almost everything, but something is missing. Desperate as they are, they search for the perfect seed to grow a child, but the only thing flourishing is their garden.



## **Maček Muri: Ples**

**/ Muri the Cat: The Dance**

**Jernej Žmitek** (Invida/Mediainteractie/

RTVS/Jure Vizjak)

Slovenija/Slovenia, 2023, 12'55"

Mačje mesto prekipeva od navdušenja zaradi bližajočega se plesa, a Muri in družčina se bojijo, da jim bo župan s svojimi nerodnostmi spet pokvaril prelep večer. Skupaj skujejo načrt, kako bi mu to preprečili. Serija nerodnih in smešnih zapletov poskrbi, da naloga za mucke ni preprosta.

The town is buzzing with excitement because of the upcoming dance, but Muri and his friends are afraid that the mayor will once again spoil their beautiful evening. They come up with a plan to stop him. A series of funny twists makes the task challenging for the kittens.

# Slonov tekmovalni program III The Elephant in competition III

51'



## Z glavo v oblakih

/ Tête en l'air / Head in the Clouds

Rémi Durin (Les Films du Nord/La Boîte,...  
Productions/Pictanovo)

Francija, Belgija/France, Belgium, 2023, 10'33"

Alfonso je mlad veвериček, ki je bil vedno z glavo v oblakih. Rad jih opazuje in včasih fotografira. Starši in prijatelji njegovega konjička ne jemljejo preveč resno.

Alfonso, a young squirrel, always has his head in the clouds. He loves watching them and sometimes takes snapshots of them. His parents and friends find it hard to take his hobby seriously.



## Aaaa! / Aaaah ! / Aaaah!

Osman Cerfon (Miyu Productions)

Francija/France, 2022, 4'40"

Aaaa! je vzklik bolečine, presenečenja, strahu, sreče, pesmi, nejevolje, smeha, jeze ... Aaaa! je tisto, s čimer otroci, ta prvinska in nedolžna bitja, okušajo življenje v skupnosti, uokvirjeno z žvižgi odraslih.

Aaaah! is a cry of pain, surprise, fear, joy, songs, grumbling, laughter, anger... Aaaah! is the expression with which children, these primary and innocent beings, experience life in a community, framed by the whistles of adults.



### **Naša uniforma / Our Uniform**

Yeghane Moghaddam (neodvisna/independent)  
Iran, 2023, 7'

Iransko dekle razgrinja spomine na šolo iz pregibov in tkanine svoje stare uniforme.

An Iranian girl unfolds her school memories through the folds and fabrics of her old uniform.



### **Harvey**

Janice Nadeau (NFB/Folimage)  
Kanada, Francija/Canada, France, 2023, 9'03"

Film skozi oči otroka z bujno domišljijo predstavi poetičen, pronicljiv pogled na smrt ljubljene osebe in spopadanje z izgubo starša.

Told through the eyes of a child with an overflowing imagination, *Harvey* is a poetic, luminous look at bereavement and coping with the loss of a parent.



### **Okovi / Shackle**

Ainslie Henderson (BFI/Amphibian Husbandry)  
VB/UK, 2022, 9'54"

Trije arhetipski gozdni duhovi raziskujejo nasprotujoče si sile, ki poganjajo človekova dejanja: ustvarjalnost, posesivnost in željo po statusu.

Three archetypal woodland spirits explore the conflicting human drives of creativity, possessiveness and our desire for status.



### **Križ kraž / Krížom Krážom / Criss Cross**

Nina Rybárová, Tomáš Rybár

(Super film/MAUR film)

Slovaška, Češka/Slovakia, Czechia, 2023, 7'56"

Kratka križkano izvezena zgodba o prijateljstvu in izdajstvu med ptičico, kozo in lisico, ki je nastala po navdihu pregovora »Pravega prijatelja spoznaš v nesrečik«.

A short cross-stitched story about friendship and treason between a birdie, a baby goat and a fox inspired by the folk proverb "A friend in need is friend indeed".



### **Huba / Hoeba / Hooba**

Sem Assink (il Luster Films)

Nizozemska/Netherlands, 2022, 2'15"

Leto 3000 pred našim štetjem. Skupinica prebivalcev dežel današnjega Beneluksa se spopada z neizprosno naravo in lakoto. Njihova neskončna nesposobnost, da bi se organizirali, v kombinaciji z impulzivnostjo privede do nastanka skrivnostnih nizozemskih kamnitih struktur.

3000 BC. A small group of inhabitants of the 'Low Countries' are fighting the elements and hunger. Their endless inaptitude to organize themselves combined with their impulsiveness leads to the building of the mysterious standing stone buildings of The Netherlands.

**Posebne  
predstavitve**

**Special  
Presentations**



# Otvoritvena projekcija

# Opening Screening

60'



**Paul Bush** (1956-2023)  
V spomin / In memoriam





## Ko Darwin spi / While Darwin Sleeps...

Paul Bush (Ancient Mariner Production)  
VB/UK, 2004, 5'

V filmu se pojavi več kot tri tisoč žuželk, vsaka za eno sličico. Ob soju in prelivanju barv na njihovih telesih in krilih se zdi, kot da se v nekaj minutah zvrsti več milijonov let genskega razvoja. To je nebrzdano stvarjenje, ki kot da kljubuje razlagam evolucionistov in fundamentalistov. Kot halucinogene sanje Charlesa Darwina.

Film je nastal po navdihu zbirke žuželk Walterja Linsenmaierja, ki jo hrani prirodoslovni muzej v Luzernu. Ko si žuželke sledijo sličico za sličico, se zdi, kot da razvijajo svoje tipalke, drobencljivo sem in tja ali prhutajo s krili, da bi ubežale bucikam, s katerimi so za vedno pritrjene v vitrine. Oko je za hip preslepljeno, da so ta mrtva bitja še vedno živa ...

More than three thousand insects appear in this film, each for a single frame. As the colours glow and change across their bodies and wings, it is as if the genetic programme of millions of years is taking place in a few minutes. It is a rampant creation that seems to defy the explanations of evolutionists and fundamentalists. It is like a mescaline dream of Charles Darwin's.

The film is inspired by the insect collection of Walter Linsenmaier in the natural history museum of Luzern. As each insect follows the other, frame by frame, they appear to unfurl their antennae, scuttle along, or flap their wings as if trying to escape the pinions which attach them forever in their display cases. Just for a moment the eye is tricked into believing that these dead creatures still live...



## Capitulations Promise

Lewis Klahr (neodvisni/independent)  
ZDA/USA, 2020, 6'34"

»*Capitulations Promise* sem ustvarjal pet let. Naloga je bila pričakovano zahtevna, saj sem se odločil, da film zmontiram na prepoznavno pop pesem, kakršna je *Honeymoon* Lane Del Rey. Pri tej glasbi me je pritegnilo, da hkrati zveni nova in stara, zaradi česar sem lahko združil sodobne podobe z viri iz sredine 20. stoletja, po katerih so moji filmi znani. *Honeymoon* poleg tega zveni kot romantična naslovna skladba iz filma o Jamesu Bondu, ki ga nikoli ni bilo in ga nikoli ne bo. Da se ne bi izneveril ljubezenski zgodbi, ki je nakazana v besedilu, sem moral poskrbeti, da je moja pripoved enako eliptična. Kot sanje v budnem stanju: tisto, kar lahko jasno opišemo z besedami, je manj pomembno od tistega, kar čutimo.« - Lewis Klahr

"*Capitulations Promise* took me 5 years to complete. This degree of difficulty is just



what I expected, however, when I chose to montage to a memorable pop song like Lana Del Rey's "Honeymoon". What attracted me to this music is that it sounds both new and old, which allowed me to integrate contemporary imagery with the mid-20th century sources that my films are known for. "Honeymoon" also sounds like the romantic theme song to a James Bond film that has not and never will exist. To do justice to the love story suggestively sketched in the lyrics I needed to keep my narrative equally elliptical. Like a waking dream, what can be clearly described in words is less significant than what can be felt." - Lewis Klahr

**Po kapljicah**  
**/ Água Mole / Drop by Drop**  
**Alexandra Ramires, Laura Gonçalves**  
(Bando à Parte)  
Portugalska/Portugal, 2017, 9'15"

Zadnja prebivalca umirajoče vasi nočeta utoniti v pozabo. V svetu, kjer se zdi, da je pojem napredka nad vsem, njun dom ostaja nad gladino.

The last inhabitants of a village refuse to let themselves sink into oblivion. In a world where the idea of progress appears to be above all, this home floats.



**Animistika / Animistica**  
**Nikki Schuster** (Fiesfilm)  
Avstrija, Mehika, Nemčija/Austria, Mexico,  
Germany, 2018, 6'50"

Organske teksture, zabeležene sličico za sličico v mehiški naravi, se začnejo preobrazati in oživijo. Pogled teče čez rastline, krzno, perje, kosti in različne živalske kadavre. Minevajoči biotop opredeljujeta procesa razkroja in gnitja.

Organic textures, captured frame by frame in the nature of Mexico, start to transform and become alive. The view is passing over root plants, fur, feathers, bones and diverse animal cadavers. Processes of decay and rotting characterize the passing-by biotope.



### **Olfa nož / Box Cutters**

Naomi van Niekerk (Ikki Films/Valk Productions/  
Dryfsand/Arte France)

Francija, Nizozemska, Južna Afrika/France,  
Netherlands, South Africa, 2023, 6'

Mlada ženska se spominja dneva, ko so jo na poti domov napadli trije pripadniki neke tolpe, vendar je bila močna in ji je uspelo pobegniti. Med begom se zvrsti več prizorov, ki jih povezujejo tekoči prehodi in ekspresivne podrobnosti s presečišča med resničnostjo in sanjami.

A young woman remembers the day that she was attacked by three gang members on her way home, but she was strong and managed to escape. During the act of flight, a series of scenes unfold, linked by fluid transitions and expressive details situated between reality and dream.



### **Premiki / Movements**

Dahee Jeong (Between the Picture)  
Južna Koreja/South Korea, 2019, 10'15"

V desetih minutah afriški kruhovec zraste za 0,008 mm, hrt kot najhitrejši pes na svetu preteče 12 km, Zemlja pa prepotuje 18.000 km okoli Sonca. To je 10-minutni film, za katerega sem izrisala za dve sekundi animacije na dan. Vsi hodimo, gledamo, delamo, tečemo in se ustavljamo skupaj.

In the space of 10 minutes, the African baobab tree grows 0.008 mm, the fastest dog in the world, the Greyhound, can run 12 km, and the Earth travels 18,000 km around the Sun. Movements is a 10-minute film which I drew at a rate of 2 seconds of animation per day. We are all walking, seeing, working, running, and stopping together.

GRAND PRIX ANIMATEKA 2004



### **Mala Rusija**

/ La piccola Russia / Little Russia

Gianluigi Toccafondo (Fandango/Arte France)  
Italija, Francija/Italy, France, 2004, 35mm, 16'

Mladi morilci, oče zajec, mama luna, mali plešočni pes, polžja gospa, sestri policistki ... Liki so namišljeni, mala Rusija je resnična.

The young assassins, papa rabbit, mama lunar, a little dancing dog, the snail lady, sister cops ... The characters are imaginary, Little Russia is real.

**Svetovni  
jagodni izbor**

**Best of  
the World**

# Svetovni jagodni izbor I Best of the World I

76'

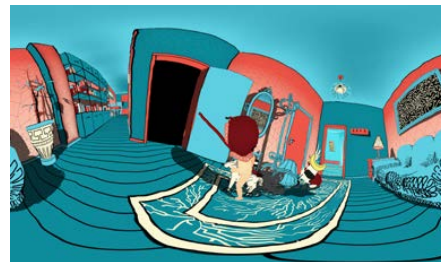


## Upup

Dan Castro (neodvisni/independent)  
VB/UK, 2023, 4'20"

Popotnik v širni pusti tundri išče smisel.

A traveller searches for meaning in a vast uninspiring tundra.



## A Goat's Spell

Gerhard Funk (Gerhard Funk/Karsten  
Matern Filmproduktion)  
Nemčija/Germany, 2022, 9'

Otrok in njegov dan. Prva zmaga še pred zajtrkom, pred hišo nevedna koza, visoko na nebu dvojica obetavnih letal. Nato se vse začne sesuvati. Zdi se, da je vezni člen koza, če je vse skupaj sploh povezano.

A child and their day. A conquest before breakfast, a clueless goat outside the house, a couple of promising aeroplanes up high in the sky. Then everything starts falling to pieces. The goat seems to be the link, if anything is linked at all.



### **Raca / Canard / Duck**

Elie Chapuis (Hélium Films/Beast Animation/RTS)  
Švica, Belgija/Switzerland, Belgium 2023, 9'05"

Vladimir in Olga na majhni samotni podeželski kmetiji gojita race. Želita si otroka, a to pričakovanje se kmalu sprevrže v nočno moro.

Vladimir and Olga raise ducks on a small isolated farm in the countryside. They hope for a child, but this expectation soon turns into a nightmare.



### **Sopostavljena zemlja / Naranda Land / Juxtaposed Land**

ALIMO (Pigeon Productions/King Abdulaziz Center for World Culture - Ithra Production/ Studio Alimo)  
Poljska, Savdska Arabija, Japonska/Poland, Saudi Arabia, Japan, 2023, 7'45"

Film v nepovezani, nerazvrščeni obliki prikaže besede in podobe iz klasične literature, grafitov in sodobne fotografije. Podobe so povezane z državami, deželami in pokrajinami.

Words and images associated with countries, lands, and landscapes, cited from classic literature, graffiti, and contemporary photographs, are presented in a discontinuous, unclassified form.



### **Pot v širni svet / World to Roam**

Stephen Irwin (Small Time Inc.)  
VB/UK, 2023, 12'21"

Mama in oče vsak večer ob istem času položita otroka v posteljico. Zjutraj pa ostane samo votla vdolbina, udrtina v obliki dojenčka. Dečku je bilo usojeno, da postane popotnik.

Mother and Father lay the child in his cot at the same time every night. However, come morning, only a shallow crater remains; a baby-shaped depression. The boy was destined to be a wanderer.



### **Ikimono-san: Želva**

/ いぎものさん:カメの回

/ Ikimono-san: Turtle

Atsushi Wada (Toei Animation)

Japonska/Japan, 2023, 1'35"

Fant se s pomočjo svojega psa trudi postati želva.

With the help of his dog, a boy tries to become a turtle.



### **Kobila sem / 나는 말이다 / I Am a Horse**

Chaerin Im (neodvisna/independent)

Južna Koreja, Danska/South Korea, Denmark,  
2022, 7'58"

Kje so dekleta?

Ker režiserka v raznolikem opusu korejskega umetnika Leeja Jung-seoba ne najde žensk, ustvari domišljjsko zgodbo o ženskah, ki so pol kobile ali pol tigrice. Te svobodne ženske so predivje in preveč neukročene, da bi ustrezale dodeljeni vlogi hčere, žene in matere v patriarhalni družbi.

Zgodba je nastala po navdihu korejskih sanj o zanositvi (taemong), ki jih je doživela režiserkina mama, ko je bila noseča z njo in njeno sestro dvojčico.

Where are the girls?

Unable to find girls in the diverse artwork of the Korean artist Lee Jung-seob, Chaerin Im unravels an imaginative tale of women

born with half of their bodies being a horse and a tiger. These roaming women are too fierce and free to match their given role as a daughter, wife, and mother in the patriarchal society.

The tale is inspired by the Korean birth dreams, Tae-mong, of her mom when she was pregnant with her twin sister and herself.



### **Kandirani kostanj / Les marrons glacés / The Marrons Glacés**

**Delphine Hermans, Michel Vandam** (Camera-etc)  
Belgija/Belgium, 2022, 10'56"

Starka tava po bolnišnici in išče svojo sobo. Vidi nosečnico, a se ne zmeni zanjo. Ko tako hodi v krogih, se ji v spomin počasi vračajo podobe iz preteklosti. Spet sreča to mlado žensko. In spet. In spet. Nato ponovno začrta svoje življenjske odločitve.

An old lady wanders through a hospital, looking for her room. She sees but ignores a pregnant young woman. As she goes around in circles, images of the past gradually appear. She meets the young woman again. And again. And again. Then the old lady makes her own decisions again.



### **Vitanuova**

**Niles Atallah** (Diluvio/Pista B/Elias  
Querejeta Zineskola)  
Čile, Mehika, Španija/Chile, Mexico,  
Spain, 2023, 13'

V legendi, ki so jo ustvarili protostroji prihodnosti, sporočilo v algoritemski steklenici oživi starodavno zgodbo o izumrtju za glinenega humanoida iz sedanosti.

In a fable made by hyper-mechanisms of the future, a message in an algorithmic bottle revives a story of extinction from the past to a clay humanoid in the present.



# Svetovni jagodni izbor II Best of the World II

75'



## Our Pain

Shunsaku Hayashi (neodvisen/independent)  
Japonska/Japan, 2023, 16'10"

Skupna bolečina nas povezuje, čeprav jo doživljamo vsak na svoj način. Po zaslugi negotovosti in spremenljivosti življenja si lahko zamislimo nešteto spremenljivk; nekatere od teh možnosti so morda škodljive, druge nenevarne.

Our common pain, although experienced individually and uniquely, is what connects us. It is the ambiguity and variety of our existence that allows us to imagine an infinity of variables. Some of these alternatives may be malignant, and some benign.



## Still Life with Woman, Tea and Letter

Tess Martin (Volya Films)  
Nizozemska/Netherlands, 2022, 2'14"

Fotografija je okno v preteklost, a včasih meja med preteklostjo in sedanjostjo ni povsem jasna. Stop animacija s pripovedjo o ženski, ki je obtičala nekje vmes, vabi k razmisleku o našem odnosu do časa.

A photograph is a window into the past, but sometimes, the border between past and present is not entirely clear. This stop-motion animation invites us to think about our relationship to time, by portraying one woman caught in the middle.



## Via Dolorosa

Rachel Gutgarts (Miyu Productions)  
Francija/France, 2023, 10'35"

Režiserka hodi po nevarnih ulicah Jeruzalema in v okolju odvisnosti, prvega iskanja spolnih izkušenj in nenehne prisotnosti vojne išče svojo izgubljeno mladost.

Between drug addictions, first discoveries of sexuality and constant state of war, the filmmaker seeks her own lost youth, loitering Jerusalem's hardcore streets.



## Draga jaz / Priyo Ami / Dear Me

Suchana Saha (Satyajit Ray Film  
and Television Institute)  
Indija/India, 2022, 3'40"

Film o ženski, ki išče samo sebe. Odkriva neprijetne resnice, otroške travme, se spopada s svojo fragmentirano resničnostjo. To je pot odkritij o osamljenosti, norosti in notranji praznini, pa tudi o tem, kako se protagonistka z njimi sprijazni.

A film about a woman who is in search of herself. She discovers unpleasant truths, childhood traumas and deals with her fragmented reality. It is a journey of discoveries about loneliness, madness and emptiness within herself and how she comes to terms with it.

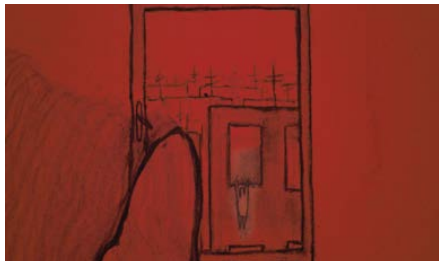


## Skoraj pozabljena

/ Quase me Lembro / Almost Forgotten  
Dimitrije Mihajlović, Miguel Lima  
(BAP - Animation Studio)  
Portugalska/Portugal, 2023, 9'05"

Ženska križari med minljivimi otroškimi spomini in skuša rekonstruirati zgodbo o hiši, v kateri je živel njen dedek.

A woman wanders through the impermanence of her childhood memories, trying to rebuild the story of the house where her grandfather lived.



### **Zunaj / Obok / Outside**

Izabela Plucinska (Claytraces)  
Nemčija/Gemany, 2023, 4'50"

Film *Zunaj*, narisano z ogljem, govori o družinskem nasilju.

The coal-drawn film *Outside* tells the story of domestic violence.



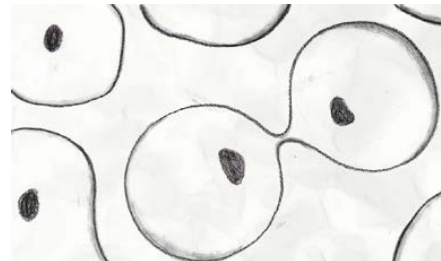
### **Hadis**

Nazrin Aghamaliyeva  
(Animafilm Studio/Azerbaijan Cultural Society of Northern California)

Češka, Azerbajdžan, ZDA/Czechia, Azerbaijan, USA, 2023, 9'20"

V svetu, ki mu vladajo vrane in diskriminacija, se mlada ženska odloči bojevati za pravico.

In a world ruled by crows and discrimination, a young girl decides to fight for justice.



### **Potopljena / 泡 / Soaked In**

Shiyu Tang (East China Normal University)  
Kitajska/China, 2022, 4'45"

V vlažnem, toplem kraju sem živel. Proces »izbire spola«, zaviti pod plast evfemizmov, poteka v dveh različnih prostorih, kjer se prepletata užitek in obup.

In a humid and warm place, I existed. The whitewashed "gender selection" takes place in two different spaces, where satisfaction and despair mingle.



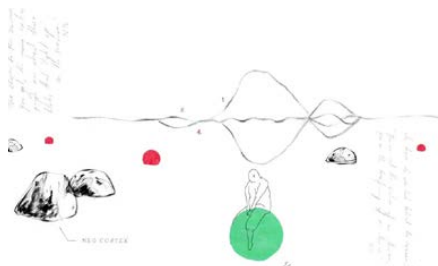
## **Kar se premika, živi / Ce qui bouge est vivant / Whatever Moves Is Alive**

**Noémie Marsily** (Zorobabel)

Belgija/Belgium, 2022, 11'

Medtem ko po kuhinjskih tleh lezejo polži, Noémie izriše svoj avtoportret, nestalen in fragmentiran, na meji med intimnostjo in vrvežem sveta.

While slugs wander across the kitchen floor, Noémie draws up her self-portrait, shifting and fragmented, on the edge between the intimate and the hubbub of the world.



## **Beautiful Figures**

**Soetkin Versteegen** (neodvisna/independent)

Švica, Belgija/Switzerland, Belgium, 2023, 4'01"

Misli valovijo čez strani osebne beležnice z zapiski, ki so nastali v različnih znanstvenih laboratorijih v Zürichu. Prelivajo se druga v drugo kot miselni zemljevid nedokončanih idej o spominu, medicinskih slikah, celicah in staranju.

Thoughts ripple over the pages of a personal notebook, kept during a stay at different science labs in Zürich. They float from one to another, like a mind map of unfinished ideas on memory, medical imaging, cells, and aging.

# Svetovni jagodni izbor III Best of the World III

78'



## Zamrznjena žaba / 呱 / Frozen Frog

Yiyang Sun (neodvisna/independent)  
Kitajska, Estonija/China, Estonia, 2023, 3'20"

Zaradi odsotnosti skupnega jezika se žaba odloči molčati.

Because of the lack of common language, a frog chooses to be silent.

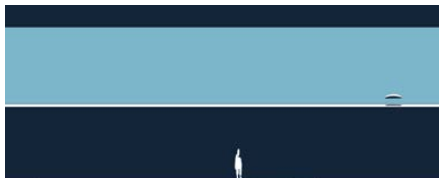


## Drijf

Levi Stoops (Lunanime)  
Belgija/Belgium, 2023, 15'

Izgubljen goli par na kosu drevesnega debla nosi sem in tja po odprtem morju. Ker ne razumeta želja in meja drug drugega, njun boj za lastno preživetje in preživetje njune zveze preraste v krvavo bitko.

A naked couple are lost at sea on a small tree trunk. Failing to understand each other's desires and boundaries, they must fight for their survival and the survival of their relationship through a bloody battle, before reaching the shore.



## Telsche

**Sophie Colfe, Ala Nunu**  
(Pigeon Productions/King Abdulaziz Center  
for World Culture - Ithra Production)  
Poljska, Savdska Arabija/Poland,  
Saudi Arabia, 2023, 8'30"

Na širnih solnih ravninah pod težkimi oblaki  
luknja v tleh požre spomin na žensko, ki bi jo  
Telsche srčno rada še enkrat videla.

On the vast salt flats under dark clouds, a  
hole in the ground swallows the memory of a  
woman that Telsche longs to see again.



## Drobni mož

**/ Un petit homme / A Tiny Man**  
**Aude David, Mikaël Gaudin**  
(La Belle Affaire Productions)  
Francija/France, 2022, 10'12"

Mož ni zadovoljen z ženinim telesom, zato ji  
skriva podtakne skrivnostni serum, ki naj bi  
ji hitro zmanjšal telesno težo. A ker ga žena  
potegne za nos, navsezadnje sam popije napoj  
in se začne vidno krčiti.

Dissatisfied with his wife's body, a man  
sneakily administers to her a mysterious  
serum supposed to make her lose weight  
quickly. But following a prank by his wife, it is  
he who swallows the beverage and starts to  
shrink visibly.



## Love Me True

**Inés Sedan** (Lardux Films)  
Francija/France, 2023, 7'38"

Laurence si obupano prizadeva najti ljubezen.  
Po prijateljskem nasvetu začne obiskovati  
aplikacije za zmenke, da bi tam našla sorodno  
dušo. Tako jo najprej zasvoji telefon, nato pa  
še toksičen moški.

Laurence is desperately looking for love.  
On the advice of a friend, she logs on to  
online dating sites to find her soul mate. She  
becomes addicted to her phone and addicted  
to a toxic man.



## Ashkasha

Lara Maltz (Lara Maltz Animation)

Španija, Argentina/Spain, Argentina, 2022, 6'17"

Ko Ashkasha zaradi radovednosti dobesedno izgubi glavo, se poda na pot v globine.

Curiosity leads Ashkasha to literally lose her head and embark on a journey into the depths.



## Pomlad / Forår / Spring

Pernille Kjær (Martina Scarpelli Studio)

Danska/Denmark, 2023, 12'25"

Filmska pesem o neuslišani ljubezni na divji viharni zahodni obali Jutlandije.

A cinematic poem about unrequited love set on the rugged wind-swept west coast of Jutland.



## The Master of Swamps

Sasha Svirsky (XZ Foundation)

Nemčija/Germany, 2023, 4'10"

Čudaško izročilo daljne preteklosti nas preganja kot poceni grozljivka s tipično mitologizirano krinko. In spodbuja sodobne *cosplayerje*, da to grozo prenašajo v sedanjost.

The weird heritage of the distant past is haunting us as a crappy horror under its familiar mythologized disguise. And encourages modern cosplayers to bring this horror into our present.



## **Nun or Never!**

Heta Jääliñoja (Böhle Studios)  
Finska/Finland, 2023, 10'49"

Ko nuna na vrtu iz tal izkoplje moškega, ji to povsem zmeša glavo. Lahko skrivnosti sobivajo z ubranostjo?

A nun digs a man up from the ground and loses her grip on everyday life. Can secrets and harmony coexist?



# Svetovni jagodni izbor IV Best of the World IV

77'

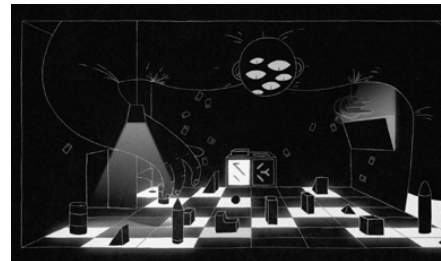


## Intersexion

Richard R. Reeves (neodvisni/independent)  
Kanada/Canada, 2022, 4'

Ročno izdelan optični zvočni zapis in risanje neposredno na 35-mm filmski trak. Dve abstraktni energiji se zaljubita, združita v eno, nato pa ponikneta v točko izginotja.

Handmade optical sounds and drawing directly to 35mm film. Two abstract energies fall in love, unite as one then disappear into a vanishing point.

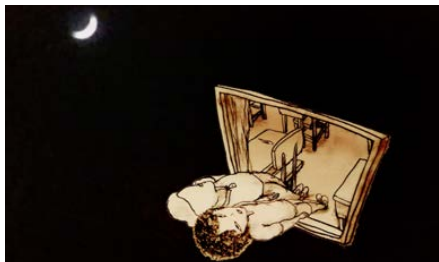


## De Imperio

Alessandro Novelli (Bando à Parte/Studio Kimchi)  
Portugalska, Španija/Portugal, Spain, 2023, 13'15"

Delci se začnejo tiho zbirati v prostoru, velikani pa tega ne opazijo in se še naprej vrtijo po zlovesčih ustaljenih tirnicah.

The pieces silently start gathering into the room, while the giants, unaware, keep living their macabre routines.



## Fur

Zhen Li (California Institute of the Arts)  
ZDA/USA, 2022, 6'36"

Splesnela zaljubljenost.

A crush gone moldy...



## Vanlav / Vanlav / Oneluv

Varja Jakovljeva (Studio Shar)  
Rusija/Russia, 2022, 10'35"

Mlademu paru pri vratih pozvonijo neznanci. Nepričakovani gostje izkoristijo gostoljubje, ki jim je bilo izkazano, in izzovejo par v nepremišljena dejanja, ki zamajejo vzpostavljeni red in slog v družini.

A young couple are visited in their home by strangers. By using the hospitality provided to them, the unexpected guests provoke the couple into rash acts, wrecking the established order and harmony within the family.

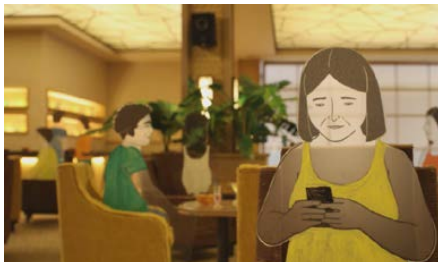


## Piano Pieces

Gerd Gockell (Schattenkabinett/anigraf)  
Nemčija, Švica/Germany, Switzerland, 2022, 3'

Eksperimentalna animacija v čast staremu klavirju. Od njega je ostalo samo nekaj koščkov, ki zdaj oživijo in zaigrajo še zadnjo melodijo.

An experimental animation to pay tribute to an old piano. Only a few pieces are left from the old piano. They come to life to play one last tune.

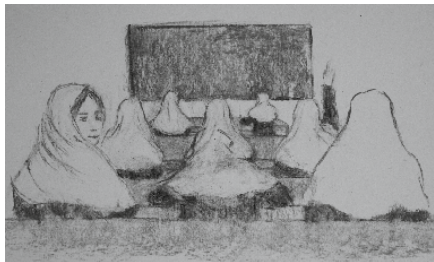


## The Miracle

**Nienke Deutz** (Lunanime/Keplerfilm/Les Productions de Milou)  
Belgija, Nizozemska, Francija/Belgium, Netherlands, France, 2023, 15'

*The Miracle*, kraj večnega sonca, ki ponuja neskončno možnosti za sprostitve in kjer nikoli ne zmanjka hrane. A kakšen odnos ima človek do kraja, ki ga nenehno opominja na vse, kar mu manjka?

*The Miracle*, a place where the sun always shines, with endless opportunities to relax and food in abundance. But how do you relate to a place that constantly confronts you with the things you don't have?



## No. 28

**Zahra Salarnia** (neodvisna/independent)  
Iran, Nova Zelandija/Iran, New Zealand, 2022, 4'

Preplet nepovezanih podob brez linearne narativne strukture razkriva spomin na nedolžno otroštvo v odmaknjemem, mirnem okolju v sicer politično razburkanih okoliščinah porevolucionarnega Irana.

Without a linear narrative structure, the interplay between discrete pictures reveals the memory of an innocent childhood life in a remote, peaceful environment against the surrounding political affairs of post-revolutionary Iran.



## Sweet Like Lemons

**Jenny Jokela** (neodvisna/independent)  
VB, Finska/UK, Finland, 2023, 5'31"

Vizualna refleksija pobega iz nezdravega odnosa in procesa okrevanja.

A visual reflection on getting out of a harmful relationship and moving on.



## Wander to Wonder

Nina Gantz (Circe Films/Kaap Holland  
Film/Beast Animation/Les Productions de  
Milou/Blink Industries/Pictanovo)  
Nizozemska, Belgija, Francija, VB/Netherlands,  
Belgium, France, UK, 2023, 13'50"

Mary, Billybud in Fumbleton so zvezde otroške TV-serije iz 80. let *Wander to Wonder*. Potem ko ustvarjalec serije umre, v studiu ostanejo sami. Čeprav jim zmanjkuje hrane, še naprej ustvarjajo nove – in čedalje bolj čudne – epizode za svoje oboževalce.

Mary, Billybud, and Fumbleton star in an eighties kids' TV-series called *Wander to Wonder*. After the creator of the show has died, they are left alone in the studio. Struggling to find enough to eat, they continue to make—increasingly strange—episodes for their fans.



**Kinotripov  
Svetovni  
jagodni izbor**

**Kinotrip's  
Best of  
the World**

69'



## A World in Chaos

David C. Crisp (Moholy-Nagy University of Art and Design Budapest)  
Madžarska/Hungary, 2023, 9'46"

Uvidi v smisel življenja in človekove moralne dileme skozi prizmo živali, ki v svojih naravnih okoljih uprizorijo vsakdanje težave ljudi. Tako osvetlijo absurdnost in nesmiselne posledice etike, čustev, vedenja in samega koncepta človeštva na planetu Zemlja.

A series of insights into the meaning of life and the moral concerns of humans told through a selection of animals in their natural habitats re-enacting unfortunate everyday situations and highlighting the absurd nature and preposterous consequences of ethics, emotion, behavior and the very concept of humankind on Planet Earth.



## Whatman

Nika Zinoneva (Tomas Bata University Zlin/Maur Film)  
Češka/Czechia, 2023, 8'02"

Umik od vsakršnega družbenega udejstvovanja. Whatman je človek, ki noče ničesar več prebrati, videti in, če je mogoče, ničesar več početi. Hoče samo živeti v svoji varni hiši.

A retreat from any kind of civic engagement. Whatman is a guy who doesn't want to read, see or, if possible, be bothered with anything anymore. He just wants to live inside his safe house.

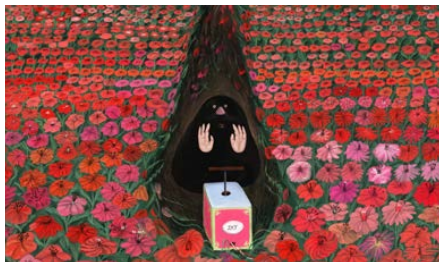


## Sasha

Serghei Chiviriga (DeFilm)  
Romunija/Romania, 2022, 12'43"

Najstniškega polža, ki se v svetu in lastnem telesu ne znajde najbolje, soočenje z njegovo drugo polovico prisili, da začne na nenavaden način odkrivati resnico o svoji spolni identiteti.

Confused by the whole world and its own body, a teenage snail is forced to discover in a strange way the truth about its sexual identity by confronting its other half.



## Vrt srca

/ A szív kertje / The Garden of Heart

Olivér Hegyi (CUB Animation/Artichoke)

Madžarska, Slovaška/Hungary, Slovakia,  
2022, 10'30"

Dániel Juhász, obetaven mlad slikar s slabo samopodobo, je pred zadnjim delom sprejemnih izpitov na akademiji za likovno umetnost. Ko čaka na razgovor, se mu demoni prikažejo pred očmi v obliki vrtnih škodljivcev.

Dániel Juhász, a young aspiring painter with low self-esteem, is in his last round of interviews at the painting department of the Academy of Fine Arts. While waiting for his interview, his demons appear to him in the form of garden pests.



## Gibanje / Mouvement, sur le toit de la ville béton / Movement

Valentine Moser (Hélium Films/RTS)

Švica/Switzerland, 2022, 7'30"

Imajo službo, ki jim ustreza, cenijo svoje kolege in preproste stvari okoli sebe, vendar v ničemer več ne uživajo, saj družba nenehno ustvarja pritisk in od njih zahteva še več.

They have a job that suits them, appreciate their colleagues and the simple things around them, yet they no longer enjoy anything, constantly being pushed around by a society that demands more.



## Poletje '96 / Été 96 / Summer 96

Mathilde Bédouet

(L'heure d'été/ Tita B Productions)

Francija/France, 2023, 12'13"

Obvezni piknik ob 15. avgustu na otoku Callot. Toda tokrat Paulovo družino in njihove prijatelje preseneti plima. Paul, ki je ujet na prehodu med otroštvom in odraslostjo, se v tej vznemirljivi izkušnji zave lastne individualnosti.

The eternal "August 15 picnic" on Callot Island. But this year, Paul, his family and their friends find themselves trapped by the tide. Paul, upset, stuck between the world of adults and that of children, becomes aware of his individuality.





## **Ime mi je Edgar in imam kravo**

**/ Jmenuju se Edgar a mam kravu /**

**My Name Is Edgar and I Have a Cow**

Filip Diviak (Bionaut Animation/Raketa)

Češka, Slovaška/Czechia, Slovakia, 2023, 7'47"

Edgarju se umirjeni vsakdan postavi na glavo, ko ob turističnem obisku klavnice zagleda novorojeno tele.

Edgar's ordinary life is disrupted by a newborn calf he sees on a tourist trip to a slaughterhouse.

**Panorama**

Panorama

# Panorama I

## Panorama I

77'



### Modri medo

/ Plavi medo / Blue Teddy Bear

Marina Andree Škop (PomPom Film/Artileria)

Hrvaška, Slovaška/Croatia, Slovakia, 2023, 10'22"

Deček za peti rojstni dan dobi modrega medvedka. Srčno si želi odvti darilo, a mu mama ne dovoli, da se plišaste igračke ne bi oprijeli bakterije in prah. Ko odraste in postane oče, se odloči, da bo storil vse za uresničitev sinovih sanj.

A boy got a blue teddy bear for his fifth birthday. Although he desperately wanted to open the gift, his mom wouldn't let him because bacteria and dust often live on plush toys. When he grew up and became a dad, he decided to do everything to make his son's dreams come true.



### Tine in Bine, tigrasta komarja: Tango

/ Tine And Bine, Tiger Mosquitos: Tango

Grega Mastnak (Ozor Animations)

Slovenija/Slovenia, 2022, 2'

V ritmu tanga poteka zagrižen boj med dvema komarjema za soplesalko. Divja menjava plesalcev privede do zmede glede spolne identitete.

To the rhythm of tango, a fierce battle for a female dance partner erupts between two male mosquitos. Then, a wild switch of partners causes some sexual identity confusion.



### **Kit / La baleine / The Whale**

Leandro Basso, Tom Tirabosco  
(Nadasdy Film/RTS)  
Švica/Switzerland, 2022, 11'35"

Film o žalovanju, v katerem mlad moški pusti umirajočo mater v bolnišnici in na obali najde nasedlega kita. Strah pred neizbežnim koncem v njegovih sanjah prebudi spomine na skupne trenutke, ki jih je preživel z mamo.

A young man leaves his dying mother in hospital and discovers a whale washed up on a beach. *The Whale* tells a story of mourning through dreamed memories born out of the fear of an inevitable end.

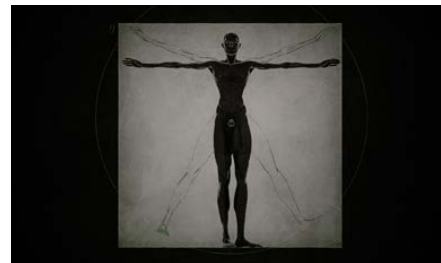


### **Meditacija ob mraku / Meditáció alkonyatkor / Meditation at Dusk**

Judit Erdélyi (Hyperion-Live)  
Madžarska/Hungary, 2023, 7'27"

V življenju štejejo dejanja. Toda ali ga zares napolnijo? Kaj bi utegnilo biti še pomembnejše? Odgovor na ta vprašanja iščemo skozi oči in sanje mačke.

Life is about actions. Do these actions really fill our life? What else could be even more important for us? Through the eyes and dreams of a cat we can search for answers to these questions.



### **Paradeigma**

Andrej Rehak (Zagreb film)  
Hrvaška/Croatia, 2023, 8'05"

Ena od lastnosti kaosa je pojav vzorca, ne glede na velikost. Paradeigma je primer vzorca. Spremljamo prizemljeno figuro, ki se je zaradi strahu pred prostim padom in nelagodja zaradi dežja zaprla v začarani kvadrat, ki ga ne more več zapustiti. Manifestacija protagonista je ponavljajoči se primerek sebi podobnega vzorca.

One of the properties of chaos is the appearance of a pattern, regardless of scale. Paradeigma is a sample of the pattern. We witness a grounded figure who, for fear of free fall and the discomfort of the rain, has locked itself into an enchanted square that it can no longer leave. The protagonist's manifestation is a repeating sample of a self-similar pattern.

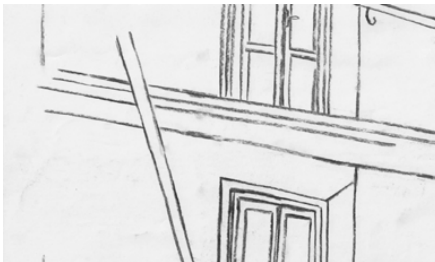


### **V kaplji / In una goccia / In a Drop**

Valeria Weerasinghe (Sayonara Film)  
Italija/Italy, 2023, 7'45"

Dekle, razpeto med dve kulturi, pred vsakdanom pobegne v namišljeno džunglo. Po sledi kaplje se znajde pred svojimi koreninami in ugotovi, da bo njeno poreklo za vedno ostalo pomemben del njene identitete.

Split between two cultures, a young girl falls into an imaginary jungle to escape her daily life. Guided by a drop, she finds herself in front of her roots and realises her heritage will forever be an important part of her identity.



### **Kje stanujem**

/ Wo ich wohne / Where I Live  
Susi Jirkuff (neodvisna/independent)  
Avstrija/Austria, 2022, 10'58"

Film ne samo narativno, temveč tudi vizualno, sliko za sliko, oriše nenadni zdrs protagonistke. Ta povsem na začetku reče: »Od včeraj živim eno nadstropje niže.« A nenavadno dogajanje ne vznemiri nikogar drugega v njeni okolici.

The animation traces a person's sudden descent, not only narratively, but also visually, image by image. Right at the start, the protagonist says, "I've been living one floor below since yesterday." But no one around her reacts to this extraordinary situation.



### **Desertni jazbečar**

/ Deserowy jamnik / Dessert Dachshund  
Betina Božek (Film Kraków)  
Poljska/Poland, 2022, 7'20"

Nadrealistična zgodba o jazbečarju, ki živi v poročnih tortah. Pes, ki prerokuje mladim parom, je simbol površinskih odnosov.

*Dessert Dachshund* is a surreal story about a dog living inside wedding cakes. The dachshund, fortune telling future young couples, is a symbol of the superficiality of relationships.



## Ethel

Beatrice Jäggi (prêt-à-turner)  
Švica/Switzerland, 2022, 8'

Mlada Ethel v kleti odkrije škatlo oblačil svoje pokojne mame in začne kopati po spominih. Deklica se trudi razumeti materino strast. Zgodba o prebolevanju izgube in odraščanju.

In the cellar, young Ethel discovers a box with clothes that belonged to her late mother and embarks on unearthing memories. The child attempts to understand her mother's passion. A tale of letting go and growing up.



## Kieslerjevo telo

/ Kiesler's Körper / Kiesler's Body  
Ganaël Dumreicher (Ganaël Dumreicher/  
Filmakademie Wien)  
Avstrija/Austria, 2023, 3'38"

Arhitekturni teoretik Frederick Kiesler je zasnoval prostor za filmske projekcije, v katerem je pozornost usmerjena v zaslon in kjer pozabimo na vse drugo okoli sebe. Film z animiranimi prostorskimi modeli njegovega kina na nadrealističen, fizičen in skrajno neposreden način udejanji idejo brezmejnega filmskega prostora.

Architectural theorist Frederick Kiesler designed a place of film projection that focuses on the screen and makes us forget everything around us. With animated spatial models of his cinema, the film implements the idea of a boundless cinematic space in a surreal, visceral and extremely direct way.

# Panorama II

## Panorama II

77'



### Internet Gaga

Reinhold Bidner (gold extra)  
Avstrija/Austria, 2023, 2'17"

Nekoč, pred (ne tako)avnimi časi, smo ljudje verjeli, da bomo z internetom ustvarili svoboden in demokratičen prostor brezmejnega znanja. Samo nekaj prenosov, potegov in navzdol obrnjenih palcev pozneje vemo, da nam je katastrofalno spodletelo. Resno!

Once upon a time (not so long ago), we humans believed that we would create a free and democratic place of endless knowledge through the internet. Just a few downloads, swipes and dislikes later, we now know that we have failed massively. 4Real!



### Glasbene nogavice

/ Glazbene čarapice / Musical Socks  
Ana Horvat (Kreativni sindikat)  
Hrvaška/Croatia, 2023, 10'34"

Izjemno nenadarjeni zajec Darko se pri čričku Zvonku uči petja. A te ure so popolna polomija in tako učitelj kot učenec sta obupana. Jež Željko pa na problem pogleda iz drugega zornega kota in spremeni Darkove pomanjkljivosti v prednosti.

An extremely untalented bunny Darko takes singing lessons from Zvonko the cricket. Their lessons are a total failure. Both the teacher and the pupil are devastated. Željko the hedgehog brings a new perspective to the problem, turning Darko's flaws into advantages.



## Giù in Giali

/ *Giù cun Giali / Giù and Giali*

Michela Anedda (ISRE Sardegna)

Italija/Italy, 2023, 2'42"

Giù nekega dne pade in se umaže. Bratranec Giali mu pokaže, kako na nezgodo pogledati z druge strani, in ga nauči, da za vsakim dežjem posije sonce.

One day Giù fell and got all dirty. His cousin Giali showed him how to not despair, teaching him that even the dog with the most fleas has something good to say.



## Sestra / Siostra / Sister

Kasia K. Pierog (Yellow Tapir Films)

Polska/Poland, 2022, 12'

Sestri potujeta po polju oblakov in iščeta veliko drevo. Njuna pot bo polna preprek, žrtvovanja, žalosti, a kljub vsemu prežeta z radostjo. Ko se bosta na tem vznemirljivem popotovanju približevali cilju, se bosta približevali tudi sami sebi.

Two Sisters travel across the Realm of Clouds, looking for the Big Tree. Their way will be full of setbacks, self-sacrifices, sadness, and yet filled with joy. Across their eventful journey, while getting closer to their destination, they will become closer to themselves as well.



## Nasilnež / Zvládání vzteku / Bully

Ondřej Brýna (neodvisni/independent)

Češka/Czechia, 2022, 2'06"

Film orisuje razmere, v katerih se znajdejo številne družine zaradi slabih izkušenj iz otroštva, duševne neuravnovešenosti ali družbenih pritiskov. Vse to se v protagonistu filma kopiči in ustvarja agresijo, ki jo sprošča z znašanjem nad okolico, žal tudi nad svojimi bližnjimi...

The film follows the life situation experienced by many households. Bad experiences from childhood, mental imbalance, or social pressure, all of this leads the main character of the film to build up internal aggression, which he takes out on his surroundings and, unfortunately, on his family as well...





## Thirteen

Helena Schultheis Edgeler, Richard Edgeler  
(Elestra UO)  
VB, Hrvaška/UK, Croatia, 2023, 11'

Animirani eksperimentalni video, ki prevprašuje človekovo zavest in ustvarjalnost v kontekstu pospešenega razvoja umetne inteligence in digitalnih identitet. Raziskuje morebitne smeri in možnosti sobivanja, ki bi jih prinesel pojav še inteligentnejših neodvisnih resničnosti in virtualnih medijev.

Animated experimental video that questions the aspects of human consciousness and creativity in the context of fast-paced development of AI and digital identities. It explores a possible direction and their coexistence through the appearance of ever more intelligent independent realities and virtual media.



## Pozor, ta film je glasen in nasičen

/ Danger, ce film est bruyant et saturé. /  
Danger, This Movie Is Loud and Saturated.

Gabriel Eszo Richard (Gabriel Eszo Richard/  
University of Applied Arts Vienna)  
Francija, Avstrija/France, Austria, 2023, 7'04"

Hiter pogled na družbeni ples naše generacije.

A fast take on the societal dance of our generation.



## Water Lullaby

/ Kołyska / Water Lullaby

Piotr Kaźmierczak (neodvisni/independent)  
Poljska/Poland, 2022, 3'40"

Stop animacija peska in uradni videospot za pesem Water Lullaby z albuma Waterduction znane poljske etno zasedbe Warsaw Village Band.

Stop motion, animated with sand, official video clip to the song "Water Lullaby" from "Waterduction", an album by the famous Polish folk music band "Warsaw Village Band".



## Canada

Paola Luciani (neodvisna/independent)  
Italija/Italy, 2023, 6'30"

Angelo in Maria sta se spoznala, tik preden je on odšel v Kanado. Kratek čas sta se videvala in takrat je bilo to dovolj za zaroko.

Angelo and Maria had met just before he left for Canada. They saw each other and at that time it was enough to be considered engaged.



## Rožnata gora

/ Roz Vounó / Pink Mountain  
Thomas Künstler (Studio Bauhaus)  
Grčija/Greece, 2022, 8'20"

Otomanska mestna država Janina na jugu Balkanskega polotoka. Čarobna zgodba o tem, kaj je pripravljen storiti mlad cvetličar, da bi osvojil srce lady Vassiliki, najljubše žene samodržca Alija paše.

Ottoman city-state of Ioannina, Southern Balkans. The magical story of what a young florist is willing to do in order to win the heart of Lady Vassiliki, the favourite of the despotic Ali Pasha.



## Suruaika

Vlad Ilicevici, Radu C. Pop (Worksheep Studio)  
Romunija/Romania, 2022, 9'12"

Kipu je šofer premožnih v mračnem mestu, kjer so ulice natrpane z avtomobili in črnimi mačkami. Ko po nesreči povozi vso družino male mucke Suruaike, jo Kipu posvoji. In tako kot raste njegova ljubezen do Suruaike, raste tudi ona.

Kipu is a luxury chauffeur in a dark city, where the streets are full of cars and black cats. After he accidentally runs over the entire family of a little cat called Suruaika, Kipu adopts her. And as his love for Suruaika grows, so does her body.

# Panorama III

## Panorama III

87'

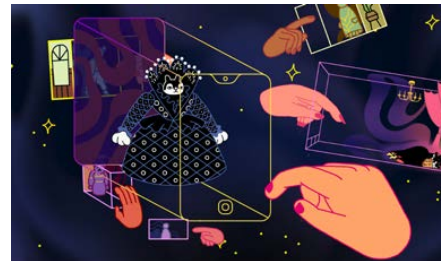


### **Naš pujsek**

/ Naše prasátko / Our Piggy  
Jaromír Plachý (Bionaut Animation)  
Češka/Czechia, 2022, 2'02"

Plišaste igračke so zabavne. In medvedek našega pujska ni kakršna koli plišasta igračka. Zelo uporaben je, kadar se hočeš igrati kuhinjo ali zdravnika.

Stuffed animals are fun. And Our Piggy's bear is not just any stuffed animal. He's great for playing kitchen or doctor.

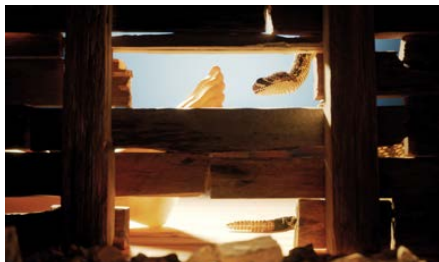


### **Miisufy**

Liisi Grünberg (AAA Creative)  
Estonija/Estonia, 2023, 10'28"

Digitalna mačka Miisu se naveliča lastnika in se začne upirati. Film, ki ga je navdihnila igra Tamagotchi, ponuja pogled na svet skozi oči digitalnih ljubljencev.

Digital pet cat Miisu gets tired of her owner and starts to revolt. Inspired by Tamagotchi, Miisufy observes the world through the eyes of digital pets.



## Shaptach

Mladen Đukić (Aeon)

Bosna in Hercegovina/Bosnia and Herzegovina,  
2023, 3'45"

Konflikt? Izberi stran. Kot otrok sem doživel vojno na lastni koži. Vem, kaj je konflikt. Ker sem bil naveličan, da so ljudje ob aktualnih konfliktih, o katerih ne vedo ničesar, od mene pričakovali, da se opredelim za eno ali drugo stran, sem se odločil narediti film, v katerem govorimo o možnih razpletih in različnih vidikih istega dogodka.

Conflict? Choose side. I've seen the war firsthand when I was a kid. I know what conflict is. Fed up with people asking me to take sides in modern conflicts that they know nothing about, I decided to make a piece in which we can talk about possible outcomes and angles of the same event.



## Botanica Exotica

Sofia Laszlovszky (Planet for Sale)

Madžarska/Hungary, 2022, 12'50"

Fiktivna nadrealistična zgodba o potovanju v času, ljubezni in bližajoči se magnetni nevihti, ki jo vsakih 11 let povzroči Sonce. Ob nevihti začnejo bitja sproščati agresijo, kar jih življenjsko ogrozi.

A fictional surrealistic story about time travel, love and an every-11-year approaching magnetic thunder generated by the Sun. The storm makes inhabitants release their aggression, which puts everybody's life in danger.



## Crush

Michał Socha, Jakub Socha

(Letko/Michał Socha)

Poljska/Poland, 2022, 6'18"

Absurdna mešanica kriminalke in ljubezenske zgodbe. Ambiciozni tat hoče ukrasti dragocen diamant. Med akcijo spozna konkurentko – skrivnostno fatalko. Njuno rivalstvo se počasi sprevrže v vzajemno občudovanje, ki ju ponese v svet na presečišču sanj in realnosti.

An absurd mix of crime and love story. An ambitious thief wants to steal a precious diamond. On his way, he meets competition – a mysterious femme fatale. The rivalry for the diamond slowly turns into a mutual fascination that takes the couple into a world between dream and reality.



**Ohranitev / Hou / Keep**  
Andrei Campan, Ramona Kristo  
(Vână Animation Studio/Loud Biscuit)  
Romunija/Romania, 2023, 9'20"

Požrtvovalno prizadevanje dobnega človeka, da bi ohranil ljubljene svetilnike pri življenju. Ljubezensko pismo v odsotnosti.

We follow a little man's journey in his sacrificial try to keep alive his beloved lighthouses. A love letter in absentia.



**Umetnikova hči / Дъщерята на художника (Dashteriata na hudojnika) / The Artist's Daughter**  
Dimitar Dimitrov (Metamorfoza)  
Bolgarija/Bulgaria, 2023, 12'05"

Zgodba o očetu in hčeri, ki sprva umreta, nato skrivnostno oživita, dozdevna drama pa se razpusti v lahkotno igro, v kateri smrt izgubi težo in se spremeni v papirnato ptico. Estetiko absurda je navdihnilo delo Daniila Harmsa.

A story about a father and his daughter who first die, then mysteriously revive, and the apparent drama melts into the lightness of a game in which death is stripped of weight and transformed into a dummy paper bird. The aesthetics of absurdity was inspired by the work of Daniil Kharms.



**Holladio, je rekla**  
/ Holladio hods gsogt / Holladio She Said  
Sarah Braid (University of Art and Design Linz)  
Avstrija/Austria, 2022, 5'11"

*Holladio, je rekla* je projekt glasbenega videospota, v katerem ženske\* dobijo glas in izrazijo svoje mnenje o vsakdanjem seksizmu, mizoginiji in spolnem nadlegovanju. Projekt želi okrepiti zavedanje o verbalni in drugih oblikah spolnega nadlegovanja v javnem prostoru.

*Holladio hods gsogt* is a music video project in which women\* have their say and take a stand on everyday sexism, misogyny and sexual harassment. The intention is to create awareness for the topics of catcalling and sexual harassment in public space.



## Safari Club

Zuzanna Szyszak (Likaon/WJT Team/EC1 Lodz)  
Poljska/Poland, 2023, 9'50"

*Safari Club* je prostor, v katerem se lahko osvobodiš vseh zadržkov in se prepustiš nebrzdanim živalskim instinktom. Dekle se pripravila na lov in čaka jo najbolj divja noč njenega življenja, »divja« v vseh pomenih besede.

"Safari Club" is a place where partygoers can cut loose, run wild and display animalistic behaviour. A girl gets ready to go out hunting and is about to have the wildest night-out of her life, in every sense of "wild".



## Papirnato letalo

/ ქაღალდის თვითმფრინავი / Paper Plane  
Tata Managadze (20 Steps Productions)  
Gruzija/Georgia, 2022, 7'

Sledite lahko nemu letu preprostega papirnatega letala, ki premaguje svoje omejitve in se uči razširiti krila, s tem pa nas opominja, da je z vztrajnostjo in odločnostjo mogoče prav vse.

Follow the uplifting journey of a simple paper airplane as it overcomes its limitations and learns to spread its wings, reminding us that with determination and persistence, anything is possible.



## Rak / Krab / Crab

Piotr Chmielewski (WJTeam/Promenons-nous dans les bois/EC1 Lodz – Miasto Kultury/Rabbit Hole Production/Piotr Chmielewski)  
Poljska, Francija/Poland, France, 2022, 8'40"

Živali so pogosto naše neme spremljevalke, priče največjih uspehov in najstrašnejših katastrof človeštva. Živijo življenje, vzporedno našemu – so naša hrana in naše orodje, v najboljšem primeru pa jih niti ne opazimo.

Animals are our silent companions; they have witnessed the greatest achievements and most horrible failures of humankind. They live their lives parallel to ours – they are our food, our tools or, in the best case, we just don't notice them.



**Študentska  
panorama**

Student  
Panorama



# Študentska panorama I Student Panorama I

87'



**Zadnji človek na Zemlji** / Ostatni  
człowiek na Ziemi / The Last Man on Earth  
Joanna Żybul (Polish National  
Film School in Lodz)  
Poljska/Poland, 2023, 4'04"

Zadnji preživeli prebivalec Zemlje hodi po  
izpraznjenem mestu in se sprašuje, kaj sledi.

Left alone in the world, the last survivor walks  
around an empty city, wondering about what  
is there to come.



**Everything About You**  
Tuan Trieu (Academy of Arts,  
Architecture and Design in Prague)  
Češka/Czechia, 2023, 3'13"

Protagonist prejme pismo svojega dekleta,  
ki živi v mestu Jonkio. V pismu ga prosi, naj jo  
reši, in on se odpravi na pot.

The main character receives a letter from his  
girlfriend who lives in Jonkio city. She asks  
him to save her from that place. He decides  
to go.



## Clinical Lycanthropy

Emilio Giacomelli, Francesco Pesiri  
(European Institute of Design Milano)  
Italija/Italy, 2022, 6'05"

Ava trpi za duševno motnjo, zaradi katere svoje bližnje vidi kot nevarne medvede, sebe pa kot zlato ribico. Njeno dekle Emma se trudi poskrbeti zanj, toda Avi glava čedalje bolj odpoveduje.

Ava suffers from a mental disorder that makes her perceive her loved ones as menacing bears and herself as a goldfish. Her mind spirals out of control as her girlfriend Emma tries to take care of her.

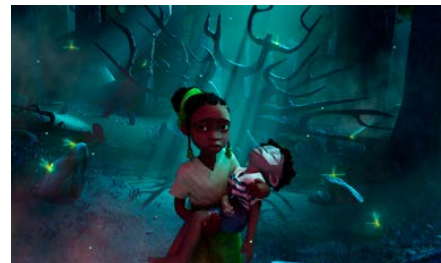


## Nadomestljiv / Replaceable

Luka Vesel (University of Ljubljana,  
Academy of Fine Arts and Design)  
Slovenija/Slovenia, 2022, 6'55"

Dolgočasno in enolično, a stabilno življenje tovarniškega delavca se nenadoma konča. Sprememba ga prisili v odločitev, kakšna naj bo njegova prihodnost.

A factory worker's boring but steady life, where every day is the same, comes to a sudden end, forcing him to decide what he wants to do afterwards.



## Thaba Ye

Leroy Le Roux, Merel Hamers, Hannah Judd,  
Mogau Kekana, Daria Batueva, Preetam Dhar  
(Gobelins Paris)  
Francija/France, 2022, 7'05"

V senci skrivnostne gore v odročnem delu Južne Afrike, od koder se po legendah domorodnega ljudstva Bapedi nikoli ne vrneš, se mora Thato soočiti s svojimi strahovi, če želi rešiti bolnega brata.

In the shadow of a mysterious Mountain in a remote part of South Africa, where legends of the local Bapedi people say that those who go there never come back, Thato has to face her fears in order to save her sick brother.



## Arhitekturno križarjenje

/ Architects' Cruise

Simon Hamlyn (Kingston University)

VB/UK, 2022, 2'36"

Arhitekti zrejo čez morje. Daleč od kopnega se njihovi cilji izkristalizirajo. Iz živahne razprave vzniknejo mesta prihodnosti. Ročno odtisnjen film.

Architects gaze out across oceans. Away from the land, their intentions grow focused. In the flurry of debate, the cities of the future emerge. A hand-printed film.



## La Vita Nuova

Arthur Sevestre (La Poudrière)

Francija/France, 2022, 4'15"

Freddie in Daniel v osrčju živahne prestolnice doživita trenutek intimnosti.

At the heart of a bustling capital city, Freddie and Daniel share an intimate moment together.



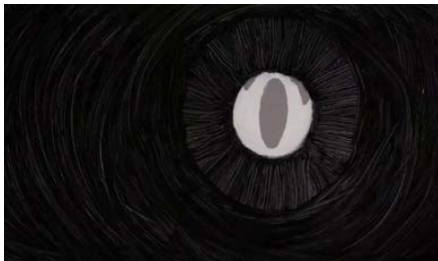
## The Leak

Paola Cubillos (KASK School of Arts)

Belgija/Belgium, 2022, 7'42"

Mir v stanovanju neke ženske ogrozi puščanje vode. Ob kapljanju privrejo na dan neizpovedani spomini na spečega moškega, z njimi pa spomin na otroka, ki hoče biti opažen.

The quietness in a woman's apartment is imperiled by the emergence of a water leak. As the drops fall, unspoken memories of a sleeping man surface together with that of a child asking to be seen.



### **Sabotaža / Sabotage**

Neda Ivanović (University of Nova Gorica  
School of Arts/Famul Video Lab)  
Slovenija/Slovenia, 2023, 2'05"

Kaj bo naredil glavni lik, ko njegova frustracija postane čuteča in začne sabotirati njegove poskuse samomora?

What will the main character do when his frustration becomes sentient, and starts sabotaging his suicide attempts?



### **Senca / Senka / The Shadow**

Lidija Zeljić (Faculty of Applied Arts in Belgrade)  
Srbija/Serbia, 2023, 5'35"

Zgodba o dveh zajcih, v kateri eden drugemu skali mir. Toda kdo je zares kriv? Beli zajec uživa v skrbi za rože ob hiši. Vse se spremeni, ko iz temačnega gozda pride Črni zajec in rože uniči.

Story of two rabbits in which one disturbs the peace of the other. But who is actually to blame? The White rabbit enjoys taking care of the flowers near his house. Everything changes when the Black rabbit emerges from the dark forest and destroys those flowers.



### **Breme / Last / The Burden**

Anna Bubenicek, Flora Kirnbauer  
(HTL Spengergasse Vienna)  
Avstrija/Austria, 2023, 4'50"

Protagonist se po brezupnih poskusih, da bi iz osamljenosti ustvaril prijatelja, sprjazni z neuspehom tega odnosa.

After hopeless attempts to build a friend out of loneliness, the protagonist learns to come to terms with the failure of this relationship.



### **Utripajoče seme / A Semente que Palpita / The Beating Seed**

**Marta Ribeiro, Alice Afonso,  
Tiago Pimenta, Laura Pires**  
(University of Algarve/Cola Animation)  
Portugalska/Portugal, 2022, 4'32"

Energiji se spogledata in prepustita strasti, ki ubrano vibrira. Pri tem se obe spremenita in spoznata, da je mogoče z gesto ljubezni postati vreden sveta.

Two energies that exchange glances, yield to a passion that vibrates in harmony. Both are transmuted, revealing themselves as witnesses that with a gesture of love it is possible to deserve the world.



### **Onkraj tišine / Za tichem / Beyond the Silence**

**Kamila Müllerová** (The Ladislav Sutnar's  
Faculty of Design and Art of the University  
of West Bohemia)  
Češka/Czechia, 2023, 8'18"

Živimo v časih nenehnega strahu. Bojimo se, da Zemlja umira. V resnici pa umiramo mi, kajti Zemlja smo mi. Zapomnite si, da ste del nje, in ne bojte se. Poglejte. Poglejte onkraj. Mati Zemlja. Vi ste njeni otroci.

We live in times where we are constantly afraid. We are fearing the Earth is dying. It is us who are dying, for we are she. Try to remember that You are part of the land and do not be afraid. Look. Look beyond. Mother Earth. You are her child.

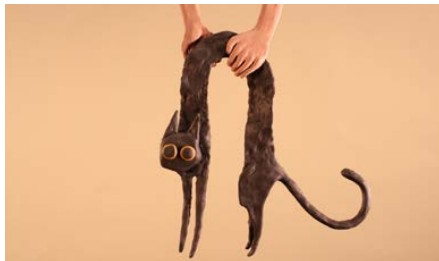


### **Žeja / La soif / The Thirst**

**Chen Yifu** (Émile Cohl School)  
Francija/France, 2022, 5'02"

Na polju v divjini sredi ničesar, daleč od znakov civilizacije, se prebudi skupina dojenčkov. Lačni so. Nenadoma pride orjaški dojenček z dojkami in bradavičkami na glavi. Čas je za obrok.

In a field of nowhere, savage and without any sign of civilization, a bunch of babies wake up. They're hungry. Suddenly, an enormous baby arrives with several nipples and breasts on its head. It's time to feed.



## **Mačke so tekoče**

**/ Kočky jsou tekuté / Cats Are Liquid**

**Natalie Durchánková** (Film and TV School of the Academy of Performing Arts in Prague)  
Češka/Czechia, 2023, 1'11"

Film prismojenih prizorov, ki dokazujejo, da mačke (v nasprotju s splošnim prepričanjem) v resnici niso v trdnem, temveč v tekočem stanju.

A film filled with multiple silly scenes that prove that cats are (contrary to popular belief) not in fact solid but liquid instead.



## **Dediščina / Örökrész / Legacy**

**Tamás Ivády** (Moholy-Nagy University of Art and Design Budapest)  
Madžarska/Hungary, 2023, 8'55"

Ženska je izgubila babico. V njenem stanovanju ni več življenja, v dnevni sobi je samo še nekaj škatel. Toda ali je to res vse, kar je ostalo za njo?

A woman has lost her grandmother. Her apartment is now lifeless, only a few boxes lie in the living room. But is that really all that is left behind her?



## **Zvezdar**

**/ Le forger d'étoiles / Starforger**

**Maëlle Horellou, Clémentine Lejeune**  
(Ateliers de Sèvres)  
Francija/France, 2022, 4'50"

Zvezdar vsako noč prepotuje svet in prekrije nebo z zvezdami. Nekoč pa ena od njih noče na nebo ...

Every night the Starforger travels the world and covers the sky with stars. But one day, one of them doesn't want to go...

# Študentska panorama II Student Panorama II

85'

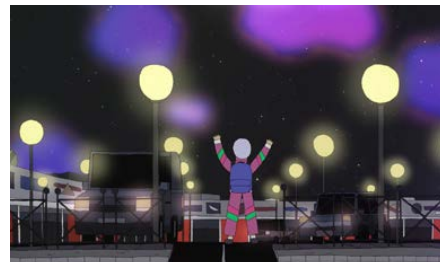


## **Mamini špageti / Mum's Spaghetti**

Lisa Kenney (National Film & Television School)  
VB/UK, 2023, 10'49"

Raperska mojstrica Poppy in njen beatboxarski terier Snoop sta nova v mestu in pripravljena, da tudi tu pokažeta, kdo je car(ica). Njuno življenje so čiste petice in peneče kopele, ko pa Poppy prvi dan pouka na poti naleti na starejšo klapo, hitro obrne ploščo.

MC mastermind Poppy and her beatboxing border terrier Snoop are the new kids in town – and they're ready to make their reputation known. Straight As and bubble baths are their way of life – but when confronted by an older crew en-route her first day at school, Poppy quickly changes her tune.



## **Z glavo med zvezdami**

**/ Le ciel sur la tronche / Head in the Stars**  
Florian Cailler (La Poudrière)  
Francija/France, 2022, 4'30"

Za 15-letnega Jean-Jeana življenje v malem predmestju postane zadušljivo.

Jean-Jean, a 15-year-old teenager, feels stifled in his little corner of suburbia.



## Archang31

Angelo Mastrodonardo, Federico Starinieri,  
Riccardo Grilli, Lorenzo Cascini  
(Centro Sperimentale di Cinematografia Torino)  
Italija/Italy, 2023, 7'42"

Na planetu Eden demon sproži neurje, ki uniči vse, kar je živega. Dvanajst duhovnikov se zbere v molitvi in prosi za božjo pomoč, zadnje upanje pa je pogumen nekdanji pilot, ki je že več let v zaporu.

On planet Eden, a demon unleashes a storm that destroys all life. Twelve priests gathering in prayer implore divine help, but the last hope rests with the courage of a former pilot who has been in prison for years.

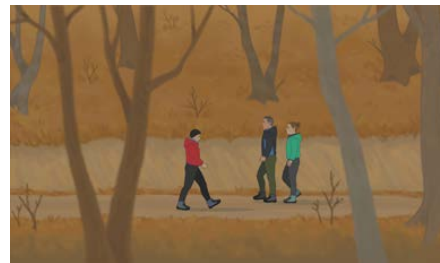


## Wildfire

Semi Kwon (University of Applied Arts Vienna)  
Avstrija/Austria, 2023, 4'15"

M med sproščanjem v vodi opazi nenavadno svetlobo, ki kmalu pritegne njegovo pozornost. Hipnotična je, hkrati pa precej drzna. Začne ji slediti, ob tem pa se nepričakovano razširi požar.

M encounters an unusual light while being mellowed out in the water and gradually gets attracted to it. The light is enchanting but seems quite daring at the same time. The search for the light begins, and so does the unexpected spread of the fire.



## Boj ali beg / Fight or Flight

Nika Rupar (University of Ljubljana,  
Academy of Fine Arts and Design)  
Slovenija/Slovenia, 2023, 2'39"

V zgodbi smo priča trenutku, ko možgani ravnajo instinktivno in povsem brez logike. So trenutki, ko je še tako enostavno opravilo, kot je samo pozdrav druge osebe, doživeto kot zelo strašljivo. Nekateri ljudje se s tem ne srečujejo pogosto ali celo nikoli, drugim pa to lahko vsak dan otežuje življenje.

A film about moments when our brain reacts instinctively or contrary to all logic. Moments when the simplest task, such as saying hello, is seen as frightening. While some people rarely experience this, if ever at all, others can it this a daily struggle.





## L'animal Sauce Ail

Ysaline Debut, Isa Cotte, Aurélien Duchez,  
Camille Rostan, Clément Mouchel, Diane  
Mazella (Supinfocom Rubika)  
Francija/France, 2023, 6'35"

Gooseville: opustošena vas na robu preživetja. Prebivalci izkoriščajo in izčrpavajo vse vire, od gosk do žabjih paglavcev. Domače televizijske oddaje dokumentirajo njihovo samouničevanje, oglaševanje in trgovina pa razkrivata vzroke tragičnega propadanja vasi.

Gooseville: a desolate village teetering on the edge. Inhabitants exploit and exhaust their resources, from geese to tadpoles. Homemade TV shows document their self-destruction, with ads and teleshopping revealing the village's tragic decline.



## Can We Talk?

Florence D'hauwers (KASK School of Arts)  
Belgija/Belgium, 2023, 5'10"

Priznati zmoto je težko, a kaj če imaš prav in si hkrati preveč trmast, da bi to priznal? Film so navdihnili govorica telesa in šumi v komunikaciji.

Admitting you're wrong is hard, but what if you're both right and too stubborn to admit it? A film inspired by body language and miscommunication.

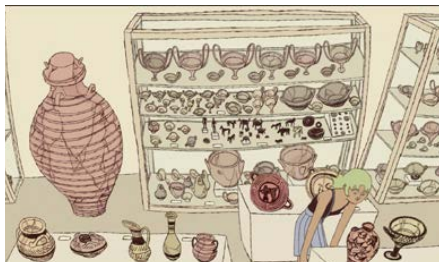


## Go Fishboy

Denise Cirone, Sebastian Doring, Andrey  
Kolesov, Chia-yu Liu, Zhen Tian, Lan Zhou  
(Gobelins Paris)  
Francija/France, 2022, 6'22"

Ugledni kuharski mojster iz rodu pripravljavcev sušija se trudi uvesti sina v družinski posel, da bi se z njim tesneje povezal. Ko pri fantu opazi nenavaden vedenjski vzorec, pa to ustvari napetost.

A respected chef from a lineage of sushi makers attempts to connect with his son through the shared knowledge of the family trade. Tensions arise as he begins to notice a strange pattern of behavior in the young boy.



## Ariadne

Danay Gijzen (Lucerne University of Applied Sciences and Arts)  
Švica/Switzerland, 2022, 3'40"

Mlada ženska obišče grški muzej in tam po nesreči razbije krožnik. Podobe na njem jo tako prevzamejo, da jo ponese v starodavno zgodbo o grški princesi Ariadni. Namesto nje pa se v labirintu sooči z Minotavrom.

A young woman visits a Greek museum but accidentally breaks one of the plates there. Fascinated by the imagery on the plate she gets lost in the ancient story of Ariadne, a Greek princess. She takes Ariadne's place and confronts the Minotaur in his labyrinth.



## Vampiriska opera o sončnem mrku: Rasputina je treba ustaviti! / Vampire's Solar Eclipse Opera: Il faut stopper Raspoutine ! / Vampire's Solar Eclipse Opera: Raspoutine Must Be Stopped!

Louis Moreau (Ateliers de Sèvres)  
Francija/France, 2022, 4'58"

Vampir Bobo, ki je obtičal na Zemlji s kolegom Pleškom, bo naredil vse, da ustavi Rasputina, ki namerava med sončnim mrkom iztreti vampirsko raso.

Bobo, a vampire stuck on Earth with his vampiric buddy Bald, will give it all to try to stop Raspoutine from exterminating the vampire race during a solar eclipse.



## Infinity: From Before

Strahinja Jovanović (University of Ljubljana, Academy of Fine Arts and Design)  
Slovenija/Slovenia, 2023, 4'25"

Film prikazuje odnose med človekom, neskončnostjo in povezanostjo naravnih fraktalnih sistemov. Sublimaciji sledi pesem o neskončnosti, v kateri se izriše mistično ogledalo človekovega duha, ki ga vidimo v očeh vsakega živega bitja.

*Infinity* presents the relations between humans, infinity and the cohesion of natural fractal systems. The sublimity is followed by a poem of infinity, which shows the mystical mirror of human spirit that we see in the eyes of every living being.

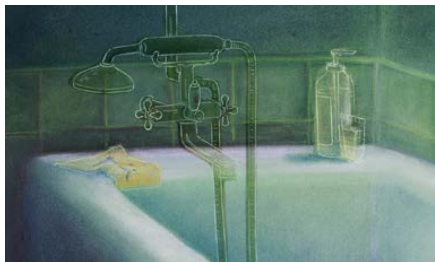


### **Luči / Světla / Lights**

Jitka Nemikinová (Analog Vision/Film and TV School of the Academy of Performing Arts in Prague)  
Češka/Czechia, 2023, 8'20"

V mestu sijalk poteka zabava za mlade plamene. Tako bodo lahko odrasli in postali del sistema, ki jih bo varoval in jim omogočil, da bodo večno sijali. En plamen pa se rad igra z ognjem in se sistemu upira.

In the town of lightbulbs, a party for small flames is taking place. This will allow them to grow up and become part of the system which will protect them and allow them to shine forever. But one flame likes to play with fire and it rebels against the system.



### **Kamor se stekamo**

**/ Là où l'on s'écoule / Where We Flow**  
Léa Clerc (Émile Cohl School)  
Francija/France, 2022, 4'05"

Elise vsak dan obišče svojo mamo Rose. Nato pa ženica nekega dne pride na dan s čudno prošnjo: zamenjati hoče kožo.

Elise visits her mother, Rose, every day. Until the day the old woman makes a strange request: she must change her skin.



### **Tuja stran**

**/ Strana strana / Foreign Side**  
Sara Tomas (Academy of Fine Arts in Zagreb)  
Hrvaška/Croatia, 2023, 4'50"

Ema med ogledovanjem Zagreba s tujko prepoznava dobre in slabe plati svojega mesta. Skozi njene in turistkine oči spoznavamo mesto kot vsako drugo, pa tudi nenehno prisotno željo po boljšem ter občutek domačnosti.

Through sightseeing of the city of Zagreb with a foreigner, Ema confronts the good and bad things of her city. Through her and the tourist's eyes, we get to know the city like any other, the desire for always something better and the feeling of home.



## Last Summer

Gabriela Lewandowska, Chloé Van Becelaere,  
Camille van Delft, Elodie Xia (Gobelins Paris)  
Francija/France, 2022, 6'40"

Ob koncu poletja člani Renovega benda, njegovi prijatelji iz otroštva, s selitvijo na univerzo začenjajo novo poglavje. Ren se trudi napisati besedilo njihove zadnje pesmi.

As summer ends, Ren's bandmates and childhood friends are leaving for college. He struggles to write the lyrics of their final song.



## V minevanju časa / Time Goes

Lily Jenkins (Central Saint Martins -  
University of the Arts London)  
VB/UK, 2023, 2'15"

Risana animacija o vsakdanjih izkušnjah in prehajanju skozi čas.

A hand-drawn animation about everyday experience and the passage through time.

# Študentska panorama III Student Panorama III

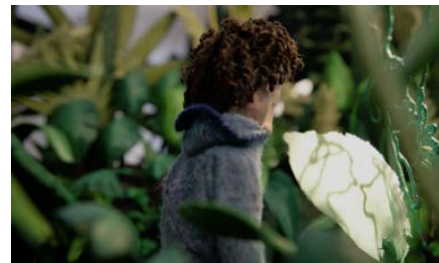
86'



**S kotičkom očesa / Szemem Sarka /  
From the Corner of My Eyes**  
Domonkos Erhardt (Moholy-Nagy  
University of Art and Design Budapest)  
Madžarska/Hungary, 2023, 6'15"

Kratki film o trenutku, ko se življenji dveh  
neznancev za hip prepleteta z očesnim  
stikom.

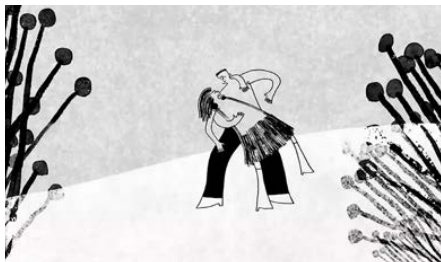
The short film depicts the moment when two  
strangers' lives entangle for a brief second  
when their eyes meet.



**Lilli + Camille**  
Iris Birke (University of Europe  
for Applied Sciences Berlin)  
Nemčija/Germany, 2023, 5'10"

Film pripoveduje o izgubi ljubljene  
človeka in zdravilnih učinkih rastlin, v  
katerih enakovredno živita tako spomin kot  
življenjska energija.

*Lilli + Camille* depicts the loss of a loved one  
and the healing qualities of flora – a space in  
which memory and vitality exist equally.



### **Ljubezen je barva!**

**/ Ma! Ljubav je boja / Love is a Color!**

**Nikolina Žabčić** (Academy of Fine Arts in Zagreb)  
Hrvaška/Croatia, 2023, 7'52"

Moški in ženska, protagonista te zgodbe, se spoznata v hladnem, brezbarvnem svetu, a njuna občasna srečanja se kmalu spremenijo v barvit ples.

A man and a woman, two protagonists of this story, meet in this cold and colourless world and their sporadic encounters soon change into a colourful dance.



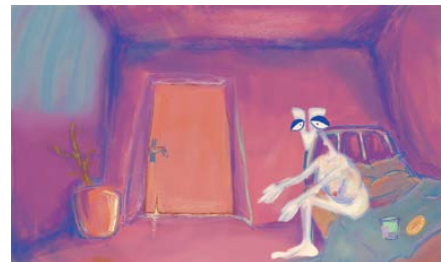
### **Kupidov lok**

**/ La bouche en cœur / Cupid's Bow**

**Manon Tacconi** (La Poudrière)  
Francija/France, 2022, 4'30"

Marseille sredi poletja. Jess in Alana na plaži ležita na brisačah ter se pogovarjata o zabavi prejšnjega večera.

Marseille, midsummer. Lying on their beach towels, Jess and Alana talk about the previous night's beach party.

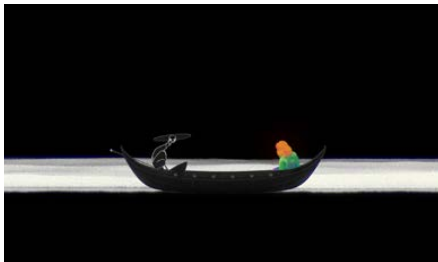


### **Chill Stacy, Chill**

**Tamara Taskova** (University of Nova Gorica  
School of Arts/Famul Video Lab)  
Slovenija/Slovenia, 2022, 1'28"

Stacy poskuša svoje težave z anksioznostjo rešiti s sodobno medicino.

Stacy tries to fix her anxiety struggles with modern medicine.

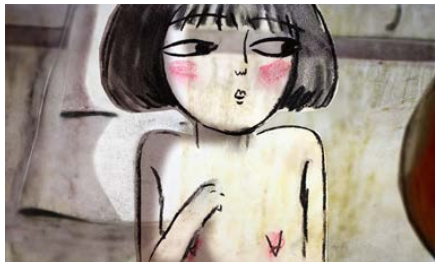


## Haron / Charon

Gina Stephan (Filmakademie  
Baden-Württemberg)  
Nemčija/Germany, 2023, 8'30"

Starka začne svojo zadnjo pot z brodnikom umrlih. Brez zadržkov mu pripoveduje o svojem življenju in zlovesčega brodarja celo pripravi do tega, da prekine delo in se glasno zakrohota. Ko prispeta na drugi breg, je ženska pripravljena oditi in zapusti brodnika z nasmehom.

An old woman starts her last journey with the ferryman of the dead. She outspokenly tells him about her past life and even gets the sinister ferryman to stop his routine and laugh out loud. When they arrive at the other shore, the woman is ready to let go and leaves the ferryman with a smile.



## Hammam

Zélie Elkihel (Émile Cohl School)  
Francija/France, 2022, 5'

Lola, ženska francosko-maroškega porekla, z nami deli spomin. Ko je imela 12 let, je doživela neprijetno izkušnjo s krajem oziroma običajem, o katerem je dolgo sanjarila: tradicionalnim maroškim hammamom.

A young woman, Lola, a Franco-Moroccan mestizo, shares a memory with us. When she was 12, she had the disconcerting experience with a place and a practice that she had fantasized about for a long time, the traditional Moroccan hammam.



## Nes/končno / Un/Endlich / In/finite

Daniel Maaß (Dokfront/Kunsthochschule Kassel)  
Nemčija/Germany, 2023, 5'57"

Popotnik vzdolž premične meje iz palic išče pogrešanega sopotnika. Na dolgi transformativni poti naposled sreča graditelja meje, ki je bil nekdaj njegov sopotnik. Določi se ultimat.

A wanderer searches for his missing partner along a moving border of sticks. On his long, transforming search, he meets at the end the maker of the border, who once was his wandering partner. An ultimatum is defined.



## Ptičja hišica

/ Kućica za ptice / Bird House

Petra Pavetić Kranjčec

(Academy of Fine Arts in Zagreb)

Hrvaška/Croatia, 2023, 4'10"

Zgodba o romantičnem idealiziranju odnosa, razlikah v pričakovanjih, prevarah, razhodu in osebni rasti kot posledici doživete izkušnje.

A story about romantic idealization of a relationship, differences in expectations, deception, breakup and personal growth as a result of lived experience.



## Dodo

Yi Luo (Filmakademie Baden-Württemberg)

Nemčija/Germany, 2023, 12'36"

Dodov oče je velik moder ptič. Nekoč odleti z okna in se ne vrne. Takrat Dodo preneha odraščati.

Dodo's father is a big blue bird. One day he flies away from the window, and doesn't come back. From then on, Dodo stops growing up.



## Oscar

Sixtine Bonnot (Émile Cohl School)

Francija/France, 2022, 4'08"

Stari vdovec Regis živi umirjeno življenje s svojim kanarčkom, ki ga ima rad bolj kot vse na svetu. Nato pa njegov mir skali prihod glasnega soseda.

Regis, an old widower living alone with his canary whom he loves more than anything, leads a quiet life that is disturbed by the arrival of a noisy neighbor next door.





## Zgodba o opici, medvedu in gosenci

/ Pärðiku, karu ja rööviku lugu / A Story  
About a Monkey, a Bear and a Caterpillar  
Dashka Dementeva, Rebeka Kruus, Anastasia  
Evnovits (Estonian Academy of Arts)  
Estonija/Estonia, 2023, 3'25"

Nenavadna družčina, ki jo sestavljajo opica,  
medved in gosenci, je zatopljen v družabno  
igro, v kateri niso na kocki golj figurice.

A strange company – a monkey, a bear, and a  
caterpillar are intensely engaged in playing a  
board game. However, there is more at stake  
than just game pieces.



## Thao

Elisabeth Garreau, Saphir Robelin, Sandra Gire,  
Alizée Blum, Jenna Mekidiche, Baptiste Maury  
(École des Nouvelles Images)  
Francija/France, 2022, 7'05"

Deček je v kuhinji z babico, ki pripravlja  
posebne jedi, da jih bo položila na oltar  
prednikov. Ko v skladu z receptom začne  
rezati žive rakovice, v dečku sproži  
obsedenost s to živaljo in smrtjo.

A little boy is in the kitchen with his  
grandmother who is preparing special meals to  
place on the ancestors' altar. When his  
grandmother starts cutting up living crabs  
for a recipe, an obsession with the animal and  
death begins.



## Half Empty

Katarzyna Orłowska (University of Arts Poznan)  
Poljska/Poland, 2022, 4'52"

Ženska v upanju, da bo prekinila ustvarjalno  
krizo, bulji v prazen list papirja in pije vino  
iz napol praznega kozarca. Strah pred  
neuspehom v podobi vinsko rdeče barve jo  
začne preganjati na vsakem koraku.

Hoping to break a creative impasse, a woman  
pores over a blank piece of paper, drinking a  
half-empty glass of wine. The fear of failure  
haunts her at every step, taking the colour of  
wine red.



## **Beanboy**

Emily Hanning, Dora Grents, Anastazja  
Konczakowska, Ines Riquelme, Isabel Kohlmann,  
Nabil Afnan-Samandari, Alex Goncalves  
(The Animation Workshop)  
Danska/Denmark, 2023, 5'54"

Poletje je čas neskončnih možnosti, a ko zajca pri zabavanju s prijatelji začnejo ovirati strahovi, vskoči Beanboy in najde rešitev.

Summer is a time of endless potential, but when a rabbit's fears start getting in the way of having fun with his friends, Beanboy pops in and does his thing.



**Animirani  
dokumentarci**

Animated  
Documentaries

# Animirani dokumentarci I

## Animated Documentaries I

81'



### Tufo

Victoria Musci (Les Contes  
Modernes/Showlab/Ibrido Studio)  
Francija, Italija/France, Italy, 2023, 26'02"

*Tufo* je resnična zgodba Ignazia Cutra in njegove družine, ki si je drznila spregovoriti, s tem pa si nakopala grožnje mafije ter izobčenje iz skupnosti in kroga prijateljev. Družina se znajde pred odločitvijo: ali zapustiti Sicilijo ali ostati in se boriti za svoje pravice in dostojanstvo.

*Tufo* is the true story of Ignazio Cutrò and his family, who were threatened by the mafia and isolated by their friends and community because they chose to speak out. The family had to decide whether to leave Sicily or stay to fight for their rights and their dignity.



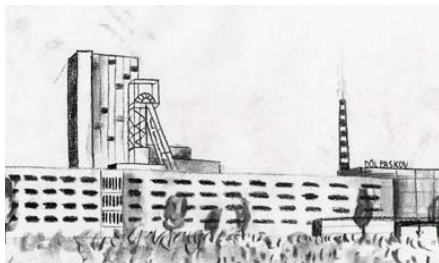
### Ljubezen do glasbe

#### / A Taste For Music

Jordan Antonowicz-Behnan (Royal College of Art)  
VB/UK, 2022, 5'07"

Življenje z obolelim družinskim članom ima lahko lepe in težke plati. Samorefleksivni dokumentarec, ki so ga navdihnili spomini na režiserjevega očeta in njegova zbirka plošč.

Living with a sick loved one can have benefits and problems. A self-reflected documentary inspired by the memories and the record collection of the director's father.



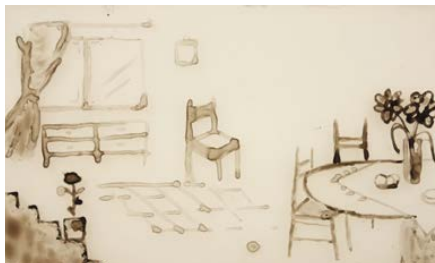
### **Bil bi muzikant / Byl bych muzikantem / I Would Be a Musician**

Dita Stuchlíková (neodvisna/independent)

Češka/Czechia, 2023, 11'15"

Zgodba o rudarju in njegovi hčeri, ki se dogaja leta 1970 med katastrofo v rudniku Paskov. Gre za tradicionalno animacijo s sličicami, ročno narisanimi z ogljem in voščenkami.

The story of a miner and his daughter set against a backdrop of a catastrophic event at the Paskov mine in 1970. The film is created using absolute animation and drawn by hand using charcoal and crayons.



### **Da bi obupali, ni prišlo v poštev / Aufgeben kam nicht in Frage / Giving Up Was Not an Option**

Zeynep Sila Demircioğlu (University of Fine Arts Hamburg/GWA St. Pauli)

Nemčija/Germany, 2023, 7'09"

Fatima posluša svoje srce; poroči se in preseli v Nemčijo. Srečni dom pa se hitro sprevrže v nočno moro, zato se z majhnim sinom odseli. Toda njen nekdanji mož skuje strahoten načrt in Fatimi ne preostane drugega, kot da se mu zoperstavi s pomočjo zaveznic iz varne hiše.

Fatima follows her heart, gets married and comes to Germany. Her happy home quickly turns into a nightmare. She leaves home with her small son. But her ex-husband makes a devastating plan. She has to fight him with her allies from the women's shelter.



### **Two One Two**

Shira Avni (neodvisna/independent)

Kanada/Canada, 2023, 4'10"

Globoko intimen, ročno izdelan eksperimentalni animirani dokumentarec o nevrodiverziteti, ljubeči vezi med materjo in otrokom ter procesom (ne)spreminjanja v dvoglavo pošast.

A deeply intimate, handcrafted experimental animated documentary exploring neurodiversity, the loving bond between mother and child, and the process of (un)becoming a two-headed monster.



## Začarani krog

/ 恶性循环 / Vicious Circle

Tianyun Lyu (University of Southern California)  
ZDA/USA, 2023, 7'25"

Eksperimentalni animirani dokumentarec o mojem odnosu z materjo, ki je nastal na podlagi posnetega pogovora med menoj in mojo babico. Babičino pomanjkanje ljubezni do mame je povzročilo pretiran nadzor mame nad mano. Začarani krog je bil posledica dejanj treh generacij naše družine.

An experimental documentary animation about my relationship with my mother based on a recorded conversation between me and my grandmother. My grandmother's lack of love for my mother resulted in my mother's exerting extreme control over me. This vicious cycle was a result of actions brought about by the family between three generations.



## Design & Transformation: Ton

Barbora Halířová (Academy of Arts, Architecture and Design in Prague/Academy of Performing Arts in Prague)

Češka/Czechia, 2022, 2'53"

V občini Bystřice les za pohištvo krivijo že od leta 1861 in vsak stol obdela mnogo parov rok, preden pride v roke zadovoljnega lastnika, kjer pogosto zdrži več generacij.

In Bystřice, wood for furniture has been bent since 1861 and every chair made goes through many pairs of hands before it reaches the arms of a satisfied owner, where it often lasts for generations.



## The Meatseller

Margherita Giusti (Frenesy Film Company)  
Italija/Italy, 2023, 17'

*The Meatseller* je resnična zgodba mlade Nigerijke Selinne Ajamikoko, ki sanja, da bi tako kot njena mama prodajala meso. Da bi uresničila svoje sanje, se poda na pot do Italije – pot, polno grozodejstev in surovosti.

*The Meatseller* is the true story of Selinna Ajamikoko, a young Nigerian woman who dreams to become a meatseller like her mom. In order to achieve her dream, she begins her voyage towards Italy, an experience full of atrocity and bestiality.

# Animirani dokumentarci II

## Animated Documentaries II

76'



### **Skejterski zvezek / The Skatebook**

Sofia Negri (neodvisna/independent)  
VB/UK, 2022, 5'10"

Kaj je ta zvok? Kdo je skejter tam na ulici, ki je že nešteto krat poskusil izvesti isti trik? Ne počnite neumnosti, raje si oglejte animirane strani *Skejterskega zvezka*, ki razkriva spomine, misli, upe in strahove rastoče londonske skejterske scene.

What's this noise? Who's that skater down the alley trying to land the same trick for the nth time? If you want to know better, have a look at the animated pages of the *Skatebook*, which reveal the thoughts, memories, hopes and fears of the expanding skateboarding scene in London.



### **Madeleine**

Raquel Sancinetti (neodvisna/independent)  
Kanada/Canada, 2023, 14'55"

Prijateljici, med katerima je 67 let starostne razlike, si v domu za starejše vsak teden pripovedujeta zgodbe iz svojega življenja. Mlajša prepriča 107-letno gospo, da se ji pridruži na dogodivščini: izletu na morje.

Every week, two friends born 67 years apart share their life stories in a senior home's living room. The younger friend convinces the 107-year-old lady to join her in an adventure: a road trip to the sea.





## Magda

Adela Kaczmarek (Letko)  
Poljska/Poland, 2022, 9'05"

Podhale, Poljska, zima 1939. Petnajstletna Magda je odlična smučarka. Pridruži se poljskemu odporniškemu gibanju in mu pomaga tako, da vodi ubežnike in nosi dokumente čez gore na Slovaško. Nekega dne izve, da mora mejo nujno prečkati skupina 23 pilotov, saj so jim na sledi gestapovci.

Podhale, Poland, winter of 1939. Magda (15) is an excellent skier. She joins the Polish Resistance and helps by bringing documents and fugitives across the mountains into Slovakia. One day she learns that the group of 23 pilots urgently need to cross the border, as Gestapo is on their heels.



## V gozdu so ljudje / W lesie są ludzie / There Are People in the Forest

Szymon Ruczyński (Polish National  
Film School in Lodz)  
Poljska/Poland, 2023, 9'50"

Animirani dokumentarec o dramatičnem položaju beguncev, za katere je gozdna meja postala smrtonosna past.

An animated documentary showcasing the dramatic situation of refugees, for whom the forested border became a deadly trap.



## Plavanje z rokavčki / Swimming With Wings

Daphna Awadish Golan  
(Valk Productions/The Hive Studio)  
Nizozemska, Izrael/Netherlands,  
Israel, 2023, 10'40"

Kratek animirani dokumentarec o migrantski izkušnji skozi oči izraelske deklice, ki se uči, kako na Nizozemskem plavati oblečena.

A short animated documentary exploring the immigration experience through the eyes of a little Israeli girl learning how to swim with clothes on in the Netherlands.



## Armat

Élodie Dermange (Nadasdy Film/RTS)  
Švica/Switzerland, 2022, 11'35"

Élodie bi rada izvedela več o armenskih koreninah svoje družine. O tem povpraša očeta, strica in prateto ter odkrije kruto preteklost, v kateri sta se nasilje in nezmožnost izražanja ljubezni prenašala iz roda v rod.

Élodie tries to find out more about her family's Armenian origins. She interviews her father, her uncle, her great aunt, and discovers a harsh history where violence and the inability to express love are passed down from generation to generation.



## Rdečilo: Osupljivo popotovanje / Blush – An Extraordinary Voyage

Iiti Yli-Harja (Side Stories)  
Finska/Finland, 2022, 14'55"

Za osemnajstletnega Fatuja, ki prihaja iz finsko-kosovske družine, je preprost obisk trgovine nekaj tako zastrašujočega kot polet na luno: prvič v življenju je namreč v javnosti naličen. K sreči ga na tej poti spremlja in neomajno podpira najboljša prijateljica Rai, dekle z motnjo avtističnega spektra.

For 18-year-old Finnish-Kosovan Fatu, a simple visit to the grocery store feels as nerve-racking as a lunar expedition: for the first time in his life, he's wearing makeup in public. Luckily his best friend Rai, a young woman on the spectrum of autism, is there to ferociously support him through the voyage.



**Rezidenční  
umetník:  
Toccafondo**

**Artist-in-  
residence:  
Toccafondo**

60'

# Brez posebnega cilja: filmi Gianluigija Toccafonda

Hitimo sem in tja brez posebnega cilja. Včasih celo stojimo na mestu. Posedamo tu in tam ali se za nečim podimo – karkoli nam pomaga razumeti, dojeti, kdo sploh smo in kaj naj bi tukaj pravzaprav počeli. Pes, ki lovi svoj rep. Nikoli ne pridemo do cilja, ker niti ne vemo, kje cilj sploh je. Po drugi strani pa: če ne veš, kam si namenjen, se ne moreš izgubiti. Bi sploh morali biti kam namenjeni? Ni bistvo v lovljenju? Ne gre za začetek ali konec; bistvo življenja ustvarjajo tisti trenutki vmes. Poleg tega nismo nikoli povsem taki, kakršni smo bili, smo ali bomo. Identiteta se nenehno spreminja. Seveda, nekateri drobci navad se obdržijo pri življenju dlje kot drugi. To je dobro. Ali pač ne? Če se svet okoli nas nenehno spreminja in se ves čas soočamo z novimi situacijami, potem ostajati na mestu nespremenjen pomeni umreti, ni res? Toda ali se svet spreminja ali je vse samo reciklaža nečesa, kar je že bilo? Starozavezni Pridigar nam je povedal, da ni pod soncem nič novega. Heraklit pa je trdil, da vsak dan sije novo sonce. Tudi če se spreminjamo – ali v resnici živimo nekaj novega ali zgolj tekamo po istem labirintu?

Animacije italijanskega animatorja Gianluigija Toccafonda si ne zastavljajo nujno teh esencialnih eksistencialnih vprašanj, vsekakor pa sprožajo razmislek o njih. Toccafondova navdahnjena mešanica slikarstva, filma in animacije ustvarja svet negotovosti in iluzijo možnosti. Njegovi liki so kot Ostržek, ki se dotika vseh njegovih filmov, lahkomišelna bitja, ki ves čas bežijo pred nepoznanimi stvarmi in ljudmi. Bedaki, ki mislijo, da lahko počnejo, kar jih je volja, in se ne zavedajo, da o njihovih usodah odločajo sence tistih, ki jih ne morejo videti.

Toccafondo svoje delo povzame takole: »Film je moje izhodišče. Iz svojih posnetkov izdelam fotografije, jih fotokopiram na papir in slikam nanje, da spremenim prvotni subjekt. Potem jih posnamem na 35-mm filmski trak in spet postanejo film.« Toccafondo tako kot dr.

Frankenstein jemlje ostanke starega sveta in jim vdihne novo življenje.

Ta frenetična, fragmentirana narava njegovega sveta postane primeren odraz življenja, ki ni samo minljivo, temveč tudi polno na videz naključnih in nedolžnih trenutkov. Zdi se, da

vse drvi mimo nas brez reda, smisla ali logike. Redkokdaj se pojavi priložnost, da pridemo do sape, da vse skupaj zajamemo v pogled in dojamemo. A paradoksalno so prav to trenutki, ki štejejo, ki nas nenehno opredeljujejo, gradijo in postavljajo na preizkušnjo. Z vsakim takim trenutkom se življenje začne znova, hkrati pa v sebi nosi sledi in okruške tistega, kar je bilo. Kar smo bili, smo in nismo.

– Chris Robinson  
(odlomek iz knjige *Unsung  
Heroes of Animation*, 2005)

# No Particular Place to Go: The Films of Gianluigi Toccafondo

Running around, going nowhere in particular. Sometimes we're not even moving. Just sitting there, here, racing around for something—anything that gives a fix on it all, a sense of who we are, and just what it is we're supposed to be doing here. Dog chasing tail. We never get to where we're going because we don't know where it is. Then again, if you don't know where you're going, you can't get lost. Are we even supposed to be going anywhere? It's all about the chase, isn't it? It's not the beginning or the end; the moments in between give life its essence. Besides, we're never quite as we were, are, or will be. Identity is always changing. Sure, some bits and pieces of habit linger longer than others. That's a good thing. Or is it? If the world around us is always changing, with new situations confronting us, then to remain stagnant and unchanged is to die, ain't it? But is the world changing, or is it all just a re-hash of what once was? Ecclesiastes told us that there is no new thing under the sun. But Heraclitus argues that the sun is new again each day. Even if we are changing, are we living through something new or just running through the same maze?

The animations of Italian animator Gianluigi Toccafondo don't necessarily ask these existential be-all/end-all questions, but they certainly inspire them. Toccafondo's inspired mix of painting, cinema, and animation creates a world of uncertainty and the illusion of possibility. Like *Pinocchio*, a story that touches all of Toccafondo's films, his characters are feckless creatures, constantly on the run from things and people unknown. The fools think they're free to do as they please, unaware that their destinies are being determined for them by the shadows of those they cannot see.

In summarizing his work, Toccafondo says, "Cinema is my starting point. I make photos from film clips, xerox them on paper, and then paint on them, transforming the original subject. Finally, I make the shots with the 35mm film, and they become cinema again." Like Dr. Frankenstein, Toccafondo takes scraps from an old world and breathes new life into them. This frantic, fragmented nature of Toccafondo's world becomes an apt reflection of a life that is not only fleeting but also filled with seemingly random and innocuous moments. Everything seems to flash by us with no order,

no meaning, or logic. We have little opportunity to catch our breath and take it all in. Yet, paradoxically, these are the moments that count, that continually define, create, and challenge us. With each of these moments, life begins anew, carrying traces and hints of what came before. As we were, we are, and we are not.

– **Chris Robinson**  
(excerpted from the book *Unsung Heroes of Animation*, 2005)



## La coda

Gianluigi Toccafondo (Mix Film)  
Italija/Italy, 1989, 1'50"

Toccafondo je ustvaril približno 1200 risb zvezdnika nemega filma Busterja Keatona ter jih podvrjel svojemu procesu transformacije. Njegov junak ob spremljavi živahne violinske glasbe pada, pleza in paradira po platnu, ki nikdar ne obmiruje.

Toccafondo made some 1200 drawings of the silent movie star Buster Keaton and subjected them to his process of transformation. His hero collapses, climbs and parades on an ever-changing canvas that is set to exhilarating violin music.



## La pista

Gianluigi Toccafondo,  
Simona Mulazzani (Mix Film)  
Italija/Italy, 1991, 2'

Harmonika, tango, podobe, ki prehajajo v toku ritma, in poklon Fredu Astairu.

An accordion, a tango, images carried along by the rhythm, and a tribute to Fred Astaire.



## La pista del maiale

Gianluigi Toccafondo (Salvucci/Toccafondo)  
Italija/Italy, 1992, 3'10"

Reinterpretacija življenja prašiča skozi legendo ...

The life of a pig revisited as a legend.



### **Nevesta / La sposa / The Bride**

Gianluigi Toccafondo (neodvisni/independent)  
Italija/Italy, 1992, 2'13"

Nevesta zapusti očetov dom, da bi se pridružila svojemu ljubljenu.

A bride leaves her father's home to reach her love.



### **Zločinec / Le criminel / The Criminal**

Gianluigi Toccafondo, Simona Mulazzani  
(Trans Europe Film/La Sept ARTE)  
Francija/France, 1993, 4'50"

Beg zločinca skozi mesto. »Najpreprostejše dejanje nadrealista je na ulici s pištolo v roki na slepo streljati v množico.« – André Breton

Following a criminal's escape through the city. "The simplest surrealist act would be to go into the street with a revolver and shoot at random into the crowd." (Breton)



### **La biennale di Venezia**

Gianluigi Toccafondo, Asia Argento,  
Marco Giusti (La biennale di Venezia)  
Italija/Italy, 1999, 1'

Napovednik za 56. mednarodni filmski festival v Benetkah.

Trailer for the 56th Venice International Film Festival.





## Pinocchio

Gianluigi Toccafondo (Toccafondo/La Sept ARTE)  
Italija, Francija/Italy, France, 1999, 5'50"

Toccafondov Ostržek je poln duše; toplina, lepota in krutost resničnega sveta v njegovem svetu fantazije ostanejo nedotaknjene.

Toccafondo's Pinocchio is full of soul, with all the warmth, beauty and cruelty of the real world intact in the realm of fantasy.



## Biti mrtev ali biti živ je eno in isto

/ Essere morti o essere vivi è la stessa cosa /  
To Be Dead or To Be Alive Is The Same Thing

Gianluigi Toccafondo (Tele +/Fandango)  
Italija/Italy, 2000, 3'43"

Fotogram, ki zaživi, se preoblikuje, obarva in obnavlja. Sprehod po nekaterih Pasolinijevih delih v iskanju gibov fizične, skorajda norčave komedije. Totòjeva gestikulacija, smejoče se oči Ninetta Davolija, telesnost Silvane Mangano. Za stvaritev te vizualne pesnitve je režiser izbral polovico od 1200 risb, ustvarjenih na podlagi nekaterih Pasolinijevih filmov.

A frame comes alive in the drawing, transforming, colouring and regenerating itself. A journey through some of Pasolini's works in search of a type of comedy that is physical, almost jester-like. Totò's gestures, Ninetto Davoli's laughing eyes, Silvana Mangano's physicality. Out of 1200 drawings he made based on Pasolini's films, the director chose half to create this visual poem.



## Nelegendarna razbojnika

/ Briganti senza leggenda  
/ Thugs With No Legend

Gianluigi Toccafondo (Les Films de l'Arlequin/  
ARTE France/Archimede Films)  
Francija, Italija/France, Italy, 2012, 15'

Na podežlju blizu Riminija se dva bistroumna razbojnika spravita nad kmečki par, da bi ga izsiljevala. A kmeta, ki imata goljufij že dovolj, se skleneta maščevati, zato skujeta zloben in zelo učinkovit načrt.

In the countryside around Rimini, two ingenious thugs try to rob a couple of elderly farmers. The latter, tired of being swindled, decide to seek revenge and conceive a diabolical, very effective plan.



## Trento Film Festival

Gianluigi Toccafondo (Montura)  
Italija/Italy, 2000, 0'35"

Napovednik za filmski festival v Trentu.

Trailer for the Trento Film Festival.



## C'mon Tigre feat. Mick Jenkins: Underground Lovers

Gianluigi Toccafondo, Marco Molinelli  
(K7 Records/Kobalt Music Publishing/AMRA)  
Nemčija, Švedska, VB/Germany, Sweden, UK,  
2021, 4'30"

»[Film] s strukturo celovečerca, zgoščen v  
dobre štiri minute. Moški in ženska preživita  
eksczesno noč ter se izgubita v hrani, drogah,  
seksu in neonskih lučeh Tokia.« – Gianluigi  
Toccafondo

"[The film] has the structure of a real feature  
film condensed into just over four minutes.  
A man and a woman go through a night of  
excess until they lose control among food,  
drugs, sex, and the neon lights of Tokyo."  
Gianluigi Toccafondo



## Dreamland

Gianluigi Toccafondo (Lirica/Voxfarm)  
Italija/Italy, 2021, 14'40"

Poglobljeno popotovanje po italijanski  
kulturni dediščini skozi glasbene citate iz  
opere Tosca Giacoma Puccinija, litografije  
Giovannija Battiste Piranesija ter replike  
Piera Paola Pasolinija.

A meaningful journey into the Italian cultural  
heritage throughout musical quotes from  
Giacomo Puccini's Tosca, lithographs by  
Giovanni Battista Piranesi and lines by Pier  
Paolo Pasolini.



**Žirija se  
predstavlja:  
4 zvezdnice**

**Jury  
Programme:  
4 Superstars**

80'

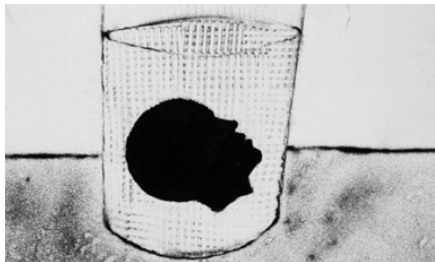


### **Povezava / Elo / Tie**

Alexandra Ramires (Bando à Parte/Providences)  
Portugalska, Francija/Portugal, France, 2020, 11'

Dva lika z različnima telesnima hibama v medli jasnini najdeta pot drug k drugemu. Drug pred drugim nimata česa skrivati: kar je za enega pomanjkljivost, je za drugega prednost.

Two figures with different physical impairments find their way to one another under a hazy sun. They have nothing to hide from each other: one's shortcoming is the other's strength.



### **Oditi / Gaan / Go**

Naomi van Niekerk (Drysfand)  
Južna Afrika/South Africa, 2015, 2'45"

Kratka refleksija na temo prihodov in odhodov, ki je del širšega videodela z naslovom Muzej nestalnosti.

A short reflection on arrivals and departures that forms part of a larger video work 'The Impermanence Museum'.



### **Z vsem lepim / By alle skone dinge / To All Things Beautiful**

Naomi van Niekerk (Drysfand)  
Južna Afrika/South Africa, 2015, 3'02"

Poletite z vrano v Johannesburg. Glasbeni videospot, ustvarjen z animacijo peska in silhuetami po navdihu pesmi v afrikanščini z naslovom *By alle skone dinge*.

Follow a crow's flight into the city of Johannesburg.  
A music video done with sand animation and silhouettes inspired by the Afrikaans poem 'By alle skone dinge'.



## Običajen otožni ponedeljek

/ An Ordinary Blue Monday

Naomi van Niekerk (Drysland)

Južna Afrika/South Africa, 2016, 4'

Deklica se v ponedeljek zjutraj odpravlja v šolo. V soseski, kjer živi, so nasilje in nesreče del vsakdana.

One Monday morning, a girl gets ready for school. In the ghetto neighbourhood where she lives, violence and tragedy are part of everyday life.



## Moja mama je adijo / My Mamma Is

Bossies / My Mum's Bonkers

Naomi van Niekerk (Drysland)

Južna Afrika/South Africa, 2017, 3'22"

Moja mama je adijo. Z enim očesom joče na Puccinija, z drugim me ošteva.

My mum's bonkers. Out of one eye she cries Puccini, out of the other she reprimands me.



## Reflection Typo.

Dahee Jeong (École européenne supérieure de l'image Angoulême-Poitiers)  
Francija/France, 2010, 4'23"

Oblikovanje abecede s telesi.

The body is used to create the alphabet.



## Črna soba

/ La Chambre Noire / The Black Room

Dahee Jeong (Ensad - École nationale supérieure des Arts Décoratifs)

Francija/France, 2011, 3'50"

Protagonist, zaprt v mračno sobo, vsak dan opazuje sončne žarke, ki bodejo skozi okno, in iz omejenega prostora pobegne v brezmejno svobodo.

Every day the main character who is confined to a dark room sees sunlight coming through the window, and he flees from the closed to an infinite space.



## Drevesni čas

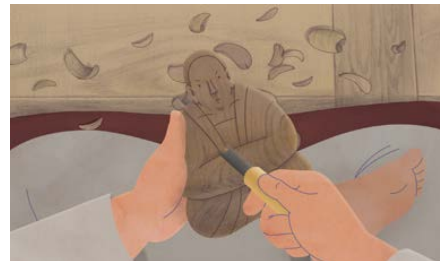
/ Le temps de l'arbre / The Hours of Tree

Dahee Jeong (Ensad - École nationale supérieure des Arts Décoratifs)

Francija/France, 2012, 8'20"

Prek opazovanja življenjskega kroga dreves sem razbrala razlike in podobnosti med drevesi in ljudmi. Film prinaša niz zgodb, ki so jih navdihnili ta različna življenja.

Observing life cycles of trees, I could figure out differences and resemblances between trees and humans. This film is a collection of stories that are inspired by these various lives.



## One Thousand Buddhas

Dahee Jeong (Indie-AniFest)

Južna Koreja/South Korea, 2014, 1'08"

Da bi dosegel nirvano, menih v letu dni izrezlja tisoč kipcev Bude.

A monk carves one thousand Buddha statues throughout the year to enter nirvana.



## **Mož na stolu / Man on the Chair**

Dahee Jeong (Sacrebleu Productions)

Francija/France, 2014, 6'55"

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

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



## **Praznina**

/ 빈방 / La Chambre vide / The Empty

Dahee Jeong (Sacrebleu Productions/  
Between the Pictures)

Francija, Južna Koreja/France, South Korea, 2016,  
9'27"

Soba ima največ časa.  
Jaz imam največ prahu.

Time is what the room has the most.  
Dust is what I have the most.



## **21st Jeonju International Film Festival Trailer**

Dahee Jeong (Jeonju International Film Festival)

Južna Koreja/South Korea, 2020, 0'30"

V času, ko je gibanje zaradi pandemije covid-19 mnogim omejeno, upam, da bom s filmi odprla okna od znotraj navzven in tako ustvarila dialog.

During the time when many people are confined because of Covid-19, I hope to communicate by opening windows from inside to outside through films.





## Indie-Anifest 2020 Official Trailer

**Dahee Jeong** (Indie-AniFest)  
Južna Koreja/South Korea, 2020, 0'50"

Kdo si?

Who aRe you?



## Berlin Recyclers

**Nikki Schuster** (Nikki Schuster/Fiesfilm)  
Avstrija, Nemčija/Austria, Germany, 2012, 6'08"

Berlin – tehno, tlakovci in veliko grafitov. Film *Berlin Recyclers* s pomočjo eksperimentalne animacije upodobi kulturno, družbeno in urbano tkivo tega mesta. Gledalca odpelje v urbana skrivališča, kjer prebivajo majhna bitja. Ta so ustvarjena digitalno, iz zbranih odpadkov in značilnih lokalnih izdelkov. Rožljanje njihovih okončin sovpada z zvočno podobo Berlina.

Berlin - techno, cobblestones and a lot of graffiti. *Berlin Recyclers* portrays 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.



## Parasit

**Nikki Schuster** (Nikki Schuster/Fiesfilm)  
Avstrija, Nemčija, Argentina/Austria, Germany, Argentina, 2013, 7'32"

Hitri posnetek. Kamera zdrvi prek argentinske kamnite puščave do kaktusa in se skozi odprtino požene v notranjost rastline. Tam se odpre pogled na srhljivo vesolje. Žuželke prhutajo z migetajočimi krili, ki podrsavajo drugo ob drugo, nato pa se spremenijo v male drveče sputnike z občutljivimi tipalkami in potopimo se v eno od teh votlih teles.

Fast forward. A camera rushes across Argentina's stone desert toward a cactus and crashes headfirst through an opening into the plant's interior. There, a view opens up of an eerie universe. Vibrating insect wings beat, swishing against one another, then they transform into little Sputniks with tender antennas, rushing around, and we dive into one of their hollow bodies.



## **absent**

**Nikki Schuster** (Nikki Schuster/Fiesfilm)

Avstrija, Nemčija/Austria, Germany, 2015, 6'33"

Mikroskopski pogled se potopi naravnost v ozke plastične cevi in zaprašene špranje v zidovih izpraznjenih stavb v Španiji, Boliviji, Mehiki, Bosni, Nemčiji in na Hrvaškem. Lesketajoča se svetloba se izmenjuje s črnino skritih kotov sob, polnih ruševin in odpadkov.

A microscopic view submerges directly into slender plastic pipes and dusty cracks in walls in vacated buildings in Spain, Bolivia, Mexico, Bosnia, Croatia, and Germany. Glistening light alternates with the black of concealed corners in the debris- and trash-filled rooms.



**BAP: Mojstri  
pripovedovanja**

**BAP: Master  
Storytellers**

78'



### **Saje / Fuligem / Soot**

David Doutel, Vasco Sá (Bando à Parte)  
Portugalska/Portugal, 2014, 14'

Nekaj takega kot saje, ki jih prinese na zidove naše glave. Ne vidimo jih. Že spadajo tja.

It's like soot that rests on the walls of our head. We can't see it. It belongs there already.

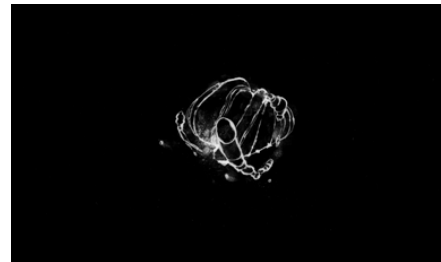


### **Zvoki iz predalov / Das Gavetas Nas-cem Sons / Sounds from the Drawers**

Vitor Hugo Rocha (Bando à Parte)  
Portugalska/Portugal, 2017, 7'47''

Na začetku je bil predmet, zelo posebno skupinsko glasbilo z 42 predali, škatlami in drugimi kosi pohištva, od koder prihajajo zvoki – mehanski, neobvezni, mehki, hrupni in skrivnostni. Iz teh zvokov so se v vaji sinhronizacije rodile podobe, ne da bi se ob tem izgubili v hodnikih spominov, shranjenih v predalih.

In the beginning there was an object, a very special collective instrument with 42 drawers and boxes and other furniture pieces where sound came from... mechanical, elective, soft, noisy and mysterious. And from these sounds, pictures came in a synchronization exercise without ever losing ourselves in the corridors of memories kept in the drawers.



### **Globok vdih / Alento / Deep Breath**

Leonor Pacheco (Bando à Parte)  
Portugalska/Portugal, 2022, 4'07''

Abstraktna oblika se v poznih nočnih urah trudi zaspati. Med prizadevanjem za ohranitev nadzora se ujame v začarani krog abstraktne norosti, pri čemer se vizualno in zvočno sprevača v bizaren instinktivni konflikt med stiskanjem in raztezanjem.

During the late hours of the night a form tries to fall asleep. Struggling to maintain control, it gets trapped into vicious cycles of abstract madness, visually and audibly growing into a visceral and bizarre conflict between compression and decompression.



## Purpleboy

Alexandre Siqueira (Bando à Parte/Rainbox Productions/Ambiances... Asbl/Luna Blue Film)  
Portugalska, Francija, Belgija/Portugal, France, Belgium, 2019, 13'55"

Oscar je otrok, ki raste na vrtu svojih staršev. Njegovo telo se razvija pod zemljo, zato nihče ne pozna Oscarjevega biološkega spola, sam pa o sebi razmišlja kot o fantu. Ko vendarle pride iz tal, ugotovi, da ima deklško telo. Bodo drugi po tem bolečem razkritju končno sprejeli njegovo zeleno identiteto?

Oscar is a child germinating in its parent's garden. Its body is developing underground. Nobody knows its biological sex but he wants to be a boy. One day, Oscar gets out of the ground and discovers his female body. After this painful discovery, is his desired identity finally going to be accepted?



## Garrano

David Doutel, Vasco Sá (Bando à Parte/Art Shot)  
Portugalska, Litva/Portugal, Lithuania, 2022, 14'05"

Konj mora na žgočem soncu vleči težak voz; mladi Joel naleti na človeka, ki hoče požgati gozd.

A Garrano horse is forced to pull a heavy load in the blazing sun; young boy Joel discovers a man who is about to set a forest on fire.



## Smetar

/ O Homem do Lixo / The Garbage Man  
Laura Gonçalves (Bando à Parte)  
Portugalska/Portugal, 2022, 11'45"

Družina, zbrana za mizo, se nekega vročega avgustovskega popoldneva spominja strica Botãa: kolonialne vojne in njegove selitve v Francijo, kjer je nato trideset let delal kot smetar.

On a hot August afternoon, the family gathered at the table remembers uncle Botão: the Colonial War, emigration to France, where he lived and worked for thirty years as a garbage man.



## **Moon Mole**

skupinsko delo/group work (Curtas Metragens)  
Portugalska/Portugal, 2022, 2'28"

Radovedni krt raziskuje svet okoli sebe. Film, ki so ga ustvarili dijaki zadnjega letnika srednje šole pod mentorstvom Laure Gonçalves, Alexandre Ramires, Dimitrija Mihajlovića in Leonor Pacheco.

A curious mole explores the world around him.

Realised by 12th-grade students, under the guidance of Laura Gonçalves, Alexandre Ramires, Dimitrije Mihajlović and Leonor Pacheco.



## **Ana Morphose**

João Rodrigues (Bando à Parte)  
Portugalska/Portugal, 2022, 9'45"

Deklica med branjem zaspi. Ko zadrema, se začne fizični svet stapljati v nadomestno resničnost, kjer vsebina knjige povozí zakone fizike. Ana mora pobegniti, preden jo preplavi neobvladljiva količina natisnjenege znanja, ter najti svoj prostor v svetu, kjer nič ni tako, kot se zdi.

A little girl reads herself to sleep. As she dozes off, the physical world starts melting into an alternate reality where the contents of a book rule over the laws of physics. Ana has to escape being swallowed by the overwhelming accumulation of printed knowledge and find her own space in a world where nothing is what it seems.

**V neizbežnem  
trku –  
zgodovina  
kolažne  
animacije**

**Earmarked  
for Collision –  
A History  
of Collage  
Animation**



Kolaž je trk različnih materialov, animiranih frankensteinov. Vzame kup »mrtvih« koščkov, drobcev ali fragmentov, ter jim vdihne novo življenje, namen in smisel.

Kolaž je zajedavski. Parazitira, pleni, ropa in predeluje.

Kolaž združuje različne realnosti v upanju, da bo zanetil povezavo. Lahko oblikuje nasprotja, briše identitete in ustvarja nove. Zavrača prvotne namene.

Kolaž je kalejdoskop ali, bolje rečeno, trkoskop, ki odrine čas in prostor na stranski tir in vam z zlitjem več pogledov v enega sesuje spomin in percepcijo. Ob tem vas prešine trohica prepoznanja, a za občutek gotovosti ali lagodja potrebujete več.

Kolaž vas, mene in vse nas zmoti.

Tako kot džez tudi kolaž vzame eno melodijo tukaj, drugo tam, vse premeša in spremeni v novo skladbo.

To je umetnost, katere avtor ni eden, temveč vsi.

Aha, ste želeli nekaj globljega? Henri Bergson je rekel (sicer ni govoril o kolažu, a vsekakor velja tudi v tem primeru): »Veliko različnih podob, vzetih iz zelo različnih stvarnih območij, bo moglo s svojim združenim delovanjem usmeriti zavest natanko na tisto mesto, kjer naj zajame neko intuicijo.«

Kolaž vzbuja vtis nečesa igrivega, nasilnega, provokativnega, skrivnostnega in dostopnega. Vsak ga zna izdelati in v splošnem lahko rečemo, da nas je večina kakšnega zares izdelala, bodisi v prvih letih šole ali doma v zvezkih z izrezki ali fotoalbumih. Kolaž hodi tudi po številnih presečiščih, predvsem med tako imenovano visoko in nizko umetnostjo, med profesionalnim in amaterskim. Kolaž ima avro nečesa omamno destruktivnega. Ko ga izdeluješ, lahko stvari trgaš, cefraš ali režeš in jih spet sestavljaš v karkoli hočeš.

Ni to lepo in osvobajajoče?

To je počel Picasso, pa tudi moja babica.

Program *V neizbežnem trku* sega v leto 2018, ko sem v Ottawi pripravil manjšo retrospektivo kolažne animacije. Presenetilo me je, kako malo pozornosti je namenjene tej

tehnik. Kolažne animatorje pogosto vržejo v isti koš z eksperimentalnim filmom, galerijsko sceno in drugimi eksperimentalnimi animatorji – ali pa jih potlačijo v neprimeren kontekst (na primer izrezank). Obsežen opus kolažnih animacij si zasluži širše priznanje in enotnejši fokus.

Kolaž dandanes najdemo vsepovsod. Z razvojem digitalne tehnologije in programskih orodij, kot je dobri stari photoshop, je poljubno kombiniranje podob postalo stalna praksa. Z memi, globokimi ponaredki in prikrojenimi podobami se srečujemo vsak dan. Od 90. let lahko uporabniki metode machinima ustvarjajo nova dela s prilaščanjem in spreminjanjem okolja videoiger. Hollywoodski mainstream z izposojenim materialom oživlja igralce ali like (npr. *Rogue One*, *The Mandalorian*). Še pred tem so stare posnetke Freda Astaira spremenili in na novo uporabili v oglasu za sesalnik. Kolaž seže precej čez robove vizualne umetnosti. V literaturi sta tehniko kolaža ali lepljenke (*cut up*) popularizirala William S. Burroughs in Brion Gysin, sicer pa izvira iz dadaističnega gibanja, ki se je pojavilo v 20. letih 20. stoletja. Vzorčenje (semplanje) in sestavljanke dveh ali več pesmi

(mashup) so že desetletja med stebri glasbe. Elementi kolaža so zdaj tako dominantni, da ne razločimo več resničnega od ponarejenega (dobrodošla, umetna inteligenca!).

Od protiavtoritarnih korenin kolažne umetnosti je preteklo veliko vode. Najbrž se strinjamo, da je bil prvotni namen kolažne umetnosti osvoboditi umetnost in umetnika; uporabljali so jo za kritiko vlade in družbe. Zdaj se zdi, da je šla v nasprotno smer – služi ustvarjanju zmede, laži, manipulacij in prikranja resničnosti z namenom utrjevanja establišmenta.

Sočasno pa je tehnika kolaža premikala meje animacije z raziskovanjem najrazličnejših družbenih, kulturnih in političnih vprašanj prek vključevanja drugih umetniških oblik (npr. fotografije, igranega filma, eksperimentalnega filma, literature, najdenega zvoka).

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*V neizbežnem trku* je najboljšežnja retrospektiva kolažne animacije doslej. Večdelni program predstavlja pionirje (Robert Breer, Harry Smith, Stan Vanderbeek, Sandor Reisenbuchler, Terry Gilliam, Larry Jordan),

sodobne mojstre (Lewis Klahr, Osbert Parker, Janie Geiser, Martha Colburn, Winston Hacking) ter nabor kratkotrajnih ekskurzov avtorjev, kot sta George Griffin in Theodore Ushev.

Posebej nas veseli, da se bo projekcij udeležil tudi Lewis Klahr. Gre namreč za brez dvoma najplodovitejšega in najprodnornejšega še delujočega kolažnega animatorja (oziroma »reanimatorja«, če uporabimo njemu ljubši naziv).

Klahr z uporabo najrazličnejših najdenih podob (oglasov iz revij, domačih posnetkov, kontaktnih kopij, pornografije, stripov) in zvokov ustvarja like, ki jih nosi skozi nepovezane čase in kraje, pri tem pa hrepenijo po stiku in navsezadnje po tem, da bi našli sami sebe. Vendar se zdi, da se jim to kot sanje vedno znova izmika, četudi je ves čas tik na dosegu roke.

Klahr vse od svojih začetkov v 80. letih ustvarja dosledno navdušujoč opus, s katerim je postal eden najvplivnejših in najplodovitejših kolažnih animatorjev (sam sebe imenuje »reanimator«). V njegovih kolažnih svetovih najdemo drobce premislekov (med drugim) o identiteti (*Altair*), otroštvu (*The Pharaoh's*

*Belt*), spolnosti (*Pony Glass*, *Downs are Feminine*), spominu (*False Aging*, *Daylight Moon*, *Ingram Sepals*), grški mitologiji (*Lethe*, *Helen of T*, 66) in kapitalizmu (*Circumstantial Pleasures*). Ta vprašanja so pogosto skrita pod mikavno krinko ameriške popkulture sredine 20. stoletja, natančneje filma noir, melodrame, krimičev, popularne glasbe in stripov.

– Chris Robinson

Collage is a collision of disparate materials, animated Frankensteins. It is taking all these 'dead' bits, pieces, or fragments and breathing new life, purpose, and meaning into them.

Collage is parasitic. It sponges, plunders, steals, and re-works.

Collage brings different realities together in the hopes of sparking a connection. It can build contradictions, erase identities and form new ones. It rejects original intentions.

A collage is a kaleidoscope or, rather, a col-lideoscope that dethrones time and space, which screws with your memory and perception by collapsing multiple views into one. You feel a snippet of recognition, but you need more to feel sure or comfortable.

Collage disrupts you, me, and us.

Like jazz, collage takes a melody from here, a melody from there, and tosses and turns it into a new song.

It's an art made by everyone, not one.

Oh, you want something more profound? Henri Bergson said (he wasn't speaking about collage, but it certainly applies): "Many diverse images, borrowed from very different orders of things, may, by the convergence of their action, direct consciousness to the precise point where there is a certain intuition to be seized."

There's something playful, violent, provocative, mysterious, and accessible about collage. Anyone can do it, and for the most part, most of us have done it, whether in the early years of school or at home with scrapbooks and photo albums. Collage also straddles many intersections, particularly between so-called high and low art, between professional and amateur. There's something deliciously destructive about collage. You get to rip, tear or cut shit up and piece it together into whatever you want.

Isn't that beautiful and liberating?

Picasso did it, and so did my grandma.

The roots of Earmarked for Collision go back to 2018, when I put together a small retrospective of collage animation in Ottawa. I

was surprised by the lack of attention given to the technique. Collage animators are often lumped in with experimental cinema, the art gallery scene, tossed in with other experimental animators or placed in a cut-out context that doesn't fit (e.g. cut-out animation). A substantial body of collage animation work deserves wider recognition and a more cohesive focus.

Collage is ubiquitous these days. With the rise of digital technology and software tools like good ol' photoshop, mixing and matching imagery has become a standard. Every day, we've got memes, deep fakes, and altered images. Since the 1990s, Machinima has enabled users to hijack and alter video game environments to create their works. Even mainstream Hollywood resurrects actors/characters using borrowed materials (e.g. *Rogue One*, *The Mandalorian*). Before that, vintage footage of Fred Astaire was altered and re-used for a vacuum commercial. Collage expands well beyond the walls of visual art. In literature, collage or cut-up techniques were popularized by William S. Burroughs and Brion Gysin but were rooted in the Dada movement of the 1920s. Sampling and

mash-ups (a collision of two songs) have been a decades-old mainstay. Collage elements are so dominant now that we don't know the real from the phony (hello AI!).

That's a long way from the anti-authoritarian roots of collage art. Let's agree that collage art initially sought to liberate art and the artist or was used to critique government and society. It now feels like it's gone in the opposite direction, used to confuse, lie, manipulate and alter to reinforce the establishment.

Beyond that, the collage technique has also pushed the boundaries of animation by incorporating other artistic forms (e.g., photography, live action, experimental cinema, literature, found sound) while exploring various social, cultural and political issues.

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*Earmarked for Collision* is the most extensive retrospective of Collage animation presented to date. The multi-part program features the pioneers (Robert Breer, Harry Smith, Stan Vanderbeek, Sandor Reisenbuchler, Terry Gilliam, Larry Jordan), the modern masters (Lewis Klahr, Osbert Parker, Janie Geiser,

Martha Colburn, Winston Hacking) along with an assortment of 'one hit wonders' by George Griffin, Theodore Ushev and others.

We're particularly pleased that Lewis Klahr will also be attending as part of the screenings. Klahr is without doubt the most prolific and profound collage animator (or "re-animator" as he prefers to be called) working.

Utilizing an assortment of found imagery (magazine ads, home movies, contact sheets, porn, comic books) and sounds, Klahr's characters drift through disconnected times and spaces craving a connection and ultimately a sense of self that, like a dream, always seems to be just out of reach even when it's right there in front of them.

Since his debut in the 1980s, Klahr has created a consistently mesmerizing body of work that has made him one of the more influential and prolific collage animators (he sees himself as a 're-animator'). His collaged worlds are tinged with contemplations (among other things) about identity (*Altair*), childhood (*The Pharoah's Belt*), sexuality (*Pony Glass*, *Downs are Feminine*), memory (*False Aging*,

*Daylight Moon*, *Engram Sepals*), Greek mythology (*Lethe*, *Helen of T*, 66) and capitalism (*Circumstantial Pleasures*). These concerns are often cloaked behind the inviting guise of mid-20th-century American pop culture, notably film noir, melodrama, crime films, popular music, and comic books.

– Chris Robinson



## Prevarant / The Pettifogger

Lewis Klahr  
ZDA/USA, 2011, digitalni format /digital,  
16:9, č-b in barvni/b&w and colour, 65',  
brez dialogov/no dialogue

Prvo celovečerno delo Lewisa Klahra se znanega žanra loti na edinstven način. Navidezni triler, ki sledi dogodkom v življenju ameriškega kockarja in goljufa okoli leta 1963, je režiser opisal kot abstraktno kriminalko. Kakor številne druge kriminalne zgodbe o krajih tudi ta prinaša raziskavo strupenosti neobrzdane kapitalizma. Liki, vzeti iz stripov, se premikajo skozi impresionistično pokrajino tekstur, fotografij in risb, pri čemer naseljujejo zgodbo, katere naracija je nakazana, ne pa trdno določena. Klahr z uporabo raznolike ikonografije in apropriranega avdiogradiva, ki razširi njegov značilni slog kolažne animacije, reciklira simbole popularne kulture, da bi se lotil tem izgube nedolžnosti in neustavljive privlačnosti bogastva.

The first feature-length work by Lewis Klahr takes a unique approach to a familiar genre. Ostensibly a thriller that traces events in the life of an American gambler and con-man, circa 1963, *The Pettifogger* is described by the filmmaker as an abstract crime film and, like many other crime films involving larceny, a sensorial exploration of the virulence of unfettered capitalism. Characters lifted from comic books move through an impressionistic landscape of textures, photographs and drawings, populating a story whose narrative is suggested but not strongly defined. Employing a range of iconography and appropriated audio to expand his signature style of collage animation, Klahr recycles symbols of popular culture to address themes of the loss of innocence and the irresistible allure of wealth.



## Pri Sofiji / Sophie's Place

Larry Jordan  
ZDA/USA, 1983-86, 16 mm,  
1.37, barvni/colour, 90',  
brez dialogov/no dialogue

Vrhunec petletnega dela. Celovita ročno pobarvana kolažna animacija. Povsem nenačrtovan, improviziran razvoj prizorov pred kamero, a z več »kontinuitete« od vseh mojih prejšnjih animacij, poteka med meditiranjem o neki fazi mojega življenja. Imenujem jo »alkimistična avtobiografija«. Film se začne v rajskem vrtu in nadaljuje v notranjosti Hagije Sofije. Vse bolj se razvija v epizode, ki se osredotočajo na neko obliko Sofije, zgodnjegrške in gnostične poosebitve duhovne modrosti. Vidimo jo, kako izžareva svetlobne valove in simbolne predmete. (Pri tem poudarjam, da natančnega pomena katerega koli simbola v filmu ne poznam nič bolje od pomena svojih sanj niti ne poznam pomena epizod. Upam, da simboli in epizode v gledalcih vzbudijo poetične asociacije. Mišljeni so kot povsem odprti za njihovo interpretacijo.)  
– Larry Jordan

A culmination of five years' work. Full hand-painted cut-out animation. Totally unplanned, unrehearsed development of scenes under the camera, yet with more "continuity" than any of my previous animations, while meditating on some phase of my life. I call it an "alchemical autobiography." The film begins in a paradisiacal garden. It then proceeds to the interior of the Mosque of St. Sophia. More and more the film develops into episodes centering around one form or another of Sophia, an early Greek and Gnostic embodiment of spiritual wisdom. She is seen emanating light waves and symbolic objects. (But I must emphasize that I do not know the exact significance of any of the symbols in the film any more than I know the meaning of my dreams, nor do I know the meaning of the episodes. I hope that they - the symbols and the episodes - set off poetic associations in the viewer. I mean them to be entirely open to the viewer's own interpretation.)  
– Larry Jordan



## **Modra vrtnica pozabe** **/ The Blue Rose of Forgetfulness**

Lewis Klahr

ZDA/USA, 2021, DCP,

č-b in barvni/b&w and colour, 63'30",

brez dialogov/no dialogue

»*Modra vrtnica pozabe* je moja najnovejša celovečerna serija kolažnih animacij, kompilacija šestih filmov, ustvarjenih med letoma 2015 in 2020. Ta istočasno osredotočen in razpršen, porozen in gost film spreminjajočih se razpoloženj in ukvarjanj, osredotočenih na teme ljubezni, nudi taktilno raziskovanje eliptične pripovedi. Kot pri sanjah v budnosti je tisto, kar lahko jasno opišemo z besedami, manj pomembno od tistega, kar lahko čutimo.«  
– Lewis Klahr, avgust 2022

“*The Blue Rose of Forgetfulness* (2021, 63:30) is my latest feature length series of collage films, is a compilation of 6 films created between 2015 and 2020. At once focused and diffuse, porous and dense, it is a cinema of shifting moods and engagements centered upon thematics of love that offers a tactile exploration of elliptical narrative. Like a waking dream, what can be clearly described in words is less significant than what can be felt.”

– Lewis Klahr, August 2022

# Zgodovina kolažne animacije I A History of Collage Animation I

47'



## Altair

Lewis Klahr (neodvisni/independent)  
ZDA/USA, 1994, 16 mm, barvni/colour, 8',  
brez dialogov/no dialogue

Barvni film noir v animirani različici izrezanke. Podobe so bile vzete iz šestih številčk Cosmopolitana druge polovice 40. let, za glasbeno podlago pa izbran skoraj štiriminutni odlomek iz suite Ognjeni ptič Igorja Stravinskega.

*Altair* offers a cutout animation version of color film noir. The images were culled from six late '40s issues of Cosmopolitan magazine and set to an almost four-minute section of Stravinsky's "Firebird".



## Pony Glass

Lewis Klahr (neodvisni/independent)  
ZDA/USA, 1997, 16 mm, 1.37, barvni/colour, 14'45",  
brez dialogov/no dialogue

Zgodba o skrivnem življenju stripovskega junaka Jimmyja Olsena, ki mu Lucy Lane zlomi srce, ko ga zapusti zaradi drugega moškega. Njegova saga z dvomi glede spolne usmerjenosti, upodobljena z animiranimi izrezki iz stripov o Supermanu, se začne, ko ga poljubi fant – a to je šele začetek.

*Pony Glass* is the story of comic book character Jimmy Olsen's secret life. Jimmy Olsen has an affair with Lucy Lane that ends in heartbreak when she leaves him for another man. His saga of sexual confusion, depicted in animated cut-outs from the Superman comics, begins when another boy kisses him, and then goes further.





## **Faraonov pas / The Pharaoh's Belt**

Lewis Klahr (Trickster Production)

ZDA/USA, 1997, digitalni format

(posneto na 16 mm)/digital (shot on 16mm), 43'

Za fanta, ki je videti kot v hiperglikemičnem disociativnem transu, se dnevna soba spremeni v prizorišče domače odisejade po medzvezdnem makrokozmosu; ta vsebuje vse nevarnosti in čudesa, ki so razvneli domišljijo sredi 20. stoletja. Del projekta, sestavljenega iz »sodobnih hieroglifov«, kar se nanaša na jemanje podob – denimo iz oglaševanja – iz njihovega običajnega konteksta in ustvarjanje »globljih in še bolj zavajajočih vzorcev želja«.

Seemingly in a hyperglycemic fugue state, a boy goes on a domestic Odyssey as his living room becomes an interstellar macrocosm that contains all the dangers and wonders of the mid-century popular imagination. Part of a project comprised of 'modern hieroglyphics'. It amounts to the fact that well-known images, for instance from advertising, are taken out of their usual context and turned into 'deeper and even more misleading patterns of desire'.

# Zgodovina kolažne animacije II A History of Collage Animation II

62'



**Napovednik za festival OIAF22**  
/ OIAF22 Festival Signal Film  
Winston Hacking (OIAF)  
Kanada/Canada, 2022, 0'30"

»Za napovednik sem uporabil tehniko, ki ji pravim zadet fotopotop 2.0. Moja partnerica Viviane Labelle je s postopkom kromatografije ustvarila napise. Zvok je oblikoval Andrew Zukerman.« – Winston Hacking

"The signal film uses a technique I am calling A Dopey Photo Slop 2.0. My partner Viviane Labelle created the titles using chromatography. Sound design by Andrew Zukerman."  
– Winston Hacking



**Butterfly R.I.P. 1975**  
Gerrit van Dijk & Peter Brouwer (Nico Crama)  
Nizozemska/Netherlands, 1973, digitalni format  
(posneto na 35 mm)/digital (shot on 35mm),  
barvni/colour, 3'36", brez dialogov/no dialogue

Okoli metulja na polju marjetic začnejo rasti stavbe, dokler ga naposled povsem ne stisnejo v kot in konča v lepem okvirju na steni.

A butterfly in a field of daisies becomes hemmed in by buildings until it is totally cornered, ending up in an attractive frame on the wall.



## Astronavti

/ Les Astronautes / Astronauts

Walerian Borowczyk, Chris Marker

(Argos Films/Les Films Armorial)

Francija/France, 1959, DCP (posneto na 35 mm / shot on 35mm), barvni/colour, 12', brez dialogov/no dialogue

Izumitelj doma izdelava vesoljsko plovilo in ga uporabi za različne dogodivščine. Med drugim skrivaj opazuje ženske, obiskuje »človeške« planete in se zaplete v medgalaktični spopad. Film nadgradi tehniko predelave fotografij iz filma *The School* do neverjetnih razsežnosti.

An inventor builds a homemade spacecraft, and uses it to have various adventures, including peeping at women, visiting 'human' planets, and becoming involved in intergalactic warfare.

*The Astronauts* takes the manipulated photograph technique of *The School* to dizzying new heights.



## Science Friction

Stan VanDerBeek (neodvisni/independent)

ZDA/USA, 1959, digitalni format (posneto na 16 mm)/digital (shot on 16mm), 1.37, barvni/colour, 10', brez dialogov/no dialogue

VanDerBeek svoj neodadaistični filmski kolaž opiše kot »družbeno satiro o raketah, znanstvenikih in tekmovalni maniji našega časa«. Znanost v njegovi interpretaciji neizbežno postane sosterorilka v boju za moč, sredstvo mučenja, manipulacije in nadzora, ki naposled ne ogrozi samo nekaterih, temveč ves planet.

VanDerBeek describes his neo-Dadaist film collage as "a social satire aimed at the rockets, scientists, and competitive mania of our time". In his vision, science inevitably becomes an accomplice of power, a means of torture, manipulation, and control that ultimately threatens not just some, but the entire planet.



## Močvirje / Swamp

Koni Steinbacher (Atelje animiranega filma Koper)

Slovenija (Jugoslavija)/Slovenia (Yugoslavia), 1973, 16 mm, barvni/colour, 3', brez dialogov/no dialogue

Na obali močvirja sedi Suhi in uživa v branju knjige. Idilo mu kvari Debeli, ki kljub opozorilom Suhega hiti na dno močvirja, kjer vidi nemejen prostor za pravo življenjsko uživanje.

On the bank of a swamp, Scrag is reading a book, immersed in the beauties of art. His quiet enjoyment is disturbed by Fatty, who sees the swampy lake as a place of limitless pleasure.



## Tavanje / The Drift

Kelly Sears (neodvisna/independent)  
ZDA/USA, 2007, DCP, barvni/colour, 8',  
s slovenskimi podnapisi/with Slovenian subtitles

Skrivnostno izginotje med vesoljsko odpravo v 60. letih sproži protikulturno revolucijo, vlada blokira oddajanje podtalnih radijskih postaj in ameriška vnema po osvajanju vesolja ima tragične posledice. Psihedelični rock, svojeglava komunikacija z Zemljo, hepeningi, znanstvene raziskave, vesoljska tekma, veliki upi, pokopane sanje in lebdenje telesa – vse to se združi v zgodbi filma *Tavanje*.

A mysterious disappearance on a 1960s space journey launches the counter-culture revolution, the government blocks contra-band radio broadcasts, and American fervor for conquering space results in tragic ends. Psychedelic Rock, wayward space transmission, happenings, scientific research, the space race, high hopes, failed dreams, and bodily levitation all come together in the story of *The Drift*.



## Hand Colored No.2

Lei Lei & Thomas Sauvin (Raydesign/Lei Lei Studio)  
Kitajska, Francija/China, France, 2017, DCP,  
barvni/colour, 5'

Leta 2013 sta Lei Lei in Thomas Sauvin na kitajskih boljšajkih nabrala množico črno-belih fotografij in si zamislila, da so vse pripadale eni izmišljeni osebi. Z obdelavo, kolažiranjem in cikličnim procesom ročnega barvanja, skeniranja in tiskanja sta ustvarila povezave med njimi.

In 2013, Lei Lei and Thomas Sauvin collected numbers of black-and-white photos from Chinese flea markets and imagined that all of them belonged to one fictional Chinese person. Through rendering, collage, and a cyclical process of hand coloring, scanning, and printing, connections among the photos were created.



## We Used to Call it: Moon.

Marko Tadić (WHW)  
Hrvaška/Croatia, 2011, DCP, barvni/colour, 4'15",  
brez dialogov/no dialogue

Včasih sta bili na nebu dve luni, potem pa je bila ena odstranjena. Ta dokument je nekakšen dokaz, vendar je bil do danes žrtev cenzure in zato pozabljen, potrjuje pa obstoj druge lune.

There used to be two moons in the sky and now one of them has been removed. This document is a sort of a proof that has been censored until today and thus forgotten. It proves the existence of the second moon.



### **Oborožena z biseri / Pearl Pistols**

Kelly Gallagher (neodvisna/independent)  
ZDA/USA, 2014, digitalni format/digital, barvni/  
colour, 3', s slovenskimi podnapisi/with  
Slovenian subtitles

Animirana, z bleščicami in pištolami oborožena oživetev govora energične in vplivne revolucionarke na področju državljskih pravic: kraljice matere Moore.

*Pearl Pistols* is an animated, glittery, gun-toting resurrection of a speech by the exuberant and powerful civil rights revolutionary: Queen Mother Moore.



### **Moja igra hrepenenja / Moja igra čežnje / My Game of Longing**

Dalibor Barić (neodvisni/independent)  
Hrvaška/Croatia, 2013, digitalni format/digital,  
barvni/colour, 9'42'', brez dialogov/no dialogue

Film je nastal na podlagi zvočnega kolaža, ustvarjenega iz več epizod izvirne serije *Zona somraka*. Fragmente različnih prepletajočih se zgodb prežemajo občutja negotovosti, dvoma, ranljivosti, hrepenenja, nezmožnosti samoizražanja, zavrnitve, zanikanja ipd.

The film is based on a sonic collage created from several episodes of the original *The Twilight Zone*. The fragments of different stories that intertwine and intermingle are permeated by feelings of uncertainty, doubt, vulnerability, longing, inability to express one's self, rejection, denial, etc.



### **Erodiium Thunk**

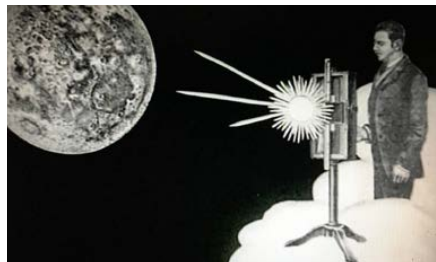
Winston Hacking (neodvisni/independent)  
Kanada/Canada, 2018, 2'50''

Neskončna poplava povezanih oglasov s kableske televizije. Dekonstrukcija objubljenih užitekov poznega potrošniškega kapitalizma s sodobno obliko apropiacije, ki v delo vnaša enaka odmerka satire in nostalgije.

The piece is an endless barrage of hyper-linked cable television commercials. With equal doses of satire and nostalgia, the promised pleasures of late consumer capitalism are deconstructed through a contemporary form of détournement.

# Zgodovina kolažne animacije III A History of Collage Animation III

74'



## Duo Concertantes

Larry Jordan (neodvisni/independent)  
ZDA/USA, 1964, digitalni format (posneto na 16  
mm)/digital (shot on 16mm), 1.37, č-b/b&w, 9',  
brez dialogov/no dialogue

Jordan s preprosto, ponavljajočo rabo izrazito poetičnih simbolov in likov z učinkom starih risb Gustava Doreja, pa tudi najrazličnejših artefaktov iz 19. stoletja, združenih do polno zavedne zaznave, ustvari delo sijajnih zgovornih podob.

Jordan's imagery is exquisite and eloquent, concentrating on simple, repeated use of particularly poetic symbols and figures, a conglomerative effect of old Gustave Dore drawings, 19th century whatnot memorabilia, all fused to a totally aware perception.



## Doba barbarov

**/ Barbárok ideje / The Age of Barbarians**  
Sándor Reisenbüchler (Pannónia Filmstúdió)  
Madžarska/Hungary, 1970, DCP (posneto na 35  
mm/shot on 35mm), barvni/colour, 10',  
s slovenskimi in angleškimi podnapisi/  
with Slovenian and English subtitles

Kičast prikaz ostudne mračnosti sodobnega časa v obliki odštekane kolažne animacije. Po režiserjevih besedah film govori o človekovi obremenjenosti z napredkom, tehnologijo in onesnaženjem. Mojstrovina, ki bo žal večno aktualna.

A gaudy vision of our modern age's gruesome grimness, done as a funky picture-collage animation. As per Reisenbüchler, the film deals with man's preoccupation with progress, technology, and pollution. A masterpiece of sadly lasting relevance.



## Storytime

Terry Gilliam (neodvisni/independent)  
VB/UK, 1979, digitalni format (posneto na 35 mm)/  
digital (shot on 35mm), barvni/colour, 8'40",  
s slovenskimi podnapisi/with Slovenian subtitles

Prvi del zgodbe govori o veselem ščurku Donu, ki v temini omare počne nezaslišane stvari, dokler ga ne pomendra neka noga. Drugi del pripoveduje o običajnem človeku po imenu Albert Einstein (»edini Albert Einstein, ki ni razvil teorije relativnosti«), ki ga roke ne ubogajo. Tretji del sicer nima kaj dosti zgodbe, obravnava pa prebivalce gibljivih podob na orjaški božični voščilnici, ki komunicirajo na raznotere čudaške načine.

The first story-time segment is about a cheerful cockroach named Don, who does unspeakable things in the darkness of the cupboard, before being splatted by somebody's foot. The second segment is about an ordinary man named Albert Einstein ("the only Albert Einstein not to have discovered the Theory of Relativity") whose hands have a life of their own. The third segment – hasn't much story to it at all, and instead concerns the inhabitants of the moving pictures on an over-sized Christmas card, who interact with each other in all sorts of bizarre ways.



## Motion Picture (La sortie des Ouvrier de l'Usine Lumière á Lyon)

Peter Tscherkassky (neodvisni/independent)  
Avstrija/Austria, 1984, 16 mm, 1.37, č-b/b&w, 3',  
nemi/silent

Eksperimentalni kratki film Petra Tscherkasskega odvzame slovitemu prvemu filmu bratov Lumière figurativne elemente, s čimer igrivo reinterpretira rojstvo filma. Mukotržno obdelovanje filmskih trakov in proces osvetljevanja predstavitva medij v njegovi najčistejši obliki: kot ples med svetlobo in temo.

Stripping the Lumières' famous first film of its figurative elements, Peter Tscherkassky's experimental short playfully reinterprets the birth of cinema. The painstaking manipulation of film strips and the exposure process reimagine the medium in its purest form: a dance between light and darkness.



## Frank Film

Frank in/and Caroline Mouris  
(neodvisni/independent)

ZDA/USA, 1973, digitalni format (posneto na 35 mm)/digital (shot on 35mm), barvni/colour, 8'50", s slovenskimi podnapisi/with Slovenian subtitles

Z oskarjem nagrajeni animirani kratki film vsebuje dva zvočna posnetka. Na enem Mouris pripoveduje svojo zgodbo, na drugem pa bere seznam besed, ki se začnejo na črko F. Animirani kolaž fotografij iz različnih revij posnetka povezuje in vpliva na njuno vsebino. Fotografije so razvrščene po temah, ki se prelivajo druga v drugo.

The Academy Award-winning animated short, features two soundtracks – in one, Mouris narrates an autobiography, in the other, he reads off a list of words beginning with the letter F. Tying the two soundtracks together and influencing their subject matter is the animated collage of photos collected from magazines – all arranged by theme and each theme merging into the next.



## To je posneto sporočilo / Ceci est un message enregistré / This is a Recorded Message

Jean-Thomas Bédard (National Film Board of Canada)

Kanada/Canada, 1973, DCP (posneto na 35 mm/ shot on 35mm), č-b in barvni/b&w and colour, 10'15", brez dialogov/no dialogue

Ekperimentalni animirani kratki film prinaša kritičen pogled na potrošništvo. V čedalje bolj fragmentiranem in čedalje hitrejšem zaporedju se zvrsti na tisoče izrezanih oglasov. Vrtoglavi, divji tok nas vodi v razmislek, s kakšno osupljivo močjo zapeljivo oglaševanje vpliva na naše želje, potrebe in življenje v sodobnem kapitalizmu.

This experimental animated short takes a critical look at consumerism in a material world. Thousands of cut-out ads are presented in increasingly fragmented, rapid succession. The film's disorienting and hectic pace seeks to interrogate the extent to which seductive advertising is a shockingly strong force in shaping our desires, needs, and lives in contemporary capitalism.





## Koko

**George Griffin** (neodvisni/independent)  
ZDA/USA, 1988, digitalni format (posneto na 35 mm)/digital (shot on 35mm), barvni/colour, 3'31", brez dialogov/no dialogue

Kolažna animacija, ki prinaša vizualno vzporednico zvočnim improvizacijam Charlieja Parkerja in Dizzyja Gillespieja. Pred nami na krilih tempa in moči Parkerjevega saksofona pobliskavajo drobci potrošniške kulture.

A collage-animation film that explores the visual equivalent to the aural improvisations of Charlie Parker and Dizzy Gillespie. Shreds of consumer culture flash before us, swayed and absorbed by the tempo and power of Parker's horn.



## Džuboks / Jukebox

**Run Wrake** (Run Wrake/Channel 4/animate!)  
VB/UK, 1994, digitalni format (posneto na 35 mm)/digital (shot on 35mm), barvni/colour, 5', brez dialogov/no dialogue

V dinamičnem filmu se fotokopije, slike in najdeni zvoki prepletejo s Curtisom Mayfieldom v fragmentirano izkušnjo. »Dve leti v petih minutah ... Koliko si star?« *Džuboks* z montažo fotokopiranih podob, slikarskih del in zvoka prinaša osebno popotovanje skozi izkušnjo fragmentacije.

In this uptempo party piece, xerox, paint and found-sound montage in with Curtis Mayfield, moving on up into fragmented experience. 'Two years in five minutes... How old are you?' Employing a montage of xeroxed images, paintings and sound, *Jukebox* is a personal journey through fragmented experience.



## Tvoj vdani / Yours Truly

**Osbert Parker** (Osbert Parker/Channel 4/animate!)  
VB/UK, 2006, digitalni format (posneto na 16 mm)/digital (shot on 16mm), č-b in barvni/b&w and colour, 8', brez dialogov/no dialogue

Filmske ikone se prebijajo skozi izgubljene sloje emulzije preteklosti. V skonstruiranem nadrealističnem mestu spremljamo protislovno zgodbo o Franku in Charlieju, ki žrtvujeta svoja moralna načela, da bi našla ljubezen v trku svetov animacije in igranega filma.

Film icons burst through lost layers of yesterday's emulsion. Re-assembled into a surreal city, the conflicting story of Frank and Charlie is told as they sacrifice their morals to find love as their two worlds of animation and live action collide.

# Zgodovina kolažne animacije IV A History of Collage Animation IV

71'



## **Mrtvi tek / Lost Motion**

Janie Geiser (neodvisna/independent)  
ZDA/USA, 1999, digitalni format (posneto na 16  
mm)/digital (shot on 16mm), barvni/colour, 11',  
brez dialogov/no dialogue

Film sledi moškemu, ki išče izmuzljivo žensko. Od nečitljivega sporočila na postelji v hiši za punčke do nemogočih pokrajin in čakanja na vlak, ki nikoli ne prispe. Tavanje ga odpelje na drugo stran železniških tirov, v pozabljeno krajino zapuščenih stavb iz otroških igralnih setov, ki jih naseljujejo izgubljene duše. Postindustrijska dežela živahne noči, v kateri se sanje mešajo z nočnimi morami.

*Lost Motion* follows a man's search for an elusive woman. From an illegible note found on a dollhouse bed, through impossible landscapes, the man waits for a train that never arrives. His wanderings lead him to the other side of the tracks, a forgotten landscape of derelict erector set buildings populated by lost souls. Dream merges with nightmare in this post-industrial land of vivid night.



## **Myth Labs**

Martha Colburn (neodvisna/independent)  
ZDA/USA, 2009, digitalni format/digital,  
barvni/colour, 8', brez dialogov/no dialogue

Asociativen vrtoglav film o posledicah odvisnosti od metamfetamina (nekakšnega turbo spida), predvsem med mladimi na ameriškem podeželju. Martha Colburn povleče vzporednico tudi z življenjem puritancev v 17. stoletju v tedanji deželi pogubljenja in večnega ognja. Bogaboječnem in odvisnikom je skupno, da se lahko spremenijo iz človeških bitij v superljudi, potem pa sprevržejo v zombije.

An associative roller coaster ride about the consequences of addiction to crystal meth (a kind of turbo speed), especially among young people in the American countryside. Martha Colburn also draws a parallel with the life of the Puritans in the 17th century in what was then the land of hell and damnation. What the God-fearing and addicts have in common is that they can change from living beings into supermen and then degenerate into zombies.



## **Pustinja št. 1: Goreče, buhteče / Wasteland No. 1: Ardent, Verdant**

**Jodie Mack** (neodvisna/independent)

ZDA/USA, 2017, digitalni format (posneto na 16 mm)/digital (shot on 16mm), barvni/colour, 4'18", nemi/silent

Bližnji posnetki tiskanih vezij se v bliskoviti montaži prepletajo s podobami živordečih cvetov in ustvarjajo kratek stik v spominu na to, kar vidimo. Krog življenja in računalniška vezja se pomešajo v strukturalistično igro, ki nakazuje reciklažo tekstur, vzorcev in barv.

Close-ups of electrical circuit boards and images of bright red flowers are interwoven in a rapid-fire montage, short-circuiting the memory of what we see. The circle of life versus the circuits inside a computer all get mixed up in a Structuralist game that suggests a recycling of textures, patterns and colours.



## **Lipsettovi zapisi / Les Journaux de Lipsett / Lipsett Diaries**

**Theodore Ushev** (National Film Board of Canada)

Kanada/Canada, 2010, DCP, barvni/colour, 14'30", s slovenskimi podnapisi/with Slovenian subtitles

Spust v vrtinec stiske, ki je mučila slavnega kanadskega eksperimentalnega filmskega ustvarjalca Arthurja Lipsetta, preminulega pri 49 letih. Dnevniški zapisi, preobraženi v trk podob in zvokov, ki slikajo čudežni ustvarjalni delirij; prizor, ki prikazuje umetnikov vrtoglavi potop v depresijo in blaznost.

A descent into the maelstrom of anguish that tormented Arthur Lipsett, a famed Canadian experimental filmmaker who died at 49. A diary transmuted into a clash of images and sounds charting a prodigious frenzy of creation, a tableau depicting an artist's dizzying descent into depression and madness.



## **Vsemirska serenada / Stardust Serenade**

**Kathleen Quillian** (neodvisna/independent)

ZDA/USA, 2014, digitalni format/digital, barvni/colour, 2'52", brez dialogov/no dialogue

Oglaševanje iz sredine 20. stoletja oživi v nadrealistični sestavljaniki medvezdnih razsežnosti.

Mid-century advertising comes to life in a surreal mash-up of interstellar dimensions.



## Nočni lovec / The Night Hunter

Stacey Steers (neodvisna/independent)

ZDA/USA, 2011, DCP (posneto na 35 mm/shot on 35mm), č-b in barvni/b&w and colour, 16', brez dialogov/no dialogue

Steers v svojih hipnotičnih, nepozabnih tesnobnih sanjskih krajinah združuje podobe Lillian Gish iz obdobja nemega filma z drobcilustracij iz 18. in 19. stoletja. Viktorijanska hiša za punčke postane okvir za posnetke preobrazb in sanjskih pripovedi. Film, v katerem avtorica z uporabo kolažev, videov in kiparskih del združi čudenje, grozo in lepoto.

Hypnotic and haunting, Steers' disquieting dreamscapes combine images of Lillian Gish from silent era films, with fragments of 18th and 19th century illustrations. A Victorian era dollhouse provides a lens to view videos of transmogrifications and dream-like narratives. Steers' collages, video and sculptural work will appear together in this show in which wonder, horror and beauty coalesce.



## Fast Film

Virgil Widrich (Virgil Widrich)

Filmproduktion/Minotaurus Film/Amour Fou)

Avstrija, Luksemburg/Austria, Luxembourg, 2003, 35 mm, 1.66, barvni/colour, 14', brez dialogov/no dialogue

Poljub srečnega para. Zatem pa žensko ugrabijo in moški se poda za njo, da bi jo rešil. Pred nami se razvije dramatična zgodba o reševalni akciji, polna divjih prizorov zasledovanja. Film na prvi pogled pripoveduje preprosto zgodbo, trik pa je v tem, da so vsi prizori izposojeni iz 300 različnih del iz filmske zgodovine, to pa je tudi število sprememb identitete, ki jih doživijo njegovi junaki.

A kiss, a happy couple. But then, the woman is kidnapped, and the man sets off to save her. A dramatic rescue story full of wild chase scenes begins. On its surface, Fast Film tells a simple story. The catch is that all its scenes were taken from 300 different works produced in the course of film history, which is also the number of identity changes its heroes undergo.

# Zgodovina kolažne animacije V A History of Collage Animation V

72'



## Un miracle

Robert Breer, Pontus Hultén  
(neodvisni/independent)  
ZDA/USA, 1954, 16 mm, barvni/colour,  
0'30", nemi/silent

Zgodnji prikaz Breerovega dadaističnega smisla za humor: iz strani revije Paris Match izrezan in kolažiran papež Pij XII. žonglira z žogicami, potem s svojo glavo, nazadnje pa gre v nebesa.

An early demonstration of Breer's Dadaist humour: a cut-out, collaged Pope Pius XII taken from the pages of Paris Match juggles with balls, then his head, then goes off to Paradise.



## Št. 11: Zrcalne animacije / No. 11: Mirror Animations

Harry Smith (neodvisni/independent)  
ZDA/USA, 1957, digitalni format (posneto na 16  
mm)/digital (shot on 16mm), barvni/colour, 3'45",  
brez dialogov/no dialogue

Podobe v tehniki izrezanke in kolaža, sinhronizirane z džezovsko skladbo Mysterioso Theloniousa Monka.

Cut up animation and collage technique synchronized to the jazz of Thelonious Monk's Mysterioso.



## Nekoč v davnih časih

/ Byl sobie raz / Once upon a Time

Jan Lenica, Walerian Borowczyk (Wytwórnia Filmów Dokumentalnych, Zespół Filmowy „Kadr”) Poljska/Poland, 1957, DCP (posneto na 35 mm/shot on 35mm), č-b in barvni/b&w and colour, 8'35", brez dialogov/no dialogue

*Nekoč v davnih časih* sicer ni prva izrezanka, je pa nedvomno ena najbolj inovativnih. Borowczyk in Lenica sta v film pravzaprav prelila zgoščenost, duhovitost in bistroumnost poljskega plakata. Film slovi tudi po prelomni elektroakustični zvočni opremi, ki jo je prispeval eksperimentalni studio poljskega radia.

While not the first cut out animation, *Once Upon a Time* is without a doubt one of the most innovative. In effect, Borowczyk and Lenica transformed the economy, wit and intelligence of the Polish poster into cinema. It is also notable for a groundbreaking electro-acoustic soundtrack courtesy of the Experimental Studio of Polish Radio.



## Inšpektorjeva vrnitev domov

/ Inspektor se vratio kući

/ The Inspector is Back!

Vatroslav Mimica (Zagreb Film)

Hrvaška (Jugoslavija)/Croatia (Yugoslavia), 1959, digitalni format (posneto na 35 mm)/digital (shot on 35mm), barvni/colour, 11'20", brez dialogov/no dialogue

Inšpektor hodi po ulicah in se skuša izogniti različnim »nevarnostim«. V svojem domu se počasi zgošča po napornem dnevu, ko naenkrat zagleda odtis palca na begu. Ne preostane mu drugega, kot da se poda na lov za skrivnostnim osumljencem ...

An inspector walks the streets of the town, carefully trying to avoid danger. At home he washes his feet and reads the newspaper. Suddenly he notices a fingerprint starting to run away. The inspector stalks its trail all over town...



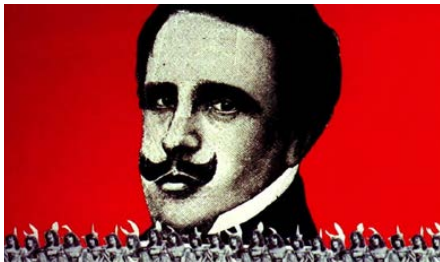
## Živetiumreti / Breathdeath

Stan VanDerBeek (neodvisni/independent)

ZDA/USA, 1964, 16 mm, 1.37, č-b/b&w, 14'30", brez dialogov/no dialogue

Kolažna animacija prinaša grenak komentar, kako so množični mediji v povojnem obdobju vplivali tako na življenje kot na smrt. Med prizore ljudi, ki plešejo tvist, ter risbe lobanj in okostnjakov se vrivajo podobe vzletanja bojnih letal, pohodov vojakov, streljanja s pištolo, eksplozij in atomskega gobastega oblaka.

*Breathdeath* is a collage-animation film that presents a poignant commentary on how both life and death have been affected by mass media in the postwar period. Spliced between scenes of people dancing the Twist and drawings of skulls and skeletons are fighter jets taking off, soldiers marching, a handgun firing, several explosions, and an atomic mushroom cloud.



## Monolog / A monológ / Monologue

György Kovásznai, Dezső Korniss

(Pannónia Filmstúdió)

Madžarska/Hungary, 1963, DCP (posneto na 35 mm/shot on 35mm), 11'45", s slovenskimi in angleškimi podnapisi/with Slovenian and English subtitles

Kolažni »spominski« film prinaša subjektivni pregled zgodovine Madžarske v 20. stoletju. Mlada ženska se v 60. letih kritično ozre na življenje svojih starih staršev (v času Avstro-Ogrske) in staršev (v medvojnem obdobju).

This collage "memoir" film is a subjective overview of the history of Hungary in the 20th century. A young woman from the 1960s takes a critical look at the life of her grandparents (living during the Austro-Hungarian Monarchy) and parents (living during the interwar period).



## Naša gospa, kraljica oble / Our Lady of the Sphere

Larry Jordan (neodvisni/independent)

ZDA/USA, 1969, 35 mm, 1.37, barvni/colour, 10', brez dialogov/no dialogue

»Film *Our Lady of the Sphere* je barvni kolaž rokokojskih podob, ki so jim sopostavljeni simboli vesoljske dobe. Slike se preobražajo, pretvarjajo, vdirajo druga v drugo in spreminjajo s tekočim kipenjem mehurčkov, dvigajočih se iz vode, medtem ko jih prebadajo nenadni pobliski svetlobe, brnenje alarma in sunkovita vizualna presenečenja.

- Thomas Albright, San Francisco Chronicle

»*Our Lady of the Sphere* is a color collage of rococo imagery juxtaposed with symbols of the space age. The images metamorphose, transmute, interpenetrate and otherwise change with the fluid effervescence of bubbles rising out of water, punctuated by sudden flashes of light, alarm buzzers and abrupt visual surprises.

- Thomas Albright, San Francisco Chronicle



## Esperanza / Esperantsa / Esperanza

Ivan Andonov (Boyana Film)

Bolgarija/Bulgaria, 1967, 35 mm, barvni/colour, 8'19", brez dialogov/no dialogue

O izvoru človeka imamo različne teorije, zato predpostavimo, da tekočina, ki jo natakarica nalije v otrokovo posodo, privede do rojstva našega lika. Z njim se rodi upanje – upanje, da lahko ta otrok v prihodnosti postane Rembrandt ali Picasso, Shakespeare ali Tolstoj, morda Einstein. Toda otrok odraste, prideta ljubezen in upanje na srečo. Po poročni torti pride želja po večjem zaslužku, avtomobilu in mladi ljubici. Zaslón napolnijo različni »rogovi«, »trikotniki« in »utripajoča srca«. Potlej pride nesrečni rentgen in z njim upanje na rešitev, novo zdravilo. In nazadnje se pojavi balerina. Njen labodji ples nas opomni na zamujene priložnosti, na vse upe, ki smo jih sami pokopali.

There are different theories about the origin of man, so we assume that the liquid the bartender pours into the child's pot becomes the reason for the birth of our character. Along with him, hope is born – hope that it is possible that in the future this child will become Rembrandt or Picasso, Shakespeare or Tolstoy, maybe Einstein. But the child grows up and love and hope for happiness come. After the wedding cake comes the desire for more money, a car and a young mistress. The screen is filled with various “horns”, “triangles”, and “beating hearts”. Then comes the disturbing X-ray, and with it the hope for a cure, for a new medicine. And finally, a ballerina appears. Her swan dance reminds us of the missed opportunities, of all the hopes we have destroyed ourselves.



## Cineblatz

**Jeff Keen** (neodvisni/independent)

VB/UK, 1967, digitalni format (snemano na Super 8 mm)/digital (shot on Super 8mm), č-b in barvni/b&w and colour, 1'50", brez dialogov/no dialogue

*Cineblatz* je napad na oko, bliskovita kakofonija načičkanih risb, grobo izrezanih fotografij iz revijskih oglasov in časopisnih zgodb ter 3D predmetov, denimo plastičnih igračk, ki se talijo pred našimi očmi. Platno pretresa nasilje: ne le da smo pričča neskončnim eksplozijam in surovim dejanjem, temveč je tudi gradivo, iz katerega je film zmontiran, črno ožgano ali zapacano z barvnimi brizgi.

*Cineblatz* is a retinal riot, a rapid-fire cacophony of scrawled drawings, roughly clipped photographs from magazine advertisements and newspaper stories, and 3D objects like the plastic toys that melt before our eyes. Violence convulses the screen: not only are there endless explosions and savage acts, but the materials out of which the film is montaged are burned black or stained with soiling splurges of colour.





# Creepy Animation Night

Vabljeni na temno stran animacije!  
Preпустite se vladavini posebnega žanra, v katerem se boste potopili v najmračnejše kotičke svoje domišljije ter se ob čudnih stvorih in čudaških zgodbah z bali za življenje, ob tem pa neskončno uživali.

V sodelovanju s članom letošnje velike žirije in direktorjem Mednarodnega festivala animiranega filma Animest Mihajem Mitricico.

Welcome to the dark side of animation!  
This is an invitation into the reign of a special genre of animation, to sink in the darkest corner of your imagination, struggle to survive to all those strange creatures and weird stories, while enjoying every second of it.

In collaboration with Mihai Mitrică, a member of this year's Grand Jury and the director of Animest International Animation Film Festival.



# Creepy Animation Night: Old School / Stara šola

69'



## **Flying Lotus: Ready Err Not**

David Firth (Flying Lotus)  
ZDA, VB/USA, UK, 2014, 3'

Iz očesnih zrkel poganjajo pajkove noge, dojenčki jedo čreva, po kadi, polni okrvavljene vode, pa plavajo odrezane glave.

eyeballs sprout spider legs, babies eat intestines and there are scenes of decapitated heads floating in a bloody bathtub.



## **Martyris**

Luis Felipe Hernández (Instituto Mexicano de Cinematografía)  
Mehika/Mexico, 2010, 8'

V mračnjaškem dekadentnem svetu za različna bitja s samomorilskimi nagnjenji skrbi majhen svetnik. Ob nenavadnem obisku dobi opozorilo, naj ne posega v vrhovni red, po katerem ima naravni zakon mučnikov prednost pred prijaznostjo in naklonjenostjo.

In a dismal and decadent world, a little Saint cares for various beings with suicidal tendencies. A strange visit warns the Saint not to interfere with the supreme order of things, whereby the natural law of martyrs takes precedence over kindness and affection.

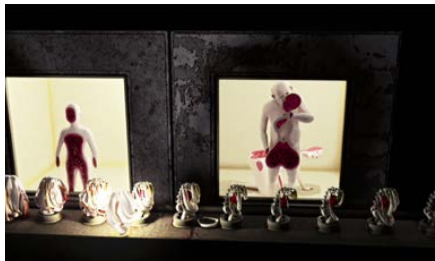


## Elephant Girl

David Lobser (neodvisni/independent)  
VB/UK, 2007, 4'

Film o uročenem slonjem dekletu in drugih presenetljivih pripetljajih.

Elephant girl is carried away enchanted, together with other remarkable incidents.



## MRDRCHAIN

Ondrej Svadlena (Ondrej Svadlena/Autour de Minuit)  
Češka, Francija/Czechia, France, 2010, 10'

Slicemanove težave in nadloge v temačni, zastrašujoči deželi morilske verige.

The trials and tribulations of Sliceman in the dark and frightening land of the murderchain.



## Backwater Gospel

Bo Mathorne (The Animation Workshop)  
Danska/Denmark, 2011, 10'

Prihod Pogrebca je od nekdaj pomenil smrt. Vse do nekega dne, ko se zlovešči obet izjalovi, napetost med bogaboječimi prebivalci Rovt, ki čakajo, kdo bo umrl, pa čedalje bolj narašča.

As long as anyone can remember, the coming of The Undertaker has meant the coming of death. Until one day the grim promise fails and tension builds as the God fearing townsfolk of Backwater wait for someone to die.



## Maelström

Pierrick Greibill (ENSAD Paris)  
Francija/France, 2016, 10'

Ste kdaj sanjali, da ste izgubili zobe? Po ljudskem prepričanju je to slabo znamenje, v resnici pa gre najbrž za to, da naša podzavest prek sanj komunicira z zavestjo o stanju našega telesa. Pri nekaterih so sanje o izgubljenih zobeh povezane z moralno ali fizično šibkostjo, lahko pa celo napovedujejo še neodkrito bolezen.

Have you ever dreamed of losing your teeth? In popular beliefs this is a bad omen, but in reality it is likely that it is our unconscious which, through our dreams, communicates with our consciousness about the state of our body. For some, dreaming of losing their teeth is often linked to moral or physical impotence or even to the announcement of an illness which has not yet been diagnosed.



## Odin's Afterbirth

Joseph Bennett (neodvisni/independent)  
ZDA/USA, 2015, 14'

Grotesken fantazijski 14-minutni animirani film, v katerem se Viking Erik poda na neusmiljen maščevalni pohod: spopasti se mora z vojsko stvorov in pošasti ter zoperstaviti bogovom, ki vladajo njegovemu svetu.

A grotesque fantasy that sees its protagonist 'Viking Erik' embark on a relentless quest for vengeance, this 14-minute animated short follows its hero as he battles his way through an army of freaks and monsters and defies the gods that rule his world.



## Coyote

Lorenz Wunderle (YK Animation Studio)  
Švica/Switzerland, 2018, 9'55"

Kojot v okrutnem napadu volkov izgubi družino. V primežu strahu, jeze in žalovanja dobi priložnost, da maščuje svoje bližnje ...

A coyote loses his family to a vicious attack by wolves. Tormented by fear, anger and grief, he sees a chance to avenge his family...

# Creepy Animation Night: New Wave / Novi val

110'



## Stockholm

Jean-Baptiste Aziere, Victor Chavanne, Thomas Nemery, Morgane Perrin, Camille Roubinowitz  
(Supinfoom Rubika)

Francija/France, 2017, 6'25''

Gola človeka v snegu in pes v dragem plašču.  
Dobrodošli v stockholmski ledeni legendi:  
to je zgodba o živali, ki je zgolj hotela biti  
človek ...

Two naked humans in the snow and a dog  
standing in a costly coat. Welcome to the  
freezing tale of Stockholm, the story of an  
animal who only wanted to be human...



## Otok preminulih

/ Mang-ja-ui Seom / Island of the Deceased

Kim Ji-hyeon (Kim Ji-hyeon)

Južna Koreja/South Korea, 2018, 9'

Za mladeniča s sumljivim hobijem je odmakn-  
jeno otoško pokopališče idealen kraj za  
delavnico.

For a young man with a questionable hobby, a  
secluded graveyard island is the perfect place  
to set up his workshop.



## **DÉMONOS: A Clarity of Indignation**

Ricardo Jabardo (Tropikal Dream Studios)  
ZDA/USA, 2017, 6'48"

Konkvistador na smrtni postelji čaka duhovnika. Toda njegovo priznanje pobojev, ki jih je zagrešil na poteh po Ameriki, se bo udejanjilo v mrtvaškem plesu.

A conquistador on his deathbed is waiting for the priest. But his confession of the killings he performed during his trips to America will materialize in a macabre procession...



## **Schnarff Schnarff; Flip the Cross**

Amin Haghshenas (Schnarff Schnarff)  
Iran/Iran, 2016, 4'06"

Uradni animirani videospot škotske rock zasedbe Schnarff Schnarff.

Official animated music video for Scottish rock band Schnarff Schnarff.



## **Rotting Christ: Threnody**

John Kaimakamis, Jon Toussas (Rotting Christ)  
Grčija/Greece, 2017, 5'37"

Grški črnometalski pionirji Rotting Christ so ob 10. obletnici izida legendarnega albuma *Theogonia* objavili animirani videospot za pesem Threnody.

Greek black metal pioneers Rotting Christ are celebrating the 10-year anniversary of their iconic album *Theogonia*, and have released an animated video for the song "Threnody".



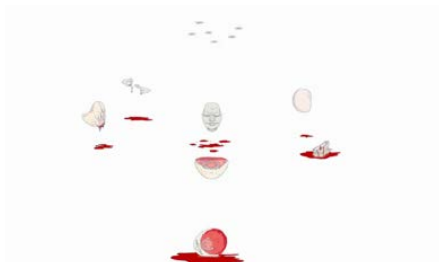


## The Cutie Patootie of Hugsville

Luke Bacci (The Panda Galaxy)  
Avstralija/Australia, 2020, 8'8"

Skupina vesoljcev ubije skladatelja Rossinija, da bi ukradla in si prisvojila njegovo glasbo. Ne zaradi slave ali denarja, niti zaradi objemov in poljubov. Ne, zgolj zaradi testenin. Vendar zlikovce hitro nekaj zmoti, kar privede do nove zmede, to pa sproži pravo poplavo motenj.

A group of aliens murder the composer Rossini to steal and claim his music as their own. Not for fame or fortune, not even for hugs and kisses. No, only for pasta. However, they are quickly distracted, which leads to more distraction, which then cascades into an escalation of distraction.



## Bes / Furia / Fury

Julia Siuda (Academy of Fine Arts in Cracow)  
Poljska/Poland, 2021, 5'30"

Animirani film z naravnimi linijami in izjemno vizualno izraznostjo izriše agresijo in frustracijo, ki presejata meje fizičnega.

An animation that expresses, through organic lines and a remarkable visual expressiveness, an aggression and frustration that break the limits of the physical.



## Farce

Robin Jensen (Mikrofilm AS)  
Norveška/Norway, 2019, 11'

Moški, ženska in mlinček za meso. Ljubezen je umazana.

Ko pripadnik ljudstva Sami skuša rešiti svojo čredo jelenov in žensko, ki se jo trudi osvojiti, konča v krempljih pohlepa in dekadence. Pošastna basen o usodni strasti.

A man, a woman and a meat grinder. Love is messy.

A Sami man ends up in greedy and decadent claws as he tries to save both his reindeer herd and the woman he desires. An awful fable about fatal passion.

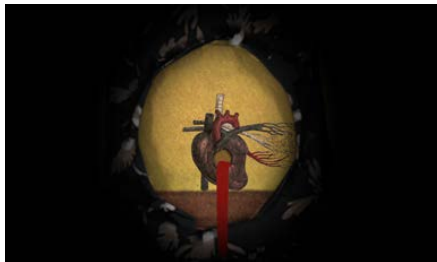


## Night Bus

Joe Hsieh (neodvisni/independent)  
Tajvan/Taiwan, 2020, 20'

Na večernem avtobusu pride do kraje ogrlice. Temu najprej sledi tragična, usodna prometna nesreča, nato pa vrsta zanimivih preobratov, ki razkrijejo ljubezen, sovraštvo in maščevanje.

On a late-night commuter bus, a necklace was stolen. This was followed by a tragic and fatal road accident, and a series of intriguing twists which revealed love, hatred, and vengeance.



## Toothless

Andrea Guizar (Polish National Film School in Lodz)  
Poljska/Poland, 2021, 12'7"

Narativni filmski esej, sestavljen iz risb iz starih knjig o anatomiji, slik iz ezoteričnih revij in zvočne podobe javno dostopnih spletnih videov. Film, ki prehaja med individualnim in kolektivnim nezavednim, pripoveduje o eksistencialnem popotovanju: potovanju brez zobe junakinje v pižami.

An essay film with a narrative, constructed with drawings from old anatomical books, some images from esoteric magazines and a bunch of public domain internet videos' soundtracks. Dragging from the individual to the collective unconscious, it tells the story of an existential journey: the journey of a toothless heroine in her pyjamas.



## Our Love Is Immortal

Ender Yıldızhan (Kalt)  
Turčija/Turkey, 2022, 3'32"

Dečka skrbi odnos med staršema v distopični prihodnosti.

A little boy worries about his parents' relationship in a dystopian future.



## Vulvina Queen of Ecstasy

Clémence Andre, Nawel Bahamou, Ming Chieh Chang, Théo Guyot, Mariia Yanko (Gobelins Paris)  
Francija/France, 2022, 7'30"

Kraljica, ki vegetira v puščavskem kraljestvu, se zaljubi in zaplete v fizično razmerje s Smrtjo. Ta morbidna zveza jo povsem obsede: tako zelo, da jo nazadnje pogubi ...

A Queen languishing in a desert kingdom falls in love with Death, with whom she begins a carnal relationship. This morbid union becomes an obsession for her. An obsession that will lead the Queen to her end...



## The Cactus

Ricardo Kump (neodvisni/independent)  
Brazilija/Brazil, 2022, 10'

Moški, ki trpi za hudo boleznijo živčevja, se po nesreči znajde hrom v odročnem in negotljubnem okolju. Ko se sprijazni in sprejme novo realnost, pa se njegovo življenje obrne v povsem drugo smer. Grozljivka, ki je nastala po navdihu kratke zgodbe *Ser polvo* Santiaga Daboveja (1889–1951).

A man troubled by a severe nervous system disease finds himself paralyzed in a remote and hostile environment after an accident. His situation takes new directions as he surrenders and accepts his new reality. A horror film inspired by Santiago Dabove's (1889–1951) short story "*Ser polvo*".

**AFN**

**predstavlja:  
That's What  
She Said**

**AFN**

**Presents:  
That's What  
She Said**

Program prinaša skrbno izbran nabor izstopajočih kratkih avdiovizualnih del ženskih ustvarjalok ali tistih, ki se identificirajo kot ženske, iz zadnjih edicij festivalov Animateka, Animest, Fest Anča, Animafest in Anifilm, ki so del mreže festivalov animiranega filma (AFN). Njihovi programski selektorji prepoznavajo moč žensk in opozarjajo na pomen ženskega glasu v industriji animiranega filma. Izbor obsega edinstvene zabavne, pa tudi temačne zgodbe, ustvarjene v različnih tehnikah animacije.

The programme brings to the audience a thoughtfully selected collection of outstanding short audiovisual works by female and female-identifying filmmakers from the last editions of the Animation Festival Network member festivals. Programmers of Animateka, Animest, Fest Anča, Animafest and Anifilm acknowledge the female power and stress the importance of female voices in the industry of animated films. The selection introduces unique entertaining as well as dark stories told in various animation techniques.





## Nad oblaki

/ Felhők felett / Above the Clouds

Vivien Hárshegyi (Moholy-Nagy University of Art and Design Budapest)

Madžarska/Hungary, 2022, 13'30"

Protagonistka se začenja zaljubljati v nekega fanta, česar se zaradi izkušenj s prvo ljubeznijo ustraši. Zato zbeži in val spominov jo ponese na namišljeno popotovanje, na katerem mora razvozlati svoje zmedene misli in občutja.

The main character starts to feel deeper emotions for a guy, but she is afraid of falling in love again because of her past with her first love. So she runs off, rushing memories taking her to an imaginary journey and forcing her to untangle her confused mind and heart.



## Mariupol. Sto noči / Мариуполь. Сто ночей / Mariupol. A Hundred Nights

Sofija Melnik (Gogol Fest/Ogalala Kreuzberg/Theatromania)

Ukrajina, Nemčija/Ukraine, Germany, 2023, 7'25"

Zgodba o deklici, ki jo 24. februarja 2022 prebudi sirena in se trudi v gorečem mestu najti koga, ki je živ. Navdih za protagonistko je bila štiriletna Alice, ki je v prvih mesecih ruske invazije živela v blokiranem Mariupolu.

It is a story of a little girl, who wakes up on 24 February 2022 because of the air alert and tries to find someone living in the burning city. The main character is based on the story of Alice, a 4-year-old girl, who stayed in the blocked Mariupol during the first months of Russian invasion.



## Obleka za finale

/ Haljina za finale / Her Dress for the Final

Martina Meštrović (Kreativni sindikat)

Hrvaška/Croatia, 2023, 8'45"

Moja babica je nekoč pobarvala svojo poročno obleko na črno. Hotela je biti pokopana v njej.

One day, my granny dyed her wedding dress black. She wanted to be buried in it.



## Družinski portret

/ Obiteljski portret / The Family Portrait

Lea Vidaković (Adriatic Animation/Vivement  
Lundi!/Biberche Productions)

Hrvaška, Francija, Srbija/Croatia, France, Serbia,  
2023, 14'35"

Ko se Avstro-Ogrska bliža propadu, Andrasa in njegovo hčer preseneti obisk Andrasovega nepredvidljivega brata Zoltana, ki ga spremlja njegova velika družina.

As Austro-Hungary teeters on collapse, Andras and his daughter are taken aback by the visit from Andras' unpredictable brother, Zoltan, who comes accompanied by his large family.



## Neporavnani / Koniunkcja / Misaligned

Marta Magnuska (Animoon/Atom Art)

Poljska, Latvija/Poland, Latvia, 2022, 7'

V sobi sta ženska in moški, v terariju ždi gekon, okoli žarnice krožijo muhe. Ko se ritem njihovih svetov stopnjuje, počasi odkrivamo vedno nove odvisnosti in analogije med njihovim delovanjem in opazovanimi elementi.

A woman and a man are in a room, a gecko sits in a terrarium, several flies are circling a lamp. Gradually we find more and more dependencies and analogies between their activities and observed elements as the rhythm of their universes accelerates.



## Čez črepinje

/ Přes střepy / Rising Above

Natálie Durchánková (Film and TV School of the  
Academy of Performing Arts in Prague)

Češka/Czechia, 2023, 4'15"

Animirani dokumentarec, ki je nastal po resničnem pričevanju žrtve brutalnega spolnega napada ter njeni prehojeni poti do okrevanja in pomiritve.

An animated documentary based on the real-life account provided by a survivor of a sexually motivated violent assault and her journey of recovery as she comes to terms with the trauma.



## **Pes, kruh in cvetje jutrišnjega dne**

**/ Căine, pâine și florile de mâine**

**/ Dog, bread and the flowers from tomorrow**

**Mihaela Mîndru** (Ensad - École nationale

supérieure des Arts Décoratifs/Mihaela Mindru)

Francija, Moldavija/France, Republic of

Moldova, 2022, 6'6"

Zakaj slovo od bližnjih, ki odidejo v posmrtno življenje, spremlja toliko običajev in pravil? Navade, ki spremljajo smrt v moldavski vasi, deklico povsem prevzamejo. Film sledi njenim mislim ob ljudskih običajih, ko se trudi razumeti, kaj se dogaja.

Why do we have so many customs and rules to see our loved ones off in the afterlife? A child fascinated by the customs of a funeral in a Moldovan village forgets about the funeral. We follow the child's imagination assimilating the folkloric traditions, trying to understand what is going on.



## **Hobotnica banana mišmaš / Octopus Banana Hotchpotch**

**Milanka Fabjančič** (ZVVIKS)

Slovenija/Slovenia, 2023, 7'30"

Iskrivo in živahno popotovanje skozi življenji najboljših prijateljev, duš dvojčič Mile in Mara, je pisana pustolovščina dveh različnih življenjskih poti, ki ju skozi desetletja bogati in napaja prijateljska ljubezen.

The lively and spirited journey through the lives of best friends, twin souls Mila and Mara, is a colorful adventure of two quite different life paths nourished and driven by decades of sisterhood love.



## **Dvom / Pochybnost / Doubt**

**Adela Križovenská** (Film and TV School of the Academy of Performing Arts in Prague)

Češka/Czechia, 2023, 5'42"

Kratki animirani esej, ki z nenarativnimi, abstraktnimi podobami govori o avtoričinih čustvenih težavah s kreativnostjo.

A short animated essay, which uses non-narrative, abstract visuals to talk about the emotional struggle of the author with her own creativity.





**Grand Prix:**  
**20 let**

**Grand Prix:**  
**20 years**

79'

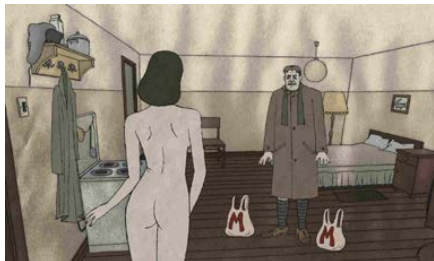


### **Po jabolkah / Po jabłkach / After Apples**

Marta Pajek (ASP Krakow)  
Poljska/Poland, 2004, 5'20"

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

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



### **Krokodil / Krokodill / Crocodile**

Kaspar Jancis (Esti Joonisfilm)  
Estonija/Estonia, 2009, 16'45"

Zgodba o nekdanjem opernem pevcu, ki ga je pot usode prisilila, da se preživlja z zabavanjem otrok v nakupovalnem središču, oblečen v penast krokodilji kostum. Za bivšega tenorja je takšno življenje ne le žalostno, ampak ostudno, zato svojo jezo sprošča nad otroki. Nekega dne pa v njegovo življenje vstopita usodna ženska ... in ... krokodil.

The story of a former opera star who must, by the will of Fate, work as a Crocodile in a styrofoam costume entertaining children in a shopping centre. This kind of life seems joyless and even disgusting to the former leading tenor, and he vents his frustration by behaving rudely. Until one day, into his life enters a fateful woman... and... a crocodile.



### **Miramare**

Michaela Müller (Academy of Fine Arts Zagreb/ Michaela Müller)  
Hrvaška, Švica/Croatia, Switzerland,  
2009, 35mm, 8'

Pogled na življenje na mediteranskih mejah Evrope, kjer se sproščajo turisti, hkrati pa se »ilegalni« priseljenci borijo za priložnost za boljše življenje.

A look at life on the Mediterranean borders of Europe, where tourists try to relax at the same time as "illegal" immigrants struggle for a chance for a better life.



## Velika hiša / Suur maja / Big House

Kristjan Holm (Silmviburlane)  
Estonija/Estonia, 2011, 10'24"

Nekega povsem običajnega toplega poletnega večera se prebivalci povsem običajnega stanovanjskega bloka po naključju zberejo na dvorišču. Človek z vprašljivimi nameni dogodek izkoristi in konec je precej pričakovan.

On a totally ordinary warm summer night the residents of a totally ordinary apartment house happen to gather in the yard. A citizen of questionable motives takes advantage of the situation and the ending of course is quite expectable.



## Boles

Špela Čadež (No History/Hupe Film)  
Slovenija, Nemčija/Slovenia, Germany, 2013, 12'

Filip, ki živi v revni četrti, sanjari o pisateljski slavi in razkošnem življenju. Nekega dne na vrata potrka njegova sosedka Tereza, starejša prostitutka, in ga prosi, da ji napiše pismo za njenega zaročenca.

Filip lives in a poor neighbourhood, dreaming of writer's glory and a luxurious life. One day his neighbour Tereza, an elderly prostitute, knocks on his door, asking him to write a letter for her fiancé.



## Acid Rain

Tomek Popakul (Animoon)  
Poljska/Poland, 2019, 26'16"

Nekje v vzhodni Evropi. Dekle pobegne iz depresivnega domačega kraja. Tako spozna Skinnyja, labilnega čudaka, ki živi v prikolicini se ukvarja z manj legalnimi posli. Pot ju vodi v čedalje bolj srljlive okoliščine.

Somewhere in the Eastern Europe. A young girl runs away from her depressing hometown. That's how she meets Skinny – a kind of unstable weirdo who lives in a camper and runs his not-so-legal errands. Their journey gradually leads them towards more and more eerie settings.



**Celovečerni  
animirani  
filmi**

**Animated  
Feature  
Films**



# Belo plastično nebo / Műanyag égbolt / White Plastic Sky

Madžarska, Slovaška/Hungary, Slovakia, 2023, 111'  
V madžarščini z angleškimi in slovenskimi  
podnapisi / In Hungarian with English  
and Slovenian subtitles

Režija / Directed by: Tibor Bánóczki,

Sarolta Szabó

Scenarij / Written by: Tibor Bánóczki,  
Sarolta Szabó

Avtor glasbe / Composer: Christopher White

Montaža / Editing: Judit Czakó

Oblikovanje zvoka / Sound Designer: Stefan Smith

Mešanje zvoka / Sound Mixer: Julien Paschal

Producenti / Producers: Orsolya Sipos,

József Fülöp, Juraj Krasnohorsky

Koproducent / Co-producer: Flaminio Zadra

Produkcija / Production: Salto Films, Artichoke

Koprodukcija / Co-production: Proton Cinema,

RTVS - Radio and Television Slovakia

Distribucija / Distribution: Films Boutique



**Leto 2123. Človeštvo zaradi čedalje hujšega pomanjkanja naravnih virov lahko reši samo kupčija: vsak prebivalec se po dopolnjenem 50. letu spremeni v drevo. Ko Stefan izve, da se je njegova ljubljena žena Nora prostovoljno odločila predčasno podariti svoje telo, se poda na drzno pot, da bi jo rešil.**

Belo plastično nebo je hibrid med igranim in animiranim filmom, pri čemer so animirane sekvence izdelane s tehniko rotoskopije, kar pomeni, da je skupina animatorjev ročno risala na posneti material.



2123. Faced with diminishing resources, the human race can only survive through a trade-off: at the age of 50, every citizen is gradually turned into a tree. When Stefan discovers that his beloved wife Nora has voluntarily signed up for donating her own body before her time, he sets out on an adventurous journey to save her at all costs.

White Plastic Sky is a hybrid between live-action and animation, made with the rotoscope technique: hand-drawn over actors by a team of animators.



Ko sva pred nekaj leti skupaj posedala v najlepšem budimpeškem parku na Margaretinem otoku in razvijala osnovni koncept filma *Belo plastično nebo*, si niti v sanjah nisva mislila, da bo resničnost nekoč, in to že kmalu, tako močno spominjala na najino fiktivno zgodbo. Ali da bomo pripravljali postapokaliptični film v dneh prave »apokalipse«. Podnebna kriza, podnebni begunci, pandemija, vojna, energetska kriza. Ta polikriza je zdaj postala del našega življenja. Pri znanstveni fantastiki gre vedno za zamišljanje mogoče prihodnosti. Toda zdi se, da *Belo plastično nebo* sovпада s tem, kar se dogaja tukaj in zdaj.

Med pisanjem sva v mislih že videla film. Zgodba določa slog animacije in moramo slediti temu, kar zahteva. Najina govori o globokem čustvenem popotovanju. Že od zgodnje faze razvoja sva bila prepričana, da bodo samo živi igralci zmogli upodobiti like in priklicati ta čustva. Našli smo izjemne madžarske igralce, ki so si iskreno želeli sodelovati v tako zanimivem projektu. Največji izziv pa je bil, kako pretvoriti igro v animacijo, ne da bi pri tem izgubili kakšno nianšo. Za rotoskopijo nismo uporabili nobenega računalniškega programa, vse risbe so izdelale roke zelo izurjenih umetnikov; te občutljive risbe niso zgolj ohranile igre, temveč so ji dodale novo plast drugačne umetniške vrednosti.

- Tibor Bánóczki, Sarolta Szabó

When a few years ago we sat together in the most beautiful park of Budapest on Margit Island outlining the basic concept of *White Plastic Sky*, we didn't dare imagine that one day, so soon, reality would resemble our fictional story so much. Or that we would be making a post-apocalyptic movie during days of an actual real "apocalypse". Climate crisis, climate refugees, pandemic, war, energy crisis. The "Poly-Crisis" has become part of our lives now. Science-fiction is always about imagining a possible future. Yet *White Plastic Sky* seems to match what is happening right here, right now.

We started to see the film in our minds during the writing process. The story determines the animation style, and one has to follow what the story wants. Our story contains a deep emotional journey, and we believed from an early stage of development that only real actors can play our characters to achieve those emotions. We cast amazing actors from Hungary who were really enthusiastic to participate in such an interesting project. The big task was how to transform the acting into animation without losing any nuances. We did not use any computer software for the rotoscope, all drawings were made by the hands of very skilled artists, and these sensitive drawings not only preserved the acting but added another layer of a different artistic value to it.

- Tibor Bánóczki, Sarolta Szabó



#### **Nagrade in festivali (izbor):**

- posebna omemba, Animafest Zagreb 2023
- nominacija za nagrado žirije v sekciji Contrechamp, MFAF Annecy 2023
- nominacija za nagrado encounters, MFF Berlin 2023
- nominacija za najboljši film, Katalonski MFF Sitges 2023
- nominacija za evropsko filmsko nagrado za najboljši celovečerni animirani film 2023

#### **Awards and festivals (selection):**

- Special Mention, Animafest Zagreb 2023
- Contrechamp Jury Award Nominee, Annecy IAFF 2023
- Encounters Award Nominee, Berlin IFF 2023
- Best Motion Picture Nominee, Sitges Catalanian IFF 2023
- European Animated Feature Film 2023 Nominee

# Kako sem preživel filmski festival v Pjongjangu 3D / How I Survived the Pyongyang Film Festival 3D

Martin Hans Schmitt (neodvisni/independent)  
Nemčija/Germany, 2022, 75'

V nemščini z angleškimi podnapisi /  
In German with English subtitles

3D stereoskopska projekcija /  
3D Stereoscopic Screening

Režija / Directed by: **Martin Hans Schmitt**  
Scenarij / Written by: **Martin Hans Schmitt**  
Avtor glasbe / Composer: **Philipp Fabian Kölmel**  
Montaža / Editing: **Martin Hans Schmitt**  
Zvok / Sound: **Martin Hans Schmitt**  
Producent / Producer: **Martin Hans Schmitt**  
Distribucija / Distribution: **Martinhansschmitt**



Animirani dokumentarec popisuje osebno izkušnjo dokumentarista Martina Hansa Schmitta, ki se je leta 2018 udeležil Mednarodnega filmskega festivala v Pjongjangu. Popotniški film postopno razkriva, kako diktatura Kim Džong-una usmerja življenje in misli Severnokorejcev vse do najmanjše intimne podrobnosti in kako počasi začne vplivati tudi na režiserja, s tem pa čedalje bolj vzbuja vtis, da gledamo satiro iz resničnega življenja.

The animated documentary describes the personal experiences of the documentary filmmaker Martin Hans Schmitt, who took part in the Pyongyang International Film Festival in 2018. It is a travel film, during the course of which it gradually reveals how the dictatorship of Kim Jong-Un shapes the lives and thoughts of North Koreans right down to the smallest private niche, and also gradually influences the filmmaker too, increasingly creating the impression that we are observing a real-life satire.

*Kako sem preživel filmski festival v Pjongjangu* je stereoskopski 3D animirani dokumentarec. Zanj smo videoposnetke in fotografije s pomočjo algoritma na osnovi umetne inteligence spremenili v risane podobe. Postopek poteka brez uporabe rotoskopije. Frekvenca sličic je pri likih večinoma dvanajst do šestnajst sličic na sekundo, kar poudari učinek risanke. Da bi se izognili tresljajem, ki so neizogiben stranski produkt pri pretvarjanju videoposnetkov v risane sekvence, smo s pomočjo algoritma za stabilizacijo slike izračunali vmesne sličice. Tako se liki v ospredju premikajo s frekvenco dvanajstih do šestnajstih sličic na sekundo, ozadje pa teče gladko s frekvenco 24 sličic na sekundo.

Bil sem gost Mednarodnega filmskega festivala v Pjongjangu. Z drugimi besedami: »Preživel sem Severno Korejo.«  
Državo sem zapustil po osmih dneh, ki sem jih preživel v Pjongjangu. Odleglo mi je, da sem ubežal prevladujoči paranoi nadzora in kultu osebnosti družine Kim ter naposled spet stopil na svobodna evropska tla. Obisk festivala mi je prinesel koristno lekcijo o diktaturah, inscenaciji države in nenehni indoktrinaciji.  
- Martin Hans Schmitt

Moja filmska glasba je predelava retrofuturistične pojave glavnega mesta Severne Koreje. Za ta namen sem uporabil znanstvenofantastične glasbene elemente iz 60. let ter severnokorejski pop in zvoke karaok. Navdih sem črpal iz zlovesčega glasbeno-propagandnega alarma, ki se je v Pjongjangu oglasil vsak dan ob 6. uri zjutraj.

Ponavljajoča in lahko prepoznavna melodija sintetizatorja spremlja vsak propagandni tekstovni blok, ki deli film na dnevne odseke. To »glasbeno sidrišče« dokazuje, da je mogoče zvok uporabljati za pogojevanje politične vsebine in čustev, podobno kot se dogaja pri nevrolingvističnem programiranju ali pri poskusu klasičnega (Pavlovega) pogojevanja. - Philipp Fabian Kölmel

*How I Survived the Pyongyang Film Festival 3D* is an animated documentary in stereoscopic 3D. To this end, real-life video sequences and photos were transformed into cartoons with the help of an AI algorithm. The procedure works without rotoscoping. The image frequency of the film figures is mostly twelve or sixteen images per second, in order to underline the cartoon-like effect. To avoid the juddering which is unavoidable when real video sequences are converted into cartoon sequences, in-betweeners are calculated with the help of an image stabilisation algorithm so that the figures in the foreground move across the picture at twelve to sixteen images per second, while the background runs smoothly at 24 images per second.

I was a guest at the Pyongyang International Film Festival. Or, in other words: "I survived North Korea."

I left the country after a total of eight days in Pyongyang. I was relieved to have escaped the dominant surveillance paranoia and the personality cult of the Kim family, and eventually to step once again onto free European soil. All in all, my visit to the festival was a

salutary lesson about dictatorships, state presentation, and constant indoctrination. - Martin Hans Schmitt

With my film music I processed the retro-futuristic appearance of the capital of North Korea. To do so I worked with sci-fi music elements from the 1960s and North Korean pop and karaoke sounds. I gained inspiration from the eerie musical propaganda alarm that rang out every morning in Pyongyang at 6 am. The same easily recognizable synthesizer melody underlies each propaganda text block which subdivides the film into daily sections. This "musical anchor" demonstrates how sounds can be used to condition political content and emotions, in a manner similar to neuro-linguistic programming or the "Pavlov's dog" experiment.

- Philipp Fabian Kölmel

#### **Nagrade in festivali (izbor):**

- MFDV Visioni dal Mondo, Milano 2023
- MFF This Human World, Dunaj 2023

#### **Awards and festivals (selection):**

- International Documentary Festival Visioni dal Mondo, Milano 2023
- This Human World IFF, Vienna 2023

PREFILM / SCREENING WITH:



## **Znotraj 3D / In Side 3D**

**Anita Kwiatkowska-Naqvi, Piotr Matysiak**

(National Polish Film School/ vnLab S3D)

Poljska/Poland, 2023, 17'50"

Brez dialogov / No dialogues

Protagonist pade s sveta, ploskega kot televizijski zaslon, v labirint, ki se razprostira vzdolž obzorja v vse smeri. To je zanj odločilni trenutek. Čeprav se z življenjem poigrava vsak dan, ko se s skodelico kave v roki zjutraj nagiba čez ograjo balkona in razmišlja, da bi skočil, ga šele svet labirinta prisili v soočenje s samim seboj. To pa nato postane zametek za njegovo novo, resnično življenje.

From the world flat like a TV screen, the main character falls into the space of labyrinth, stretching along the horizon in all directions. The protagonist in the film experiences a critical moment. Although he plays with life every day, going over the balcony railing with his morning coffee and thinking about jumping down, it is only the world of the labyrinth that forces him to confront himself, which will become the germ of his new, real life.

# Likovna akademija 1994

## / 藝術學院 /

### Art College 1994

Kitajska/China, 2023, 118'  
V mandarinščini s slovenskimi podnapisi /  
In Mandarin with Slovenian subtitles

Režija / Directed by: Liu Jian  
Scenarij / Written by: Lin Shan, Liu Jian  
Glasovi / Cast: Dong Zijian, Zhou Dongyu, Jia Zhangke  
Avtorji glasbe / Composers: David Wen-Wei Liang, Sun Yunfan, Cui Jian, Alex Liu, Chen Li  
Montaža / Editing: Liu Jian  
Zvok / Sound: Li Danfeng  
Oblikovanje zvoka / Sound Design: Li Danfeng, Gao Ruifeng  
Animacija / Animation: Li Jiajia, Wang Mile, Guo Xiaoruo  
Producenti / Producers: Yang Cheng, Shen Lihui, Gao Shiming  
Produkcija / Production: Nezha Bros. Pictures, Modern Sky Entertainment, China Academy of Art, School of Animation and Game  
Distribucija v Sloveniji / Distribution in Slovenia: Fivia



**Skupina študentov Kitajske južne akademije za likovno umetnost se v 90. letih posveča študiju in pripravlja na vstop v svet. Kitajska se odpira Zahodu; študentsko življenje je preplet zaljubljenosti in prijateljstev, umetniškega raziskovanja, idealov in ambicij, ki jih rojevajo novi vplivi. Študenti, razpeti med tradicijo in sodobnost, se morajo odločiti, kaj želijo postati.**

In the 1990s, a group of students on the campus of the Chinese Southern Academy of Arts are pursuing their studies and preparing to face the world. China is opening up to the West and the students' lives are a tangle of love stories and friendships, artistic research, ideals and ambitions brought about by new influences. Caught between tradition and modernity, they have to decide who they want to become.

*Likovno akademijo 1994* je režiral Liu Jian, profesor na Šoli za animacijo in igre Kitajske akademije umetnosti (CAA). Film je v produkciji skupine učiteljev in študentov nastajal pet let ter je pomemben ustvarjalni in pedagoški plod tradicije »neorealistične animacij«, značilne za CAA. Edinstvena 2D ročna animacija vsebuje specifične kitajske elemente in estetiko. Režiser filma, profesor Liu, se je najprej izpopolnjeval v kitajskem slikarstvu, nato pa uporabil tehnike, ki jih je tam našel, na povsem inovativen način. Rezultat so prizori in liki, ki so nesporno avtentično kitajski in se po estetiki razlikujejo od ameriške ali japonske animacije.

Leta 2016 sem se vrnil na svojo matično univerzo. Odkar sem jo zapustil, je minilo že več kot 20 let. Vrsta novih, ličnih stavb iz jekla in betona je kot zid ločevala preteklost in sedanjost ter cepila moje spomine na dvoje. Takrat sem slišal, da me nekdo kliče. Obrnil sem se in videl svojega nekdanjega profesorja. Lase je imel že povsem bele. Ob njem sta bila dva mlada študenta, ki sta se smejala. Nenadoma me je zadela kruta realnost časa. Takrat se je v mojih mislih zasadilo seme tega filma. Po tistem sem postal profesor na CAA in dobil nove zamisli za *Likovno akademijo 1994*. To ni nostalgičen film, temveč delo, ki opeva lepoto življenja in umetnosti v vsakem mladem človeku in vsaki mladi duši, skriti v starem človeku.

Rad bi, da bi bila to glasna in iskrena pesem, ki seže globoko v vsako mlado dušo ter slavi njen pogum in vitalnost.

- Liu Jian

Directed by Liu Jian, a professor at CAA School of Animation and Games, and produced by a team of teachers and students over a span of five years, the film is a significant creative and pedagogical product of CAA's pursuit of "neorealistic animation". *Art College 1994* is a unique 2D hand-drawn animated film with aesthetics that exhibits distinctive Chinese elements. Its director began his education in Chinese paintings. Well versed in the domain, Prof. Liu employed techniques found in Chinese paintings groundbreakingly. The result is scenes and characters that are undisputedly, authentically Chinese and of an aesthetic style distinguishable from American and Japanese animation.

In 2016, I returned to my alma mater. It had been over 20 years since I left the place. A row of new, tidy buildings of steel and concrete stood like a wall between the past and the present, cleaving my memories into two. I heard someone call my name then. I turned around, and saw my former teacher. His hair had gone white. He was standing next to a couple of young students who were laughing. Suddenly, I was struck by the harsh reality of time. That was when the seed of the movie was sowed in my head. I joined CAA and

became a teacher after that, which gave me new ideas for *Art College 1994*.

It isn't a nostalgic film, but one that celebrates the beauty of life and art with every young person and every young soul hidden within an old person.

I want it to be a song that is loud and earnest, that reaches deep into every young soul, and sings praises of their courage and vitality.

- Liu Jian

#### **Nagrade in festivali (izbor):**

- nominacija za kristal za najboljši celovečerni film, MFAF Annecy 2023
- nominacija za zlatega medveda, MFF Berlin 2023
- nominacija za sydneyjsko filmsko nagrado, FF Sydney 2023
- nominacija za nagrado svobodni duh, MFF Varšava 2023

#### **Awards and festivals (selection):**

- Best Feature Cristal Nominee, Annecy IAFF 2023
- Golden Bear Nominee, Berlin IFF 2023
- Sydney Film Prize Nominee, Sydney FF 2023
- Free Spirit Award Nominee, Warsaw IFF 2023



# Linda hoče piščanca! / Linda veut du poulet ! / Chicken for Linda!

Francija, Italija/France, Italy, 2023, 76'  
V francoščini z angleškimi in slovenskimi podnapisi / In French with English and Slovenian subtitles, 8+

Režija / Directed by: Sébastien Laudenbach, Chiara Malta  
Scenarij / Written by: Sébastien Laudenbach, Chiara Malta  
Avtor glasbe / Composer: Clément Ducol  
Montaža / Editing: Catherine Aladenise  
Zvok / Sound: Erwan Kerzanet  
Montaža zvoka / Sound Editors: Yan Volsy, Carolina Santana  
Producenti / Producers: Marc Irmer, Emmanuel-Alain Raynal, Pierre Baussaron  
Koproducent / Co-producer: Flaminio Zadra  
Produkcija / Production: Dolce Vita Films, Miyu Productions, Palosanto Films  
Koprodukcija / Co-production: France 3 Cinéma  
Distribucija / Distribution: Charades



**Paulette po krivici kaznuje hčerko Lindo. Da bi se ji odkupila, bi naredila prav vse – tudi piščanca s papriko, čeprav ne zna kuhati. Linda na vsak način hoče piščanca, kot ga je nekoč pripravil njen oče ... Trgovine so zaradi stavke zaprte, a Paulette in Linde to nikakor ne ustavi. Pot po sledi piščanca, na katero povlečeta še »Lindino družino«, nazadnje pa kar vso soseseo, ju vodi od kokošnjaka do tovornjaka z lubenicami, od zagnanega policista do alergičnega voznika tovornjaka, od babice do poplave. Linda pa se ne zaveda, da je piščanec, ki ga je takrat tako dobro pripravil njen oče, ključ do izgubljenega spomina ... Mimogrede – zna kdo zaklati piščanca?**

Linda is unfairly punished by her mother, Paulette, who will do anything to make it up to her. Even a chicken with peppers when she can't cook. Linda absolutely wants to have the chicken that her father made that day... But there is a strike, and the shops are closed.

From a henhouse to a watermelon truck, from a zealous cop to an allergic truck driver, from a grandmother to a flood, Paulette and her daughter will set off in search of the chicken, dragging along the entire "Linda gang" and ultimately the entire neighbourhood. But Linda doesn't know that this chicken, once cooked so well by her father, is the key to her lost memory... By the way, does anyone know how to kill a chicken?

To je film, ki ne zdrži pri miru. Kot nemiren otrok; tisti nepokoren, glasen otrok, ki ga pošljejo v kot, ker moti razred. A to so pogosto najboljčutljivejši otroci, ki jih je treba zaščititi. Vzela sva si svobodo, da jih prikaževa različno, in sicer glede na kader in plan. Kadar so liki daleč, jih lahko upodobimo zelo poenostavljeno, kadar so blizu, pa so veliko bolj realistični. Izrisani so s črno linijo in vsakega prepoznamo po barvi: Lindo po rumeni, Paulette po oranžni [...]. Takšno vizualno označevanje je preprosto in zabavno, zdi pa se nama tudi, da je to dober način obravnave različnosti in upodabljanja tiste drugačnosti, ki ni povezana z etničnim poreklom, temveč z osebnostjo in liki kot posamezniki. In kadar like gledamo od daleč, so včasih zgolj preproste barvne packe, kot kakšne nalepke. Otroci pa obožujejo nalepke!

*Linda hoče piščanca!* je slavospev svobodi, revoluciji, neredu, celo anarhiji. Ta energičnost se širi kot naftni madež, ki se oprime vsega, na kar naleti: pravil, zdrave pameti, establišmenta. Film, ki nas odpelje nazaj v otroštvo, tako kot liki z napredovanjem zgodbe nazadujejo od odgovornih odraslih v boječe, lažnive, goljufive posameznike, ki razkrivajo svoje šibke točke brez strahu pred posmehom.

To je odštekan film z zbadljivim smislom za absurd in satiro. Film, ki po več obvodih prehaja od resnobe do čudenja, a vselej s humorno noto, občasno začinjeno z melanholiijo, ki se dotakne otroka, skritega globoko v vseh nas.

This is a film that can't sit still, like a fidgety child; the unruly, outspoken kid who gets sent to the corner for disrupting the class. But such children are often the most sensitive and need to be protected. We have taken the liberty of depicting them differently depending on the scene and the scale of the shots. The characters can be portrayed most simply when far away, and much more realistically when seen up close. They are rendered as black line drawings identified by single colors: yellow for Linda, orange for Paulette [...]. This visual representation is simple and fun, and we feel it is a nice way of addressing diversity: the kind of diversity that is not related to ethnic origins, but rather to personality and the characters as individuals. And when seen from very far away, the characters can sometimes just appear as simple colored blobs, like stickers. And all kids love stickers!

*Chicken for Linda!* is an ode to freedom, to revolution, to disorder, even anarchy. This vitality spreads like an oil slick that coats everything it encounters: rules, common sense, the Establishment. A film that takes us back to our childhood, like the characters who, as the story progresses, regress from responsible adults to fearful, lying, cheating individuals who reveal their weaknesses, unafraid of ridicule.

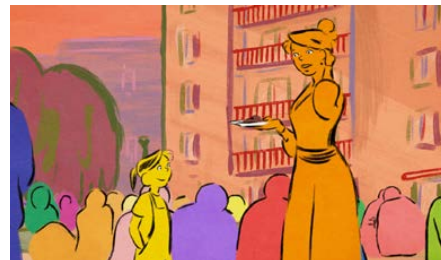
It's an offbeat film with a sharp sense of absurdity and satire. A film that takes several tangents as its tone passes from serious to a sense of wonder, told with humor that is, at times, tainted with melancholy, to touch the inner child deep inside all of us.

#### **Nagrade in festivali (izbor):**

- kristal za najboljši celovečerni film, MFAF Annecy 2023
- podpora za distribucijo fundacije Gan, MFAF Annecy 2023
- nominacija za evropsko filmsko nagrado za najboljši celovečerni animirani film 2023
- nominacija za veliko nagrado, MFF Ottawa 2022

#### **Awards and festivals (selection):**

- Best Feature Cristal, Annecy IAFF 2023
- Gan Foundation Award for Distribution, Annecy IAFF 2023
- European Animated Feature Film 2023 Nominee
- Grand Prix Nominee, Ottawa IFF 2022



# Slepa vrba, speča ženska / Blind Willow, Sleeping Woman

Francija, Kanada, Luksemburg, Nizozemska/  
France, Canada, Luxembourg, Netherlands,  
2022, 110'

V angleščini s slovenskimi podnapisi /  
In English with Slovenian subtitles

Režija / Directed by: Pierre Földes

Avtor literarne predloge /

Based on short stories by: Haruki Murakami

Scenarij / Written by: Pierre Földes

Direktor fotografije / Cinematographer:

Étienne Boilard

Montažerka / Film Editor: Kara Blake

Avtor glasbe / Composer: Pierre Földes

Glavni animator / Animation Supervisor:

Julien Maret

Oblikovanje zvoka / Sound Design:

Matthew Földes

Producenti / Producers: Tom Dercourt, Pierre

Baussion, Olivier Pere, Pierre Urbain,

Emmanuel-Alain Raynal, David Mouraire

Koproducent / Co-producer: Joost de Vries

Produkcija / Production: Cinéma Defacto,

Miyu Productions, micro\_scope,

Doghouse Films, An Original Picture

Distribucija / Distribution: The Match Factory



Tokio tik po potresu leta 2011. Potem ko Kyoko pet dni obsedeno spremlja televizijska poročila, nenadoma zapusti moža Komuro. Komura v službi vzame teden dni dopusta in se odpravi proti severu, da bi dvema ženskama dostavil škatlo z neznano vsebino. Njegov znanec Katagiri, po poklicu izterjevalec dolgov, v prostem času pa neroden samotar, nekega večera ob prihodu domov najde dvometrsko žabo, ki ga prosi za pomoč pri reševanju Tokia pred cunamijem. Film, v katerem liki skozi svet spominov, sanj in fantazij na novo iščejo pot do samih sebe. Celovečerni prvenec skladatelja Pierra Földesa je nastal s priredbo kratkih zgodb Harukija Murakamija.

In Tokyo, not long after the 2011 earthquake, Kyoko suddenly leaves her husband Komura after spending five days glued to the news on TV. Komura takes a week's leave from work and heads north to deliver a box and its unknown contents to two young

women. His colleague Katagiri, a simple debt collector by profession and an awkward loner in life, returns home one evening to find a 7-foot-tall frog asking for his help to save Tokyo from a tsunami.

Through memories, dreams and visions, these characters attempt to rediscover their true selves.

A feature debut by composer Pierre Földes based on stories by the acclaimed Japanese author Haruki Murakami.

Harukija Murakamija sem odkril, ko sem živel v New Yorku in delal kot svobodni filmski skladatelj. Takoj me je navdušil njegov slog, v katerem se srečujeta nadnaravno in vsakdanje. Prinaša svež pogled, saj pripoveduje zgodbe o dogajanju globoko v nas, tako da opisuje zgolj rahlo valovanje na površju.

Prepletene zgodbe nam kažejo, kako prelomen dogodek postane sprožilec za eksistencialno budnico. Razplet je točno to, kar sem s filmom hotel doseči. Nisem želel pojasnjevati, podajati zaključkov, biti neposreden. Zato liki do konca filma ne razrešijo svojih težav, a jim uspe spremeniti smer, priti do spoznanja. To je tema filma. Rad bi nahranil gledalce od znotraj, tako da bi jih film, ko ga bodo predelali, spodbudil k zaziranju vase.

Moj cilj je bil ustvariti vzdušje, nekaj skrivnostnega, kar v vsakem trenutku sproža vprašanja. Podobe so izoblikovane za ta namen. Ne trudim se opisovati resničnosti,



temveč jo prenesti v bolj ekspresionističen pogled; tako lahko poudarim, kar se mi zdi najpomembnejše. To je zame srž animacije: interpretirati podobe, ozadje, gibanje, a jih hkrati poenostaviti, da si gledalec lahko ustvari svoje videnje. Liki v ozadju se torej pojavijo kot sence, bodisi prosojne bodisi v barvah, odvisno od njihovega pomena za kader. Ozadje je večinoma zapolnjeno z barvo, občasno pa je predstavljeno s preprostimi linijami.  
- Pierre Földes

I discovered Haruki Murakami when I was living in New York, working freelance as a film score composer. I was instantly captivated by his style, where the supernatural and the commonplace rub together. He's an author who brings a fresh perspective by telling stories about what is happening deep down inside of us by describing only the faint ripples on the surface.

These entangled stories tell how a life-changing event comes to be the trigger for an existential wake-up call. The way each story plays out is precisely what I wanted to accomplish with this film. I didn't want to explain, give a conclusion, spell things out. Thus, at the end of the film, the characters haven't resolved their problems but have managed to change course, come to a realization. That's the subject of the film. I want to nourish spectators from the inside, so that once they've digested the film, it encourages them to take a look at themselves.

My goal was to create an atmosphere, something mysterious that sparks questions at every moment. The images are constructed for this purpose. I'm not trying to describe a reality but rather to transplant it on to a more expressionist vision to highlight what I feel is most important. For me that's the crux of animation: to interpret the image, the scenery, the movements, but also to simplify them so the spectator can create their own vision of things.

So, background figures appear as shadows, either transparent or in colour depending on their importance in the shot. The scenery, which is mostly filled in, is occasionally shown as simple lines.  
- Pierre Földes



#### **Nagrade in festivali (izbor):**

- omemba žirije, MFAF Annecy 2022
- nominacija za kristal za najboljši celovečerni film, MFAF Annecy 2022
- nominacija za zlato piramido, MFF Kairo 2022
- nominacija za veliko nagrado, MFF Ghent 2022
- tekmovalni program novih režiserjev, MFF São Paulo 2022
- nominacija za najboljši narativni celovečerni film, FF Les Arcs 2022
- nominacija za veliko nagrado, Animafest Zagreb 2023

#### **Awards and festivals (selection):**

- Jury Distinction, Annecy IAFF 2022
- Best Feature Cristal Nominee, Annecy IAFF 2022
- Golden Pyramid Nominee, Cairo IFF 2022
- Grand Prix Nominee, Ghent IFF 2022
- New Directors Competition, São Paolo IFF 2022
- Best Narrative Feature Nominee, Les Arcs FF 2022
- Grand Prize Nominee, Animafest Zagreb 2023

# Široko in Kraljestvo vetrov / Sirocco et le Royaume des courants d'air / Sirocco and the Kingdom of the Winds

Francija, Italija/France, Italy, 2023, 76'

V francoščini z angleškimi in slovenskimi  
podnapisi / In French with English  
and Slovenian subtitles, 8+

Režija / Directed by: Benoît Chieux

Scenarij / Written by: Alain Gagnol, Benoît Chieux

Avtor glasbe / Composer: Pablo Pico

Animacija / Animation: Susanne Seidel,  
Maria Blowers, Diane Coat, Marie-Liesse

Coumau, Sandra Gaudi

Montaža zvoka / Sound Editor: Gurwal Coïc-Gallas

Producenti / Producers: Ron Dyens,

Gregory Zalcman, Cilvy Aupin

Produkcija / Production: Sacrebleu Productions

Koprodukcija / Co-production: Ciel de Paris

Productions, Take Five

Distribucija v Sloveniji / Distribution in Slovenia:

Društvo za oživiljanje zgodbe 2 koluta



Agnès, sosedka štiriletne Juliette in osemletne Karmen, piše otroške knjige, ki se dogajajo v domišljijem svetu Kraljestva vetrov. Sestrnici odkrijeta prehod, ki ju iz resničnosti pripelje v to skrivnostno veselje. Tam se spremenita v mački in prebivalci kraljestva ju nasilno ločijo. Pokazati bosta morali veliko poguma in drznosti, da se spet združita. S pomočjo pevke Selme lahko navežeta stik s Širokom, gospodarjem vetrov in viharjev, ki pozna njuno pot nazaj domov. Toda o njem krožijo najstrašnejše zgodbe ...

Agnès, the neighbour of Juliette (4 years old) and Carmen (8 years old), writes children's books that take place in a fantastic world, The Kingdom of the Winds. The two sisters discover a passage between their world and this extraordinary universe. Once there, the two girls are transformed into cats and separated from each other. They will have to show temerity and daring to find each other. With the help of the

singer Selma, they will try to reach the real world by confronting Sirocco, the master of winds and storms... But is he as terrifying as they imagine?

Ne zanimajo me klasične iniciacijske zgodbe, polne križev in težav, prek katerih junak odkrije samega sebe. Tak scenarij se mi zdi preveč obrtniški, preveč predvidljiv, brez presenečenj in na koncu koncev povsem nepristen. Široko je zgolj potovanje, z vsem, kar ta beseda pomeni v smislu nepredvidenega, naključnega in na videz nesmiselnega, kot so denimo tiste male čarovnice v filmu. Te ne igrajo nobene posebne vloge, pa vendar Juliettino pajdašenje z njimi pusti trajen vtis. Gledalci si lahko o tem pajdašenju mislijo, kar hočejo. Menim, da je to bistvo življenja. Vsak dan se nam dogajajo banalna srečanja in včasih preizkušnje, ki nas gradijo in rušijo, ne da bi se tega takrat zavedali. Najudarnejši dogodki niso vselej tudi najpomembnejši.

Kot režiser sem obseden z uprizarjanjem nevidnega: upodobiti veter v animaciji je neznanski izziv! [...] Ne zanima pa me samo veter kot tak, temveč vse, kar predstavlja. Veter je zrak, ki nas obdaja, dih, zaradi katerega lahko govorimo in pojemo. Brez dihanja ni življenja. In navsezadnje je tisto, čemur v katoliški veri pravimo »Sveti Duh«, obstaja pa tudi v vseh drugih religijah. Ta ideja je vsebovana v enem ključnih prizorov filma, ko Široko

vdihne življenje Selmi, ne da bi se je dotaknil, in jo tako oživi. Veter je navzoč v različnih oblikah: kot prisotnost oblakov na nebu, kot poosebljenje viharja, zvoka, glasbe ...  
- Benoît Chieux

I'm not interested in the classic initiatory storyline, with its trials and tribulations through which the hero reveals himself to himself. This kind of script strikes me as too well-crafted, too expected, with no surprises and, in the final analysis, completely lacking in truth. *Sirocco* is just a journey, with all that this term implies in terms of the unforeseen, the fortuitous and the seemingly pointless, like those little witches who appear in the film: they have no particular role. And yet, Juliette's complicity with them leaves a lasting impression. Viewers can imagine whatever they like about the nature of this complicity. I think that's what life is all about. Every day, we experience trivial encounters, and sometimes trials that build us up and tear us down, without us even realizing it at the time. The most striking events are not always the most important.

Representing what doesn't exist is one of my obsessions as a director: showing the wind in animation is a formidable challenge! [...] It's not just the wind itself that interests me, it's everything it represents. Wind is the air that surrounds us, the breath that enables us to speak and sing. It's the very condition of life, breathing. Finally, it's what we call "the Holy Spirit" in the Catholic religion, and which

exists in all religions. This idea is echoed in one of the film's key scenes, when Sirocco, without touching her, transmits the breath of life to Selma to revive her. The wind is present in a variety of forms: the visual presence of clouds, the personification of the storm, sound, music...  
- Benoît Chieux

#### **Nagrade in festivali (izbor):**

- nagrada občinstva, MFAF Annecy 2023
- nominacija za kristal za najboljši celovečerni film, MFAF Annecy 2023
- nominacija za najboljši celovečerni film, MFF Valladolid 2023
- glasbena nagrada COCOMICS, MFA Bucheon 2023

#### **Awards and festivals (selection):**

- Audience Award, Annecy IAFF 2023
- Nominee for the Best Feature Cristal, Annecy IAFF 2023
- Best Feature Film Nominee, Valladolid IFF 2023
- COCOMICS Music Prize, Bucheon IAF 2023



# Toni, Staša in čarobna luč / Tonda, Slávka a kouzelné světlo / Tony, Shelly and the Magic Light

Češka, Slovaška, Mađarska/Czech Republic,  
Slovakia, Hungary, 2023, 82'  
synchronizirano 7+

Režija / Directed by: Filip Pošivač  
Scenarij / Written by: Jana Šrámková  
Direktorica fotografije / Director  
of Photography: Denisa Buranová  
Montažer / Film Editor: Marek Kráľovský  
Avtor glasbe / Composer: Ádám Balázs  
Animacija / Animation: Tomáš Červený,  
Marek Jasaň, Vojtěch Kiss, Károly „Kása“  
Papp, Barbora Valecká  
Montaža zvoka / Sound Editor:  
Péter Benjámín Lukács  
Producenta / Producers: Pavla Janoušková  
Kubečková, Jakub Viktorín  
Produkcija / Production: Nutprodukcia  
Koprodukcija / Co-production: Filmfabriq,  
Česká televize, Kouzelná animace, RTVS  
Distribucija v Sloveniji / Distribution  
in Slovenia: Demiur



Enajstletni deček Toni ima posebno lastnost, s katero se je rodil – žari. Dneve preživlja doma, saj ga preveč zaščitniška starša ne pustita ven, da bi ga ubranila pred svetom. Pred božičem pa se v njihovo hišo priselijo nenavadno dekle po imenu Staša in Toniju se svet obrne na glavo, saj prvič v življenju dobi pravo prijateljico. Staši razkaže fantazijski svet v svojem bunkerju iz blazin, ona pa mu pokaže svoj skrivni zaklad: čarobno svetilko. Z njeno svetlobo lahko rišeta osupljive slike in svetove, vidne samo njima. Skupaj se podata na pustolovščino, da bi našla izvor skrivnostnih pasov teme, ki se občasno priplazijo v hišo in iz nje srkajo svetlobo. Toni, Staša in čarobna luč je film o tem, kako je biti drugačen. Je zgodba o prijateljstvu in domišljiji, o svetlobi in temi.

Eleven-year-old Tony has a unique feature he was born with – he glows. His controlling parents try to keep him at home to protect him from the outside world. Before Christmas, a peculiar girl named Shelly moves into

his house and turns his world upside down. For the first time, Tony has a real friend. He introduces Shelly to the fantasy world inside his pillow bunker and she shows him her secret treasure: a magical flashlight. With its light, they create amazing pictures and worlds that only they can see. Thus, they embark on an adventurous search for the origin of the mysterious tufts of darkness which suck the sunshine out of the house. Toni, Shelly and the Magic Light is a film about what it's like to be different, it is a story about friendship and imagination, about light and darkness.

Film o Toniju in Staši je preprosta zgodba, ki se lahko zgodi komurkoli od nas, saj »zgolj« razkrije pravilčno lepoto, ki se skriva v vsem, kar dobrega storimo za druge. Toni v filmu sprejme pomembno odločitev, zaradi katere sem ponosen nanj. In ne samo to. Obdan s čudovitimi doma izdelanimi predmeti, v magični svetlobi luči in pod budnim očesom kamere, nas popelje v čarobni svet domišljije. Nikdar ne smemo pozabiti, da vsak od nas v sebi nosi iskro svetlobe, naj bo še tako majhna, in ta zažari v vsej polnosti, kadarkoli pokažemo empatijo in strpnost do drugih ali jim ponudimo pomoč. Vsa od nas lahko postane junak kakšne izjemne zgodbe. Kot ljudje smo sposobni čarobnih dejanj, ne da bi se tega sploh zavedali. In hvaležen sem, da sem imel priložnost pokazati to čarobnost na velikem platnu.

Za svoj prvi celovečerec sem izbral tehniko stop animacije. Vse lutke smo posneli sličico za sličico, kar je vedno prava dogodivščina! Animacija je zame že od nekdaj čarobna. Kot otrok sem gledal stare animirane filme legendarnega češkoslovaškega avtorja in vizualnega umetnika Jiříja Trnka. Menim, da imajo lutke čarobno moč – ko se premaknejo, se oči zasvetijo tako otroku kot odraslemu gledalcu. Preprosto te začarajo! In animacija jim vdihne življenje. Lutke in scenografija, ki jih obdaja, so ustvarjene iz običajnih materialov, takšnih, ki so povsod okoli nas. Ko jih vidimo v filmu, v nas vzbudijo intimni občutek, da se zgodbe lahko dotaknemo.

- Filip Pošivač

The film about Tony and Shelly tells a simple story that can happen to any of us. It “merely” reveals the fairy-tale beauty hidden in all the good deeds we do for others. In this film, Tony makes a big decision, for which I am proud of him. And not only that. Surrounded by the beautiful handmade decorations, in the magical light of lamps, closely watched by the eye of a camera, he introduces us to a world filled with fantasy and magic. We should never forget that we all carry a sparkle of light inside us, however small, a beacon that begins to shine bright whenever we show empathy and tolerance or help someone else. Any of us can become the hero of an exceptional story. As humans, we are capable of magic without even realizing it. And I'm grateful that I had the opportunity to capture this magic on screen.

In my debut, I've decided to use the stop-motion puppet animation technology. We shot the puppets frame by frame, which is bound to be a truly adventurous process! To me, animation has always been something magical. As a child, I used to watch the old animated films by Jiří Trnka, a legendary Czechoslovak filmmaker and visual artist. I think that puppets have a potent dramatic aura. When a puppet moves, a sparkle lights in the eyes of both children and adult viewers. There's something so enchanting about it! And animation breathes life to puppets. The puppets and the settings around them are made of ordinary materials – things that we are familiar with. When watching stop-motion animation, we thus have the intimate feeling that we can 'touch' the story.

- Filip Pošivač

#### **Nagrade in festivali (izbor):**

- nagrada žirije v sekciji Contrechamp, MFAF Annecy 2023
- posebna nagrada medijske hiše Clear Channel, FF Giffoni 2023
- MFAF Fantoche 2023, Švica
- FF Zlín 2023

#### **Awards and festivals (selection):**

- Contrechamp Jury Award, Annecy IAFF 2023
- Clear Channel Special Award, Giffoni FF 2023
- Fantoche IAFF 2023, Switzerland
- Zlín FF 2023



**Družinski  
program  
Slon**

**The Elephant  
Programme  
for Families**



**Odprtje  
družinskega  
programa  
Slon**

**Opening of  
the Family  
Elephant**

32'





## **Pripovedka o Velebabi**

**/ Legend of Velebaba**

**skupinsko delo/Collective Work** (OŠ Metlika/  
Belokranjski muzej Metlika/Društvo Slon)  
Slovenija/Slovenia, 2022, 2'23"

Film pripoveduje o nastanku hriba Kučar v  
Beli Krajini. Zgodba je povzeta po knjigi Zak-  
lad na Kučarju Lojzeta Zupanca.

A story behind the origin of Kučar Hill in the  
region of Bela Krajina, Slovenia. Based on the  
book 'Zaklad na Kučarju' (The Kučar Treas-  
ure) by Lojze Zupanc.



## **Kamniti grič**

**/ La Colline aux cailloux / Pebble Hill**

**Marjolaine Perreten** (Nadasdy Film/Les  
Films du Nord/La Boîte... Productions)  
Švica, Francija, Belgija/Switzerland,  
France, Belgium, 2023, 29'56"

Ob potoku živi družinica rovk. Nekega dne  
pride silno deževje in poplavni val odnese  
njihovo vas. Družina se k sreči izogne  
najhujšemu, a njihov dom je uničen, zato jim  
ne preostane drugega, kot da se podajo na  
pot in še pred zimo najdejo novo bivališče.

A small family of shrews lives on the edge of a  
stream. But one day, heavy rains fall, bringing  
floods that sweep away the village. Luckily,  
the family escapes the worst, but their house  
is destroyed. Forced into exile, the little  
family then sets out to find a new place  
before winter.

**Najboljši  
iz Slona:  
20 let**

**Best of  
the Elephant:  
20 years**

46'



## **Gozdni impro: Kača**

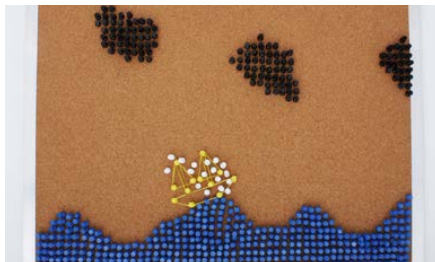
**/ Log Jam: The Snake**

**Alexei Alexeev** (Studio Baestarts)

Madžarska/Hungary, 2008, 1'

Globoko v gozdu živijo tri živali, ki od vsega najraje improvizirajo na svojih prilagojenih glasbilih. Medved igra kontrabas, volk pokriva vokale, zajec pa skrbi za ritem – s svojo glavo.

Deep in the forest three animals love nothing more than freestyle jammin' with their customized instruments. The bear's on bass, there's a howlin' wolf, and the rabbit provides the beats – with his head.



## **Deklica po imenu Elastika**

**/ A Girl Named Elastika**

**Guillaume Blanchet** (Guillaume Blanchet)

Kanada/Canada, 2013, 3'30"

Elastika ni kot druge deklice. Najprej zato, ker je iz elastike, pa tudi zato, ker je njen svet dežela plute. Edinstvena je tudi njena pot, saj skače s stavbe na stavbo, sama prečka oceane ali se oprime rakete za ognjemet in odleti v vesolje. Njena pustolovščina, posneta v tehnični stop animaciji, je zahtevala več kot 10.000 sličic.

Elastika is not like any other little girl. 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. Her adventure, shot in stop motion, required over 10,000 pictures.



## **Ježeva hiša**

**/ Ježeva kuća / Hedgehog's Home**

**Eva Cvijanović** (NFB/Bonobostudio)

Kanada, Hrvaška/Canada, Croatia, 2017, 10'08"

V bujnem, živahnem gozdu živi jež. Večina drugih živali ga spoštuje in mu zavida, četverici nenasitnih zverin pa gre njegova neomajna predanost domu pošteno v nos. Skupaj odkorakajo proti ježevemu bivališču in sprožijo napeto soočenje, polno bodic.

In a lush and lively forest lives a hedgehog. He is respected and envied by other animals. However, his unwavering devotion to his home annoys a quartet of insatiable beasts. Together, they march off towards Hedgehog's home and spark a tense and prickly standoff.



## Teorija zahoda

/ Teoria Zakata / The Theory Of Sunset

Roman Sokolov (Peterburg Animation Studio)

Rusija/Russia, 2017, 8'48"

Marljivi kolesar sredi noči prečka zimski gozd. Pomembno nalogo ima: pravočasno mora prižgati nov dan.

Deep in the night, a dedicated cyclist traverses a wintry forest. His challenge is to make sure the new day gets off to a fresh and timely start.



## Teofrastus

Sergei Kibus (Nukufilm)

Estonija/Estonia, 2018, 15'

Zgodba o svobodi in sočutju, postavljena v sovjetsko Estonijo 80. let, skozi oči mačka in v pripovedi njegovega lastnika. Maček Teofrastus kot brezdomec prebiva na železniški postaji. Nekoč mu družina, ki živi v bližnji podeželski hiši, ponudi dom. Toda sreča je kratkega daha: ko mačka nekoč odpeljejo v vele mesto, se na ulicah izgubi.

A tale of freedom and compassion, set in the 1980s Soviet Estonia, as experienced by a cat and recounted by its owner. Cat Teofrastus lives a homeless life at a train station. One day, he is offered a home by a family living in a nearby countryside house. However, the happy life is short-lived when the cat is taken to the big city and gets lost on the streets.



## Zanka / Loop

Pablo Polledri (Uniko/Maniac Planet)

Španija, Argentina/Spain, Argentina, 2021, 8'

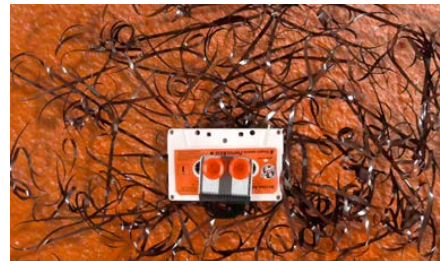
V tej družbi vsak človek neprestano ponavlja isto dejanje, v tej družbi vsak človek neprestano ponavlja isto dejanje, v tej družbi vsak človek neprestano ponavlja isto dejanje, v tej družbi vsak človek neprestano ponavlja isto

In this society, each human being repeats the same action over and over again; in this society, each human being repeats the same action over and over again; in this society, each human being repeats the same action over and over again; in this society, each human being repeats the same action over and



**Slonova  
produkcijska  
delavnica  
z Nikki  
Schuster**

**The Elephant  
Animation  
Production  
Workshop with  
Nikki Schuster**



**20.–24. 11. 2023, 15.00–19.00**  
**Slovenska kinoteka/**  
**Slovenian Cinematheque**

**Starost/Age: 15+**

**Asistentka/Assistant:**  
**Lene Lekše**

**Prijave/Applications: [www.animateka.si](http://www.animateka.si)**  
**Info: [jelena.dragutinovic@animateka.si](mailto:jelena.dragutinovic@animateka.si)**  
**Do/By: 19. 11. 2023**

Ustvarjalka animiranih filmov in zvočna umetnica Nikki Schuster živi in dela v Berlinu. Leta 2001 je ustanovila svojo animacijsko produkcijsko znamko Fiesfilm. Poleg produkcije svojih filmov se ukvarja z oblikovanjem videografike in vodi delavnice animiranega filma.

The animation film and sound artist Nikki Schuster lives and works in Berlin. In 2001, she founded her animation label "Fiesfilm". In addition to producing her own films, she works as motion designer and conducts workshops for animated filmmaking.

### **DELAVNICA EKSPERIMENTALNE ANIMACIJE »RECIKLIRAMO«**

Na petdnevni delavnici bomo izdelali kratki film z animiranjem materiala, ki ga bomo nabrali po mestu. Film se bo začel s kadrom, ki bo sličico za sličico potoval od neba proti ulici, končal pa ga bo bližnji posnetek z urbanim ozadjem. Tam se bodo pojavila drobna bitja, oživiljena iz odpadkov, ki jih bomo pobrali na ulicah. Bitja bodo govorila ali nastopala ob zvokih urbanega okolja.

### **EXPERIMENTAL ANIMATION WORKSHOP "RECYCLERS"**

In this 5-day workshop, we will animate a short film with collected material from Ljubljana. The film will start with a frame-by-frame pan shot from the sky down to the streets, ending in a close-up view from an urban background. There, little creatures will appear that are animated with the waste collected in the streets. They will either talk or perform to urban sounds.

**Slonove  
delavnice  
animiranega  
filma**

**The Elephant  
Animation  
Workshops**



## Pop up animacijski studio

/ Pop-up Animation Studio, 11+

četrtek/Thursday, 30. 11. 2023,  
17.00–20.00  
Center Rog

Radi animirate vedno in povsod? S pop up prenosnim setom boste imeli svoj animacijski studio vedno pri roki. Na delavnici bo vsak dobil svoj komplet lasersko izrezanih elementov, ki jih bomo najprej sestavili v prenosni studio in ga preizkusili. S prenosnimi telefoni ali tablicami bomo v njem posneli kratko animacijo. Animacijski studio pa bo vsak lahko odnesel domov.

Do you like to make animations all the time, everywhere? With this pop-up portable set, you will always have your animation studio with you. In the workshop, every participant will get their set of laser-cut elements to build their portable studio and test it. Then, using smartphones or tablets, we will use the studios to make short animations. After the workshop, participants can take their animation studios home.

Prijave/Applications: [www.animateka.si](http://www.animateka.si)  
Info: [jelena.dragutinovic@animateka.si](mailto:jelena.dragutinovic@animateka.si)  
Do/By: 30. 11. 2023

## Skriti zaklad – Praznuj z Animateko!

Treasure Hunt – Celebrate with Animateka!, 9+

petek/Friday, 1. 12. 2023, 17.00–20.00  
Slovenska kinoteka/  
Slovenian Cinematheque

Po navdihu animatorke Nikki Schuster bomo tudi mi ustvarili animirani film iz odpadnih materialov, ki jih bomo poiskali v bližnji okolici\* z igro lova na skriti zaklad. Iz njih bomo nato v tehniki stop animacije ustvarili kratko animacijo in jo zvočno opremili.

Inspired by Nikki Schuster's animation workshop, we will make our own film using the waste materials we collect from the nearby streets\* in a treasure hunt. Animating the collected materials, we will make a short stop-motion animation, complete with sound.

Prijave/Applications: [www.animateka.si](http://www.animateka.si)  
Info: [jelena.dragutinovic@animateka.si](mailto:jelena.dragutinovic@animateka.si)  
Do/By: 30. 11. 2023

\*Odpadne materiale bomo pred ustvarjanjem očistili. / We will clean the waste materials before using them.

## Animirane slike na steklu

/ Animated Images on Glass, 11+

sobota/Saturday, 2. 12. 2023, 17.00–19.00  
Slovenska kinoteka/  
Slovenian Cinematheque

Po navdihu gostujočega umetnika Gianluigija Toccafonda\* se bomo tudi sami preizkusili v animiranju s posebno tehniko stop animacije – tehniko slikanja na steklo. Za vsak premik bomo ustvarili novo, neponovljivo sliko v barvni paleti, značilni za Gianluigijeva dela.

Inspired by our visiting artist Gianluigi Toccafonda\*, we will try our hand at using a special stop-motion animation technique, painting on glass. For each move, we will create a new, unique image, using the colour palette typical for Gianluigi's works.

Prijave/Applications: [www.animateka.si](http://www.animateka.si)  
Info: [jelena.dragutinovic@animateka.si](mailto:jelena.dragutinovic@animateka.si)  
Do/By: 30. 11. 2023

\*Gianluigi Toccafondo je gostujoči animator, ki je ustvaril vizualno podobo letošnjega festivala. / Gianluigi Toccafondo is the animator whose work makes this year's festival identity.

## **Na snemanju s Tonijem, Stašo in čarobno lučko**

**/ On Set with Tony, Shelly  
and the Magic Light, 7+**

**nedelja/Sunday, 3. 12. 2023, 14.30–17.00\***

**Kavarna Kinodvora/Kinodvor Café**

Pred premiero in po njej se boste lahko še sami preizkusili v vlogi animatorja lutk, izdelanih po zgledu Tonija, Staše in čarobne lučke. Z nami pa bo tudi avtor filma Filip Pošivač z eno od lutk iz filma.

Before and after the premiere, you can turn into an animator of puppets inspired by Tony, Shelly, and the Magic Light. The director of the film, Film Pošivač, will join us with one of the real puppets from the film.

**\*Delavnica poteka 30 minut pred projekcijo  
in 60 minut po njej. / The workshop starts 30  
minutes before the screening and ends  
60 minutes after it.**

**Prijave niso potrebne. /  
No application necessary.**



# AnimatekaPRO

AnimatekaPRO je festivalska platforma, na kateri se prek serije predavanj, okroglih miz, tematskih predstavitev in pogovorov z avtorji seznanjamo z aktualnimi smernicami in temami na področju animiranega filma. Tokratni program smo zasnovali predvsem s poglobljenimi vpogledi v ustvarjanje priznanih avtorjev animiranega filma, med drugim rezidenčnega umetnika letošnje edicije Gianluigija Toccafonda in letošnjih žirantk Dahee Jeong, Nikki Schuster, Naomi van Niekerk ter Alexandre Ramires. Slednji se bodo pri predstavitvi pridružili kolegi ustvarjalci iz portugalskega kolektiva BAP. K predstavitvi retrospektive kolažne tehnike bomo povabili kuratorja Chrisa Robinsona ter predstavili festivalsko mrežo AFN in njen najnovejši program kratkih animiranih filmov ženskih avtoric *AFN predstavlja: That's What She Said*. Vabljeni tudi k odkrivanju produkcijskega procesa celovečerca *Belo plastično nebo* ter k predstavitvi regionalnih projektov v nastajanju – ponosni smo, da lahko prvič gostimo kar tri projekte iz Slovenije! Z veseljem pa naznanjamo tudi drugo izdajo predstavitev projektov v nastajanju za mlade avtorje in avtorice Rise & Shine!

AnimatekaPRO is a festival platform where you can learn about the latest trends and topics in the world of animated cinema through a series of masterclasses, panels, presentations and Q&As. This year's programme provides an in-depth insight into the creativity of acclaimed animation filmmakers, including this year's artist-in-residence Gianluigi Toccafondo, and members of the 2023 festival jury: Dahee Jeong, Nikki Schuster, Naomi van Niekerk, and Alexandra Ramires. In her masterclass, the latter is joined by her colleagues from BAP Collective, Portugal. The curator Chris Robinson joins us to tell us more about the collage retrospective, while the Animation Festival Network (AFN) is with us to introduce its latest programme of animated shorts by female and female-identifying filmmakers, *AFN Presents: That's What She Said*. You can also learn more about the production process of *White Plastic Sky*, and about regional works in progress – this year, we are especially proud to present three projects from Slovenia! Last but not least, join us for the second edition of 'Rise & Shine', a pitching lab and competition for projects in development by young talents!

**Urnik**

Schedule

## **Torek / Tuesday, 28. 11.**

**10.00** Predstavitev regionalnih projektov v nastajanju / Regional work in progress:  
Tilen Javornik: Baltazar (Invida (SI))  
(kratki animirani film v produkciji /  
animated short in production)

**10.30** Predstavitev regionalnih projektov v nastajanju / Regional work in progress:  
Valeria Cozzarini: Julka (Arsmidia (SI))  
(kratki animirani film v produkciji /  
animated short in production)

**11.00** Predstavitev regionalnih projektov v nastajanju / Regional work in progress:  
Anja Resman: Onkraj obraza /  
Beyond the Face (SPOK (SI),  
Tramal Films (SI), AU UNG (SI))  
(kratki animirani film v produkciji /  
animated short in production)

**12.00** Predavanje /  
Masterclass: Naomi van Niekerk

**13.30** Predavanje / Masterclass:  
Chris Robinson: Vsi smo kolaži  
– Izjemno pristranski pregled kolaža /  
We are all Collages – A Highly  
Biased Tour of Collage animation

## **Sreda / Wednesday, 29. 11.**

**10.00** Zajtrk z avtorji /  
Breakfast with authors

**12.30** Predavanje /  
Masterclass: Nikki Schuster

**14.00** Predavanje /  
Masterclass: Gianluigi Toccafondo

## **Četrtek / Thursday, 30. 11.**

**10.00** Zajtrk z avtorji /  
Breakfast with authors

**12.30** Predavanje /  
Masterclass: Dahee Jeong

**14.00** Predavanje / Masterclass:  
Belo plastično nebo / White Plastic Sky

## **Petek / Friday, 1. 12.**

**10.00** Zajtrk z avtorji /  
Breakfast with authors

**12.30** Predavanje /  
Masterclass: BAP Collective

**14.00** Okrogla miza / Panel discussion:  
AFN: That's What She Said

## **Sobota / Saturday, 2. 12.**

**9.00** Predstavitev projektov v razvoju Rise & Shine 2023 /  
Rise & Shine Pitching Presentation 2023

**12.30** Brunch z avtorji /  
Brunch with authors



# Rise & Shine



# Delavnica predstavitev animiranih projektov v nastajanju za mlade talente / Animation Pitching Lab for young talents and their short films

2. december, 9.00  
Slovenska kinoteka/  
Slovenian Cinematheque

Z navdušenjem in ponosom predstavljamo drugo izvedbo delavnice predstavitev animiranih projektov v nastajanju, namenjeno mladim filmskim ustvarjalcem! V sodelovanju s CEE Animation in Svetovnim festivalom animiranega filma Animafest Zagreb smo pripravili Rise & Shine, dvodelni dogodek za projekte v razvoju.

Odločili smo se, da s skupnimi močmi ponudimo daljši poglobljen program mentoriranja izbranih dvojcev producentov in režiserjev/scenaristov kratkih filmov. Izbrani mladi avtorji so se s svojimi projekti **junija 2023** udeležili festivala **Animafest Zagreb**, kjer so sodelovali v nizu predavanj, delavnic, individualnih in skupinskih delovnih srečanj z izkušeni gostujočimi profesionalci iz sveta animiranega filma. Poseben poudarek je bil namenjen razvoju zgodbe, pri čemer so sodelovali z vodilnim dramaturgom Pedrom Riverom in režiserjem animiranih filmov Michaelom Dudokom De Witom.

Drugi del bo potekal na **Animateki**, kjer se bodo izbrane ekipe udeležile izobraževanja, usmerjenega predvsem v pripravo na predstavitev projekta in izboljšanje predstavitvenih veščin. Tik pred festivalom jih je Anna Vašova na daljavo usmerjala v pripravi videopredstavitev, ki jih bodo v Ljubljani pod njenim vodstvom v živo izpopolnili ter predstavili projekte udeležencem festivala iz vrst strokovne javnosti. Podelili bomo dve nagradi, nagrado Rise&Shine 2023 in nagrado CEE Animation Forum. Slednja zmagovalnemu projektu prinaša vabilo na CEE Animation Forum 2024.

We are excited and proud to present the second edition of our animation pitching lab aimed at young filmmakers! We have partnered up with CEE Animation and Animafest Zagreb World Festival of Animated Film to prepare a two-part storytelling and pitching event, Rise & Shine.

We have decided to develop this programme together and prepare ongoing in-depth tutoring for selected teams of a producer and director/scriptwriter of short films. A selection of projects by young talents attended **Animafest Zagreb in June 2023**, where they participated in a programme of lectures, workshops, individual and group sessions with experienced guest film professionals in the field of animation. A special focus was on the story development of the project, which they worked on with leading animation dramaturge Pedro Rivero and animation director Michael Dudok De Wit.

The second part will take place at **Animateka**, where the selected teams will receive lessons focused on pitching preparations and improving their presentation skills. Just before the festival, they received online tutoring on preparing a project video pitch by Anna Vašova. On-site in Ljubljana, the selected teams will participate in on-site pitching tutoring, led by Anna, and pitch their projects in front of animation industry attendees of the festival. We will choose two awards, the winners of Rise&Shine 2023 and CEE Animation Forum Awards. The latter brings the winning project a ticket to the CEE Animation Forum 2024.

Izbrani projekti programa  
**Rise & Shine 2023** so /  
The Rise & Shine 2023 projects are:

### **A Horse In Swan Sea**

d./r. Maria Brudașcă, Romunija/Romania  
p. Constantine Benea, Romunija/Romania

### **Coddiwomple**

d./r. Petko Modev, Bolgarija/Bulgaria  
p. Vessela Dantcheva, Compote Collective,  
Bolgarija/Bulgaria

### **Cosmonauts**

d./r. Leo Černic, Slovenija/Slovenia  
p. Tina Smrekar, Finta, Slovenija/Slovenia

### **Creaturas**

d./r. Carolina Bozinho, Portugalska/Portugal  
p. Laura Gonçalves, BAP Collective,  
Portugalska/Portugal

### **Demon of the Marshes**

d./r. Martin Perlíček, Češka/Czechia  
p. Kamila Dohnalová, MAUR Film,  
Češka/Czechia

### **Georgeta**

d./r. Sybil Marzin-Thélémaque,  
Francija/France  
p. Clara Marquardt, Les Valseurs,  
Francija/France

### **Now**

d./r. Katrin Novaković, Hrvaška/Croatia  
d. Miljenka Čogelja, Pipser, Hrvaška/Croatia

### **Period Drama**

d./r. Michaela Mihalyi, Slovaška/Slovakia  
p. Jakub Rálek, Bfilm.cz, Worst Films,  
Češka/Czechia

### **Plastic Aches**

d./r. Andrea Guizar, Mehika/Mexico  
p. Roza Misztela, Lele Crossmedia  
Production, Poljska/Poland

### **Reiss dich mal zusammen**

d./r. Marion Täschler, Švica/Switzerland  
p. Saskia von Virag, Virage Productions  
GmbH, Švica/Switzerland

### **Shio**

d./r. Ana Markozashvili, Gruzija/Georgia  
p. Natia Nikolashvili, Gruzija/Georgia





**Delavnice**

**Workshops**

# AFN Edu: Nabiranje idej / AFN Edu: Catching ideas

25.–27. november 2023

Izobraževalni program mreže festivalov animiranega filma (AFN Edu) ponosno predstavlja drugo izvedbo delavnice za mlade profesionalce in študente animacije. Potekala bo v času 20. Mednarodnega festivala animiranega filma Animateka v Ljubljani. Intenzivno tridnevno delavnico bo vodil filmski ustvarjalec in umetnik Miloš Tomić, avtor nagrajenih animiranih filmov, kot sta *Glasbeni dnevnik* (2013) in *Ta presneta očetova kamera!* (2021). Delavnica bo obsegala predavanje mentorja, ustvarjalno skupinsko delo in vaje, kako iskati in najti navdih za vizualno pripovedništvo v vsakdanjih dogodkih in okolju.

AFN Edu je program dejavnosti, namenjen predvsem študentom animacije, katerega cilj je spodbujati mobilnost ter mednarodno sodelovanje in mreženje evropskih avtorjev na začetku poklicne poti. Pripravlja jih mreža festivalov animiranega filma, ki povezuje pet vodilnih festivalov animiranega filma iz srednje in vzhodne Evrope (regije CEE). Vsi

festivali v mreži so posvečeni izključno avtorskemu animiranemu filmu za otroško in odraslo občinstvo.

Koordinator mreže je Svetovni festival animiranega filma Animafest Zagreb (Hrvaška), vanjo pa so vključeni še Mednarodni festival animiranega filma Anifilm (Češka), Mednarodni festival animacije Fest Anča (Slovaška), Mednarodni festival animiranega filma Animest (Romunija) in Mednarodni festival animiranega filma Animateka (Slovenija). Med partnerji programa so tudi priznane šole animacije, kot so Akademija za umetnost, arhitekturo in oblikovanje v Pragi (UMPRUM), VŠMU Bratislava (SK), Akademija umetnosti Nova Gorica (SI), Nacionalna univerza za gledališče in film UNATC "I.L.Caragiale" v Bukarešti (RO) in Akademija za likovno umetnost Zagreb (HR).

The Animation Festival Network educational programme, AFN Edu, proudly presents its second animation workshop for young professionals and students. It will take place during the 20th Animateka International Animated Film Festival in Ljubljana, Slovenia. The intense three-day workshop will be led by filmmaker and artist Miloš Tomić, the author of awarded animated films, such as *Musical Diaries* (2013) and *My Father's Damn Camera!* (2021). The workshop will consist of a masterclass presentation by the tutor and creative group work and exercises on how to seek and find inspiration for visual storytelling in everyday events and surroundings.

Focusing on animation students, AFN Edu is a programme of activities that aims to facilitate mobility and international collaboration and networking for emerging European authors. It is organized by the Animation Festival Network, a network connecting five leading animation festivals from Central and Eastern Europe (the CEE region), all dedicated exclusively to auteur animated films for both young and adult audiences.

With the World Festival of Animated Film – Animafest Zagreb (Croatia) as the network coordinator, the network also includes Anifilm International Festival of Animated Films (Czech Republic), Fest Anča International Animation Festival (Slovakia), Animest International Animation Film Festival (Romania) and Animateka International Animated Film Festival (Slovenia).

Partners of the programme also include renowned animation schools, such as Academy of Arts, Architecture, and Design in Prague (UMPRUM), VŠMU Bratislava (SK), School of Arts Nova Gorica (SI), National University of Theater and Film - UNATC "I.L.Caragiale" in Bucharest (RO), Academy of Fine Arts Zagreb (HR).



# GoCritic!

V trenutno zelo nestanovitnih razmerah na vseh področjih filmskega ustvarjanja se bo mednarodna delavnica filmske kritike GoCritic! osredotočila na izboljšanje veččin pisanja udeležencev, hkrati pa jim bo dala profesionalne smernice in napotke za delo v filmski industriji, jim pomagala pri razvoju v profesionalce ter jih opolnomočila za delo v mednarodnem okolju.

Srečanja bodo potekala v angleščini v času 20. Mednarodnega festivala animiranega filma Animateka od 28. novembra do 2. decembra 2023, vodil pa jih bo estonski filmski kritik Tristan Priimägi.

Izbrana besedila udeležencev bodo objavljena na portalih Cineuropa in Zippy Frames ter na spletni strani Animateke.

Delavnico GoCritic! na Animateki 2023 organizira Mreža festivalov animiranega filma (AFN) v partnerstvu s Cineuropa in Zippy Frames ter s podporo podprograma EU Ustvarjalna Evropa – MEDIA.

In the currently very fluid situation around all aspects of filmmaking, GoCritic! will focus both on improving the participants' writing skills, but also provide them with professional orientation and guidance in the film industry in general, help them become industry professionals and empower them to work internationally.

The workshop sessions will be conducted in English by Estonian film critic Tristan Priimägi and will take place during the 20th edition of Animateka International Animated Film Festival in Ljubljana, from 28 November to 2 December 2023.

A selection of the participants' articles will be published on Cineuropa and Zippy Frames and disseminated on the Animateka webpage as well.

GoCritic! at Animateka 2023 is organised by Animation Festival Network (AFN) in partnership with Cineuropa and Zippy Frames and co-financed by the Creative Europe - MEDIA sub-programme of the European Union.



# Delavnica distribucije kratkih filmov / Shorts Distribution Workshop

25. november–3. december 2023

Distribucija filmskih vsebin je cvetoča in donosna panoga. Ko pa govorimo o distribuciji avtorskih animiranih kratkih filmov, nemudoma postane jasno, da je to področje s svojimi posebnostmi in zakonitostmi. Po mednarodnem uspehu animiranih filmov za odrasle in popularizaciji te vrste filmskega izražanja smo spoznali, da ustvarjalci potrebujejo kako-vostne in konkretne distribucijske strategije in distributerje.

Sodelujemo z ustvarjalci vodilnega programa usposabljanj za profesionalce na področju animiranega filma CEE Animation Workshop, ki so se povezali z Luce Grosjean, soustanoviteljico in predsednico podjetja

MIYU (Francija), največjega distributerja, specializiranega za animirane kratke filme. Grosjean je zasnovala poglobljeno in interaktivno delavnico za vse, ki želijo izvedeti več o specifikah, težavah in rešitvah pri uspešni distribuciji animiranih kratkih filmov. Delavnica ponuja bogat program, v katerem svoje znanje in izkušnje z udeleženci deli vrsta ključnih mednarodnih akterjev na področju distribucije kratkih filmov.

Delavnica distribucije kratkih filmov bo potekala med 25. novembrom in 3. decembrom 2023 v Ljubljani. Sestavljena bo iz vodenih skupinskih in interaktivnih srečanj pod vodstvom mentorjev Luce Grosjean in Juraja Krasnohorskega, panelnih razprav in predavanj, ki jih bodo med drugimi pripravili Benoit Berthe (Animation Showcase, FR), Vanja Andrijević (Bonobo, HR), Wouter Jansen (Square Eyes, AT), Magdalena Drgas (New Europe Film Sales, PL), Cord Dueppe (Interfilm, DE), Valentin Rebondy (Cinema Public Films, FR) in Britt Raes (BE).

Film content distribution is a thriving and profitable industry. But when we talk about the distribution of auteur animated short films, we immediately see that this is a field with its own peculiarities and rules. After the international success of animated films for adults and the popularization of this type of film expression, we realized that filmmakers

need high-quality and concrete distribution strategies and distributors.

We collaborate with CEE Animation Workshop, the leading training programme for animation industry professionals. They have teamed up with Luce Grosjean, a co-founder and the president of MIYU (France), the largest distribution company specializing in short original animated films, to design an in-depth and interactive workshop for anyone interested in learning more about the specifics, problems and solutions of successfully distributing short animated films. The workshop offers a rich program and the participation of key international players in the field of short film distribution, who will share their knowledge and experience.

The Shorts Distribution Workshop will be held in Ljubljana between 25 November and 3 December 2023. It will consist of facilitated group sessions and interactive sessions led by tutors Luce Grosjean and Juraj Krasnohorsky, as well as panels and masterclasses by Benoit Berthe (Animation Showcase, FR), Vanja Andrijević (Bonobo, HR), Wouter Jansen (Square Eyes, AT), Magdalena Drgas (New Europe Film Sales, PL), Cord Dueppe (Interfilm, DE), Valentin Rebondy (Cinema Public Films, FR), Britt Raes (BE) and others.



**Razstave**

**Exhibitions**





# GIANLUIGI TOCCAFONDO Noč, dan in med njima modrina. Risbe za filme / Night, Day, and Blue In Between: Drawings for films

Galerija DLUL/DLUL Gallery  
23. 11.–10. 12.

Odprtje razstave/Exhibition opening:  
23. 11. 2023, 18.00

Slovenska kinoteka/  
Slovenian Cinematheque  
Dvorana Silvana Furlana/  
Silvan Furlan Hall  
27. 11.–3. 12.

Kinodvor.Galerija/Kinodvor Gallery  
27. 11.–3. 12.

Odprtje razstave/Exhibition opening:  
27. 11. 2023, 22.00



Ob galeriji Kinodvora, kjer bodo v času festivala razstavljene originalne risbe za napovednik letošnje Animateke, in dvorani Silvana Furlana v Slovenski kinoteki, kjer bodo na ogled sitotiski napovednika za beneški filmski festival iz leta 1999, bo srce razstave letošnjega animatečnega rezidenta v galeriji DLUL na desnem bregu Ljubljane. Na razstavi bodo na ogled originalne risbe oziroma posamezne sličice iz njegovih animiranih filmov **Dreamland**, **Biti mrtev ali biti živ je eno in isto**, **La pista**, **La coda**, **Zločinec**, in **Pinocchio**. Toccafondo kot medij za svoje filme skoraj brez izjeme uporablja obstoječe podobe ter na njihovi površini pričara prelivajoče se forme, ki ustvarjajo magičnost in poezijo gibanja. Barva podob oživi tako, da gradi na njihovem spominu ter jih nato prikoži in preobrazi.



Along with the Kinodvor Gallery, where the original drawings for the 2023 Animateka trailer are on display during the festival, and the Silvan Furlan Hall of the Slovenian Cinematheque, where you can see silkscreen prints for the 1999 Venice film festival trailer, the heart of the exhibition of works by the latest Animateka artist-in-residence is in the DLUL Gallery on the right bank of Ljubljana, featuring original drawings or frames from his animated films **Dreamland**, **To Be Dead or To Be Alive Is The Same Thing**, **La pista**, **La coda**, **The Criminal** and **Pinocchio**. Almost invariably, Toccafondo uses pre-existing images as a medium for his films, creating flowing forms on their surfaces which bear within them all the magic and poetry of movement. Colour resurrects these images by working on their memory, manipulating and metamorphosing them.

# Animateka: 20 let, 20 podob / Animateka: 20 Years, 20 Artworks

**TAM-TAMova Plakatna galerija Figovec/  
TAM-TAM 'Figovec' Poster Gallery**  
27. 10.–07. 12.

**Odprtje razstave/  
Exhibition opening:**  
27. 10. 2023, 19.00

**Podobe na razstavi so opremljene s  
QR kodami. Poskenirajte kodo, odprite  
povezavo in podobe bodo oživele. /  
Artworks in this exhibition are equipped  
with QR codes. Scan the code, click on the  
link, and see the images come to life.**

FOTO / PHOTO: KATJA GOLJAT



Mednarodni festival animiranega filma Animateka praznuje dvajset let. Že dve desetletji v Ljubljano prinaša najboljše avtorske animirane filme z vsega sveta, filme različnih slogov, žanrov in dolžin za otroke, odrasle in vse vmes – in leto za letom povečuje skupnost ljubiteljev animiranega filma. Ker animacija živi na presečišču filma in vizualne umetnosti, Animateka vsako leto povabi mednarodno priznanega avtorja, da ustvari umetniško delo za njeno festivalsko podobo, ta pa vedno dobi tudi animirano različico. Pred vami je zbirka dvajsetih izvirnih umetniških del in njihovih animiranih oživitvev. Prijeten ogled in vabljeni, vabljeni, da se nam pridružite na praznovanju animacije na Animateki!

FOTO / PHOTO: KATJA GOLJAT



The International Animated Film Festival Animateka turns 20! Over these two decades, it has brought to Ljubljana countless independent animation masterpieces from around the world, films of all styles, genres and lengths, for children and adults or everyone in between, growing the community of animation lovers year after year. And since animation lives at the intersection of cinema and visual arts, Animateka invites a new internationally acclaimed artist each year to make the artwork for its visual identity and its animated trailer. To thank them, here is a display of these 20 original artworks and their animated adaptations for you to enjoy. Join us in celebrating their work, and in celebrating animation at Animateka!

# Hobotnica banana mišmaš / Octopus Banana Hotchpotch

Igriva razstava o zakulisju  
nastajanja animiranega filma.  
/ A playful making-of exhibition.

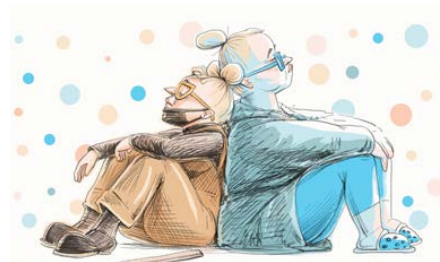
28. 11.–18. 12. 2023  
Galerija Kresija/Kresija Gallery,  
Stritarjeva ulica 6

Odprtje razstave/  
Exhibition opening:  
28. 11., 18. 00

Vodeni ogled razstave z avtorico/  
Guided tour with the artist: 2. 12., 14. 00



Igriva razstava *Hobotnica banana mišmaš* obiskovalca popelje v zakulisje nastajanja istoimenskega animiranega filma avtorice Milanke Fabjančič. Hkrati je samostojno stoječa izkušnja, ki v razstavnih prostorih Galerije Kresija prenese osrednje občutje filma – sentimentalno in duhovito anatomijo prijateljskega odnosa med dvema ženskama, Milo in Maro. Razstava skozi preplet risbe, ilustracije, animiranega filma, prostorske postavitve in družabne igre osvetli pomen medčloveške toplote in globokih odnosov, buri domišljijo ter skozi dolgi in raznoliki življenji dveh žensk nastavlja zrcalo minevanju časa.



*Octopus Banana Hotchpotch* is a playful exhibition that takes you behind the scenes of the eponymous animated film by Milanka Fabjančič. It is also a standalone experience that imbues the exhibition space of Kresija Gallery with the film's core idea – an emotional and humorous anatomy of a friendship between two women, Mila and Mara. Merging drawing, illustration, animation, spatial installation, and board games, the display highlights the value of warm and deep relationships, fires your imagination, and explores the passing of time by looking into the long, colourful lives of the two protagonists.



**Animirane  
noči**

**Animated  
Nights**



## **Prismojeni profesorji bluesa / Wacky Blues Professors**

**1. 12. 2023, 21.30**

**Menza pri koritu, Metelkova mesto  
Koncert / Concert (8€)**

Prismojeni profesorji bluesa se vračajo! Skupaj smo praznovali 10. rojstni dan, letos pa bomo znova zaplesali skupaj za 20 let Animateke! Fantje so stalnica slovenske glasbene scene. Vedno razpoloženi virtuozii igrajo predvsem blues in stari r'n'b, na njihovih večurnih koncertih pa je slišati tudi rap, triphop, funk, psihedelični in simforock ter disco.

Wacky Blues Professors are back! After joining us for our 10th birthday party, they are back to celebrate 20 years of Animateka! A staple on the Slovenian music scene, the band are always ready to deliver a virtuoso performance, playing blues and old school R&B or, if a gig goes on for hours, venturing into everything from rap, triphop, funk, to psychedelic and symphonic rock, or disco.



## **Quiz night: 20 let Animateke / 20 Years of Animateka**

**28. 11. 2023, 22.30**

**Kinodvor. Kavarna./Kinodvor Café**

**Vse, kar ste vedno želeli vedeti o Animateki, pa niste upali vprašati / Everything you ever wanted to know about Animateka but were afraid to ask**

V čast 20. rojstnemu dnevu našega festivala pripravljamo tematski večer s kvizom. Kako dobro poznate Animateko? Preverite svoje znanje in se potegujte za večno čast in slavo strokovnjaka za Animateko!

An Animateka-themed quiz night to celebrate our 20th birthday! How well do you really know the festival? Put your knowledge to the test to win the eternal fame and glory of the ultimate Animateka buff.

**Indeks**

**Index**





# Indeks avtorjev filmov / Index of filmmakers

## A

Afnan-Samandari,  
Nabil **146**  
Afonso, Alice **133**  
Aghamaliyeva, Nazrin **99**  
Alexeev, Alexei **243**  
ALIMO **94**  
Andonov, Ivan **199**  
Andre, Clémence **211**  
Anedda, Michela **120**  
Angotsang, Dolker **53**  
Antonowicz-Behnan,  
Jordan **149**  
Arioli, Lisa **77**  
Assink, Sem **85**  
Assous, Sabrina **65**  
Ataide Novais, Rita **49**  
Atallah, Niles **96**  
Avni, Shira **150**  
Awadish Golan,  
Daphna **153**  
Aziere, Jean-Baptiste  
**207**

## B

Babakoohi, Mohammad  
**63**  
Bacci, Luke **209**  
Bahamou, Nawel **211**  
Bakliža, Darian **53**  
Balleydier, Nils **54**  
Bánóczki, Tibor **224**  
Bárány, Lili **48**  
Barić, Dalibor **189**  
Basso, Leandro **116**  
Baštanová, Pavla **37**  
Batueva, Daria **130**  
Becelaere, Chloé van **140**  
Bédard, Jean-Thomas  
**192**  
Bédouet, Mathilde **112**

Begušić, Antonia **42**  
Bennett, Joseph **206**  
Bidner, Reinhold **119**  
Birke, Iris **141**  
Blanchet, Guillaume **243**  
Blum, Alizée **145**  
Bonnot, Sixtine **144**  
Borowczyk, Walerian  
**187, 198**  
Božek, Betina **117**  
Braak, Pim ter **78**  
Braid, Sarah **125**  
Breer, Robert **197**  
Brglez, Katarina **52**  
Brouwer, Peter **186**  
Bruneburg, Anita **66**  
Brýna, Ondřej **120**  
Bubenicek, Anna **132**  
Buda, Flóra Anna **37**  
Burger, Marion **75**  
Bush, Paul **89**

## C

Cailler, Florian **135**  
Callewaert, Rune **64**  
Campan, Andrei **125**  
Cascini, Lorenzo **136**  
Castro, Dan **93**  
Catanho, Valentina **55**  
Céard, Clément **81**  
Cerfon, Osman **83**  
Chapuis, Elie **94**  
Chavanne, Victor **207**  
Chieh Chang, Ming **211**  
Chieux, Benoît **234**  
Chiviriga, Serghei **111**  
Chmielewski, Piotr **126**  
Ciampossin, Marlène **66**  
Cimon, Taye **50**  
Cirone, Denise **137**  
Cisi, Anita **52**

Clerc, Léa **139**  
Coéz, Pierre **50**  
Cohen, Illan J. **75**  
Colburn, Martha **194**  
Colfe, Sophie **102**  
Conti Mosca, Irene **52**  
Cotte, Isa **137**  
Crisp, David C. **111**  
Cubillos, Paola **131**  
Cvijanović, Eva **243**

## Č

Čadež, Špela **220**

## D

D'hauwers, Florence **137**  
David, Aude **102**  
Debut, Ysaline **137**  
Delepoulle, Audrey **54**  
Delft, Camille van **140**  
Dementeva, Dashka **145**  
Demuyneck, Arnaud **78, 81**  
Dermange, Élodie **154**  
Deutz, Nienke **107**  
Dhar, Preetam **130**  
Diesbach, Simon De **57**  
Dijk, Gerrit van **186**  
Dimitrov, Dimitar **125**  
Diviak, Filip **113**  
Doringer, Sebastian **137**  
Doutel, David **173, 174**  
Duchez, Aurélien **137**  
Ducki, Tomek **36**  
Dumreicher, Ganaël **118**  
Durchánková, Natálie  
**61, 134, 215**  
Durin, Rémi **83**

## Đ

Đukić, Mladen **124**

## E

Edgeler, Richard **121**  
Elkihal, Zélie **143**  
Erdélyi, Judit **116**  
Erhardt, Domonkos **141**  
Eszo Richard, Gabriel **121**  
Evnovits, Anastasia **145**

## F

Fabjančič, Milanka **34, 216**  
Farris, Rich **64**  
Fazakas, Fanni **71**  
Fernandez, Mélanie **55**  
Feusi, Kilian **52**  
Firth, David **204**  
Földes, Pierre **232**  
Fox, Miriam **49**  
Frank, Tina **43**  
Funk, Gerhard **93**

## G

Gallagher, Kelly **189**  
Gantz, Nina **108**  
Garreau, Elisabeth **145**  
Gaudin, Mikaël **102**  
Geiser, Janie **194**  
Generali, Martina **64**  
Gentinetta, Claudius **34**  
Giacomelli, Emilio **130**  
Gijzen, Danay **138**  
Gilliam, Terry **191**  
Gire, Sandra **145**  
Giusti, Margherita **151**  
Gockell, Gerd **106**  
Goncalves, Alex **146**  
Gonçalves, Laura **90, 174**  
Gousset, Anne-Sophie **81**  
Grannec, Lucie **62**  
Grebill, Pierrick **206**  
Grents, Dora **146**

Griffin, George **193**  
Grilli, Riccardo **136**  
Groux, Julie **50**  
Grünberg, Liisi **123**  
Guizar, Andrea **210**  
Gutgarts, Rachel **98**  
Guyot, Théo **211**

## H

Hacking, Winston **186, 189**  
Haghshenas, Amin **208**  
Hain, Arne **56**  
Halířová, Barbora **151**  
Hamers, Merel **130**  
Hamlyn, Simon **131**  
Hanning, Emily **146**  
Hársheg, Vivien **214**  
Hayashi, Shunsaku **97**  
Hegy, Olivér **112**  
Henderson, Ainslie **84**  
Hermans, Delphine **96**  
Hernández, Luis  
Fernández **204**  
Holm, Kristjan **34, 220**  
Horellou, Maëlle **134**  
Horvat, Ana **119**  
Hsieh, Joe **210**  
Hultén, Pontus **197**  
Hýbnerová, Daniela **79**

## I

Ilicevici, Vlad **122**  
Im, Chaerin **95**  
Irwin, Stephen **94**  
Ivány, Tamás **134**  
Ivanović, Neda **132**

## J

Jääliñoja, Heta **104**  
Jabardo, Ricardo **208**

Jäggi, Beatrice **118**  
Jakaitė, Skirmanta **40**  
Jancis, Kaspar **45, 219**  
Jencken, Milly **58**  
Jenkins, Lily **140**  
Jensen, Robin **209**  
Jeong, Dahee **91, 166, 167, 168, 169**  
Ji-hyeon, Kim **207**  
Jian, Liu **228**  
Jirkuff, Susi **117**  
Jokela, Jenny **107**  
Jordan, Larry **182, 190, 199**  
Jovanović, Strahinja **138**  
Judd, Hannah **130**

## K

Kaczmarek, Adela **153**  
Kaimakamis, John **208**  
Kantor, Tal **78**  
Kashcheeva, Daria **33**  
Kastner, Philippe **54**  
Kaźmierczak, Piotr **121**  
Keen, Jeff **200**  
Kekana, Mogau **130**  
Kenney, Lisa **135**  
Kibus, Sergei **244**  
Kirca, Pelin **38**  
Kirnbauer, Flora **132**  
Kjær, Pernille **103**  
Klahr, Lewis **89, 181, 183, 184, 185**  
Klepac, Tara **56**  
Kohlmann, Isabel **146**  
Kolesov, Andrey **137**  
Konczakowska, Anastazja **146**  
Korniss, Dezső **199**  
Kovač, Matea **40**  
Kovácsnai, György **199**

Kristo, Ramona **125**  
Križovenská, Adela **59, 216**  
Kruus, Rebeka **49, 145**  
Kühnel Szabó, Anita **61**  
Kump, Ricardo **211**  
Künstler, Thomas **122**  
Kwiatkowska-Naqvi, Anita **33**  
Kwon, Semi **136**

## L

Laszlovszky, Sofia **124**  
Laudenbach, Sébastien **230**  
Laurenti, Liam **48**  
Lei, Lei **188**  
Lejeune, Clémentine **134**  
Lenica, Jan **198**  
Lewandowska, Gabriela **140**  
Leydier, Sandra **50**  
Li, ManFei **53**  
Li, Zhen **106**  
Lima, Miguel **98**  
Lisníková, Lucie **65**  
Liu, Chia-yu **137**  
Lobser, David **205**  
Lokman, Adriaan **70**  
Luciani, Paola **122**  
Luo, Yi **144**  
Lyu, Tianyun **151**

## M

Maaß, Daniel **143**  
Mack, Jodie **195**  
Madsen, Toke **56**  
Magic, General **43**  
Magnuska, Marta **35, 215**  
Malta, Chiara **230**  
Maltz, Lara **103**

Managadze, Tata **126**  
Mariai, Gábor **65**  
Marker, Chris **187**  
Marsily, Noémie **100**  
Martin, Tess **97**  
Massi, Simone **36**  
Mastnak, Grega **115**  
Mastrolonardo, Angelo **136**  
Mathorne, Bo **205**  
Maury, Baptiste **145**  
Máximo, Francisco **55**  
Mazella, Diane **137**  
Meier, Jessica **52**  
Mekidiche, Jenna **145**  
Melnik, Sofija **44, 214**  
Meštrović, Martina **44, 214**  
Miechowicz, Katarzyna **59**  
Mihajlovic, Dimitri **98**  
Mika, Jan **80**  
Mikheeva, Katya **57**  
Mimica, Vatroslav **198**  
Mindru, Mihaela **216**  
Moghaddam, Yeghane **84**  
Moravec, Ondřej **72**  
Moreau, Louis **138**  
Morel, Manuarii **50**  
Moser, Valentine **112**  
Mouchel, Clément **137**  
Mouris, Caroline **192**  
Mouris, Frank **192**  
Mrzljak, Lucija **41**  
Müller, Michaela **219**  
Müllerová, Kamila **133**  
Musci, Victoria **149**

## N

Nadeau, Janice **84**  
Negri, Sofia **152**

Nemery, Thomas **207**  
Nemikinsová, Jitka **139**  
Niekerk, Naomi van  
**91, 165, 166**  
Novelli, Alessandro **105**  
Nunu, Ala **102**

**O**  
Orłowska, Katarzyna **145**  
Ozeki, Kasumi **39**

**P**  
Pacheco, Leonor **173**  
Pajek, Marta **219**  
Parker, Osbert **193**  
Pasqualetti, Isabella **52**  
Pavetić Kranjčec,  
Petra **144**  
Pejić Bach, Dora **60**  
Perino, Ilaria **52**  
Perreten, Marjolaine  
**80, 241**  
Perrin, Morgane **207**  
Pesiri, Francesco **130**  
Peter, Evelyne **48**  
Pierog, Kasia K. **120**  
Pimenta, Tiago **133**  
Pires, Laura **133**  
Plachý, Jaromir **123**  
Plass Caussade,  
Trinidad **62**  
Plucinska, Izabela **99**  
Poli, Pimonwan **53**  
Polledri, Pablo **244**  
Pop, Radu C. **122**  
Popakul, Tomek **39, 220**  
Pošivač, Filip **236**  
Pratola, Simone **64**  
Priorelli, Sara **38**

**Q**  
Quillian, Kathleen **195**

**R**  
Ramires, Alexandra  
**90, 165**  
Ravichandran,  
Sujanth **52**  
Reeves, Richard R. **105**  
Refusal, Total **42**  
Rehak, Andrej **116**  
Reisenbüchler,  
Sándor **190**  
Ribeiro, Marta **133**  
Riquelme, Ines **146**  
Robelin, Saphir **145**  
Rocha, Vitor Hugo **173**  
Rodrigues, João **175**  
Rosa, Olivia **51**  
Rosso, Francesca  
Sofia **64**  
Rostan, Camille **137**  
Roubinowitz,  
Camille **207**  
Roux, Leroy Le **130**  
Ruczyński, Szymon **153**  
Rupar, Nika **136**  
Rupik, Barbara **51**  
Rybár, Tomáš **85**  
Rybárová, Nina **85**

**S**  
Sá, Vasco **173, 174**  
Saha, Suchana **98**  
Sairio, Anni **61**  
Salarnia, Zahra **107**  
Sancinetti, Raquel **152**  
Sauvin, Thomas **188**  
Scali, Bianca **55**  
Schmitt, Martin  
Hans **226**

Schoeck, Alvaro **37**  
Schultheis Edgeler,  
Helena **121**  
Schuster, Nikki  
**90, 169, 170**  
Schwizgebel, Georges **44**  
Sears, Kelly **188**  
Sedan, Inés **102**  
Seisson, Romain **50**  
Semionovaitė, Greta **58**  
Sevestre, Arthur **131**  
Siegel, Frederic **39**  
Sierra, Maria **55**  
Siqueira, Alexandre **174**  
Siuda, Julia **209**  
Sila Demircioğlu,  
Zeynep **150**  
Smith, Harry **197**  
Socha, Jakub **124**  
Socha, Michał **124**  
Sokolov, Roman **244**  
Sotelo Gutierrez, Alize **49**  
Starinieri, Federico **136**  
Steers, Stacey **196**  
Steinbacher, Koni **187**  
Stephan, Gina **143**  
Stipetić, Petra **53**  
Stoops, Levi **101**  
Stringer, Ross **57**  
Stuchlíková, Dita **150**  
Stüre, Linda **60**  
Sun, Yiyang **101**  
Svadlena, Ondrej **205**  
Svirsky, Sasha **103**  
Szabó, Sarolta **224**  
Szlebarska, Joanna **53**  
Szor, Zuzanna **60**  
Szyszak, Zuzanna **126**

**Š**  
Škop, Marina Andree **115**

**T**  
Tacconi, Manon **142**  
Tadić, Marko **188**  
Tang, Shiyu **99**  
Taskova, Tamara **142**  
Thorstensen, Gina **73**  
Tian, Zhen **137**  
Tichborne, Chris **77**  
Tillier, Titouan **62**  
Tirabosco, Tom **116**  
Tisserant, Célia **78, 81**  
Toccafondo, Gianluigi  
**91, 159, 160, 161, 162**  
Tomas, Sara **139**  
Tomić, Slobodan **40**  
Toussas, Jon **208**  
Tracevič, Agata **50**  
Trefert, Edouard **63**  
Treu, Tuan **129**  
Tscherkassky, Peter **191**  
Tšinakov, Morten **41**  
Turkki, Joonatan **61**

**U**  
Ushev, Theodore **195**

**V**  
Vandam, Michel **96**  
VanDerBeek, Stan  
**187, 198**  
Velikovskaya, Dina **81**  
Verstegen, Soetkin **100**  
Vesel, Luka **130**  
Vianelli, Eirini **35**  
Vidaković, Lea **38, 215**

**W**  
Wada, Atsushi **95**  
Waltert, Charlotte **37**  
Warutkomain,  
Keawalee **47**

Weerasinghe, Valeria **117**  
Wenzek, Isaac **62**  
Widrich, Virgil **196**  
Wiese, Maren **53**  
Worms, Emily **77**  
Wrake, Run **193**  
Wunderle, Lorenz **206**

**X**  
Xia, Elodie **140**

**Y**  
Yakovleva, Varya **106**  
Yamamura, Koji **74**  
Yanko, Mariia **211**  
Yifu, Chen **133**  
Yıldızhan, Ender **210**  
Yli-Harja, Iiti **154**  
Yordanov, Spartak **43**

**Z**  
Zeljić, Lidija **132**  
Zénó, Mira **47**  
Zhou, Lan **137**  
Zilli, Maria **38**  
Zinoneva, Nika **111**  
Żybul, Joanna **129**

**Ž**  
Žabčić, Nikolina **142**  
Žmitek, Jernej **82**

# Indeks filmov / Index of films

## 123

21st Jeonju International  
Film Festival Trailer **168**

## A

A guerra finita **36**  
A monológ **199**  
A Semente que  
Palpita **133**  
A sziv kertje **112**  
Aaaah ! **83**  
About Heidegger **65**  
absent **170**  
Accompagné **48**  
Acid Rain **220**  
Água Mole **90**  
Alento **173**  
Aleph **40**  
Altair **184**  
Ana Morphose **175**  
Animistica **90**  
Antipolis **45**  
Apád **61**  
Aquarium **64**  
Archang3l **136**  
Architects' Cruise **131**  
Aria in Vanitas **55**  
Ariadne **138**  
Armat **154**  
藝術學院 (Art  
College 1994) **228**  
Ashkasha **103**  
Astronautes, Les **187**  
Aufgeben kam nicht  
in Frage **150**  
Aurore **65**

## B

Backwater Gospel **205**  
Baleine, La **116**  
Barbárok ideje **190**

Bateau est mon ami,  
Le **63**  
Beanboy **146**  
Beautiful Figures **100**  
Beigu Beigas **60**  
Berlin Recyclers **169**  
Biennale di Venezia,  
La **160**  
Blind Willow,  
Sleeping Woman **232**  
Blue Rose of  
Forgetfulness, The **183**  
Blush – An Extraordinary  
Voyage **154**  
Boj ali beg **136**  
Boles **220**  
Botanica Exotica **124**  
Bouche en cœur, La **142**  
Box Cutters **91**  
Breathdeath **198**  
Briganti senza  
leggenda **161**  
Butterfly R.I.P. 1975 **186**  
By alle skone dinge **165**  
Byl bych  
muzikantem **150**  
Byl sobie raz **198**

## C

C'mon Tigre feat. Mick  
Jenkins: Underground  
Lovers **162**  
Cactus, The **211**  
Câine, pâine și florile  
de mâine **216**  
Can We Talk? **137**  
Canadá **122**  
Canard **94**  
Capitulations Promise **89**  
Ce qui bouge est vivant **100**  
Ceci est un message

enregistré **192**  
Chambre Noire, La **167**  
빈 방 (Chambre  
vide, La) **168**  
Charon **143**  
Chill Stacy, Chill **142**  
Chocolat chaud **48**  
Chopping Wood  
Chips **49**  
Ciel sur la  
tronche, Le **135**  
Cineblatz **200**  
Clarity of  
Indignation, A **208**  
Clinical Lycantropy **130**  
Coda, La **159**  
Code Rose **50**  
Colline aux cailloux,  
La **80, 241**  
Coyote **206**  
Crab Day **57**  
Criminel, Le **160**  
Crowd, The **38**  
Crush **124**  
Curse of the Black  
Rose, The **48**  
Cutie Patootie of  
Hugsville, The **209**

## D

D'une peinture...  
à l'autre **44**  
Danger, ce film est  
bruyant et saturé. **121**  
Dans la danse **57**  
Danzamorfoși **52**  
Das Gavetas  
Nascem Sons **173**  
Дъщерята на  
художника (Dashteriata  
na hudojnika) **125**

Daug Geresnis **40**  
De Imperio **105**  
De kameleon **78**  
Dead Silent **49**  
Deniska umfela **54**  
Deserowy jamnik **117**  
Design &  
Transformation: Ton **151**  
Disc+dog **36**  
Dodo **144**  
Dreamland **162**  
Drift, The **188**  
Drijf **101**  
Duo Concertantes **190**

## E

Eastern Rain, The **58**  
Eeva **41**  
Electra **33**  
Elephant Girl **205**  
Elo **165**  
Empereur **75**  
Entbandung **66**  
Entre deux sœurs **81**  
Erodium Thunk **189**  
Esperantsa **199**  
Essere morti o essere  
vivi è la stessa cosa **161**  
Été **96 112**  
Ethel **118**  
Etoimoi **35**  
Everything About You **129**

## F

Farce **209**  
Fast Film **196**  
Felhök felett **214**  
Feux **63**  
Flip the Cross **208**  
Flow VR **70**

Flying Lotus:  
Ready Err Not **204**  
Forår **103**  
Forgeur d'étoiles, Le **134**  
Fox Tossing **47**  
Frank Film **192**  
From the Top **64**  
呱 (Frozen Frog) **101**  
Fulgem **173**  
Fur **106**  
Furia **209**  
Furrie **62**

## G

Gaan **165**  
Garrano **174**  
Girl Named  
Elastika, A **243**  
Giù cun Gualti **120**  
Glazbene čarapice **119**  
Go Fishboy **137**  
Goat's Spell, A **93**  
Graue March, Die **37**

## H

Hadis **99**  
Half Empty **145**  
Haljina za finale **44, 214**  
Hammam **143**  
Hand Colored No.2 **188**  
Hardly Working **42**  
Harvey **84**  
Hermit Island **65**  
Hobotnica banana  
mišmaš **34, 216**  
Hoeba **85**  
Holladio hods gsogt **125**  
Hou **125**  
How I Survived the  
Pyongyang Film  
Festival 3D **226**  
Husa **80**

## I

나는 말이다  
(I Am a Horse) **95**  
いぎものさん : カメの回  
(Ikimono-san: Turtle) **95**  
In una goccia **117**  
Indie-Anifest 2020  
Official Trailer **169**  
Infinity: From Before **138**  
Inspektor se vratilo  
kući **198**  
Internet Gaga **119**  
Intersextion **105**  
Ispod maske **53**  
It's Just a Whole **55**

## J

Ježek **79**  
Ježeva kuća **243**  
Jmenuju se Edgar  
a mam kravu **113**  
Journaux de Lipsett,  
Les **195**  
Juggler's Guide, The **49**  
Jukebox **193**

## K

Kabaret **73**  
Kaheksandal päeval **34**  
Kiesler's Körper **118**  
Kočky jsou tekuté **134**  
Koko **193**  
Kotyska **121**  
Kompozycja z przeżycy  
istniejących **43**  
Koniunkcja **35, 215**  
Krab **126**  
Križom Krážom **85**  
Krokodill **219**  
Kućica za ptice **144**

## L

L'animal Sauce Ali **137**  
Là où l'on s'écoule **139**  
Last **132**  
Last Bar, The **56**  
Last Summer **140**  
Last Visit, The **47**  
Leak, The **131**  
Lilli + Camille **141**  
Limites **57**  
Linda veut du  
poulet ! **230**  
Log Jam: The Snake **243**  
Loop **244**  
Lost Motion **194**  
Love Me True **102**

## M

Ma! Ljubav je boja **142**  
Maček Muri: Ples **82**  
Madeleine **152**  
Maelström **206**  
Magda **153**  
Man on the Chair **168**  
Mang-ja-ui Seom **207**  
Mano **56**  
Мариуполь.  
Сто ночей **44, 214**  
Marrons glacés, Les **96**  
Martyris **204**  
Master of Swamps,  
The **103**  
Meatseller, The **151**  
Meditáció  
alkonyatkor **116**  
Memories of Monsoon **53**  
Miisufy **123**  
Miracle, The **107**  
Miramare **219**  
Missing 10 Hours **71**  
Moja igra čežnje **189**

Momo i Lulu **33**  
Mon père **66**  
Moon Mole **175**  
Motion Picture (La sortie  
des Ouvrier de l'Usine  
Lumière à Lyon) **191**  
Mouvement, sur le toit  
de la ville béton **112**  
Movements **91**  
MRDRCHAIN **205**  
Műanyag égbolt **224**  
Mum's Spaghetti **135**  
Muut ihmiset **61**  
耳に棲むもの (My  
Inner Ear Quartet) **74**  
My Mamma Is  
Bossies **166**  
Myth Labs **194**

## N

Nadomestljiv **130**  
Naranda Land **94**  
Naše prasátko **123**  
Night Bus **210**  
Night Hunter, The **196**  
No. 11: Mirror  
Animations **197**  
No. 28 **107**  
Notte, La **64**  
Nuit blanche, La **54**  
Nun or Never! **104**

## O

O Homem do Lixo **174**  
O krávě **37**  
Обезличаване **43**  
Obiteljski portret **38, 215**  
Obok **99**  
Odin's Afterbirth **206**  
OIAF22 Festival  
Signal Film **186**

One Thousand Buddhas **167**  
Ordinary Blue Monday, An **166**  
Örökkrész **134**  
Ość czasu **160**  
Oscar **144**  
Ostatni człowiek na Ziemi **129**  
Our Lady of the Sphere **199**  
Our Love Is Immortal **210**  
Our Pain **97**  
Our Uniform **84**

**P**  
ქაღალდის თვითმფრინავი (Paper Plane) **126**  
Paradeigma **116**  
Parasit **169**  
Pärdiku, karu ja rööviku lugu **145**  
Pearl Pistols **189**  
Pettifogger, The **181**  
Pharaoh's Belt, The **185**  
Piano Pieces **106**  
Piccola Russia, La **91**  
Pinocchio **161**  
Pipes **52**  
Pista del maiale, La **159**  
Pista, La **159**  
Plavi medo **115**  
Plica Polonica **150**  
Po jabłkach **219**  
Pochybnost **59, 216**  
Pony Glass **184**  
Přes střepy **61, 215**  
Prinzessin Aubergine **81**  
Pripovedka o Velebabi **241**

Priyo Ami **98**  
Probijanje leda **56**  
Prototipo **43**  
Purpleboy **174**  
Pustite mi dihati **52**

**Q**  
Quand j'avais peur du noir **78**  
Quase me Lembro **98**

**R**  
Reflection Typo. **166**  
Republika **42**  
Ressources humaines **62**  
Rotting Christ – Threnody **208**  
Roz Vounó **122**

**S**  
Sabotaža **132**  
Safari Club **126**  
Sasha **111**  
Science Friction **187**  
Senka **132**  
Shackle **84**  
Shaptach **124**  
Siostra **120**  
Sirocco et le Royaume des courants d'air **234**  
Sit Down, Don't Touch Anything **39**  
Skatebook, The **152**  
Smell of the Ground **51**  
泡 (Soaked In) **99**  
Soif, La **133**  
Sophie's Place **182**  
Sound Collector - Float Your Boat, The **77**  
Sposa, La **160**  
Stardust Serenade **195**

Still Life with Woman, Tea and Letter **97**  
Stockholm **207**  
Storytime **191**  
Strana strana **139**  
Suis mes pas **54**  
Suruaika **122**  
Suur maja **220**  
Světla **139**  
Swamp **187**  
Sweet Dreams **38**  
Sweet Like Lemons **107**  
Swimming With Wings **153**  
Szczypigłówki **59**  
Szemem Sarka **141**

**T**  
Takie cuda się zdarzają **51**  
Taste For Music, A **149**  
Telsche **102**  
Temps de l'arbre, Le **167**  
Teofrastus **244**  
Teoria Zakata **244**  
Tête en l'air **83**  
Thaba Ye **130**  
Thao **145**  
Think Something Nice **34**  
Thirteen **121**  
Time Goes **140**  
Tine in Bine, tigrasta komarja: Tango **115**  
Tmání **72**  
Tonda, Slávka a kouzelné světlo **236**  
Toothless **210**  
Tout petit voyage, Le **77**  
Trash Can **58**  
Trento Film Festival **162**  
Tufo **149**  
Two One Two **150**

**U**  
Un miracle **197**  
Un petit homme **102**  
Un/Endlich **143**  
Upup **93**

**V**  
Va-t'en, Alfred ! **81**  
Vampire's Solar Eclipse  
Opera: Il faut stopper Raspoutine ! **138**  
Vanlav **106**  
Via Dolorosa **98**  
恶性循环 (Vicious Cycle) **151**  
Vita Nuova, La **131**  
Vitanuova **96**  
Vom Duft der Roten Beete und den Menschen, die ewig leben **53**  
Vulvina Queen of Ecstasy **211**  
Vzorec **60**

**W**  
W lesie są ludzie **153**  
Wander to Wonder **108**  
Wasteland No. 1: Ardent, Verdant **195**  
We Used to Call it: Moon. **188**  
Whatman **111**  
While Darwin Sleeps... **89**  
Wildfire **136**  
Wo ich wohne **117**  
World in Chaos, A **111**  
World to Roam **94**

**Y**  
Y **40**  
Yellow Light **78**  
Yours Truly **193**

**Z**  
Za tichem **133**  
Zima **39**  
Zvládání vzteku **120**

**O festivalu**

**The Festival**





## PROGRAMSKI SELEKTORJI / PROGRAMMERS

**Tekmovalni program / Main Competition,**  
**Panorama: Igor Prassel, Saša Bach, Petra**  
**Meterc v sodelovanju z/in collaboration**  
**with Chris Robinson**  
**Mladi talenti Evrope, Študentska panorama /**  
**European Young Talents, Student Panorama:**  
**Igor Prassel, Ana Šturm**  
**Program Slon / The Elephant Programme:**  
**Jelena Dragutinović, Petra Gajžler, Igor Prassel,**  
**Andreja Goetz v sodelovanju z/in collaboration**  
**with Martina Peštaj**  
**VR@Animateka: Manu Weiss v sodelovanju z/in**  
**collaboration with Igor Prassel, Saša Bach**  
**Kinotripov Svetovni jagodni izbor / Kinotrip's Best**  
**of the World: Tim Čerin, Hana Debeljak,**  
**Rok Družinec, Tjaša Hafner, Izak Kabir Khan,**  
**Mija Kolarič, Sofia Korolova, Anej Košorok,**  
**Eva Kralj Serša, Lara Matos, Sofija Rypalenko,**  
**Ema Šilar, Anaïs Vrtunski v sodelovanju/in**  
**collaboration with Živa Jurančič, Anja Banko,**  
**Jelena Dragutinović in/and Igor Prassel**  
**Svetovni jagodni izbor, Animirani dokumentarci,**  
**Celovečerni animirani filmi, Grand Prix: 20 let**  
**/ Best of the World, Animated Documentaries,**  
**Animated Feature Films, Grand Prix: 20 Years:**  
**Igor Prassel**  
**Zgodovina kolažne animacije / A History of**  
**Collage Animation: Chris Robinson v sodelovanju**  
**z/in collaboration with Igor Prassel**  
**Creepy Animation Night: Mihai Mitrică**  
**AFN Presents / AFN predstavlja: That's What**  
**She Said: Daniel Šuljić, Igor Prassel, Jakub**  
**Spevák, Mihai Mitrică, Pavel Horáček**

**BAP: Mojstri pripovedovanja / BAP:**  
**Master Storytellers: kolektiv BAP / BAP Collective**  
**v sodelovanju z / in collaboration with Igor Prassel**  
**Najboljši iz Slona: 20 let / Best of The Elephant:**  
**20 Years: Jelena Dragutinović v sodelovanju z/in**  
**collaboration with Igor Prassel**

## ŽIRIJE / JURIES

**Velika žirija / Grand Jury: Dahee Jeong,**  
**Mihai Mitrică, Naomi van Niekerk,**  
**Alexandra Ramires, Nikki Schuster**  
**Študentska žirija / Student Jury: Brina Fekonja,**  
**Strahinja Jovanović, Dragana Stanković,**  
**Lara Šifrer, Luka Vesel, Ciril Zupan**  
**Otroška žirija / Children Jury: Mila Golubović,**  
**Lia Mei Butala, Insan Salihović, Adam Copič,**  
**Teodor Marković**

**Koordinacija žirij / Jury Coordinators:**  
**Jelena Dragutinović, Gašper Gep Markun,**  
**Andrej Kamnik, Leon Vidmar, Rastko Čirić**

## FESTIVALSKA EKIPA / FESTIVAL TEAM

**Programski direktor /**  
**Programme Director: Igor Prassel**  
**Izvršna producentka /**  
**Executive Producer: Katja Hohler**  
**Producentka in koordinatorica**  
**spremljevalnega programa / Producer**  
**and Events Coordinator: Saša Bach**

**Odnosi javnosti / Public Relations: Petra Meterc**  
**Grafična podoba in socialna omrežja /**  
**Visual Identity and Social Media: Matic Brinc**  
**Družinski program Slon / The Elephant**  
**Programme for Families: Jelena Dragutinović,**  
**Petra Gajžler, Andreja Goetz**  
**Tehnični vodja in spletna stran / Head of**  
**Technical Support and Webmaster: Smail Jušić**  
**Koordinacija kopij / Print Traffic: Smail Jušić**  
**Urednika spletne strani /**  
**Web Editors: Jaka Strnad, Smail Jušić**  
**Vodja službe za goste /**  
**Head of Hospitality: Jasna Čakarun**  
**Asistenta službe za goste /**  
**Hospitality Assistants: Liza Berden, Marijo Župan**  
**Avtor plakata / Festival Poster:**  
**Gianluigi Toccafondo**  
**Festivalski napovednik / Festival Trailer:**  
**Matej Lavrenčič (zvok/Sound Matjaž**  
**Morusa Zdešar)**  
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**Editor), Maja Ropret (prevodi/Translations),**  
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**Gašper Gep Markun, Andrej Somer, Igor Sukur**  
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**Srečanja z avtorji / Meet the Filmmakers:**  
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**Prevajanje filmov / Translation of Films:**  
**Maja Lovrenov (vodja/Head), Andrej Leskovic,**  
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Opening and closing event hosts: Toni Cahunek,  
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Vodja festivalskega butika /  
Head of Festival Boutique: Katja Štesl  
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CEE Animation, Rise&Shine, Animafest Zagreb,  
Animation Festival Network (AFN),  
Motovila (CED Slovenia)  
Koprodukcija / Co-production:  
Slovenska kinoteka

## DELAVNICE / WORKSHOPS

DELAVNICA DISTRIBUCIJE KRATKIH/  
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Republike Slovenije. Projekt sofinancira GO/  
2025 - Evropska prestolnica kulture, Nova  
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European Capital of Culture, Nova Gorica.

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/ PRODUCTION WORKSHOP FOR STUDENTS:  
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Akademija umetnosti Univerze v Novi Gorici  
Projekt sofinancira GO/2025 - Evropska  
prestonica kulture, Nova Gorica. / The project  
is co-financed by GO!2025 - European Capital  
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DELAVNICA AFN EDU: LOVLJENJE IDEJ /  
AFN EDU WORKSHOP: CATCHING IDEAS:  
Miloš Tomič (mentor/Tutor)  
V sodelovanju z / In collaboration with: Animation  
Festival Network (AFN), Slovenska kinoteka

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GOCRITIC WORKSHOP:  
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Studies), Tristan Priimägi (mentor/Tutor)  
V sodelovanju z / In collaboration with:  
Animation Festival Network (AFN),  
Slovenska kinoteka

PRODUKCIJSKA DELAVNICA /  
ANIMATION PRODUCTION WORKSHOP:  
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(asistentka/Assistant)  
V sodelovanju z / In collaboration  
with: Slovenska kinoteka

OTROŠKE DELAVNICE /  
CHILDREN'S WORKSHOPS:  
Andreja Goetz, Lene Lekše, Janja Kosi,  
Brina Lekše, Tomo Per  
V sodelovanju z / In collaboration with:  
Slovenska kinoteka, Kinodvor, Center Rog

## RAZSTAVE / EXHIBITIONS

### VR@ANIMATEKA

**Avtorji / Authors:** Adriaan Lokman, Fanni Fazakas, Ondřej Moravec, Gina Thorstensen, Koji Yamamura, Marion Burger, Illan J. Cohen  
**Kuratorja / Curators:** Manu Weiss, Igor Prassel  
**Grafično oblikovanje /**  
Graphic Design: Matic Brinc  
**Postavitev razstave / Installation:** Manu Weiss, Mateja Babnik, Roman Rus  
**Koordinacija razstave /**  
Exhibition Coordinator: Saša Bach  
**Koprodukcija / Co-production:**  
Slovenska kinoteka

### GIANLUIGI TOCCAFONDO: NOČ, DAN IN MED NJIMA MODRINA. RISBE ZA FILME / NIGHT, DAY, AND BLUE IN BETWEEN: DRAWINGS FOR FILMS

**Avtor in kuratorica / Author and curator:**  
Gianluigi Toccafondo, Paola Bristot  
**Postavitev razstave / Installation:**  
Alessandro De Ioanon, Paola Bristot,  
Lucija Smodiš, Mateja Babnik  
**Grafično oblikovanje /**  
Graphic Design: Matic Brinc  
**Koprodukcija / Co-production:**  
DLUL, Kinodvor, Slovenska kinoteka

### HOBOTNICA BANANA MIŠMAŠČ / OCTOPUS BANANA HOTCHPOTCH

**Avtorja in kuratorja / Authors and curators:**  
Milanka Fabjančič, Kolja Saksida  
**Produkcija / Production:** ZVVIKS

**ANIMATEKA: 20 LET, 20 PODOB /**  
**ANIMATEKA: 20 YEARS, 20 ARTWORKS**  
**Koordinacija razstave / Exhibition**  
Coordinators: Katja Hohler, Saša Bach  
**Grafično oblikovanje /**  
Graphic Design: Matic Brinc  
**Koprodukcija / Co-production:** TAM-TAM

## EKIPA KINODVORA / KINODVOR TEAM

**Metka Dariš (direktorica / Director), Koen Van Daele (programski direktor / Programme Director), Tina Poglajen (asistentka programskega direktorja / Programme Director Assistant), Špela Grmek (strokovna sodelavka – poslovne in upravne zadeve / Expert Associate for Business and General Affairs), Matjaž Zalta (poslovni sekretar / Office Assistant), Petra Slatinšek, Barbara Kelbl in/and Živa Jurančič (filmska vzgoja in mlada občinstva / Film Education & Young Audiences), Aliki Kalagasidu (stiki z javnostjo / Public Relations), Tjaša Smrekar (vodenje projektov / Project Management), Sara Horžen (trženje in vodenje projektov / Marketing & Project Management), Maja Zrim (koordinatorica / Coordinator), Mojca Pagon (blagajna / Box Office), Gregor Mohar (Kavarna / Kinodvor Café), Bojan Bajsič (vodja tehničnega oddelka in kinooperater / Head of Technical Department and Projectionist), Marko Horvat, Mateja Babnik in/and Bine Debeljak (kinooperaterji / Projectionists), Anja Cepuš Dečman (koordinatorica šolskih projekcij /**

School Screenings Coordinator), Eva Žgajner (organizatorica dela / Work Coordinator) in številna študentska ekipa / and a big student team.

## EKIPA SLOVENSKE KINOTEKE / SLOVENIAN CINEMATHEQUE TEAM

**Ženja Leiler Kos (direktorica / Director), Darja Gartner (poslovna sekretarka / Head Secretary), Igor Prassel (vodja programskega oddelka in urednik filmskega programa / Head of Programme Department and Film Programmer), Ivan Nedoh (vodja arhivskega oddelka / Head of Archive Department), Špela Čižman (vodja muzejskega oddelka / Head of Museum Department), Kristina Ravnikar (odnosi z javnostmi / Public Relations), Kaja Bohorč (koordinatorka in organizatorica kulturnih programov / Coordinator and Organizer of Cultural Programmes), Anja Banko (urednica filmskega programa / Film curator), Anja Naglič (vodja prevajalcev / Translation Coordinator), Neža Kos (asistentka organizatorke kulturnih programov / Assistant of Organizer of Cultural Programmes), Gregor Brzin, Marko Turkuš, Gašper Milkovič Biloslav (kinooperaterji / Projectionists), Omar Ait Si Mohamed (vodja blagajne / Box Office), Aiko Zakrajšek, Ajda Rudolf, Alija Dođić, Amadej Sinko Tauffer, Gal Oražem, Jakob Tomšič, Karin Petrič, Maja Todič, Staša Popović, Živa Caf (ekipa biljeterjev programskega oddelka / Team of**

Ushers in Programme Department), **Matevž Jerman** (urednik posebnih zbir in programov kratkih filmov / Editor of special collections and editor of short film programs), **Darko Štrukelj** (samostojni konservatorsko-restavratorski tehnik / Conservator-Restorer Technician), **Bojana Živec** (samostojni konservatorsko-restavratorski tehnik / Conservator-Restorer Technician), **Tine Vrabčič** (konservatorsko-restavratorski tehnik / Conservator-Restorer Technician), **Nadja Šičarov** (konservator-restavrator / Conservator-Restorer), **Viktor Bertonec** (knjižnica in DVDteka / Library of Slovenian Cinematheque), **Andrej Šprah** (andragoški in maturitetni izobraževalni programi Kino-katedra / Andragogic and Graduation Educational Programs), **Vitja Dominkuš Dreu** (koordinator izobraževalnih programov / Coordinator of Educational Programs), **Martin Podrzavnik** (samostojni muzejski tehnik / Museum Technician), **Jurij Bobič** (kustos / Senior Curator), **Špela Barlič** (urednica spletne strani / Website Editor), **Ana Šturm** (glavna in odgovorna urednica revije Ekran / Editor-in-chief of magazine Ekran), **Mojca Hudolin** (lektorica / Proofreader), **Tamara Udovič** (skrbnica Muzeja slovenskih filmskih igralcev / Curator of Museum of Slovenian film actors Divača), **Maja Rebov** (oblikovanje vizualnih komunikacij / Visual Communications Design), **Janko Žagar** (hišnik / Janitor).

## **POSEBNE ZAHVALE / SPECIAL THANKS TO**

Matea Milič, Ornela Čop, Helga Fodorean,

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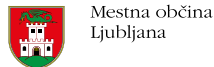
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*Notebooks Devoted to Film, tote bags and postcards with images of film posters by the Slovenian designer and photographer Peter Kocjančič (1895-1986). Available in Kinodvor's Bookshop and on [www.kinodvor.org](http://www.kinodvor.org).*



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Iz animiranega filma: BOJ ALI BEG, Nika Rupar, 2023.

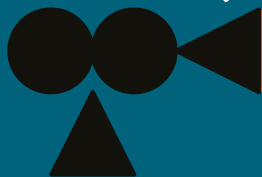
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Ladies and Gentlemen,

we kindly inform you that the Documentary and Feature Film Studios (the oldest Polish public film producer), has launched a film streaming platform called "35mm.online", presenting Polish cinematography.

The 35mm.online platform (<https://35mm.online/>) contains a collection of nearly 4,000 unique, digitized and reconstructed films. Among them are classic Polish feature films from the last few decades, shot by such outstanding authors as: Wojciech Jerzy Has (*Lalka, Pożegnania*), Stanisław Różewicz (*Pasja, Kobieta w kapeluszu*), Jerzy Kawalerowicz (*Gra, Cień*), Andrzej Munk (*Zezowate szczęście, Błękitny krzyż*), Janusz Majewski (*Sprawa Gorgonowej, Zbrodniarz, który ukradł zbrodnię*), Krzysztof Zanussi (*Persona non grata, Brat naszego Boga*), Barbara Sass (*Debiutantka, Krzyk*) or Feliks Falk (*Był jazz, Idol*). It also allows three viewers to watch films by Marek Koterski (*Nic śmiesznego, Porno*) or Juliusz Machulski (*Kiler, Kiler-ów 2-óch*), which have become a pop culture canon.

Among thousands of film resources, the 35mm.online film library, presents films of the Polish documentary school including documents by Andrzej Munk (*Spacerek staromiejski, Kierunek – Nowa Huta!*), Kazimierz Karabasz (*Pamięć, Z Powiśla*), Marcel Łoziński (*Las Katyński, Dotknięcie*) or Andrzej Titkow (*Przechodzenie, Mały wielki świat*); over 3,000 episodes of the Polish Film Chronicle from 1945-1994 and animated films of high artistic and intellectual value, shot by Witold Giersz (*Admiral, Kartoteka*), Jerzy Kalina (*W trawie, Ludwik*), Mirosław Kijowicz (*Laterna magica, Rondo*) and Andrzej Czebot (*the Makatki series, Gody*). The youngest viewers have a variety of films to choose from, including the animated series called *Porwanie Baltazara Gąbki* or the *Reksio* series.

The 35mm.online library is constantly being updated - another digitally reconstructed videos from the Documentary and Feature Film Studios' resources are being uploaded. The collection of films contributes to popularizing and promoting Polish culture.

All videos presented on the 35mm.online platform are available in full HD and digitally reconstructed versions, in Poland and also abroad. In addition, films can be seen with audio description, transcription, subtitles in Polish and English language. Every film has a comprehensive description. We've created an English version of the website for foreign users who live abroad.

The 35mm.online platform is available as a web and mobile application and also as a smart TV application.

Currently, usage of the website is free of charge. Watching films from the Premium offer requires registration.

Due to the special nature of the platform, presenting Polish film achievements and the richness of Polish cinematography, we really want to reach the largest foreign audience possible. We also want to encourage foreign users to explore offer, which is packed with films valuable from the educational, historical and intellectual point of view.

The 35mm.online platform was created as part of the project "Digital reconstruction and digitization of Polish feature, documentary and animated films to provide access to all distribution fields (cinema, television, Internet, mobile devices) and preserving Polish film heritage for future generations" implemented in 2017- 2021 by the Polish Film Institute together with the Documentary and Feature Film Studios and the Studio Filmów Rysunkowych from Bielsko-Biala. The project is funded from the funds of the European Union (the Digital Poland Operational Program) and the Ministry of Culture and National Heritage. Its total value is nearly PLN 110 million.

The Documentary and Feature Film Studios, the State Cultural Institution reporting to the Minister of Culture and Heritage, the owner and the operator of the 35mm.online streaming film platform (<https://35mm.online/>).



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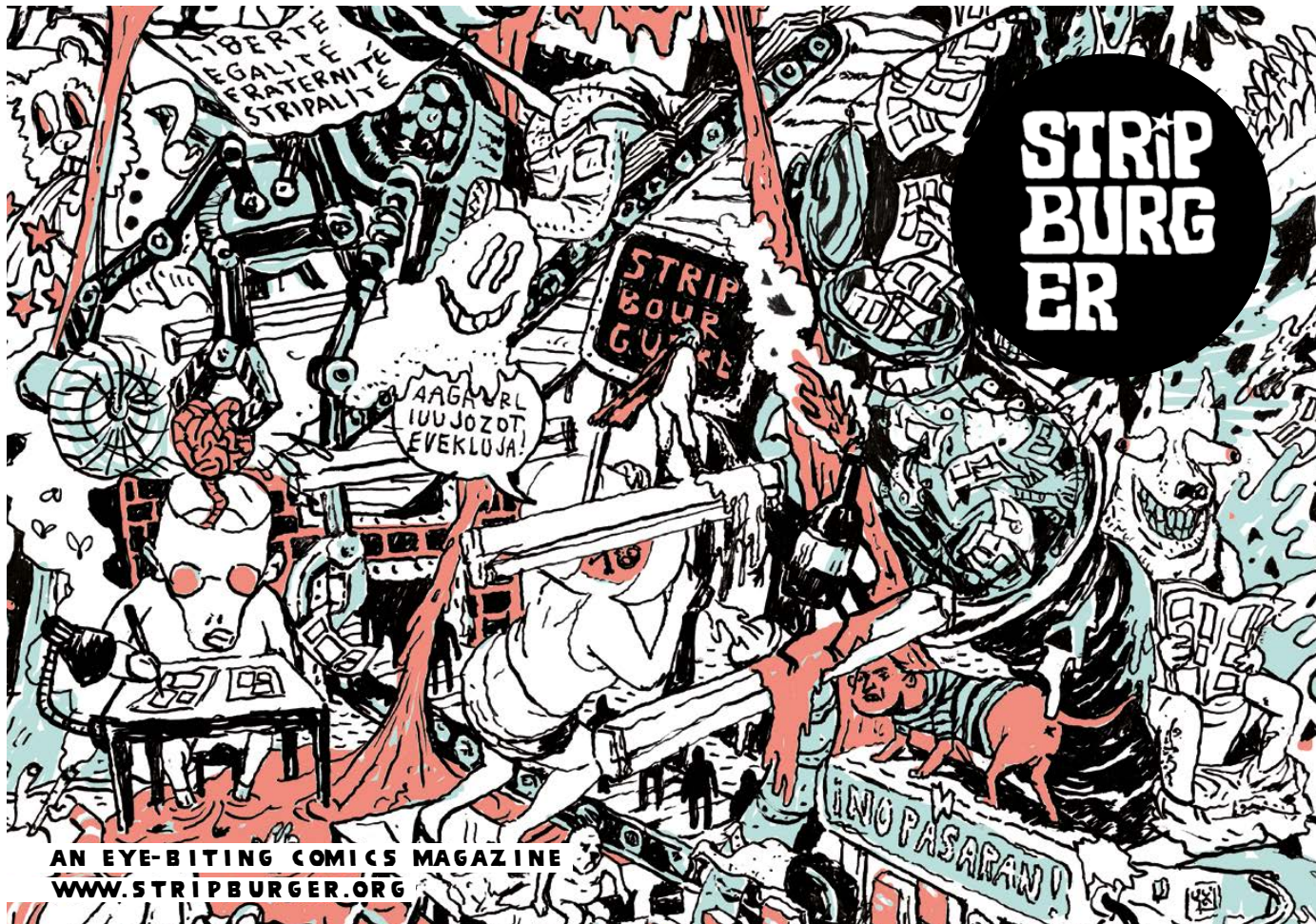
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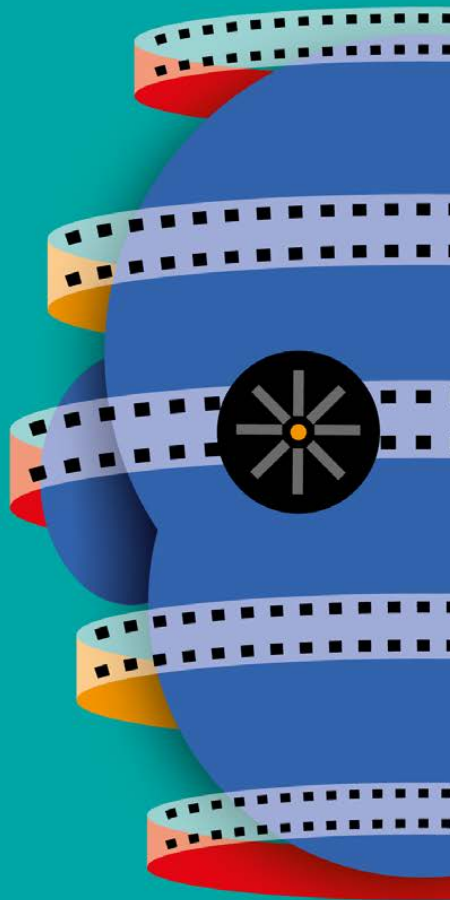
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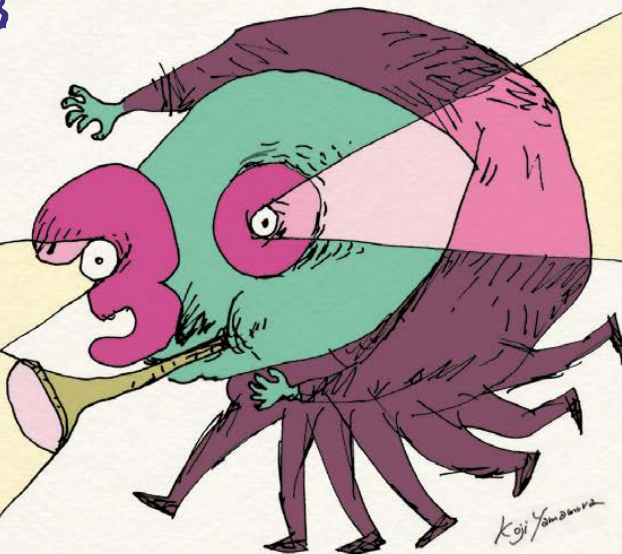
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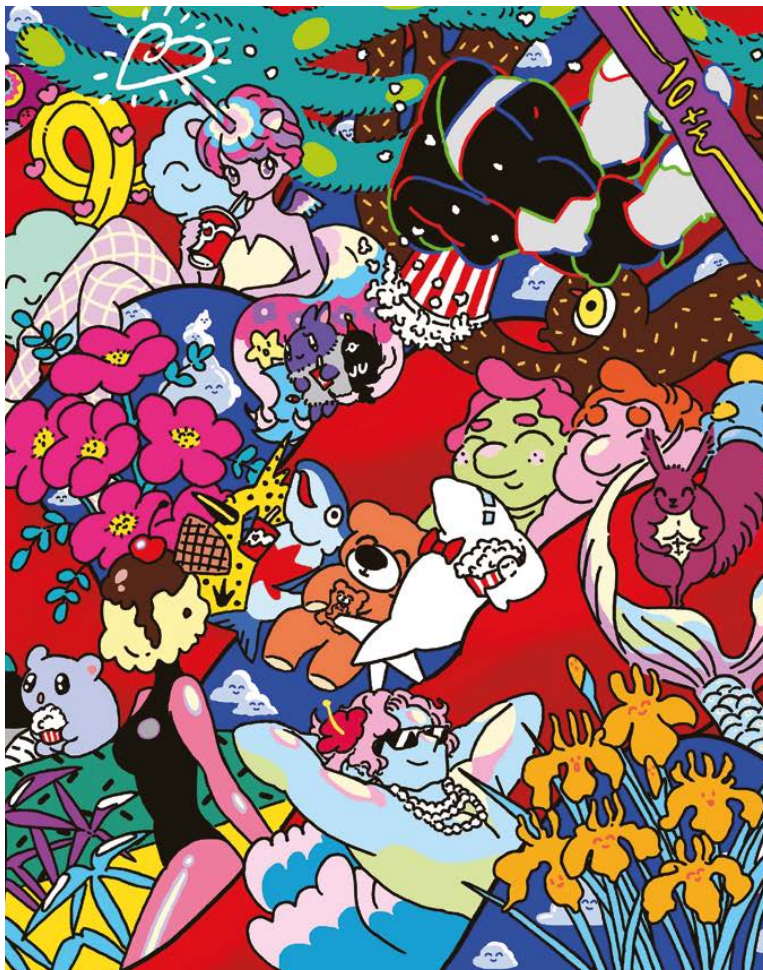
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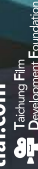
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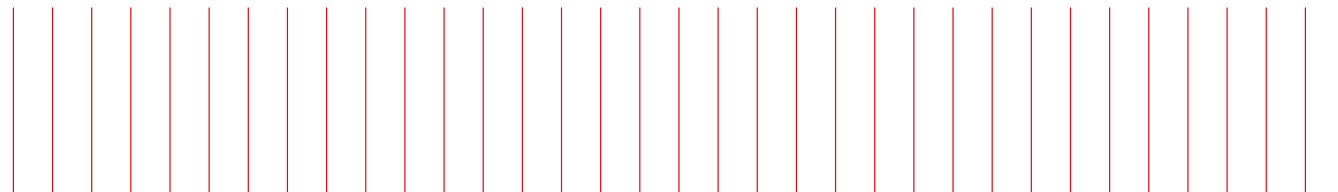
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