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**SVJETSKI
FESTIVAL
ANIMIRANOG
FILMA
ANIMAFEST
ZAGREB**

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OF ANIMATED
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ANIMAFEST
ZAGREB**

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**DUGOMETRAŽNO
IZDANJE
FEATURE FILM
EDITION
ZAGREB 2011**













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ANIMAFEST ZAGREB

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Poštovani filmski umjetnici, dragi gosti i sudionici festivala!

Dobro došli na Svjetski festival animiranog filma, filmsku smotru kojom se ponosi Hrvatska i Zagreb. Zahvaljujući vodstvu Animafesta, bogatom i zanimljivom programu, ali i uglednim autorima iz svijeta filmske umjetnosti Animafest Zagreb izrastao je u jednu od najvažnijih svjetskih manifestacija animiranog filma. Kao jedan od najstarijih europskih festivala animacije Animafest ima odveć važnu ulogu u promicanju hrvatske kulture i umjetnosti.

Ovogodišnji program s popratnim retrospektivama, izložbama, radionicama i okruglim stolovima razveselit će i obradovati zagrebačku publiku svih uzrasta. U šest dana bit će prikazani najzanimljiviji i najpopularniji glazbeni filmovi, dječji filmovi, a tu je i recentna europska produkcija uz sudjelovanje oskarovaca i ostalih svjetski priznatih filmskih zvijezda.

Čestitam vijeću i voditeljima festivala na uzornoj organizaciji i pripremi. Zahvaljujem dosadašnjem vodstvu, a novom umjetničkom ravnatelju Animafesta želim puno uspjeha.

Neka se i ove godine tri glavne nagrade, Grand Prix, Zlatni Zagreb i Nagrada publike, nađu u rukama najboljih.

Na kraju svim umjetnicima i sudionicima festivala, dragim gostima iz zemlje i svijeta, želim srdačnu dobrodošlicu i ugodan boravak u Zagrebu—gradu bogate i raznolike kulturne tradicije.

Srdačno vaš,
Gradonačelnik Grada Zagreba
MILAN BANDIĆ

Dear filmmakers, visitors and Animafest participants!

Welcome to the World Festival of Animated Film, a film fair that Croatia and Zagreb take great pride in. Thanks to the Animafest management, rich and interesting programme, and distinguished authors from the world of film, Animafest Zagreb grew to be one of the most important animation events in the world. As one of the oldest European animation festivals, Animafest plays an exceptionally important role in the promotion of Croatian culture and art.

This year's programme and its additional retrospectives, exhibitions, workshops and roundtables will please and thrill the Zagreb audience of all ages. These six days will present the most interesting and popular musical and children's film, as well as recent European production, alongside the participation of Oscar-winners and other world-renowned film stars.

I congratulate the Animafest Council and management for their superior organisation and preparation. My thanks and appreciation go to the festival management, and I wish the new Animafest art director a lot of success.

And regarding the three main awards: Grand Prix, Golden Zagreb and Audience Award—may the best man win!

Finally, all artists and Festival participants, dear guests from Croatia and abroad—welcome, and may you have a pleasant stay in Zagreb, a city of rich and diverse cultural tradition.

Kindest regards,
Mayor of the City of Zagreb
MILAN BANDIĆ



Kad je dovršio Mojsija, Michelangelo ga je navodno udario čekićem po koljenu i rekao: "Progovori!" Mojsije je, prema uvjetima vlastite tehnologije, odgovorio šutnjom. Geppetto je tri stoljeća kasnije otišao dalje u odnosu sa svojim neuljudnim izdjeljkom, ali ta zgoda pripada imaginariju devetnaestog stoljeća, a ne stvarnosti. Demijurška čežnja o kojoj govorimo čekala je tehnike dvadesetog stoljeća da postane moguća: nacrtano, zakrpano, saliveno i izdjeljano počelo se micati, govoriti i odupirati svojim tvorcima tek kad su ljudi stvorili animirani film.

Znanstvenici objašnjavaju da zbog neke evolucijske greške naša retina kasni u opažanju i tako omogućuje halucinantno iskustvo u kojem je autoru dana apsolutna sloboda, a gledatelju apsolutni užitek ili apsolutna muka. Potpuna sloboda potpuna je odgovornost s kojom se nose samo potpuni talenti. Ne postoji niti jedna filmska grana koja toliko ovisi o daru i inspiraciji. Animirani film je, da se vratimo na činjenice optičke varke, jedina dozvoljena halucinogena droga naše civilizacije, štoviše, preporučuje se djeci. Sa stanovišta naših individualnih, osobnih povijesti, crtani film postoji otkad znamo za sebe. Čim se bebi izbistri vid, stave je pred ekran na kojem se vrti neka animacija. Prvi put kad su vas odveli u kino, kladim se, gledali ste crtani film. Ja svakako jesam, neku lošu kopiju *Bambija* u kvartovskom kinu koje više ne postoji, baš kao što je moja mlađa kći počela s *Kraljem lavova* u kinu koje su nedavno zatvorili, baš kao što je moja mama, kad je prvi put bila u kinu, gledala *Snjeguljicu*, jedini američki film koji su njemačke okupacijske vlasti dozvoljavale u distribuciji. Animacija je opojna. Zato je omiljeno sredstvo ideologija, jednako kao što je savršeno oruđe subverzije. Totalitarni režimi kroz animaciju se umiju prikazati kao simpatični, a radikalna anarhija začas se zamaskira u nešto bezazleno. Betty Boop i Fritz the Cat bili bi smjesta uhapšeni da su slučajno postojali, a Tom i Jerry bili bi pod stručnim nadzorom zbog pogibeljnog ponašanja. Animacija je isječak svijeta s druge strane, svijeta u kojem ništa što dopire odavde više ne prijeti

nikome. Zato je bio moguć Priit Pärn u Estoniji, Avery u represivnom Hollywoodu, Jurij Norštejn u Moskvi i naši stari momci u Zagreb filmu klasičnog razdoblja.

Da su to što su radili radili u nekom drugom obliku filma ili umjetnosti, ne bi to dugo radili. Odrastati u Zagrebu naučilo nas je obožavati taj prostor slobode. Svjetski festival animiranog filma nas je u malom Zagrebu učio pripadati velikom svijetu, zahvaljujući svjetovima koji nikad nisu postojali, a stvorili su ih stvarni talenti.

Svi koji smo odrastali uz Svjetski festival animiranog filma i veliko vrijeme Animacije trajno smo oštećeni našim poremećenim smislom za stvarnost, u najplemenitijem smislu te riječi, ako me razumijete.

U razdoblju tehnološkog društva animaciji se posrećilo. Jedina njezina nesreća, nedaća je pobjednika. U strojnom svijetu virtualno je postalo kôd, a animacija je od umjetnosti postala medij. Ima je previše i svugdje.

Na ovogodišnjem Animafestu nastavlja se potraga za onim što je rijetko i jedinstveno. Zagreb ima svoje nasljedno pravo na visoka očekivanja: Dobro došli! Upalite antigravitacijski stroj, otputite se u nepostojeće, budite svoj na svome!

HRVOJE HRIBAR

Ravnatelj Hrvatskog audiovizualnog centra

When he finished his Moses, Michelangelo allegedly hit him on the knee with a hammer and said: "Speak!" Moses, conditioned by his own technology, took the Fifth. Three centuries later, Geppetto went a step further in the relationship with his cheeky carving product, but that event belongs to the 19th century imaginarium, not reality. The demiurgic longing we are discussing here had to wait for the 20th century techniques to be brought to life: the drawn, mended, molten or carved began to move, speak and defy their makers only when the humans created animated film.

A scientific explanation says that there is an evolutionary error that makes our retina perceive things with a delay and thus enables a hallucinating experience, affording the author absolute freedom, and the viewer absolute pleasure or absolute torture. Absolute freedom means absolute responsibility only absolute talents can handle. No other cinematic branch depends as much of talent and inspiration as animation. Going back to the optical illusions, animated film is the only allowed hallucinogenic drug of our civilisation, moreover, it is even recommended for children. From the point of view of our individual, personal histories, cartoons exist since forever. As soon as a baby's sight is cleared, they put it in front of a screen with something animated on it. The first time you were taken to the movies, I bet it was a cartoon you watched. I know I did, it was a bad copy of *Bambi* in a local cinema that does not exist anymore, just as my younger daughter began with *The Lion King* also in a recently closed cinema, just as my Mom's first cinema experience was *Snow White*, the only American film the colonising German government allowed in distribution. Animation is inebriating. That is why it is the favourite means of ideologies, just as it is the perfect instrument of subversion. Through animation, totalitarian regimes can be depicted as nice, and radical anarchy can be camouflaged in something innocuous in no time. Betty Boop and Fritz the Cat would have been immediately arrested if they had ever existed, and Tom and Jerry would be placed under surveillance due to life-threatening behaviour. Animation is a slice of the world

beyond, a world where nothing coming from this side is threatening to anyone anymore. That is why Estonia had Priit Pärn, the repressive Hollywood had Avery, Moscow had Yuri Norstein, and we had our jolly good fellows from the classical period of Zagreb Film.

Had they been doing what they were doing in some other film or art form, they would not have been doing it for long. Growing up in Zagreb taught us how to adore this space of freedom. The World Festival of Animated Film taught us from the small Zagreb how to belong to the big world, thanks to world that never existed, world created by true talents.

All of us growing up with the World festival of Animated Film and the thriving period of Animation are permanently damaged by a disturbed sense of reality, in the noblest of senses, if you see my point.

In the era of tech society, animation was lucky. Its only misfortune is the winner's mishap. In the world of machines, the virtual has become a code, and animation turned from art to medium. There is too much of it everywhere.

This year's Animafest will continue the quest for the rare and unique. Zagreb claims its inherited right on great expectations: Welcome! Turn on your anti-gravity machines, take off into the inexistent, feel at home!

HRVOJE HRIBAR

Head of the Croatian Audiovisual Centre



Foto / Photo: Nenad Laktašić

Dragi gosti, ljubitelji 21. svjetskog festivala animiranog filma u Zagrebu, želim vam svima toplu dobrodošlicu i nezaboravan boravak u Zagrebu.

Umjetnost animacije ne postaje, naprotiv! Smanjenje troškova za tehnologiju i softvere te sve šira dostupnost vrhunske opreme rezultiraju ne samo eksplozijom broja kratkometražnih filmova nego i osjetnim rastom dugometražnih projekata. Sve je više i više cjelovečernih animiranih filmova. Sve više autora i sve više zemalja snimaju, ulažu i promoviraju tu vrstu filmskog izričaja. Pod time se ne misli "samo" na filmove namijenjene tržištu i publici dječjeg uzrasta, već na punokrvna umjetnička ostvarenja za suvremenu publiku.

U programu ovogodišnjeg dugometražnog izdanja zainteresirani posjetici tako mogu pogledati film *Dovidenja, gospodine Christie* Britanca Phila Mulloya, dugogodišnjeg prijatelja Animafesta i jednog od najuspješnijih autora kratkometražnih animacija današnjice. Tu je i legendarni ruski animator Garri Bardin sa svojom obradom slavne Andersenove priče *Ružno pače*. Tu su i Paul i Sandra Fierlinger, tu je još šest drugih bisera animacije u Velikom natjecanju. U programu Svjetska panorama, između ostalog, može se vidjeti i najnoviji film jednog od najtjecajnijih i najinovativnijih autora u povijesti animacije, legendarnog češkog animatora Jana Švankmajera. U programu je i *Duga*, veliki pionirski potihvat, prvi hrvatski autorski dugometražni film jednog od najznačajnijih hrvatskih animatora i profesora na ALU-u, Joška Marušića.

Posebno bih skrenuo pozornost i na program Kino za uši koji prikazuje tri povijesna filma—susrete planetarno popularnih pop-grupa s dugometražnom animacijom.

Kao šećer na kraju, pozivam sve studente i ljubitelje animacije na retrospektivu kratkih filmova nizozemsko-kanadskog autora Paula Driessena, dobitnika Nagrade za životno djelo u Zagrebu 2002. godine. Retrospektiva autora koji je kao mladi animator radio i na *Žutoj podmornici* The Beatlesa izuzetna je prilika za upoznavanje najvažnijih djela umjetnika poznatog po jedinstvenom stilu animiranja i majstorskim kompozicijama slike.

DANIEL SULJIC

Umjetnički ravnatelj Animafesta

Dear visitors, dear fans of the 21st World Festival of Animated Film in Zagreb, I wish you all warm welcome and an unforgettable stay in Zagreb.

Animation art does not yield, quite the contrary! A reduction of technology and software expenses and wider availability of cutting-edge equipment have resulted not only in the explosion of short animated films, but also in a significant growth of feature projects. More and more filmmakers and countries create, invest in and promote this type of cinematic expression, which refers not "only" to the market-oriented films dedicated to children audience, but also to purebred artistic achievements for contemporary viewers.

The programme of this year's feature edition of the festival thus includes the films *Goodbye, Mister Christie* by British filmmaker Phil Mulloy, a long-time friend of Animafest and one of the most successful short animation authors of today. The legendary Russian animator Garri Bardin is also featured in the programme with his adaptation of the famous Andersen's tale *The Ugly Duckling*. Paul and Sandra Fierlinger are also present, as well as six other animation gems from the Grand Competition. The World Panorama programme presents, among others, the latest work by one of the most influential and innovative filmmakers in the history of animation, the iconic Czech animator Jan Švankmajer. The programme also features the pioneering achievement *The Rainbow*, the first Croatian feature animated film by one of the most significant Croatian animators and professor at the Academy of Fine Arts, Joško Marušić.

I would like to draw special attention to the programme Cinema for the Ear that screens three historic films—the fusion of popular pop bands and feature animation.

And last but not least, I invite all students and animation devotees to the retrospective of short films by Dutch-Canadian filmmaker Paul Driessen, the recipient of the Lifetime Achievement Award 2002 in Zagreb. The retrospective of the author who worked on The Beatles' *Yellow Submarine* as a young animator is an exceptional chance to acquaint ourselves with the works of an artist known for his unique animation style and masterful image compositions.

DANIEL SULJIC

Animafest Artistic Director



Dragi kolege i prijatelji animiranog filma, dragi gosti, dragi organizatori ovogodišnjeg Animafesta,

pišem ovo kao glavna tajnica ASIFA-e i kao nekadašnji i dugogodišnji suradnik u organizaciji Animafesta. Uskoro će se navršiti četrdeset godina zagrebačkog Svjetskog festivala animiranih filmova, jednog od prvih i najznačajnijih festivala animacije koji je osnovan kao festival ASIFA-e, naše međunarodne asocijacije animiranog filma. Upravo ove godine proslavljamo i šezdeset godina kontinuirane profesionalne proizvodnje animiranog filma u regiji, koja je počela osnivanjem Duga filma, prvog specijaliziranog poduzeća za proizvodnju crtanog filma, potom Studija za crtani film Zagreb film (1956), odmah zatim inauguracijom naziva Zagrebačke škole crtanog filma (1958), Svjetskog festivala animiranih filmova (1972) i na kraju Odjela animacije na Akademiji likovnih umjetnosti u Zagrebu (2000).

Zagrebački Animafest od svog se nastanka bio opredijelio za strogo ocjenjivanje umjetničkih dosega u svjetskoj animaciji, čuvajući se bilo kakvih komercijalnih, ideoloških i nacionalnih oznaka, a takav želi ostati i dalje. Tako su animatori iz različitih zemalja diljem svijeta i sada najcjenjeniji gosti i sudionici festivala.

Kako su dugometražni animirani filmovi sve više postajali ozbiljan umjetnički dio svjetske produkcije i odmicali se iz isključive sfere zabave, međunarodni festivali počeli su pridavati pažnju i tom segmentu animacijske proizvodnje, pa je Animafest odlučio da od 2005. godine u svom neparnom godišnjem ritmu organizira takmičenje dugometražnih animiranih filmova.

ASIFA pozdravlja to opredjeljenje Animafesta, očekujući daljnji visoki doprinos zagrebačkog festivala i u tom žanru svjetske animacije.

VESNA DOVNIKOVIĆ

Glavna tajnica ASIFA-e
Predsjednica ASIFA-e Hrvatske i potpredsjednica
Vijeća Animafesta

Dear colleagues and friends of animated film, dear visitors, dear organisers of this year's Animafest,

I am writing these words as the Secretary General of ASIFA and as a former and long-time associate in Animafest's organisation. One of the first and most significant animation festivals established by ASIFA, our international animated film association, the World Festival of Animated Film in Zagreb will soon turn forty. This will also be the year when we celebrate sixty years of continuous professional animated film production in the region, which began with the establishment of Duga Film, the first company specialising in animation production, followed by the Animated Film Studio Zagreb Film (1956), and immediately afterwards the inauguration of the name Zagreb School of Animated Film (1958), the World Festival of Animated Film (1972), and finally Department of Animation at the Academy of Fine Art in Zagreb (2000).

Right from the onset, Zagreb's Animafest focused on strict evaluation of artistic achievements in world animation, avoiding all commercial, ideological or national marks, which is exactly what it wishes to keep doing. Therefore, animators from all over the world are still the most acclaimed festival guests and participants.

As the importance of feature animated films' artistic role grew in world production and moved away from mere entertainment, international festivals began paying more attention to this segment of animated production. Therefore, in 2005 Animafest decided to include feature animated film competition in its odd annual rhythm.

ASIFA welcomes this decision and expects the further exceptional contribution of the Zagreb festival in this world animation genre as well.

VESNA DOVNIKOVIĆ

Secretary General of ASIFA
President of ASIFA Croatia and Vice President of the
Festival Council



EUROPA VOLI EUROPSKE FESTIVALE

Festivali su privilegirano mjesto za sastajanje, razmjene i spoznaje. Oni pružaju živo i pristupačno okruženje za brojne raznovrsne talente, priče i emocije koje čine europsku kinematografiju.

Cilj programa MEDIA Europske Unije promocija je europske audiovizualne baštine, poticanje cirkulacije filmova izvan njihovih vlastitih granica i podizanje konkurentnosti u audiovizualnoj industriji.

Program MEDIA potvrdio je kulturnu, obrazovnu, socijalnu i ekonomsku ulogu festivala sufinancirajući svake godine više od 90 festivala koji su prikazali 20 tisuća europskih radova za gotovo 3 milijuna gledatelja diljem Europe.

Ove godine program MEDIA slavi svoj 20. rođendan. Posebno smo ponosni na razvoj europske filmske industrije u proteklom razdoblju i na činjenicu da možemo istaknuti svoj daljnji angažman u podršci europske kinematografije u budućnosti.

MEDIA sa zadovoljstvom podržava 21. izdanje Animafesta—Svjetskog festivala animiranog filma u Zagrebu. Želimo svim sudionicima ugodan i poticajan događaj.

PROGRAM MEDIA

Europska Unija

Za više informacija o programu MEDIA posjetite naše stranice: <http://ec.europa.eu/media>

EUROPE LOVES EUROPEAN FESTIVALS

A privileged place for meetings, exchanges and discovery, festivals provide a vibrant and accessible environment for the widest variety of talent, stories and emotions that constitute Europe's cinematography.

The MEDIA Programme of the European Union aims to promote European audiovisual heritage, to encourage the circulation of films outside their own borders and to foster audiovisual industry competitiveness.

The MEDIA Programme acknowledges the cultural, educational, social and economic role of festivals by co-financing more than 90 festivals each year, programming more than 20 000 screenings of European works to nearly 3 million audience across Europe.

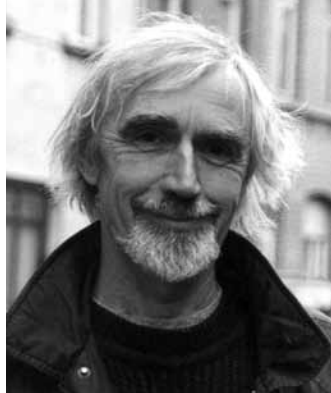
This year the MEDIA programme is celebrating its 20th Birthday so we are especially proud to look back on how much the European film industry has developed over this period, and to stress our continued commitment to supporting the EU film industry in the future.

MEDIA is pleased to support the 21st edition of the World Festival of Animated Film—Animafest Zagreb and we extend our best wishes to all of the festival goers for an enjoyable and stimulating event.

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ŽIRI JURY

PAUL DRIESSEN

1940. NIZOZEMSKA / THE NETHERLANDS

Diplomirao je na Umjetničkoj akademiji u Utrechtu. Nakon akademije radio je kao animator u komercijalnom studiju za animaciju i TV u Hilversumu. Godine 1967. pozvan je u London da radi na filmu Georgea Dunninga *Žuta podmornica*. Tri godine kasnije preselio se u Kanadu i počeo raditi kao neovisni animator najviše za kanadski NFB. Od 1976. režirao je i animirao i za nezavisne producente u Nizozemskoj. Dosad je primio više od 70 međunarodnih nagrada, a film *3 gospodice* (2000) bio je nominiran i za nagradu Oscar. Njegov rad iznimno cijene i vrednuju profesionalci: holivudska ASIFA uručila mu je Nagradu Annie za *izniman doprinos umjetnosti animacije* (1987), a međunarodna ASIFA (1994) i Animafest Zagreb (2002) nagrade za životno djelo. U listopadu 2005. u Krakovu mu je predana nagrada *Posebni zlatni dinosaur za iznimnog umjetnika i profesora*. Donedavno je podučavao animaciju na Sveučilištu u Kasselu, gdje su pod njegovim mentorstvom studenti osvojili dva Oscara. U posljednje vrijeme u svom je prepoznatljivom stilu napisao i ilustrirao nekolicinu knjiga koje su objavljene na engleskom i francuskom jeziku u Montrealu. Trenutačno radi na svom novom filmu u NFB-u.

/ Graduated from the Art Academy in Utrecht, and was offered a job as an animator at a commercial animation film & TV studio in Hilversum. In 1967 he was invited to London to work on George Dunning's *The Yellow Submarine*. In 1970 he emigrated to Canada and

started a freelance animation career, working mainly for the National Film Board. Since 1976 he also animated and directed many of his films for independent producers in The Netherlands. Up to now he has won over 70 international awards for his work. His film *3 Misses* (2000) earned him an Oscar nomination. His work has been highly appreciated also by the professionals—ASIFA Hollywood presented the Annie Award to him for his *distinguished contribution to the art of animation* (1987), ASIFA International *Life Achievement Award* (1994), and Animafest Zagreb another *Life Achievement Award* (2002). In October 2005, in Cracow he was given the *Special Golden Dinosaur Award for an outstanding artist and teacher*. Until recently he has also taught animation on a regular basis at the University of Kassel in Germany. Under his guidance his students have won two Oscars. Lately he wrote and illustrated a couple of books, typical of the style which characterizes the rest of his work; published in English and French in Montreal. He is currently working on a new film at the NFB.

DAVID SILVERMAN

1957. SAD / US

Rodio se na Long Islandu u New Yorku, a odrastao je u Silver Springu u Marylandu. Počeo je crtati s četiri godine, a još nije pronašao valjani razlog da prestane. Tijekom studija osvojio je nekoliko studentskih filmskih nagrada, što mu je pomoglo da se usredotoči na razvoj svojih sposobnosti. Pažnju animacijske zajednice privukao je pohađajući radionicu animacije na UCLA-u. Glavnina Davidove karijere vrti se oko *Simpsona*. Nakon magisterija na UCLA-u (1983) radio je kao samostalni ilustrator i animator. Godine 1987. zaposlio se kao animator na *The Tracey Ullman Show*—gdje su *Simpsoni* i začeti kao kratki isječi. Animirao je svih 48 kratkih isječaka, a zatim i režirao brojne prve epizode kada su *Simpsoni* postali serija, među kojima i posebnu božićnu epizodu u prosincu 1989. godine. Postao je supervizor režije animacije i

producent *Simpsona*, a do danas je režirao 22 epizode i osvojio četiri nagrade Emmy. Na vrhuncu uspjeha sa *Simpsonima* pridobio ga je najprije DreamWorks (*Put u El Dorado*, suredatelj), zatim Pixar (*Čudovišta iz ormara*, suredatelj) te najzad Blue Sky (*Ledeno doba*, *Roboti*, scenarij i knjiga snimanja). Trenutačno radi na mnogim projektima, a između ostalog režira i dugometražni igrani film.

/ Born on Long Island, New York, and raised in Silver Spring, Maryland. He began drawing at age four, and he's never found a good reason to stop. Winning several student film awards during his academic career helped him to focus on developing his abilities. Attending the UCLA Animation Workshop brought his talent to the attention of others in the animation community. Much of David's career has revolved around *The Simpsons*. After receiving his M.F.A from UCLA in 1983, he freelanced in illustration and animation. In 1987, he landed a job animating on *The Tracey Ullman Show*—where *The Simpsons* got their start, as short segments. Animating on all 48 shorts led to David directing many of the first episodes when *The Simpsons* became a series, including *The Simpsons* Christmas Special in December, 1989, and the premiere episode a month later. David became Supervising Animation Director as well as a producer on the show. To date, he has directed 22 episodes of *The Simpsons*, winning 4 Emmys along the way. In the midst of his success with *The Simpsons*, David was wooed away first to DreamWorks (*The Road to El Dorado*, co-director), and then to Pixar (*Monsters, Inc*, co-director), and Blue Sky (*Ice Age*, *Robots*, writing and storyboarding). He returned to the series at the end of 2003, and was chosen to direct the much-anticipated film, *The Simpsons Movie*, released in 2007. Presently, David has a number of projects in development, including directing a live-action feature.

DUNJA JANKOVIC **1980. HRVATSKA / CROATIA**

Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu, a magistrirala na Školi za likovnu umjetnost u New Yorku. Od 2003. godine sudjeluje u radu kolektiva Komikaze, s kojim izlaže i gostuje na raznim festivalima u Hrvatskoj i inozemstvu. Dosad je objavila samostalne strip-albume *Agonija* (2007, RS), *Department of Art* (2009, SAD) i *Habitat* (2010, SAD). Stripove objavljuje i u specijaliziranim izdanjima poput *Stripburgera* (2004-2010) i *Komikaza* (2003-2011), a 2010. neki su uvršteni i u antologiju *Ženski strip na Balkanu*. Uz ilustracije i opremu domaćih knjižnih izdanja redovito izlaže na skupnim i samostalnim tematskim izložbama i bijenalima u zemlji i inozemstvu: Galerija Nova (Zagreb, 2003), Klovićevi dvori (Zagreb, 2008), Boom Fest (St. Petersburg, 2007), *Ink Plots* (New York, 2010), *100 pour 100* (Angoulême, 2010), MK Gallery (Portland, 2011). Dunja je i idejna začetnica i voditeljica umjetničkog festivala ŠKVER! u Malom Lošinj u te predavačica na američkoj školi za strip pri Nezavisnom izdavačkom istraživačkom centru u Portlandu.

/ Graduated in painting at the Academy of Fine Arts in Zagreb, and completed her MFA at the School of Visual Arts in New York. In 2003 she joined the Komikaze art collective, a platform for displaying her work and participating at various festivals in Croatia and elsewhere. She has published the comic albums *Agonija* (2007, RS), *Department of Art* (2009, USA) and *Habitat* (2010, USA), comic strips in specialised editions such as *Stripburger* (2004-2010) and *Komikaze* (2003-2011), while in 2010 some of these were included in the anthology *Ženski strip na Balkanu*. In addition to illustrations and visual design of Croatian literary editions, she regularly exhibits her work in group and solo theme exhibitions and biennales in Croatia and abroad: Galerija Nova (Zagreb, 2003), Klovićevi dvori (Zagreb, 2008), Boom Fest (St. Petersburg, 2007), *Ink Plots* (New York, 2010), *100 pour 100* (Angoulême, 2010), MK Gallery (Portland, 2011). Dunja is the founder and manager of the ŠKVER! Art festival on the island of Mali Lošinj and a lecturer at the Independent Publishing Resource Center Portland, Comics School.

NAGRAĐA ANIMAFESTA 2011. / AN AWARD ANIMAFEST AWARDS 2011

GRAND PRIX

Za najbolji film iz Velikog natjecanja
/ For the best feature film in the Grand Competition
3000 EUR

NAGRADA ZLATNI ZAGREB / GOLDEN ZAGREB AWARD

Za najbolji filmski projekt u razvoju
/ For the best project at the Regional Pitching Forum
3000 EUR

NAGRADA PUBLIKE / AUDIENCE AWARD

Za najbolji dugometražni film iz Velikog natjecanja prema glasovima publike
/ For the best feature film in Grand Competition according to the audience's votes

VELIKO
NATJECANJE
/ GR
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COMPE

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ETITION



TEHNIKA / TECHNIQUE 2D, 3D kompjuter / 2D, 3D computer **REŽIJA SCENARIJ ANIMACIJA / DIRECTOR SCREENPLAY ANIMATION** Aleksa Gajić **MONTAŽA / EDITING** Marko Glušac **GLAZBA / MUSIC** Boris Furdaj, Slobodan Štrumberger **ZVUK / SOUND** Vladan Korać **KOMPJUTERSKA GRAFIKA / COMPUTER GRAPHICS** Stevan Đorđević **MODELIRANJE / MODELLING** Igor Dragišić **GLASOVI / VOICE** Sanda Knežević, Nikola Đuričko, Nebojša Glogovac, Petar Kralj, Seka Sablić, Srđan Todorović **PRODUKCIJA / PRODUCTION** Yodi **DISTRIBUCIJA / DISTRIBUTION** Cinears, onich@cinears.rs, www.cinears.rs / Na srpskom jeziku s engleskim podnaslovima. / In Serbian with English subtitles.

TECHNOTISE: EDIT I JA / TECHNOTISE: EDIT AND I

ALEKSA GAJIC
SRBIJA / SERBIA / 2009 / 35 MM / 86'

WWWTECHNOTISE.COM

Edit je prosječna djevojka, studentica psihologije koja živi u Beogradu 2074. godine. Zbog problema s učenjem u tijelo joj je ugrađen čip. Kada se susretne s formulom autističnog matematičkog genija, čip u Editinu tijelu osvješćuje se i otad stvara novo biće u njezinu tijelu. Ono počinje bitku za prevlast u tijelu domaćina, a Edit se priprema na borbu koja bi mogla završiti i njezinom smrću.

Radeći za francuskog izdavača stripova Soleil te se proslavivši kao strip-umjetnik s više od 300 crteža, **ALEKSA GAJIC** (1974) odlučio se na animaciju svojih likova. Diplomirao je u klasi Rastka Čirića sa stripom *Technotise*, koji je adaptirao u prvi srpski futuristički animirani dugometražni film. Aleksa je imao tri samostalne izložbe, a redovito sudjeluje na skupnim izložbama posvećenim ilustraciji i stripu.

Edit is an average girl, a psychology student living in Belgrade 2074. Due to problems with her studies, she had a chip implanted into her body. When faced with autistic math genius' formula, the chip in Edit's body gains consciousness and from that moment on creates a parallel entity in her body. The new formed entity initiates a battle for domination over the host's body and Edit is set for the ride which might well end with her dead.

Having worked for a French comic-book publisher and making a name for himself as a comics artist with over 300 drawings to his credit, **ALEKSA GAJIC** (1974) has decided to animate his characters. He obtained his degree in the class of Rastko Čirić with a graphic novel *Technotise*, which he later adopted for the first Serbian futuristic animated feature film. He had three solo exhibitions, and is regularly participating at group exhibitions of illustrations and comics.



TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **REZIJA, SCENARIJ / DIRECTOR, SCREENPLAY** Phil Mulloy **ANIMACIJA / ANIMATION** Phil Mulloy, Rodney Lafleur, Hubert Schubert **MONTAŽA / EDITING** Sui Devan **GLAZBA / MUSIC** Gary Challenger **ZVUK / SOUND** Tony Nesbit **GLASOVI / VOICES** David McFadden, Catherine Spielman, Colin Berry, Veronica Speight, Lin Chi, Rudolph Kramme, Kevin Wei, Andrew Slowly **PRODUKCIJA, DISTRIBUCIJA / PRODUCTION, DISTRIBUTION** Spectre Films, philmulloy@hotmail.com, www.philmulloy.com
/ Na engleskom jeziku s hrvatskim podnaslovima. / In English with Croatian subtitles.

DOVIĐENJA, GOSPODINE CHRISTIE / GOODBYE MISTER CHRISTIE

PHIL MULLOY

VELIKA BRITANIJA / UNITED KINGDOM / 2010 / BETA SP / 78

Obitelj Christie živi u Wellington Greenu, slikovitom engleskom selu s crkvom, jezercem i igralištem za kriket. Izvana se gospodin Christie doima kao savršeni gospodin. Iznutra je sebično nadmeno čudovište. Kada čitav svijet na televiziji vidi kako se seksa s francuskim mornarom, život će mu se zauvijek promijeniti. Ovaj film vodi vas od travnatih vrtova predgrada do pakla i natrag.

PHIL MULLOY nagrađivani je britanski animator rođen u Wallaseyu (Merseyside). Studirao je slikarstvo i film. Radio je kao scenarist i redatelj igranih filmova sve do kasnih 80-ih, kada se počeo baviti animacijom. Njegove animacije najčešće se opisuju kao "satirične groteske". Uz prikaze suvremenih društvenih, političkih i vjerskih vrijednosti na duhovit a počesto i šokantan način, njegova su omiljena zanimacija portreti mračne strane ljudske prirode. Autor je tridesetak animiranih filmova. Najpoznatija je trilogija *Netolerantnost 1, 2, 3* (2000-2004), serija *Cowboys* (1991) i *The Ten Commandments* (1994-1996). Osvojio je mnogo međunarodnih nagrada. Aktivni je voditelj radionica za mlade animatore.

The Christies live in Wellington Green, a picturesque English village with a church, a pond and a cricket pitch. Outwardly Mr Christie is a perfect gentleman. Inwardly he is a selfish arrogant monster. When the whole world sees him on television having sex with a French sailor, his life is changed forever. Prepare to be shocked. This film will take you from the leafy garden suburbs to hell and beyond.

PHIL MULLOY is an award-winning British animator born in Wallasey (Merseyside). He studied painting and film and worked as a live-action film writer and director all until the late 1980s, when he began pursuing animation. His animations are mostly described as "satirical grotesque." In addition to portrayals of contemporary social, political and religious values in a humorous and often shocking way, depictions of the dark sides of human nature have been his favourite pastime. He made over 30 animated films and is best known from his trilogy *Intolerance 1, 2, 3* (2000-2004), series *Cowboys* (1991) and *The Ten Commandments* (1994-1996). He has won many international awards and is an active mentor in workshops for upcoming animators.



TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **REZIJA / DIRECTORS** Javier Mariscal, Fernando Trueba, Tono Errando **SCENARIJ / SCREENPLAY** Fernando Trueba, Ignacio Martínez de Pisón **REDATELJ ANIMACIJE / ANIMATION DIRECTOR** Manolo Galiana **RAZVOJ LIKOVA / CHARACTER DEVELOPMENT** Marcello Quintanilha **MONTAŽA / EDITING** Arnau Quiles **MUSIC / GLAZBA** Bebo Valdés **GLASOVI / VOICES** Limara Meneses, Emar Xor Oña, Mario Guerra **PRODUCENTI / PRODUCERS** Cristina Huete, Santi Errando, Martin Pope, Michael Rose **PRODUKCIJA / PRODUCTION** Fernando Trueba P.C.S.A., Estudio Mariscal, Magic Light Pictures **DISTRIBUCIJA / DISTRIBUTION** Estudio Mariscal, tono@mariscal.com, www.mariscal.com

/ Na španjolskom jeziku s engleskim i hrvatskim podnaslovima. / In Spanish with English and Croatian subtitles.

CHICO I RITA / CHICO & RITA

JAVIER MARISCAL, FERNANDO TRUEBA, TONO ERRANDO

ŠPANJOLSKA, VELIKA BRITANIJA / SPAIN, UNITED KINGDOM / 2010 / 35 MM / 94

WWWCHICOANDRITA.COM

Kuba 1948. godine. Početak epske priče o ljubavi i slomljenu srcu u tradiciji latinoameričke balade, bolera. Daroviti skladatelj i prelijepa pjevačica trče za svojim snovima i jedno za drugim od Havane do New Yorka, Las Vegasa i natrag. Uz originalan *soundtrack* legendarnog kubanskog pijanista, osnivača benda i skladatelja Beboa Valdésa, *Chico i Rita* dočaravaju ključan trenutak u razvoju džeza. Film je ispunjen glazbom legendi džeza kao što su Thelonious Monk, Cole Porter, Dizzy Gillespie i Freddy Cole.

JAVIER MARISCAL (1950) španjolski je dizajner i umjetnik. Smatra ga se jednim od najinovativnijih i najoriginalnijih dizajnera današnjice. Mariscalov sadržajan odnos s crtanjem i ilustracijama temelj je njegova dizajna u proteklih 30 godina. **FERNANDO TRUEBA** (1955) nagrađivani je scenarist, redatelj i producent čija karijera u filmu, televiziji, kazalištu i glazbi traje dulje od tri desetljeća. Osvojio je nagrade Oscar i BAFTA-u za film na stranom jeziku *Zlatna vremena* (1993) te Srebrnog medvjeda na 37. Berlinalu za *Year of Enlightenment*. **TONO ERRANDO** režira glazbene spotove, reklame i animirane televizijske emisije. Godine 1998. priključio se Studiju Mariscal, gdje vodi audiovizualnu proizvodnju; razvija projekte od glazbenih spotova do automatiziranih emisija s robotima.

Cuba 1948. Start of an epic story of love and heartbreak in the tradition of the Latin ballad, the bolero. A gifted songwriter and beautiful singer chase their dreams, and each other, from Havana to New York, Las Vegas and back again. With an original soundtrack by legendary Cuban pianist, bandleader and composer Bebo Valdés, *Chico & Rita* captures a definitive moment in the evolution of jazz music. The film features music by jazz legends Thelonious Monk, Cole Porter, Dizzy Gillespie and Freddy Cole.

JAVIER MARISCAL (1950) is a Spanish designer and artist. Regarded as one of the world's most innovative and original designers of our time. His intense relationship with drawing and illustration is the basis for his designs over the last 30 years. **FERNANDO TRUEBA** (1955) is an award-winning writer, director and producer, with a career spanning more than three decades in film, TV, documentaries, theatre and music. He has won both Oscar and BAFTA with *Belle Époque* (1993), and a Silver Bear for *Year of Enlightenment* at the 37th Berlinale. **TONO ERRANDO** has directed music videos, commercials and animated TV programs. In 1998 he joined the Estudio Mariscal where he has been responsible for the audio-visual output, developing projects from music videos to an automated show featuring robots.

KINO EUROPA / 1 6 / 2000

KINO TUSKANAC / 2 6 / 2215

VELIKO NATJECANJE / GRAND COMPETITION

14-15



TEHNIKA / TECHNIQUE crtež na papiru / drawing on paper **REZIJA UMJETNIČKI DIREKTORI KNJIGA SNIMANJA / DIRECTORS ARTISTIC DIRECTION STORYBOARD** Alain Gagnol, Jean-Loup Felicioli **SCENARIJ / SCREENPLAY** Alain Gagnol **GRAFIKA SCENOGRAFIJA / GRAPHICS SETS** Jean-Loup Felicioli **ANIMACIJA / ANIMATION** Constantin Beine, Xavier Cruz, Rémi Durin, Alain Gagnol, Paul Jadoul **MONTAZA / EDITING** Hervé Guichard **KOMPOZITING / COMPOSITING** Izù Troin **GLAZBA / MUSIC** Serge Besset **ZVUK / SOUND** Loïc Burkhardt **GLASOVI / VOICE** Dominique Blanc, Bernadette Lafont, Jean Benguigui, Bruno Salomone, Oriane Zani **PRODUCENTI / PRODUCERS** Jacques-Rémy Girerd, Annemie Degryse, Arnaud Demuynck **PRODUKCIJA / PRODUCTION** Folimage, Lunanime, Digit Anima **DISTRIBUCIJA / DISTRIBUTION** Films Distribution, info@filmsdistribution.com, www.filmsdistribution.com / Na francuskom jeziku s engleskim i hrvatskim podnaslovima. / In French with English and Croatian subtitles.

ŽIVOT JEDNOG MAČKA / A CAT IN PARIS

UNE VIE DE CHAT / JEAN-LOUP FELICOLI, ALAIN GAGNOL
FRANCUSKA BELGIJA / FRANCE BELGIUM / 2010 / DIGIBETA / 62

WWW.UNEVIEDECHAT-LEFILM.FR

Jedan mačak živi dvostrukim životom. Dane provodi sa Zoé, kćeri policijske načelnice, a noći kao lopov na pariškim krovovima. Jednoga dana, dok Zoéina majka istražuje niz noćnih provala, zločinac otima djevojčicu.

A cat lives a double life, spending his days with Zoé, the daughter of a police superintendent, and his nights as a thief on the roofs of Paris. One day, while Zoé's mother is investigating a series of night burglaries, a criminal kidnaps the little girl.

ALAIN GAGNOL (1967) i **JEAN-LOUP FELICOLI** (1960) francuski su animatori i redatelji animiranih filmova. Od 1987. rade u studiju Folimage. Njihov prvi zajednički animirani film bio je *L'égoïste* (1995), a potom su napravili televizijski serijal *Les tragédies minuscules* (1999) i filmove *Le nez à la fenêtre* (2000), *Le couloir* (2005) te *U krivo vrijeme na krivom mjestu* (2006). Najčešće rade prema Alainovim tekstovima, a on je i autor nekoliko crnohumornih krimića. *Život jednog mačka* njihov je prvi dugometražni film.

ALAIN GAGNOL (1967) and **JEAN-LOUP FELICOLI** (1960) are French animators and animation directors. Since 1987 they have worked at the Folimage Studio. *L'égoïste* (1995) was their first common animated film, followed by the TV series *Les tragédies minuscules* (1999) and films *Le nez à la fenêtre* (2000), *Le couloir* (2005) and *Wrong Place, Wrong Time* (2006). Most often their work is based on Alain's texts, and he has also written several dark humoured crime novels. *A Cat in Paris* is their first feature film.

VELIKO NATJECANJE / GRAND COMPETITION

KINO TUŠKANAC / 16 / 1100
KINO EUROPA / 26 / 1800



TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **REZIJA / DIRECTOR** Liu Jian **GLAZBA / MUSIC** Zuo Xiao, Zu Zhou **PRODUCENTICA / PRODUCER** Lynne Wang **PRODUKCIJA DISTRIBUCIJA / PRODUCTION DISTRIBUTION** Le-joy Animation Studio, lynnewang1972@hotmail.com, www.le-joy.net **IZVOR KOPIJE / PRINT SOURCE** Holland Animation Film Festival, gerben@haff.nl, www.haff.nl /
 / Mandarinski kineski s hrvatskim i engleskim podnaslovima. / Standard Chinese with Croatian and English subtitles.

PIERCING I

LIU JIAN

KINA/CHINA / 2009 / DIGIBETA / 74'

WWW.LE-JOYNET

Nepogrešivo odvažan novi glas kineskog nezavisnog filma, Liu Jian, animira društvene probleme današnje Kine uz pomoć iznimne i izražajne slikovnosti. Film *Piercing I*, čija se radnja zbiva u vrijeme financijske krize 2008. godine, bavi se nezadovoljnim i nezaposlenim mladima koji čak i uz sveučilišne diplome ne uspijevaju pronaći suvislo zaposlenje. Korupcija, droga i diskriminacija potpuno su ogoljene u ovom grubom, ali dojmljivom romanesknom djelu koje kulminira izvrsnim i neočekivanim finalom. (Međunarodni filmski festival u Hong Kongu)

LIU JIAN (1969) diplomirao je 1993. kinesko slikarstvo na Institutu za umjetnost u Nanjingu. Otad je izlagao svoje radove na nekima od najvažnijih izložbi u Kini i inozemstvu. Jedan je od tipičnih predstavnika kineskog umjetničkog pokreta Gaudy Art i konceptualne fotografije. Animacijom se počeo baviti 1995, a 2007. osnovao je studio Le-joy Animation.

An unmistakably bold new voice in Chinese independent cinema Liu Jian takes modern-day China's social concerns and animates them with striking, expressive visuals. Set during 2008 financial crisis, *Piercing I* concerns the disaffected and unemployed youths who, even with a university degrees, are unable to find meaningful employment. Corruption, drugs, and discrimination are all laid bare in this harsh yet impressively novel work which culminates in a brilliantly unexpected finale. (IFF Hong Kong)

LIU JIAN (1969) majored in Chinese painting and graduated from Nanjing Art Institute in 1993. Since then he presented his work in some of the most important exhibitions in China and abroad. He is one of the representative artists of Gaudy Art and Conceptual Photography. In 1995 he started to make animations. In 2007 he established his studio Le-joy Animation Studio.



TEHNIKA / TECHNIQUE plastelin, lutke / plasticine, puppets **REZIJA PRODUCENT / DIRECTOR. PRODUCER** Garri Bardin **SCENARIJ / SCREENPLAY** Garri Bardin prema bajci Hansa Christiana Andersena / based on the tale by Hans Christian Andersen **ANIMACIJA / ANIMATION** Irina Sobinova-Kassil, Olga Veselova, Tatiana Molodova, Vladimir Khomoutov, Maria Parfenova, V. Lazarenko-Manevitch **KAMERA / CAMERA** I. Remizov **MONTAZA / EDITING** Irina Sobinova-Kassil **PRODUKCIJA / PRODUCTION** Shtayer Ltd. **DISTRIBUCIJA / DISTRIBUTION** Films Boutique, valeska@filmsboutique.com, www.filmsboutique.com / Na ruskom jeziku s engleskim i hrvatskim podnaslovima. / In Russian with English and Croatian subtitles.

RUŽNO PAČE / THE UGLY DUCKLING

GADKII UTENOK / GARRI BARDIN
RUSIJA/RUSSIA / 2010 / DIGIBETA / 74'

WWW.BARDIN.RU/ENGBARDIN.HTM

U ruskoj utrci peradi, pijetao otkriva golemo jaje skriveno iza ograde te ga potajice pridružuje onima u gnijezdu obližnje kokoši. Ptica koja se izlegla veoma je drugačija od svoje pileće braće. Drugi je zadirkuju i neopisivo se zabavljaju ponižavajući je i isključujući je iz zajednice.

GARRI BARDIN (1941) diplomirao je na Dramskoj školi V. I. Nemiroviča-Dančenka u klasi M. Gorkog. Godine 1975. počeo je raditi kao redatelj animiranih filmova pri filmskom studiju Soyuzmultfilm, gdje je u 15 godina ostvario 15 filmova za koje je osvojio niz prestižnih nagrada u zemlji i inozemstvu. Godine 1999. dodijeljena mu je Državna nagrada Ruske Federacije. Priznanje i uspjeh duguje nizu tehnika koje je koristio u svojim filmovima, kao što su šibice u filmu *Conflict* (1983), užad u *Marriage* (1987), žica u *Fioritures* (19987), origami u *Adagio* (2000). Godine 1991. osniva s kolegama studio Shtayer, gdje radi na svojim filmovima.

In a Russian poultry run, a cockerel discovers an enormous egg behind the fence. He discretely adds the egg to those in a nest of a nearby hen. The bird that hatches is very different from its sibling chicks, and is bullied by the others who have great fun humiliating him and excluding him from their ceremonies.

GARRI BARDIN (1941) graduated from V. I. Nemirovich-Danchenko Drama School under M. Gorky. In 1975 he started working as an animation film director at Soyuzmultfilm Studios where he made 15 films in 15 years, gaining many prestigious prizes home and abroad. In 1999 he was honoured with the State Prize of the Russian Federation. He owes his recognition and success to a variety of techniques used in his films, such as matches in *Conflict* (1983), ropes in *Marriage* (1987) wire in *Fioritures* (1987), origami in *Adagio* (2000). In 1991 with colleagues he founded studio Shtayer where he produces and works on his films.

VELIKO NATJECANJE / GRAND COMPETITION

KINO TUŠKANAC / 2 6 / 1300

KINO EUROPA / 3 6 / 1800



TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **REZIJA ANIMACIJA / DIRECTORS ANIMATION** Paul Fierlinger, Sandra Fierlinger
SCENARIJ / SCREENPLAY Paul Fierlinger, prema knjizi *My Dog Tulip*, J. R. Ackerleya / based on the book *My Dog Tulip* by J. R. Ackerley **GLAZBA / MUSIC** John Avarese **GLASOVI / VOICES** Christopher Plummer, Lynn Redgrave, Isabella Rossellini, Peter Gerety, Brian Murray, Paul Hecht, Euan Morton **PRODUCENTI / PRODUCERS** Norman Twain, Howard Kaminsky, Frank Pellegrino **PRIDRUŽENA PRODUKCIJA / ASSOCIATE PRODUCER** Deanna Deignan **PRODUKCIJA / PRODUCTION** My Dog Tulip Company, LLC. **DISTRIBUCIJA / DISTRIBUTION** Norman Twain Productions, ntprods@aol.com, www.mydogtulipfilm.com
 / Na engleskom jeziku s hrvatskim podnaslovima. / In English with Croatian subtitles.

MOJ PAS TULIP / MY DOG TULIP

PAUL FIERLINGER SANDRA FIERLINGER

SAD/US / 2009 / 35 MM / 83

WWW.MYDOGTULIPFILM.COM

Moj pas Tulip animirani je film prema stvarnoj priči o sredovječnom čovjeku koji je udomio njemačku ovčarku po imenu Tulip. Na njegovo iznenađenje, pas je postao njegova životna ljubav, idealni pratilac kojega je uzalud tražio godinama. *Moj pas Tulip* gorko-slatko je sjećanje na njihov četrnaest godina dugi odnos. Ovaj film živopisno, precizno i katkada iznenađujuće prikazuje Tulipine počeste nagle ispade, njezine pseće ukuse te odlučne napore njezina vlasnika da joj osigura savršeno sretan život.

PAUL FIERLINGER je napravio svoj prvi naručeni animirani film u Pragu 1958. godine. Radio je kao neovisni animator i redatelj u Parizu, Hilversumu, Münchenu, New Yorku i Philadelphiji, napravivši više od 800 filmova tijekom 51 godine rada. **SANDRA FIERLINGER** je studirala likovnu umjetnost u Bostonu i Pennsylvaniji. Diplomirala je 1978. i počela raditi kao hortikulturist. Godine 1989. pridružila se studiju Paula Fierlingera radeći kao kolorist celova i pozadina, ali je ubrzo toliko napredovala da je jednako doprinosila svim dijelovima filmske produkcije. Fierlinger i Sandra zajedno rade 20 godina na mnogim nagrađivanim TV filmovima, reklamama i serijama, među kojima su *Dexter* za Nickelodeon, *Still Life with Animated Dogs* za PBS i *Drawn from Memory*.

My Dog Tulip is an animated film about the true account of a middle-aged man's adopting an Alsatian dog he named Tulip. To his surprise, she turned out to be the love of his life, the ideal companion he had been searching for in vain for years. *My Dog Tulip* is a bittersweet retrospective account of their fourteen-year relationship. In vivid and sometimes startling detail, the film shows Tulip's often erratic behaviour, her canine tastes, and her owner's determined efforts to ensure an existence of perfect happiness for her.

PAUL FIERLINGER made his first commissioned animated film in Prague in 1958. He has worked as a freelance animator and director in Paris, Hilversum, Munich, New York and Philadelphia, making over 800 films over a period of 51 years. **SANDRA FIERLINGER** studied Fine Arts in Boston and Pennsylvania. She graduated in 1978 and started out as a horticulturalist. In 1989 she joined Paul Fierlinger's studio beginning as a cel colourist and background painter and soon worked her way up to make an equal contribution in all aspects of film production. The Fierlingers have been working together for 20 years on many award-winning TV films, series and commercials including *Dexter* for Nickelodeon, *Still Life with Animated Dogs* for PBS, and the *Drawn from Memory*.



TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **REZIJA / DIRECTOR** Dominique Monféry **SCENARIJ / SCREENPLAY** Anik Leray, Alexandre Révérend **KNJIGA SNIMANJA / STORYBOARD** Dominique Monféry, Rémi Chayé **UMJETNIČKI DIREKTORI / ARTISTIC DIRECTORS** Rébecca Dautremer, Richard Despres **MONTAŽA / EDITING** Cédric Chauveau **GLAZBA / MUSIC** Christophe Héral **GLASOVI / VOICE** Jeanne Moreau, Julie Gayet, Liliane Rovère, Pierre Richard, Denis Podalydès, Lorant Deutsch **PRODUCENTI / PRODUCERS** Clément Calvet, Christian Davin, Xavier Julliot, Maria Fares, Roberto Baratta **PRODUKCIJA / PRODUCTION** Gaumont-Alphanim, La Fabrique Production, Lanterna Magica, S.R.L. **DISTRIBUCIJA / DISTRIBUTION** Films Distribution, info@filmsdistribution.com, www.filmsdistribution.com **DISTRIBUCIJA ZA HRVATSKU / DISTRIBUTION FOR CROATIA** Association for Reanimation of Storytelling 2 Reels, igor.prassel@animateka.si, www.drustvo2koluta.org / Na francuskom jeziku s engleskim i hrvatskim podnaslovima. / In French with English and Croatian subtitles.

KERITY, KUĆA BAJKI / ELEANOR'S SECRET

KERITY, LA MAISON DES CONTES / DOMINIQUE MONFÉRY
FRANCUSKA ITALIJA / FRANCE ITALY / 2009 / 35 MM / 76'

Sedmogodišnji Nat ne zna čitati, što pojačava njegovo razočarenje činjenicom da je naslijedio zbirku knjiga svoje tete Eleanor. Iako je volio slušati Eleanor dok čita, njegov je izostanak interesa potaknuo roditelje da zbirku prodaju pohlepnom sakupljaču. Tek kada je zbirka prodana, Nat otkriva da je biblioteka sadržavala samo prva izdanja, pa čak i više, da su likovi iz priča oživjeli.

DOMINIQUE MONFÉRY (1965) studirao je umjetnost na pariškoj školi CFT Gobelins. Sudjelovao je u animacijskim ekipama koje su kreirale međunarodno priznate filmove iz Disneyeve produkcije, poput *Zvonara crkve Notre-Dame* (1996), *Tarzana* (1999) i *Atlantis: The Lost Empire* (2001). *Destino* (2003), film koji je režirao i animirao, nominiran je za nagradu Oscar u kategoriji najboljeg kratkog animiranog filma.

Seven-year-old Nat can't read, making his inheritance of Aunt Eleanor's collection of books immensely disappointing. Despite his love of having Eleanor read to him, his disinterest encourages his parents to sell the collection to a greedy collector. Once sold, Nat discovers that the library contained only first editions and even more, that the fictional characters come to life.

DOMINIQUE MONFÉRY (1965) studied Art in CFT Gobelins in Paris. He was part of the animation teams of internationally renowned films produced by Disney, such as *The Hunchback of Notre Dame* (1996), *Tarzan* (1999) and *Atlantis: The Lost Empire* (2001). *Destino* (2003), which he directed and animated, received an Oscar nomination for Best Animated Short Film.

VELIKO NATJECANJE / GRAND COMPETITION

KINO TUŠKANAC / 3 6 / 1100
KINO EUROPA / 4 6 / 1800
KINO TUŠKANAC / 5 6 / 1100



TEHNIKA / TECHNIQUE kolaž, 2D kompjuter, fotografije / cut-outs, 2D computer, photos **REZIJA / DIRECTOR** Tarik Saleh **UMJETNICKI DIREKTOR / ART DIRECTOR** Martin Hultman **SCENARIJ / SCREENPLAY** Stig Larsson, Fredrik Edin, Tarik Saleh **REDATELJ ANIMACIJA / DIRECTOR OF ANIMATION** Christian Ryltenius **GLAVNI ANIMATOR / LEAD ANIMATOR** Isak Gjertsen **GLAZBA / MUSIC** Krister Linder **KAMERA / CAMERA** Sesse Lind **MONTAŽA / EDITING** Johan Söderberg **GLASOVI / VOICE** Vincent Gallo, Juliette Lewis, Udo Kier, Stellan Skarsgård, Alexander Skarsgård, Sofia Helin **PRODUCENTICA / PRODUCER** Kristina Åberg **PRODUKCIJA / PRODUCTION** Atmo, Zentropa Entertainment, Tordenfilm AS, Film'l'Vast, SVT, Sandrew Metronome Distribution Sverige AB **DISTRIBUCIJA / DISTRIBUTION** TrustNordisk ApS, rikke@trustnordisk.com, www.trustnordisk.com **DISTRIBUCIJA ZA HRVATSKU / DISTRIBUTION FOR CROATIA** Art Servis, amerb@sff.ba, www.sff.ba **IZVOR KOPIJE / PRINT SOURCE** Swedish Film Institute, gunnar.almer@sfi.se, www.sfi.se / Na engleskom jeziku s hrvatskim podnaslovima. / In English with Croatian subtitles.

METROPIA

TARIK SALEH

ŠVEDSKA/SWEDEN / 2009 / 35 MM / 86'

WWW.METROPIATHEMOVIE.COM

Metropia se zbiva u ne tako dalekoj budućnosti. Svijetu ponestaje nafte, a podzemni željeznički sustavi povezani su u golemu podzemnu mrežu ispod Europe. Kadgod Roger iz Stockholma uđe u taj sustav, začuje nepoznati glas u svojoj glavi. Za pomoć se obraća tajanstvenoj Nini, koja mu pomaže da pobjegne od uznemirujuće mreže Metroa. No što dalje putuju, to je dublje upetljan u mračnu zavjeru.

TARIK SALEH je s Erikom Gandinijem režirao nekoliko nagrađivanih dokumentaraca: *GITMO—New Rules of War* (2005) i *Sacrificio—Who Betrayed Che Guevara?* (2001). Jedan je od osnivača produkcijskih kuća Atmo i Atmo Animation, u kojoj je nastalo više od 30 kratkih animiranih filmova. Dar za umjetnost može zahvaliti svojoj prethodnoj karijeri grafitera i sudjelovanju u međunarodno proslavljenoj skupini All In One. Kasnije se posvetio pisanju scenarija i produciranju dviju televizijskih dramskih serija, a pokrenuo je i legendarni švedski časopis *Atlas* i radio kao umjetnički direktor egipatskog časopisa *Alive*.

Metropia takes place in a not-so-distant future. The world is running out of oil and the underground train systems have been connected into a gigantic subway network beneath Europe. Whenever Roger from Stockholm enters this system he hears a stranger's voice in his head. He looks to the mysterious Nina to help him escape the disturbing web of the Metro, but the further they travel, the deeper he's involved in a dark conspiracy.

TARIK SALEH has, together with Erik Gandini, directed several award-winning documentaries including *GITMO—New Rules of War* (2005), and *Sacrificio—Who Betrayed Che Guevara?* (2001). He is one of the founders of Atmo, and formed Atmo Animation which has gone on to write and produce over 30 short animation films. His artistic talent came from his earlier career as a Graffiti Artist being part of the internationally acclaimed All In One crew. He has gone on to write and produce two television drama series, started the legendary Swedish magazine *Atlas* and served as art director for the Egyptian documentary magazine *Alive*.

SVJĚT

PANORAMA

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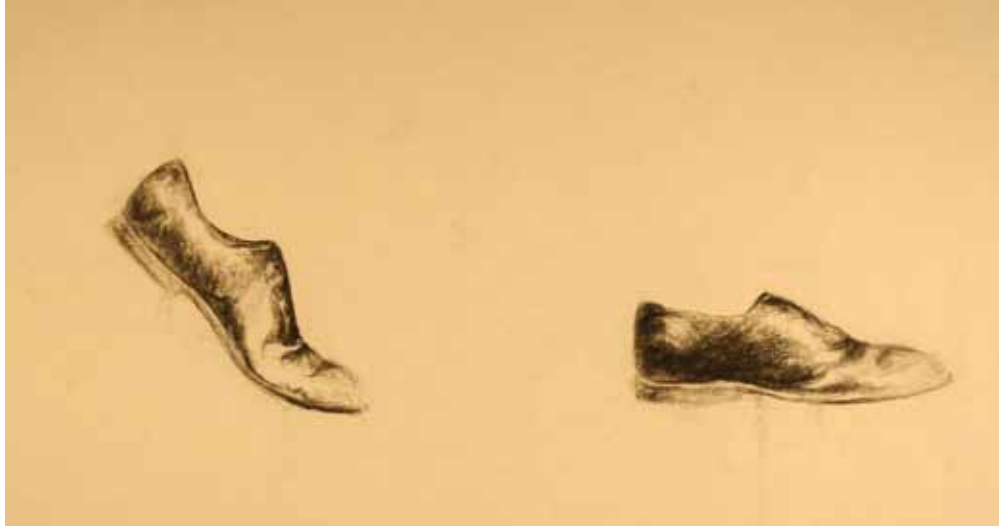
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TEHNIKA / TECHNIQUE crtež na celu, papiru i filmu, kolaž, rotoskopija / drawing on cels, paper, film, cut-outs, rotoscope

REZIJA SCENARIJ / DIRECTOR SCREENPLAY Carlos Santa **KNJIGA SNIMANJA / STORYBOARD** Victor Vasquez, Olga Lucia Mesa, Luis Rodriguez, Cony Tovar, Ximena De Valdenebro **ANIMACIJA / ANIMATION** Carlos Santa, Víctor Vega, Cecilia Traslaviña, Juan Camilo González, Jorge Palma, Simón Wilches, Lina Pérez, Omaira Alvarado **KAMERA / CAMERA** Mauricio Vidal, Víctor Vega, Juan Carlos Vázquez **MONTAZA / EDITING** Convers Louis **KOMPOZITING / COMPOSITING** Gonzalez Juan Camilo **GLAZBA / MUSIC** Luis Pulido, Alejandro Forero, Juan Carlos Varón **ZVUK / SOUND** Lucio Carolina **GLAS / VOICE** Carlos Mario Echeverry, Andres Felipe Uribe, Maria Angélica Valencia, Jaime Cifuentes **PRODUCENT / PRODUCER** José Luis Rugeles Gracia **PRODUKCIJA DISTRIBUCIJA / PRODUCTION DISTRIBUTION** Rhayuela Films, federico@rhayuela.com, www.rhayuela.com

/ Na španjolskom jeziku s hrvatskim i engleskim podnaslovima. / In Spanish with Croatian and English subtitles.

ZAGONETNI PREDZNAČI LEÓNA PROZAKA / THE MYSTERIOUS PRESAGES OF LEÓN PROZAK

LOS EXTRAÑOS PRESAGIOS DE LEÓN PROZAK / CARLOS SANTA
KOLUMBIJA/COLOMBIA BETA SP / 2009 / 67

León Prozak posuđuje svoju glavu Mefistu za cirkusku točku. Film se sastoji od kaleidoskopskih scena, koje su napravili razni umjetnici, a čiji rad obilježava užitak slikanja u vremenu. Te animirane slike zahvaćaju nekolicinu tema—od politike do erotike—izražavajući sablaznu viziju svijeta.

CARLOS SANTA slikar je i kipar rodom iz Bogote. Pionir je kolumbijske eksperimentalne animacije i mentor mnogim današnjim kolumbijskim umjetnicima. Od ranih 90-ih izlaže radove i bavi se animiranim filmom. *El Pasajero de la Noche* (1990), *La Selva Oscura* (1994) i *Fragmentos* (2000) neki su od njegovih prikazivanih i nagradivanih filmova.

León Prozak lends his head to Mefistópheles for a circus act. This film consists of kaleidoscopic scenes, animations, made by different visual artists, whose work is based on the pleasure of painting time. These animated paintings take on several topics, from politics to eroticism, by expressing shocking vision on the world.

CARLOS SANTA was born in Bogota, Colombia and is a pioneer of experimental animation in Colombia and a mentor of many of today's young Colombian artists. He is active as an artist, painter and sculptor who regularly exhibits his works and animations since the early 1990s. *The Passenger of the Night* (1990), *The Dark Forest* (1994) and *Fragments* (2000) are some of his most renowned and awarded films.



TEHNIKA / TECHNIQUE crtež na papiru / drawing on paper **REZIJA SCENARIJ ANIMACIJA KAMERA MONTAŽA / DIRECTOR SCREENPLAY ANIMATION CAMERA EDITING** Keita Kurosaka **KOMPOZITING / COMPOSITING** Yukio Hiruma **GLAZBA / MUSIC** Hiromichi Sakamoto **ZVUK / SOUND** Naoto Iwano **PRODUCENT / PRODUCER** Akira Mizuyoshi **PRODUKCIJA DISTRIBUCIJA / PRODUCTION DISTRIBUTION** Mistral Japan, mizuyoshi@mistral-japan.co.jp, www.midori-ko.com

/ Na japanskom s engleskim i hrvatskim podnaslovima. / In Japanese with English and Croatian subtitles.

MIDORI-KO

KEITA KUROSAKA

JAPAN / BETA SP / 2010 / 55'

WWW.MIDORI-KO.COM

Midori-ko, desetogodišnji plod ljubavi sastavljen od više od 20 tisuća slika, spaja pripovijesti o biomimikriji, prehrambenoj politici i jezivoj, mističnoj ekologiji. U očekivanju prehrambene krize, pet znanstvenika radi na razvoju "hrane iz snova", koja je istodobno meso i povrće. No laboratorijski napredak, smješten u napuštenoj trgovačkoj četvrti, zašao je u slijepu ulicu.

KUROSAKA KEITA (1956) japanski je eksperimentalni filmski umjetnik čiji se rad opisuje kao "slikarski, groteskni i nadrealni". Aktivan je animator i profesor na Odsjeku za vizualne umjetnosti i znanosti pri tokijskom Umjetničkom sveučilištu Musashino. U svojoj je karijeri istraživao različite metode animacije, uključujući crtanje, fotografiju i kiparstvo, a autor je videospotova, instalacija i stripova te filmova *Worm Story* (1989), *Personal City* (1990), *ATAMA* (1994) i *Flying Daddy* (1997).

A ten-year labor of love and composed from over 20,000 images, *Midori-ko* brings together narratives of bio-mimicry, food politics, and an uncanny, mystical environmentalism. In anticipation of the coming food crisis, five scientists are working to develop a "dream food," one that is both meat and vegetable. But, progress in the laboratory, located amidst a derelict shopping district, has hit a dead end.

KUROSAKA KEITA (1956) is Japanese experimental filmmaker whose work is described as "very painterly, grotesque and surreal". He is active as an animator and a professor at the Department of Imaging Arts and Sciences at Tokyo's Musashino Art University. Across his career, he has explored various methods of animation including drawing, photography, sculpture and has also produced video clips, installation pieces and comics. His films include *Worm Story* (1989), *Personal City* (1990), *ATAMA* (1994) and *Flying Daddy* (1997).



TEHNIKA / TECHNIQUE stop-animacija, lutke / stop motion, puppets **REZIJA / DIRECTORS** Kristina Dufková, Vlasta Pospíšilová, David Sůkup **SCENARIJ / SCREENPLAY** Jiří Kubiček, Martin Vandas **ANIMACIJA / ANIMATION** David Filčík, David Sůkup, Lenka Křížová **KOMPOZITING / COMPOSITING** Felix Nevřela, Vsevolod Korovin **KAMERA / CAMERA** Hubert Hesoun, Zdeněk Pospíšil, Jaroslav Fišer **MONTAŽA / EDITING** Pavel Hrdlička, Bohdan Budárek, Adéla Špaljová **GLAZBA / MUSIC** Karel Holas, Vladimír Merta **ZVUK / SOUND** Marek Musil **KOMPUTORSKA GRAFIKA / COMPUTER GRAPHICS** Vsevolod Korovin **GLAS / VOICE** Jan Werich **PRODUKCIJA** **DISTRIBUCIJA / PRODUCTION DISTRIBUTION** MAUR film, vandasova@maurfilm.com, www.maurfilm.com

/ Na češkom jeziku s hrvatskim i engleskim podnaslovima. / In Czech with Croatian and English subtitles.

FĪMFÁRUM—TREĆA SREĆA / FĪMFÁRUM—THE THIRD TIME LUCKY

FĪMFÁRUM—DO TRETICE VŠEHO DOBRÉHO / KRISTINA DUFKOVÁ, VLASTA POSPÍŠILOVÁ, DAVID SUKUP
ČESKA / CZECH REPUBLIC / DIGIBETA / 2010 / 7500'

WWW.FIMFARUM.CZ

Film je adaptacija triju bajki Jana Wericha, a svaku je režirao jedan od umjetnika. U prvoj priči se pokušava doznati žive li u planinama Šumave čudovišta. Druga, *Šešir i šojkino pero*, govori o kralju koji šalje svoja tri sina da mu vrate šešir koji je u mladosti ostavio u krčmi. Treća i najduža bajka, *Sreća i Pamet*, govori o dvjema vrlinama iz naslova koje pokušavaju dokazati svoju važnost tako što će promijeniti život svinjara Louisa.

VLASTA POSPÍŠILOVÁ (1935) specijalizirala se tijekom studija za lutkarstvo i scenografiju. Godine 1956. postala je animatorica u studiju Jiřia Trnke. Pod njegovim umjetničkim vodstvom stekla je profesionalne vještine koje je koristila u svim svojim kasnijim filmovima. Krajem 70-ih počela je režirati lutkarske animirane filmove. Tijekom 90-ih osmislila je 30 epizoda lutkarske animirane serije *Fireflies*. **KRISTINA DUFKOVÁ** (1978) studirala je animaciju u Pragu. Uz animirane filmove bavi se ilustracijom i grafičkim dizajnom. Autorica je kratkih animiranih filmova *From the Lives of Mothers* (2006), *Little Fairy Tales* (2006) i *Miroslava* (2008). **DAVID SŮKUP** (1974) studirao je animaciju u Zlinu. Radi kao asistent animacije u studiju Jiřia Trnke. Godine 2006. diplomirao je s filmom *Strom* na magistarskom studiju pri FAMU-u.

The film contains three Jan Werich's fairy tales, each directed by one of the artist. The first story sets out to the Šumava mountains in Southern Bohemia to find out whether Ogres ever lived there. The middle tale *The Hat and the Little Jay Feather* concerns a king who sends his three sons to bring back a hat he left at a tavern when he was young. The third and longest fairy tale *Reason and Luck* is about the two virtues of the title try to prove their importance by changing the life of a pig herder named Louis.

VLASTA POSPÍŠILOVÁ (1935) has during studying specialized on puppet-leading and stage designing. In 1956, she enrolled as an animator in Jiřia Trnka's studio. In the late 1970s she started to direct puppet animation films. During 90s she created 30 episodes for the puppet animated serial *Fireflies*. **KRISTINA DUFKOVÁ** (1978) studied animation in Prague. Aside from animation films, she works in illustration and graphic design. She has made several music videos, and short animation films *From the Lives of Mothers* (2006), *Miroslava* (2008). **DAVID SŮKUP** (1974) studied animation in Zlin. He has worked as an animator assistant at Jiřia Trnka Studio. In 2006 he made his graduation film *The Tree* within MA studies at FAMU.



TEHNIKA / TECHNIQUE crtež na papiru, 3D animacija / drawing on paper, 3D animation **REZIJA SCENARIJ ANIMACIJA POZADINE LAYOUT PRODUCENT / DIRECTOR SCREENPLAY ANIMATION BACKGROUNDS LAYOUT PRODUCER** Joško Marušić **PREMA / BASED ON** *Duga* i *Alkar*, Dinko Šimunović / novels *Duga* and *Alkar* by Dinko Šimunović **KAMERA / CAMERA** Mladen Dizdar, Ozren Letica **SUPERVIZIJA CRTEŽA / DRAWING SUPERVISORS** Ivica Šegvić, Vjekoslav Živković **3D ANIMACIJA / 3D ANIMATION** Zvonimir Čuk **SUPERVIZIJA DIGITALNE PRODUKCIJE / DIGITAL SUPERVISION** Dino Krpan **MONTAŽA / EDITING** Ivana Fumić **GLAZBA / MUSIC** Dinko Appelt **ZVUK / SOUND** Boris Vagner **GLAS / VOICE** Krešimir Mikić **SUPERVIZIJA ORGANIZACIJE SNIMANJA / ORGANIZING SUPERVISION** Ljupče Đokić **PRODUKCIJA / PRODUCTION** Riblje oko **DISTRIBUCIJA / DISTRIBUTION** Blitz film & video, ines.juricic@blitz.hr, www.blitz-film.com / Na hrvatskom jeziku s engleskim titlovima. / In Croatian with English subtitles.

BUGA / THE RAINBOW

JOŠKO MARUŠIĆ

HRVATSKA/CROATIA / DIGIBETA / 2010 / 74'

Film pripovijeda o skrivenom ratu, ratu među generacijama, ratu u kojemu djeca uvijek gube. U dramatičnoj i slikovitoj priči isprepliću se dvije legende. Jedna o ocu i sinu, a druga o mladoj djevojci Srni koja je snažno pogođena grubošću svijeta i odlučuje proći ispod duge kako bi postala dječak. Film nastoji prenijeti poruku roditeljima: Razgovarajte sa svojom djecom dok ne bude prekasno!

JOŠKO MARUŠIĆ (1952) diplomirao je na Arhitektonskom fakultetu u Zagrebu. Bio je aktivan kao crtač stripova, karikaturist, ilustrator, u filmskoj produkciji, televiziji, teoriji i kritici, ali animacija i ilustracija su ostali njegovi glavni interesi. Radio je kao umjetnički direktor Zagreb filma (1987-90; 1995-98) i umjetnički direktor Svjetskog festivala animiranog filma u Zagrebu (1992-98). Osnovao je Odjel za animaciju na Akademiji likovnih umjetnosti u Zagrebu, gdje trenutno predaje. Njegovi najznačajniji filmovi su *Iznutra i izvana* (1977), *Perpetuo* (1978), *Riblje oko* (1980), *Tamo* (1985), *Neboder* (1981), *Kod kuće je najbolje* (1988), *Miss Link* (1998) koji su osvajali prestižne nagrade na svjetskim filmskim festivalima.

This film tells us the story about the hidden war, a war between generations, war in which always children lose. Through dramatic and picturesque tale, we discover two legends interweaving. One is about a father and a son, and the other of a young girl Srna (Doe) who is profoundly affected by the harshness of the world around and decides to take a walk beneath the rainbow to transform into a boy. This film try to tell parents: Talk to your children before it is too late!

JOŠKO MARUŠIĆ (1952) graduated at the Faculty of Architecture of the University of Zagreb. He has been active in several art media—cartoon, caricature, illustration, literature, film production and television, but he focused on animation. He was twice art director of Zagreb Film. From 1992 to 1998, he was program director of the World Festival of Animated Films in Zagreb, and from 2000 to 2006 he was president of the Festival's Council. Since 1999, he has served as principal of the Department of Animation at the Academy of Fine Arts in Zagreb, where he is a professor and mentor. His most important films are *Inside and Out* (1977), *Perpetuo* (1978), *Fisheye* (1980), *Skyscraper* (1981), *Over There* (1985), *Home Is The Best* (1988), *Miss Link* (1998), winning many awards at film festivals around the world.



TEHNIKA / TECHNIQUE piksilacija, igrano / pixilation, live action **REZIJA MONTAZA PRODUCENT / DIRECTOR EDITING PRODUCER** Brent Green **SCENARIJ / SCREENPLAY** Brent Green, Michael McGinley, Donna K. **KAMERA / CAMERA** Brent Green, Jem Cohen, Pete Sillen, Jake Sillen, Holli Hopkins **GLAZBA / MUSIC** Brent Green, Michael McGinley, Jim Becker, Alan Scalpone **DIZAJN ZVUKA / SOUND DESIGN** Donna K. **ULOGE / CAST** Michael McGinley, Donna K. **PRODUKCIJA DISTRIBUCIJA / PRODUCTION DISTRIBUTION** Nervous Films, brent@nervousfilms.com, www.site.nervousfilms.com / Na engleskom jeziku s hrvatskim podnaslovima. / In English with Croatian subtitles.

GRAVITACIJA JE BILA POSVUDA / GRAVITY WAS EVERYWHERE BACK THEN

BRENT GREEN

SAD/US / DIGIBETA / 2010 / 75'00"

WWWGRAVITYWASEVERYWHEREBACKTHEN.BLOGSPOT.COM

Mary je bolesna, a Leonard je toliko voli da joj odlučuje sagraditi kuću. Brent Green rekonstruirao je tu kuću u svome vrtu i iskoristio je kao scenografiju za jednu posebnu i dirljivu priču. Prekrasan spoj animacije, stop-animacije i igranog filma. (IFFR)

BRENT GREEN samouki je filmaš i umjetnik koji živi i radi u gorju Apalačija u Pennsylvaniji. Njegovi jedinstveni rukom crtani i stop-animirani kratki filmovi prikazani su na brojnim festivalima, među kojima su Sundance, Los Angeles i Rotterdam. Umjetničke radove redovito izlaže u američkim muzejima i galerijama suvremene umjetnosti, a dosad je napravio filmove *Susa's Red Ears* (2002), *Francis* (2003), *Hadacol Christmas* (2005), *Paulina Hollers* (2006), *Carlin* (2007), *Walt Whitman's Brain* (2007) i *Weird Carolers* (2009).

Mary is ill and Leonard loves her so much that he decides to build a house for her. Brent Green reconstructed this house in his garden and used it as a film set for a special and moving story. A beautiful mix of animation, stop motion and live action. (IFFR)

BRENT GREEN is a self-taught filmmaker and artist who lives and works in the Appalachian hills of Pennsylvania. His unique hand drawn and stop motion short films have played venues including the Sundance Film Festival, the L.A. Film Festival and the International Film Festival Rotterdam. Those were *Susa's Red Ears* (2002), *Francis* (2003), *Hadacol Christmas* (2005, short), *Paulina Hollers* (2006), *Carlin* (2007), *Walt Whitman's Brain* (2007), *Weird Carolers* (2009).



TEHNIKA / TECHNIQUE igrano, kolaž, fotografije / live action, cut-outs, photographs **REZIJA SCENARIJ ANIMACIJA / DIRECTOR SCREENPLAY ANIMATION** Jan Švankmajer **KAMERA / CAMERA** Jan Růžička, Juraj Galváneek **MONTAŽA / EDITING** Marie Zemanová **ZVUK / SOUND** Ivo Špalj **ULOGE / CAST** Václav Heřus, Klára Issová, Zuzana Kronerová, Emilie Došeková, Daniela Bakerová **PRODUCENT / PRODUCER** Jaromír Kallista **PRODUKCIJA DISTRIBUCIJA / PRODUCTION DISTRIBUTION** Athanor, athanor@nextra.cz, www.athanor.cz

/ Na češkom jeziku s engleskim i hrvatskim podnaslovima. / In Czech with English and Croatian subtitles.

PREŽIVJETI ŽIVOT (TEORIJA I PRAKSA) / SURVIVING LIFE (THEORY AND PRACTICE)

PREŽIT SVŮJ ŽIVOT (TEORIE A PRAXE) / JAN ŠVANKMAJER
ČEŠKA SLOVAČKA / CZECH REPUBLIC, SLOVAK REPUBLIC / 35 MM / 2010 / 105

WWW.PREZITSVUJZIVOTCZ

Eugene, ostarjeli čovjek, vodi dvostruki život—jedan stvarni, a drugi u snovima. Posjećuje psihoanalitičara koji pokušava protumačiti značenje njegovih snova. Eugene pronalazi način kako da svojevóljno uđe u svijet snova, gdje saznaje o svojem djetinjstvu i onome što se zaista dogodilo njegovim roditeljima. Kada ga supruga natjera da se odluči između zbilje i sna, on naposljetku odabire svijet snova.

JAN ŠVANKMAJER (1934) umjetnik je, pisac i filmaš. Studirao je scenografiju na Visokoj školi za primijenjene umjetnosti i lutkarstvo pri Praškoj akademiji izvedbenih umjetnosti. Godine 1964. snimio je svoj prvi kratki film *Posljednji trik*. Njegovi animirani filmovi ispunjeni maštom, primjerice *Alice* (1987) i *Faust* (1994), osvojili su brojne nagrade, poput onih u Cannesu i Berlinu. Švankmajer je kroz nekoliko desetljeća stekao glas zahvaljujući svojoj karakterističnoj uporabi stop-animacije te sposobnosti dočaravanja nadrealnih, jezivih ali istodobno duhovitih slika. Autor je filmova *Conspirators of Pleasure* (1996), *Little Otik* (2000) i *Lunacy* (2005).

Eugene, an ageing man, leads a double life—one real, the other in his dreams. He goes to see a psychoanalyst, who tries to interpret the meaning of his dreams. Eugene finds a way of entering his dream-world at will and finds out about his childhood and what really happened to his parents. When his wife forces him to make the decision between the reality and dream, he finally chooses the dream-world.

JAN ŠVANKMAJER (1934) is artist, writer and filmmaker. He studied stage design at the College of Applied Arts and Puppetry at the Prague Academy of Performing Arts. In 1964 he made his first short film *The Last Trick*. His animation films filled with fantasy, such as *Alice* (1987) and *Faust* (1994), have won many prizes, for instance in Cannes and Berlin. Švankmajer has gained a reputation over several decades for his distinctive use of stop-motion technique, and his ability to make surreal, nightmarish and yet somehow funny pictures. His films include *Conspirators of Pleasure* (1996), *Little Otik* (2000) and *Lunacy* (2005) among others.

**STORI
MAJSTORI
ANIMACIJE
/ MASTERS
OF
ANIMATION
PAUL
DRIESSEN**

POSEBNI SVEZ PA DAULA DRIESSENA

THE REMARKABLE UNIVERSE OF PAUL DRIESSEN

Paul Driessen, rođen u nizozemskom gradu Nijmegenu 1940, jedan je od najuspješnijih umjetnika animacije svoga vremena. Tijekom duge karijere osvojio je desetke nagrada i priznanja za svoje iznimno originalne filmove koji su se prikazivali na festivalima širom svijeta: u Hirošimi, Šangaju, Ottawi, Utrechtu, Stuttgartu i... Zagrebu.

Na prvi se pogled Driessenov stil može doimati jednostavnim jer likove crta jasnim i odrešitim linijama te im dodaje što manje scenografije. No porniji pogled otkrit će sofisticiranu slikovnost, istodobno univerzalnu i jedinstvenu, te fascinantnu animaciju koja je i danas izvor nadahnuća animatorima diljem svijeta.

U svakom filmu Driessen stvara novi maleni svemir sa svojim vlastitim zakonima, tek neznatno sličan zbilji u kojoj živimo. Oblik igra ključnu ulogu u tim duhovitim i katkad bizarnim svjetovima. Linije, zavoji i plohe stalno mijenjaju oblik, zbog čega a njihova funkcija i značenje postaju nešto drugo. Njegov smisao za vrijeme je vrhunski. Malim pokretima i privlačnom animacijom Driessen nam golica maštu, vara očekivanja i nasmijava nas. Njegovi su filmovi humoristični, katkad bizarni, no rijetko bezbrižni. Njegove se priče odvijaju neobičnom, ali neumoljivom logikom sve dok slijed događaja ne završi s mračnim i sumornim zaključkom. Glavni lik gotovo nikada ne preživi neizbježan katastrofalni ishod na kraju filma.

Za razumijevanje Driessenova izuzetnog opusa moramo se vratiti u njegovo djetinjstvo. Važan dio svog odrastanja proveo je u nizozemskom veleposlanstvu u Moskvi, gdje je njegov otac radio kao ataše u vrijeme dok se Hladni rat širio i sve čvršće stezao svijet. Nije pohađao školu s drugom djecom, nego ga je kod kuće zajedno s mladim bratom i sestrom podučavala majka. Olovka i papir bili su njegov bijeg od učmale, gole egzistencije unutar zidova veleposlanstva. Upravo se u tim godinama izolacije krije zametak njegovih kasnijih radova, koji se ne temelje na ključnim događajima ili povijesnoj stvarnosti, već na bujnoj ali i razmjerno nepovezanoj mašti.

Paul Driessen, born in Nijmegen, the Netherlands in 1940, is one of the most successful animation filmmakers of his time. During his long lasting career he has received dozens and dozens of prizes and awards for his highly original work. His films are shown at festivals all over the world: Hiroshima, Shanghai, Ottawa, Utrecht, Stuttgart and... Zagreb.

At first glance the style of Driessen may appear to be simple as he draws his characters with clear cut lines and as little scenery as possible. A closer look however reveals sophisticated imagery, which is universal and idiosyncratic at the same time, and stunning animations which have been and still are a source of inspiration for animation artists all over the world.

In each film Driessen creates a new, little universe, with its own laws, and which bears only a mild resemblance to the reality we live in. Form plays a key role in these funny and sometimes bizarre worlds. Lines, curves and planes are constantly reshaped, transforming their function and meaning into something else. His sense of timing is superb. With small movements and eye catching animations Driessen tickles our imagination, deceives our expectations and makes us laugh. His films are humorous, sometimes bizarre, but rarely light at heart. His stories unfold with a strange, but iron logic until the chain of events reaches its dark and grim conclusion. Almost never does the main character survive the inevitable catastrophic outcome at the end.

To understand the origin of his remarkable work we have to go back to his childhood. Paul spend an important part of his growing up in the Dutch embassy in Moscow, where his father was an attaché, in a time the Cold War spread and deepened its grip on the world. Paul did not attend school with other children. His mother taught him at home, together with his younger brother and his sister. Pencil and paper were his means of escaping the monotonous, bare existence inside the embassy's walls. These years of isolation contained the seed for much of his later work,

U svojim dvadesetima, nakon kratke karijere u televizijskoj komercijalnoj industriji, Driessen je dobio ži-votnu priliku kada mu je George Dunning ponudio posao glavnog animatora na filmu *Beatlesa Žuta podmornica* (1968). U Londonu se stopio s hipijevskom kulturom ka-snih 60-ih te doživio novu, dotad nepoznatu slobodu u mediju animacije. Dunning je svoje animatore poticao da šire granice mašte, što je mladog Paula Driessena zasigurno ohrabrilu. Poigravanje s ljudskim opažanjem, stvaranje novih pravila, preobražavanje značenja u gra-fičkom prikazu i preoblikovanje linije, zavoja i plohe—sve te značajke prisutne u *Žutoj podmornici* u njegovim će se vještim rukama razviti u nov i vrlo originalan stil. Nakon završetka svog prvog nezavisnog filma, *Priča o malom Johnu Baileyu* (1970), u kojem je eksperimentirao sa slikom u slici (tehnika koju će usavršiti u kasnijim filmovima), Driessen je dobio priliku raditi u kanadskom Nacionalnom odboru za film (NFB). U to je vrijeme NFB bio sigurna luka za filmske umjetnike iz čitavog svijeta. Frankofoni odjel za animaciju, za razliku od anglofonog, uglavnom se usredotočio na čisto vizualni pristup. Bilo je to idealno mjesto gdje je Driessen mogao oživotvoriti bujicu svojih novih ideja, od kojih je prva bila *Izgubljeno plavetnilo* (1972). U tom filmu horizontalna linija dijeli bijeli ekran, predstavljajući na trenutke horizont, zatim razinu vode, pa žicu, te tako čini osnovu kratke priče o cvijeću, ribama i ptici koji pokušavaju doći do zraka zbog manjka kisika.

Jasna i razumljiva poruka filma *Izgubljeno plavetnilo* do današnjega dana nije izgubila značenje. No ekološke poruke, društveni angažman ili tekuća pitanja ustvari i nisu Driessenovo područje. Izrugivanje čovječanstvu nekako se doima boljim izrazom za opis njegove glavne preokupacije. Nadahnjuje se bajkama, mitovima, biblijskim pričama, klasičnim filmovima i komedijama—oblicima koji ukazuju na nedostatke naših ljudskih života. U Driessenovim filmovima stvari su rijetko onakve kakvima se čine. On pomiče našu perspektivu prema novom, neočekivanom kutu gledanja. Upravo su zato njegovi filmovi bezvremenski: ne samo novija, nego

not based on topical events or historical reality, but on his lively, but also somewhat disconnected fantasy.

In his twenties, after a short lived career in the television commercial industry, Driessen got the opportunity of a lifetime when George Dunning offered him a job as key animator on the Beatles film *Yellow Submarine* (1968). In London Driessen was drenched in the hippie culture of the late sixties and experienced a new, hitherto unknown freedom in the animation medium. Dunning encouraged his animators to push the outer limits of their fantasy. This must have triggered the young Paul Driessen. Playing with human perception, creating new sets of rules, transforming meaning in graphic representation and reshaping line, curves and planes—all those things present in the *Yellow Submarine* would in his skillful hands evolve into a new highly original style.

After finishing his first independent film *The Story of Little John Bailey* (1970), in which he experimented with picture-in-picture (a technique he would refine in his later work), Driessen got the opportunity to work at the National Film Board of Canada. At the time the NFB was a safe haven for filmmakers from all over the world. Its French-speaking animation department, unlike its English counterpart focused on a purely visual approach. This was the ideal place for Driessen to realize his incessant stream of new ideas of which *Le bleu perdu/Air!* (1972) was the first one. In this film a horizontal line bisecting the white screen, representing alternately a horizon, the water level and a wire, is the basis for a short story about flowers, fish and a bird gasping for air because of a lack of oxygen.

The clear cut message of *Le bleu perdu/Air!* hasn't lost its meaning up to this day. However, environmental messages, social engagement or current affairs are not exactly Driessen's cup of tea. A mockery on the human condition seems to be a more applicable phrase to describe his main preoccupation. He finds inspiration in fairy tales, myths, Bible stories and classical films and comedies, which all show the flaws in our human existence. Things in Driessen's films are seldom what

i ranija djela i dalje su ugodna današnjem oku i umu. Driessen je autor ukupno dvadeset i pet kratkih filmova nastalih u kanadskom NFB-u i Nizozemskoj koje je financirao Filmfund, a sudjelovao je i na nekoliko drugih filmskih projekata. Njegov je rad istodobno minimalistički, nalik stripu, eksperimentalan, duhovit, iznenađujući, bizaran, sumoran i mračan. Svjestan skromne i privremene uloge koju mi, mala stvorenja, igramo na velikoj svjetskoj pozornici, do dana današnjeg nije prestao neumorno raditi. Uživajte u njegovoj prekrasnoj umjetnosti dok možete.

TON GLOUDEMANS

Suautor knjige *Paul Driessen, Images and Reflections*, scenarist dokumentarnog filma *Paul Driessen Inside Out*

they appear to be. He shifts our point-of-view to a new, unexpected angle. That's why his films are timeless and not only his recent, but also his early work is still very enjoyable for today's eyes and minds to see.

Driessen has made twenty five short films in total, in Canada with the NFB and in the Netherlands funded by the Dutch Filmfund, and participated on several other film projects. His work is minimalistic, cartoonish, experimental, funny, surprising, bizarre, gloomy and dark at the same time. While being aware of the modest and temporary role we small creatures play in the great scheme of things, he has never stopped working relentlessly up to this very day. Have a great time watching his magnificent art, while you can...

TON GLOUDEMANS

Co-author of the book *Paul Driessen, Images and Reflections*
Scriptwriter of the documentary *Paul Driessen Inside Out*

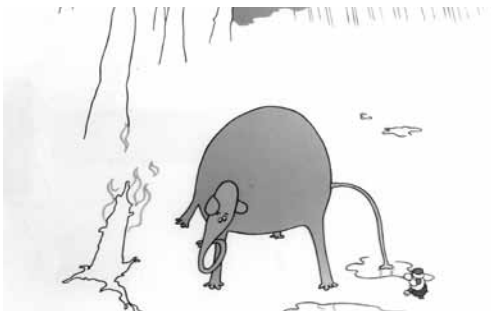
PAUL DRIESSEN I

KINO TUŠKANAC

31. 5. / 1815

5. 6. / 1815

82¹



PRICA O MALOM JOHNU BAILEYU / THE STORY OF LITTLE JOHN BAILEY

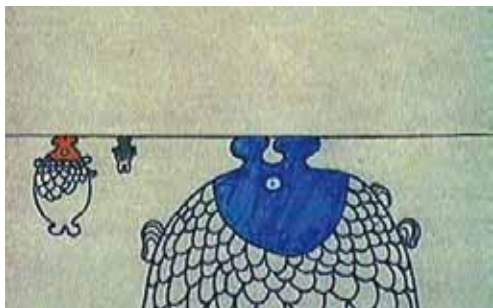
**HET VERHAAL VAN KLEINE YOGHURT
NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1970 / 0600¹**

REZIJA / ANIMACIJA / PRODUKCIJA / DIRECTOR / ANIMATION / PRODUCTION
Paul Driessen **ROSTRUM KAMERA / ROSTRUM CAMERA** Bert
Gehner **ZVUK / SOUND** Gerrit Visscher **GLAS / VOICE** Bill Ashley
IZVOR / PRINT SOURCE NIAF, heuvel@niaf.nl, www.niaf.nl

Jednog zimskog dana mali John Bailey šetao je šumom. Ruke su mu bile hladne, a kako bi ih zagrijao, zapalio je stablo. Uskoro je čitavu šumu zahvatio plamen. Odrasli koji su morali gasiti vatru naljutili su se na njega, a on se počeo pitati hoće li više ikada imati prijatelja. Njegov problem rješava Big Tooter, izniman slon s kojim otkriva kako gasiti požare.

/ One day in winter Little John Bailey is walking in the forest. His hands are cold and to warm them, he sets a tree alight. Soon the whole forest is ablaze. All the grown-ups who have to extinguish the fire are angry with Little John Bailey and he wonders how he'll ever make friends again. His problems are solved when he meets Big Tooter, a very exceptional elephant and together they discover how to extinguish fires.

IZBOR NAGRADA / SELECTED AWARDS Srebrna medalja / Silver Medal, Festival od Children's Films Venice, 1970; Grand Prix, International Festival of Children's Films Gijon, 1971



ZRAKA / AIR

KANADA/CANADA / 35 MM / 1972 / 0200'

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen KAMERA / CAMERA Pierre Provost ZVUK / SOUND Don Wellington, Sidney Pearson PRODUCENT / PRODUCER Pierre Moretti PRODUKCIJA / PRODUCTION National Film Board of Canada IZVOR / PRINT SOURCE NFB/ONF, d.viau@nfb.com, www.onf-nfb.gc.ca

Ovaj kratki animirani film govori o tome da je za život na zemlji, u zraku i vodi potreban kisik, a ima ga sve manje jer ga istiskuju zagađivači koje je proizvela ljudska ruka. Film bez riječi u kojem biljke, ptice, ribe i naposljetku čovjek na kraju "ostaju bez daha". (NFB/ONF)

/ Although only a couple of minutes long, this animated short makes the point that oxygen is the stuff of life whether on land, in the air or water, but that it is becoming scarcer as man-made pollutants crowd it out. This is a film without words in which plants, birds, fish and, finally, man come to the same "breathless" end. (NFB/ONF)

IZBOR NAGRADA / SELECTED AWARDS Posebno priznanje žirija/Special Jury Mention, Golden Gate Awards Competition IFF San Francisco, 1973; Silver Medal, International Ecological Film Festival Belgrade, 1975



IZGUBLJENO PLAVETNILO / THE LOST BLUE

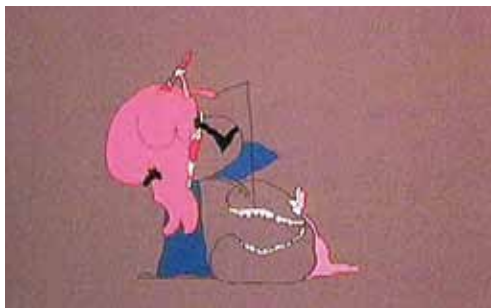
LE BLEU PERDU

KANADA/CANADA / 35 MM / 1972 / 0700'

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen KAMERA / CAMERA Cameron Gaul MONTAZA / EDITING Pierre Lemelin ZVUK / SOUND Pierre F. Brault GLAS / VOICE Jean-Guy Moreau PRODUCENT / PRODUCER Pierre Moretti PRODUKCIJA / PRODUCTION National Film Board of Canada IZVOR / PRINT SOURCE NFB/ONF, d.viau@nfb.com, www.onf-nfb.gc.ca

Animirani film koji zamišlja svijet kakav bi djeca budućnosti mogla naslijediti kada se i posljednji tračak plavetnila izgubi pod rastućim plaštem smoga. U ovoj priči jedan dječak, opremljen nebeskim krilima, odlučuje otkriti je li istina da se iznad sivila nalazi plavetnilo, kao što mu je rekao jedan starac. Kada ga pronade, zaključuje da je plavetnilo raj, a sumorna zemlja podzemlje. (NFB/ONF)

/ An animated cartoon envisaging the kind of world that children of the future may well inherit when the last vestige of blue is blotted from the sky by the spreading mantle of smog. In this story a little boy sets out, equipped with celestial wings, to discover whether what an old man has told him is actually true, that there is blue above the grey. When he finds it he concludes that blue is where paradise is; the grimy earth is the netherworld. (NFB/ONF)



KOLARIČU PANIČU / CAT'S CRADLE

AU BOUT DU FIL

KANADA/CANADA / 35 MM / 1974 / 10'20"

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen **KAMERA**
/ **CAMERA** Jacques Avione, Pierre Provost **MONTAŽA / EDITING**
Jacques Drouin **GLAZBA / MUSIC** Normand Roger **PRODUKT**
/ **PRODUCER** Gaston Sarault **PRODUKCIJA / PRODUCTION** National
Film Board of Canada **IZVOR / PRINT SOURCE** NFB/ONF, d.viau@
nfb.com, www.onf-nfb.gc.ca

Animirana bajka bez riječi u kojoj se pojavljuju gotički likovi—vještice, zakrabuljeni jahači i slični—a govori o gladnom prirodnom svijetu. Umjetnik isprepleće ideje, posebice shvaćanje da jedna stvar vodi do druge te da životi vode jedan do drugoga. Radnju podcrtava vješticijim kotlom zvukova. (NFB/ONF)

/ An animated fable without words, starring some Gothic characters—witches, cloaked riders, and the like—in a tale about the hungry natural world. Here the artist plays cat's cradle with ideas, especially the notion that one thing leads to another and that lives lead from one to another; he supports the action with a witch's brew of sounds. (NFB/ONF)

IZBOR NAGRADA / SELECTED AWARDS Posebna nagrada žirija/Special Jury Award, Animafest Zagreb, 1974



STARA KUTIJA / AN OLD BOX

UNE VIEILLE BOÎTE

KANADA/CANADA / 35 MM / 1975 / 09'10"

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen **KAMERA**
/ **CAMERA** Alan Ward, Raymond Dumas **GLAZBA / MUSIC**
Normand Roger **PRODUKT** / **PRODUCER** Gaston Sarault
PRODUKCIJA / PRODUCTION National Film Board of Canada **IZVOR**
/ **PRINT SOURCE** NFB/ONF, d.viau@nfb.com, www.onf-nfb.gc.ca

Dok stanovnici na seoskom trgu glasno slave Božić, odrpani starac koji luta uličicama spašava odbačenu kutiju od sakupljača smeća. Kutija je čarobna—vodi ga na duhovno putovanje daleko nestavnije od čega što će seljani ikada doživjeti. Ovaj animirani film ističe moć mašte i ljudsku sposobnost za proživljavanje duhovnih iskustava. (NFB/ONF)

/ While the townspeople in the village square raucously celebrate Christmas, a derelict old man wandering in an alley rescues a discarded box from the garbage collectors. The box turns out to be magical, taking him on a spiritual journey far more fantastic than any the villagers are likely to experience. An animated film that stresses the power of imagination and the human capacity for spiritual experience. (NFB/ONF)

IZBOR NAGRADA / SELECTED AWARDS Silver Hugo, IFF Chicago, 1976; Diploma za najbolji kratki film/Certificate of Excellence for Short Film, Golden Gate Awards Competition & IFF San Francisco, 1976



DAVID

NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1977 / 07'00

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen

ASISTENTI / ASSISTANTS Anouk, Kaj, Karyn **ROSTRUM KAMERA**

/ ROSTRUM CAMERA Bert Gehner **ZVUK / SOUND** Meep Mulder

GLAS / VOICE Peter Bierman **PRODUCENTICA / PRODUCER**

An Hoogenboom **PRODUKCIJA / PRODUCTION** Cine Cartoon

Centre **IZVOR / PRINT SOURCE** NIAF, heuvel@niaf.nl, www.niaf.nl

David je utjelovljenje svega što je maleno. Divovima koji nastanjuju svijet on je nevidljiv. Usprkos tome, on želi da veliki svijet primijeti njegovu prisutnost. Opasna je to igra u kojoj isprva ima uspjeha. No ubrzo postaje nesmotren i stvara sebi probleme naglim ponašanjem.

/ David is the personification of everything that is small. To the giants who populate his world he is invisible. Nevertheless, he wishes to make his presence felt in the big world. This is a dangerous game, but at first he is successful. Then, however, he becomes reckless and creates problems for himself by his rash behaviour.

IZBOR NAGRADA / SELECTED AWARDS Grand Prix (*ex aequo*) Annecy 1977; Mention de qualité, Centre National de la Cinématographie, Paris 1977; Premio di qualità, Roma 1978



UBIJANJE JAJETA / THE KILLING OF AN EGG

EI OM ZEEP

NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1977 / 02'50

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen **ASISTENT**

/ ASSISTANT Karyn Pattiselanno **ROSTRUM KAMERA / ROSTRUM**

CAMERA Wim van Beelen **ZVUK. MONTAŽA / SOUND. EDITING**

Wouter Snip **GLAS / VOICE** Peter Bierman **PRODUCENT / PRODUCER**

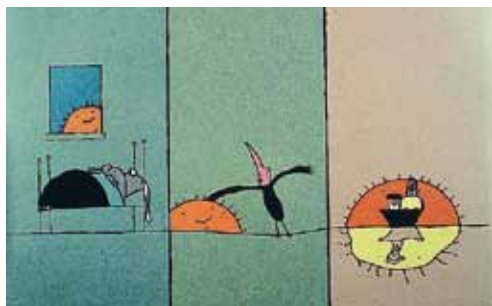
Nico Crama **PRODUKCIJA / PRODUCTION** Nico Crama Films **IZVOR**

/ PRINT SOURCE NIAF, heuvel@niaf.nl, www.niaf.nl

Netko tko se spremio pojesti jaje za doručak odjednom pronalazi živo biće u krhkoj ljusci. Počinje ga ispitivati, nježno po njemu lupkati, no onda se ushiti, izgubi kontrolu i razbije jaje i sve što je u njemu. Uto se začuje kucanje na vratima, isprva nježno, a zatim sve glasnije...

/ Somebody preparing to eat an egg for breakfast detects life within the delicate eggshell. He starts teasing it, tapping it gently, but then he gets excited, losing control of himself and crushing the egg and everything in it. Then, there's a knock at his door, gentle at first, then louder...

IZBOR NAGRADA / SELECTED AWARDS Mention de qualité, Centre National de la Cinématographie, Paris 1978; Premio di qualità, Roma 1981



NA ZEMLJI, NA MORU I U ZRAKU / ON LAND, AT SEA AND IN THE AIR

TER LAND, TER ZEE EN IN DE LUCHT
NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1980 / 10'00"

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen
SJENCANJE BOJANJE / TRACING PAINTING Esther Zacks ROSTRUM
KAMERA / ROSTRUM CAMERA Wim van Beelen ZVUK / SOUND
Ronald Nadorp PRODUCENTI / PRODUCERS Peter Brouwer, Sylvia
Steinert PRODUKCIJA / PRODUCTION Peter Brouwer Audio-Visual
Productions IZVOR / PRINT SOURCE NIAF, heuvel@niaf.nl, www.
niaf.nl

Ovaj animirani triptih pripovijeda o usporednim svjetovima spavača, ribara i njegove žene i ptice. Njihova svakodnevnica ne teče onako glatko kako bi se očekivalo. Iako naoko nemaju ništa zajedničko, tri svijeta čudesno su povezana.

/ This animated triptych tells the story of the parallel worlds of a sleeper, a fisherman and his wife, and a bird. Their daily lives are not as smooth as one would expect. Although it seems as if the three worlds have nothing to do with each other, they are miraculously connected at the same time.

IZBOR NAGRADA / SELECTED AWARDS Srebrni medvjed / Silver Bear Berlinale 1981; Mention de qualité, Centre National de la Cinématographie, Paris 1981



KUĆICA NA TRAČNICAMA / HOME ON THE RAILS

HET TREINHUISJE
NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1981 / 10'00"

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen
SJENCANJE BOJANJE / TRACING PAINTING Esther Zacks, Colin
Nawrot ROSTRUM KAMERA / ROSTRUM CAMERA Wim van Beelen
GLAZBA / MUSIC Normand Roger FOLEY Ronald Nadorp,
Marcel de Vré PRODUCENTI / PRODUCERS Peter Brouwer, Sylvia
Steinert PRODUKCIJA / PRODUCTION Peter Brouwer Audio-Visual
Productions IZVOR / PRINT SOURCE NIAF, heuvel@niaf.nl,
www.niaf.nl

Jedna starica boravi kod kuće, pleće, tjera muhe i s vremena na vrijeme poziva prijateljicu na čaj. U redovitim razmacima kroz njezinu kuću tušnje vlakovi. To se događa rijetko, ali njoj je posve prihvatljivo. No njezin će miran život iznenada narušiti potreba društva za većim brojem željezničkih pruga.

/ An old woman is at home, knitting, shooing away flies and occasionally inviting a friend to tea. At regular intervals, trains come thundering through her dwelling. This is a little but apparently acceptable to her. Suddenly, this somewhat peaceful existence is further disrupted by society's need for yet more railways.

IZBOR NAGRADA / SELECTED AWARDS Mention de qualité, Centre National de la Cinématographie, Paris 1982; Grand Prix Lausanne 1983



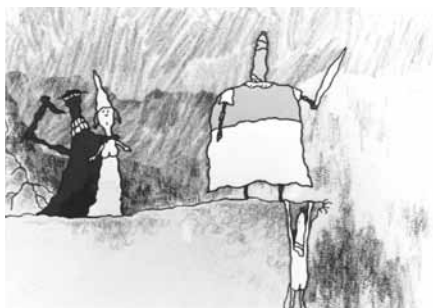
UVIJEK ISTA PRIČA / THE SAME OLD STORY

UNE HISTOIRE COMME UNE AUTRE
KANADA/CANADA / 35 MM / 1981 / 03'00'

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen KAMERA
/ CAMERA Pierre Landry ZVUK / SOUND Normand Roger, Louis
Hone PRODUCENT / PRODUCER Gaston Sarault PRODUKCIJA /
PRODUCTION National Film Board of Canada IZVOR / PRINT
SOURCE NFB/ONF, d.viau@nfb.com, www.onf-nfb.gc.ca

Naoko jednostavan film koji završava gotovo i prije nego što je počeo. Priča u priči u priči ostavlja nelagodan, dvosmislen i dugotrajan dojam. Film govori o strahu starom kao čovječanstvo, novom kao da je nastao danas. Animirani film u kojem se zbilja i mašta opasno preklapaju. (NFB/ONF)

/ A deceptively simple film, *The Same Old Story* is over almost before it has begun. A story within a story within a story, its effect is jarring, ambiguous and lingering. The film speaks of fear, which is as old as humanity and as new as today. An animated film in which reality and fantasy overlap dangerously. (NFB/ONF)



KAKAV VITEZ / OH WHAT A KNIGHT

LA BELLE ET LA BOÎTE
NIZOZEMSKA/THE NETHERLANDS / 35 MM / 1982 / 03'20'

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen ROSTRUM
KAMERA / ROSTRUM CAMERA Toon de Wit ZVUK. MONTAŽA / SOUND,
EDITING Ronald Nadorp, Marcel de Vré PRODUCENT / PRODUCER
Nico Crama PRODUKCIJA / PRODUCTION Nico Crama Films IZVOR
/ PRINT SOURCE NIAF, heuvel@niaf.nl, www.niaf.nl

Hrabri vitez suočava se s brojnim opasnostima kako bi spasio damu u nevolji. Hoće li ona uvidjeti tko je njezin pravi spasilac?

/ A gallant knight braves many dangers to rescue a damsel in distress. Will she realize who the real saviour is?

IZBOR NAGRADA / SELECTED AWARDS 1. nagrada/1st Prize IAF Ottawa 1982; Gold Plaque IFF Chicago 1983; Mention de qualité, Centre National de la Cinématographie, Paris 1983



STVARANJE KRAVE / SPOTTING A COW

HET SCHEPPEN VAN EEN KOE
NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1983 / 06'20"

REZIJA / ANIMACIJA / DIRECTOR / ANIMATION Paul Driessen **ROSTRUM KAMERA / ROSTRUM CAMERA** Colin Nawrot **ZVUK. MONTAŽA / SOUND EDITING** Ronald Nadorp, Marcel de Vré **GLAS / VOICE** Robert Paul **PRODUCENT / PRODUCER** Nico Crama **PRODUKCIJA / PRODUCTION** Holland Animation Foundation **IZVOR / PRINT SOURCE** NIAF, heuvel@niaf.nl, www.niaf.nl

"Nije lako pronaći pravi oblik za novo djelo." Tim riječima „glas s nebesa" počinje svoju potragu, bacajući sa svoje palete slike koje padaju na ekran, gdje izbijaju kao crne točke i oživljavaju. Njihov stvaralac vodi ih prema posljednjem odredištu na urednom crno-bijelom ekranu, gdje se pokazuju kao dio prekrasnog uzorka već poznatog stvorenja.

/"It isn't easy to find the proper design for a new creation." With these words, the Voice-from-Above begins his search, dropping from his palette images which splash onto the screen below. They burst into black spots and come to life. Manipulated by their originator, they are ushered to their final destination in a neat black and white display. They appear to be part of the beautiful pattern of an already familiar creature.

IZBOR NAGRADA / SELECTED AWARDS 1. nagrada/1st Prize IAF Toronto 1984



PISAC I SMRT / THE WRITER

DE SCHRIJVER EN DE DOOD
NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1988 / 12'00"

REZIJA / ANIMACIJA / DIRECTOR / ANIMATION Paul Driessen
POZADINE / BACKGROUNDS Georgien Overwater **SJENCANJE / BOJANJE / TRACING PAINTING** Colin Nawrot, Georgien Overwater, Theo de Nooy, Karen Kommer **ROSTRUM KAMERA / ROSTRUM CAMERA** Colin Nawrot **ZVUK. MONTAŽA / SOUND EDITING** Ronald Nadorp, Marcel de Vré **GLAZBA / MUSIC** Jakob Klaasse **PRODUCENT / PRODUCER** Nico Crama **PRODUKCIJA / PRODUCTION** Holland Animation Foundation **IZVOR / PRINT SOURCE** NIAF, heuvel@niaf.nl, www.niaf.nl

Nekoć je mogao nadmudriti Smrt i rasvijetliti Mračno doba. Danas stari pisac odustaje od sjećanja, a sjena Smrti iznova mu se približava.

/"There was a time he outwitted Death and brought light to the Dark Ages. Now, while the old writer puts down his memories, the shadow of Death is once again cast upon him.

IZBOR NAGRADA / SELECTED AWARDS Silver Hugo IFF Chicago 1988; najbolji kratki film/Best Short Film Imagfic Spain 1989; L. J. Jordaanprijs Amsterdams Fonds voor de Kunst 1991

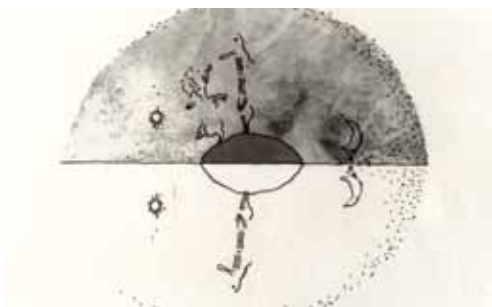
PAUL DRIESEN II

KINO TUŠKANAC

1 6 / 1815

5 6 / 2015

80'



ZRCALNA ZEMLJA / SUNNY SIDE UP

SPIEGELEILAND

NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1985 / 0300'

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen **ROSTRUM**

KAMERA / ROSTRUM CAMERA Colin Nawrot **GLAZBA / MUSIC** Igor

Savin **ZVUK / SOUND** Ronald Nadorp, Marcel de Vré **PRODUCENT**

/ **PRODUCER** Nico Crama **PRODUKCIJA / PRODUCTION** Nico Crama

Films **IZVOR / PRINT SOURCE** NIAF,

heuvel@niaf.nl, www.niaf.nl

Brodolomac na pustom otoku gubi se u snovima. Zamjenjivanje stvarnosti i mašte pokazuje se pogubnim. No nismo li i sami zbunjeni?

/ A castaway on a desert island gets lost in his dreams. Confusing reality and fantasy proves fatal. But then, are we not confused ourselves?

IZBOR NAGRADA / SELECTED AWARDS 1. nagrada/1st Prize
AFF Varna 1987



STRIČEVI I TETE #1 / UNCLES AND AUNTS #1

NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1989 / 03'30^{II}

REŽIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen **ZVUK, MONTAŽA / SOUND EDITING** Ronald Nadorp, Marcel de Vré
PRODUCENT / PRODUCER Nico Crama **PRODUKCIJA / PRODUCTION**
Nico Crama Films **IZVOR / PRINT SOURCE** NIAF,
heuvel@niaf.nl, www.niaf.nl

Humor u ovom serijalu uglavnom je crn, katkada i morbidan, ali je izvedba zgodna, a cjelina je prožeta laganim melankoličnim nijansama. Glazba u filmu jedan je od nekolicine autobiografskih elemenata u Driessenovu radu—ona dolazi s gramofonskih ploča njegova oca i snažno je povezana s njegovim djetinjstvom u Moskvi.

/ The humour in this series is typically black and occasionally even morbid, but presentation is charming and the whole is pervaded by a lightly melancholy undertone. The music here is one of the few autobiographical elements to be found in Driessen's work—it comes from his father gramophone records and is strongly connected with his childhood years in Moscow.

IZBOR NAGRADA / SELECTED AWARDS najbolja TV-serija / Best TV Series Annecy 1991; L. J. Jordaanprijs Amsterdams Fonds voor de Kunst 1991



VODENI LJUDI / THE WATER PEOPLE

NIZOZEMSKA JAPAN / THE NETHERLANDS, JAPAN / BETA SP / 1992 / 13'10^{II}

REŽIJA SCENARIJ / DIRECTOR SCREENPLAY Paul Driessen
ANIMACIJA / ANIMATION Jan Sanctorum, Piet Kroon, Paul Driessen, Kris van Alphen **POZADINE / BACKGROUNDS** Georgien Overwater **SJENČANJE BOJANJE / TRACING PAINTING** Studio Schopman Belgium **ROSTRUM KAMERA / ROSTRUM CAMERA** Edo Jansen **MONTAŽA / EDITING** Hans van der Steen **ZVUK / SOUND** Hans van der Steen, Ronald Nadorp, Marcel de Vré **GLAZBA / MUSIC** Jakob Klaasse **PRODUCENTI / PRODUCERS** Nico Crama, Hideo Ihara **PRODUKCIJA / PRODUCTION** Nico Crama Films, NHK Enterprises, Nagasaki Holland Village **IZVOR / PRINT SOURCE** NIAF, heuvel@niaf.nl, www.niaf.nl

Vodeni ljudi žive u maloj zemlji okruženoj jarkom. Leže djelomice potopljeni u vodu jer je jarak zadržava umjesto da je izbacuje. Vodenim ljudima se tako i sviđa. Njihov miran život ugrozit će opake spletke njihova kralja koji mrzi vodu i želi je se riješiti. Likovi i situacije u ovoj animiranoj priči proizvodi su redateljeve mašte, no svaka sličnost s legendarnim likovima i događajima nije posve slučajna.

/ The Water People dwell in a small country, surrounded by a dyke. They lie partly submerged in water, for instead of keeping it out, the dyke keeps the water in. The Water People like it that way. Their peaceful existence is threatened by the devious scheming of their King, who hates water and tries to sell out. The characters and situations in this animated tale are the products of the director's imagination, but any resemblance to legendary characters and events is not entirely coincidental.



STRIČEVI I TETE #2 / UNCLES AND AUNTS #2

NIZOZEMSKA / THE NETHERLANDS / 35 MM / 1992. / 03'30"

REZIJA ANIMACIJA SCENARIJ / DIRECTOR ANIMATION SCRIPT Paul Driessen, Michaela Pavlátová **ROSTRUM KAMERA / ROSTRUM CAMERA** Colin Nawrot **ZVUK MONTAŽA / SOUND EDITING** Ronald Nadorp, Hans van der Steen **GLAZBA / MUSIC** Jakob Klaasse **PRODUKCENT / PRODUCER** Nico Crama **PRODUKCIJA / PRODUCTION** Nico Crama Films **IZVOR / PRINT SOURCE** NIAF, heuvel@niaf.nl, www.niaf.nl

Stričevi i tete inače su osobe u rodu, te otkrivaju prizore iz svojih života i drugih vremena. Sve dok se drže, serija se nastavlja. Humor u ovom serijalu uglavnom je crn, katkada i morbidan, ali je izvedba zgodna, a cjelina je prožeta laganim melankoličnim nijansama.

/ Uncles and Aunts are otherwise related people, revealing snapshots of their lives and times. As long as they hold out, a series to be continued. The humour in this series is typically black and occasionally even morbid, but presentation is charming and the whole is pervaded by a lightly melancholy undertone.



KRAJ SVIJETA U ČETIRI GODIŠNJA DOBA / THE END OF THE WORLD IN FOUR SEASONS

LA FIN DU MONDE EN QUATRE SAISONS
KANADA / CANADA / 35 MM / 1995 / 12'00"

REZIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen
KOMPUTERSKA OBRADA / COMPUTER IMAGERY Marie Renaud **ZVUK** / **SOUND** Normand Roger **PRODUKCENTICA / PRODUCER** Marcy Page
PRODUKCIJA / PRODUCTION National Film Board of Canada **IZVOR** / **PRINT SOURCE** NFB/ONF, d.viau@nfb.com, www.onf-nfb.gc.ca

Poigravanje konvencijama crtanog filma u osam isprepletenih priča koje se istodobno odvijaju u osam prozora na ekranu, dokidajući zauvijek ideje poput početka, sredine i kraja. Događaji se dijele u poglavlja po godišnjim dobima, uz pratnju Vivaldijeva *Četiri godišnja doba*. (NFB/ONF)

/ Cartoon conventions are toyed with in eight interlocking stories which unfold simultaneously in eight windows on the screen, forever putting to rest such ideas as beginnings, middles and ends. Events are divided into seasonal chapters to the accompaniment of Vivaldi's *Four Seasons*. (NFB/ONF)

IZBOR NAGRADA / SELECTED AWARDS FIPRESCI Award, Annecy, 1997; Posebna nagrada žirija za glazbu i kratki film/Special Jury Award for Sound and short film, IAF Ottawa, 1996; Najbolji animirani film/Best Animation Film, ISFF Vila do Conde, 1996; Silver Spike Award, IFF Valladolid, 1995; Grand Prix des Amériques, Montreal World Film Festival, 1995



DJEČAK KOJI JE VIDIO LEDENJAK / THE BOY WHO SAW THE ICEBERG

LE GARÇON QUI A VU L'ICEBERG
KANADA/CANADA / 35 MM / 2000 / 12'00"

REZIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen
DIGITALNA OBRADA SLIKE / DIGITAL IMAGING Randall Finnerty
GLAZBA / MUSIC Normand Roger **ZVUK / SOUND** Jean-Baptiste Roger
PRODUKCIJA / PRODUCER Marcy Page **PRODUKCIJA / PRODUCTION** National Film Board of Canada **IZVOR / PRINT SOURCE** NFB/ONF, d.viau@nfb.com, www.onf-nfb.gc.ca

Veseo i gorki kratki animirani film o dječaku prebujne mašte, *Dječak koji je vidio ledenjak*, predstavlja dva svijeta—zbilju i maštu. Driessenov slojevit pristup u podijeljenim okvirima na ekranu zabavlja se u pomicanju granica između ta dva svijeta. U ovoj bajci mladi protagonist, izmoren svojom sudbinom, zamišlja demonski i opasan pustolovni život. (NFB/ONF)

/ A playful and poignant animated short about a boy with an overactive imagination, *The Boy Who Saw the Iceberg* presents two worlds—reality and fantasy. Paul Driessen's multi-layered split-screen approach revels in the shifting boundaries between these two realms. In this cautionary tale, the young protagonist, bored with his lot, imagines a diabolic and dangerous life of adventure. (NFB/ONF)

IZBOR NAGRADA / SELECTED AWARDS FIPRESCI Award & Posebno priznanje žirija/Special Jury Mention, Annecy, 2001; Nagrada Genie za najbolji animirani film/Genie Award for Best Animated Short, Toronto, 2002; Posebna nagrada žirija/Special Award, Animafest Zagreb, 2002; Posebna nagrada žirija/Special Jury Prize, Hiroshima, 2002; Silver Dove, DOK Leipzig 2000



3 GOSPOĐICE / 3 MISSES

NIZOZEMSKA/THE NETHERLANDS / 35 MM / 1998 / 10'00"

REZIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen **POZADINE / BACKGROUNDS** Georgien Overwater **DIGITALNA OBRADA SLIKE / DIGITAL IMAGING** Marc Schopman **MONTAŽA / EDITING** Hans van der Steen **ZVUK / SOUND** Ronald Nadorp, Jeroen Nadorp **GLAZBA / MUSIC** Michiel Heeneman **PRODUKCIJA / PRODUCERS** Nico Crama, Willem Thijssen **PRODUKCIJA / PRODUCTION** Nico Crama Films, CinéTé Filmproductie, Channel 4, La Sept Arte **IZVOR / PRINT SOURCE** NIAF, heuvel@niaf.nl, www.niaf.nl

Visoko, u stanu na posljednjem katu, stanar vidi ženu kako pada s krova zgrade preko puta. Daleko, u preriji, kauboj začuje krikove žene vezane za željezničku prugu, a vlak se približava. Duboko u spilji sedam patuljaka otkrivaju da će vještica otrovati Snjeguljicu. Svi potrče da bi ih spasili. Nažalost, baš im ne ide.

/ High up, in his top-floor apartment, a tenant sees a woman falling off the roof of the building opposite. Far away, in the prairies, a cowboy hears cries for help from a woman tied down to the railroad track, while a train is approaching. And deep in their cave, seven dwarfs learn that Snow White is about to be poisoned by a witch. They all run to the rescue. Unfortunately, they are not very good at it.

IZBOR NAGRADA / SELECTED AWARDS Nominacija za nagradu Oscar/Oscar nomination 2000; Najbolji europski kratki film/Best European Short Film, I castelli animati, 1999; Treća nagrada i nagrada Mike Gribble Peel of Laughter/Third Prize and Mike Gribble Peel of Laughter Award, IAF Ottawa, 2000; Posebna nagrada/Special Prize, Hiroshima, 2000



2D ILI NE 2D: PREČAC / 2D OR NOT 2D: THE SHORTCUT

**NIZOZEMSKA / THE NETHERLANDS / CANADA / 35
MM / 2004 / 1200'**

REZIJA / SCENARIJ / ANIMACIJA / DIRECTOR / SCREENPLAY / ANIMATION

Paul Driessen **DIGITALNA OBRADA SLIKE / DIGITAL IMAGING**

Randall Finnerty **GLAZBA / MUSIC** Henny Vrienten **ZVUK / SOUND**

Ronald Nadorp, Jeroen Nadorp **PRODUCENTI / PRODUCERS**

Willem Thijssen, Marcy Page **PRODUKCIJA / PRODUCTION** CinéTé

Filmproductie, National Film Board of Canada **IZVOR / PRINT**

SOURCE NIAF, heuvel@niaf.nl, www.niaf.nl

Bruno i Frieda zaljubljuju se špijunirajući jedno drugoga sa svojeg planinskog vrha. Kreću jedno prema drugome, no zaustavlja ih nešto nalik dugačkom tankom zidu, koji se iz naše perspektive čini kao crta. Kada se Bruno zaleti u taj "zid", otkriva da sadrži neobičan dvodimenzionalan svijet nastanjen stvorenjima tankim poput papira koji se vode vlastitim čudnovatim pravilima i logikom.

/ Bruno and Frieda fall in love when they spy each other from their respective mountaintops. They race towards one other, only to be blocked by what appears to be a long thin wall, which from our vantage point looks like a line. When Bruno is ushered inside this "wall," he discovers that it contains a strange 2-dimensional world populated by paper-thin creatures with their own peculiar rules and logic.



7 BRAĆE / THE 7 BROTHERS

KAJ & PAUL DRIESSEN

NIZOZEMSKA / THE NETHERLANDS / 35 MM / 2008 / 1200'

REZIJA / DIRECTORS Kaj Driessen, Paul Driessen **SCENARIJ**

ANIMACIJA / SCREENPLAY / ANIMATION Paul Driessen **GLAZBA**

/ MUSIC Bo Spaenc **ZVUK / SOUND** Ronald Nadorp, Jeroen

Nadorp **PRODUKCIJA / PRODUCTION** CinéTé Filmproductie

IZVOR / PRINT SOURCE NIAF, heuvel@niaf.nl, www.niaf.nl

Jednom davno bila su sedmorica braće, koji su lutali ulicama svojega sela tražeći inspiraciju za bajke. Sve što su smislili, prilično je odudaralo od tradicionalnih bajki na kakve smo navikli. Kod kuće bi zapisivali svoje priče, nespjesni svojih mana, sve dok jednu od posljednjih priča nisu čuli odglumljenu u susjedstvu, ali prilično drugačiju nego što su je bili napisali. Njihova lutanja su prikazana igranim snimkama, a bajke su animirane.

/ Once upon a time there were seven brothers who wandered through the streets of their village, looking for inspiration for fairy tales. The ideas they came up with, however, didn't look much like the traditional fairy tales we are used to. At home, the brothers wrote their stories down, unaware of their shortcomings. But then they heard their last tale being acted out next door, quite differently from the way they had written it. The brother's wanderings are shown in live action; the fairy tales are animated.

IZBOR NAGRADA / SELECTED AWARDS Treća nagrada/Third Prize, HAFF, Utrecht, 2008; Posebna nagrada žirija/Special Jury Prize IAF Folktales and Fables, Hida, 2008

PAUL DRIESSEN III

KINO TUŠKANAC

2. 6. / 1815

77¹



LAKTARENJE / ELBOWING

JEU DE COUDES

KANADA/CANADA / 35 MM / 1980 / 06'30¹

REZIJA ANIMACIJA / DIRECTOR ANIMATION Paul Driessen

PRODUCENT / PRODUCER Hubert Tison **PRODUKCIJA / PRODUCTION**

Société Radio-Canada **IZVOR / PRINT SOURCE** Cinematheque

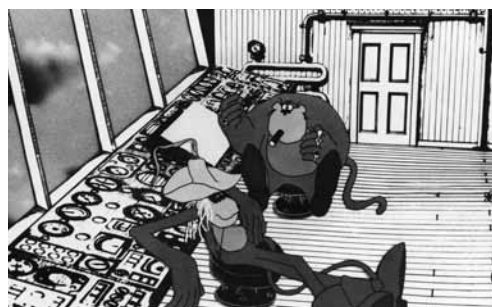
Quebecoise, mplessard@cinematheque.qc.ca,

www.cinematheque.qc.ca

Red sumornih muškaraca u sivoj uniformi koji izvode neobičan ritual. Svaki muškarac laktovima gura susjeda, i tako jedan za drugim. Laktarenje se nastavlja sve dok ne dođe do posljednjeg, koji nema sreće. Njega se gura s litice u ponor, a zatim se red pomiče za jedan korak i laktarenje se nastavlja. No tu je i kvaritelj koji remeti prirodni poredak stvari odbijajući se prilagoditi. On uspijeva izbjeći laktarenje, nakon čega igra ponovno počinje na drugom kraju.

/ A row of dull men in grey uniform, performing a peculiar ritual. Each man elbows his neighbour, one after another. The elbowing continues until it reaches the final, unfortunate one. He is elbowed right off a cliff. The row moves one step sideward and the elbowing continues. But there's a spoilsport who upsets the natural order of things by refusing to conform. He is able to escape the effects of being elbowed, and the game begins again at the other end.

IZBOR NAGRADA / SELECTED AWARDS 1. nagrada/1st Prize Animafest Zagreb 1980; Silver Plaque IFF Chicago 1981



TIKI TIKI

KANADA/CANADA / 35 MM / 1971 / 71¹

REZIJA / DIRECTOR Gerald Potterton **SCENARIJ / SCREENPLAY**

Donald Brittain, Jerome Chodorov, Gerald Potterton

ANIMACIJA / ANIMATION Paul Driessen, Ron Coulter,

Julian Harris, Paul Sabella, Jim Macaulay, Jim Hiltz **KAMERA**

/ **CAMERA** Ray Dumas, Claude Lapierre, Simon Leblanc

MONTAŽA / EDITING Peter Hearn **GLAZBA / MUSIC** Jerry Blatt,

L. Burnstein **GLAS / VOICE** Barry Baldaro, Gayle Claitman,

Patrick Conlon, Peter Cullan, Jean Shepherd, Joan Stuart,

Ted Zeigler **PRODUCENTI / PRODUCERS** Gerald Potterton, Murray

Shostak **PRODUKCIJA / PRODUCTION** Potterton Productions,

Montréal **IZVOR / PRINT SOURCE** Cinematheque Quebecoise,

mplessard@cinematheque.qc.ca, www.cinematheque.qc.ca

Kako bi napravio *Tiki-Tiki*, film o animiranim majmunima koji snimanju dugometražni igrani film, Gerald Potterton je kombinirao materijal s nasnimljenim glasovima iz prekrasnog ali manjkavog materijala 70-milimetarskog ruskog igranog epa s animiranim sekvencama.

/ Gerald Potterton combined re-dubbed footage from a beautiful but flawed 70 mm Russian live-action epic with new animated sequences to make *Tiki-Tiki*, a film about animated monkeys making a feature film.

KINO ZA
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THE EAR



TEHNIKA / TECHNIQUE 2D animacija, rotoskopija / 2D animation, rotoscoping **REŽIJA / DIRECTOR** Gerald Potterton **SCENARIJ / SCREENPLAY** Daniel Goldberg, Len Blum **PREMA PRIČAMA / STORIES BY** Dan O'Bannon, Richard Corben, Juan Giménez, Angus McKie, Thomas Warkentin, Bernie Wrightson **DIZAJN / ORIGINAL ART** Richard Corben, Angus McKie, Thomas Warkentin, Bernie Wrightson **ANIMACIJA / ANIMATION** José Abel, Zdenko Gašparović, Milton Gray, Julian Harris, Ernesto Lopez, Gary Mooney, Sean Newton, Shivan Ramsaran, Mitch Rochon, Michael Dudok de Wit, Norman Drew, Vic Atkinson, John Cousen, Doug Crane, Jimmy Murakami **GLAZBA / MUSIC** Elmer Bernstein, razni izvođači/various artists **MONTAZA / EDITING** Ian Llande, Mick Manning, Gerald Tripp **PRODUCENTI / PRODUCERS** Leonard Mogel, Ivan Reitman **PRODUKCIJA / PRODUCTION** Columbia Pictures Corporation, Guardian Trust Company, Canadian Film Development Corporation (CFDC), Famous Players **DISTRIBUCIJA / DISTRIBUTION** Columbia Pictures **FILMSKA PRAVA / FILM RIGHTS** Park Circus, nick@parkcircus.com, www.parkcircus.com **IZVOR / PRINT SOURCE** Slovenian Cinematheque, program@kinoteka.si, www.kinoteka.si

/ Na engleskom jeziku sa slovenskim i hrvatskim podnaslovima. / In English with Slovenian and Croatian subtitles.

HEAVY METAL

GERALD POTTERTON

KANADA/CANADA / 35 MM / 1981 / 86'

Ova snažna priča o borbi između dobra i zla ispričana je kroz antologiju kratkih animiranih filmova o sjajnoj zelenoj kugli (Loc-Nar), utjelovljenju krajnjeg zla u svemiru. Film je podijeljen u niz crteža koji se bave znanstveno-fantastičnim temama. Na filmu je radila nekolicina pisaca, ilustratora i umjetnika: Dan O'Bannon (scenarist filmova *Dark Star*, *Alien*, *Dead and Buried*, *Total Recall*), Richard Corben (*Den*, *Fantagor*, *Blood Star*), Juan Giménez (*Time Paradox*, *Le Quatrième Pouvoir*), Bernie Wrightson (*Swamp Thing*, *BadTime Stories*) i drugi. Cjeline su: *Soft Landing*, *Grimandi*, *Harry Canyon*, *Den*, *Captain Sternn*, *B-17*, *So Beautiful*, *So Dangerous*, *Taarna*.

GERALD POTTERTON (1931) je britansko-kanadski redatelj, producent i animator. Najpoznatiji je kao redatelj kulturnog klasika *Heavy Metal*, a pamti se i kao animator na *Žutoj podmornici*. Tri je puta nominiran za nagradu Oscar u kategoriji najboljeg kratkog animiranog filma: kao redatelj filmova NFB-a *My Financial Career* (1962) i *Christmas Cracker* (1963) te kao producent *The Selfish Giant* (1971). Ispriča je radio kao pomoćni animator u Londonu, a zatim se 1954. pridružio NFB-u, gdje je režirao i animirane i igrane filmove. Suradivao je s Haroldom Pinterom na *Pinter's People* (1969) i Busterom Keatonom na *The Railrodder* (1965).

KINO ZA UŠI / CINEMA FOR THE EAR

A sweeping story of the battle of good against evil is told through an anthology of short animated films about a glowing green orb (Loc-Nar) that is the personification of ultimate evil in the universe. The film is divided into a series of vignettes dealing with science fiction themes. Writers and original art include famous artists such as Dan O'Bannon (writer of *Dark Star*, *Alien*, *Dead and Buried*, *Total Recall*), Richard Corben (*Den*, *Fantagor*, *Blood Star*), Juan Giménez (*Time Paradox*, *Le Quatrième Pouvoir*), Bernie Wrightson (*Swamp Thing*, *BadTime Stories*) and others. The segments are: *Soft Landing*, *Grimandi*, *Harry Canyon*, *Den*, *Captain Sternn*, *B-17*, *So Beautiful*, *So Dangerous*, *Taarna*.

GERALD POTTERTON (1931) is a British/Canadian director, producer and animator. He is best known for directing the cult classic *Heavy Metal* and his animation work on *Yellow Submarine*. Potterton has been nominated for an Academy Award for Best Animated Short Film: as director on the NFB's animated shorts *My Financial Career* (1962) and *Christmas Cracker* (1963), and as producer for *The Selfish Giant* (1971). After working as an assistant animator in London, Potterton joined the NFB in 1954 where he directed both animated and live-action films. He collaborated with Harold Pinter on *Pinter's People* (1969) and Buster Keaton on *The Railrodder* (1965).

KINO EUROPA / 16 / 2200

50-51



TEHNIKA / TECHNIQUE 2D animacija, igrano / 2D animation, live action **REZIJA / DIRECTOR** Alan Parker **SCENARIJ / SCREENPLAY** Roger Waters **ANIMACIJA / ANIMATION** Gerald Scarfe, Carol Slade, Mike Stuart, Chris Caunter, Les Matjas, Greg Miller, Alastair McIlwain, Judy Howieson, Steve Colwell, Michael Gabriel, Bill Hajee, Roland Carter **GLAZBA / MUSIC** Pink Floyd, Michael Kamen (orkestracija/orchestrations) **KAMERA / CAMERA** Peter Biziou **MONTAZA / EDITING** Gerry Hambling **ULOGE / STARRING** Bob Geldof, Christine Hargreaves, Eleanor David, Alex McAvoy, Bob Hoskins, Michael Ensign **PRODUKTOR / PRODUCER** Alan Marshall **PRODUKCIJA / PRODUCTION** Goldcrest Films International, Metro-Goldwyn-Mayer (MGM), Tin Blue **FILMSKA PRAVA / FILM RIGHTS** Hollywood Classics UK Ltd., info@hollywoodclassics.com, www.hollywoodclassics.com **IZVOR / PRINT SOURCE** Slovenian Cinematheque, program@kinoteka.si, www.kinoteka.si

/ Na engleskom jeziku sa srpsko-hrvatskim podnaslovima. / In English with Serbo-Croatian subtitles.

PINK FLOYD—ŽID / PINK FLOYD THE WALL

ALAN PARKER

VELIKA BRITANIJA / UNITED KINGDOM / 35 MM / 1982 / 95'

Film o rock-pjevaču Pinku, iscrpljenom od glazbene industrije, sposobnom za nastup samo uz pomoć droge. Film se temelji na dvostrukom albumu Pink Floyd *The Wall* iz 1979, a počinje u vrijeme Pinkove mladosti, kada ga je majka gušila ljubavlju. Nekoliko godina kasnije, u školi, učitelji ga kažnjavaju jer je počeo pisati pjesme. Da bi se zaštitio od vanjskog svijeta, polagano počinje oko sebe graditi zid. Film sadrži 15 minuta razrađenih animiranih sekvenci čiji je autor Gerald Scarfe, politički karikaturist i ilustrator, a koje dijelom dočaravaju jezivu viziju njemačke kampanje bombardiranja Ujedinjenog Kraljevstva za vrijeme Drugog svjetskog rata uz pjesmu *Goodbye Blue Sky*.

Sir **ALAN WILLIAM PARKER** rođen je u radničkoj obitelji u sjevernom Londonu. Isprva je 60-ih i 70-ih godina radio kao *copywriter* u marketinškim agencijama, a kasnije je počeo pisati komercijalne scenarije za televiziju te režirati brojne nagradivane reklame. S filmom *Ponoćni ekspres* (1978) probio je led. Bio je to grub film, radnje smještene u turskom zatvoru, koji je kritika pohvalila, a Parkeru je donio niz nominacija za nagradu Oscar, pa i onu za najboljeg redatelja i najbolji film. Kasnije je nominiran za najboljeg redatelja za *Mississippi u plamenu* (1988). Režirao je brojne mjuzikle kao što su *Bugsy Malone* (1976), *Slava* (1980), *The Commitments* (1991) i *Evita* (1996).

The movie tells the story of rock singer Pink, burnt out from the music business and only able to perform on stage with the help of drugs. Based on the 1979 double album *The Wall* by Pink Floyd, the film begins in Pink's youth where he is crushed by the love of his mother. Several years later he is punished by the teachers in school because he is starting to write poems. The film contains fifteen minutes of elaborate animation sequences by the political cartoonist and illustrator Gerald Scarfe, part of which depict a nightmarish vision of the German bombing campaign over the United Kingdom during World War II set to the song *Goodbye Blue Sky*.

Sir **ALAN WILLIAM PARKER** was born into a working class family. He started out as a copywriter for advertising agencies in the 60s and 70s and later began to write his own television commercial scripts, and directed award winning commercials. *A Midnight Express* (1978) is his breakthrough film. It was a gritty film set in a Turkish prison, which was lauded by critics and which ended up earning Parker a number of Oscar nominations, including Best Director and Best Picture. He was later nominated for Best Director for *Mississippi Burning* (1988). He has directed a number of one-off musicals including *Bugsy Malone* (1976), *Fame* (1980), *The Commitments* (1991) and *Evita* (1996).



TEHNIKA / TECHNIQUE crtež na celu, rotoskopija / drawing on cel, rotoscoping **REZIJA / DIRECTOR** George Dunning **REZIJA IGRANE SEKVENCE / DIRECTOR LIVE ACTION SEQUENCE** Dennis Abey **NAPISALI / WRITTEN BY** John Lennon, Paul McCartney, George Harrison, Ringo Starr (pjesme/songs), Lee Minoff (kratka priča/short story), Al Brodax (scenarij/screenplay), Jack Mendelsohn, Erich Segal **REDATELJI ANIMACIJA / ANIMATION DIRECTORS** Bob Balsler, Jack Stokes **ANIMACIJA / ANIMATION** Paul Driessen, Alan Ball, Ron Campbell, John Challis, Hester Coblentz, Geoff Collins, Rich Cox, Duane Crowther, Tony Cuthbert, Malcolm Draper, Gerald Potterton **KAMERA / CAMERA** John Williams **MONTAZA / EDITING** Brian J. Bishop **GLAZBA / MUSIC** The Beatles, George Martin **PRODUCENT / PRODUCER** Al Brodax **PRODUKCIJA / PRODUCTION** Apple Corps, King Features Syndicate **DISTRIBUCIJA / DISTRIBUTION** Apple Corps, reception@applecorpsltd.com, www.applecorpsltd.com

/ Na engleskom jeziku s hrvatskim podnaslovima. / In English with Croatian subtitles.

ŽUTA PODMORNICA / YELLOW SUBMARINE

GEORGE DUNNING

VELIKA BRITANIJA, SAD / UNITED KINGDOM, US / 35 MM / 1968 / 90'

WWW.BEATLES.COM/#/FILMS/YELLOW_SUBMARINE

Ovaj psihodelični animirani dugometražni film snimili su Beatlesi na vrhuncu svoje popularnosti. Čarobnu zemlju Pepperland napadaju Plavi grubijani, koji su objavili rat svemu što je dobro, osobito glazbi. Na zahtjev zbunjenog poslanika iz Pepperlanda momci kreću iz Liverpoola u svojoj žutoj podmornici da bi pomogli opkoljenim stanovnicima u borbi. Animirani film prepun nadrealne slikovnosti uz glazbu Beatlesa i tipičan *bitlsovski* humor.

The Beatles, at the height of their popularity made this psychedelic animated feature. The magical Pepperland is invaded by the Blue Meanies, who have declared war on all that is good, especially music. At the request of a befuddled emissary from Pepperland, the lads from Liverpool take a ride in their yellow submarine to aid the besieged residents in their battle. Animated film set to Beatles music, loaded with surreal visuals and typical Beatles humour.

GEORGE GARNETT DUNNING (1920-1979) najprije se istaknuo u skupini animatora okupljenih oko Normana McLarena u kanadskom NFB-u. U Britaniju je stigao 1956. te se zaposlio kao voditelj UPA-inog novog londonskog ureda. Počeo je raditi na vlastitim kratkim filmovima, *The Wardrobe* (1958) i *The Apple* (1962), koji su osvojili nagradu Britanske filmske akademije, *The Flying Man* (1962), koji je osvojio veliku nagradu u Annecyju, i *The Ladder* (1967). Ti su ga filmovi obilježili kao najveću novu ličnost britanske animacije uz Richarda Williamsa i Boba Godfreya. Nove tehnike u *Žutoj podmornici* i drugim filmovima uvelike su utjecale na druge umjetnike te širile obzore britanske animacije. Godine 1972. počeo je razvijati planove o dugometražnom filmu prema Shakespeareovoj *Oluji*, koji je, nažalost, ostao nedovršen. (Geoff Brown)

GEORGE GARNETT DUNNING (1920-1979) first made his mark at the National Film Board of Canada among the animators grouped around Norman McLaren. In 1956 he arrived in Britain with the job of managing UPA's new London office. He began to generate his own short films, beginning in with *The Wardrobe* (1958), *The Apple* (1962), which won a British Film Academy award, *The Flying Man* (1962) winning the Grand Prix in Annecy, and *The Ladder* (1967). These films established him alongside Richard Williams and Bob Godfrey as a major new voice in British animation. New techniques in *Yellow Submarine* and his other films greatly influenced other talents, and extended the horizons of British animation. In 1972 he began to lay plans for a feature based on Shakespeare's *The Tempest*, which remained sadly unfinished. (Geoff Brown)

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TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **REŽIJA ADAPTACIJA DIZAJN LIKOVA / DIRECTOR ADAPTATION CHARACTER DESIGN** Sylvain Chomet **ORIGINALNI SCENARIJ / ORIGINAL SCREENPLAY** Jacques Tati **POMOĆNIK REDATELJA / ASSISTANT DIRECTOR** Paul Dutton **ANIMACIJA / ANIMATION** Laurent Kircher, Thierry Torres Rubio, Nic Debray, Victor Ens, Antonio Mengual Llobet, Charlotte Walton, Sandra Gaudi, Javier Martin Lapeyra, Manuel Garcia Galiana **KOMPOZITING VIZUALNI EFEKTI / LEAD COMPOSITOR VISUAL FX** Jean-Pierre Bouchet **POZADINE / BACKGROUNDS** Isobel Stenhouse, Bjørn-Erik Aschim **DIZAJN ZVUKA / SOUND DESIGN** Jean Goudier **GLASOVI / VOICE** Jean-Claude Donda, Eilidh Rankin **PRODUČENTI / PRODUCERS** Bob Last, Sally Chomet **PRODUKCIJA / PRODUCTION** Django Films, Cine B, France 3 Cinema **DISTRIBUCIJA / DISTRIBUTION** Pathé Distribution, catherine.montouchet@pathe.com, www.pathedistribution.com

/ Na francuskom jeziku s engleskim i hrvatskim podnaslovima. / In French with English and Croatian subtitles.

İLÜZİONİST / THE İLLUSİONİST

L'ILLUSIONNISTE / SYLVAIN CHOMET

FRANCUSKA, VELIKA BRITANIJA / FRANCE, UNITED KINGDOM / 35 MM / 2010 / 82

WWW.LILLUSIONNISTE-LEFILM.COM

Film se temelji na neobjavljenom scenariju Jacquesa Tatia i prati usamljenog i iznurenog Tatischeffa, odrpanog ali dostojanstvenog iluzionista koji pokušava pronaći publiku u svijetu rock'n'rolla i konzumerizma pedesetih. Animacija u *Iluzionistu* fascinantna je impresionistička studija zagasitih boja i maglovitih škotskih brda, uz posebnu pozornost posvećenu proučavanju svjetlosti, prirodne i umjetne, što se rijetko susreće u suvremenoj animaciji. (...) *Iluzionist* je dirljiva priča o nevinosti, iskustvu i propadanju jednog načina života, te topao prikaz Tatиеva života i odnosa dvaju sanjara. (Cameron Bailey)

SYLVAIN CHOMET (1963) diplomirao je animaciju na Školi za likovne umjetnosti u Angoulêmeu. Aktivno pišući i objavljujući crtane romane, 1989. posvetio se animaciji svojim prvim kratkim filmom, *Starica i golubovi*, koji je dovršen 1996, a nominiran za Oscara 1997. godine. Ubrzo se angažirao na svom dugometražnom animiranom prvijencu *Trojke iz Bellevillea*. Radio ga je pet godina i godine 2004. film je nominiran za Oscar za najbolji animirani dugometražni film i najbolju pjesmu. Nedavno je napisao i režirao petominutni igrani isječak u filmu *Pariz, volim te* u kojem je sudjelovalo 20 redatelja. Trenutačno razvija mjuzikl s radnjom u Parizu 70-ih godina.

Based on an unproduced script by Jacques Tati, the film follows forlorn and timeworn Tatischeff, a shabby but dignified magician trying to find an audience in a world of fifties rock and roll and consumerism. The animation in *The Illusionist* is a stunning impressionistic study of muted colours and fog-shrouded Scottish hills, with particular attention paid to the study of light, both natural and incandescent, the calibre of which is rarely seen in contemporary animation. (...) The moving story of the journey from innocence to experience and of a fading way of life, *The Illusionist* is a loving portrayal of Tati's life and the bond between two dreamers. (Cameron Bailey)

SYLVAIN CHOMET (1963) graduated animation in Angoulême. Whilst actively writing and publishing graphic novels, he began his career in animation in 1989 with his first short film, *La vieille dame et les pigeons* which was completed in 1996 and was nominated for an Oscar in 1997. Soon he started to work on his first animated feature film, *The Triplets of Belleville*. The movie took five years to make and was nominated for Best Animated Feature Film and Best Song at the 2004 Academy Awards. He is currently developing a live action musical feature film set in 1970s Paris.



TEHNIKA / TECHNIQUE 3D kompjuter, lutke / 3D computer, puppets **REZIJA / DIRECTOR** Henry Selick **SCENARIJ / SCREENPLAY** Neil Gaiman, Henry Selick **GLAZBA / MUSIC** Bruno Coulais **KAMERA / CAMERA** Pete Kozachik **MONTAŽA / EDITING** Christopher Murrie **GLASOVI / VOICE** Marija Buga Šimić, Nataša Dangubić, Dražen Bratulić, Veno Parašilovac, Siniša Popović, Branka Cvitković **PRODUCENTI / PRODUCERS** Henry Selick, Claire Jennings **PRODUKCIJA / PRODUCTION** Laika Entertainment, Pandemonium **DISTRIBUCIJA / DISTRIBUTION** Continental Film, recepcija@continental-film.hr, www.continental-film.hr
/ Na hrvatskom jeziku. / In Croatian without subtitles.

KORALINA I TAJNA OGLEDALA / CORALINE

HENRY SELICK

SAD/US / 35 MM / 2009 / 96'

WWW.CORALINE.COM

Djevojčica Koralina prolazi kroz tajna vrata u novom domu i otkriva alternativnu verziju svog života. Ta je druga realnost naoko slična njenom sadašnjem životu, ali je puno bolja. U trenutku kad njezina avantura postaje opasna, Koralina mora skupiti svu snagu i hrabrost da se vrati kući. Film je raden različitim tehnikama, od zahtjevne stop-animacije do kompjuterske animacije, i maštovito dočarava "pomaknuti" svijet Neila Gaimana, autora knjige prema kojoj je raden film.

HENRY SELICK (1952) američki je redatelj koji radi u stop-animaciji, producent i scenarist. Studirao je eksperimentalnu animaciju na Kalifornijskom institutu za umjetnost, u klasi Julesa Engela, gdje je realizirao dva nagrađena studentska filma *Phases* i *Tube Tales*. Nakon što je 1977. diplomirao na CalArtsu, radio je u Disneyu kao fazer i animator-vježbenik. Godine 1979. posvećuje se vlastitom projektu, filmu *Seepage* (1981), koji radi u stop-animaciji i animaciji na celu, no ponovno se vraća Disneyu i preuzima vizualni razvoj raznih projekata. Godine 1990. radi *Slow Bob in the Lower Dimension*, spoj igranog filma, stop-animacije i kolaža, koji je privukao veliku pažnju i pružio mu priliku da režira dugometražni film u stop-animiranoj tehnici, *Predbožićna noćna mora* (1993). Kasnije su njegove vještine i režija još jednom zablistali u filmovima *James i divovska breskva* (1996) te *Majmunarije* (2000).

A girl named Coraline and her parents have recently moved. While bored, but needing to pass the time away, Coraline explores her new house. There she walks through a secret door and emerges into an alternative version of her life—a better version, wonderful and thrilling, and less dull. But when this fantastical adventure turns dangerous, Coraline must count on her determination and bravery to get her back home. Coraline is not just a fairy-tale, but a nightmare steeped in classic storytelling, craftsmanship, and the old-fashioned art of moviemaking magic.

HENRY SELICK (1952) is an American stop motion director, producer and writer. He studied at the Program in Experimental Animation at California Institute of the Arts, under the guidance of Jules Engel where he made two award-winning student films *Phases* and *Tube Tales*. Graduating from CalArts in 1977, Selick at Disney worked as an in-betweenner and animator trainee. In 1990, he made *Slow Bob in the Lower Dimension*, which combined live action, stop animation and cut-out animation. It attracted a lot of attention and led him to direct the full-length stop-motion film, *The Nightmare before Christmas* (1993). Years later, his skills and direction were called upon to complete *James and the Giant Peach* (1996) and *Monkeybone* (2000).

POSEBNE PROJEKCIJE / SPECIAL SCREENINGS

KINO TUŠKANAC / 3 6 / 1700



TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **REŽIJA / DIRECTOR** David Silverman **SCENARIJ / SCREENPLAY** James L. Brooks, Matt Groening, Al Jean, Ian Maxtone-Graham, George Meyer, David Mirkin, Mike Reiss, Mike Scully, Matt Selman, John Swartzwelder, Jon Vitti **PREMA / BASED ON** The Simpsons, Matt Groening, James L. Brooks, Sam Simon **ANIMACIJA / ANIMATION** Film Roman, California; Rough Draft Studios, California, AKOM & Rough Draft's, Seoul **MONTAZA / EDITING** John Carnochan **GLAZBA / MUSIC** Hans Zimmer, Danny Elfman (tema/theme) **GLASOVI / VOICE** Dan Castellaneta, Julie Kavner, Nancy Cartwright, Yeardley Smith, Hank Azaria, Harry Shearer, Albert Brooks, Tress MacNeille **PRODUCENTI / PRODUCERS** James L. Brooks, Matt Groening, Al Jean, Mike Scully, Richard Sakai **PRODUKCIJA / PRODUCTION** Gracie Films, Film Roman, Rough Draft Feature Animation, 20th Century Fox Animation **PRAVA DISTRIBUCIJA / SALES DISTRIBUTION** Hollywood Classics UK Ltd., info@hollywoodclassics.com, www.hollywoodclassics.com **IZVOR KOPIJE / PRINT SOURCE** 20th Century Fox /
Na engleskom jeziku s hrvatskim podnaslovima. / In English with Croatian subtitles.

SĪMPSONĪ / THE SĪMPSONS MOVĪE

DAVID SILVERMAN

SAD/US / 35 MM / 2007 / 87

WWW.SIMPSONSMOVIE.COM

Homer Simpson spašava Springfield od štete koju mu je nanio. Problem nastaje zahvaljujući Homeru, njegovoj novoj svinji i silosu punom otpada od novog ljubimca koji počinje propuštati. Taj spoj izaziva golemi kaos u Springfieldu i uzrokuje katastrofu.

DAVID SILVERMAN je nakon magisterija na UCLA-u (1983) radio kao samostalni ilustrator i animator. Godine 1987. zaposlio se kao animator na The Tracey Ullman Show—gdje su *Simpsoni* i začetni kao kratki isječki. Animirao je svih 48 kratkih isječaka, a zatim i režirao brojne prve epizode kada su *Simpsoni* postali serija, među kojima i posebnu božićnu epizodu u prosincu 1989. godine. David je postao supervizor režije animacije i producent emisije. Do danas je režirao 22 epizode *Simpsona* i osvojio četiri nagrade Emmy. Na vrhuncu uspjeha sa *Simpsonima* Davida je pridobio najprije DreamWorks (*Put u El Dorado*—suredatelj), zatim Pixar (*Čudovišta iz ormara*—suredatelj) te najzad Blue Sky (*Ledeno doba*, *Roboti*—scenarij i knjiga snimanja). Trenutačno radi na mnogim projektima, između ostalog, režira dugometražni igrani film.

In this movie Homer Simpson saved Springfield from the damage he created to his own town. The problem in the story begins with Homer Simpson, his new pig and a silo started leaking which is full of his new pet's waste. The combination of all these created a huge chaos in Springfield and brought a disaster.

DAVID SILVERMAN freelanced in illustration and animation after receiving his M.F.A from UCLA. In 1987, he landed a job animating on The Tracey Ullman Show—where *The Simpsons* got their start, as short segments. Animating on all 48 shorts led to David directing many of the first episodes when *The Simpsons* became a series. David became Supervising Animation Director as well as a producer on the show. To date, he has directed 22 episodes of *The Simpsons*, winning 4 Emmys along the way. In the midst of his success with *The Simpsons*, David was wooed away first to DreamWorks (*The Road to El Dorado*—co-director), and then to Pixar (*Monsters, Inc.*—co-director), and Blue Sky (*Ice Age*, *Robots*—writing and storyboarding). Presently, David has a number of projects in development, including directing a live-action feature.

POSEBNE PROJEKCIJE / SPECIAL SCREENINGS

KINO EUROPA / 4 6 / 1600

KINO TUŠKANAC / 5 6 / 1600

58-59

**ANIMAFEST
ZA
NAJMLADE
FOR KIDS**

Animafest u suradnji s Animatekom iz Ljubljane od 2008. godine oblikuje programe za djecu. Slovenski festival posvećuje posebnu pozornost najmlađima i tijekom sedam godina sustavno su razvili raznovrsne obrazovno-odgojne metode kroz animirani film.

Obrazovni animirani program Slon osmišljen je u sklopu Međunarodnog festivala animiranog filma Animateka, no živi i postoji zbog jedne jedine svrhe: djece. Velik izbor izvrsnih originalnih animiranih filmova, pažljivo razvrstanih prema dobnim skupinama, svake je godine dostupan djeci i mladima. Mladi gledatelji pozivaju se da izraze mišljenje o filmovima, sadržaju te estetskom i umjetničkom značaju dok gledaju filmove na velikom ekranu i sudjeluju u raspravama između projekcija. Brinemo se i o odraslima u dječjoj pratnji pripremajući čitav niz pedagoških materijala koji im pomažu da rade s djecom. *Slon* također živi i između festivalskih izdanja jer se organiziraju radionice animiranog filma za djecu, sudjeluje se na brojnim festivalima te predstavlja program u Sloveniji i inozemstvu. U suradnji s jednim od najčitanijih slovenskih časopisa za djecu izdan je DVD s najboljim filmovima s prošlogodišnjeg festivala, a organizatori sudjeluju kao savjetodavno tijelo u raspravama o filmu te se na taj način potiče djecu i odrasle da zajednički uživaju u animiranim filmovima. Na ovogodišnjem Animafestu predstavlja se najbolje od najboljeg. Naša djeca i odrasli uživali su u ovim filmovima—nadamo se da ćete i vi.

MARTINA PEŠTAJ
Medijski psiholog

Since 2008 in collaboration with Animateka from Ljubljana, Animafest is presenting specially designed programs for children. The Slovenian festival pays great attention to the youngest audience and during a seven years period they have systematically develop a variety of educational methods through animated film.

The Educational Animated Film Programme Elephant has been created as part of the International Festival of Animated Film Animateka, but it lives and breathes for one purpose: the children. A wide selection of outstanding original animated films, which are carefully sorted into appropriate age categories, is available to children and youth each year. Young visitors are invited to express their thoughts on films, their content, and their aesthetic and artistic significance when they view the films on a big screen and participate in debates which are prepared between separate films. We also take care of the adults who accompany the children: we prepare an assortment of pedagogical materials which help them work with children. *The Elephant* has a life of its own even between the two festivals: we organize workshops of animated film for children, we participate at various festivals, and present our programme in Slovenia and abroad. In participation with the most widely read children's magazine in Slovenia we publish a DVD with the best films from the last year's festival, we add a word of advice for debates to the films, and thus encourage children and adults to watch and enjoy animated films together. At this year's Animafest, we present the *crème de la crème* of our films. Our children and adults enjoyed watching them—we hope you will, too.

MARTINA PEŠTAJ
Media Psychologist

ANIMAFEST ZA NAJMLAĐE FOR KIDS

KINO TUŠKANAC

31 5 / 1100

2 6 / 1100

4 6 / 1100

60'



KLINAC PRAČKA / **KIDDO: SLINGSHOT**

MULC FRAČA / KOLJA SAKSIDA
SLOVENIJA/SLOVENIA / 2009 / 35 MM / 10'20"

TEHNIKA / TECHNIQUE lutke, 3D kompjuter / puppets, 3D
computer **PRODUKCIJA / PRODUCTION** A Atalanta, ZVVIKS
Production **DISTRIBUCIJA / DISTRIBUTION** A Atalanta,
info@aatalanta.si, www.zvviks.net

Trinaestogodišnji Klinac živi u selu u podnožju slovenskih Alpa. Njegove su ideje uvelike slične onome što sva djeca zamišljaju. Tajno mjesto u šupljem deblu čuva bilježnicu prepunu nadahnutih izuma... Što je u nju zapisao? I što je izradio? Zna li napraviti pračku? Pokušajmo zajedno! Kakva je Klinčeva susjeda? Kako se Klinac ponaša u njezinoj blizini? Poznajete li i vi neku takvu damu? Kako se ponašate u njezinoj blizini? Razgovarajmo o onome što volimo raditi kada je lijepo vrijeme.

/ The thirteen-year-old Kiddo lives in a small village at the foot of the Slovenian Alps. His ideas are very much like those that all the children imagine. A secret place in a hollow tree holds a notebook filled with spirited inventions... What has he put into his notebook? And what has he made? Can you make a slingshot? Let's try together! What's Kiddo's neighbour like? How does Kiddo behave when he's around her? Do you know any such ladies? How do you behave when you're around her? Let's talk about our favourite activities for when the weather is nice outside.



MRKVA U KAZALIŠTU / CARROT OF THE THEATRE

TEATRIPORGAND / PARTEL TALL
ESTONIJA/ESTONIA / 2006 / BETA SP / 06'00"

TEHNIKA / TECHNIQUE lutke / puppets PRODUKCIJA / PRODUCTION
Nukufilm OÜ DISTRIBUCIJA / DISTRIBUTION Nukufilm OÜ,
nukufilm@nukufilm.ee, www.nukufilm.ee

Snjegović s nosom od mrkve bježi od Zeca. Tijekom potjere nađu se na kazališnoj pozornici, iza koje se zbivaju ključni događaji. Snjegović i Zec neobičan su, ali ujedno i veoma dražestan par. Njihova priča je dinamična, žestoka, prepuna obrata i vrlo smiješna. Pokušajmo se sjetiti što više njihovih maski. U što su se pretvorili, što su postali? Kakve ste scene u kazalištu prepoznali? Kako priča završava? Je li ovo početak jednog lijepog prijateljstva? Pokušajmo zamisliti što se se dogodilo nakon što su zec i snjegović napustili kazalište.

/ Snowman with a carrot nose is escaping from the Hare. During the pursuit they both occur to be on the stage of the theatre, in the backstage pivotal events take place. The snowman and the rabbit are a peculiar, but at the same time very charming pair. Their story is dynamic, intense, full of twists and turns and very funny. Let's try to remember as many of their disguises as we can: what have they turned into, what have they become? Which settings in the theatre have you recognized? How does the story end? Is this the beginning of a great friendship? Let's try to imagine what happened after the rabbit and the snowman left the theatre.



ANIMATOU

CLAUDE LUYET, GEORGES SCHWIZGEBEL, DOMINIQUE
DELACHAUX-LAMBERT, CLAUDE BARRAS, ROMÉO ANDRÉANI,
ALEXANDRE LACHAVANNE
ŠVICARSKA/SWITZERLAND / 2007 / BETA SP / 05'36"

TEHNIKA / TECHNIQUE kombinirane tehnike / mixed techniques
PRODUKCIJA / PRODUCTION Studio GDS DISTRIBUCIJA /
DISTRIBUTION Premium Films, jcm@premium-films.com,
www.premium-films.com

Mačka lovi miša u pet različitih tehnika animacije. Ovaj film na iznimno inovativan način predstavlja umijeće animacije i prekrasnu raznolikost animacijskih tehnika. Pratit ćemo razvoj mačke i miša. Pokušajmo odrediti razne tehnike i povezati ih s drugim crticiima i animiranim filmovima koje poznajete. Što mislite o vječnoj igri mačke i miša? Koji su prizori najuzbudljiviji? A koji najsmješnjiji? Tko je pobjednik?

/ The chasing of a mouse by a cat, using five different animation techniques. The film has an innovative way of presenting the art of animation and the wonderful diversity of animation techniques. Follow the development of the cat and the mouse. Try to define the various techniques and connect them to other cartoons and animated films you know. What do you think about the never-ending play of the cat and the mouse? Which scenes were the most exciting? And which were the funniest? Who is the winner?



KUĆICA U KROŠNJI / LITTLE HOUSE ON A TREE

DARKO KREČ

HRVATSKA/CROATIA / 2005 / BETA SP / 06'30"

TEHNIKA / TECHNIQUE crtež na papiru / drawing on paper

PRODUKCIJA / PRODUCTION Ars Animata Studio **DISTRIBUCIJA /**

DISTRIBUTION Zagreb Film, zagrebfilm@zagrebfilm.hr,

www.zagrebfilm.hr

Kućica u krošnji animirani je film o odanosti i prijateljstvu koji nadvladavaju sve poteškoće. Neobično prijateljstvo dječaka i stabla rodilo je još neobičniju kućicu na stablu koja kao da izrasla skupa sa stablom. Kakav je životni ciklus stabla? Što su dječak i stablo učinili zajedno? Jeste li ikada u prirodi pronašli posebnu biljku? Opišite svoj doživljaj. Što biste vi učinili s kućicom na stablu?

/ *Little House on a Tree* is an animated film about loyalty and friendship that are able to overcome all trials. The unusual friendship between a boy and a tree forms an even more peculiar treehouse, which seems to have grown up with the tree. What was the tree's life cycle like? What did the tree and the boy do together? Have you ever found a special plant in the nature? Describe your experience. What would you do in the little house on a tree?



MIRIAMINO KAZALIŠTE / MYRIAM'S THEATRE

MIRIAMI TEATER / PRIIT TENDER

ESTONIJA/ESTONIA / 2007 / BETA SP / 05'00"

TEHNIKA / TECHNIQUE lutke / puppets **PRODUKCIJA / PRODUCTION**

Nukufilm OÜ **DISTRIBUCIJA / DISTRIBUTION** Nukufilm OÜ,

nukufilm@nukufilm.ee, www.nukufilm.ee

Miriam, Kokoš i Mali brat gledaju izvedbu Crvenkapice. Emocionalno su uključeni u cijelu priču, a najviše se uplaše kada ugledaju vuka. Posjet kazalištu djeci je uzbuđljiv doživljaj: tama u gledalištu, svečano podizanje zastora, tišina gledatelja. Miriam i njezin brat kod kuće imaju svoje kazalište. Prepoznajete li koju predstavu gledaju? Kako brat mijenja tijek priče? Koju biste priču vi promijenili? Na koji način? Neka film nadahne djecu da osmisle vlastitu kazališnu predstavu u kojoj će svakto igrati ulogu koju najviše želi.

/ Miriam, the Hen and Little Brother watch a performance of Little Red Riding Hood. They are emotionally involved in everything, especially fearing the appearance of the wolf. Visiting the theatre is a thrilling experience for children: the darkness of the auditorium, the solemn parting of the curtains, the silence of the spectators. Myriam and her brother have their own theatre at home. Do you recognize the story they are watching? How does the brother change the course of the story? Which story would you choose to change? How would you change it? Let the film inspire the children to produce their own theatre show in which each of them will play a role he wants to play the most.



PIK I NIK / PIK AND NIK

PIK A NIK / MARTIN SNOPEK

SLOVACKA / SLOVAK REPUBLIC / 2006 / 35 MM / 0448'

TEHNIKA / TECHNIQUE pijesak, 3D kompjuter / sand, 3D

computer **PRODUKCIJA / PRODUCTION** VŠMU Bratislava

DISTRIBUCIJA / DISTRIBUTION Slovak Film Institute,

katarina.tomkova@sfu.sk, www.sfu.sk

Dječak Pik i djevojčica Nik odlaze na more sa psom. Pik i pas uživaju, a djevojčica se boji mora. No kad se njezina dva prijatelja nađu u nevolji, ona prevlada strah i kreće u borbu da im spasi život. U pijesku i kamenju ima toliko života! Nadahnuta animacija sitnih predmeta koji nam svakodnevno leže pod nogama pravi je izazov za ožvljavanje i animiranje raznovrsnih predmeta iz naše svakodnevice. Razgovarajmo s djecom o hrabrosti i strahu. Kako je djevojčica pobijedila strah? I kako je to doprinijelo prijateljstvu s dječakom? Jeste li se ikada hrabro zauzeli za prijatelja?

/ The boy Pik and the girl Nik make a trip to the sea together with their dog. Pik and the dog are enjoying, and Nik fears the sea. However, when her two friends are in danger she overcomes her fear and struggles to save their lives. There is so much life in the sand and the stones! An inspiring animation of tiny objects which lie beneath our feet every day, is a real challenge for reviving and animating the various objects from our everyday life. Let's speak to the children about courage and fear. How did the girl conquer her fear? And what did that bring to the friendship between her and the boy? Have you ever bravely stood up for your friend?



B000

ALICJA JAWORSKI

ŠVEDSKA / SWEDEN / 2008 / 35 MM / 0700'

TEHNIKA / TECHNIQUE crtež na papiru / drawing on paper

PRODUKCIJA / PRODUCTION PennFilm Studio AB **DISTRIBUCIJA /**

DISTRIBUTION Swedish film institute, andreas.fock@sfi.se,

www.sfi.se

Prijateljstvo je ozbiljna stvar i katkad zaista poželimo da nas neka čvrsto povezana skupina prihvati kao dio sebe. Isto želi i debeljuškasti zečić koji upoznaje tri hrabra, ali nesmotrena zeca. Što će učiniti da bude primijećen? Kako se zečevi ponašaju prema njemu? Kako se zečić stoga osjeća? Potaknite djecu da se sjete neke slične situacije. Kako su tada postupili? A kako je postupio zečić? Kada se pokazuje prava hrabrost?

/ Friendship is a serious business and sometimes we really wish that a close-knit group would accept us as one of their own. So does the plump little rabbit, who meets three courageous—but reckless—rabbits. What will he do to be noticed? How do the rabbits behave towards him? How does that make the little rabbit feel? Encourage the children to think about a similar experience that they have had. What did they do? And what did the little rabbit do? When does the true courage show?



(S)KLADNA GLAZBA ZMIJA / LOG JAM THE SNAKE

ALEXEI ALEXEEV

MADARSKA/HUNGARY / 2008 / DIGIBETA / 01'00"

TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **PRODUKCIJA**

/ PRODUCTION Studio Baestarts Ltd. **DISTRIBUCIJA / DISTRIBUTION**

Studio Baestarts Ltd., judit.dugonics@studiobaestarts.com,

www.studiobaestarts.com

Duboko u šumi tri životinje najviše uživaju u muziciranju slobodnim stilom uz pomoć svojih posebno prilagođenih glazbala. Medvjed na basu, zavijajući vuk i zec koji udara ritam—svojom glavom. Ova kratka šašava epizoda iz života trojice šumskih prijatelja jedinstveno djeluje na svakog gledatelja. Kako ste je vi doživjeli? Što vam je bilo smiješno? Koji je dio najsmješniji? Da ste autor filma, biste li nešto promijenili? Pokušajmo smisliti kratki prizor s ove tri životinje u glavnim ulogama.

/ 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. The short, wacky episodes from the life of three forest friends make a unique impression on each viewer. What was your impression like? Did you find the film funny? Which part was the funniest? Would you change anything if you were the author of the film? Let's take the three animals as our heroes and invent a short scene.



VUNENI MJESEC / KNITTED NIGHTS

WOLLMOND / GIL ALKABETZ

NJEMAČKA/GERMANY / 2009 / BETA SP / 06'25"

TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer **PRODUKCIJA**

/ PRODUCTION Sweet Home Studio **DISTRIBUCIJA / DISTRIBUTION**

Sweet Home Studio, gil@alkabetz.com, www.alkabetz.com

Ambiciozna baka želi isplesti pulover za Mjesec, no zaboravlja izračunati mijene svoje "mušterije". Bakina namjera da odjene Mjesec neosporno je pozitivna. No zašto je tako teško odjenuti Mjesec? Što mu se dogodi u filmu? A što mu se događa u stvarnosti? Zašto ponekad vidimo veliku sjajnu kuglu, a ponekad tek tanak luk? Razgovarajmo o Mjesecu i njegovim mijenama, o punom i mladom Mjesecu. Pronađimo podatke i priče o Mjesecu. Zašto nam je Mjesec tako važan?

/ An ambitious grandma wants to knit a sweater for the moon, but forgets to calculate the waning and waxing of her "customer"! The grandmother's intention to dress the moon is undoubtedly very kind. But why is it so difficult to dress the moon? What happens to it in the film? And what happens to it in real life? Why do we sometimes see it as a big, shiny sphere, and sometimes as a thin crescent? Let's talk about the moon and its phases, about the full and the new moon. Let's find information on the moon and the stories about it. Why is the moon so important for us?



RANO ILI KASNO / TÔT OU TARD

JADWIGA KOWALSKA

SVICARSKA / SWITZERLAND / 2007 / 35 MM / 05'00"

TEHNIKA / TECHNIQUE 2D kompjuter, kolaž / 2D computer, cut-outs
PRODUKCIJA / PRODUKCIJA Hochschule Luzern
DISTRIBUCIJA / DISTRIBUTION Hochschule Luzern—Design & Kunst, Studienbereich Animation flavia.hostettler@hslu.ch, www.hslu.ch

Vjeverica i šišmiš žive na istom stablu, a životi im se odvijaju u različitim životnim ciklusima: vjeverica vlada po danu, a šišmiš po noći. Jednoga dana (ili noći) slučajnost ih spaja i zauvijek poveže. Ova jednostavna, ali kreativna priča potiče na raspravu o različitosti. Iako različitost, na prvi pogled, može biti razlog udaljavanja, ustvari nas povezuje i doprinosi našoj sreći. Kakve su naše međusobne razlike? Kakve su nam sličnosti? Što možemo učiniti sami, a kada želimo društvo?

/ The squirrel and the bat, both living on the same tree, live their lives in different life cycles: the squirrel has the days, the bat has the nights. One day (or night), a coincidence brings them together and joins them forever. A simple but creative story provides a discussion on diversity. While diversity may, at the first glance, be a reason for distancing ourselves, it actually brings us together and contributes to our happiness. What are the differences between us? What are the similarities? What can we do on our own and when do we wish for company?



HUHU—RUPA NA POLU / HUHU—POLE HOLE

ALEXEI ALEKSEEV

MADARSKA / HUNGARY / 2007 / DIGIBETA / 03'35"

TEHNIKA / TECHNIQUE 2D kompjuter / 2D computer
PRODUKCIJA
DISTRIBUCIJA / PRODUCTION DISTRIBUTION Studio Baestarts Ltd.
DISTRIBUCIJA / DISTRIBUTION Studio Baestarts Ltd., judit.dugonics@studiobaestarts.com, www.studiobaestarts.com

U filmu se pojavljuju sove koje slučajno slijeću na Arktik i ondje započinju novi život. Njihova je glavna osobina glupost u kombinaciji s pomanjkanjem kratkoročnog pamćenja. Kada sve završe u dubokoj rupi u snijegu, izgleda kao da nema izlaza. No u to se sjete da mogu... letjeti! Ovaj kratki animirani film oduševljava humorom. Što vas je najviše nasmijalo? Jeste li očekivali ovakav završetak? Kakvu su još mogućnost imale sove? Potaknite djecu na zamišljanje i pričanje vlastitih priča o sovama.

/ The film features some owls which happen to land on the Arctic and start a new life there. Their main attribute is their stupidity combined with the lack of short-term memory. When they all end up in a deep hole in the snow, they seem to have no way out. But then they remember that... they can fly! The short animated movie strikes a note with its humour. When did you laugh the most? Did you think the story will end this way? What other possible way out could the owls have chosen? Encourage the children to imagine and tell their own story about owls.

ANIMIRANI
UMOVI
/ ANIMATED
MINDS

Serijal *Animirani umovi* nastao je 2003. kao pokušaj da se široj publici približi tema psihičkog zdravlja kroz osobna iskustva. Ideja je bila jednostavna: saslušati svjedočanstva mnogih ljudi koji su doživjeli psihički slom, a zatim pokušati animirati njihove doživljaje. Rezultat je trebao biti niz kratkih filmova koji bi na pristupačan način omogućili bolje razumijevanje života s različitim psihičkim poteškoćama. Postupak nastanka *Animiranih umova* maksimalno se oslanjao na suradnju. Redatelj Andy Glynnne školovao se za medicinskog psihologa, pa dobro zna što je psihičko zdravlje i poznaje mitove i predrasude koji prate razna "stanja". Kada je pronašao pojedince koji su bili voljni govoriti o svojim iskustvima, snimio je s njima intervjuje koji su kasnije montirani u kratke priče bogate slikovnim metaforama. Pobrинуo se da nijedna informacija koja bi mogla uznemiriti sudionike ne bude uključena u film, a zatim se počelo s animacijom. Radio je s ponajboljim animatorima da bi kreirao vizualne sekvence koje bi audiointervjuu pridodale dubinu i značenje. Filmovi su odjeknuli daleko bolje od očekivanog. Doprili su do šire publike zahvaljujući brojnim partnerima koji su ih emitirali (Channel 4, Teachers TV), a prikazivale su ih i bolnice, škole, fakulteti, centri za pomoć oboljelima od psihičkih bolesti, dobrotvorne organizacije koje pomažu psihičke bolesnike i sami bolesnici, koji su prikazujući filmove pokušali dočarati drugima što sve proživljavaju. Ovi animirani dokumentarci primili su i niz nagrada: Nagradu za najbolji obrazovni film na Festivalu animiranog filma u Nizozemskoj 2009; nagradu Mediji za mlade pri manifestaciji Medijske nagrade za mentalno zdravlje 2009; nagradu Srednjoškolsko obrazovanje u sklopu Dječje nagrade BAFTA 2009.

Animated Minds was conceived in 2003 as an attempt to communicate the subjective experience of mental health problems to a wider audience. The idea was simple: to take the testimony of a variety of people who have experienced mental distress, and then to try to animate their experience. The result, it was hoped, would be a series of engaging short films which would give a general audience a greater understanding of what it feels like to live with various mental difficulties. The process of making the *Animated Minds* was as collaborative as possible. Andy Glynnne, the director, trained as a clinical psychologist and therefore knew about mental health and some of the myths and prejudices that surrounded various "conditions". After having identified individuals who wanted to talk about their experiences, Andy recorded interviews with them, which were then edited down to create a short narrative rich in visual metaphors. Once it was made sure that no information was included which might cause any distress to the people involved, the process of animation began. Working with some of the best animators, Andy tried to create visual sequences which would add depth and meaning to the audio interview. The reception to the films was far greater than expected. Not only did they reach a large audience through various broadcast partners (Channel 4, Teachers TV), but they have also been used by teaching hospitals, schools, universities, mental health community centres, mental health charities, and by service users themselves, who would use the films to try to show others what their experience was like. These animated documentaries received many international awards as well, such as Best Educational Film at Holland Animation Film Festival 2009; Young People's Media, Mental Health Media Awards 2009; Secondary Learning, BAFTA Children's Awards 2009.

ANIMIRANI UMOV / ANIMATED MINDS

KINO TUŠKANAC

31. 5. / 1300

1. 6. / 1300

5. 6. / 1300

ANDY GLYNNE

VELIKA BRITANIJA / UNITED KINGDOM

2009 / DIGIBETA / 24'

DISTRIBUCIJA / DISTRIBUTION

Mosaic Films, sales@mosaicfilms.com, www.mosaicfilms.com
www.animatedminds.com



DIMENZIJE
/ DIMENSIONS

REZIJA ANIMACIJE / ANIMATION DIRECTOR Rob Chiu **GLAZBA /**

MUSIC D.O.S.C. **GLAS / VOICE** Chas

Brbljanje, šapat, katkad dobroćudni, katkad zloćudni. Poremećena misao, nepovezane ideje i iluzije o veličini, progonu i paranoji. Film govori o tome što znači doživjeti psihozu, no još važnije, što ona nije: psihoza nije podvojena ličnost, može se pojaviti i u inače "normalnih" ljudi i ne potiče kulturu nasilnih ljudi koji ne mogu funkcionirati ili se povezati sa "stvarnim" svijetom.

/ Chattering, whispers, sometimes benign, sometimes malevolent. Disordered thought, tangential ideas, and delusions of grandeur, persecution and paranoia. This piece focuses on what it is to experience psychosis, but more importantly what it is not: it is not split personality, it can exist in otherwise "normal" people, and it does not give rise to a culture of violent people, unable to function or be connected to the "real" world.



SVJETLOST / THE LIGHT BULB THING

REZIJA ANIMACIJE / ANIMATION DIRECTOR Paul Rains GLAZBA /
MUSIC Alex Parsons GLAS / VOICE Hannah

Priča jedne žene o manijakalnosti, o podizanju u euforične visine i lebdenju na vjetrovima dezinhibicije. Nakon toga, iznenada, svjedočimo padu u očaj, u mračni svijet bez značenja, unutarnji svijet depresije koji još više pogoršava svježije sjećanje na euforiju. To je svijet manične depresije, put od vrha do dna, kada se vedrina samo ugasi.

/ A woman's story about becoming more manic, as she soars to the heights of euphoria, floating on the winds of disinhibition. And then, without warning, we see the fall to despair, to a dark world without meaning; an inner world of depression made all the worse by the still fresh memory of euphoria. This is the world of manic depression, from the oh-so-highs to the oh-so-lows, when the brightness within her—that light bulb thing—has gone out.



RIBA NA UDICI / FISH ON A HOOK

REZIJA ANIMACIJE / ANIMATION DIRECTOR Jim Field GLAZBA /
MUSIC Paul White GLAS / VOICE Mike

Mike pati od napadaja panike i agorafobije i često mu je teško izići iz kuće. Dok detaljno opisuje što znači patiti od iscrpljujuće tjeskobe, svjedočimo jadima, koji čak i odlazak u kupnju čine "totalnom noćnom morom".

/ Mike suffers from panic attacks and agoraphobia, and often finds it difficult to get out of the house. As he describes in visual detail what it's like to suffer from debilitating anxiety, we witness the trials and tribulations of how even a journey to the supermarket can be "like a bloody nightmare".



OPSESIVNO-KOMPULZIVNO / OBSESSIVELY COMPULSIVE

REZIJA ANIMACIJE / ANIMATION DIRECTOR Gemma Carrington

GLAZBA / MUSIC Jake Roberts GLAS / VOICE Steve

Steve opisuje kako je mislio da doprinosi iračkom sukobu kad god bi pomislio na Saddama Huseina. Hodati, pričati, jesti i piti—sve su se te radnje morale obaviti bez upadica misli o Saddamu, jer bi u suprotnome morao sve iznova ponoviti. Rijedak uvid u borbu onih koji boluju od opsesivno-kompulzivnog poremećaja.

/ Steve describes how whenever he thought of Saddam Hussein he thought that he was contributing to the conflict in the Gulf. Walking, talking, eating, and drinking—all these actions had to be completed in the absence of an intrusive thought about Saddam, otherwise he would have to repeat the action again and again and again. A rare glimpse into the struggle for those faced with obsessive compulsive disorder.



NESTAJANJE / BECOMING INVISIBLE

REZIJA ANIMACIJE / ANIMATION DIRECTOR Bille Loebner GLAZBA /

MUSIC Chris White GLAS / VOICE: Nicole

Nasilne noćne more, samoubilački nagoni i nemogućnost života u vlastitoj koži. Ovaj film istražuje pokretačku snagu koja može natjerati mlade da razviju poremećaje u prehrani daleko više od pukog razgovora o kulturi minijaturnih konfekcijskih brojeva i pritisku vršnjaka. Nicole je htjela smršavjeti, ali ne da bi "izgledala dobro" ili ušla u manju odjeću. Osjećaj samoće i isključenosti iz svega i od svakoga oko nje doveo ju je do ozbiljne anoreksije, jer je željela "zauzimati manje mjesta na svijetu", postati nevidljiva i naposljetku nestati.

/ Violent nightmares, suicidal wishes and an inability to live in your own skin. This film explores the dynamics that can drive young people to develop eating disorders beyond talk of the Size Zero culture and peer pressure. Nicole wanted to reduce her size not to "look good" or fit smaller clothes. Feeling alone and disconnected from everything and everyone around her, she became severely anorexic because she wanted to "occupy less space in the world", become invisible and ultimately disappear.



I OPET I OPET (I OPET) PONOVRNO / OVER AND OVER (AND OVER) AGAIN

REZIJA ANIMACIJE / ANIMATION DIRECTOR Salvador Maldonado

GLAZBA / MUSIC Alex Parsons **GLAS / VOICE** Danny

Otkrijte kako svakodnevne radnje poput odlaska iz kuće u školu mogu jednom tinejdžeru postati jezive... Ili kako mladi um mogu do te mjere preuzeti brojevi da upravljaju ponašanjem i utječu na neželjene radnje. Dannyevo svjedočanstvo pruža nam važan uvid u borbu tinejdžera koji boluju od opsesivno-kompulzivnog poremećaja.

/ Discover how an everyday routine like leaving the house for school can become the worst nightmare for a teenage boy... Or how numbers can take over a young mind to the point of driving behaviour and influencing unwanted actions... With Danny's testimony we gain a revelatory insight into the struggles of some teenagers suffering from obsessive compulsive disorder.



VANZEMALJAC NA IGRALIŠTU / AN ALIEN IN THE PLAYGROUND

REZIJA ANIMACIJE / ANIMATION DIRECTOR Matthew Morgan

GLAZBA / MUSIC Alex Parsons **GLAS / VOICE** Joshua

Josh nikada nije razumio dječje igre. Nisu mu imale smisla. Radije je šetao posve sam i slijedio linije iscrtane na igralištu. Počeli su ga doživljavati kao "čudnog dječaka", a vrlo je brzo postao i meta školskog nasilja. Godinu za godinom školska su ga pravila sve više opterećivala, kao i osjetilni podražaji. Zlostavljanje se pogoršalo, a škola je postala prava noćna mora ili Joshovim riječima: "fobija u pravom smislu riječi". Zahvaljujući njegovu svjedočanstvu dobili smo uvid u svijet Aspergerova sindroma i otkrili kako neka djeca mogu imati probleme u školi i kasnije patiti od duboke emocionalne boli.

/ Josh never understood the games other children played. They didn't make sense to him. He preferred walking all alone following the lines designed on playgrounds. He started to be seen as a "weird boy" and became quickly a target for school bullies. Year after year while he was increasingly overwhelmed by school rules and sensory overload, the bullying got worse and school became like a living nightmare or in the Josh's words "a full-blown phobia". With Josh's testimony we gain a precious insight into the world of Asperger's syndrome discovering how some pupils can struggle at school and consequently suffer from profound emotional distress.



MOJA KRV SU MOJE SUZE / MY BLOOD IS MY TEARS

REŽIJA ANIMACIJE / ANIMATION DIRECTOR Katerina

Athanasopoulou **GLAZBA / MUSIC** Alex Parsons **GLAS / VOICE**

Nicole, Abigail, Lois

Abbie, Louise i Nicole pokušale su se paliti svime; od ugrijanog metala do cigareta, zabijale su si igle u kožu, udarale u zid i bacale se niz stepenice... Borile su se protiv "osjećaja nestvarnosti", protiv nemogućnosti da se rasplaču i iskažu emocije, poriva da odsijeku "čudovište u sebi". Ovaj film istražuje nagone koji tjeraju mlade da se samoranjavaju i olakšanje od emocionalne boli koje fizička bol naoko pruža.

/ Abbie, Louise and Nicole have burned themselves with everything from heated metal to cigarettes, stabbed needles into their skin, punched the wall and thrown themselves down the stairs... They were fighting against "feeling unreal", against the inability to cry and express emotions, the urge to cut away "the monster inside themselves". This film explores the impulses that cause some young people to self-harm and the relief that physical pain seemingly provides from the emotional pain they suffer.



CARTON D'OR 2010 ARTOON D'OR 2010



CARTOON D'OR 2010

PROMOCIJA TALENATA EUROPSKE ANIMACIJE

Cartoon d'Or europska je nagrada za kratki animirani film. Utemeljena je 1991. i do danas je jedina isključivo europska nagrada za animaciju. Svake godine nagrađuje najbolje od najboljeg, jer se mogu natjecati samo nagrađeni filmovi s 29 partnerskih festivala. S te kratke liste žiri izabire pet filmova koji se prikazuju tijekom Cartoon Forumu kako bi se svake godine promoviralo pet redatelja i samo jedan od njih primio nagradu Cartoon d'Or. Dva su glavna razloga zašto je međunarodna organizacija CARTOON utemeljila nagradu. Ponajprije zato što je europsku animaciju trebalo oplemeniti radom kreativnih filmaša. Europske televizijske serije trebale su kreativnost i privlačnost da bi se mogle natjecati s ponudom iz SAD-a i Japana, a najviše je umjetnika radilo u području kratkog filma. Drugi je razlog taj što animacija nije imala posebno mjesto ni nagrade na glavnim europskim festivalima, primjerice u Cannesu, Berlinu, Veneciji ili pri Europskim filmskim nagradama, iako se animaciji davala velika financijska podrška. Cartoon d'Or postala je prestižna nagrada, a takvom je smatra i struka. Prvi Cartoon d'Or osvojio je tada nepoznati britanski redatelj Nick Park za film *Životinjsko carstvo* (*Creature Comforts*). Uslijedila su mnoga sjajna imena: Sylvain Chomet, Jacques-Rémy Girerd, Mark Baker, Michaël Dudok de Wit, Abi Feijó, Virgil Widrich, Marc Craste, Joanna Quinn, Luis Cook i David O'Reilly. Godine 2010. žiri u sastavu Joanna Quinn, Valérie Schermann i Géza M. Tóth izabrao je pet finalista, a pobjednik je Kaspar Jancis i film *Krokodil*.

PROMOTING THE TALENTS OF EUROPEAN ANIMATION

The Cartoon d'Or is the pan-European award for animation short films. Founded in 1991, to this day it remains the only completely European animation prize. It rewards each year the best of the best since only prize-winning films from the 29 partner festivals can compete. Amongst this short list, a jury selects 5 films that will be screened during the Cartoon Forum (in order to promote 5 filmmakers each year) and one film will receive the Cartoon d'Or. There were two reasons why CARTOON created this award. Firstly, the European animation industry needed to be nourished by work from creative filmmakers. European television series needed to be creative and attractive in order to compete with programming on offer from the USA and Japan, and most artists were working in the short film sector. Secondly, although major financial support was being given to develop European animation, no special place was made for it at major European festivals and awards (Cannes, Berlin, Venice, European Film Awards, etc.). The Cartoon d'Or is a prestigious prize and is recognised as such within the industry. The first Cartoon d'Or went to British director Nick Park, still unknown at the time, for his film *Creature Comforts*. Other great names have followed: Sylvain Chomet, Jacques-Rémy Girerd, Mark Baker, Michaël Dudok de Wit, Abi Feijó, Virgil Widrich, Marc Craste, Joanna Quinn, Luis Cook and David O'Reilly. In 2010 the jury composed of Joanna Quinn, Valérie Schermann and Géza M. Tóth has selected the 5 finalists, and the winner is Kaspar Jancis, for his short film *Crocodile*.

FINALISTI NAGRADE CAP'ARTOON D'OR FINALISTS 2010

KINO TUŠKANAC

4 6 / 16 00

BETA SP / 76'



OBITELJSKI PORTRET / A FAMILY PORTRAIT

JOSEPH PIERCE

VELIKA BRITANIJA / UNITED KINGDOM / 2009 / 0440'

TEHNIKA / TECHNIQUE crtež na papiru, rotoskopija / drawing on paper, rotoscope **REZIJA SCENARIJ ANIMACIJA KOMPOZITING / DIRECTOR SCREENPLAY ANIMATION COMPOSITING** Joseph Pierce **KAMERA / CAMERA** Liam Iandoli **MONTAZA / EDITING** Robbie Morrison **GLAZBA ZVUK / MUSIC SOUND** Dominic Fitzgerald **ULOGE / CAST** Robert Bathurst, Sarah McVicar, Danica Moore, Mitch Turner, Jack Laskey **PRODUCENT / PRODUCER** Mark Grimmer **PRODUKCIJA DISTRIBUCIJA / PRODUCTION DISTRIBUTION** Fiftynine productions, info@fiftynineproductions.co.uk, www.fiftynineproductions.co.uk

CARTOON D'OR 2010

/ Obiteljski portret kreće u potpuno krivom smjeru kada pod neumoljivim okom fotografa na površinu isplivaju ljubomora i sumnja. Kako se fotografiranje bliži uznemirujućem kraju, tako postaje jasno da će ovo biti dan za pamćenje.

Scenarist i redatelj **JOSEPH PIERCE** nagrađivani je animator i autor koji se bavi filmom, kazalištem i eksperimentalnom umjetnošću. Godine 2008. magistrirao je režiju u animaciji pri Nacionalnoj školi za film i televiziju. Nakon iznimno uspješnog diplomskog rada *Stand Up*, debitantski film *Obiteljski portret* osvojio je glavne nagrade na festivalima u Stuttgartu, Clermont-Ferrandu, Hirošimi, Londonu i Bristolu. Radi u Londonu kao samostalni animator.

/ A family portrait goes horribly wrong as jealousy and suspicion bubble to the surface under the photographer's relentless gaze. As the session reaches a disturbing conclusion, it is clear that this will truly be a day to remember.

Writer and director **JOSEPH PIERCE** is an award-winning animator and filmmaker with a background in film, theatre and experimental art. In 2008, he graduated with an MA in Animation Direction from National Film and Television School. After his multi-awarded graduation film *Stand Up*, his debut film *A Family Portrait* has won major prizes at festivals in Stuttgart, Clermont-Ferrand, Hiroshima, London and Bristol. He works in London as a freelance animator.



KROKODİL / CROCODILE

KROKODILL / KASPAR JANCIS
ESTONIJA / ESTONIA / 2009 / 17'00"

TEHNIKA / TECHNIQUE crtež na papiru, 2D animacija / drawing on paper, 2D animation **REZIJA SCENARIJ GLAZBA MONTAŽA / DIRECTOR. SCREENPLAY MUSIC EDITING** Kaspar Jancis **ANIMACIJA / ANIMATION** Tarmo Vaarmets, Ülle Metsur, Marje Ale, Anneli Põldsaar, Tiina Ubar Sauter **KAMERA. KOMPJUTERSKA GRAFIKA / CAMERA. COMPUTER GRAPHICS** Marje-Ly Liiv **PRODUCENT / PRODUCER** Kalev Tamm **PRODUKCIJA DISTRIBUCIJA / PRODUCTION DISTRIBUTION** Eesti Joonisfilm, info@joonisfilm.ee, www.joonisfilm.ee

/ Ovo je priča o bivšoj opernoj zvijezdi koja je voljom sudbine prisiljena raditi kao krokodil u kostimu od stiropora i zabavljati djecu u igraonici u trgovačkom centru.

KASPAR JANCIS (1975) zanima se od djetinjstva za crtanje stripova i pisanje priča koje sam i ilustrira. Filmom se počeo baviti u filmskom klubu, a kasnije je studirao animaciju pod vodstvom Priita Pärna. Debitirao je filmom *Romance* (1999), nakon čega su uslijedili *Weitzenberg Street* (2002) i *Marathon* (2006). *Krokodil* je u posljednje dvije godine osvojio glavne nagrade na festivalima u Ljubljani, Beogradu, Tallinnu, te je osvojio nagradu Cartoon d'Or za 2010. godinu.

/ 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 the playroom of a shopping mall.

Since his childhood, **KASPAR JANCIS** (1975) has been interested in drawing comics and writing stories for which he made illustrations himself. He started making films within the scope of a film club. Later he studied animation under the guidance of Priit Pärn. His debut was *Romance* (1999), followed by *Weitzenberg Street* (2002) and *Marathon* (2006). In past two years his *Crocodile* has won main awards at the festivals in Ljubljana, Belgrade, Tallinn and the Cartoon d'Or Award in 2010.



LOGORAMA

FRANÇOIS ALAUX, HERVÉ DE CRÉCY, LUDOVIC HOUPLAIN
FRANCUSKA / FRANCE / 2009 / 16'05"

TEHNIKA / TECHNIQUE 3D kompjuterska animacija / 3D computer animation **REZIJA. SCENARIJ / DIRECTORS. SCREENPLAY** François Alaux, Ludovic Houplain, Hervé de Crécy **ANIMACIJA / ANIMATION** Julien Aubard, Guillaume Bergere, Patrice Cailhol, Damien Climent, Nicolas Deleyris, Thomas Dufour **MONTAŽA / EDITING** Sam Danesi, Stephen Berger **GLAZBA / MUSIC** Human Worldwide **ULOGE / CAST** Bob Stephenson, Sherman Augustus, Aja Evans, Joel Michaely, Matt Winston, Andrew Kevin Walker, David Fincher **PRODUCENT / PRODUCER** Nicolas Schmerkin **PRODUKCIJA DISTRIBUCIJA / PRODUCTION DISTRIBUTION** Autour de Minuit, festivals@autourdeminuit.com, http://blog.autourdeminuit.com

/ Spektakularne automobilske potjere, žestoka talačka kriza i divlje životinje haraju gradom. Sve to i još mnogo više u Logorami!

Logorama je režirao kolektiv **H5** koji čine **FRANÇOIS ALAUX, HERVÉ DE CRÉCY** i **LUDOVIC HOUPLAIN**, redatelji brojnih glazbenih spotova i redoviti izlagači svojih radova u muzejima i galerijama. *Logorama* je njihov prvi kratki film, dobitnik nagrade Oscar za najbolji kratki animirani film 2010. godine.

/ Spectacular car chases, an intense hostage crisis, wild animals rampaging through the city, and even more in Logorama!

Logorama was directed within the collective **H5**, by **FRANÇOIS ALAUX, HERVÉ DE CRÉCY** and **LUDOVIC HOUPLAIN**, directors of many music videos, regularly invited to exhibit their work in museums and art galleries. *Logorama* is their first short film, winning an Oscar for Best Animated Short in 2010.



BIJESAN ČOVJEK / ANGRY MAN

SINNA MANN / ANITA KILLI

NORVEŠKA / NORWAY / 2009 / 2000'

REŽIJA SCENARIJ KAMERA. PRODUČENICA / DIRECTOR SCREENPLAY. CAMERA. PRODUCER Anita Killi ANIMACIJA / ANIMATION Anita Killi, Triin Saarapik, Maral Charyeva MONTAŽA / EDITING Simen Gengenbach ZVUK / SOUND Håkon Lammetun ULOGE / CAST Runi Arnekleiv, Herborg Kråkevik, Henrik Mestad, Svein Tindberg, Gro Dahle, Victor Moneta, Liv Ullmann, Simon Lay, Christian Greger Strøm, Kristin Zachariassen PRODUKCIJA / PRODUCTION Trollfilm AS DISTRIBUCIJA / DISTRIBUTION Norwegian Film Institute, ts@nfi.no, www.nfi.no

/ *Bijesan čovjek* film je o obiteljskim tajnama koje ne bi smjele biti tajne.

ANITA KILLI (1968) diplomirala je animaciju, odnosno višeplosnu tehniku animacije na Norveškom koledžu za umjetnost i dizajn. Osovala je i vodi vlastiti studio za animaciju Trollfilm AS. Dosad je napravila filmove *The Glass Ball* (1999), *Daughter of the Sun* (1996) i *The Hedge of Thorns* (2001), koji je također bio nominiran za nagradu Cartoon d'Or. *Bijesan čovjek* je ovjenčan nagradama u Annecyju, Ottawi, Aspenju, Melbournu, San Sebastianu, Chicagu i Clermont-Ferrandu.

/ *Angry Man* is a film about family secrets that shouldn't be secret.

ANITA KILLI (1968) graduated from the National College of Art and Design with main subject animation (multiplan technique) in 1996. She has established and is running her own animation studio, Trollfilm AS. Her films include *The Glass Ball* (1999), *Daughter of the Sun* (1996), and *The Hedge of Thorns* (2001), which was nominated for Cartoon d'Or, and has also received numerous international awards. *Angry Man* toured the festival circuit and has won major awards in Annecy, Ottawa, Aspen, Melbourne, San Sebastian, Chicago, Clermont-Ferrand.



PRIČA O MALENOM LUTKU / THE TALE OF LITTLE PUPPETBOY

SAGAN OM DEN LILLE DOCKPOJKEN /

JOHANNES NYHOLM

ŠVEDSKA / SWEDEN / 2008 / 1800'

TEHNIKA / TECHNIQUE lutke / puppets REŽIJA SCENARIJ PRODUCENT / DIRECTOR SCREENPLAY PRODUCER Johannes Nyholm PRODUKCIJA / PRODUCTION Joclo DISTRIBUCIJA / DISTRIBUTION Swedish Film Institute, andreas.fock@sfi.se, www.sfi.se

/ Maleni lutak preznojava se u potocima gline pripremajući se za damin posjet. Postaje još uzbuđeniji kada dama stigne.

JOHANNES NYHOLM rođen je 1974. u Umeåu. Odrastao je u Lundu, a danas živi i radi u Göteborgu. Aktivan je na području filma, videa i animacije. Magistrirao je film, umjetnost i nove medije na sveučilištima u Lundu, Kopenhagenu i Göteborgu, a klasičnu animaciju diplomirao je u Eskjöu. Snimio je nekoliko animiranih filmova i mnogo glazbenih spotova. Vodi produkcijsku kuću Joclo, gdje je napravio *Priču o malenom lutku* s kojim je osvojio nagrade i priznanja na festivalima u Utrechtu, Zagrebu, Tampereu, Bilbau i Sao Paulu.

/ *Puppetboy* is sweating floods of clay, preparing for a lady's visit. He gets even more nervous when she arrives.

JOHANNES NYHOLM was born in 1974 in Umeå, raised in Lund, and now lives and works in Gothenburg. He works in the fields of film, video and animation. He received his MA in film, art and new media from the universities of Lund, Copenhagen and Gothenburg, and a diploma degree in classical animation from Eskjö. He has made a few short films, some animated, and a bunch of music videos. He runs the production company Joclo, where he produced the *Tale of Little Puppetboy* and received awards at festivals in Utrecht, Zagreb, Tampere, Bilbao, and Sao Paulo.



ANIM PRO. MAFEST PRO

2-4 LIPNJA 2011. / JUNE 2-4, 2011

Festivalski segment Animafest Pro namijenjen je profesionalcima iz filma i animacije. Cilj je programa olakšavanje produkcije i distribucije animiranog filma u srednjoj i istočnoj Europi, u zemljama manjeg produkcijskog potencijala, te poticanje suradnje između lokalnih, regionalnih i internacionalnih profesionalaca. Okosnica cijelog programa su Regionalni forum za razvoj projekata, tzv. *pitching forum* i Animafestov fond koji predstavljaju dva komplementarna elementa za stimuliranje i razvoj projekata u različitim fazama produkcije. Regionalni forum razvija se kao platforma za predstavljanje dugometražnih animiranih projekata producentima i potencijalnim financijerima, a fond kao novčana stimulacija za razvoj najboljeg regionalnog projekta. Animafestov fond osigurava financijsku potporu u iznosu od 3.000 eura za daljnji razvoj najboljeg projekta, koji će izabrati međunarodni odbor Regionalnog foruma.

**3 REGIONALNI FORUM ZA RAZVOJ PROJEKATA
4 LIPNJA / 0930-1230
MALA DVORANA KINA TUŠKANAC, TUŠKANAC 1**

Godine 2011. na Regionalni forum prijavilo se 15 redatelja i producenata s dugometražnim animiranim projektom u razvoju iz Bosne i Hercegovine, Češke, Estonije, Hrvatske, Italije, Mađarske, Poljske, Portugala, Rumunjske, Slovenije, Srbije, Ukrajine, Velike Britanije. Odabrano je šest projekata koji će se predstavljati međunarodnom odboru u sastavu Joan Lofts (Velika Britanija), Vanja Andrijević (Hrvatska) i Mike Robinson (Velika Britanija) i svim potencijalnim partnerima.

The festival segment Animafest Pro is intended for professionals from the area of film and animation. The aim of the programme is to facilitate production and distribution of animated films in Central and Eastern Europe, in countries of weaker production potential, and to stimulate collaboration between local, regional and international professionals. It comprises Regional Pitching Forum and Animafest Fund, two complementary elements for the stimulation and development of feature animated projects in early stages of production. The Regional Pitching Forum is developed as a platform for presentation of feature animation projects in development to producers and potential financiers, whereas Animafest Fund provides financial support for further development of the best regional project presented at the Pitching Forum. The Animafest Fund prize in the amount of 3.000 EUR is presented at the discretion of the International Pitching Forum Committee to the best project in development.

**3RD REGIONAL PITCHING FORUM
JUNE 4 / 0930-1230
TUSKANAC CINEMA SMALL HALL, TUŠKANAC 1**

This year 15 directors and producers from the following countries have submitted their feature animation projects in development: Bosnia and Herzegovina, Croatia, Czech Republic, Estonia, Hungary, Italy, Poland, Portugal, Serbia, Slovenia, Ukraine and United Kingdom. Six projects have been selected and will be presented to the international committee represented by Joan Lofts (UK), Vanja Andrijević (CRO) and Mike Robinson (UK) and to potential partners.



REZIJA / DIRECTOR Darko Bakliža **ANIMACIJA / ANIMATION** Nigel Davies **LAYOUT** Alexei Alexeev **PRODUKCIJA / PRODUCTION** Diedra d.o.o.
TEHNIKA / TECHNIQUE 3D CGI **TRAJANJE / RUNNING TIME** 90' **PREDVIDENI BUDŽET / ESTIMATED BUDGET** 4.395.000,00 EUR **PREDVIDENI ZAVRŠETAK / ESTIMATED RELEASE DATE** prosinac 2013. / December 2013

KONTAKT / CONTACT Diedra d.o.o., diedra@zg.t-com.hr, www.diedra.hr

CVRČAK I MRVICA **/ CRICKET AND ANTOINETTE**

DARKO BAKLIŽA
HRVATSKA / CROATIA

Cvrčak koji svira gitaru zaljubljuje se u Mrvicu, mravicu koja je već isplanirala vjenčanje. Nakon neuspjela pokušaja da zajedno pobjegnu od zime u južne krajeve, razdvajaju se. Nesretnog Cvrčka potom zarobe negativci i prisile ga da se natječe u televizijskom *talent-showu* na kojem postiže golem uspjeh. No bez ljubavi nema sreće.

DARKO BAKLIŽA (1958) diplomirao je na Akademiji likovnih umjetnosti u Zagrebu, gdje danas radi kao profesor. Aktivan je u slikarstvu, scenografiji, dramaturgiji i glazbi. Autor je animiranih filmova *Format* (2009), *Homo volans* (2008), *Teorija odraza* (2006), *Spoj* (2004), *Priča prva* (2002) koji su prikazani na više od 80 festivala diljem svijeta, gdje su osvajali domaće i međunarodne nagrade.

A guitar-playing cricket falls in love with Antoinette, a female ant whose wedding plan is already under way. Failing to elope together to the south from the approaching winter, they get separated. Her wedding ensues, and he gets captured and forced to attend a TV talent show. He becomes an instant success, but without love there is no happiness.

DARKO BAKLIŽA (1958) graduated from the Academy of Fine Arts, Zagreb, where he today is a professor. He is active in the field of painting, stage design, playwriting and music. His animated films include *Format* (2009), *Homo volans* (2008), *Theory of Reflection* (2006), *Date* (2004), *The First Story* (2002), and were screened at more than 80 festivals around the world, winning domestic and international awards.



REZIJA / DIRECTOR Kaspar Jancis **ANIMACIJA / ANIMATION** TBC **PRODUKCIJA / PRODUCTION** Nukufilm **TEHNIKA / TECHNIQUE** lutka-animacija / puppet animation **TRAJANJE / RUNNING TIME** 80' **PREDVIDENI BUDŽET / ESTIMATED BUDGET** 3.500.000,00 EUR **PREDVIDENI ZAVRŠETAK / ESTIMATED RELEASE DATE** 2015

KONTAKT / CONTACT Nukufilm, kerdi@nukufilm.ee, www.nukufilm.ee

MORTEN LOLLIDE LAEVAL / MORTEN ON THE SHIP OF FOOLS

KASPAR JANCIS
ESTONIJA / ESTONIA

Sedmogodišnji Morten izbačen je s nastave, pa odlazi na obalu rijeke igrati se s čamčićem. Kao posadu, u čamac stavlja nekoliko kukaca. Kada pusti brod da zaplovi, odjednom se pojavljuje neobičan gospodin nalik žoharu i požuruje na Mortenovu igračku...

Još od djetinjstva **KASPAR JANCIS** (1975) zanima se za crtanje stripova i pisanje priča koje sam ilustrira. Studirao je animaciju pod vodstvom Priita Pärna i radio je za mnoge kazališne i filmske produkcije kao scenograf i kompozitor. Debitirao je filmom *Romance* (1999), nakon čega su uslijedili *Weitzenberg Street* (2002), *Marathon* (2006) i *Krokodil* (2009).

Morten is suspended from the class and goes to the riverside to play with a toy boat. He is a 7-year-old boy and puts several insects to act as crew onto his boat. When Morten has manned his ship, a strange cockroach-looking gentleman suddenly appears and hurries on Morten's toy ship...

Since his childhood, **KASPAR JANCIS** (1975) has been interested in drawing comics and writing stories for which he made illustrations himself. He studied animation under the guidance of Priit Pärn, and has worked for many film and theatre productions as set designer and composer. His debut was *Romance* (1999), followed by *Weitzenberg Street* (2002), *Marathon* (2006) and *Crocodile* (2009).



REZIJA / DIRECTOR Helena Bulaja **ANIMACIJA / ANIMATION** Helena Bulaja, Al Keddie, Edgar Beals, Sabina Hahn, Dea Jagić
PRODUKCIJA / PRODUCTION Alt F4—Bulaja Publishing & Studios **TEHNIKA / TECHNIQUE** 2D, stop-animacija, kombinirane tehnike / 2D, stop-motion, mix-media **TRAJANJE / RUNNING TIME** 90' **PREDVIDENI BUDŽET / ESTIMATED BUDGET** 783.000,00 EUR **PREDVIDENI ZAVRŠETAK / ESTIMATED RELEASE DATE** siječanj 2012. / January 2012

KONTAKT / CONTACT Alt F4—Bulaja Publishing & Studios, helena@bulaja.com, www.bulaja.com, www.mechanicalfigures.net

MECHANICAL FIGURES—INSPIRED BY TESLA

HELENA BULAJA
HRVATSKA / CROATIA

Film *Mechanical Figures* uvlači gledatelja u složen i čaroban svijet prepun nadahnuća, kreativnosti i izuma 19-stoljetnoga genija Nikole Tesle. Dočaravajući sadašnjost, budućnost i prošlost tehnološkog i društvenog razvoja koje su pokrenuli neki od najvažnijih Teslinih izuma, od izmjenične struje do radija, film propituje sinergiju stvaranja i održivosti kroz priču o umjetnosti, znanosti i tehnologiji.

HELENA BULAJA (1971) je redateljica, scenaristica i animatorica. Početkom 90-ih njezini su interaktivni medijsko-umjetnički projekti predstavljani na Hotwiredu i Ars Electronici. Godine 2000. pokrenula je najuspješniji hrvatski interaktivni projekt: zbirku animiranih i interaktivnih pripovjetki *Priče iz davnine* prema bajkama koje je 1916. napisala Ivana Brlić-Mažuranić.

Mechanical Figures immerses the spectator in a complex and magical world infused by the inspiration, creativity and inventions of 19-century genius Nikola Tesla. Capturing the present, the future and the past of technological and social development initiated by some of major Tesla's inventions, from alternating current to radio, the film questions the synergy of creation and sustainability through a story about art, science and technology.

HELENA BULAJA (1971) is director, screenwriter and animator. In the early 1990s, her interactive media art projects were presented at Hotwired and Ars Electronica. In 2000 she initiated the most successful Croatian interactive project: a collection of animated and interactive stories *Croatian Tales of Long Ago*, based on a fairytale book written in 1916 by Ivana Brlić-Mažuranić.



REZIJA / DIRECTOR Denisa Grimmová ABRHÁMOVÁ **SCENARIJ / SCREENPLAY** Jiří Kubiček **ANIMACIJA / ANIMATION** David Filčík
PRODUKCIJA / PRODUCTION MAUR film **TEHNIKA / TECHNIQUE** lutke, crtež / puppets, cartoon **PREDVIĐENI BUDŽET / ESTIMATED BUDGET**
2.500.000,00 EUR **PREDVIĐENI ZAVRŠETAK / ESTIMATED RELEASE DATE** 2014/2015

KONTAKT / CONTACT MAUR film, vandas@maurfilm.com, www.maurfilm.com

JEDENÁCTKA / THE ELEVEN

DENISA GRIMMOVÁ ABRHÁMOVÁ
ČEŠKA / CZECH REPUBLIC

Nekoć davno u siromašnoj kućici u malom kraljevstvu živio je poljoprivrednik po imenu Klapzuba. Njegova supruga je rodila jedanaestorke i kada su navršili 11 godina, otac je odlučio oformiti nogometnu ekipu. Ovaj film najnovija je obrada popularne češke knjige Eduarda Bassa o poznatoj nogometnoj obitelji.

DENISA GRIMMOVÁ ABRHÁMOVÁ (1976) diplomirala je animaciju na Školi za film i televiziju Akademije izvedbenih umjetnosti u Pragu. Od 1997. bavi se ilustracijom, grafikom, lutkarstvom i animacijom. Autorica je filmova *Hiccup* (2002), *Stork movie* (2003), *Seaters* (2007).

Once upon a time, in a small kingdom, in a poor cottage, there lived a smallholder called Klapzuba. Mrs. Klapzuba gave birth to eleventuplets, and when they were eleven their father decided to build up the football team from them. The new adaptation of the popular Czech original book by Eduard Bass about famous football family.

DENISA GRIMMOVÁ ABRHÁMOVÁ (1976) graduated in animation at the Film and TV School of Academy of Performing Arts in Prague. She works in illustration, graphic, puppet and animation since 1997. Her films include *Hiccup* (2002), *Stork movie* (2003), *Seaters* (2007).



REZIJA / DIRECTOR Tibor Banoczki **ANIMACIJA / ANIMATION** Frikafilms **PRODUKCIJA / PRODUCTION** Quark Films, Frikafilms **TEHNIKA / TECHNIQUE** 2D kompjuter / 2D computer **TRAJANJE / RUNNING TIME** 95' **PREDVIDENI BUDŽET / ESTIMATED BUDGET** 3.600.000,00 EUR **PREDVIDENI ZAVRŠETAK / ESTIMATED RELEASE DATE** 2014

KONTAKT / CONTACT Quark Films, anna@quarkfilms.com, www.quarkfilms.com

THE JUNGLE

TIBOR BANOCZKI

VELIKA BRITANIJA, MADARSKA / UNITED KINGDOM, HUNGARY

Temeljen na romanu Uptona Sinclaira, *The Jungle* govori o propalom američkom snu u osvit 20. stoljeća. Jurgis i Ona stižu iz ruralne Litve u industrijsku prijestolnicu svijeta: Chicago. Sanjaju o novom i sretnom životu, no ubrzo ih proguta najnesmiljenija, najprljavija i najnemilosrdnija gradska četvrt. Ovo je priča o masovnoj proizvodnji, migraciji i kvarnosti modernog svijeta.

TIBOR BANOCZKI (1977) magistrirao je na mađarskoj Akademiji za primijenjenu umjetnost, obrt i dizajn, specijaliziravši se za animaciju. Godine 2005. preselio se u London i upisao na Nacionalnu školu za film i televiziju, gdje je 2007. po drugi put magistrirao režiju u animaciji. *Mliječni zubi*, njegov diplomski film, osvojio je nagrade u Anneyu, Ottawi i PISAF-u.

Based on Upton Sinclair's book *The Jungle*, film tells of a shattered American dream at the dawn of the 20th Century. Jurgis and Ona arrive from rural Lithuania to the industrial capital of the world: Chicago. They dream of a new and happy life, but they soon find themselves eaten up by the most brutal, filthy and merciless district of the city. A tale of mass production, migration and modern corruption.

TIBOR BANOCZKI (1977) received a MA degree at the Hungarian Academy of Applied Arts, Craft and Design specializing in animation. In 2005 he moved to London and enrolled the National Film and Television School, where he got his second MA degree in Animation Direction in 2007. *Milk Teeth*, his 2007 NFTS graduation film, has won awards in Anney, Ottawa, and PISAF.



REZIJA / DIRECTOR Rastko Ćirić **SCENARIJ / SCREENPLAY** Branislava Ilić **ANIMACIJA / ANIMATION** tim filma Baš Ćelik / Bash Tchelik Creative Team **PRODUKCIJA / PRODUCTION** Pedro & Branko LDA **TEHNIKA / TECHNIQUE** 3D kompjuter / 3D computer **TRAJANJE / RUNNING TIME** 90' **PREDVIDENI BUDŽET / ESTIMATED BUDGET** 10.384.885,00 EUR **PREDVIDENI ZAVRŠETAK / ESTIMATED RELEASE DATE** 2015

KONTAKT / CONTACT Pedro & Branko LDA, bneskov@clix.pt, www.loudness-films.pt

BAŠ ĆELIK / BASH TCHELİK

RASTKO ĆIRIĆ

SRBIJA PORTUGAL / SERBIA, PORTUGAL

Baš Ćelik stara je i popularna srpska bajka. Film je zamišljen kao obiteljski film s elementima horora, ali ispunjen humorom. Baš Ćelik bio je slavni zlikovac koji se želio osvetiti kralju koji ga je bio zarobio. Priču će nadopuniti elementi iz drugih srpskih bajki i bića iz srpske mitologije, a njihov će izgled biti preuzet iz popularne knjige, izložbe i kratkog animiranog filma *Ale i bauci* (1989) Rastka Ćirića.

RASTKO ĆIRIĆ (1955) redovni je profesor na Fakultetu za primijenjenu umjetnost, gdje predaje ilustraciju, i profesor animacije u Filmskoj školi Dunav filma. Osnivač je predmeta Animacija i Studija za animaciju na FPU-u (2006). Od 2006. vodi Grupu za digitalnu umjetnost na Interdisciplinarnim studijima Sveučilišta za umjetnost u Beogradu. Bavi se grafikom, primijenjenom grafikom (ilustracija, logotipovi, eks libris, strip...), animacijom i glazbom. Održao je 35 samostalnih izložbi (Beograd, Novi Sad, Titograd, Vranje, Ljubljana, Kopar, Annecy, Hiroshima...), a autor je i 14 animiranih filmova i mnogih knjiga. Za svoj rad primio je brojne nagrade i priznanja.

Bash Tchelik is an old, well known and popular Serbian fairy tale. It is conceived as a family entertainment movie, with elements of horror, but filled with humour. Bash Tchelik was a great villain who wanted to seek revenge from the king who had imprisoned him. The story will be combined with elements of other Serbian fairy tales, and filled with creatures from Serbian mythology, whose design will be taken from the popular book, exhibition and a short animated film *Ogres and Bogies* (1989) by Rastko Ćirić.

RASTKO ĆIRIĆ (1955) is a full professor of Illustration at the Faculty of Applied Arts, University of Arts, Belgrade. He is the founder of the subject of Animation at the FAA, Belgrade and the FAA Animation Studio (2006), and a Head of the Digital Arts Group of the Interdisciplinary Postgraduate studies at the University of Arts, Belgrade. He works in graphic design (illustration, logo, poster, ex-libris, comics), art graphic, animation and music. He had 35 solo exhibitions (Belgrade, Novi Sad, Ljubljana, Kopar, Annecy, Hiroshima...), made 14 animated films and published many books. For his work he received numerous awards and prizes.

RADIONICA / WORKSHOP

2 6 / 1000–1800

MALA DVORANA KINA TUSKANAC / TUSKANAC CINEMA SMALL HALL

/ Na engleskom jeziku.

Radionica o koprodukciji i prezentaciji projekata za profesionalce organizirana je u suradnji s MEDIA deskom Hrvatske. Mike Robinson, stručnjak za vođenje projekata i koprodukcije, govorit će o trendovima na međunarodnom tržištu animiranog filma, razumijevanju koprodukcija, financijskim modelima i planiranju budžeta.

MIKE ROBINSON diplomirao je na Sveučilištu Lancaster. Radio je kao kazališni menadžer i producent, a gotovo deset godina vodio je britanski studio za animaciju Cosgrove Hall. Godine 1992. osnovao je konzultantsku tvrtku za animaciju, specijaliziravši se za vođenje projekata i koprodukcija. Radio je s prikazivačima, distributerima, producentima i ulagačima. Jedan je od osnivača inicijative Britanskog usavršavanja u animaciji (British Animation Training Scheme, BATS), moderator je za Cartoon Forum i Cartoon Movie, a vodi i različite programe vezane uz poslovne aspekte produkcije animiranog filma na seminarima Cartoon Masters.

/ In English.

A workshop organised in collaboration with MEDIA desk Croatia on co-production and project presentation for professionals. Mike Robinson, an expert in project management and coproduction will hold a seminar about trends on the international animated film market, understanding co-productions, financial models and budget planning.

MIKE ROBINSON graduated at Lancaster University. He has worked as a theatre manager and producer and for almost ten years he managed the British animation studio Cosgrove Hall. In 1992 he founded an animation consultancy company, specialising in project and coproduction management. He has worked with broadcasters, distributors, producers and investors. He is one of the founders of the British Animation Training Scheme (BATS), works as a moderator at Cartoon Forum and Cartoon Movie, and conducts different programmes related to business aspects of animation production at Cartoon Masters seminars.

RADIONICA / WORKSHOP

3 6 / 0930–1300

MALA DVORANA KINA TUSKANAC / TUSKANAC CINEMA SMALL HALL

/ Na engleskom.

Predavanje Joan Lofts o razvoju projekata iz perspektive prikazivača, distributera i investitora organizirano je u suradnji s MEDIA deskom Hrvatske.

JOAN LOFTS, samostalna konzultantica, radila je kao ravnateljica televizije u grupaciji Contender Entertainment, gdje je bila odgovorna za razvoj i nadzor odjela za televizijsku produkciju. U njezine najnovije animirane hitove ubrajaju se *Tractor Tom* i *Peppa Pig Humf Little Kingdom* te specijal *Lost and Found* za Channel 4. Trenutačno je u mirovini, ali i dalje je aktivna i rado se bavi pojedinačnim projektima. Prije nego što se priključila Contenderu radila je kao ravnateljica programa za ITV2, zamjenica voditelja akvizicije i razvoja CBBC-a pri BBC-u. Uz suradnju s Disney Channelom radila je i kao samostalna programska savjetnica za UK Nursery Channel i nizozemski program za djecu Kindernet. Suradivala je i na prijedlogu zajedničkog pothvata za Sky, savjetovala je britanske distributere, a radila je i na prijedlogu programa CiTV-a prije nego što je postala ravnateljica programa na ITV2-u.

/ In English.

In collaboration with MEDIA desk Croatia a lecture by Joan Lofts on pitching from the viewpoint of the broadcaster, distributor and investor.

JOAN LOFTS, freelance consultant, was Director of Television at Contender Entertainment Group. She was responsible for developing and overseeing the television production division of the company's vision to Build Entertainment Brands. Recent animated hits include *Tractor Tom* and *Peppa Pig Humf Little Kingdom* and the Channel 4 special *Lost and Found*. She is now retired but still keeping her hand in and happy to look at individual projects. Prior to joining Contender, Joan was Director of Broadcasting for ITV2, Deputy Head of Acquisitions and Development for CBBC at the BBC. As well as working for Disney Channel she also worked as a freelance channel consultant with roles including UK Nursery Channel, Kindernet—a Dutch children's channel. A joint venture channel proposition for Sky and some consultancy for a UK distributor, before becoming DOB for ITV2 she worked on a CiTV channel proposition.



PREDAVANJE / LECTURE

3 6 / 1700

KINO TUŠKANAC / TUŠKANAC CINEMA

/ Na engleskom jeziku.

/ In English.

MARK SHAPIRO iz produkcijske kuće LAIKA predstaviti će film *Koralina i tajna ogledala*. Američka tvrtka LAIKA već 30 godina radi animacije, a specijalizirala se za proizvodnju dugometražnih i kratkometražnih filmova i reklama. *Koralina i tajna ogledala* njihov je prvi film u stop-animaciji. Mark Shapiro govorit će o tome kako pobuditi interes šire javnosti za dugometražni animirani film i na koji način doprijeti do publike uz dostupne promocijske platforme i aktivnosti.

MARK SHAPIRO from LAIKA Production Company will present the film *Coraline*. American company LAIKA specialises in the production of feature and short films and commercials, with 30 years of experience in animation. *Coraline* is their first stop-motion film, and Shapiro will share his thoughts on how to motivate the interest of broader public in feature animation, how to reach the audience with the help of available promotional platforms and activities.

POP R A T N A
DO G G A D A N J A
/ S ' S P E C I A L
E V E N T S



Božidar Trkulja, *Priča s početka vremena* (Bonobostudio), lutka-film, stop-animacija—planirani završetak: 2011.
/ Božidar Trkulja, *Story from the Beginning of Time* (Bonobostudio), puppets, stop-motion—expected release date: 2011

IZLOŽBA / EXHIBITION

OD SKICE DO ANIMACIJE

/ FROM SKETCH TO ANIMATION

WWW.ULUPUH.HR

GALERIJA ULUPUH, TKALČIČEVA 14, ZAGREB

1 6–5 6 2011

/ **OTVORENJE 1 6 / 12 00**

ULUPUH GALLERY, 14 TKALČIČEVA, ZAGREB

1–5 JUNE 2011

/ **OPENING 1 6 / 12 00**

Galerija ULUPUH već tradicionalno od 2009. godine sudjeluje u programu Animafesta izložbama koje predstavljaju animirane filmove na, uvjetno rečeno, galerijski način. Umjesto projekcije filma u zamračenom prostoru izlažu se skice, scenografije, knjige snimanja i slični materijali koji prethode njegovu nastanku, te se, kao dopuna festivalskom programu, najširoj publici nudi rijetko dostupan uvid u složeni proces izrade animiranog filma. Tako je 2009. godine postavljena izložba originalnih crteža i skica estonskog animatora Priita Pärna, dobitnika Animafestove Nagrade za životno djelo, a 2010. predstavljeni su belgijski strip i animacija. Ove godine galerija na sličan način predstavlja aktualnu domaću produkciju: kroz izbor filmova koji su u pripremi ili su netom dovršeni. Ta "snimka" aktualnog trenutka hrvatske animacije "u nastajanju" pružit će publici ekskluzivni, pretpremijerni uvid u filmove koji tek čekaju svoju javnu promociju, a pripremaju se u ovom trenutku u studijima Zagreb filma, Bonobostudija, 3D2D Animatora, Kaskader produkcije i dr. Filmovi će biti predstavljeni izborom skica i crteža, dijelovima scenografije s lutkama, animiranim isječcima, radnim fotografijama, knjigama snimanja i sl. Uz njih će se u cjelovitoj verziji na DVD-u moći pogledati filmovi koji su nedavno dovršeni.

RADNO VRIJEME GALERIJE:

pon—pet: 10:00—17:00, sub / ned: 10:00—13:00

Ulaz je slobodan.

Already a tradition begun in 2009, the ULUPUH Gallery takes part in the Animafest programme with exhibitions representing animated film in a gallery-like manner, so to speak. Instead of a film screening in the dark, sketches, set designs, storyboards etc. preceding the film are displayed, offering the widest audience a rare insight into the complex process of creating an animated film. In 2009 an exhibition of original drawings and sketches by the Estonian animator Priit Pärn, the winner of Animafest's Lifetime Achievement Award, was set up, while in 2010 we presented Belgian comic books and animation. This year, in 2011, the gallery will similarly display current national production through a selection of films recently completed or in preparation. Such a "record" of the current situation in Croatian animation "in making" will provide the audience with an exclusive, previewing insight into the films being prepared in the studios of Zagreb Film, Bonobostudio, 3D2D Animatori, Kaskader, still waiting to be publicly promoted. The films will be presented through a selection of sketches and drawings, set designs with puppets, animated excerpts, working photographs, storyboards etc. In addition, a DVD will contain the complete versions of recently finished films.

GALLERY WORKING HOURS

Mon—Fri: 10:00—17:00, Sat / Sun: 10:00—13:00

Free entrance.

PREDSTAVLJANJE KNJIGE / BOOK PRESENTATION

2 6 / 1500

MEDIJATEKA FRANCUSKOG INSTITUTA / FRENCH INSTITUTE MEDIATHEQUE



Nedeljko Dragić:
Avantura linije: 699 crteža ispod šestinskog šeširića
Hrvatski filmski savez, Zagreb, 2011.

/ Na hrvatskom.

Avantura linije knjiga je originalnih crteža od kojih je nastala špica Svjetskog festivala animiranog filma u Zagrebu 2002. godine, ali i neuobičajeni udžbenik/priručnik animacije za one koje taj medij zanima. Svi crteži (ukupno 699) objavljeni su u nizu, onako kako se pojavljuju u filmu, zajedno s kartonima snimanja.

Samo poznavanjem Dragićeva dotadašnjeg opusa moguće je ocijeniti koliko je virtuozan posao obavljen u špici za Animafest. Nakon uvodnoga Dragićeva potpisa crna se pozadina pretapa u crni obruč koji donosi nekakva ptica u prvi plan, a pozadina je odsad pa nadalje bijela. Ono što vidimo je, međutim, varka. Ptica je sastavljena od linija, a linije tvore oblike koji se zatim opet razgrađuju. Apstraktno je konkretno, a jedno prelazi neopazice u drugo. Da biste pomno pratili njihove mijene, ne preostaje vam drugo nego zadubiti se u slijed crteža u ovoj knjizi ili gledati DVD u prilogu na najsporijoj mogućoj brzini, sliku po sliku. (Nenad Polimac)

/ In Croatian.

Avantura linije (*Adventure of the Line*) is a book of original drawings used to make the trailer for the World Festival of Animated Film in Zagreb in 2002, but also an unusual animation textbook / instructions guide for those interested in the medium. All drawings (altogether 699) were published in a series, as they appear in the film, together with storyboards.

Only by knowing Dragić's previous work can one assess the mastery of the work conducted on the Animafest trailer. After Dragić's initial signature, the black background merges into a black stretch carried close-up by a bird, while the background turns to white. What we see is, in fact, an illusion. The bird consists of lines, which form shapes, which are again dissolved. Abstract is concrete, and things seamlessly become something else. In order to closely watch their changes, the only thing you can do is to delve into the series of drawings in this book on watch the accompanying DVD at the slowest possible speed, frame by frame. (Nenad Polimac)



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29 5

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MCUK—Međunarodni centar za usluge u kulturi, Travno / 10:00–12:00

voditeljica / mentor: Jasminka Bijelić-Ljubić
klasična animacija (crtanje) / classical animation (drawing)

Kulturni centar Dubrava / 10:00–12:00

voditelj / mentor: Vjekoslav Živković
kolaž na papiru / paper cut-out

CEKATE—Centar za kulturu Trešnjevka / 14:00–16:00

voditelj / mentor: Jadranko Lopatić
piksilacija / pixilation

4 6

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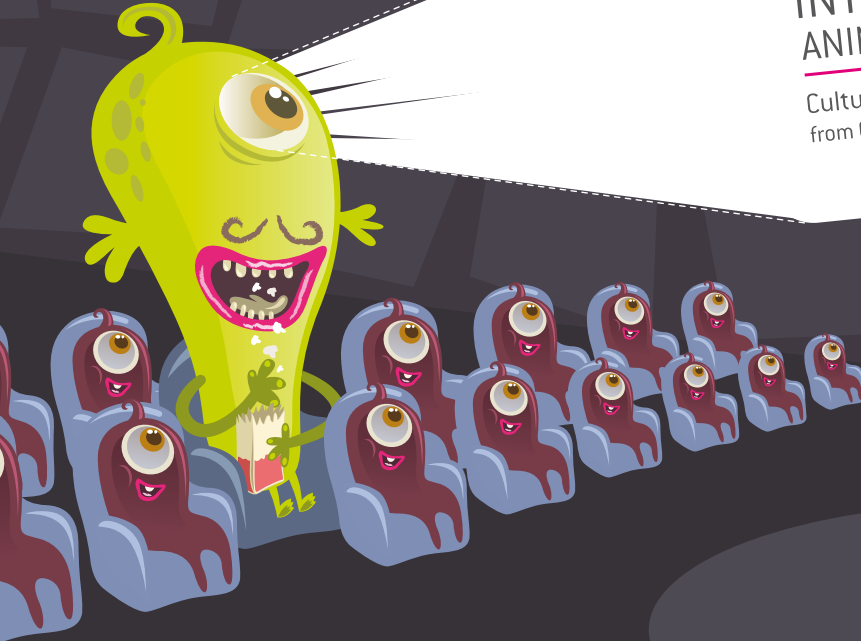


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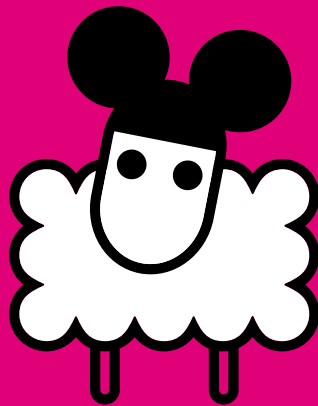
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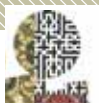
www.festanca.sk

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18.
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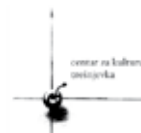
GRAD ZAGREB



Hrvatski audiovizualni centar
Croatian Audiovisual Centre



ZAGREB FILM



KINO EUROPA / EUROPA CINEMA

31.05. UTO/TUE 01.06. SRI/WED 02.06. ČET/THU 03.06. PET/FRI 04.06. SUB/SAT 05.06. NED/SUN

16:00

SIMPSONI / THE SIMPSONS
MOVIE
D. Silverman, US, 2007,
87' ***

METROPIA
T. Saleh, SE, 2009, 86'

18:00

DOVIDENJA GOSPODINE
CHRISTIE / GOODBYE
MISTER CHRISTIE
P. Mulloy, UK, 2010, 78'

ŽIVOT JEDNOG MAČKA / A
CAT IN PARIS
J. L. Felicioli, A. Gagnol,
FR/BE, 2010, 62' ☺

RUŽNO PAČE /
THE UGLY DUCKLING
G. Bardin, RU, 2010, 74' ☺

KERITY KUĆA BAJKI /
ELEANOR'S SECRET
D. Monféry, FR/IT,
2009, 76' ☺

ILUZIONIST / THE
ILLUSIONIST
S. Chomet, FR/UK,
2010, 82' ☺

20:00

19:30
SVEČANO OTVORENJE /
GRAND OPENING
ILUZIONIST / THE
ILLUSIONIST
S. Chomet, FR/UK,
2010, 82'

CHICO & RITA
F. Trueba, J. Mariscal,
T. Errando, ES/UK,
2010, 94'

PIERCING I
L. Jian, CN, 2009, 74'

MOJ PAS TULIP /
MY DOG TULIP
P. Fierlinger, S. Fierlinger,
US,
2009, 83'

DODJELA NAGRADA / AWARD
CEREMONY + PREZIVJETI
ZIVOT (TEORIJA I PRAKSA) /
SURVIVING LIFE (THEORY AND
PRACTICE)
J. Svankmajer,
CZ/SK/JP, 2010, 105'

GRAND PRIX

22:00

TECHNOTISE EDIT I JA /
TECHNOTISE EDIT AND I
A. Gajić, RS, 2009, 86'

HEAVY METAL
G. Potterton, CA, 1981,
86'

PINK FLOYD
THE WALL / ZID
A. Parker, UK, 1982, 95'

YELLOW SUBMARINE / ŽUTA
PODMORNICA
G. Dunning, UK/US, 1968,
90'

MIDORI KO
K. Kurosaka, JP, 2010, 55'

GRAVITACIJA JE BILA
POSVUDA / GRAVITY WAS
EVERYWHERE BACK THEN
B. Green, US, 2010, 75'

BESPLATNE PROJEKCIJE /
FREE ENTRANCE

VELIKO NATJECANJE /
GRAND COMPETITION

SVIETSKA PANORAMA /
WORLD PANORAMA

KINO ZA USI /
CINEMA FOR THE EAR

POSEBNE PROJEKCIJE /
SPECIAL SCREENINGS

DJEČJI PROGRAM /
CHILDREN'S PROGRAM
*** PRIMJERENO DJECI /
SUITABLE FOR CHILDREN



KINO TUSKANAC / TUSKANAC CINEMA

	31.05. UTO/TUE	01.06. SRI/WED	02.06. ČET/THU	03.06. PET/FRI	04.06. SUB/SAT	05.06. NED/SUN
11:00	ANIMAFEST ZA NAJMLADE / ANIMAFEST FOR KIDS 60' ☺ J. L. Felicioli, A. Gagnol, FR/BE, 2010, 62' ☺	ZIVOT JEDNOG MACKA / A CAT IN PARIS J. L. Felicioli, A. Gagnol, FR/BE, 2010, 62' ☺	ANIMAFEST ZA NAJMLADE / ANIMAFEST FOR KIDS 60' ☺	KERITY KUĆA BAJKI / ELEANOR'S SECRET D. Monféry, FR/IT, 2009, 76' ☺	ANIMAFEST ZA NAJMLADE / ANIMAFEST FOR KIDS 60' ☺	KERITY KUĆA BAJKI / ELEANOR'S SECRET D. Monféry, FR/IT, 2009, 76' ☺
13:00	ANIMIRANI UMOVI / ANIMATED MINDS A. Glynne, UK, 24' ☺	ANIMIRANI UMOVI / ANIMATED MINDS A. Glynne, UK, 24' ☺	RIZNO PACE / THE UGLY DUCKLING G. Bardin, RU, 2010, 74' ☺	FIMFARUM – TREĆA SREĆA / FIMFARUM – THE THIRD TIME LUCKY V. Pospíšilová, K. Dufková, D. Sůkup, CZ, 2010, 75' ☺	FIMFARUM – TREĆA SREĆA / FIMFARUM – THE THIRD TIME LUCKY V. Pospíšilová, K. Dufková, D. Sůkup, CZ, 2010, 75' ☺	ANIMIRANI UMOVI / ANIMATED MINDS A. Glynne, UK, 24' ☺
16:00			DUGA / THE RAINBOW J. Marušić, HR, 2010, 74' ***	DUGA / THE RAINBOW J. Marušić, HR, 2010, 74' ***	CARTOON DOR 76'	SIMPSONI / THE SIMPSONS MOVIE D. Silverman, US, 2007, 87' ***
18:15	MAJSTORI ANIMACIJE / MASTERS OF ANIMATION Paul Driessen I	MAJSTORI ANIMACIJE / MASTERS OF ANIMATION Paul Driessen II	MAJSTORI ANIMACIJE / MASTERS OF ANIMATION Paul Driessen III	17:00 PREDAVANJE / LECTURE + KORALINA I TAJNA OGLEDALA / CORALINE H. Selick, US, 2009, 96' ***	FIMFARUM – TREĆA SREĆA / FIMFARUM – THE THIRD TIME LUCKY V. Pospíšilová, K. Dufková, D. Sůkup, CZ, 2010, 75' ☺	MAJSTORI ANIMACIJE / MASTERS OF ANIMATION Paul Driessen I
20:15	DOVIDENJA GOSPODINE CHRISTIE / GOODBYE MISTER CHRISTIE P. Mulloy, UK, 2010, 78'	METROPIA T. Saleh, SE, 2009, 86'	TECHNOTISE EDIT I JA / TECHNOTISE EDIT AND I A. Gajrić, RS, 2009, 86'	GRAVITACIJA JE BILA POSVUDA / GRAVITY WAS EVERYWHERE BACK THEN B. Green, US, 2010, 75'	PIERCING I L. Jian, CN, 2009, 74'	MAJSTORI ANIMACIJE / MASTERS OF ANIMATION Paul Driessen II
22:15	ZAGONETNI PREDZNACI LEONA PROZAKA / THE MYSTERIOUS PRESAGES OF LEON PROZAK C. Santa, CO, 2009, 67'	MIDORI KO K. Kurosaka, JP, 2010, 55'	CHICO & RITA F. Trueba, J. Mariscal, T. Errando, ES/UK, 2010, 94'	ZAGONETNI PREDZNACI LEONA PROZAKA / THE MYSTERIOUS PRESAGES OF LEON PROZAK C. Santa, CO, 2009, 67'	MOJ PAS TULIP / MY DOG TULIP P. Fierlinger, S. Fierlinger, US, 2009, 83'	MAJSTORI ANIMACIJE / MASTERS OF ANIMATION Paul Driessen II

BESPLATNE PROJEKCIJE / FREE ENTRANCE

VELIKO NATJECANJE / GRAND COMPETITION

SVIETSKA PANORAMA / WORLD PANORAMA

POSEBNE PROJEKCIJE / SPECIAL SCREENINGS

 MAJSTORI ANIMACIJE / MASTERS OF ANIMATION
PAUL DRIESSEN

 DJEČJI PROGRAM / CHILDREN'S PROGRAM ☺
*** PRIMJERNO DJECI / SUITABLE FOR CHILDREN


POPRAATNA DOGANANJA / SPECIAL EVENTS

31.05. UTO/TUE	01.06. SRI/WED	02.06. ČET/THU	03.06. PET/FRI	04.06. SUB/SAT	05.06. NED/SUN
	12:00 OTVARANJE IZLOŽBE OD SKICE DO ANIMACIJE / EXHIBITION OPENING FROM SKETCH TO ANIMATION*	10:00 - 18:00 WORKSHOP CO-PRODUCTION AND PRESENTATION AND PITCHING (Mike Robinson) *	09:30 - 13:00 WORKSHOP PITCHING FROM THE VIEWPOINT OF THE BROADCASTER, DISTRIBUTOR AND INVESTOR (Joan Loffs) *	09:30 - 12:30 REGIONALNI FORUM ZA RAZVOJ PROJEKATA / PITCHING FORUM *	12:30 RADIONICA ANIMIRANOG FILMA ZA DJECU / ANIMATION WORKSHOP FOR CHILDREN

ANIMAFEST U VAŠEM KVARTU
KERITY, KUĆA BAJKI / ELEANOR'S SECRET
 D. Montféry, FR/IT, 2009, 76'
 11:00 MČUK,
 12:00 CEKATE i Kulturni centar Dubrava

15:00 RAZGOVORI S AUTORIMA / MEET THE AUTHORS	15:00 RAZGOVORI S AUTORIMA / MEET THE AUTHORS	15:00 RAZGOVORI S AUTORIMA / MEET THE AUTHORS	15:00 RAZGOVORI S AUTORIMA / MEET THE AUTHORS	15:00 RAZGOVORI S AUTORIMA / MEET THE AUTHORS	15:00 RAZGOVORI S AUTORIMA / MEET THE AUTHORS
KINO TUŠKANAC / TUŠKANAC CINEMA Tuškanac 1	GALERIJA ULUPUH / ULUPUH GALLERY Teatličeva 14	MEDIJATEKA FRANCUSKOG INSTITUTA / FRENCH CULTURAL INSTITUTE MEDIATHEQUE Preradovičeva 5	KULTURNI CENTAR DUBRAVA, MČUK, CEKATE	* NA ENGLSKOM JEZIKU / IN ENGLISH ONLY	

BESPLATNE PROJEKCIJE / FREE ENTRANCE





1

KINO EUROPA
EUROPA CINEMA
Varšavska 3

2

KINO TUŠKANAC
TUŠKANAC CINEMA
Tuškanac 1

3

GALERIJA ULUPUH
ULUPUH GALLERY
Tkalčićeva 14

4

MEDIJATEKA FRANCUSKOG INSTITUTA
FRENCH INSTITUTE MEDIATHEQUE
Preradovićeva 5

2

3

1

4

HNK

TRG MAŽURANIĆA

TRG MARKA MARULIĆA

BOTANIČKI VRT

TRG PETRA PRERADOVIĆA

ULICA NIKOLE TESLE

BERISLAVIĆEVA

ULICA ANDRIJE HEBRANGA

TRG KRALJA PETRA SVAČIĆA

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TRG J.J. STROSSMAYERA

TRG KRALJA TOMISLAVA

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HOTE SHERAT

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B

G

**SVJETSKI
FESTIVAL
ANIMIRANOG
FILMA
ANIMAFEST
ZAGREB**

**WORLD
FESTIVAL
OF ANIMATED
FILM
ANIMAFEST
ZAGREB**

11

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