

ANIMAFEST



ZAGREB
2009

19. WORLD FESTIVAL OF ANIMATED FILM
19. SVJETSKI FESTIVAL ANIMIRANOG FILMA

FEATURE FILM EDITION
DUGOMETRÁŽNO IZDANJE

19. SVJETSKI FESTIVAL ANIMIRANOG FILMA – ANIMAFEST ZAGREB 2009.

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ANIMAFEST



ZAGREB
2009

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UVODNIK

Milan Bandić  gradonačelnik Grada Zagreba

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Milan Bandić  Mayor of the City of Zagreb

INTRODUCTION

Poštovani prijatelji i ljubitelji animacije,
sretan sam što mogu pozdraviti 19. izdanje Svjetskog festivala animiranog filma u Zagrebu, popularnog Animafesta, festivala koji je tijekom tri i pol desetljeća postojanja zabilježio sve slavne dane te filmske umjetnosti i dosad u našem gradu ugostio gotovo sve najpoznatije stvarače iz povijesti animacije.

Zagrepčani su ponosni na svoj Animafest, jer im iz godine u godinu otvara pogled na najnovija kreativna i tehnička dostignuća ove osobite umjetnosti, na njezino dinamično bogatstvo stilova i formi te gotovo bezgraničnu slobodu izraza duha i fantazije. Brojni poklonici i zaljubljenici u animaciju čine vjernu i stalnu publiku našeg festivala, posjetitelji svih generacija dolaze da bi uživali u filmovima, proširili duhovne obzore ili pak pronašli stvaralačke poticaje i ideje za vlastiti rad na području filma i animacije. Zagreb čuva i njeguje tradiciju glasovite škole crtanog filma koja nosi njegovo ime, a upravo tu Animafest ima nezaobilaznu ulogu – kao izazov i prilika našim autorima da u svjetskoj konkurenciji najboljeg pokušaju izboriti svoje mjesto. Kao i svih dosadašnjih godina, Zagreb će se truditi biti istinski dobar domaćin svim svojim gostima, okupiti sve prijatelje i ljubitelje animacije u našem gradu i pružiti mogućnost susreta, razgovora i druženja ne samo autorima i stručnjacima nego i svim zainteresiranim sudionicima koji žele bolje upoznati fascinantni svijet animacije.

Ekipa Animafesta zasluguje priznanje za veliko znanje, entuzijazam i žar s kojim priređuje ovaj, za nas tako značajan i jedinstveni festival, na čemu im ovom prilikom zahvaljujem. Autorima, čiji će se filmovi prikazivati na festivalu, želim uspjeh kod gledatelja, kritičara i žirija, a cijenjenjoj publici želim još jedan zanimljiv i uzbudljiv Animafest!

Dear friends and animation devotees,
It is my great pleasure to salute the 19th edition of the World Festival of Animated Film in Zagreb, the popular Animafest. Throughout three and a half decades, this festival has marked all the days of glory of artistic animation and brought almost every renowned filmmaker in the history of animation to our city. The people of Zagreb are proud of their Animafest. Year after year, it is opening a view on the latest creative and technical accomplishments of this exceptional art, on its dynamic stylistic and formal abundance, and almost infinite freedom of expression through spirit and fantasy. The festival audience consists of numerous animation aficionados. Visitors of all generations come to enjoy the films, expand their spiritual horizon or find creative impulse and ideas for their own work in the field of film and animation. Zagreb safeguards and cherishes the tradition of the famous animated film school of the same name – Animafest has a special role in that process, which is both a challenge and an opportunity for our authors doing their best to find a place in the world competition. As usual, Zagreb will try to be a truly good host to all of its visitors, to gather all animation friends and devotees in our city and to provide an opportunity for meetings, conversations and socialising with authors, experts and all the interested participants wishing to get to know the fascinating world of animated film. The Animafest team deserves compliments for the great knowledge, enthusiasm and passion they applied in the organisation of this unique and significant festival. I use this opportunity to thank them warmly. I wish the featured authors good reception and success with the audience, critics and jury members and I hope the viewers will experience yet another interesting and exciting Animafest!

UVODNIK

Martina Petrović ✓ v.d. ravnateljica Hrvatskog audiovizualnog centra
i voditeljica MEDIA deska Hrvatske

✓ 12



Martina Petrović ✓ Acting Director of the Croatian Audiovisual Centre
and Head of Office MEDIA desk Croatia

INTRODUCTION

Poštovani sudionici i gosti festivala, zadovoljstvo nam je što vas i ove godine možemo pozdraviti u ime Hrvatskog audiovizualnog centra, krovne organizacije u hrvatskom audiovizualnom sektoru čija je zadaća stvoriti pretpostavke za što uspješniji i učinkovitiji rad na području filma te doprinijeti što širem i boljem razumijevanju audiovizualnih djela poticanjem produkcije, distribucije, prikazivaštva, marketinga i promocije domaćih filmova u zemlji i svijetu, ali i stranih u Hrvatskoj.

Svjetski festival animiranog filma Animafest jedina je hrvatska filmska manifestacija u cijelosti posvećena sustavnom praćenju i promicanju animiranog filma. Hrvatski audiovizualni centar je u Animafestu odmah prepoznao ne samo festival koji aktivno potiče produkciju i distribuciju animacije u Hrvatskoj već i značajnog partnera koji svojim ugledom i tradicijom u svijetu promiče hrvatsko audiovizualno stvaralaštvo i doprinosi njegovu razvoju i poboljšanju.

Izgrađen na tradiciji poznate Zagrebačke škole crtanog filma, Animafest je od svojih početaka 1972. godine prerastao domaće okvire i orientacijom na autorski film izgradio ime koje se veže uz jednu od najvažnijih i najuglednijih svjetskih manifestacija animiranog filma na svijetu.

Važnost Animafesta prepoznali su i u programu Europske unije namijenjenom isključivo unapređenju europske audiovizualne industrije, pa tako ove godine MEDIA prvi put sudjeluje u sufinanciranju Animafesta. Program MEDIA svake godine sufinancira preko stotinjak filmskih festivala u Europi koji nastoje privući što veći broj gledatelja bogatim i raznolikim programima te aktivnostima u kojima sudjeluju profesionalci iz audiovizualnog sektora.

Izuzetno nam je drago što ovogodišnje dugometražno izdanje Animafesta, osim što nudi brojne natjecateljske i popratne programe, nastavlja s projektom Regionalnog foruma za razvoj projekata, kojemu je cilj olakšavanje produkcije i distribucije animiranog filma u srednjoj i istočnoj Europi i poticanje suradnje između lokalnih, regionalnih i internacionalnih profesionalaca s područja animacije. Sve to doprinosi pozicioniranju i jačanju statusa Animafesta kao međunarodno relevantnog i prestižnog filmskog festivala te poticanju razvoja animiranog filma u regiji.

Zahvaljujemo organizatorima, sudionicima i gostima festivala što ćemo i ove godine imati priliku uživati u vrhunskim djelima svjetske animacije.

Dear festival participants and visitors,

Once again, it is a pleasure to welcome you on behalf of the Croatian Audiovisual Centre, the umbrella organisation of the Croatian audiovisual sector, with the duty to create prerequisites for the best possible operability and efficiency of the sector itself, and to contribute to a better understanding of audiovisual works by promoting production, distribution, broadcasting, marketing and promotion of Croatian audiovisual opus nationally and internationally, but also of foreign audiovisual works in Croatia. The World Festival of Animated Film, Animafest, is the only film event in Croatia dedicated entirely to the systematic coverage and promotion of the animated film. The Croatian Audiovisual Centre immediately recognises Animafest not only as an active participant in the promotion of animation production and distribution in Croatia, but also as a significant partner whose reputation and tradition promotes Croatian audiovisual sector in the world and contributes to its further development and progress.

Built on the tradition of the famous Zagreb Animated Film School, since its beginnings in 1972, Animafest has gone beyond the national boundaries, while its focus on auteur film made a name for the festival and positioned it as one of the most important and respected animated film events in the world.

The importance and character of Animafest was also recognised by the MEDIA programme, a European Community programme intended exclusively for the improvement of the European audiovisual industry. Therefore, this year for the first time, the MEDIA programme helped finance this festival. Within its overall activities, the MEDIA programme co-finances over 100 film festivals in Europe each year, offering a rich and diverse programme aimed to attract as much viewers as possible, and a series of additional programmes and activities attended by audiovisual experts.

It is our extreme pleasure that this year's feature edition of Animafest, besides offering numerous and diverse competition and other programmes, continues with the pitching forum project, with the objective of facilitating production and distribution of animated film in the Central and Southeast Europe and of stimulating cooperation between local, regional and international animation professionals. All this gives Animafest a stronger position and the status of an internationally acclaimed and prestigious film festival that stimulates the development of animated film in the region.

We thank the festival organisers, participants and visitors for the opportunity to once again this year enjoy the best of world animation.

UVODNIK

Pavao Štalter  predsjednik Vijeća Animafesta

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Pavao Štalter  President of the Animafest Council

INTRODUCTION

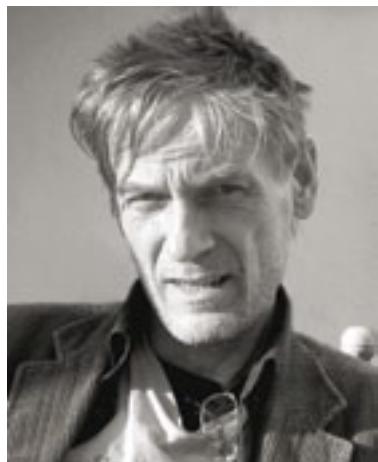
Unatoč velikoj vremenskoj razlici nastojimo zadržati tradiciju znaka "Z", koji još od daleke 1972. godine daje kontinuitet Svjetskom festivalu animiranog filma. Dugometražni Animafest drugi put se nakon 2007. godine, kada je održan u kinu Europa, odvija u samom centru grada, što su mediji i publika vrlo dobro primili. Odabir filmova i onda i sada ostvaren je prema kriterijima umjetničkog, odnosno autorskog predznaka, ali i istraživačkog u formi i sadržaju. Možemo slobodno reći da danas dugometražni animirani film tematski i sadržajno prodire i u ona područja koja su donedavno bila primjerena samo za dugometražneigrane filmove. Tako je primjerice tematika rata, nažalost, još uvijek prisutna u našem svijetu, prisutna i u izboru filmova našeg festivala. Izražajna sredstva animiranog filma vrlo su široka, ovisna o materijalu kao što su recimo glina, pjesak, slikarstvo, strip, karikatura, 3D kompjutorski film, iz čega proizlazi raznolikost žanrova, bogatstvo tema i sadržaja. Kako bi se gledatelji, autori i animatori što bolje upoznali s najnovijom svjetskom proizvodnjom dugometražnog animiranog filma, kao i s njihovim autorima koji su gosti Animafesta, sastavljen je sljedeći program: od prispjela 42 filma izabrano je 10 filmova u natjecateljski program. Prikazat će se i retrospektiva francuskog autora Michela Ocelota koju čini 8 kratkometražnih filmova i 3 dugometražna, zatim filmovi izvan natjecanja (koji zbog kvalitete i doprinosa animaciji zaslужuju prikazivanje) i tematski dječji program. Popratni programi uključuju izložbe u kuli Lotrščak, Galeriji ULUPUH i izložbu Michel Ocelota u Medijateci Francuskog instituta, zatim Forum projekata u razvoju, debate i okrugle stolove te prezentacije knjiga. Na kraju koristim priliku da u ime festivalskog vijeća poželim dobrodošlicu gostima i posjetiteljima 19. Animafesta.

In spite of the great time difference, we are trying to preserve the tradition of the "Z" sign, which marks the longevity of the World Festival of Animated Film since 1972. After 2007, when it was held at the Europa movie theatre, which was extremely well accepted by the media and public, the feature edition of Animafest is happening in the very city centre for the second time. Both then and now, the films were selected by the criteria of artistic, i.e. auteur quality, but also research of form and content. We can safely say that today feature animation, in terms of theme and content, penetrates into the domains considered appropriate until recently only for feature fiction. For instance, war theme is, unfortunately, still present in our world and thus present in our festival selection. The means of expression of animated film are many, depending on the material such as, for example, clay, sand, painting, comic, caricature, 3D computer film, which results in a great diversity of genres and abundance of subject matters and contents. In order for the audience, authors and animators to get acquainted with the latest achievements in the world animated feature production, as well with their authors, Animafest guests, we designed the following programme: out of 42 submitted films, 10 films were chosen for the competition programme. The French filmmaker Michel Ocelot's retrospective, consisting of eight short and three feature films will also be screened, as well as an out-of-competition programme (films which deserve to be screened due to their quality and contribution to animation) and a thematic children's programme. Additional events include exhibitions at the Lotrščak Tower, ULPUH gallery and French Cultural Institute Mediatheque (Michel Ocelot), Pitching Forum, debates, round tables and book presentations. Finally, I would like to take this opportunity to wish all the guests and visitors of the 19th Animafest a warm welcome on behalf of the festival council.

UVODNIK

Krešimir Žimonić / umjetnički direktor Animafersta

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Krešimir Žimonić / Animafest Artistic Director

INTRODUCTION

Dugometražni animirani film – industrija zabave ili umjetnost? To je pitanje na koje smo dugo (uzaludno) tražili odgovor. Naime, kada je 1972. godine u Zagrebu osnovan Svjetski festival animiranih filmova, bio je to svojevrsni umjetnički odgovor konfekcijskoj, “industrijskoj” produkciji animiranog filma (tada namijenjenoj prvenstveno televiziji). Dugometražni filmovi su onda bili rijetkost i tek bi poneki “zalutao” na Animafest, naravno, izvan konkurenциje za nagrade.

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Zašto smo onda pokrenuli festival dugometražnog animiranog filma? Prethodna dva dugometražna izdanja Animafesta odgovorila su na ovo pitanje. Mnogo premijerno prikazanih filmova te Pitching forum (predstavljanje i potpora projektima u razvoju iz obližnjih država regije) poluciли su veliki uspjeh kod zاغrebačke publike, ali i u medijima i među strukom. Izbor, kvaliteta i karakter prikazanih filmova pokazali su da dugometražna animacija, iako prvenstveno okrenuta tržištu, uz komercijalne ima i istraživačke, autorske i umjetničke potencijale koji su oduvijek bili u prvom planu na zagrebačkom festivalu animacije. Može li gledanje animiranih filmova biti zamorno? Nažalost, može. Birajući filmove za ovogodišnji Animafest morao sam pogledati više od pedeset filmova tzv. “dugog metra”. Možda izgleda nevjerojatno, ali uglavnom su to bili dobri filmovi – dobar dizajn, odlična animacija, zanimljiv tekstualni predložak, puno uloženog truda, vremena, a i novca. No neki od njih djelovali su mi beskonačno dugačko. Jednom je Bill Plympton rekao: Kada na festivalu gledamo dosadan film možemo pričekati sljedeći. Ali ako dosadan film traje dulje od pola sata, dode nam da se ubijemo.

Sve duže od pola sata u animiranom filmu jako je dugačko i trebaju zaista valjani razlozi za dugometražni film, a oni se ne smiju svesti samo na tržišne kriterije. To je itekako primjetno na festivalima, gdje prizeljkujemo puno novoga i uzbudljivog, i gdje nam nije dovoljna samo dobra demonstracija zanata i primjeri dobro (?) uloženog novca.

Zato na ovogodišnjem Animafestu imamo nešto manje filmova u natjecanju za nagrade stručnog žirija, ali i znatno više izvan službene konkurenциje. I jedni i drugi ravnopravno konkuriraju za nagradu pubblici, i uvjeren sam da će svatko u našem programu pronaći nekoliko filmova koji će ga oduševiti jer su baš po njegovu ukusu.

Industrija zabave ili umjetnost? Ne uspijeva baš uvijek i svakomu, ali najbolje je kada se dogodi dobar spoj i jednog i drugog.

Feature animation – entertainment industry or art? That is the question we have long (and in vain) searched an answer to. In 1972, the World Festival of Animated Film was established in Zagreb as an artistic response of sorts to the uncreative, “industrial” animated film production (at that time intended primarily for television). Feature films were few and far between, and only a few would from time to time “lose their way” to Animafest, naturally, out of the competition programme.

Why did we then start up the feature edition of our animated film festival? The previous two feature editions of Animafest provided the answer. Many film premieres and the Pitching Forum (presentation and support of development projects from the neighbouring countries) have achieved great success with the Zagreb audience, media and animation professionals. The selection, quality and character of films showed that feature animation, although primarily market-oriented, aside from its commercial aspect, has research, authorial and artistic potential, which has always been the focus of Zagreb animation festival. Can watching animated films be tiring? Unfortunately, yes. Choosing films for this year’s Animafest, I had to watch over 50 so-called “feature films.” Perhaps it sounds incredible, but mainly they were good films – with good design, excellent animation, interesting script, a lot of hard work, time and money invested. However, to me, some of them seemed extremely long. Bill Plympton once said – At a festival, when we are watching a boring film, we can always wait for the next one. But if the boring film lasts longer than half an hour, we become suicidal.

Anything longer than 30 minutes in animation is pretty long and it really takes some very good reasons to make a feature film, other than market criteria. This is especially evident at festivals, where we wish to see a lot of new and exciting things, where a good display of craftsmanship and examples of well (?) invested money simply are not enough.

Therefore, this year’s Animafest brings us somewhat fewer films in competition for the jury awards, but also significantly more films out of the official competition. Both equally compete for the audience award and I am convinced that each of us could find in our programme several delightful films, exactly to their taste. Entertainment industry or art? It does not always happen for everybody, but a good combination of both is the best possible outcome.

UVODNIK

Vesna Dovniković / glavna tajnica ASIFA-e

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Vesna Dovniković / Secretary General of ASIFA

INTRODUCTION

Svjetski festival animiranih filmova u Zagrebu od svog je osnutka 1972. godine bio ogleđalo najnovijih trendova u svjetskoj animaciji. Desetljećima je kratki animirani film bio središte ali i dragulj međunarodne animirane produkcije. Dugometražni animirani filmovi bili su uglavnom zabava za djecu: sa životinjama kao glavnim likovima i songovima koji su postali vječne melodije za mlađe i za stare.

U zadnjem desetljeću situacija se posve promjenila: dugometražni animirani film postao je umjetnička grana ravnopravna ostalim rodovima umjetničkog izražavanja. Dugometražni animirani filmovi počeli su se baviti ozbiljnim problemima – od ljudskih prava do posve žanrovske teme – te su tako postali interesantni široj publici, uključujući i onu koja prati kratki umjetnički animirani film.

Zahvaljujemo organizatorima Animafesta što su prepoznali taj trend i od 2005. godine organiziraju dugometražno izdanje Animafesta. Od skromnog početka prije četiri godine taj je festival postao atraktivna manifestacija koja hrvatskoj publici daje uvid u najvažnije trendove u svjetskoj produkciji animiranog filma: u onoj komercijalnoj, zanimljivoj distributerima, ali i u onoj koja najčešće ne nalazi svoj put do velikih svjetskih kinodvorana.

Zbog svega toga Animafest nam je još dragocjeniji te se nadamo da će i u budućnosti imati veliku podršku publike, medija i cijelog društva.

Since it was established in 1972, the World Festival of Animated Film in Zagreb has mirrored the latest trends in world animation. For decades, short animated film was the focus and darling of the international animation production. Animated feature films were mainly considered children's entertainment, with animals as protagonists and songs which became evergreens for all generations.

In the last decade, the situation reversed; artistically speaking, animated features became equal to all the other genres of artistic expression. Animated features began addressing serious issues – from human rights to mainly genre subject matters, and thus grasped the interest of the general public, even those usually focused on short animated art film.

Our thanks goes to the organisers of Animafest for recognising the trend and, starting with 2005, organising the feature edition of Animafest. Since its humble beginning four years ago, this festival became a popular event providing Croatian audience with an insight into the most important trends in world animation, both commercial, distributor-oriented animation, and the one which is most often avoided by large movie theatres.

All this makes Animafest all the more precious for us. In the future, we sincerely hope to see good support from the audience, media and society in general.

VELIKO NATJECANJE ŽIRI



JURY GRAND COMPETITION

Lotta Geffenblad  je rođena 1962. u Lundu u Švedskoj. Preselila se u Stockholm 1982. i stu-
dirala dizajn. Od 1985. najviše se bavi animacijom, najčešće u paru s drugim umjetnicima
i animatorima. U radu sa suprugom Uzijem ostvarila je kratke filmove "Aprikoser" i "Bland
Tistlar". Film "Astonovo kamenje", prikazan na prošlogodišnjem Animafestu, bio je na više od 60
svjetskih festivala i osvojio je 10 međunarodnih nagrada. Predaje o kolažnim tehnikama i radi kao
ilustratorica za časopise. Autorica je nekolicine dječjih knjiga koje su objavljene čak u Japanu i
Južnoj Koreji, a trenutno razvija TV seriju o svojim likovima Spotu i Splodgeu.

Lotta Geffenblad was born in 1962 in Lund, Sweden. She moved to Stockholm in 1982 to study de-
sign. She has since 1985 mainly worked with animation, often in collaboration with other artists
and animators. Her work with her husband Uzi has resulted in the shorts "Aprikoser" and "Bland
Tistlar". Film "Astons Stenar" (Aston's Stones), showed at last year's Animafest, participated at over
60 festivals, winning 10 international awards. She lectures about cut-out technique and works as
an illustrator in magazines. She has made several children's books that have been published in,
among other countries, Japan and South Korea, and is now developing a TV series about her char-
acters Spot and Splodge.

Jia Duan  je profesorica na Filmskoj akademiji u Pekingu. Diplomiravši 1978. u petoj ge-
neraciji redatelja animiranog filma u Kini, režirala je i pisala scenarije za CCTV. Radila je na
desetak animiranih filmova, a njezin kratki 3D animirani film "Lotus" osvojio je mnoga kineska
i međunarodna priznanja. Godine 2006. predsjedala je prvim Međunarodnim salonom umjetnika u
animaciji na Sveučilištu Wuhan. U 2007. je gostovala na sveučilištima i filmskim arhivima diljem
SAD-a, primjerice u San Franciscu te Institutu za umjetnost u Kaliforniji, gdje je pozvana da predaje o
kineskoj animaciji. Također je držala predavanja u poznatim produkcjskim centrima "Industrial Light"
Georgea Lucasa i DreamWorksa. U 2008. nakon sedam godina pisanja objavljuje prvu kinesku knjigu
o animaciji Svjetska povijest animacije, koja uključuje SAD, Kanadu, Zapadnu i Istočnu Europu i Aziju.

Jia Duan is a Professor on Beijing Film Academy. She graduated from Class '78 of Beijing Film
Academy, the fifth-generation animation film director in China. She worked at CCTV, taking part
in the script writing, directing, designing works for more than 10 cartoons. Her 3D short animated
film "Lotus" received many Chinese and international awards. In 2006, Jia Duan convened and
chaired the first International Animation Artists Salon in Wuhan University. In 2007 she was invited
to the US to lecture on "The Magic of Chinese Animation". Her tour included programs at universi-
ties in San Francisco, California's Pacific Film Archive, Southern California Film Institute, CalArts
and the Rafael Film Center. She gave presentations at production centers George Lucas' „Industrial
Light“ and at PDI/DreamWorks' studio in Northern California. In 2008, after seven years of writing,
has published the first Chinese animation book *Animation World History*, including the United States,
Canada, Western Europe, Eastern Europe, Asia.

Dubravko Mataković  (1959, Ivankovo) je samostalni umjetnik. Diplomirao je 1983. godine
na Odjelu grafike pri Akademiji likovnih umjetnosti u Zagrebu. Stripove objavljuje od 1984.
u omladinskim, dnevnim i tjednim novinama, časopisima, a zadnjih godina i na internetu.
Objavio je dvanaestak strip-albuma. Radi i ilustracije za novine, magazine, knjige, udžbenike i sl.
Imao je niz samostalnih izložbi slika i stripova. Godine 2006. napisao je tekst za kazališnu pred-
stavu po motivima iz vlastitih stripova Iz Kabula s ljubavlju, koja se od 2007. izvodi u profesionalnoj
produkciji Gradskog kazališta Joze Ivakića Vinkovci. Godine 2008. izradio je animiranu špicu za
Svjetski festival animiranog filma u Zagrebu, a 2009. počinje rad na svom prvom animiranom filmu
u produkciji Zagreb filma. Dobio je mnogo nagrada i priznanja za umjetnički rad.

Dubravko Mataković (1959, Ivankovo) is a freelance artist. He graduated at the Academy of Fine Arts
in Zagreb, Department of Graphic Arts, in 1983. Since 1984, he has been publishing comics in youth
magazines, daily and weekly newspapers, other magazines and lately on the Web as well. He pub-
lished a dozen comic albums. In addition to his comics, he works as an illustrator for newspapers,
magazines, books, textbooks etc. He had a series of solo exhibitions of his paintings and comics. In
2006, he wrote a stage play based on his comic books' motives From Kabul with Love, produced and
performed since 2007 by the Civic Theatre Joza Ivakić Vinkovci. In 2008, he made an animated trailer
for the World Festival of Animated Film in Zagreb. In 2009, he began working on his first animated film,
a Zagreb Film production. He has received multiple awards and recognitions for artistic achievements.

FORUM PROJEKATA U RAZVOJU ŽIRI



**JURY
PITCHING FORUM**

Luca Raffaelli / Rođen je u Rimu 1959. Umjetnički je direktor dvaju talijanskih festivala: Romics – festivala crtanih romana i animacije u Rimu i Međunarodnog festivala animiranog filma u Genzanu I Castelli Animati. Godine 1994. napisao je najpopularniju talijansku knjigu o animaciji, Le anime disegnate (Animirane duše), koju je ponovno izdao Minimum Fax. Radio je za kazalište, radio i televiziju. Napisao je brojne scenarije za animirane TV serije i dugometražni film "Johan Padan" koji je prema kazališnoj predstavi nobelovca Darija Foa režirao Giulio Cingoli. Popularna talijanska pjevačica Mina snimila je jednu od njegovih pjesama, Ninna pa'.

Born in Rome in 1959, he is the Artistic Director of two Italian festivals: Romics, comics and animation festival of the Fair of Rome and I Castelli Animati, international animated film festival in Genzano. He wrote in 1994 Le anime disegnate (The Animated Souls), the most popular Italian book about animation, now republished by Minimum Fax. He worked for theater, radio and television. He wrote many screenplays for animated tv series and for the feature "Johan Padan", directed by Giulio Cingoli from the theatrical piéce by Nobel Prize Dario Fo. The very popular Italian singer Mina recorded Ninna pa', one of his songs.

Valérie Schermann / Osnivačica je i glavna direktorka produkcijskih tvrtki Prima Linea (1988) i Prima Linea Productions (1995, s Christopheom Jankovicem). Svoje je iskustvo stekla razvijajući te kompanije, ali i tridesetak umjetnika, autora i ilustratora koje zastupa Prima Linea. Razvoj timskoga rada umjetnika s vremenom je proširoj dje-lovanje tvrtke. Audiovizualna produkcija je postala ključno razvojno područje. Kao inkubator projekata, Prima Linea Productions pruža profesionalnu strukturu koja umnogome pomaže umjetnicima u istraživanjima.

Founder and general manager of Prima Linea (1988) and Prima Linea Productions (1995, with Christophe Jankovic). Her experience merges with the development of these structures and with the evolution of about thirty artists, authors-illustrators represented by Prima Linea. Over the years and the experiences, the development of the authors team's work has broadened the domains towards new activities. Lately, together with the artists, the audiovisual production has become the essential field of development. Working like a project incubator, Prima Linea Productions offers a professional structure which is extremely helpful to the researches of the team's artists.

Izabela Maria Rieben / ima desetogodišnje iskustvo u programiranju Dječjeg programa, koji emitira 35 sati programa na tjedan na švicarskoj nacionalnoj televiziji za francusko govorno područje, Télévision Suisse Romande. Odgovorna je za izbor projekata koje producira Fond za animaciju pri Švicarskoj televiziji; primjerice, nagradivani film Georges-a Schwizgebel-a "L'homme sans ombre" i "Banquise" Claudea Barrasa koji je bio nominiran za najbolji kratki film i u Cannesu 2006. godine. Također bira filmove za "Animaniacs", kasnomoćnu emisiju koja emitira umjetničke i politički nekorektne animirane filmove. Članica je EBU-ove skupine za financiranje animacije, gdje usko suraduje s urednicima dječjih programa vodećih europskih televizija (BBC, ZDF, Rai, France 2, TVE i dr.) kako bi odabrali kvalitetne projekte europske animacije za proizvodnju.

Izabela Rieben has 10-year experience in programming for the Children's Department – airing 35 hours programming weekly, for the French-Speaking Swiss National Broadcast Télévision Suisse Romande. She is responsible for production project selection for the Swiss Television Fund for animation (including Georges Schwizgebel's awarded short "L'homme sans ombre", Claude Barra's Cannes Festival 2006 nominated short "Banquise"). She is also programming for animation program "Animaniacs", a late-night show dedicated to artistic and politically incorrect animation. Member of the EBU Animation Guarantors group, working closely with Children's Department heads of major national European broadcast networks (BBC, ZDF, Rai, France 2, TVE etc.) in order to select projects for production of high-quality European animation.

NACGRADE

Na 19. Animafestu posvećenom dugometražnom animiranom filmu dodijelit će se tri nagrade:

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- ✓ **Grand Prix** ✓ Za najbolji film iz natjecateljskog programa
3.000 EUR
- ✓ **Nagrada Zlatni Zagreb** ✓ Za najbolji filmski projekt u razvoju
3.000 EUR
- ✓ **Nagrada publike Mr. M** ✓ Za najbolji film iz natjecateljskog programa prema glasovima publike

At 19th Animafest dedicated to feature animation three prizes will be given:

- ✓ **Grand Prix** ✓ For the best feature film in competition
3.000 EUR
- ✓ **Golden Zagreb Award** ✓ For the best project at Pitching forum
3.000 EUR
- ✓ **Audience Award Mr. M** ✓ For the best feature film in competition according to the audience's votes

AWARDS

**VELIKO
NATJECANJE**

**GRAND
COMPETITION**



✓ 28

Veliko natjecanje

Grand Competition

Život bez Gabrielle Ferri

✓ Elu ilma Gabriella Ferrita

✓ Life without Gabriella Ferri

Estonija

✓ Estonia

2008, 35 mm, 44'

✓ Bez dijaloga ✓ No dialogue

✓ tehnika ✓ technique

crtež na papiru, 2D

✓ drawing on paper, 2D

✓ režija ✓ direction

Priit Pärn, Olga Pärn

scenarij ✓ screenplay

Priit Pärn

umjetnički direktor ✓ art direction

Priit Pärn, Olga Pärn

animacija ✓ animation

Tarmo Vaarmets, Ülle Metsur,

Marje Ale, Annely Pöldsaar,

Tiina Ubar-Sauter

montaža ✓ editing

Priit Pärn, Olga Pärn

scenografija ✓ scenography

Priit Pärn, Olga Pärn

zvuk ✓ sound

Horret Kuus

glazba ✓ music

Erkki-Sven Tüür

produdent ✓ producer

Kalev Tamm

produkcijska distribucija

✓ production & distribution

Eesti Joonisfilm

✓

nagrade ✓ awards

Velika nagrada za nezavisni kratki film

✓ Independent Shorts Grand Prix

Narrative (Holland Animation FF),

Velika nagrada ✓ Grand Prix

(Animated Dreams FF),

Nagrada za najbolji estonski film

✓ Award for the Best Estonian Film

(Black Night FF)

✓

www.joonisfilm.ee

Sinopsis ✓ Muškarac i žena vode komplikiran

Priit Pärn (1946, Tallinn, Estonija) diplomirao je biologiju na Sveučilištu Tartu 1970. Od kraja 60-ih Pärn je aktivan karikaturist i ilustrator. Posljednjih 12 godina održao je više od 30 samostalnih izložbi u mnogim evropskim zemljama i u Kanadi. Predavao je na filmskim školama u Finskoj, Norveškoj, Njemačkoj, Švicarskoj, Španjolskoj, Belgiji, Nizozemskoj i Engleskoj. Od 2006. na čelu je Odsjeka za animaciju pri Estonskoj umjetničkoj akademiji.

Priit Pärn (1946, Tallinn, Estonia) graduated from the Department of Biology of University of Tartu in 1970. Pärn has been active as a caricaturist and illustrator since the end of the 1960's. He has had over 30 solo exhibitions over the past 12 years in various European countries and Canada. He has taught at film schools in Finland, Norway, Germany, Switzerland, Spain, Belgium, Holland and England. Since 2006 he is the head of animation department in the Estonian Academy of Arts.

Olga Pärn (1976, Minsk, Bjelorusija) diplomirala je 2000. na grafičkom odsjeku Akademije likovnih umjetnosti u Bjelorusiji. Od 1996. do 2003. radila je na odsjeku za animirani film studija Belarusfilm. Studirala je na školi za animaciju La Poudrière u Francuskoj, gdje je režirala svoj diplomski film "Sanjar".

Olga Pärn (1976, Minsk, Republic of Belarus) graduated from the graphic department at Belarusian Art Academy in 2000. In 1996–2003 she worked in the animation department of studio Belarusfilm. She studied at the animation school La Poudrière in France where she directed her graduation film "Dreamer".

ŽIVOT BEZ GABRIELLE FERRI



Sinopsis / Film je priča o Rusu Vladislavu i Mađaru Joski. Obojica su imigranti i najbolji prijatelji u zajedničkoj potrazi za američkim snom. Vlad ima kćи Anu koja se brzinom svjetlosti prilagođava životu u Americi, dok on doživljava potpuni kulturni šok. Stanuju u stambenom kompleksu Vista del Mar, koji vodi ostarjela propala glumica Greta Knight, koja žudi za Vladovim dodirima. U istoj zgradiji stanuju imigranti sa svih strana svijeta: Flaco, prijatelj iz Meksika, gospodin Chea, voditelj obiteljskog kineskog restorana, Nazim, nekadašnji pakistanski nuklearni znanstvenik koji vozi turistički autobus, te gospodin Splits, ostarjeli crni svodnik. "Imigranti" su komična i gorka priča, film za svakoga tko je ikada imao snove.

Synopsis / "Immigrants" is the story of Vladislav (a Russian), and Joska (a Hungarian). Both are immigrants and best friends, living and chasing the American dream together. Vlad has a daughter, Ana, whos adapting to life in America at the speed of light, while her dad is in complete culture shock. They stay at the Vista del Mar, an apartment complex run by an old failed actress, Greta Knight, who is always after Vlad for sexual favors. The building is home to immigrants from all over the world: Flaco, a friend from Mexico; Mr. Chea, who runs a Chinese family restaurant; Nazim, a former Pakistani nuclear scientist who drives a tour bus and Mr. Splits, an old black pimp. With a story that is comedic and yet poignant, "Immigrants" is a movie for anyone who ever had a dream.

Gábor Csupó (1952, Budimpešta, Mađarska) animacijsko obrazovanje stekao je u slavnom mađarskom studiju Pannónia. Godine 1975. napustio je Mađarsku zbog političkih razloga, a svoju je ljubav prema glazbi pokazao kada je iza sebe ostavio sve – osim svoje zbirke od 500 albuma na pločama! Odselio se u Stockholm, gdje je radio na prvom švedskom animiranom dugometražnom filmu, a tu je upoznao i svoju buduću partnericu, američku grafičku dizajnericu Arlene Klasky. Zajedno su 1981. osnovali Klasky Csupo, Inc., tvrtku koja je uskoro zasjela na vodeće mjesto u zabavnoj industriji i animaciji. Poznati po inovativnosti i maštvitosti, osmislili su i producirali neke od najpopularnijih animiranih televizijskih serija, među kojima su "Simpsoni", "The Rugrats", "Duckman", "Aa-ahhh!!! Real Monsters" i "Santo bugito". Klasky Csupo je jedan od vodećih studija animiranog filma na svijetu, a osvojili su nekoliko nagrada Emmy i nagradu Cable Ace.

Gábor Csupó (1952, Budapest, Hungary) received his animation education at Hungary's famed Pannónia studio. Leaving Hungary for political reasons in 1975, he demonstrated his love for music by leaving all his belongings behind when he left the country – except his collection of 500 record albums! Csupó went to Stockholm where he helped produce Sweden's first animated feature and met his future partner, American graphic designer Arlene Klasky. Together they formed Klasky Csupo, Inc., in 1981, which they guided to a position of leadership in the animation and entertainment industry. Known for innovation and imagination, Klasky Csupo, Inc. has created and produced some of the most popular animated television series on television, including "The Simpsons", "Rugrats", "Duckman", "Aaahhh!!! Real Monsters" and "Santo Bugito". A multiple Emmy Award and Cable Ace Award winner, Klasky Csupo, Inc. is one of the world's leading animation studios.

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Veliko natjecanje
Grand Competition

Imigranti – L. A. Dolce vita
/ Immigrants – L. A. Dolce Vita
Mađarska, SAD
/ Hungary, USA
2008, 35 mm, 87'
/ Engleski s hrvatskim podnaslovima.
/ English with Croatian subtitles.

tehnika / technique
2D kompjuter / 2D computer

režija / direction

Gábor Csupó
scenarij / screenplay

William Coronel, Josh Lieb,
Jared Stern, Sam O'Neal,
Neal Boushell, Reid Harrison

animacija / animation

Andrej Svišlotski,
Zhenia Deliouissine, Jim Duffy,
John Holmquist

montaža / editing

Peter Tomaszewicz, Mano Csillag
scenografija / scenography:

Laslo Nosek

glazba / music

Drew Neumann, Gregory Hinde,
Gábor Csupó

producent / producer

Arlene Klasky, Gábor Csupó,
Gábor Kálomista, Tamás Rákosi

produkcija / production

Megafilm Ltd.,
Grand Allure Entertainment,
Klasky-Csupo / Global Tantrum

distribucija / distribution

Hungaricom Ltd.

glasovi / voices

Hank Azaria, Eric McCormack,
Tom Kenny, Freddy Rodriguez,
Dan Castellaneta, Lariane Newman

/ www.immigrantsthemovie.com

IMIGRANTI – L.A. DOLCE VITA



/ 30

Veliko natjecanje

Grand Competition

Valcer s Bashirom**/ Waltz with Bashir**

Izrael, Njemačka, Francuska

/ Israel, Germany, France

2007, 35 mm, 90'

/

Hebrejski s hrvatskim podnaslovima.

/ Hebrew with Croatian subtitles.

tehnika / technique

kolaž, 3D kompjuter, Flash-animacija

/ cut-outs, 3D computer, Flash

animation

/

režija / direction

Ari Folman

scenarij / screenplay

Ari Folman

umjetnički direktor / art direction:

David Polonsky

animacija / animation

Yoni Goodman, Tal Gadon,

Gali Edelbaum, Neta Holzer,

Osi Wald, Sefi Gayego, Orit Shimon,

Zohar Shahar, Lilach Sarid,

Barak Drori

montaža / editing

Nilli Feller

scenografija / scenography

Roy Nitzan

zvuk / sound

Aviv Aldema

glazba / music

Max Richter

producent / producer

Ari Folman, Yael Nahlieli, Serge Lalou,

Gerhard Meixner, Roman Paul

produkciјa / production

Bridget Folman Film Gang,

Razor Film Production, Les Films d'Ici,

Arte France, ITVS International

distribucija / distribution in Croatia

Continental Film

/

glasovi / voices

Ari Folman, Boaz Rein Buskila,

Ori Sivan, Ronny Dayag,

Shmuel Frenkel, Zahava Salomon

/

odabrane nagrade / selected awards

Zlatni globus za najbolji strani film

/ Golden Globe Awards for Best

Foreign Language Film,

Najbolji animirani dugometražni film

/ Best Animated Feature

(Asia Pacific Screen Awards),

Najbolji animirani dugometražni film

/ Best Animated Feature

(Los Angeles Film Critics Association),

Posebna nagrada žirija

/ Special Jury Prize

(Tallinn IFF),

Nagrada publike / Audience Award

(Warsaw IFF),

Velika nagrada / Grand prize

(Tokyo FF)

/ www.waltzwithbashir.com

Sinopsis / Ovo je istinita priča o potrazi za dijelovima koji nedostaju u redateljevu sjećanju iz vremena Libanonskog rata sredinom 1980-ih. Jedne večeri u baru stari prijatelj pripovijeda redatelju Ariju Folmanu o čestoj noćnoj mori u kojoj ga proganja 26 zlih pasa. Svaku noć isti broj zvijeri. Njih dvojica zaključuju da postoji veza između more i njihove misije s izraelskom vojskom u prvom Libanonском ratu. Na svoje iznenadjenje, Ari se više ne može sjetiti ničega o tom dijelu svoga života. Potaknut zagonetkom, odlučuje se sastati i razgovarati sa stariim prijateljima i drugovima diljem svijeta kako bi otkrio istinu o tomu, ali i o sebi samome. Ari tone sve dublje, a sjećanje počinje nicići u obliku nadnaravnih prizora...

Synopsis / Based on a true story, the film is a quest into the director's memory for the missing pieces from the days of the Lebanon War in the mid 80s. One night at a bar, an old friend tells director Ari Folman about a recurring nightmare in which he is chased by 26 vicious dogs. Every night, the same number of beasts. The two men conclude that there's a connection to their Israeli Army mission in the first Lebanon War of the early eighties. Ari is surprised that he can't remember a thing anymore about that period of his life. Intrigued by this riddle, he decides to meet and interview old friends and comrades around the world. He needs to discover the truth about that time and about himself. As Ari delves deeper and deeper into the mystery, his memory begins to creep up in surreal images...

Nakon služenja vojnog roka **Ari Folman se otisnu na putovanje iz snova:** put oko svijeta s ruksakom na ledima. Poslije samo dva tjedna i dvije zemlje shvatio je da putovanja nisu za njega te se smjestio u mali pansion na jugoistoku Azije i počeo pisati pisma prijateljima: pisma u kojima je potpuno izmislio savršeno putovanje. Cijelu godinu proveo je na jednom mjestu i zapisivao plodove svoje fantastične mašte, što ga je natjerala da se vrati kući i počne studirati film. Od 1991. do 1996. režirao je specijalizirane televizijske dokumentarce, uglavnom s okupiranim područja. Svoje prve animacijske korake Ari je napravio u seriji "The Material that Love is Made of" u kojoj svaka epizoda počinje s 5-minutnom dokumentarnom animacijom u kojoj znanstvenici predstavljaju svoje teorije o evoluciji ljubavi. Taj uspješni pokušaj dokumentarne animacije potaknuo je Arija na razvoj jedinstvenog formata u filmu "Valcer s Bashirom."

After completing his military service, Ari Folman ventured out on his dream trip to circle the world with a backpack. Just two weeks and two countries into the trip, Ari realized traveling was not for him, so he settled into small guesthouses in Southeast Asia and wrote letters to his friends at home, letters in which he totally fabricated the perfect trip. One whole year of being in one place and writing down the fruits of his fantastical imagination convinced him to return home and study cinema. Between 1991 – 1996, he directed documentary specials for TV, mainly in the occupied territories. Ari made his initial attempt at animation in his series "The Material that Love is Made of" – each episode opens with five minutes of documentary animation which depicts scientists presenting their theories on the evolution of love. This successful attempt at documentary animation propelled Ari to develop the unique format of "Waltz with Bashir".

VALCER S BASHIROM



Sinopsis / Sita je hinduska božica, glavni ženski lik indijskog epa Ramajana te brižna supruga koja prati muža Ramu tijekom 14 godina izgnanstva u šumi. Kasnije je otima zao kralj sa Šri Lanke. Unatoč tomu što ostaje vjerna svom mužu, Situ čekaju mnoga iskušenja... U svojem prvom dugometražnom filmu Nina Paley suprotstavlja višestruku priповјedačku strukturu i vizualne stilove te stvara iznimno zabavnu ali i dirljivu viziju Ramajane. Glazbeni brojevi koreografirani su prema pjesmama Annette Hanshaw, pjevačice džeza iz 1920-ih, a u njima sudjeluju stotine bića: leteći majmuni, zla čudovišta, bogovi, božice, ratnici, mudraci i krilate očne jabučice. To je priča o istini, pravdi i ženskom kriku za jednakošću. "Sita pjeva blues" zavrđuje opis "najljepše ikad ispričane priče o prekidu".

Synopsis / Sita is a Hindu goddess, the leading lady of India's epic the Ramayana and a dutiful wife who follows her husband Rama on a 14 year exile to a forest, only to be kidnapped by an evil king from Sri Lanka. Despite remaining faithful to her husband, Sita is put through many tests... In her first feature length film, Paley juxtaposes multiple narrative and visual styles to create a highly entertaining yet moving vision of the Ramayana. Musical numbers choreographed to the 1920's jazz vocals of Annette Hanshaw feature a cast of hundreds: flying monkeys, evil monsters, gods, goddesses, warriors, sages, and winged eyeballs. A tale of truth, justice and a woman's cry for equal treatment. Sita Sings the Blues earns its tagline as "The Greatest Break-Up Story Ever Told."

Nina Paley (1968, Champaign, Illinois, SAD) veteranka je stripova za kompanije, autora stripa "Fluff" (Universal Press Syndicate), "The Hots" (King Features) i vlastitog alternativnog tjednog izdanja "Nina's Adventures." Godine 1998. počela je proizvoditi nezavisne animirane festivalske filmove, među kojima i kontroverzni ali popularni kratki film "The Stork". Godine 2002. otisla je sa svojim tađnjim mužem u indijski Trivandrum, gdje je prvi put pročitala Ramajanu. To ju je nadahnulo za prvi dugometražni film, "Sita pjeva blues", koji je sama animirala i producirala, radeći pet godina na kućnom računalu. Nina predaje na Školi za dizajn Parsons na Manhattanu, a 2006. je dobila Guggenheimovu stipendiju.

Nina Paley (1968, Champaign IL, USA) is a long-time veteran of syndicated comic strips, creating "Fluff" (Universal Press Syndicate), "The Hots" (King Features), and her own alternative weekly "Nina's Adventures". In 1998 she began making independent animated festival films, including the controversial yet popular environmental short, "The Stork". In 2002 Nina followed her then-husband to Trivandrum, India, where she read her first Ramayana. This inspired her first feature, "Sita Sings the Blues", which she animated and produced single-handedly over the course of 5 years on a home computer. Nina teaches at Parsons School of Design in Manhattan and is a 2006 Guggenheim Fellow.

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Veliko natjecanje
Grand Competition

Sita pjeva blues

/ Sita Sings the Blues

SAD / USA

2008, 35 mm, 82'

Engleski s hrvatskim podnaslovima.
/ English with Croatian subtitles.

tehnika / technique

crtež na papiru, kolaž, 2D,
rotoskopija / drawing on paper, cut-outs, 2D, rotoscope

režija, animacija, montaža, producentica

/ direction, animation, editing,
producer

Nina Paley

scenarij / screenplay

Nina Paley;

prema Valmikiju / based on Valmiki
zvuk / sound

Greg Sextro

glazba / music

Todd Michaelson,

Rudresh Mahanthappa,

Masala Dosa, Nik Phelps,

Rohan

produkcijska distribucija

/ production & distribution

Nina Paley Productions

glasovi / voices

Annette Hanshaw (pjevajuća Sita

/ singing Sita), Sanjiv Jhaveri,

Nina Paley, Carrie Keranen,

Aladdin Ulah, Reena Shah,

Deepiti Gupta, Pooja Kumar,

Aseem Chhabra, Bhavana Nagulapally,

Manish Acharya

odabранe nagrade / selected awards

Posebna nagrada žirija

/ Jury Special Mention

(Berlinale),

Cristal za dugometražni film

/ Cristal for Best Feature

(Annecy),

Posebna nagrada žirija

/ Jury Honorable Mention

(Ottawa),

Najbolji scenarij / Best Script

(Atene IFF)

www.sitasingstheblues.com

SITA PJEVA BLUES



Sinopsis / Angel je sebičan, nasilan i moralno iskvaren čovjek koji visi u lokalnom kafiću i grdi ostale mušterije. Jednog dana se misteriozno probudi s krilima na leđima. Zbog krila počinje činiti dobra djela, što se protivi njegovoj prirodi. Očajnički se želi riješiti tih krila dobrote, no naponsjetku završi boreći se s ljudima koji u njima vide svoju priliku za slavu i bogatstvo.

Synopsis / Angel is a selfish, abusive, morally bankrupt man who hangs out at his local bar, berating the other patrons. One day, Angel mysteriously wakes up with a pair of wings on his back. The wings make him do good deeds, contrary to his nature. He desperately tries to rid himself of the good wings, but eventually finds himself fighting those who view the wings as their ticket to fame and fortune.

Bill Plympton rođen je i odrastao u Portlandu u državi Oregon. U New York se preselio kad je diplomirao grafički dizajn na Državnom sveučilištu Portland. Karijeru je počeo crtajući stripove za New York Times, National Lampoon, Playboy i Screw. Godine 1987. nominiran je za Oscara s kratkim filmom "Your Face". Nakon što je produciraо brojne kratke filmove prikazane na MTV-u i festivalu Spike and Mike's, okrenuo se dugometražnoj formi. Od 1991. snimio je devet dugometražnih filmova, od kojih su šest animirani: "The Tune", "Mondo Plympton", "I Married A Strange Person", "Mutant Aliens", "Hair High" i "Idiots i anđeli". Godine 2005. Bill je još jednom nominiran za Oscara za kratki film "Guard Dog".

Born and raised in Portland, Oregon, Bill Plympton moved to New York City, upon graduation from Portland State University in Graphic Design. He began his career creating cartoons for publications such as New York Times, National Lampoon, Playboy and Screw. In 1987 he was nominated for an Oscar for his short "Your Face". After producing many shorts which appeared on MTV and Spike and Mike's, he turned his talent to features. Since 1991 he's made 9 feature films, 6 of them, "The Tune", "Mondo Plympton", "I Married A Strange Person", "Mutant Aliens", "Hair High" and "Idiots and Angels" animated features. In 2005, Bill's received another Oscar nomination, this time for a short film "Guard Dog".

Idioti i anđeli
/ Idiots & Angels
SAD / USA
2008, 35 mm, 78'
/ Bez dijaloga / No dialogue
/ tehnika / technique
crtež na papiru / drawing on paper
/
režija, scenarij, animacija
/ direction, screenplay, animation
Bill Plympton
montaža / editing
Kevin Palmer
scenografija / scenography
Kerri Allegretta, Lisa LaBracio
zvuk / sound
Greg Sextro
glazba / music
Hank Bones, Nicole Renaud,
Corey Jackson, Rachelle Garniez,
Didier Carmier, 3 Leg Torso,
Tom Waits, Pink Martini
producent / producer
Bill Plympton, Biljana Labović
produkacija / production
Bill Plympton Studio
distribucija / distribution
Branscome International
/
odabrane nagrade / selected awards
Posebno priznanje žirija
/ Special Distinction Award
(Annecy),
Nagrada za najbolji dugometražni
film / Award for Best Animated
Feature (Animadrid),
Nagrada za najbolji dugometražni film
/ Award for Best Animated Feature
(Cinanimal),
Nagrada publike / Audience Award
(Monstral),
Nagrada za najbolji dugometražni film
i najbolji scenarij
/ Award for Best Animated Feature
and Best Script
(FantasPorto)
/
www.idiotsandangels.com



Sinopsis / Jeste li se ikada zapitali što je smisao života i zašto uopće postojimo? Od – ruke... za samo 9,99 dolara. Ovako glasi oglas koji je promijenio život Davea Pecka, nezaposlenog 28-godišnjaka koji još uvijek živi s roditeljima. U želji da podijeli svoju spoznaju sa svjetom Daveov se put križa s putovima susjeda u zgradama. Njihove priče daju varljiv pogled na to kako izgleda nuda u zastrašujuće fragmentiranom svijetu. "\$9,99" je silikonski dugometražni animirani film koji nudi smisao života za nešto manje od 10 dolara.

Synopsis / Have you ever wondered: What is the meaning of life? Why do we exist? The answer to this vexing question is now within your reach... for a mere \$9.99. This is the ad that alters the life of Dave Peck, an unemployed 28 year-old who still lives at home. In his mission to share his find with the world, Dave's path crosses those of his apartment block neighbours. Taken together, their stories offer a beguiling view of what hope looks like in a hauntingly fragmented world. "\$9.99" is a silicon stop motion animated feature that offers slightly less than a \$10 worth about the meaning of life.

Tatia Rosenthal je rođena u Tel Avivu, no živi u New Yorku gdje je na Umjetničkoj školi Tisch diplomirala na Odsjeku za film i televiziju. Njezini kratki animirani filmovi radeni stop–animacijom "A Buck's Worth" (2005) i "Crazy Glue" (1998), prikazani su posvuda te su i osvojili brojne nagrade. "\$9.99" je njezin prvi dugometražni film.

Tatia Rosenthal was born in Tel Aviv but lives in New York where she graduated from the NYU Tisch School of Arts with a BFA Hons in Film & Television in 1998. Her short, stop motion animations "A Buck's Worth" (2005) and "Crazy Glue" (1998) have screened around the world and won numerous awards. "\$ 9.99" is her first feature film.

✓ Natjecanje
Grand Competition

\$9.99

Izrael, Australija
Israel, Australia
2008, 35 mm, 78'

Engleski s hrvatskim podnaslovima.
English with Croatian subtitles.

tehnika / technique
glina / clay

režija / direction
Tatia Rosenthal
scenarij / screenplay
Etgar Keret,

Tatia Rosenthal
animacija / animation

Daniel Alderson, Yonatan Bereskin, Darren Burgess, Steven Cox, Anthony Elworthy, Jan-Erik Maas, Sharon Parker, Andrew Spilsted, Norman Yeend

kamera / camera
Susan Stitt, James Lewis, Richard Bradshaw
scenografija / scenography
Phillip Beadsmoore, Leslie Osborn, Melinda Doring, Tatia Rosenthal

zvuk / sound
Chen Harpaz
glasba / music

Christopher Bowen
produdent / producer
Emile Sherman, Amir Harel
produkcija / production
Sherman Pictures, Lama Films
distribucija / distribution
Memento Films

glasovi / voices
Geoffrey Rush, Anthony LaPaglia, Samuel Johnson, Claudia Karvan, Joel Edgerton, Barry Otto

odabrane nagrade / selected awards
Nagrada za najbolji dugometražni film / Award for Best Animated feature (Anima Brussels).
Nagrada za najbolji dugometražni film / Award for Best Animated Feature (Monstra Lisboa).
Nagrada publike i nagrada za najbolju redateljicu / Audience Award and Best Female Director Award (Mexico City IFF)

www.9dollars99movie.com

\$ 9.99



/ 34

Veliko natjecanje
Grand Competition**Mia i Migou**/ **Mia and Migou**/ **Mia et le Migou**

Francuska / France

2008, 35 mm, 92'

/

Francuski s hrvatskim podnaslovima.

/ French with Croatian subtitles.

tehnika / technique

crtež na papiru, 2D kompjuter

/ drawing on paper, 2D computer

/

režija / direction

Jacques Rémy-Girerd

scenarij / **screenplay**

Jacques Rémy-Girerd,

Antoine Lanciaux, Iouri Tcherenkov,

Benoît Chieux

animacija / **animation**

Kamal Aïtmihoub,

Juan-Carlos Concha, Peter Dodd,

Sandra Gaudi, Siergej Gizila,

Sébastien Godard, Morten Riisberg

Hansen, Antoine Lanciaux,

Larisa Lauber, Sylvie Léonard,

Enrico Mezzena, Patrizia Nasi,

Cristina Parisotto, Susanne Seidel

montaža / editing

Hervé Guichard

kamera / **camera**

Benoît Razy

scenografija / scenography

Benoit Chieux, Gaël Brisou,

Maryse Tuzi

zvuk / sound

Loïc Burkhardt

glazba / music

Serge Basset

producent / producer

Jacques Rémy-Girerd

produkcija / production

Folimage, Enimation, Gertie,

France 3 Cinéma,

Rhône-Alpes Cinéma, Sayers Studios,

Bayard Presse

distribucija u Hrvatskoj**/ distribution in Croatia**

Continental Film

/

glasovi / voices

Garance Lagraa, Charlie Girerd,

Pierre Richard, Dany Boon,

Yolande Moreau, Jean-Pierre Coffe,

Miou-Miou

/

odabrane nagrade / selected awards

Nagrada za najbolji dugometražni

animirani film

/ Award for Best Animated Feature

(Abitibi - Témiscamingue, Canada),

Nagrada publike

/ Audience Award

(Mon Premier Festival Paris)

/

www.miaetlemigou.fr

Sinopsis / **Mia ima jedva 10 godina. Preplašena svojim predosjećajem, odluci napustiti rodno selo negdje u Južnoj Americi i krene u potragu za ocem. Njega nema već neko vrijeme; radi na golemom gradilištu gdje se tropska šuma pretvara u luksuzni hotelski kompleks. Mijina potraga za ocem traje dugo. Mora prijeći da-leku planinu okruženu gustom šumom u kojoj žive tajanstvena bića. Usred takvog čarobnog svijeta otkrit će neobično stablo i suočiti se sa zbiljskim silama prirode.**

Synopsis / **Mia is a young girl barely 10 years old. Alerted by a premonition, she decides to leave her native village somewhere in South America in search of her father. He has been gone for some time, working on a huge construction site to transform a tropical forest into a luxurious resort hotel. Mia's journey to find her father is long. She must cross a remote mountain, surrounded by a dark forest populated by mysterious beings. In the midst of this magical world, the young girl will discover an uncommon tree and be confronted with the true forces of nature.**

Jacques-Rémy Girerd (1952) studirao je likovne umjetnosti u Lyonu. Radio je kao profesor u srednjoj školi i predavač na Umjetničkoj školi u Grenobleu. S malom skupinom entuzijasta 1984. osnovao je studio Folimage u Valenceu, kojim rukovodi sve do danas. Nakon svog prvog animiranog filma "Quatre mille images fœtales" 1978. uslijedilo je desetljeće kratkih stop-motion animacija, dok 1989. nije napravio "Amerlock" i "Le petit cirque de toutes les couleurs", koji je osvojio nagradu César za najbolji animirani film. Kad je 1988. dobio prvo dijete, uglavnom se posvetio režiji crtanih filmova za djecu te je pokrenuo nekoliko obrazovnih dječjih televizijskih serija "Le bonheur de la vie", "Mine de rien", "Ma petite planète chérie". Godine 1997. radi srednjometražni film "L'enfant au grelot", koji je postigao velik uspjeh u kinima. Kasnije se posvetio svom prvom dugometražnom filmu "La prophétie des grenouilles". "Mia i Migou" njegovo je drugi dugometražni film.

Jacques-Rémy Girerd (1952) studied at the Lyon L'École des Beaux-Arts. He worked as a high school professor and teacher at the Grenoble Art School. In 1984 he and a small group of enthusiasts founded the Folimage studio in Valence, which he continues to run to this day. His first animated film "Quatre mille images fœtales" in 1978 was followed by a decade of creating short stop-motion animations until the 1989 films "Amerlock" and the César-winning Best Animated Film "Le petit cirque de toutes les couleurs". After the birth of his first child in 1988 he focused mainly on directing cartoons for children and started several educational children's series for television: "Le bonheur de la vie", "Mine de rien", "Ma petite planète chérie". In 1997 he creates his featurette "L'enfant au grelot", which became hugely popular in the cinemas. Afterwards he embarked on his first full-length feature "La prophétie des grenouilles". "Mia et le Migou" is his second feature film.

MIA I MIGOU



Sinopsis Prije 1200 godina Brendan, siroče, upoznaje brata Aidana, čuvara iznimne ali nedovršene knjige iluminacija. Aidan Brendanu zadaje veliku zadaću – dovršiti Knjigu Kellsa, što ga vodi u nov život kreativnosti i mašte, gdje ga čekaju pustolovine, opasnost i akcija. Invazija Vikinga prijeti sa svih strana, a Brendan se, uz pomoć tajanstvene djevojčice Aisling, suočava s najdubljim strahovima kako bi ispunio zadaću. Knjiga Kellsa je remek-djelo europske umjetnosti, a ova priča, spoj fantastike i legende, govori o njezinu nastanku.

Synopsis Twelve hundred years ago an orphan named Brendan met Brother Aidan, the keeper of an extraordinary, but unfinished, book of illuminations. Aidan sets Brendan a great task, to complete the Book of Kells, which sees him called to a new life of creativity and imagination where adventure, danger and action await him. With the threat of invading Vikings all around and the help of Aisling, a mysterious young girl, Brendan faces his deepest fears to complete the task. The Book of Kells is one of the masterpieces of European art and this story, a blend of fantasy and legend, tells of its creation.

Tomm Moore je rođen Newryju u sjevernoirskoj županiji County Down 1977. Godine 1999. osnovao je produkciju tvrtku The Cartoon Salon s Paulom Youngom i Norom Twomey. Bavi se filmom, ali se istaknuo i kao ilustrator. "Tajna Kellsa" njegov je prvi dugometražni animirani film.

Tomm Moore was born in Newry, County Down in Northern Ireland in 1977. In 1999 he, Paul Young and Nora Twomey founded the production company The Cartoon Saloon. Besides his work as filmmaker he has also come to the fore as an illustrator. "The Secret of Kells" is his first feature-length animated film.

Nora Twomey je rođena 1971. u Corku. Autorica je nekoliko kratkih animiranih filmova. Njezin film "Cuilin Dualach" (2004) prikazan je na mnogim međunarodnim festivalima.

Nora Twomey was born in Cork in 1971. She has made several short animated films of which "Cuilin Dualach" (2004) has also been screened at international film festivals.

35

Veliko natjecanje

Grand Competition

Tajna Kellsa

/ The Secret of Kells

Francuska, Irska, Belgija

/ France, Ireland, Belgium

2009, 35 mm, 75'

/ Engleski s hrvatskim podnaslovima.

/ English with Croatian subtitles.

tehnika / technique

2D / 3D kompjuter

/ 2D / 3D computer

/

režija / direction

Tomm Moore, Nora Twomey

scenarij / screenplay

Tomm Moore, Fabrice Ziolkowski

umjetnički direktor / art direction

Ross Stewart

animacija / animation

Fabian Erlinghäuser

montaža / editing

Fabienne Alvarez-Giro

scenografija / scenography

Tomm Morre, Barry Reynolds

zvuk / sound

Kairen Waloch

glazba / music

Bruno Coulais, Kila

produdent / producer

Didier Brunner, Paul Young, Viviane Vanfleteren

produkција / production

Les Armateurs, Cartoon Saloon, Vivifilm

distribucija / distribution

Celluloid Dreams

/

glasovi / voices

Evan McGuire, Brendan Gleeson,

Mick Lally, Christen Mooney

odabrane nagrade / awards

Nagrada za najbolji irski film

/ Award for Best Irish Film (Dublin IFF) / Award for Best European

Director and Best Producer (Cartoon Movie Tributes, Lyon)

/

www.thesecretokells.com

TAJNA KELLSA



✓ 36
Veliko natjecanje
Grand Competition

Mary i Max
✓ *Mary and Max*
Australija / Australia
2008, 35 mm, 92'
✓
Engleski s hrvatskim podnaslovima.
✓ English with Croatian subtitles.

✓ teknika / technique
glina
✓ clay

✓ rezija / direction
Adam Elliot
scenarij / screenplay
Adam Elliot
animacija / animation
Darren Burgess, Tony Lawrence,
John Lewis, Jason Lynch, Craig Ross,
Dik Jarman
montaža / editing
Bill Murphy
kamera / camera
Gerald Thompson
scenografija / scenography
Adam Elliot
zvuk / sound
Michael Carden, Frank Lipson
glazba / music
Dale Cornelius
producent / producer
Melanie Coombs
produkcija / production
Melodrama Pictures
distribucija u Hrvatskoj
✓ Distribution in Croatia
Continental Film

✓
glasovi / voices
Toni Colette, Philip Seymour Hoffman,
Barry Humphries, Eric Bana,
Bethany Whitmore, Renée Geyer,
Ian McEwan, John Flaus,
Julie Forsyth

✓ nagrade / awards
Posebno priznanje žirija mlađih
✓ Youth Jury Special Mention
(Berlin IFF),
Posebno priznanje žirija
✓ Special Jury Mention
(Berlinale Kids)
✓
www.maryandmax.com

Sinopsis ✓ "Mary i Max" je jednostavna priča o prijateljstvu nastalom kroz dopisivanje dvoje veoma različitih ljudi: Mary Dinkle, debeluškaste usamljene osmogodišnje djevojčice iz predgrađa Melbournea, i Maxa Horovitza, 44-godišnjeg dromom koji živi u kaotičnom New Yorku. Prijateljstvo Mary i Maxa održalo se 20 godina na dva različita kontinenta, daleko dulje od prosječnih ljudskih uspona i padova. "Mary i Max" nevin je ali ne i naivan film koji istražuje teme poput prijateljstva, autizma, prepariranja, psihijatrije, alkoholizma, mjesta odakle dolaze djeca, pretilosti, kleptomanije, seksualnih razlika, povjerenja, parenja pasa, vjerskih razlika, agorafobije i još mnogo mnogo toga.

Synopsis ✓ "Mary and Max" is a simple tale of pen-friendship between two very different people; Mary Dinkle, a chubby lonely 8-year-old girl living in the suburbs of Melbourne, and Max Horovitz, a 44-year-old, severely obese, Jewish man with Asperger's Syndrome living in the chaos of New York. Spanning 20 years and 2 continents, Mary and Max's friendship survives much more than the average diet of life's ups and downs. Mary and Max is innocent but not naive, as it takes us on a journey that explores friendship, autism, taxidermy, psychiatry, alcoholism, where babies come from, obesity, kleptomania, sexual difference, trust, copulating dogs, religious difference, agoraphobia and much much more.

Oskarovac Adam Benjamin Elliot poznati je nezavisni animator. Ispitujući vlastite umjetničke sposobnosti, proveo je pet godina učeći o različitim formama umjetnosti od fotografije i skulpture do keramike. Završivši studij na Viktorijanskom umjetničkom koledžu 1996. napravio je prvi dio svoje animirane trilogije u glini (claymation) pod nazivom "Uncle", koji je inspiriran vlastitom obitelji. Film je polučio golem uspjeh u Australiji. Slijedili su "Cousin" and "Brother", a 2003. je nastao "Harvie Krumpet". Svi su ti filmovi zajedno sudjelovali na više od 500 festivala diljem svijeta i među sobom podijelili više od stotinu nagrada, među kojima su posebna priznanja žirija, Fipresci, nagrada publike u Annecyju 2003, te Oscar za najbolji kratki film 2004. za gorku biografiju emigranta Harvieja. Adam Elliot strastveni je promatrač ljudi. Njegovi su filmovi vrlo osobni i temelje se na detaljnoj analizi ljudi koji ga okružuju. Academy Award winning writer/director, Adam Benjamin Elliot, is a celebrated independent animator. After discerning his artistic abilities at an early age, he spent five years learning about different art forms, ranging from photography to sculpture and ceramics. While completing these studies at the Victorian College of Arts in 1996, he made the first part of his claymation trilogy of shorts, inspired by his family, "Uncle", which was hugely successful in Australia. "Cousin" and "Brother" completed the trio, followed in 2003 by "Harvie Krumpet". These films have participated in over five hundred film festivals and notched up more than a hundred awards between them, including the Special Jury, Audience and Fipresci Awards at Annecy 2003 and Oscar for Best Animated Short Film in 2004 for Harvie. Adam Elliot has a passion for human observation. His films are highly personal and are based on the detailed analysis of the people around him.

MARY I MAX



Sinopsis / Masni Boogie dolazi poput daška ustajalog zraka, skrivajući arsenal iza ka- puta. Dim njegove cigarete koji plovi mračnom uličicom još jednoj jadnoj duši daje do znanja da joj je kucnuo čas. On živi u svom svijetu, antipatičan je, pravi je seksistički grubijan, nasilni rasist i najstrašniji plaćeni ubojica u gradu koji za sobom ostavlja lokve krvi, provodeći vlastitu izopaćenu verziju pravde.

Synopsis / Boogie, el aceitoso arrives like a breath of stale air, hiding an arsenal beneath his coat. The smoke of his cigarette wafting through a dark alley lets yet another poor brute know that his time has come. Unlikable and out of touch with reality, he is a sexist brute, a violent racist, the most fearful assassin for hire in the city, and wherever he goes, he leaves pools of blood while he dishes out his warped version of justice.

Nakon nekoliko kratkih filmova Gustavo Cova (1966, Buenos Aires) počeo je raditi kao asistent redatelja. Diplomirao je na Institutu za vizualnu umjetnost Avellaneda s 22 godine. Od 1993. radi kao redatelj promidžbenih filmova, a režirao je i TV serije i dokumentarce. U njegovim je radovima vidljiva vještina i poznavanje vizualnih efekata i inovativnih animacijskih tehnika. Je- dan je i od najboljih postproducenata, a novim se tehnologijama uvijek služi u korist priče.

Gustavo Cova (1966, Buenos Aires) started working as a director's assistant after making several short films. He graduated from Avellaneda's Visual Arts Institute at 22. Since 1993 works as an advertising film director, and has also worked as a director in TV shows and documentaries. His work shows his skill in visual effects and animation, where he has been an innovator in the use of several resources in his country. Being one of the best qualified directors in terms of post-production, he always makes use of new technologies to benefit the story.

37
Veliko natjecanje
Grand Competition

Masni Boogie
/ Boogie, el aceitoso

Argentina
2008, 35 mm, 85'

Španjolski s engleskim i hrvatskim podnaslovima.
/ Spanish with English and Croatian subtitles.

/ teknika / technique

2D / 3D kompjuter
/ 2D / 3D computer

/ režija / direction

Gustavo Cova
scenarij / screenplay
Marcelo Paez-Cubells;
prema stripu Roberta Fontanarrose
/ based on Roberto Fontanarossa

animacija / animation

Sebastián González
montaža / editing

Andrés Fernández
scenografija / scenography

Ivan Olszevicki
zvuk / sound

Jorge Stavropulos
glazba / music

Diego Monk
produdent / producer

Hugo Eduardo Lauria,
José Luis Massa
produkcijska distribucija
/ production i distribucija

Illusion Studios S. A.

/ glasovi / voices

Pablo Echarri, Nancy Duplaá,
Ricardo Djerejian, Roque Nicolas
Frias, Marcelo Armand,
Luciana Falcon

/ www.boogielapelicula.com

MASNI BOOGIE

**SVJETSKA
PANORAMA**

**WORLD
PANORAMA**



40

Svjetska panorama

World Panorama



Sinopsis / Zbog čega je noć tako tajnovita? Adrià García i Victor Maldonado rođeni su u Što se krije iza svih onih malih neobjašnjivih stvari koje se dogode kada padne mrak? Je li moguće da netko negdje brine da se sve odvije baš kako bi trebalo? Timov strah iznjedrio je opasno čudovište čiji je jedini cilj uništiti svaki izvor svjetlosti.

Synopsis / What is it that makes the night so mysterious? What's behind all of those little unexplainable things that happen when darkness fall? Could it be that there is somebody, somewhere, making sure that all of this happen just the way it's supposed to? Tim's fear has given birth to a menacing monster whose only goal is to wipe out all sources of light.

Adrià García i Victor Maldonado rođeni su u Barceloni. Studirali su likovnu umjetnost na Sveučilištu u Barceloni. Obojica su vrlo aktivni na području animacije: od scenarija, razvoja likova do izrada knjiga snimanja. Oblikovali su vizualni identitet za brojne tvrtke te likove za glazbene spotove i reklame. Umjetnički su direktori animiranog dugometražnog filma "El Cid: The Legend" (2003). "Nocturna" je njihov redateljski prvi venec.

Adrià García and Victor Maldonado were born in Barcelona and studied fine arts at the University of Barcelona. They have both worked extensively in the field of animation including screenwriting, character development and storyboarding. They have designed visual identities for companies and characters for music videos and advertising. They were also the artistic directors of the animated feature "El Cid: The Legend" (2003). "Nocturna" is their directorial debut.

Nocturna

Španjolska, Francuska

/ Spain, France

2007, 35 mm, 83'

Engleski s hrvatskim podnaslovima

/ English with Croatian subtitles

technika / technique

crtež na papiru, 2D / 3D

/ drawing on paper, 2D / 3D

režija / direction

Victor Maldonado, Adrià García

scenarij / screenplay

Adrià García, Víctor Maldonado,

Teresa Vilardell

animacija / animation

Valentín Amador

montaža / editing

Felix Bueno

scenografija / scenography

Victor Maldonado, Adrià García,

Julien Bizat

zvuk / sound

Nostradine Benguezzou,

Jean Lionel Etcheverry

glasba / music

Nicolas Erréa

prodūcent / producer

Julio Fernández, Philippe Garell

produkciјa / production

Filmax Animation / Animakids

/ Castelao Productions

/ Bren Entertainment

distribucija u Hrvatskoj

/ distribution in Croatia

Continental Film

/

glasovi / voices

Imanol Arias, Carlos Sobera,

Natalia Rodríguez

/

nagrade / awards

Nagrada za najbolji dugometražni animirani film

/ Award for Best Animated Feature

(Festival de Cine Latino de San Diego)

Najbolji film za djecu

/ Best Children Film

(Buenos Aires IFF)

Nagrada Goya za najbolji

dugometražni animirani film

/ Goya Award for Best Animated

Feature

NOCTURNA



Sinopsis / New York, 1855. Lucky Luke prati braću Dalton na još jedno suđenje. Kao i u vijek, četiri brata pobjegnu i počnu pljačkati banke u budućoj Velikoj jabuci. Za petama im je policija, a Joe Dalton sakrije ukradenu robu u kočiju koja u karavani putuje za Kaliforniju. Protivno svim svojim uvjerenjima (ili barem onome što je od njih ostalo), braća Dalton pridružuju se karavani pod budnim okom Luckyja Lukea.

Synopsis / New York, 1855. Lucky Luke is escorting the Daltons for yet another trial. As is always the case, the four brothers escape and start robbing the banks of the soon-to-be Big Apple. With the police on their tail, Joe Dalton hides the stolen goods in a carriage that's part of a convoy en route to California. Against their better judgment (whatever little bit they have), the Daltons join the convoy, under the watchful eye of Lucky Luke.

Olivier Jean-Marie se preselio u Pariz i tvrđavo krenuo na satove crtanja, crtajući nemušte stripove najprije na školi likovnih, a zatim i primjenjenih umjetnosti. U animaciji je zakoračio uslijed trenutačnog gubitka koncentracije i još se njome bavi. Upućen je u sve faze produkcije kao animator, supervisor i redatelj. Među ostalim, režirao je TV serije "Oggi i žohari" te "The New Adventures of Lucky Luke", a zatim se posvetio dugometražnom filmu "Space Goofs".

After moving to Paris, Olivier Jean-Marie doggedly laboured over life drawing classes and clumsily executed strip cartoons first at a Fine Arts School and then in Applied Arts. He entered animation in a momentary lapse of concentration and has been there ever since. As an animator, animation supervisor and director he has seen all the stages of production. He directed, amongst others, the TV series "Oggy and the Cockroaches" and "The New Adventures of Lucky Luke", before working on the feature "Space Goofs".

41
Svjetska panorama
World Panorama

Lucky Luke ide na Zapad
/ Tous à l'Ouest: Une Aventure de Lucky Luke
/ Go West, A Lucky Luke Adventure
Francuska / France
2007, 35 mm, 90'

Francuski s hrvatskim podnaslovima
/ French with Croatian subtitles

tehnika / technique
crtež na papiru, 3D
/ drawing on paper, 3D

režija / direction
Olivier Jean-Marie
scenarij / screenplay
Jean-François Henry,
Olivier Jean-Marie
animacija / animation
Jean-Christophe Dessaint
montaža / editing
Patrick Ducruet
scenografija / scenography
Jean Cayrol, Jean Journaux,
Sofi Vaillant

zvuk / sound
Bruno Seznec
glazba / music
Hervé Lavandier

produdent / producer
Marc Du Pontavice
produkcijska / production
Xilam Animation, Dargaud Marina,
France 3 Cinéma
distribucija u Hrvatskoj
/ distribution in Croatia
Pa-Dora

glasovi / voices
Lambert Wilson, Clovis Cornillac,
François Morel, Dee Dee Bridgewater

nagrade / awards
Grand prix za najbolji film
/ Grand Prix for Best Film
(Generation Kplus Berlin IFF)

www.luckyLuke-lefilm.com

LUCKY LUKE IDE NA ZAPAD



Sinopsis Kapetan Zhong iz gerilske postrojbe "Osma ruta" krije se od japanske vojske u selu gdje živi Zhang Ga. Dječak pokušava pomoći kapetanu, no neuspjeh vodi do dramatičnih posljedica.

Synopsis Captain Zhong from the guerilla force "the 8th Route" is hiding from the Japanese army in a village where Zhang Ga lives. The young boy tries to help the captain but his failure leads to dramatic circumstances.

Sun Li-jun je rođen 1964. Godine 1983. matuirao je u Školi za umjetnost i obrt Hebei te diplomirao animaciju na Filmskoj akademiji u Pekingu 1988. Radi kao profesor i dekan na Školi animacije Filmske akademije u Pekingu, gdje predaje kolegije Uvod u animaciju, Animački dizajn, Stvaranje animacije i dr. Režirao je kratke animirane filmove i animirane serije.

Sun Li-jun was born in 1964. He graduated from Hebei Arts Crafts College in 1983 and graduated from Animation School of Beijing Film Academy in 1988. He is acting as professor and dean of the Animation School of Beijing Film Academy, where he teach courses as Introduction to animation, Animation design, Animation creation and others. He directed animation shorts and animated series.

Zhang Ga!
Kina / China
2006, digiBeta, 80'

Kineski s engleskim i hrvatskim podnaslovima
/ Chinese with English and Croatian subtitles

tehnika / technique
2D / 3D

režija / direction
Sun Li-jun
scenarij / screenplay
Sun Li-jun, Ma Hua
animacija / animation
Sun Li-jun
montaža / editing
Zhou Ying
kamera / camera
Xu Zheng
scenografija / scenography
Liu Yuan
zvuk / sound
Wang Enfeng, Dong Anan
glazba / music
Liu Junpeng
prodcent / producer
Sun Li-jun
produkacija / production
Artmotion Studios, Inc.
distribucija / distribution
Art'mell, Scarecrow

nagrade / awards
Najbolji animirani film
/ Best Animation
(Ornamental Column Awards, China)



43

Svjetska panorama

World Panorama

Tri razbojnika

/ Die drei Räuber

/ The Three Robbers

Njemačka / Germany

2007, 35 mm, 79'

Francuski s hrvatskim podnaslovima

/ French with Croatian subtitles

tehnika / technique

2D, crtež na papiru

/ 2D, drawing on paper

/

režija / direction

Hayo Freitag

scenarij / screenplay

adaptacija romana Tomija Ungerera

/ adapted from the book by Tomi Ungerer; Bettine von Borries, Achim von Borries

animacija / animation

Edson Basarin, Romy Garcia

montaža / editing

Sascha Wolff-Täger, Lars Jordan

scenografija / scenography

Michaela Wagner, Anne Hofman,

Robert Brandt

zvuk / sound

Frank Kruse

glasba / music

Kenneth Pattengale, Bananafishbones

producent / producer

Stephan Schesch, Stefan Arndt,

David Groenewold

produkacija / production

Animation X

distribucija u Hrvatskoj

/ distribution in Croatia

Pa-Dora

/

glasovi / voices

Katharina Thalbach, Joachim Król,

Bela B. Felsenheimer, Charly Hübner,

Hayo Freitag, Tomi Ungerer

/

nagrada / awards

Velika nagrada za najbolji

dugometražni animirani film

/ Grand Prix for Best Feature

Animated Film

(Anim'est, Bukurešť / Bucarest),

Nagrada za najbolji dugometražni film

/ Best Feature Film Award

(Animabasauri),

Druga nagrada za najbolji

dugometražni film

/ Second Best Feature Film Award

(Chicago IAFF),

Nagrada publike / Audience Award

(Annecy IAFF)

/

www.dreiraeuber-derfilm.de

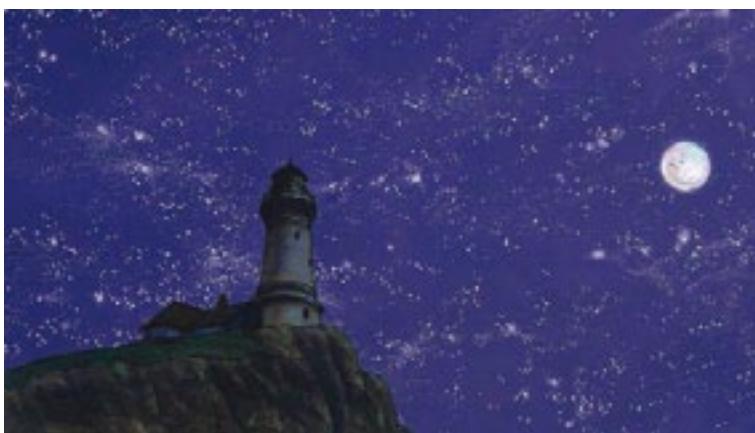
Sinopsis / Bila jednom tri opaka pljačkaša. Prolazili su mračnim ulicama skriveni pod velikim crnim ogrtacima i visokim crnim šeširima. Prvi je nosio kuburu. Drugi je imao paprenku. Treći golemu crvenu sjekiru. Sjajali su strah i trepid u pljačkali svuda gdje bi se pojavili! Jedne gorke tamne noći trojica razbojnika zaustavila su kočiju u kojoj je bila samo jedna putnica. Tiffany, siroče, putovala je svojoj zločestoj teti s kojom je trebala živjeti. Oduševila se što je umjesto toga naletjela na razbojnike. Budući da nije bilo nikakvog blaga, omotali su devojčicu u topli plašt i odnijeli je u svoje skroviste.

Synopsis / Once upon a time there were three fierce robbers. In the dark of the night they walked the roads hidden under large black capes and tall black hats. The first had a blunderbuss. The second had a pepper-blower. The third a huge red axe. They terrified everyone; plundered everyplace they went! One bitter, black night the three robbers stopped a carriage that had but one passenger. The little orphan Tiffany was on her way to live with a wicked aunt. She was delighted to meet the robbers instead. Since there was no treasure to steal, the robbers bundled the girl in a warm cape and carried her away to their hideout.

Hayo Freitag (1950, Wilhelmshaven, Njemačka) studirao je umjetnost i filozofiju u Hamburgu. Za svoj film "Mein Bruder" (1985) osvojio je nagradu na zagrebačkom Animafestu i priznanje za najbolji njemački kratki film. Svojom adaptacijom Triju razbojnika potkrepljuje izjavu Tomija Ungerera: "Djeci ne trebaju knjige za dječecu, trebaju im dobro ispričane priče."

Hayo Freitag (1950, Wilhelmshaven, Germany) studied Art and Philosophy in Hamburg. He won the Best Animation Award at Animafest Zagreb and the Best German Short Film award with his short animation "Mein Bruder" (1985). With his adaptation of The Three Robbers, Freitag proves Tomi Ungerer's saying: "Kids do not need children's books, they need well narrated stories".

TRI RAZBOJNIKA



44
Svjetska panorama
World Panorama

De profundis
Španjolska, Portugal
Spain, Portugal,
2007, 35 mm, 80'
Bez dijaloga
No dialogues

technika / technique
crtež na papiru, 2D / 3D
drawing on paper, 2D / 3D

rezija / direction
Miguelanxo Prado
scenarij / screenplay
Miguelanxo Prado
montaža / editing
Miguelanxo Prado, Guillermo Represa
glazba / music
Nani García
zvuk / sound
José Luis Vázquez
producent / producer
Pancho Casal
produkacija / production
Continental Producciones, S. L.,
Desembarco Producciones,
Zeppelin Filmes
distribucija / distribution
Latido Films

www.deprofundislapelicula.com

Sinopsis Bilje jednom jedna kuća posred mora. **Miguelanxo Prado** je umjetnik iz La Coruña. U njoj je živjela žena i melankolično svirala violončelo. Čekala je svog ljubavnika koji je oduvijek želio biti mornar kako bi plovio morima s meduzama, morskim vježdama i svim šarenim ribljim vrstama o kojima je sanjao slikajući. Opsjednutost ga je odvela na putovanje na kojem će otkriti uzbudljivu ljepotu i tajne dubina, zbog čega nijedno od njih dvoje nije sigurno hoće li se ikada više vidjeti.

Synopsis Once upon a time there was a house in the middle of the sea where a woman melancholically played the cello as she waited. She was waiting for her lover, an artist who always wanted to be a sailor so that he could take to the seas with the jellyfish, the starfish and the multi-coloured species he dreamt of in his paintings. His fascination led him to set out on a journey to discover the thrilling beauty and mysteries of the depths, following which neither of the two were sure if they would meet again.

Jedan je od najpoznatijih i najvažnijih europskih crtača stripova. Još od početka 1980-ih njegovi su radovi obišli svijet – ilustracije, slike i klasične animacije. Više od 30 njegovih knjiga i stripova prevedeno je na brojne jezike i ovjenčano nagradama. "De profundis" nije njegovo prvo audiovizualno iskustvo; film se nastavlja na njegov rad na animiranoj seriji "Men in Black".

Miguelanxo Prado is artist from La Coruña. He is one of the best-known and important European comic authors. Ever since the early 80s, his work, including illustration, painting and conventional animation, has travelled the world. His over 30 books and comics have been translated into numerous languages and have garnered several awards. "De profundis" is not his first audiovisual experience, but follows his participation particularly in the "Men in Black" animation series.

DE PROFUNDIS



45
Svjetska panorama
World Panorama

Hanumanov povratak

✓ **Return of Hanuman**

Indija / India

2007, 35 mm, 100'

✓ Hrvatski s engleskim i hrvatskim podnaslovima

✓ Hindi with English and Croatian subtitles

✓ **tehnika / technique**

2D

✓ **režija / direction**

Anurag Kashyap

scenarij / **screenplay**

Anurag Kashyap, Amit Babbar

animacija / **animation**

Abhilash N., Toonz Animation India Pvt Ltd

montaža / **editing**

Rajkumar Didwania

scenografija / **scenography**

Shailesh Ramgir, Devanand

zvuk / **sound**

Allwin Rego, Sanjay Maurya

glasba / **music**

Tapas Relia

zvuk / **sound**

Allwin Rego, Sanjay Maurya

produdent / **producer**

Shailendra Singh

produkcijska distribucija / **distribution**

Percept Picture Company Ltd., Toonz Animation India Pvt Ltd.

distribucija / **distribution**

Percept Picture Company Ltd.

/

glas / **voice**

Rajeev Raj

✓ **nagrada / awards**

Nagrada za najbolji dugometražni animirani film

✓ BAF Award for Best Animated Feature Film

(Ficci Frames Mumbai),

Nagrada za doprinos indijskom filmu

✓ Contribution to Indian Cinema

[IFFA Awards],

Nagrada za vizualne efekte

✓ Best Visual Effects

(Zee Cine Awards),

Nagrada za vizualne efekte

✓ Best Visual Effects (Apsara Awards)

Sinopsis / Bog Hanuman uzima avatara u da-našnjoj Indiji u liku nestošnog dječaka Ma-rutija. Ne znajući, pokreće niz događaja koji dovode do ispunjenja zlogukog proročanstva. Sudbina čovječanstva sada počiva na Maru-tijevim ledima.

Synopsis / The God Hanuman takes an avatar to present-day India as a mischievous kid named Maruti. Unknowingly, he sets off a chain of events, resulting in fulfilling an evil prophecy. Now the fate of humankind rests on Maruti's young shoulders.

Nakon studija zoologije na Koledžu Hansraj u New Delhiju Anurag Kashyap počeo je pisati za televiziju. Bile su mu 22 godine. Zatim se posvetio filmu. "Satya" je nastao 1998. Godinu dana kasnije napisao je scenarij za "Kaund" i "Shool". Godine 2003. režirao je svoj prvi film "Paanch", koji je ubrzo cenzuriran. Nastavio je pisati scenarije za redatelje Deepu Mehta i Manija Ratmana, a pohvalu kritike dobio je filmom "Black Friday" (2004), koji je napisao i režirao. Potpisuje i "No-Smoking" iz 2007. koji je postigao uspjeh na Rimskom filmskom festivalu. After studying zoology at the Hansraj College in New Delhi, Anurag Kashyap began writing for television at the age of 22, before moving on to film with "Satya" in 1998. In 1999, he was scriptwriter on "Kaund" and "Shool". He directed his first film "Paanch" in 2003, which was censored soon after. He continued writing scripts for such directors as Deepa Mehta and Mani Ratman before earning critical acclaim for "Black Friday" (2004), which he both wrote and directed. He penned "No-Smoking" in 2007, which went on to win acclaim at the Rome Film Festival.

HANUMANOV POV RATAK

NOCNO
KINO

LATE NIGHT
SCREENINGS



48

Noćno kino

Late Night Screenings

Afro samuraj: Uskrsnuće

/Afro Samurai: Resurrection

SAD, Japan

/USA, Japan

2009, digiBeta, 88'

/

Engleski s hrvatskim podnaslovima

/English with Croatian subtitles

tehnika / technique

2D / 3D, crtež na celu

/drawing on cels, 2D / 3D

/

režija / direction

Fuminori Kizaki

scenarij / screenplay

prema stripu Takeshiji Okazakija

/based on Takeshi Okazaki comic book; Yasuyuki Mutuo, Leo Chu, Eric Garcia, Josh Filakov, Eric Calderon

animacija / animation

Hiroya Iijima

montaža / editing

Kyoshi Hirose

zvuk / sound

Sound Box

glazba / music

The RZA

producent / producer

Leo Chu, Eric Garcia, Chris Carlisle, Samuel Jackson

produkcijska kuća / production

GONZO

distribucija / distribution

Spike TV, Funimation

/

glasovi / voices

Samuel L. Jackson, Lucy Liu, Mark Hamill, Grey DeLisle, Yuri Lowenthal

/

www.afrosamurai.com

Sinopsis / Afro samuraj osvetio je svoga oca i nastavio spokojno živjeti. No prekrasna i opasnna žena iz prošlosti prisiljava legendarnog ratnika na povratak. Iskre nasilja posute po njegovom krvavom putu izmiciu kontroli, a najžešći plamen mržnje dolazi iz Sijinh ociju...

Synopsis / Afro Samurai avenged his father and found a life of peace. But the legendary master is forced back into the game by a beautiful and deadly woman from his past. The sparks of violence dropped along Afro's bloody path now burn out of control – and nowhere are the flames of hatred more intense than in the eyes of Sio...

Poznat po dinamičnom stilu prikazivanja akcijskih scena i umješnom stvaranju likova, Fuminori Kizaki debitirao je kao redatelj na filmu "Basilisk" produkcijeske kuće GONZO. Zatim je preuzeo kormilo nad filmom "Afro samuraj" i nastavkom "Afro samuraj: Uskrsnuće" za isti studio. Diplomirao je na Tokijskom animacijskom koledžu, a radio je na filmovima kao što su "Blue Gender", "Ghost in the Shell: Stand Alone Complex" i "The Galaxy Railways" za studio Hercules te "Gravion" i "Gravion Zwei" produkcijeske kuće GONZO.

Highly acclaimed for his dynamic style in showcasing action scenes and crafting characters, Fuminori Kizaki made his directorial debut at GONZO with "Basilisk". He has since taken the helm of "Afro Samurai" and its sequel "Afro Samurai: Resurrection" for the studio. He is a graduate of Tokyo Animators College and has worked on such productions as "Blue Gender", "Ghost in the Shell: Stand Alone Complex" and "The Galaxy Railways" for Studio Hercules and GONZO's "Gravion" and "Gravion Zwei".

AFRO SAMURAJ: USKRSNUĆE



49

Noćno kino

Late Night Screenings

Panika u selu

/ Panique au village

/ A Town Called Panic

Belgija, Francuska, Luksemburg

/ Belgium, France, Luxembourg

2009, digiBeta, 76'

/ Francuski s engleskim i hrvatskim podnaslovima

/ French with English and Croatian subtitles

/ tehniku / technique

lutke / puppets

/ režija / direction

Stéphane Aubier, Vincent Patar

scenarij / screenplay

Stéphane Aubier, Guillaume

Malandrin, Vincent Patar,

Vincent Tavier

kamera / camera

Jan Vandenbussche

montaža / editing

Anne-Laure Guegan

zvuk / sound

Valène Leroy

producent / producer

Philippe Kauffmann, Vincent Tavier

produkacija / production

La Parti Production, Gebeka Films,

Beast Productions,

Le Films du Grognon,

Made in Productions,

Melusine Productions, RTBF

distribucija / distribution

Coproduction Office

/ glasovi / voices

Stéphane Aubier, Jeanne Balibar,

Bruce Ellison, Frédéric Jannin,

Bouli Lanners, Vincent Patar,

Benoit Poelvoorde

/ www.paniqueauvillage.com

Sinopsis / I animirane plastične igračke Kauboj, Indijanac i Konj imaju svoje probleme. Kaubojev i Indijančev plan da iznenade Konja s rođendanskim poklonom koji su sami izradili propadne kada mu unište kuću. Trojac zatim upada u nadrealne pustolovine na putu do središta Zemlje koje vodi preko zaledene tundre, te otkrivaju paralelni podvodni svijet gdje žive stvorena šiljatih glava (koja su vrlo nepoštena!). Svaki lik se glasa i kreće kao da umjesto zraka udiše amfetamine i "smijući plin". Panika je sastavni dio života u tom kaširanom svijetu. Pa hoće li Konj i njegova djevojka ikada biti nasamo?

Synopsis / Animated plastic toys like Cowboy, Indian and Horse have problems, too. Cowboy and Indian's plan to surprise Horse with a homemade birthday gift backfires when they destroy his house instead. Surreal adventures take over as the trio travel to the center of the earth, trek across frozen tundra and discover a parallel underwater universe where pointy-headed (and dishonest!) creatures live. Each speedy character is voiced – and animated – as if their very air contains both amphetamines and laughing gas. With panic a permanent feature of life in this papier mâché town, will Horse and his girlfriend ever be alone?

Stéphane Aubier i Vincent Patar su poznati mjenici europske animacije. Par se upoznao još tijekom studentskih dana, a diplomirali su na Akademiji za vizualne umjetnosti u Bruxellesu. Njihova višestruko nagrađivana 20–epizodna TV serija "Panika u selu", u kojoj obične plastične igračke dospiju u veliku nevolju, prikazivala se posvuda. Dvije godine rada potrošili su na istoimeni dugometražni film. Sve što animiraju buja maštom i energijom, iskrivljrenom unutrašnjom logikom i dozom belgijskog nadrealizma. Stéphane Aubier and Vincent Patar are both cult favorites and leading names in European animation. The pair met as art students, graduating in 1981 the visual arts academy in Brussels. Their multiple award-winning 20-episode TV series "A Town Called Panic", in which simple plastic toys get into monumental trouble, has been shown the world over. Two years of work went into the feature film of the same name. Brimming with wry internal logic and a virulent strain of Belgian surrealism, everything they animate overflows with imagination and energy.



50
Noćno kino
Late Night Screenings

Kriza mesoždera

/ La crisis carnívora

/ Animal Crisis

Španjolska / Spain

2007, 35 mm, 78'

Španjolski s engleskim i hrvatskim podnaslovima

/ Spanish with English and Croatian subtitles

tehnika / technique

2D, Flash animacija

/ 2D, Flash Animation

režija / direction

Pedro Rivero

scenarij / screenplay

Pedro Rivero, Egoitz Moreno

animacija / animation

Nikadem Animation

montaža / editing

Harbitz Zubillaga, Guillermo Represa

zvuk / sound

José Luis Vázquez

glazba / music

Daniel Tejerina

prodcent / producer

Pancho Casal, Jordi Mendieta,

Pedro Rivero

produkciјa / production

Abrakam Estudios,

Continental Animación, Dream

distribucija / distribution

Latido Films

/

glasovi / voices

Enrique San Francisco,

José Coronado, Pablo Carbonell,

Pedro Reyes, Álex Angulo,

Mario Pardo, Carlos Sobera,

Kandido Uranga, Gorka Otxoa

/

www.crisiscarnívora.com

Sinopsis Zahvaljujući Vegetarijanskom paktu sve životinje žive zajedno u "miru i skladu". Sve osim jedne: smrdljive hijene Crevela kojemu je dosta jadnih dnevnih obroka od voća i povrća i očajnički želi zariti zube u sočno meso svojih sunarodnjaka. Odlučan da se najede do sita i uništi atmosferu "dobre karme", jedne noći odlazi na groblje kako bi se najeo lešina. No netko ga je već pretekao! Lav Pérsicus, predsjednik i njegov savjetnik tigar Altaicus organizirali su izopaćenu mrežu krijumčare-nja tijelima kako bi potajno zadovoljili glad za mesom. Kada ih se razotkrije, optuže Crevela za brutalno oskrvnenje i natjeraju ga na bijeg od bijesnih biljojeda.

Synopsis Thanks to the Vegetarian Pact, all animals live together in "peace and harmony". All but one: stinky hyena Crevel, who is sick of his crappy-daily-fruit-and-vegetable ration and is desperate to sink his teeth into some tender co-inhabitant of the world. Determined to get his fill and to wreak havoc in the prevailing "good karma" atmosphere, one night Crevel goes to the cemetery planning to stuff himself with stiffs, but he can't do it: someone has beat him to it! Pérsicus, the president lion, and his consigliere, tiger Altaicus, have set up a perverse food smuggling network with the bodies in order to secretly fulfil their hunger for meat. When they are discovered, they blame Crevel of the brutal profanation, forcing him to escape from the herbivores' fury.

Pedro Rivero (Bilbao, 1969) predsjednik je Udruženja scenarista Baskije od 2002. Radio je kao scenarist na nekoliko animiranih serija i dugometražnih filmova u 90-ima. Iskustvo mu se zgodilo pa je odlučio preuzeti kontrolu nad svojim radovima. Sa studiom Abrakam producirao je svoj dugometražni film "Kriza mesoždera". Film se temelji na stripovima koji su izlazili prije pedeset godina u novinama El Diario Vasco. Trenutačno predaje te povremeno surađuje na filmu i u kazalištu, što mu je jednako tako odvratno...

Pedro Rivero (Bilbao, 1969) is president of the Basque Screenwriters Guild since 2002, and he worked as a writer on several animation series and feature films during the nineties. Disgusted by the experience he decides to take control of his work through the company Abrakam Estudio and the production of the feature film "Animal Crisis", based on some comic strips that he published fifteen years ago in the newspaper El Diario Vasco. Currently he combines his work heading said project with teaching and occasional collaborations in film and theatre, which are also disgusting to him...

KRIZA MESOŽDERA



Sinopsis / "Mi smo Strejndžeri" je dugometražni animirani film u kojem se dva potpuno različita izopćenika bore za opstanak u opakom svijetu fantazije. Sreli su se u tmurnoj šumi mrtve prirode, gdje mlada zlostavljava žena Blue nevoljko prati bezbrižnog lutka Emmma u grad Stopmo u njegovoj nerazumnoj potrazi za sladoledom. Kada se nadu u smrtonosnoj bitci bizarnih čudovišta, njihovi životi su dovedeni u opasnost.

Synopsis / "We are the Strange" is an animated feature film in which two diametrically opposed outcasts fight for survival in a sinister fantasy world. After meeting in the sombre Forest of Still Life, an abused young woman (Blue) reluctantly follows a care free dollboy (Emmm) to Stopmo City on his unreasonable quest for ice cream. Their lives are constantly in jeopardy after they're caught in the middle of a deadly battle between bizarre monsters on their way to the ice cream shop.

M dot Strange je animator iz San Josea u Kaliforniji. U svom radu koristi se različitim tehnikama animacije. On je neuračunljiv profesionalni čudak. Sam svoj majstor. Voli japanske rezance, bejzbolski tim Oakland Athletics, kavu i nesparene čarape. Često koristi poštupalice. Pod utjecajem video igara repao je noseći Nin-tendov Power Glove na ruci i obilazio javne zahode. Snimio je film "Mi smo Strejndžeri" jer su ga sivi vanzemaljci iz budućnosti programirali da ga napravi. Živi sa zelenim ekranom i gomilom bučnih kompjutora. Napravio je više od 70 igranih i animiranih kratkometražnih filmova i jedan dugometražniigrani prije "Mi smo Strejndžeri". Ima bicikl.

M dot Strange is a mixed media animator from San Jose, California. Legally insane professional weirdo. One man evil animation studio. Likes ramen and udon noodles, the Oakland A's, coffee, and wearing mismatched sox. Says the word "hella" like hella. Used to be a video game thug rapper wearing a Powerglove and touring public toilets. Made "We are the Strange" because grey aliens from the future programmed him to do so. Lives with a green screen and a bunch of rattling computers. Made over 70 live action and animated short films and one live action feature before "We are the Strange". Has a bike.

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Noćno kino

/ Late Night Screenings

Mi smo Strejndžeri

/ We Are The Strange

SAD / USA

2007, DVD, 94'

Engleski s hrvatskim podnaslovima

/ English with Croatian subtitles

tehnika / technique

stop-animacija, 3D

/ stop-motion, 3D

režija, scenarij, animacija, montaža, producent

/ direction, screenplay, animation, editing, producer

M dot Strange

zvuk / sound

Joe Morishige, Noise Inc.

glasba / music

M dot Strange, Noboru Morishige, Snoopydroop, Rushjet1, TSR, Nullsleep, dottUmmy, Anonymous,

Joe Morishige

produkcija i distribucija

/ production and distribution

Str8nime

glasovi / voices

David Choe, Stuart Mahoney, Halleh Seddighzadeh, M dot Strange, Clayton Blanchett

nagrada / awards

Zlatna nagrada za najprobotačniji film / Golden Prize Winner Most Groundbreaking Film (Montreal Fantasia FF), Najbolji dugometražni film i nagrada za najboljeg redatelja / Best Feature and Best Director (HDFEST)

www.wearethestrange.com

MI SMO STREJNDŽERI

MAJSTORI ANIMACIJE

✓ RETROSPETIVA

MICHEL OCELOT

✓ RETROSPECTIVE

MASTERS OF ANIMATION

MICHEL OCELOT, ČAROBNIJAK

Pascal Vimenet / Kritičar, redatelj, profesor

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Majstori animacije
/ Masters of Animation

Pascal Vimenet / Critic, director, professor

MICHEL OCELOT, A WIZARD



ni koji su upoznali ili susreli Michela Ocelota na festivalima u Zagrebu ili Annecyju tijekom 80-ih i vidjeli njegove tadašnje filmove, znaju da je iza njega strelovit razvojni put.

Michel Ocelot, nekoć anonimni redatelj kratkometražnih animiranih filmova za probranu festivalsku publiku, stekao je u nešto više od dva desetljeća neosporan status redatelja koji oduševljava široko gledateljstvo, poput Tim Burtona ili Hayaoa Miyazakija. Njegov filmski opus baš kao i njihov na suptilan način posve isključuje netoleranciju. Kao i kod dvojice spomenutih autora, i kod Ocelota na samom početku postoji svojevrsna netipičnost stajališta koje se samo naizgled udvostručuje svaki put kada autor obnavlja svoj filmski izraz.

Karijeru počinje kao redatelj reklame ("Le tabac", 1974, 45"), a potom realizira "Les aventures de Gédéon", televizijsku adaptaciju (60 5-minutnih epizoda) djela francuskog crtača Benjamina Rabiera, koji se između 1916. i 1923 i sâm nakratko okušao u animaciji. Dosljednost u Ocelotovoj interpretaciji likovne prošlosti ne potječe iz puke potrebe za povjesnim citatima, nego prije svega iz njegove naklonjenosti određenom likovnom nasljeđu od Cohla preko McCaya do L. Reiniger u kojem je filmsko platno scenski prostor i gdje je pročišćena linearnost u su-glasju s plošnošću režije. Kao što i sâm kaže, referirajući se na film "Princes et Princesses" (1989), a citirajući Jeana Cocteaua: "Što lik više trči, to ja manje pomičem kameralu kako bi on brzo zbrisao...". Pročišćenost koju Ocelot zagovara kada je riječ o crtežu karakteristika je i "ozvučavanja" njegovih likova: u svim njegovim filmovima glas i jezik se individualiziraju kristalnom čistoćom...

Jezični izraz koji doseže svoj puni zamah kada se Michel Ocelot opredjeljuje za karijeru neavansnog redatelja, već u njegovim prvim kratkometražnim filmovima – "Les trois inventeurs" (1979), "La légende du pauvre bossu" (1982) ili "Les quatre voeux" (1987) – svjež je i nevin, a opet očaravajući: lepršav i profinjen poput čipkastog dekora u filmu "Trois inventeurs" u kojem se izruguje nazadnjaštvo; neotesan i zajedljiv u filmu inspiriranom razuzdanom srednjovjekovnom satirom "Les quatre voeux", kojim Ocelot zavreduje prikazivanje na međunarodnom festivalu u Cannesu. I konačno, Césarom nagrađeni kratkometražni film "La légende du pauvre bossu" svakako je zaslужan za prvi iskorak i afirmaciju Michela Ocelota izvan samozatajnog kružjaka animirane produkcije.

Filmovima "La Princesse des diamants" i "Icare" iz ciklusa "Ciné Si" (1989), trilogijom sugestivnog generičkog naziva "Les Contes de la nuit" (1992, "La Belle fille et le Sorcier", "Bergère qui danse", "Le Prince des Joyaux") te istodobnim radom za televiziju, Michel Ocelot izoštrava i proširuje svoj čarobni pripovjedački svijet, ostvarujući aktivan, odnosno interaktivni filmski izraz. Usprkos televizijskim ograničenjima i njima implicitnim standardizacijama, fine siluete koje Michel Ocelot oblikuje ne samo da ne stijede ritam tipiziranih serija, već ga uvelike nadilaze, što će seriji "Ciné Si" donijeti nominaciju za nagradu César. Čak i producijski uvjeti u kojima je serija nastala imaju sva obilježja autorskog filma. Proizvedena je u studiju La Fabrique, koji je 1979. osnovao Jean-François Laguionie, još jedno veliko ime francuskog animiranog filma, i snimljena je uz oskudna sredstva. Odabранa tehnika silueta izrezanih od crnog papira Cannon i povezanih jednostavnom metalnom žicom dotad nije bila karakteristična za rad Michela Ocelota. Odabrao ju je zbog likovne snage, sugestivne jasnoće i učinkovitosti.

Vrlo bliska tehnički izrezanih silueta Lotte Reiniger ("Die Abenteuer des Prinzen Achmed", 1926) i ona odiše općinjeničušću afričkim i bliskoistočnim legendama i ostvaruje složeni odnos sa stvarnošću.

Michel Ocelot je često ponavlja: „Afrika je u meni“. Boravak u Gvineji od šeste do dvanaeste godine života zauvijek ga je obilježio. Kada 1993. kreće u pustolovinu dugometražnog filma, i to s koproducentima kao što su Didier Brunner (Les Armateurs) i Jean-François Laguionie (La Fabrique), Afrika i njena mitologija u srcu su njegova novoga projekta. Bit će to „Kirikou“ (1998), film koji pokazuje stvaralačku ambiciju redatelja: četiri godine provedene između Angoulêmea, Pariza, Bruxellesa, Budimpešte i Rige. Četiri godine tijekom kojih se definira slikovnost („Boje sam crpio iz snažnih dojmova i uspomena, oker selo, žuta savana, smaragdno zelena šuma, zelena rijeka...“) i ponovno promišljaju kodovi animacije, što Michela Ocelota neće sprječiti da od 1994. do 2000. predsjeda Međunarodnom asocijacijom za animirani film (ASIFA).

Uoči završetka filma „Azur et Asmar“, koji je vaš festival posve zaslужeno nagradio 2007. u meni

Pascal Vimenet predaje o filmu, specijaliziravši se na povijest i estetiku animiranog filma. Predaje na različitim sveučilištima i školama (La Poudrière, Valence; EMCA, Angoulême; Sveučilište François-Rabelais, Tours). Autor je sljedećih knjiga za izdavača Éditions de l'Œil: Walerian Borowczyk, 2009; Émile Cohl, 2008; Svankmajer E. & J. bouche à bouche, 2002]. Režира dokumentarce.

Pascal Vimenet teaches on film, specialising in history and aesthetic of animated film. He teaches at various universities and schools (La Poudrière, Valence; EMCA, Angoulême; University François-Rabelais, Tours). He is author of several publications for Éditions de l'Œil: Walerian Borowczyk, 2009; Émile Cohl, 2008; Svankmajer E. & J. bouche à bouche, 2002], and director of documentary films.

ostaje sjećanje na gotovo dječju radost Michela Ocelota dok mi je u Parizu, gdje živi, pokazivao svoje prve crteže scenografija, dijeleći sa mnom estetski zanos pred bogatstvom detalja, poput onih na perzijskim minijaturama koje će oživjeti na sceni zahvaljujući filmu i novoj 3D tehnologiji. Koristeći na neuobičajen način suvremenu tehnologiju, Ocelot izmiče njezinim zamkama i ponovno obnavlja svoj filmski izraz, kreirajući istinski zvučni doživljaj (Gabriel Yared, njegov skladatelj, radio je mnogo za Youssefa Chahinea i Jean-Luca Godarda), prepustajući se novoj i zadržavajućoj mitologiji likova od Dobre vile iz orijentalnih priča do Grimiznog lava i ptice Saimour... Poklon za djecu i za odraslu publiku, koji Ocelota definitivno čini čarobnjakom, a njegove filmove djelima koja će ubuduće imati počasno mjesto u panteonu animiranog filma. Požurite na ovaj ciklus filmova priređen njemu u čast.

Those who met Michel Ocelot at the festivals in Zagreb or Annecy during the 1980s and saw his films back then know that he has crossed a dramatic path towards success.

In somewhat more than two decades, Michel Ocelot, once an anonymous director of short animated films intended for chosen festival audiences, gained an indisputable status of a director who delights the wider public, like Tim Burton or Hayao Miyazaki. His film works, as well as theirs, completely eliminate intolerance in a subtle way. Similarly to the other two authors, Ocelot's works too at the very beginning display certain less typical views which only seemingly duplicate each time the author renews his cinematic approach.

He began his career directing a commercial (*Le Tabac*, 1974, 45"), followed by the "Les Aventures de Gédéon", a television adaptation of 60 five-minute episodes based on the drawings of the French artist Benjamin Rabier, who himself briefly tried his luck in animation between 1916 and 1923. The consistency of Ocelot's interpretation of visual history does not derive from the sheer need of historical citations, but primarily from his inclination towards artistic heritage of sorts, from Cohl, to McCay, to L. Reiniger – who treat the silver screen as a stage and achieve the harmony of refined linearity and plastic direction. Referring to his film "Princes et Princesses" (1989), he said, quoting Jean Cocteau: "The more a character runs, the less I move the camera to make him flee more quickly..." The refinement Ocelot is advocating in terms of drawing is also a characteristic of the "voicing" of his characters: in all of his films voice and language are singled out in crystal clarity...

The linguistic expression, gaining its full momentum when Ocelot opted for the career of independent director, is fresh and innocent already from his very first short films ("Les Trois inventeurs", 1979; "La Légende du pauvre bossu", 1982, "Les quatre vœux", 1987), but still enchanting: light and refined like the lace set design in "Trois inventeurs", deriding obscurantism; rough and sharp in the film inspired by lustful medieval satire, "Les quatre vœux", which earned Ocelot a screening at the Cannes festival. And finally, the César-winning short film "La Légende du pauvre bossu" is certainly to thank for the first breakthrough of Michel Ocelot outside the intimate circle of animation.

Ocelot's films "La Pincesse des diamants" and "Icare" from the "Ciné Si" cycle (1989), a trilogy of the generic title "Les Contes de la nuit" (1992, "La Belle Fille et le Sorcier", "Bergère qui danse", "Le Prince des Joyaux") and his TV work sharpened and broadened his magical narrative world and achieved an active/interactive cinematic expression. In spite of the limitations of television and inherent standardisation, Michel Ocelot's finely shaped silhouettes not only follow the rhythm of formalised series, but also go beyond to a large extent, which will eventually result in a César nomination for the "Ciné Si" series. Even the conditions of production had all the characteristics of the cinema d'auteur. The series was made in the La Fabrique studio, founded in 1979 by Jean-François Laguionie, another great name of French animation, and with limited means. The chosen silhouette technique, black Canson paper cut-outs tied with simple metal wire, was not at that time typical of Ocelot. He chose it because of its visual strength, clarity and efficiency.

Very close to the cut-out silhouettes technique of Lotte Reiniger ("Die Abenteuer des Prinzen Achmed", 1926), it permeates in the fascination with African and Middle-Eastern legends and achieves a complicated relationship with reality.

Michel Ocelot often used to say: "Africa is inside me". His sojourn in Guinea from the age of six to the age of 12 has marked him forever. In 1993, when he embarked on the adventure called feature film, with co-producers such as Didier Brunner (Les Armateurs) and Jean-François Laguionie (La Fabrique), Africa and its mythology were at the heart of his new project. The title is *Kirikou* (1998), a film displaying its director's creative ambition – four years spent between Angoulême, Paris, Brussels, Budapest and Riga. Four years of defining "picturality" ("I drew my colours from strong impressions and memories, an ochre village, a yellow savannah, an emerald forest, a green river...") and reconsidering the codes of animation, which still did not impede Michel Ocelot from presiding over the ASIFA (International Animated Film Society) from 1994 to 2000.

Expecting the realisation of "Azur et Asmar", rightfully awarded at your festival in 2007, I cherish the memory of Michel Ocelot's almost childlike joy when he was showing me the first set design drawings from his home in Paris, sharing with me the esthetical enthusiasm in front of the richness of details, similar to Persian miniatures, brought to life on the scene thanks to film and the new 3D technology. Using modern technology in an unusual manner, Ocelot avoids all the traps and renews his own cinematic expression, creating true sound impression (Gabriel Yared, his composer, worked with Youssef Chahine and Jean-Luc Godard), letting go to the new and exciting character mythology – from the oriental tales' Good Fairy, to the Crimson Lion and Saïmour the bird... His films, a true gift for both children and grown-ups, will in the future hold a position of honour in the Pantheon of animation and make their author a wizard of his craft. Don't miss the film cycle dedicated to his work.

DUGOMETRAŽNI FILMOVI

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Majstori animacije
/ Masters of Animation

**FEATURE
FILMS**



Sinopsis / Mali Kirikou se rodio u afričkom selu na koje je strašna vještica Karaba bacila svoje čini: izvor je presušio, seljani se ucjenjuju, muškarci su oteti ili su zagonetno nestali. "Ona ih jedel!", izjavlje praznovjerni seljani. No otkad se Kirikou izdrogao iz majčine maternice, želi osloboditi selo Karabine kletve i doznati uzrok njezine zloće. Njegova pustolovna putovanja vode ga na Zabranjenu planinu, gdje ga čeka Mudri čovjek koji zna Karabu i njezine tajne.

Synopsis / The tiny Kirikou is born into an African village upon which a sorceress called Karaba has cast a terrible spell: the spring has dried up, the villagers are being blackmailed, men of the village have either been kidnapped or have mysteriously disappeared. "She eats them!". the superstitious villagers declare. But no sooner has Kirikou delivered himself from his mother's womb than he wants to rid the village of Karaba's curse and understand the cause of her wickedness. His adventure-filled voyage leads Kirikou to the Forbidden Mountain, where the Wise Man of the Mountain, who knows of Karaba and her secrets, awaits him.

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Majstori animacije
Masters of Animation

Kirikou i strašna vještica

/ *Kirikou et la sorcière*

/ *Kirikou and the Sorceress*

Francuska, Belgija, Luksemburg
/ France, Belgium, Luxembourg
1998 / 35 mm / 74'

Francuski s hrvatskim i engleskim podnaslovima
/ French with Croatian and English subtitles

režija, scenarij

/ director, written by

Michel Ocelot

animacija / animation

Ivan Bonometti, Roberts Cinkuss,
Áron Gauder, Magda Éber, Róbert Egri;
Rija Studio, Exist Studio

dizajn / production design

Anne-Lise Koehler, Thierry Million

montaža / editing

Dominique Lefèvre

glazba / music

Youssou N'Dour

prodjecnik / producer

Didier Brunner

produkcijska / production

Les Armateurs

distribucija / distribution

Culturesfrance

glasovi / voices

Doudou Gueye Thiaw,
Maimouna N'Diaye, Awa Sène Sarr,
Robert Liensol, William Nadylam,
Sebastien Hebrant

23 nagrade među kojima su

/ 23 international awards including

Grand Prix, Annecy;

Britanska nagrada za animaciju za
najbolji dugometražni film

/ British Animation Award for Best

Feature Film;

Nagrada Žirija i dječjeg Žirija

/ Children's and Adults' Jury Prizes,

Chicago Festival



KIRIKOU I STRAŠNA VJEŠTICA



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Majstori animacije
Masters of Animation



Kirikou i divlje zvijeri
Kirikou et les bêtes sauvages
Kirikou and the Wild Beasts

Francuska / France
2005 / 35 mm / 75'

Francuski sa srpskim podnaslovima
French with Serbian subtitles

režija / directors

Michel Ocelot, Bénédicte Galup

scenarij / written by

Michel Ocelot, Philippe Andrieux,
Bénédicte Galup, Marie Locatelli

animacija / animation

Michel Ocelot, Olivier Reynal

montaža / editing

Dominique Lefèvre

glazba / music

Manu Dibango

zvuk / sound

David Tripeau

producent / producer

Didier Brunner

produkacija / production

Les Armateurs, Gébeka Films,

France 3 Cinéma, Studio O

distribucija / distribution

Metrofilm d.o.o.

glasovi / voices

Pierre-Ndoffé Sarr, Awa Sène Sarr,
Robert Lienso, Marie-Philomène Nga,
Emile Abossolo M'Bo, Pascal N'Zonzi

nagrade / awards

Najbolji dugometražni animirani
film / Best Animated Feature, Chicago
Int'l Children's Film Festival



Sinopsis / Povratak malog senegalskog junaka Kirikoua u raskošnom nastavku svjetski popularnog filma "Kirikou i strašna vještica". Domisljatoču i brzinom hrabri Kirikou ponovno se suprotstavlja zloj vještici Karabi i spašava selo od nadnaravnih i prirodnih katastrofa. Film je sastavljen od četiri kratka dijela, a nadahnut je tradicionalnim zapadnoafričkim narodnim pripovijestima. "Kirikou i divlje zvijeri" pokazuje kako najmanji i najodvažniji junak može nadvladati i najstrašniju zvijer.

Synopsis / Tiny Senegalese hero Kirikou is back in this sumptuous follow-up to the universally beloved "Kirikou and the Sorceress". Using his wits and speed, brave Kirikou once again sets out to thwart the evil Sorceress Karaba and save his village from supernatural and environmental perils. Comprised of 4 short segments and based on traditional West African folk tales, "Kirikou and the Wild Beast" shows how the smallest and most valiant of heroes can overcome the fiercest of beasts.

KIRIKOU I DIVLJE ZVIJERI



Sinopsis / "Biti ili ne biti 'dobar' useljenik, odnosno živjeti u skladnoj zajednici ili ne, to je glavna tema ovoga filma. Druga se odnosi na srednjovjekovnu islamsku civilizaciju: impresivnu, suosjećajnu, otvorenu. Spoznaju o tome želim prenijeti svima koji su ukorijenjeni u toj civilizaciji i onima koji nisu (ako su veze jače nego što misle...). Pitanje je samo kako je iskoristiti i u njoj uživati." **Michel Ocelot**
Azur je plavokosi plemićki sin, čija dadilja i dojilja Janene ima tamnoputog sina **Asmara**. Dječaci zajedno odrastaju uz njezine bajkovite priče, a najdraža im je ona o zatočenoj vili Djinn koja čeka svoga princa. Idlu prekida Azurov otac koji ga šalje na školovanje, a Asmara i majku izbací na ulicu. Godinama kasnije Azur je uspješni trgovac, a Asmar član kraljevske garde. Potpuno su različiti, ali obojica i dalje sanjaju o ljepoj Djinn – no ona može pripasti samo jednomu od njih...
Synopsis / "To be or not to be a 'good' immigrant, to live or not to live in a harmonious community is the core subject of this film. The other one deals with Medieval Islamic civilisation: impressive, compassionate, open. I wish to transfer this knowledge to all those rooted in this civilisation and all those who are not (although the ties are stronger than they think...). The only question is how to make use of it and how to enjoy it." **Michel Ocelot**

Azur is a blond son of a nobleman, whose nanny and wet-nurse **Janene** has a dark-skinned son **Asmar**. The boys grow up together listening to her imaginative stories. Their favourite is the one of **Djinn**, the imprisoned fairy waiting for her prince. Azur's father breaks this idyll sending Azur to school and throwing Asmar and his mother out in the street. Years later, Azur is a successful merchant and Asmar a member of the royal guards – both different, but both still dreaming of the beautiful **Djinn** – but she can belong to one only.

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Majstori animacije
Masters of Animation

Azur i Asmar

/ **Azur et Asmar**

/ **Azur and Asmar**

Francuska, Belgija, Španjolska
/ France, Belgium, Spain
2006, 35 mm, 99'

Francuski s hrvatskim i engleskim podnaslovima
/ French with Croatian and English subtitles

/ **režija, scenarij, dizajn**
/ **director, screenplay, design**

Michel Ocelot

scenografija / set design

Anne-Lise Lourdelet-Koehler

glazba / music

Gabriel Yared

zvuk / sound

Thomas Desjonquieres, Cyril Holtz

produdent / producer

Christophe Rossignon

produkcia / production

Nord-Ouest Production,

Mac Guff Ligne, Studio O, France 3

Cinéma, Rhône Alpes Cinéma,

Artemis Productions, Lucky Red,

Zahorimedia, Intuition Films

distribucija / distribution

Wild Bunch

/ **glasovi / voices**

Cyril Mourali Karim M'Ribah,

Hiam Abbass, Patrick Timsit,

Fatma Ben Khell, Rayan Mahjoub,

Abdelselem Ben Amar

/ **nagrada / awards**

Grand prix, Animafest Zagreb;

Nagrada dječje publike

/ Kids Audience Award,

München Film Festival

AZUR I ASMAR

SKRIVENO BLACO MICHELA OCELOTA – KRATKOMETRAŽNI FILMOVI

/ 62
Majstori animacije
Masters of Animation n

**HIDDEN TREASURE OF
MICHEL OCELOT
– SHORT FILMS**



Priča o nedostupnoj princezi i malom grbavcu. It's the story of an inaccessible princess and a small, scoffed hunchback. And between them, the insuperable barriers of people, classes and selfishness.

63
Majstori animacije
Masters of Animation

Legenda o jednom grbavcu
✓ La légende du pauvre bossu
✓ The Legend of the Poor Hunchback
Francuska / France
1982, 35 mm, 7'12"

režija, scenarij, kamera, montaža,
scenografija
✓ director, screenplay,
cinematography, editing, set
Michel Ocelot
glazba / music
Christian Maire
produkcija / production
a.a.a
distribucija / distribution
Agence du court métrage

nagrade / awards
Cézar za najbolji kratki animirani film
✓ Cézar for the Best Animated
Short Film



U svijetu satkanom od bijele čipke dva velika i jedan mali izumitelj izraduju zgodne i korisne naprave. Međutim, ljudi ne razumiju i ne vole kada se netko ponaša drugačije...

In a world made of white lace, two great inventors and a little inventor create some nice and useful machines. But people don't understand and don't like when others behave differently...

Tri izumitelja
✓ Les trois inventeurs
✓ The Three Inventors
Francuska / France
1980, 35 mm, 13'12"
režija, scenarij, kamera, montaža,
scenografija
✓ director, screenplay,
cinematography, editing, set
Michel Ocelot
glazba / music
Christian Maire
zvuk / sound
Robert Cohen-Solal
glas / voice
Michel Ellas
produkcija / production
a.a.a
distribucija / distribution
Agence du court métrage

nagrade / awards
Prva nagrada
✓ First Prize,
Animafest Zagreb;
Najbolji kratki animirani film
✓ Best Animated Short,
British Academy Film Awards;
Prva nagrada
✓ First Prize,
Odense IFF

LEGENDA O JADNOM CRBAVCU / TRI IZUMITELJA



Prostaku i njegovoj ženi Sveti Martin je obećao **Saint Martin grants four wishes to a villain and to his wife. They just have to wish everything they need to be happy forever ...**

Četiri želje prostaka i njegove žene
/Les quatre vœux du vilain et de sa femme
/Four Wishes of a Villain and His Wife
Francuska / France
1986, 35 mm, 6'
/
režija, scenarij, montaža, scenografija
/director, screenplay, editing, set
Michel Ocelot
glazba / music
Christian Maire
Animacija / animation
Gilles Burgard
glasovi / voices
Colette Maire, Michel Ocelot
produkcija / production
La Fabrique
distribucija / distribution
Agence du court métrage



Na tajnom mjestu zarobljena je princeza. Kada počnete u travi pronalaziti dijamante, znači da ste joj blizu. No svi prinčevi koji su je pokušali spasiti tajanstveno su nestali...

The princess is imprisoned in a secret place. You get close to her when you start to find diamonds in the grass. But all the princes that have tried to save her have mysteriously disappeared...

Dijamantna princeza
/La princesse des diamants
/The Diamond Princess
Francuska / France
1988, 35 mm, 8'01''
/
režija, scenarij, kamera, montaža,
scenografija
/director, screenplay,
cinematography, editing, set
Michel Ocelot
glazba / music
Christian Maire
glasovi / voices
Arlette Mirapeu, Philippe Cheyton
produkcija / production
La Fabrique
distribucija / distribution
Agence du court métrage

ČETIRI ŽELJE PROSTAKA I NJEGOVE ŽENE / DIJAMANTNA PRINCEZA



"Ružan sam, usamljen sam, dosađujem se." Za "I'm ugly, I'm alone, I'm bored". In three seconds tri sekunde sve će se promijeniti.



Lijepoj pastirici veoma se svidio mladi pastir. Svidio se i vili. Pastirica zna čuvati ovce i plesati uz zvuk prijateljeve frule. Vila je moćna, nesmiljena, a ima letećeg zmaja, kristalnu palaču, uspavani toranj i mnoge čarolije. Tko će pobijediti?

A pretty shepherdess liked very much a young shepherd. A fairy liked him too. The shepherdess knows how to guard the sheep and how to dance on the sound of her friend's pipe. The fairy is powerful, merciless and she's got a flying dragon, a crystal palace, a sleeping tower and many spells. Who is going to win?

65
Majstori animacije
Masters of Animation

Ljepotica i čarobnjak
✓ La belle fille et le sorcier
✓ The Beautiful Girl and the Sorcerer
Francuska / France
1992, 35 mm, 4'

režija, scenarij
✓ director, screenplay

Michel Ocelot

montaža / editing

Michèle Péju

glazba / music

Alain Marchal

animacija / animation

Georges Sifianos, Lionel Kerjean,
Pascal Lemaire

scenografija / set

Michel Ocelot, Inni Karine Melbye

glasovi / voices

Arlette Mirapeu, Patrice Leroy,

Eric Bottom, Sophie Edmond

produkcijska / production

Trans-Europe Films, Studio O

distribucija / distribution

Agence du court métrage

LJEPOTICA I ČAROBNJAK / RASPLESANA PASTIRICA



✓ 66

Majstori animacije

✓ Masters of Animation

Princ i dragulji

✓ *Le prince des joyaux*

✓ *Prince of the Gems*

Francuska / France

1992, 35 mm, 13'

✓

režija, scenarij / director, screenplay

Michel Ocelot

montaža / editing

Michèle Péju

glazba / music

Alain Marchal

animacija / animation

Pascal Lemaire, Lionel Kerjean,

Georges Sifianos

scenografija / set

Michel Ocelot, Inni Karine Melbye

glasovi / voices

Sophie Edmond, Cyrille Artaux,

Eric Bottom, Pierre Jarillon,

Patrice Leroy

produkcia / production

Trans-Europe Films, Studio 0

distribucija / distribution

Agence du court métrage

Nevini dječak, prelijepa princeza, trgovac va–
ralica i golemi orao koji voli dragulje. Priča se
odvija u zemlji Tisuću i jedne noći, pod kišom
dragulja.

Here we have an innocent boy, a beautiful prin–
cess, a deceitful tradesman and a giant eagle
that loves jewels. The story takes place in the
One Thousand and One Nights land, under a
shower of gems.



Pomalo izmijenjena ali istinita priča o Ikaru,
Dedalovu sinu zatočenom u labirintu.

It's the true story of Icarus, Daedalus's son,
imprisoned in the labyrinth, with a variation.

Ikar

✓ *Icare*

✓ *Icarus*

Francuska / France

1989, 35 mm, 12'30"

✓

režija, scenarij, scenografija

✓ director, screenplay, set

Michel Ocelot

glazba / music

Christian Maire

animacija / animation

Georges Sifianos, Bénédicte Galup,

Pascal Lemaire, Lionel Kerjean,

Michel Ocelot

glasovi / voices

Arlette Mirapeu, Philippe Cheytion,

Marie Barsacq

produkcia / production

La Fabrique

distribucija / distribution

Agence du court métrage

PRINC I DRAGULJI / IKAR

POSEBNE PROJEKCIJE

SPECIAL
SCREENINGS

Quirino Cristiani: tajna prvih animiranih filmova
✓ Quirino Cristiani: The Mystery of the First Animated Movies

Velika Britanija
UK, 2008, digiBeta, 90'

✓ Engleski s hrvatskim podnaslovima
✓ English with Croatian subtitles

✓ režija, scenarij, producent
✓ direction, screenplay, producer

Gabriele Zucchelli
istraživanje ✓ research by

Giannalberto Bendazzi
montaža, kamera ✓ editing, camera

Konrad Welz
zvuk ✓ sound

Montserrat Roig de Puig
produkacija ✓ distribucija

The Caravel Animation

✓ nagrade ✓ awards

Posebna nagrada Festivala latinskoameričke kinematografije u Trstu

✓ Special Award of Trieste Latin American Film Festival,

Posebna nagrada festivala Animateka

u Ljubljani

✓ Special Award of Animateka International Animation Film Festival

✓ www.quirinocristianimovie.com



Sinopsis / Tko je autor prvog dugometražnog animiranog filma? Danas gotovo zaboravljen, filmski pionir Quirino Cristiani sam je otkrio umijeće animacije daleko od europskih eksperimentalnih umjetnika ili holivudskih komercijalnih ograničenja i glamura. Godine 1900. tada četverogodišnji Quirino i njegova obitelj napuštaju Italiju i odlaze u Argentinu, u Buenos Aires. Kao tinejdžer počinje raditi za Federica Vallea, talijanskog filmaša koji je tek stigao u Argentinu. Quirino se počeo baviti animacijom potaknut vječno inventivnim Valleom. Uspješnost njegovih eksperimentata nadahnula je Vallea da proizvede animirani dugometražni film. Godine 1917. u prestižnoj kinodvorani u Buenos Airesu premijerno je prikazan "El Apóstol". Ta iznimno uspješna satira o argentinskom predsjedniku Irigoyenu obilježila je početak niza animiranih filmova inspiriranih politikom. Za taj film Cristiani je razvio novu filmsku tehniku i patentirao je. Godine 1918. napustio je Vallea i režirao još jedan film, "Sin dejar rastro" (Bez traga), no njega će zbog kontroverzne teme zaplijeniti vlasti. U dvadesetim godinama 20. stoljeća Cristiani otvara vlastiti studio i bavi se animacijom u nekoliko kratkih filmova. Postaje ljubitelj prirode i vegetarijanac te osniva prvu nudističku koloniju u Južnoj Americi. Valleov studio je u međuvremenu izgorio i "El Apóstol" je zauvijek izgubljen. Godine 1928.

Synopsis / Who made the first animated feature film? Today virtually forgotten, film pioneer Quirino Cristiani discovered the craft of animation on his own, far from the experimental artists of Europe or the commercial constraints and glamour of Hollywood. In 1900, the 4-year old Quirino and his family leave Italy for Buenos Aires in Argentina. Not more than a teenager, he begins to work for Federico Valle, an Italian film pioneer recently arrived in Argentina. Encouraged by the ever-inventive Valle, Quirino makes his first animations. The success of his experiments inspires Valle to produce an all animated feature film. In 1917 "El Apóstol" premieres in a prestigious cinema in Buenos Aires. This hugely successful satirical picture on Argentinian president Yrigoyen, marks the beginning of a number of politically inspired animated movies. To make the movie, Cristiani develops a new cinematographic technique and patents it. In 1918 he leaves Valle and makes another film called "Sin dejar rastro" (Without a trace) but its controversial subject will cause the film to be confiscated by the authorities. During the twenties, Cristiani opens his own studio and animates several short films. He becomes a naturist, vegetarian and founds the first nudist colony in South America. Meanwhile Valle's studio burns down and "El Apóstol" is lost forever. In 1928 he starts preparing his

QUIRINO CRISTIANI: TAJNA PRVIH ANIMIRANIH FILMOVA



počinje s pripremom najambicioznijeg projekta: dugometražnog zvučnog animiranog filma. "Peludópolis", još jedna satira o predsjedniku Irigoyenu, imao je premijeru 1931. Film je rezultat mukotrpnog procesa: priča se morala mijenjati zbog dramatičnog vojnog puča koji je 1930. izveo prvi argentinski diktator, general Félix Uriburu. Cristiani se nije želio izložiti opasnostima još jedne animirane satire pa je zato do kraja života producirao kratke filmove i vodio studio kao filmski laboratoriј. Godine 1941. posjetio je Disneya, koji mu je ponudio posao u Hollywoodu. Cristiani je odbio ponudu i nedugo nakon otisao u mirovinu. Laboratorios Cristiani do temelja je izgorio 1958., i još jednom 1961., a Cristiani je izgubio sva svoja djela, nakon čega se preselio u lijepo i daleko selo u blizini Cordobe (Argentina). Svet je nastavio dalje po starom i polako ga zaboravio. Od njegova života nije ostalo gotovo ništa.

Sniman u Italiji, Argentini i Engleskoj, ovaj dokumentarac sadrži intervjuve s raznim stručnjacima te s Cristianijevom obitelji i prijateljima. Nedavno je otkiven jedan njegov čudom sačuvan animirani film iz 1919. i "The Making of Peludópolis". Osim tih kratkih filmova priču o Cristianiju dobivamo i iz jedinog sačuvanog intervjuja. Vidimo ga i kao starog čovjeka kako radi svoj posljednji animirani film 1983. Umro je sljedeće godine.

most ambitious project: an animated feature film with sound. Premiered in 1931, "Peludópolis", another satire on the president Yrigoyen, was the result of a troubled process of story changes due to the dramatic 1930 military coup by the first Argentinian dictator, general Felix Uriburu. Cristiani won't risk another animated satire and for the rest of his career, he will produce short films and run his studio as a film laboratory. In 1941, he is visited by Disney who offers him a job in Hollywood. He declines and not long after, retires. In 1958 and again in 1961 the Laboratorios Cristiani burn to the ground. Cristiani loses virtually all his work. He goes to live near Cordoba (Argentina), in a beautiful and remote village. The world moves on and Cristiani is slowly forgotten. Nothing seems to have remained from his passing. Filmed in Italy, Argentina and England, this documentary features interviews with various experts, as well as Cristiani's family and friends. Today we have uncovered one of his animations from 1919 and a "Making of Peludópolis", which have both miraculously survived. Apart from these shorts, we hear Cristiani's story from the only remaining interview with him. And we also see him at work as an old man making his last animation in 1983. Cristiani died the following year.

QUIRINO CRISTIANI: TAJNA PRVIH ANIMIRANIH FILMOVA

Gabriele Zucchelli radio se 1972. u Italiji. Nakon studija umjetnosti počeo je raditi kao animator u Milansu. Godine 1994. preselio se u London, gdje je radio kao animator likova za TV serije ("The Tale of Mr. Tod", "The Wind in the Willow"), glazbene priloge s Paulom McCartneyjem ("Tropic Island Hum", "Tuesday"), filmove ("The Magic Sword", "The Tigger Movie", "The Road to El Dorado") i razne reklame. Nadgledao je 2000. animaciju dviju sekvenci na dugometražnom DreamWorksovom filmu "Spirit, the stallion of the Cimarron", a 2002. je napravio dvije sekvence animirane opere "The Cunning Little Vixen" za BBC. Nakon rada na oblikovanju likova za "Mrtvu nevjestu" Timu Burtona bavio se kompjuterskom animacijom likova. Dosad je radio na filmovima "Dinotopia", "Harry Potter i zatočenik Azkabana", "Alien vs Predator", "Batmanov povratak". Godine 2004. realizirao je svoj prvi kratki film u nezavisnoj produkciji "For a Tango", koji je osvojio nekoliko festivalskih nagrada. Radi kao samostalni redatelj animiranih filmova.

Gabriele Zucchelli was born in 1972 in Italy. After studying Arts he began to work as an animator in Milan. In 1994 he moved to London where he worked as a character animator on TV specials ("The Tale of Mr. Tod", "The Wind in the Willow"), musical featurettes with Paul McCartney ("Tropic Island Hum", "Tuesday"), movies ("The Magic Sword", "The Tigger Movie", "The Road to El Dorado") and various commercials. In 2000 he supervised the animation on two sequences of the DreamWorks feature film "Spirit, the stallion of the Cimarron" and in 2002 he completed two sequences for the animated opera "The Cunning Little Vixen for the BBC". After contributing to the character design for Tim Burton's "The Corpse Bride", he worked as well as a CGI character animator and his credits so far include: "Dinotopia", "Harry Potter and the Prisoner of Azkaban", "Alien vs Predator", "Batman Returns". In 2004 he completed his first independently produced short film "For a Tango" which has won several awards at festivals around the world. He works as a freelance animation director.

72
Posebne projekcije
Special Screenings

QUIRINO CRISTIANI: TAJNA PRVIH ANIMIRANIH FILMOVA



73

Posebne projekcije
Special Screenings**Sunshine Barry & The Disco Worms**/ **Disco ormene**

Danska, Njemačka

/ Denmark, Germany

2008, 35 mm, 78'

/ Engleski s hrvatskim podnaslovima

/ English with Croatian subtitles

/ **tehnika / technique**

3D

/ **režija / director**

Thomas Borch Nielsen

scenarij / **screenplay**

Morten Dragsted

animacija / **animation**

Anders Ancker, Louise Falstrand

Andersen, Mads Buch, Daniel Callaby

umjetnički **director / art direction**

Tore Rex Andersen, Daniel Silwerfeldt

montaža / **editor**

Kirsten Skytte

glazba / **music**

Jørg Lemberg

zvuk / **sound**

Roar Skau Olsen

prodcentica / **producer**

Nina Crone

produkcija / **production**

Crone Film A/S, Radar Film ApS

distribucija u Hrvatskoj

/ **distribution in Croatia**

Continental Film

/

glasovi / voices

Peter Frödin, Lars Hjortshøj,

Birthe Neumann, Peter Hesse

Overgaard, Trine Dyrholm,

Helle Dolleris, Troels Lyby,

Henning Jensen, Niels Anders Thorsen

/ www.discoormene.dk

Sinopsis / Nije lako biti Barry. Kišnu glistu nitko ne poštuje. Živi na dnu hraničbenog lanca. No jednoga dana stara disco ploča preokrene Bariju život. Odjednom mu se pred očima otvara njegova sudbina, biti zvijezda najveće disco grupe na svijetu: Sunshine Barry & The Disco Worms! Dobro, nema ruku, ritma niti grupe. Ali kako Barry kaže: "Svejedno ćemo to učiniti!"

Sinopsis / It's not easy to be Barry. An earth-worm gets no respect. He lives at the bottom of the food chain. But one day, an old disco record turns his life upside down. Suddenly he sees before him his own destiny, the star of the world's greatest disco band: Sunshine Barry & The Disco Worms! Okay, he's got no arms, no rhythm and no band. But as Barry says: "We'll do it anyway!"

Thomas Borch Nielsen (Danska, 1963) studirao je u Francuskoj i SAD – u. Nakon studija radio je 3D animaciju i specijalne efekte. Osvorio je nagradu Robert za najbolje vizualne efekte 2001. i 2005. godine. Predavao je dramaturgiju na danskoj Nacionalnoj filmskoj školi i pisao romane za mlade. Borch Nielsen režirao je mnoge glazbene spotove i reklame, a zatim i dugometražni znanstveno-fantastični film "Skyggen" (Webmaster, 1998), koji je prikazivan po cijelom svijetu, a osvojio je i nagradu za najboljeg glumca i specijalne efekte na FantaFestivalu u Rimu. Usljedio je dugometražni dječji film "Ørkenens juvel" (Dragulj s Nilom, 2000). "Disco ormene" nje-gov je treći dugometražni film – i prvi animirani. **Thomas Borch Nielsen** (1963, Denmark) worked with 3D animation and special effects after studies in France and USA. He won a Robert for Best Visual Effects in 2001 and 2005. He has taught dramaturgy at the National Film School of Denmark and written novels for young people. Borch Nielsen made a number of music videos and commercials before directing the science fiction feature "Skyggen" (Webmaster, 1998). The film sold worldwide and received Best Actor and Best Special Effects Award at the FantaFestival in Rome. This was followed by the children's feature "Ørkenens juvel" (Jewel of the Nile, 2000). "Disco ormene" is his third feature film – and his first animated.

SUNSHINE BARRY & THE DISCO WORMS

DJECJI
PROGRAM

CHILDREN'S
PROGRAMME

OBRAZOVANJE KROZ ANIMACIJU

Martina Peštaj ✓ medijski psiholog

✓ 76
Dječji program
✓ Children's Programme

Martina Peštaj ✓ Media psychologist

EDUCATION THROUGH ANIMATION

Animirani film odlikuje se jedinstvenim načinom ujedinjavanja različitih vrsta umjetnosti (filma, likovne umjetnosti, glazbe) te visokom estetskom i zbiljskom vrijednošću. Pripada širokom području filmske umjetnosti, a filmska teorija opisuje kao umjetničku formu a ne kao sredstvo moderne medijske pismenosti. Animirani film, dakako, može biti zanimljivo pedagoško sredstvo, no prvenstveno je umjetnička forma koja uvelike pridonosi razvoju kritičkog mišljenja, estetskog dojma i kreativnih sposobnosti djece ili adolescenata. On ozbiljno promišlja individualne i društvene egzistencijalne teme, želje i vrednote te razvija svijest i potiče djecu i adolescente na stvaranje vlastitih stajališta razmatranjem univerzalnih tema i učenjem gledanja iz različitih perspektiva.

Pri odabiru animiranih filmova važno je da djeca i adolescenti gledaju ono što je primjereno njihovoj dobi i ono što mogu razumjeti, jer će ih na taj način filmovi zaintimirati i pružiti im najviše. Važno je i gledati film u društvu odrasle osobe jer tako mlađi gledatelj može razgovarati o doživljjenom. Iz tih se razgovora može mnogo shvatiti o djetetovu ili adolescentovu poimanju svijeta. Animirani filmovi savršen su kanal za razgovor o tjeskobama, željama, nadama i temama o kojima se općenito ne razgovara s lakoćom, čak i ako su nam važne u svakodnevnom životu. Središnje teme u djetinjstvu ili adolescenciji uvijek su najzanimljivije. Sklonost prema određenom žanru mijenja se razvojem, a mogućnost upijanja informacija uvelike se poboljšava. Filmovi koji potiču značelju mlađog gledateljstva korisno su sredstvo na putu do zrelosti i znanja. Čak je i doživljaj gledanja filma, lišen sigurnosti obiteljske dnevne sobe, prilika da se steknu vještine dobrog ponašanja u kinu, što uči djecu da budu pozorna publika svim vrstama izvedbenih umjetnosti. Veliki potencijal animiranih filmova u nastavi leži u njihovu sadržaju, stoga im je potrebno posvetiti posebnu pozornost. Ne postoji jednostavan odgovor na pitanje kako djeca uče dok gledaju filmove. Taj je proces znatno aktivniji nego što se na prvi pogled čini. Utjecaj filma na djetete ili adolescente uvjetovan je fazom njihovog intelektualnog, socijalnog i emocionalnog razvoja. Mlađi će početi učiti kada im se forma učini zabavnom, kada im sadržaj privuče pažnju te kada se poistovijete s likovima. Međutim, najvažnije je upravo vrijeme prije i poslije gledanja filma – tada možemo razgovarati, razmjenjivati mišljenja, ideje, osjećaje i dojmove. Potičući djecu i adolescente da postanu aktivna kritička publika, pomažemo im da razviju vještine spoznaje, pozornosti i suradnje u našoj kulturi, čemu uvelike pridonose mediji.

Animirani film vrlo je složen, a mladima ga mogu približiti nastavnici različitih područja. Osim povremenih specijalista za filmsku animaciju, druge domene su: povijest umjetnosti i književnosti, likovna umjetnost, glazba, sociologija te druga područja u skladu s odabranim sadržajem filma. Filmovi na različite načine naglašavaju privatne odnose, društvene probleme, povijest i kulturnu raznolikost susjednih ili udaljenih zemljopisnih područja, pa čak i ekologiju. Ako je film pomno odabran, uvijek ga se može uklopiti u postojeći nastavni plan, štoviše, kod kreativnog projekta moguće je isti film upotrijebiti za više od jednog predavanja.

Djeca i adolescenti danas su okruženi sadržajima koji se čine zabavnima i atraktivnima, no zapravo su lišeni značenja ili prenose krvnu poruku. Puni su specijalnih zvučnih ili vizualnih efekata kojima je cilj prikriti loše napisanu priču. Mlađi bi uskoro mogli naučiti razliku između dobrih i loših filmova te birati filmove vrijedne njihove pažnje, sudeći prema razumijevanju sadržaja, njihovo privlačnosti i interesu. Međutim, njihove se odluke još uvijek temelje na utjecaju mode i pritiska vršnjaka. Ovo posebice vrijedi za one mlade koji su u potrazi za identitetom u vrijeme sazrijevanja, koji još uvijek tek formiraju ukus i stav prema svemu što ih okružuje.

Aktivno gledanje animiranih filmova nadahnjuje djecu i adolescente da usredotoče pozornost i osjetilnost na oblik i sadržaj filma te istovremeno razviju vlastito razmišljanje: prepoznavanje kognitivnih obrazaca, komunikaciju i ponašanje, procjenu i vezu s osobnim iskustvom. Aktivno sagledavanje filma najbolja je osnova za razvoj kreativnosti djece i adolescenata.

The animated film has a unique manner of uniting different kinds of arts (film, fine arts, music) and has a high aesthetic and empirical value. It belongs to a vast area of film art and film education classifies it as an art form rather than a means of modern media literacy. An animated film can clearly be an amusing pedagogical tool, but it is first and foremost an art form which can significantly contribute to a child's or an adolescent's development

Martina Peštaj je psihologinja zaposlena u Programu za djecu i mlade Radiotelevizije Slovenije, gdje je autorica, scenaristica i urednica mnogih emisija. U Obrazovnom centru RTV Slovenije također vodi Laboratorij za istraživanje programskog sadržaja. Zainteresirana za područje psihologije medija, upravo završava magistrski rad o utjecaju dječjih televizijskih emisija na razvoj i učenje u ranom djetinjstvu. Suraduje u časopisima *Ciciban* i *Cicido*, a za potrebe odgojno-obrazovnog programa *Ston* koji se održava u sklopu Međunarodnog festivala animiranog filma *Animateka* u Ljubljani priprema pedagoške materijale za odgojitelje i učitelje, suuređuje DVD izdanja te vodi razgovore s djecom. Godine 2007. i 2008. sudjeluje u pilot-istraživanju koje je slovensko Ministarstvo kulture naručilo od Filozofskog fakulteta u Ljubljani na temu *Učinci planskog kulturnog odgoja na kulturno djelovanje učenika u osnovnim školama*. Izdaje stručne publikacije i održava predavanja o televizijskom i filmskom odgoju te značenju televizije i filma za djecu, a već je drugu godinu stručna suradnica Animafesta.

Martina Peštaj is a psychologist working as an author, screenwriter and editor at the Children's and Youth Programme of the Radio-Television Slovenia. Within the Educational Centre of the RTV Slovenia she manages the Laboratory for research of programme contents. She's interested in the field of media psychology and is currently finishing her master thesis on the impact of children's TV shows on the development and learning in early childhood. She collaborates with *Ciciban* and *Cicido* magazines. At International Animated Film Festival *Animateka* in Ljubljana, section Elephant - Educational Animation Film Programme, she is preparing pedagogical materials for teachers and educators, co-editing DVD editions and moderating discussions with children. In 2007 and 2008 she was a part of the pilot-research commissioned by Slovenian Ministry of Culture from the Faculty of Arts in Ljubljana, on the effects of the cultural education on cultural behaviour of pupils in elementary schools. She publishes specialised publications and gives lectures on TV and film education, and meaning of TV and film for children. This is her second year of collaboration with Animafest.

of critical thinking, aesthetic touch and creative abilities. It presents a serious consideration on individual and social existential themes, wishes and values. It creates consciousness and encourages children and adolescents to form their own points of view by researching universal topics and by learning to assume different perspectives.

In the process of choosing animated films it is important that children and adolescents watch those that are intended for their age and those they are able to understand, as this is how they will be intrigued by them and will profit the most. Watching the films with an adult is important, as the young can then talk about what they have seen. We can understand much about the child's or the adolescent's perception of the world from their talking. Animated films are a wonderful cue for a conversation on anxieties, desires, hopes and on themes which are generally not lightly spoken of, even if they are important in our everyday lives.

The themes that are central in a child's or an adolescent's period of life are always the most interesting. The preference for particular genres changes with the development, and the ability to absorb information vastly improves. The films that stimulate the curiosity of the young are a valuable tool on the road to maturity and knowledge. Even the experience of watching a film outside the safety of the family living room is an opportunity to learn the skills of behaving correctly in a cinema, which educates the young to be an attentive public to all forms of performing arts.

The great potential of animated films in the area of teaching is in the contents, so they have to be given special attention. There is no simple explanation to the question of how the children learn while watching films. The process is much more active than it may seem at first glance. The influence of the film on a child or an adolescent is conditioned by the stage of their intellectual, social and emotional development. The young will start learning when they will find the form amusing, when the content will attract their attention and when they can relate to the characters. However, it is the time we take before and after the film that is of the greatest importance – we can then talk, exchange opinions, views, feelings and experience. By encouraging the children and the adolescents to become an active critical public, we help them develop their skills of cognition, attentiveness and cooperation in our culture, which is greatly enriched by the media.

The animated film is very complex, and can be brought closer to the young by teachers with their diverse fields of knowledge. Apart from the occasional specialists on the making of animated films, other fields of knowledge are welcome: history of art and literature, fine art, music, sociology, and other fields, in correspondence with the chosen content of the film. The films have different manners of emphasizing the personal relationships, the social problems, the history and the cultural diversity of our neighbouring or distant geographical areas, and even ecology. When a film is thoughtfully chosen, it can always be incorporated into the existing educational curricula, even more, with a creative project it is possible to use the same film in more than one class at the same time.

The children and the adolescents are nowadays surrounded by contents that appear amusing and attractive, but are actually devoid of meaning, or convey a deceiving message. They are full of special sound and visual effects that are supposed to conceal a poorly written story. The young might soon tell the difference between good and bad films, and choose the films that are worth their attention judging by the understanding of the content, its attractiveness and their interest in it, but they still found their decisions under the influence of fashion statements and peer pressure. This is true particularly for the young who are in search of their own identity in the time of maturing, and who are still forming their tastes and attitudes toward everything that surrounds them.

An active watching of animated films inspires the children and the adolescents to focus their attention and sensibility to the form and content of the film and at the same time to develop their own reflection: identification of the cognition patterns, communication and behaviour, their evaluation and connection to personal experience. An active appreciation of a film is the finest basis for the following creativity of children and adolescents.

JA, MOJE TIJELO I MEDIJI

80
Dječji program
Children's Programme

Svijest o vlastitu tijelu s nama raste od početka. S godinama se mijenja, po-prima nove dimenzije, zahtijeva nove poglede. U adolescenciji tijelo postaje jedna od glavnih tema svakodnevnog života, a oblikuju je i mediji. Mediji postavljaju trendove i mjerila, ogledalo su i mogućnost mišljenja o našim osjećajima, potrebama i željama. Razgovora o tjelesnim promjenama u adolescenciji, koja donosi i niz drugih novosti, nikada nije dovoljno. Neka ovi animirani filmovi pomognu mladima u rušenju tabua i širenju njihovih pogleda. Program Ja, moje tijelo i mediji je ostvaren u suradnji s Međunarodnim dječjim festivalom u New Yorku (NYICFF) i zaštitni je znak tog njujorškog festivala.

The awareness of our own body grows with us from the beginning. It changes through the course of the years, takes on new dimensions and demands new points of view. In the adolescence, the body becomes one of the central themes of the everyday life, and is also shaped by the media. The media set trends and criteria, and present us with a mirror and a possibility of thinking about our feelings, needs and desires at the same time. Conversations about the changes of the body in the adolescence, which bring up a number of other new things, are always welcome. Let these chosen animated films help the young with breaking the taboos and widening their horizons. This programme is presented in cooperation with New York International Children's Film Festival (NYICFF). My Body and Me(dia) is a trademark of NYICFF.

MY BODY AND ME(DIA)



Tri tinejdžerice i tri priče koje će im obilježiti živote. Kako živimo i kakve su naše priče? Razgovaramo s mladima o ulasku u adolescenciju: što se sve mijenja? Kako doživljavamo svijet, roditelje, prijatelje i prijateljice? Zašto nam je odjednom tako važna blizina vršnjaka? Kako se osjećamo u prvim intimnim druženjima sa simpatijama? Možemo li lagodno razgovarati o spolnosti? Kada i s kime? Imamo li dovoljno informacija o sigurnoj spolnosti? Zašto ti razgovori nisu samo nevažno dosađivanje odraslih, nego doista daju važne životne smjernice? Što se može dogoditi ako se ponašamo neodgovorno? Razmijenimo priče koje znamo i razgovarajmo o završecima priča triju djevojaka iz filma.

Three teenage girls and three stories that will mark their lives. How do we live, and what are our stories like? We should talk with the young about the entering into the period of adolescence: what are all the things that change? How do we perceive the world, our parents, our male and female friends? Why does the proximity of our peers suddenly seem so important to us? How do we feel when we first enter into intimate contact with our sweethearts? Can we talk comfortably about sexuality? Where and with whom? Do we have enough information about safe sexuality? Why are these conversations so much more than just irrelevant pestering of the adults, but actually give guidance that is extremely important for our lives? What can happen if we behave irresponsibly? Exchange the stories we know, and talk about the possible endings for the stories of the three girls in the film.

81

Dječji program
Children's Programme

Sexteens

Argentina
2007, Beta SP, 5'16"

technika / technique
lutke / puppets

režija, montaža, animacija,
scenarij, glazba
director, editing, animation,
screenplay, music
Juan Pablo Zaramella
dizajn / art & design
Juan Pablo Zaramella,
Silvina Cornillón
produkcijska distribucija
production, distribution
JPZstudio & Fundación Huesped

Santa leda
✓ Banquise
✓ Ice Floe
Švicarska / Switzerland
2005, 35 mm, 6'50"

tehnika / technique
2D

režija, scenarij, animacija
✓ director, screenplay, animation
Cédric Louis, Claude Barras
montaža / editing
David Monti
zvuk / sound
Rafael Sommerhalder
glazba / music
Julien Sulser
uloge / cast
Eleonora de Sousa
produkcija / production
Hélium Films
distribucija / distribution
Dellers Film



Marine je pretila djevojčica koja pati jer je ljudi čudno gledaju, a smetaju je i ljetne vrućine. Sanja o lještem životu, s pingvinima na santi leda.

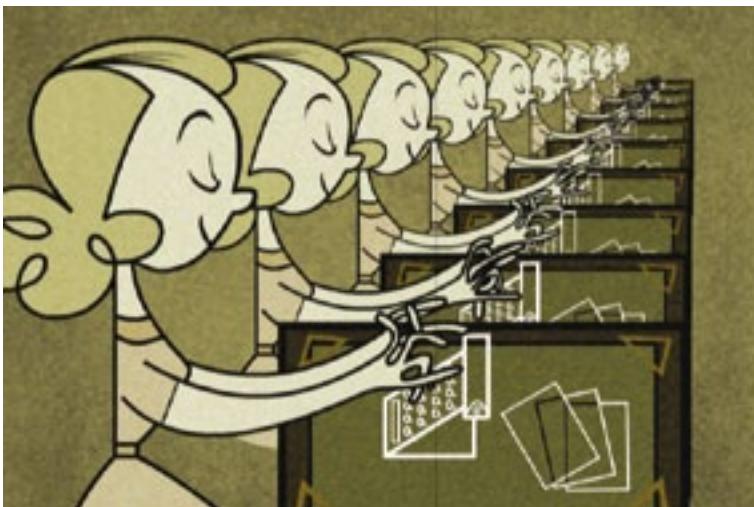
Potresna priča djevojčice koja se srami svojega tijela. Usred vrućeg ljeta obučena je u zimsku odjeću i sanja o pingvinima u dalekim hladnim krajevima. Razgovaramo o našim tijelima: kaku su, u čemu se po izgledu razlikujemo od drugih? Tko postavlja kriterije kakvo je tijelo lijepo, a kakvo nije? Kako se osjećamo u vlastitom tijelu? Bismo li što promjenili? Zašto? Koliko cijenimo mišljenje drugih? Što mislimo o fizičkom izgledu? Kako održati tijelo zdravim? Možemo se promatrati i pokušati pronaći zanimljive točke na našim tijelima – one koje nam se svidaju na nama samima i na drugima.

Marine, an obese young girl suffers from the way other people look at her and from the heat of summer. She dreams of a better life among the penguins on an ice floe.

A shocking story of a girl who is ashamed of her own body, and dreams of penguins in cold, far-off places, while she is wrapped in winter clothes in the middle of a scorching summer. We can talk about our bodies: what are they like, what are the differences between them in appearance? Who sets the criteria which determine whether a body is beautiful or not? How do we feel in our own bodies? Would we change anything? Why? How much do we value the opinion of others? What do we think about the physical appearance? How can we keep our bodies healthy? We can observe each other and try to find interesting features of our bodies. What do we like on our bodies and what do we like on others' bodies?



Ljepota danas
✓Beauty Now
Irška ✓ Ireland
2007, Beta SP, 3'50''
✓ teknika / technique
2D
✓ režija, scenarij, animacija
✓ director, screenplay, animation
Paul O'Flanagan
produkacija / production
University of Wolverhampton
distribucija / distribution
Boulder Media



"Ljepota danas" se u stilu informativnih filmova iz 1950-ih satirički osvrće na naše suvremene stavove o ljepoti.

Duhovit film koji prikazuje besmisao suvremene "instant-ljepote" koju (su)oblikuje umjetno mijenjanje tijela. Razmišljajmo o pojmu ljepote: kakvi su kriteriji i tko ih donosi? Što mislimo o ljepoti? Kako o njoj razmišljaju djevojčice, a kako dječaci? Tko je lijep čovjek, kakve su njegove karakteristike? Poznajemo li lijepu ljude u svojem okružju? Što ih čini lijepima? Razgovarajmo o trendu "potpune preobrazbe" koju možemo gledati u stranim TV emisijama. Postaje li čovjek kojemu "poprave" sve tjelesne "nepravilnosti" stvarno sretniji čovjek? Zašto da, i zašto ne? Koja je poruka filma? Je li Betty, koja nije željela biti prosječna, doista postala posebna nakon operacije?

In the style of 1950's information films, "Beauty Now" takes a satirical look at our contemporary attitudes towards beauty.

An amusing film that presents the unreasonable phenomenon of the modern "instant beauty", which is (co-)created by artificial changing of the body. Think about the concept of beauty: which criteria are used to determine it, and who specifies them? What do we think about beauty? How do girls think about it? And boys? Who do we call a beautiful person, and what are their characteristics? Do we know beautiful people in our environment? What makes them beautiful? Talk about the trend of "perfect makeovers" that we can see on foreign television channels. Can a person whose physical "imperfections" are all "corrected" really become happier? Why do you agree and why not? What is the message of the film? Has Betty, who did not want to be average, really become extraordinary after the operation?

LJEPOTA DANAS



84

Dječji program

Children's Programme

Ogoljeni: Težina

/Bloot: Fors

/Naked: Heavy

Nizozemska / The Netherlands
2006, digiBeta, 6'

/

tehnika / technique

rotoskopija

/rotoscope

/

režija / director

Mischa Kamp

scenarij / screenplay

Fiona van Heemstra

animacija / animation

Zoltan Korai, Jurjen Bosklopper,
Sverre Fredriksen, Mustafa Kandaz,
Maurice van der Bij

kamera / camera

Pim Hawinkels, Wiro Felix,
Hans Bouma, Jelle Odé

montaža / editing

Sander den Broeder

zvuk / sound

Sander den Broeder, Hens van Rooy,

Bram Meindersma

producenti / producers

Bruno Felix, Femke Wolting

produkcijska distribucija

/production, distribution

Submarine

koprodukcija / co-production

VPRO



Prva iz serije osobnih i dirljivih događaja mlađih ljudi, koji se ulaskom u adolescenciju suočavaju s mnogim fizičkim i psihičkim promjenama. One su im izazovi na putu odrastanja, uče ih prilagodavanju i prevladavanju problema, oblikuju njihov sustav vrijednosti i uvjerenja. Razgovaramo s mlađima o tome kako se vide u novom svjetlu, kako promjene utječu na njihovu percepciju njih samih i drugih. Kako se nositi s promjenama, koje učinkovite metode poznaju i koriste? Usmjerimo pozornost i na animaciju: inovativna i privlačna forma koja mijenja intervjuirane osobe u animirane junake, a koja je nastala u želji da približi tematiku i animaciju mlađima. Je li uspjelo? Sviđa li im se način na koji im se obraća? Prva priča govori o debljini. Kako djevojka doživljava svoje tijelo? Kako je prihvatajući drugi? Kakav je zaključak priče i koju poruku nosi? Obnovimo svoje stavove o ljudima koji vizualno odstupaju od "idealnih mjera" što ih postavlja društvo.

The first from the series of personal and touching stories of young people, who are confronted with numerous physical and psychological changes when entering the adolescence. Those present them with challenges on the road to adulthood, they teach them to adapt and to overcome troubles, they help form their ethical systems and beliefs. We can talk with the young about what it means to see yourself in a different light, how do changes influence their perception of themselves and of others? How should they cope with changes, what efficient methods do they know and use? Your attention should also be focused on animation: it is an innovative and attractive form which changes the interviewees into animated protagonists, and which was formed with a wish to connect the theme and the animation with the younger generations. Has it achieved its purpose? Do the young like the way in which it speaks to them? The first story talks about fatness. How does the girl perceive her own body? How do the others accept her? What is the end of the story like, and what is the moral that it brings? We should renew our attitude towards people who visually deviate from the "ideal measures" that are set by the society.

OGOLJENI- TEŽINA



U drugoj priči se predstavlja dječak kojemu je problem pretjerano znojenje. Dogada li se to i nama? Što primjećujemo na sebi, a što na drugima? Je li to tipičan muški problem ili se s njim suočavaju i djevojke? Koja su rješenja i koje je rješenje izabralo junak filma?

In the second story, we see a boy who has a problem with excessive perspiration. Does that happen to us too? What do we notice on ourselves, and what on others? Is this a typical male problem, or do girls face the same one? What are the solutions, and which one of them did the hero of the film choose?

85

Dječji program
Children's Programme

Ogoljeni: Znoj

✓Blook: Zweten

✓Naked: Sweat

Nizozemska / The Netherlands
2006, digiBeta, 6'

/ teknika / technique

rotoskopija

✓rotoscope

/ režija / director

Mischa Kamp

scenarij / screenplay

Fiona van Heemstra

animacija / animation

Zoltan Korai, Jurjen Bosklopper,
Sverre Fredriksen, Mustafa Kandaz,
Maurice van der Bij

kamera / camera

Pim Hawinkels, Wiro Felix,

Hans Bouma, Jelle Odé

montaža / editing

Sander den Broeder

zvuk / sound

Sander den Broeder, Hens van Rooy,

Bram Meindersma

producenti / producers

Bruno Felix, Femke Wolting

produkcijska distribucija

✓production, distribution

Submarine

koprodukcija / co-production

VPRO



✓86
Dječji program
✓Children's Programme

Ogoljeni: Grudi
✓Bloot: Borsten
✓Naked: Breast
Nizozemska / The Netherlands
2006, digiBeta, 6'

✓tehnika / technique
rotoskopija
✓rotoScope

✓režija / director
Mischa Kamp
scenarij / screenplay
Fiona van Heemstra
animacija / animation
Zoltan Korai, Jurjen Bosklopper,
Sverre Fredriksen, Mustafa Kandaz,
Maurice van der Bij
kamera / camera
Pim Hawinkels, Wiro Felix,
Hans Bouma, Jelle Odé
montaža / editing
Sander den Broeder
zvuk / sound
Sander den Broeder, Hens van Rooy,
Bram Meindersma
producenti / producers
Bruno Felix, Femke Wolting
produkcijska distribucija
✓production, distribution
Submarine
koprodukcija / co-production
VPRO

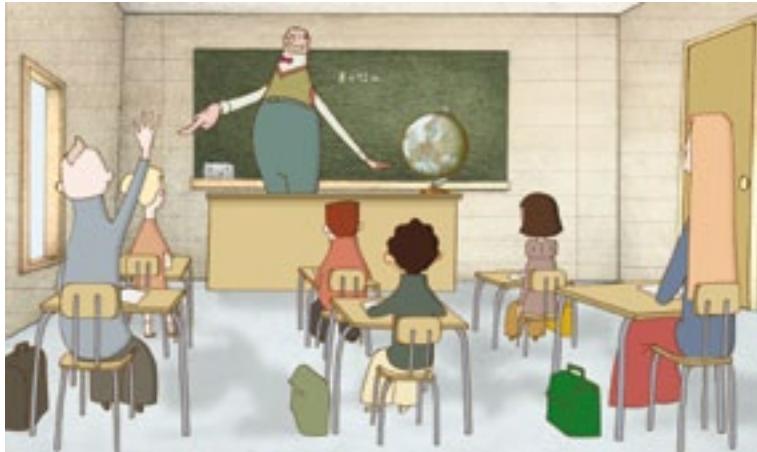
Djevojka u trećoj priči se suočava s rastom grudi. Odjednom je iz djevojčice postala djevojka, što sa sobom donosi mnogo pitanja i potrebu za novim znanjima: kako izabrati odgovarajući grudnjak, koliko pokriti i koliko otkriti, kako reagirati na komentare i poglеде? Na kraju svih triju filmova razgovor možemo zaključiti pitanjem: govore li mladi o svojim problemima? Tko bi ih morao najpažljivije slušati i zašto?

The girl in the third story is facing the growth of her breasts. She has suddenly changed from a child into an adolescent girl, which brought along a series of questions and a need for new knowledge: how to pick a fitting bra, how much to cover and how much to uncover, how to react to comments and looks? At the end of all three films, we can finish the talk with a question: Is it right for young people to talk about their problems? Who should be the one to listen most carefully, and why?

OGOLJENI: GRUDI



87
Dječji program
Children's Programme



Lussi je dobra i poslušna djevojčica. Uvijek je tiha, pametna, čista i lijepa, mamino zlato i tatina curica. No sve to skupa postane predobro, a Lussi se nađe u situaciji kada mora promjeniti svoje navike.

Poetična priča o djevojci koja je utjelovljenje želja i očekivanja svojih roditelja: pristojna, čista, lijepa i tiha. Tako tiha da je vršnjaci uopće ne primjećuju, a ona to i ne želi. Razgovarajmo o očekivanjima naših roditelja. Što od nas žele? Razumijemo li njihove želje? Razumiju li oni naše? Kakvi smo bili kao djeca i kakvi smo sada kad ulazimo u razdoblje adolescencije? Želimo li glasno govoriti o stvarima koje su nam važne? Pokušajmo izraziti kako želimo da nas društvo (tj. odrasli) vide i prihvataju.

Lussi is a well behaved little girl. She is always quiet, clever, clean and pretty. Mommy's darling and Daddy's girl. Finally it becomes too much of a good thing, and Lussi finds herself in a situation which demands of her to change her ways.

A poetic story of a girl who is the embodiment of her parents' wishes and expectations: pleasant, clean, pretty and quiet. So quiet that her peers fail to notice her. She does not want that. Talk about our parents' expectations. What do they want from us? Do we understand their wishes? Do they understand ours? What were we like as children and what are we like now, when we are entering the time of adolescence? Do we want to talk out loud about the things that are important to us? Try to express the way we want the society (that is, the adults) to see and accept us.

Dobra djevojčica

/Snill

/Good Girl

Norveška / Norway

2006, 35 mm, 9'55"

technika / technique

2D

režija, scenarij / director, screenplay

Astrid Akara

animacija / animation

Bjarne Agdestein, Hilde Taubøl,

Kirsti Jahren Gundersen,

Annely Pöldsaar

montaža / editing

Kirsti Marie Hougen

zvuk / sound

Håkon Lammetun

prodcentica / producer

Lise Fearnley

produkcia / production

Mikrofilm AS

distribucija / distribution

Norwegian Film Institute

Slonica
✓Pila
✓The Elephant
Izrael / Israel
2006, Beta SP, 6'04''
✓
tehnika / technique
kolaž / cut-outs
✓
režija, scenarij, dizajn, animacija
✓director, screenplay, art design,
animation
Milena Klebanov
montaža / editing
Jen-Shen-Gur
zvuk / sound
Evgeniy Bogoodlove
glazba / music
Yan Tirsan
producent / producer
Evgeniy Bogoodlove
produkcijska distribucija
✓production, distribution
Bezalel Academy of Art and Design



Jedna slonica se ponada da će se uklopiti i pronaći ljubav ako bude izgledala kao i svi drugi. Međutim, saznaje da uvijek postoji netko tko će je cijeniti onaku kakva jest – jedinstvenu i predivnu.

Hoće li slonica stvarno naći sreću i prijatelje ako bude poput njih, kada njezin izgled više neće kvariti klempave uši i surla? Hoće li tada konačno naći pravu ljubav? Film nudi odgovore, ali kakvi su naši? Koliko je važan izgled za sreću čovjeka? Gdje se osjećamo prihvaćeni, a gdje ne? Što činimo kada osjetimo da drugi prosuđuju naš izgled? Kako biramo prijatelje i kako oni biraju nas? Svaki pojedinac je poseban, čudesan i jedinstven – je li to samo prazna fraza? Kako vidimo sebe? Što nas u životu usrećuje?

An elephant hopes that looking like others will help her fit in and be loved. However, she learns that there will always be someone who appreciates her for what she is – unique and wonderful. Will the elephant really find friends only when she is just like them and when her appearance will not be spoiled by her flapping ears and her trunk? Will she find her true love then? The film offers its own answers, but what would we say about it? How important is the appearance for the happiness of a man? Where do we feel accepted and where not? What do we do when we get the feeling that others are judging our appearance? How do we choose our friends and how do they choose us? Each individual is special, brilliant and unique – is this only an empty phrase? What do we think and how do we see ourselves? What makes us happy in life?

PROSTOR I ENERGIJA

89

Dječji program
Children's Programme

Prostor je sve što nas okružuje i uvijek je nabijen energijom. Obasjava nas sunce, oko nas rastu biljke koje se uz našu pomoć pretvaraju u korisne proizvode. Zagajujemo i čistimo svoj okoliš, u njemu stvaramo međuljudske odnose i borimo se za svakodnevno preživljavanje. Za sve to koristimo mnogo energije. Možemo li biti sigurni da ćemo je koristiti samo u dobre svrhe? Osvrnimo se okolo, pogledajmo filmove i razgovarajmo o tome. Samo tako možemo stvoriti ljepšu budućnost.

Space is everything that surrounds us, and is always charged with energy. The sun shines on us, plants grow all around, and they change, also with our help, into useful products. We pollute and clean our environment, we form our human relations in it, and we daily fight for survival. All of those actions consume enormous amounts of energy. How can we assure that it will only be used for good purposes? We should take a look around, watch the films and talk about it. Only in this way can we create a brighter future.

SPACE AND ENERGY



90
Dječji program
Children's Programme

Krive cipele
The Wrong Trainers

Velika Britanija / UK

2006, digiBeta, 15'

technika / technique

2D, 3D

režija, scenarij, producentica
director, screenplay, producer

Kez Margrie

animacija, dizajn / animation, design
Bold Creative, Blue-Zoo,
Slinky Pictures, Trunk, Arthur Cox

montaža / editing

Amrit Bharry

glazba / music

Sönke Prigge

produkcijska / production

BBC Newsround, Slinky Pictures Ltd.

distribucija / distribution

BBC



Šestero djece, pet različitih animacija, jedna tema: živjeti u siromaštvu usred svijeta koji nudi doslovce sve. Svako dijete na poseban način pripovijeda priču o svojoj svakodnevnoj borbi sa siromaštvom, o životu kakvog većina djece ne poznaje. Razmišljajmo najprije o animaciji: je li nam takav način pripovijedanja prikazivanja blizak? Kakav učinak animacija ima na nas? Što nas je najviše dotaklo i zašto? Razgovorajmo o pričama naglašavajući svaku od njih. Kako djeca doživljavaju svoju nesreću? Kako se s njom nose? Poznajemo li slične priče u svojoj okolini? U čemu su slične, a u čemu različite? Što možemo učiniti kako bismo pomogli djeci u nevolji?

Six children, five different animations, one central theme: living in poverty in the world that has everything to offer. In their own special ways, each of the children tells us the story of their daily struggle with poverty, of the life that most of the children know nothing about. Think first of the animation: do we relate with this kind of telling and showing a story? What influence does the animation have on us? What touches us most and why? We can talk about the stories and highlight each one of them. How do the children perceive their misfortune? How do they cope with it? Do we know of similar stories in our environment? What are their similarities and differences? What can we do to help the children in need?



U starom drvenom ormariću živi Mačka sa svojim odanim prijateljem Mišem. Na samom rubu staroga grada postoji voćnjak s jabukama. No ove jeseni, dok je Mačka skupljala jabuke, stvari su ispale drugačije. U voćnjak se odjednom dokoturalo neobično jaje.

Suživot mačke, miša i malog izgubljenog pingvina podsjeća nas koliko je prijateljstvo važno i što sve može na njega utjecati. Ljeto je. Zima pingvinku odvodi k obitelji, ali ostaju ugodne uspomene. Koliko su nam važni odnosi koje stvaramo? Obitelj, braća i sestre, prijatelji? Kako stvaramo prijateljstva i kako ih njegujemo? Zašto se prijateljstva gase? Kakav je njihov životni krug koji ga oblikuje? Pričajmo svoje vlastite priče, izmijenimo iskustva i pogledi na međusobne odnose. Znamo li se za njih brinuti?

Cat lives in an antique wood cabinet with his devoted friend Mouse. There is an apple orchard on the fringes of the old town. But this autumn, while Cat is picking apples, things turn out differently. All of a sudden a strange egg rolls into the orchard.

The symbiosis between a cat, a mouse and a small, lost penguin reminds us how remarkable friendships can be, and what are all of those things that influence them. The seasons are among them. The winter takes the penguin back to her family, but the pleasant memories remain. How important are for us the relationships we create? Our families, siblings, friends? How do we weave and nurture them? Why do friendships end? What is their life cycle like, what helps shape it? We can tell our own stories, exchange experience and our views on personal relationships. Do we know how to take care of them?

91

Dječji program
Children's Programme

Kad se kotrljaju jabuke

✓ Kad āboli ripo

✓ When Apples Roll

Latvija / Latvia

2009, 35 mm, 7'

tehnika / technique

crtež na papiru, 2D

✓ drawing on paper, 2D

režija / director

Reinis Kalnaelis

scenarij / screenplay

Andrejs Prigīčevs, Māra Linija,

Andris Akmentiņš

animacija / animation

Taiga Zīle, Dace Dārzniece,

Valentīna Lietuviete, Jolanta Bīgele,

Mairis Naglis

kamera / camera

Renārs Zālītis

montaža / editing

Reinis Kalnaelis

zvuk / sound

Andris Barons

glazba / music

Kārlis Lācis

prodcent / producer

Vilnis Kalnaelis

produkcijska distribucija

✓ production, distribution

RIJA Films

KAD SE KOTRLJAJU JABUKE

Hladnjak
✓**Lednice**
✓**The Fridge**
Češka / Czech Republic
2007, Beta SP, 7'

tehnika / technique
animacija objekata
✓ objects

režija / director
Lucie Štamfestová
scenarij / screenplay
Pavel Sobek, Lucie Štamfestová
animacija / animation
Lucie Štamfestová, Daniela Vasicová,
Jan Ott
kamera / camera
Thomas Krivý
glazba / music
Jakub Vlachinský,
Jan Krofta, Pavel Sobek, Tamás Kubica
producenti / producers
Martin Hulovec, Jakub Tlapák
produkcia, distribucia
✓ production, distribution
Punk Film



Dirljiv film koji problematizira vrlo aktualnu temu – globalno zagrijavanje našega planeta. Jeste li se ikada zapitali što bi se dogodilo u hladnjaku ako biste ga slučajno ostavili otvorenog? Pokušajte zamisliti što bi se dogodilo različitim proizvodima koji su u njemu. Pričajte! Što bi se dogodilo za nekoliko sati, a što za nekoliko dana? A na kraju? Možemo li upotrijebiti hladnjak kao metaforu našega planeta? Što bi se moglo dogoditi Zemlji ako se o njoj nećemo brinuti? Zamislite različite scenarije!

A breathtaking film, concerned with a currently important theme – the global warming of our planet. Have you ever asked yourself what would happen to a fridge if it was accidentally left open? Try to imagine what would happen to various products we keep in it. Talk about it! What would happen in a couple of hours, and in a couple of days? And at the end? What would it look like? After you have watched the film, talk about the separate stages of the process. What is the cause and what is the consequence? How can we use the fridge as a metaphor for our planet? What could happen to Earth in the future if we failed to take better care of it? Imagine different scenarios!



Sunce izlazi ujutro i uskoro otkrije da nije to – liko dobrodošlo koliko je mislilo. Sunce ima važnu ulogu – probajmo se sjetiti što je moguće više znanstvenih podataka o njemu i umjetničkih djela koja ga portretiraju u knjigama, pjesmama, na slikama. Što znamo o štetnosti Sunca na naše tijelo i planet? Kako bismo se trebali ponašati da umanjimo njegov škodljiv učinak? Što možemo činiti sami, a što kao grupa? Koje su pozitivne strane Sunca, solarne energije? Kako je možemo iskoristiti i kakve mogućnosti imamo? Budimo kreativni i oslobođimo maštu!

The sun rises in the morning, and soon discovers that it is not as welcome as it had imagined. The sun plays an important role in many areas of our lives. Talk about the sun, and try to remember as many scientific data about it as possible, and name all the works of art (novels, poems, paintings) that you can remember that portray it. What do we know about its harmful influences on our body and on our planet as a whole? How should we behave to lessen its damaging influence? What can we do ourselves and what should we do as a society? What about the positive side of the sun, its solar energy? How do we profit from it, and what other options do we see? Be creative, and let loose your imagination!

Sunčan dan

✓ Ein sonniger Tag

✓ A Sunny Day

Njemačka / Germany
2007, 35 mm, 6'17"

✓ tehnika / technique

tinta na papiru, 2D
✓ ink on paper, 2D✓ režija, animacija, dizajn, scenarij,
produdent✓ director, animator, designer,
screenplay, producer

Gil Alkabetz

kompjuterska grafika
✓ computer graphic

Sonja Müller

kamera / camera

Giovanni Lorizio

glasba / music

Ady Cohen

zvuk / sound

Jürgen Swoboda

glasovi / voices

Alberto García Sanchez, Walter Becker

produkcijska, distribucija
✓ production, distribution

Sweet Home Studio

✓ 94

Dječji program

✓ Children's Programme

Dostava

✓ Delivery

Njemačka ✓ Germany

2005, 35 mm, 9'12"

✓ teknika ✓ technique

3D

✓ režija, scenarij, animacija, montaža
✓ director, screenplay, animation,
editing

Till Nowak

glazba ✓ music

Andreas, Matthias Hornschuh

zvuk ✓ sound

Holger Jung, Nils Keber, Tilo Busch

produkcijska ✓ production

frameboX

distribucija ✓ distribution

Hamburg Short Film Agency



Starac živi pod težinom tamnih oblaka za–
gadjenog mjesta. Jedan dan dobije zanimljiv
paket koji sve promijeni. Ohrabrimo djecu da
razmišljaju što bi se dogodilo da prime paket
pun alata kojim bi mogli promijeniti svoju bližu
i širu okolinu. Što bi promijenili? Nabrojimo sve
moguće kreativne ideje! Nakon filma razgovor–
rajte o svojim razmišljanjima o filmu. Jesmo li
ga različito doživjeli i razumjeli? Što se u filmu
zapravo dogodilo? Je li nam što bilo neobično?
Kako smo doživjeli i kako ga objašnjavamo?
Razgovarajmo o učinkovitim mogućnostima
sprečavanja zagadenja okoliša. Kako se bri–
nemo o najbližem okolišu?

An old man lives under the weight of the dark
clouds of a polluted town. One day, he receives
a curious packet which changes everything.
Encourage children to imagine what they would
do if they received a packet full of tools that
would help them change their narrower or
wider environment. What would they change?
List all the different creative ideas! After you
have watched the film, talk about your views
about it. Have we perceived and understood it
differently? What actually happened in the film?
Did we find anything unusual? How did we un–
derstand it and how can we explain it? We can
talk about real and imaginary efficient options
for preventing the environment pollution. How
do we take care of our closest environment?



Poetično putovanje od biljke do vlakna priča je o protoku energije, koja u svakom trenutku roditi nešto novo. To je i sjajna metafora za vječito kruženje svega što nas okružuje. Razgovorajmo o izvoru stvari. Što dolazi iz prirode, a što čovjek umjetno stvara? Zašto je važan proces recikliranja? Možemo li se sjetiti kakvih sličnih ciklusa koji počinju u prirodi a završavaju kraj nas? Kakva je naša suradnja s prirodom? Kako se brinemo za prirodne izvore, kako ih iskoristavamo i kakve mogućnosti nam pružaju? Budimo kreativni u traženju novih rješenja! Preusmjerimo pozornost na animaciju. Je li tehniku odabranu slučajno? Gdje vidimo vezu između sadržajne i oblikovne forme filma? Koje bismo teme mogli povezati s drugim animacijskim tehnikama koje poznajemo?

The poetic journey from the plant to a thread is a story of the flow of energy, which endlessly gives birth to new beings. It is also a brilliant metaphor for the circulation of everything that surrounds us. Talk about the origin of the products around us. What comes from the nature, and what is produced artificially by men? Why is the process of recycling so important? Can we name any similar cycles that start in the nature and finish in our vicinity? What is our cooperation with nature like? How do we take care of natural resources, how do we exploit them and what other options are open to us? Be creative in finding new solutions! Shift the focus of your attention also to animation. Was the technique chosen accidentally? Where do we see a connection between the content and the form of the film? Which themes could we link to other techniques of animation that we know?

95

Dječji program
Children's Programme

Vrabac i sjemenka

✓Gonjeshk va Panbehdaneh

✓The Sparrow and the Boll

Iran

2007, 35 mm, 12'11"

✓tehnika / technique

kolaž (drvo i konopljica)

✓cut-outs (wood and hemp fibers)

✓režija, scenarij, animacija, kamera, layout

✓director, animation, layout, camera

Morteza Ahadi

scenarij / screenplay

Morteza Ahadi, Ali Dadras

montaža / editing

Saeed Pour-Esmaili

glazba / music

Pirooz Arjomand

zvuk / sound

Mahmoud-Reza Mohaghegh

produkacija, distribucija

✓production, distribution

Kanoon (Institute for the Intellectual Development of Children & Young Adults)

VRABAC I SJEMENKA

RADIONICA I OKRUGLI STOL

Animafest ✓ Djecji program

✓ 96
Dječji program
✓ Children's Programme

Animafest ✓ Children's Programme

WORKSHOP AND ROUND TABLE

Dječji program posebni je programski segment ovogodišnjeg Animafesta namijenjen prije svega djeci osnovnoškolskog uzrasta, ali indirektno i njihovim profesorima i roditeljima. Program je osmišljen u suradnji s Međunarodnim festivalom animiranog filma Animateka kako bi podigao medijsku pismenost na području animacije i skrenuo pozornost na animaciju kao djeci blizak i zabavan obrazovni medij. Program se održava pod kriлатicom "Učimo kroz animaciju" i obuhvaća raznovrsne aspekte:

- ✓ klasične projekcije filmova primjerenih dječjem uzrastu: "Tri razbojnika", "Lucky Luke ide na Zapad",
- ✓ tematske kratkometražne edukativne filmove za djecu pod nazivom "Ja, moje tijelo i mediji" i "Prostor i energija", koji se bave temama iz nastavnog programa, ali i aktualnim društvenim, socijalnim i ekološkim problemima,
- ✓ radionicu animiranog filma u kojoj će se mali polaznici prvi put susresti s animacijom te i sami postati dio tog zanimljivog procesa. Radionica je namijenjena djeci od 5 do 12 godina koji će biti podijeljeni u tri dobne skupine. Tehnikom stop – animacije u različitim materijalima (kolaž, akvarel, animacija u pjesku...) napraviti će svoje prve animirane radove pod budnim okom animatora Jadranka Lopatića, Marka Škreba i Vjekoslava Živkovića, inače iskusnih profesionalaca u radu s djecom,
- ✓ okrugli stol na temu "Edukacija kroz animaciju" prvenstveno fokusiran na učitelje i pedagoge, urednike televizijskih i radijskih emisija za djecu, te sve koji utječu na izbor edukativnog sadržaja namijenjenog djeci i mladima. Cilj okruglog stola je skrenuti pozornost na animaciju kao medij kojim se mogu dotaknuti razne teme iz nastavnog kurikuluma, ali jednako tako i osjetljive teme o kojima djeca i mlađi teško govore. Moderator će biti Igor Prassel, direktor slovenskog Međunarodnog festivala animiranog filma Animateka koji u suradnji s ljubljanskim kinom Kinodvor već dugi niz godina organizira edukativni dječji program za djecu i mlađe školskog i predškolskog uzrasta,
- ✓ "Animafest u vašem kvartu" – gostovanje u Centru za kulturu Trešnjevka s programom primjerenim dječjem uzrastu, čime se nastavlja veoma uspješna prošlogodišnja ideja razmještanja Animafesta iz strogog centra grada i oživljavanja "kvartovskih" filmskih centara.

A nimafest's children programme is a separate programme segment of this year's Animafest intended primarily for elementary school children, but also, more indirectly, for their teachers and parents. The entire programme was designed in collaboration with International Animation Film Festival Animateka to raise media literacy in the field of animation and draw attention to animation as an interesting means of education that children relate to. The slogan says "Education through Animation" and encompasses the following diverse aspects:

- ✓ classic film screenings, age appropriate: "The Three Robbers", "Go West, a Lucky Luke Adventure" etc.,
- ✓ short thematic educational children's films entitled "My Body and Me(dia)" and "Space and Energy", considering curricular subjects as well as current social and environmental issues,
- ✓ animated film workshop, with young participants encountering animation for the very first time, now becoming a part of that interesting process. The workshop is intended for children aged 5–12, who will be divided into three age groups. Using stop-animation technique and different materials (cut-outs, watercolour, sand animation...), they will make their first ever animated works supervised by the experienced animators Jadranko Lopatić, Marko Škreb and Vjekoslav Živković, trained professionals for work with children,
- ✓ round table on the subject of "Education through Animation", primarily focused on teachers, pedagogues, editors of television and radio programmes for children and all those who select educational materials for children and youth. The aim of the round table is to draw attention to animation and a medium used to treat various curricular subjects, as well as sensitive topics unwillingly spoken about by children and the young. The moderator will be Igor Prassel, the festival director of the International Animation Film Festival Animateka in Ljubljana, a long-time organiser of the educational programme for school and pre-school children in cooperation with the Ljubljana cinema Kinodvor,
- ✓ "Animafest in Your Neighbourhood" – an age appropriate visiting programme at the Trešnjevka Culture Centre, continuing the successful last year's idea of spreading Animafest from the city centre and resuscitating "local" film centres.

ANIMAFEST PRO

✓ 4. – 6. lipnja 2009.

Festivalski segment Animafest Pro namijenjen je profesionalcima iz filma i animacije. Cilj programa je 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 finansijsku potporu u iznosu od 3.000 eura za daljnji razvoj najboljeg projekta koji će izabrati međunarodni žiri Regionalnog foruma.

Within the framework of Animafest Pro festival segment of the 19th World Festival of Animated Film – Animafest Zagreb 2nd Regional Pitching Forum will be held, aimed at film and animation professionals to facilitate production and distribution of animated film in Central and Eastern Europe (countries with low audiovisual capacity) and to encourage meetings and cooperation among local, regional and international professionals. It comprises Regional Pitching Forum and Animafest Fund, two complementary elements for stimulation and development of feature animated projects in early stages of production. 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. Animafest Fund prize in the amount of 3.000,00 EUR is given at the discretion of International Pitching Forum Jury to the best project in development.

✓ June 4 – 6, 2009

ANIMAFEST PRO

2. REGIONALNI FORUM ZA RAZVOJ PROJEKATA

✓ Petak, 5. lipnja, 14–18h ✓ Francuski institut, Bogovićeva 1/II

I ve godine se na Regionalni forum prijavilo 12 redatelja i producenata s dugometražnim animiranim projektom u razvoju iz Albanije, Austrije, Bosne i Hercegovine, Bugarske, Crne Gore, Češke, Estonije, Hrvatske, Kosova, Latvije, Litve, Mađarske, Makedonije, Poljske, Rumunjske, Slovačke, Slovenije, Srbije, Švicarske i Ukrajine. Odbрано је шест пројеката који ће се представити међunarодном жирију и свим потенцијалним партнерима.

This year 12 directors and producers from the following countries have submitted their feature animation project in development: Albania, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Kosovo, Latvia, Lithuania, Macedonia, Montenegro, Poland, Romania, Serbia, Slovakia, Slovenia, Switzerland and Ukraine. Six projects have been selected and will be presented to the international jury and to the potential partners.

✓ Friday, June 5, 14–18h ✓ French Cultural Institute, Bogovićeva 1/II

2. REGIONAL PITCHING FORUM



Tja e kamak

✓ She's a Stone
Bulgarska / Bulgaria

režija / directors

Stanislav Evstatiev, Sviлен Димитров

autor / author

Anelina Илиева

animacija / animation

Sviлен Димитров

produkacija / production

ZOOM Design Ltd.

tehnika / technique

2D / 3D

trajanje / running time

80'

predviđeni budžet / estimated budget

3 500 000 EUR

predviđeni završetak

/ estimated release date

Ljeto / Summer 2011

kontakt / contact

ZOOM Design Ltd.

Stanislav Evstatiev

4 Petko Karavelov Str., fl.4, ap.14

9000 Varna, Bulgaria

T/F +359-52-603061

e-mail: stas@zoomdesign.bg

www.zoomdesign.bg

Sinopsis ✓ Dva prijatelja – dječak Duka – din i mladi zmaj Sekoul – slučajno otvaraju vrata "drugog svijeta" odakle počinju izvirati čudovišta, a Zemlji zaprijeti uništenje ako ne uspiju ponovno uspostaviti ravnotežu prirodnih sila i zatvoriti prolaz. Moderna bajka prema motivima starih balkanskih legendi.

Synopsis ✓ Two friends – the young boy Duke and the young dragon Sekoul, happen to open the gate to the "world beyond", where – from monstrous beings burst in and Earth is threatened with destruction, if they both fail to restore the balance of natural forces, and to close the pass again. "She's a Stone" is a modern fairy-tale with motifs from old Balkan legends.

Sviлен Димитров (1980, Varna) je studirao na Bugarskoj nacionalnoj akademiji za kazališnu i filmsku umjetnost Krustjo Sarafov. Napravio je nekoliko minuta animacije za dokumentarac "Superveliki ja" nominiran za Oscara; režirao je reklame za Nestle, Bugarski telekom i mnoge druge klijente. Njegov diplomski film "The Air Ace" (2007) prikazivao se na festivalima diljem svijeta, postavši miljenikom kritike i osvojivši 11 nagrada.

Sviлен Димитров (1980, Varna) studied at the Bulgarian National Academy for Theatre and Film Arts Krustyo Sarafov. He created several minutes of animation for the Oscar-nominated documentary "Super Size Me", starred in and directed many commercials for clients like Nestle, Bulgarian Telecom Company, and many others. "The Air Ace" (2007), his graduation film, has been shown on many festivals around the world, garnering eleven awards.

Станислав Евстатиев (1972, Varna) završio je matematičku srednju školu u Varni. Godine 1991. bio je jedan od osnivača tvrtke Dimension dE-SIGN Animation Group. Kasnije se orijentirao na istraživanje i razvoj, izradivši prvi dostupan komercijalni sustav za dlake i krvno za softver 3D Studio Max. Suosnovao je ZOOM Design Ltd. – kreativni studio za oglašavanje i produkciju.

Stanislav Evstatiev (1972, Varna) graduated in Math High School in Varna. In 1991 he was one of the founders of Dimension dESIGN Animation Group. After a while the focus shifted to R&D with the most noticeable achievement being the world first commercially available Hair & FUR system – Shag:FUR & Shag:HAIR for 3D Studio MAX. He co-founded ZOOM Design Ltd. – a creative studio focused on advertising and production.

SHE'S A STONE



Sinopsis / Damir je tinejdžer. Opsjednut je idejom o odlasku u London, gdje se nada da će postati rock-glazbenik. Misli da je Sarajevo mjesto bogu iza leđa i da tu ne može izraziti svoj talent. No putovanje na kojem se sasvim slučajno našao bit će iznimno važno. Nakon cijele pustolovine shvaća da Sarajevo nije grad bez korijena ili, njegovim riječima, opustjelo selo, već mjesto bogate povijesne prošlosti, što ga čini jedinstvenim. Na putovanju spoznaje duh Sarajeva i njegova motivacija za odlazak u London sada više nema smisla. Osjeća da je njegova budućnost u Sarajevu...

Synopsis / Damir is a teenager obsessed by the idea to travel from Sarajevo to London where he hopes to become a rock musician. He sees Sarajevo as a God-forsaken place in which he cannot manifest his talent. This voyage, which Damir took by accident and by mistake, will be very important for him. After the entire adventure, he realises that Sarajevo is not a city without the roots, or, as he puts it, a forsaken village, but a city with rich historic past, which makes it unique in the world. That spirit of Sarajevo which he recognized on this voyage is a reason why his motivation to go to London now completely makes no sense. He feels like his future is in Sarajevo...

Dino Mustafić (1969, Sarajevo) završio je Akademiju scenskih umjetnosti u Sarajevu te komparativnu književnost i bibliotekarstvo na Filozofskom fakultetu u Sarajevu. Režirao je razne televizijske formate: dokumentarce, reportaže, glazbene i obrazovne emisije, reklame i glazbene spotove. Njegovi kratki dokumentarci gostovali su na mnogim festivalima, a uspješno režira i za kazalište i operu. Njegov prvi dugometražni film "Remake", prema scenariju Zlatka Topčića, također je pohodio mnoge festivale, a svjetsku premjeru je imao na Međunarodnom filmskom festivalu u Rotterdamu (2003).

Dino Mustafić (1969, Sarajevo) graduated at the Academy of Performing Arts Sarajevo and at the Philosophy Faculty, Department of Comparative literature and Librarianship, both at Sarajevo University. He has directed different TV genres, documentary movies, reportages, and several different musical and educational TV shows, as well as the TV commercial video clips. Some of his most important works, among the documentary movies have been presented at many international film festivals. He is also successful in directing for theatre and opera. The first feature movie "Remake" made after the scenario of Zlatko Topčić has been presented at numerous respected film festivals in the world, and the world premiere has been held at Rotterdam International Film Festival (2003).

Sarajevo Time Machine
Bosna i Hercegovina, Hrvatska
/ Bosnia and Herzegovina, Croatia

redatelj, autor / director, author

Dino Mustafić

animacija / animation

Alan Savić, Alen Ajanović, Mirsad Agić,

Zlatan Poljo

prodcent / producer

Davor Pušić

produkacija / production

Fist d.o.o.

koprodukcija / co-production

Zagreb Film

tehnika / technique

2D / 3D

Trajanje / Running time

90'

predviđeni budžet / estimated budget

1 365 318 EUR

predviđeni završetak / estimated release date

Listopad / October 2010

kontakt / contact

FIST d.o.o. Sarajevo

Alipašina 19

71000 Sarajevo, BiH

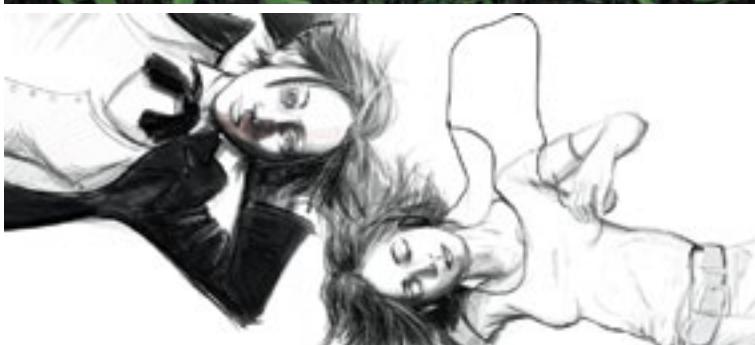
T +387 33 209 955

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e-mail: fist@fist.co.ba

www.fist.co.ba

SARAJEVO TIME MACHINE



Sinopsis / Snažna priča o iznimnom prijateljstvu koje pomiče granice vremena i prostora. Zahvaljujući čarobnim časopisima djevojka koja živi u 2010. godini stupa u kontakt s mladim Frédéricom Chopinom, koji je na praznicima u 1824. godini. Njihovi se životi tada zauvijek promijene.

Synopsis / The film is a powerful story of friendship so strong and exceptional that it is able to break time and space limits. Thanks to the magic journals a girl living in 2010 gets into contact with young Fryderyk Chopin being on holiday in 1824. This is when the lives of both of them change forever.

Balbina Bruszevska (1982) diplomirala je na Odsjeku za animaciju Poljske nacionalne filmske škole u Łodžu. Napravila je više od 100 televizijskih priloga i dokumentaraca, a potraživala je i filmsku montažu na Višoj školi za umjetnost i dizajn u Łodžu. Potpisuje dokumentarac o snimanju Oscarom nagradjenog animiranog filma "Peća i vuk" ("Making of Peter and the Wolf"). Režira dokumentarni film za Nacionalni poljski institut Frederick Chopin o pripremama za Međunarodnu Chopinovu godinu 2010.

Balbina Bruszevska (1982) has achieved a Master of Arts Diploma, animation dept., at the Polish National Film School in Łodž. She's also the author of over 100 TV productions and documentaries. She was a teacher of film editing (Wyższa Szkoła Sztuki i Projektowania in Łodž – Higher School of Art and Design), author of the documentary shots from the set of the Oscar winning "Peter and the Wolf" ("Making of Peter and the Wolf"). She's directing the documentary film for the Polish National Frederick Chopin Institute about getting ready for The International Chopin Year 2010.

103
Animafest Pro

Heart in The Wall

Poljska, Švicarska, Južna Koreja
/ Poland, Switzerland, South Korea

redateljica / director

Balbina Bruszevska
animacija / animation
Se-ma-for

producenti / producers

Luc Toutounghi, Adam Plak,
Michael Browne

produkcijska / production

Archangel SA, Se-ma-for, H Co.

tehnika / technique

stop-animacija / stop-motion
trajanje / running time
75'

predviđeni budžet / estimated budget
5 000 000 EUR

predviđeni završetak / estimated release date

Lipanj / June 2011

kontakt / contact

Se-ma-for
Adam Ptak
ul. Targowa 1/3 B.24
90-022 Łódź, Poland
T +48 42 682 26 01
F +48 42 682 26 01
e-mail: adam.ptak@se-ma-for.com
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Archangel SA
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F +41 91 924 0291
e-mail: lt@archangel-sa.ch
www.archangel-sa.ch

H Co.
Michael Browne
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F +82 2 564 2760
e-mail: jwl@hhhh.co.kr
www.hhhh.co.kr

HEART IN THE WALL

Příběhy ze zázvorové země
✓ Tales From Gingerland
Česká Republika ✓ Czech Republic

✓ redatelj, autor, animacija
✓ director, author, animation

Tomáš Hubáček

producent ✓ producer

Pavel Berčík

produkcia ✓ production

Evolution Films

✓ technika ✓ technique

2D / 3D

trajanje ✓ running time

90'

predviđeni budžet ✓ estimated budget

2 500 000 EUR

predviđeni završetak

✓ estimated release date

2012

✓ kontakt ✓ contact

Evolution Films

Pavel Berčík

Soukenicka 11

Prague 1 – 110 00, Czech Republic

T/F +420 222 240 770

e-mail: pavel.bercik@evolutionfilms.cz

www.evolutionfilms.cz

Sinopsis ✓ U selo u brdima stiže Pripovjedač za čije se priče govori da imaju magične moći. Seljanima govori o Hodočasniku koji se uputio na dugo putovanje kako bi pronašao lijek za zatrovanu Đumbirovu zemlju. No seljani ne uspijevaju čuti ostatak priče – kada se ujutru probude, na svoj užas otkrivaju da je Pripovjedač otišao. Krive Františeka, najstarijeg dječaka u selu, jer su ga vidjeli kako zaviruje u tajanstvenu Pripovjedačevu torbu. Njegov je zadatak sada pronaći Pripovjedača i ne vratiti se dok ne sazna što se dogodilo s Đumbirovom zemljom. František luta po zemlji i saznaje djeliće priče od drugih putnika, a naposljetku shvaća da je sudbina Đumbirove zemlje u njegovim rukama.

Synopsis ✓ To the village in the hills comes a Storyteller whose tales are said to have magical powers. He tells the villagers tale of a Pilgrim who embarks on a long journey to find a cure for the tainted Gingerland. However, the villagers do not get to hear the rest of the tale – when they wake up in the morning, they find, to their horror, that the Storyteller has gone. They blame František, the oldest boy in the village, because he has been seen having a glance in the Storyteller's enigmatic bag. His task is now to find the Storyteller and he must not return until he has found out about the fate of Gingerland. František wanders through the country and learns pieces of the story from other travelers. Finally he realizes that Gingerland's fate is in his hands.

Tomáš Hubáček (1981) je diplomirao režiju na Fakultetu multimedijiskih komunikacija pri Sveučilištu Tomas Bata u Zlinu. Tamo sada predaje filmsko pripovijedanje kao vanjski suradnik. Režirao je ili surežirao kratke studentske filmove i mnogo animiranih spotova. Njegov diplomski film "Return to the Red city" otkupila je Češka televizija. Bavi se i skladanjem glazbe.

Tomáš Hubáček (1981) has graduated at the directing department of Faculty of Multimedia Communication at the Tomas Bata University in Zlin. As an external collaborator he teaches here film storytelling. Besides short student films he directed or co-directed many animated music videos. His graduating film "Return to the Red city" has been acquired by Czech Television. Tomáš dedicates himself to composing of music.

TALES FROM GINGERLAND



Sinopsis / Prča o pet likova zarobljenih u ne-definiranom postkataklizmičkom vremenu i prostoru. Vrijeme ne postoji jer se život likova svodi na ponavljanje uvjek istih svakodnevnih radnji. Sve se odvija u kuhinji gdje rade i sastaju se svaki dan, održavajući određenu tjelesnu komunikaciju samo međusobnim pomaganjem i slaganjem oko obavljanja opet istoga posla. Svi likovi predstavljaju grijeh koji je uslijedio iz njihova ponašanja.

Synopsis / This is a story of five characters trapped into indefinite time and space that seems post-cataclysmic. The time here does not exist since the lives of the characters are reduced to constant repeating of the same daytime routine. The whole action takes place in the kitchen where five of them work; meet every day, having certain physical communication only based on helping and agreeing in the job that repeats. They all represent a sin followed by their behaviour.

Atanas Georgiev je rođen u Makedoniji 1977. godine. Studirao je filmsku i TV montažu na Umjetničkoj akademiji u Skopju. Radi kao redatelj, montažer i dizajner zvuka. Režira uglavnom kratke dokumentarne filmove.

Atanas Georgiev (1977, Macedonia) studied film and TV editing at Academy of Drama Arts. Works as a director, editor and sound designer. He is director of mostly short documentaries.

Kuhinjske priče
/ Kitchen Stories
Hrvatska, Makedonija
/ Croatia, Macedonia

/
redatelj, autor/director, author
Atanas Georgiev
animacija/animation
Miloš Tomic
produdent/producer
Siniša Juričić
produkcija/production
Nukleus Film

/
tehnika/technique
stop-animacija
/stop-motion
trajanje/running time
70'
predvideni budžet/estimated budget
200 000 EUR
predvideni završetak
/estimated release date
Prosinc / December 2010
/
kontakt/contact
Nukleus Film
Siniša Juričić
Dalmatinska 8
10000 Zagreb, Croatia
T/F +385 1 4848 868
e-mail: sjuricic@public.carnet.hr

KITCHEN STORIES

WAI
Slovenija / Slovenia

autori / authors
Gorazd Kranjc, Gorazd Norčič
redatelj / director
naknadno će se potvrditi / TBC

animation / animacija

Vanja Matović

producer / producent

Gorazd Norčič

produkcijska / production

Qollective d.o.o.

tehnika / technique

3D

trajanje / running time

85'

predviđeni budžet / estimated budget

6 500 000 EUR

predviđeni završetak

/ estimated release date

2011

kontakt / contact

Qollective d.o.o.

Gorazd Norčič

Stegne 5

1000 Ljubljana, Slovenija

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e-mail: Gorazd@qollective.com

www.qollectivecartoons.com

Sinopsis / Sudbina Zemlje je u pitanju kada smješni trio – patuljak, vila i div – trebaju iznova spojiti dio stroja, tajanstveni Wai, s tri šipke snage i vrline. Oni su čuvari pradavnog stroja koji su nekoć davno sastavili Svetmirski vodoinstalateri. Sada im je potrebna pomoć dječaka Jasona, koji će uskoro i odrasti u toj svjetskoj pustolovini spašavanja stvarnog i mitskog svijeta, posjećujući pradavne kulture i uspostavljajući ravnotežu s vlastitim vrlinama.

Synopsis / The Earth's destiny is at stake, when a machine part – the mysterious Wai – has to be reconnected with the three rods of power and virtues by a funny trio: the dwarf, the fairy and a giant. They are three guardians of this ancient machine, which was once set-up by the Space Plumbers. Now they need the help of the young boy Jason, who is just about to grow up in this round-the-globe adventure of saving the real and the mythical world, visiting ancient cultures and balancing the virtues within himself.

Gorazd Norčič (1964) je diplomirao strojarstvo na Sveučilištu u Ljubljani. Također je završio studij poslovnog upravljanja (MBA) u SAD-u u Sveučilištu Clemson. Posljednjih 15 godina polazi različite seminare, predavanja, kongrese vezane uz menadžment, produkciju animacije, pregovaranje, informacijske sustave, marketing, produkciju i financiranje kao predavač i polaznik. Osnivački je član Slovenske udruge producenata u animaciji i član je udruge European Cartoon Council.

Gorazd Norčič (1964) graduated in mechanical engineering University of Ljubljana. He got Master in Business Administration in the USA, Clemson University. In the last 15 years he's visiting different trainings, seminars, lectures and congresses ranging from the field of management, animation production, negotiation, information systems, marketing, production, financing (as lecturer and trainee). He is a founding member of the Slovene animation producers association and a member of the European Cartoon Council.

WAI

PRODUKCIJSKA ANALIZA

107
Animafest Pro

✓ Petak, 5. lipnja, 10–12h ✓ Francuski institut, Bogovićeva 1/I

Prezentacija trenutačne faze proizvodnje dugometražnih animiranih projekata s prvog Animafestovog Regionalnog foruma 2007. godine. Pitching Forum in 2007.

✓ Friday, June 5, 10–12h ✓ French Cultural Institute, Bogovićeva 1/I

CASE STUDIES



Ptice kao mi
Birds like us
Bosna i Hercegovina
Bosnia and Herzegovina

redatelj/director
Faruk Šabanović
producent/producer
Adnan Čuhara
produkacija/production
Prime Time

tehnika/technique
3D
trajanje/running time
75'
predviđeni budžet/estimated budget
3 000 000 EUR
predviđeni završetak
/estimated release date
2012

kontakt/contact
Prime Time
Ljubljanska b. b.
71000 Sarajevo, BIH
T/F +38733718036
info@primetime.co.ba
www.primetime.co.ba

Sinopsis Epska bajka skromnih proporcija. Projekt je dobio posebno priznanje na prvom Animafestovom Regionalnom forumu 2007. Autor je primio i stipendiju Fondacije Katrin Cartlidge na Filmskom festivalu u Sarajevu 2008. godine.

Synopsis An epic tale of modest proportion. Received a Special Mention for project in development at Animafest Pitching Forum in 2007, and the Grant of the Katrin Cartlidge Foundation at Sarajevo Film Festival.

Faruk Šabanović je radio za mnoge bosanske i međunarodne agencije kao umjetnički direktor. Osmišljavao je, dizajnirao i režirao mnoge reklamne kampanje, glazbene spotove i animirane filmove. Autor je priče i producijski dizajner nagrađivanog dugometražnog filma "Snijeg". Izlagao je na mnogim izložbama, a osvajao je domaće i međunarodne nagrade za dizajn i scenarij. "Ptice kao mi" je prvi dugo-metražni bosanski 3D animirani film.

Faruk Šabanović has worked for many Bosnian and international agencies. He has directed numerous advertising campaigns, short films, music videos, animation projects, public events, publications. He was the author of the story and production designer for the feature film "Snow". He has participated in numerous exhibitions and won national and international awards both for design and screenwriting. "Birds like us" is the first Bosnian animated 3D feature film.



Egill
Mađarska, Island
✓ Hungary, Iceland

✓
redatelj/director
Áron Gauder
producenti/producers
Erik Novák, Arnar Thorissen
produkcia/production
Lichthof Ltd., CAOZ

✓
tehnika/technique
3D
trajanje/running time
90'
predviđeni budžet/estimated budget
3 205 746 EUR
predviđeni završetak
✓ estimated release date
Proljeće ✓ Spring 2011

✓
kontakt/contact
Lichthof Production Ltd.
Soroksári út 48
1095 Budapest, Hungary
T +36309422124
F +3612100270
egill@cine.hu
www.lichthof.hu

✓
CAOZ Ltd.
Grandagardur 8
101 Reykjavík, Island
T +3545123550
F +3545113551
info@caoz.com
http://caoz.is/
✓
www.egillmovie.com

Sinopsis ✓ Život i avanture Egilla Skallagrim – Otkad je diplomirao animaciju na Mađarskoj ssona, moćnog Vikinga i velikog pjesnika. Priča akademiji za primijenjenu umjetnost (MOME) o ponosnim i neovisnim slobodnim ljudima koji 1999. godine. Áron Gauder radi kao redatelj nisu željeli prihvati totalitarni režim novog vizualnih efekata na nekoliko dugometražnih filmskih projekata, među kojima je bila i kršćanskog kralja Norveške.

Synopsis ✓ The life and adventures of Egill Skallagrimsson, a mighty Viking and a great poet. The story is about the proud and independent free men that would not accept the totalitarian regime of the new Christian king of Norway.

Otkad je diplomirao animaciju na Mađarskoj akademiji za primijenjenu umjetnost (MOME) 1999. godine. Áron Gauder radi kao redatelj vizualnih efekata na nekoliko dugometražnih filmskih projekata, među kojima je bila i "Taxidermia" (György Pálfi, 2006), a radi i na vlastitim filmovima. Međunarodno priznanje osvaja svojim prvim dugometražnim animiranim filmom "Kwart" (2004), koji je postao hit na festivalima i prikazivao se u kinima diljem Europe i Sjeverne Amerike.

Since his graduation from the animation department of Hungarian Academy of Applied Arts (MOME) in 1999, Áron Gauder has been working as a CG visual effects director on several feature film projects, including "Taxidermia" (György Pálfi, 2006), as well as working on individual film projects. A major international breakthrough came with his first animated feature "The District!" (2004), which has not only became an instant festival hit, but also made it to the cinemas all over Europe and North America.

EGILL

MASTERCLASS BILL PLYMPTON

/ 110
Animafest Pro

✓ Srđeda, 3. lipnja, 17.30h ✓ kino Europa



✓ Wednesday, June 3, 17.30h ✓ Cinema Europa

MASTERCLASS BILL PLYMPTON



RADIONICA

KAKO PREDSTAVITI PROJEKT?

✓ Četvrtak, 4. lipnja, 15-18h ✓ Francuski institut, Bogovićeva 1/II

✓ 112
Animafest Pro

Rezervirano za sudionike Regionalnog foruma. Na engleskom jeziku.

Moderator **Mike Robinson** ✓ savjetnik za animaciju, Cartoon Media, Velika Britanija

✓ Organizirano u suradnji s MEDIA deskom Hrvatske.

Mike Robinson je diplomirao na Sveučilištu Lancaster 1969. godine. Nakon toga je počeo raditi u Britanskom repertoarnom kazalištu kao kazališni menadžer i 8 godina kao producent za Manchester Library Theatre Company. Godine 1979. pridružio se produkciji Cosgrove Hall kao voditelj studija, a zatim je 9 godina radio kao menadžer. U 1992. osnovao je vlastitu konzultantsku tvrtku za animaciju, specijaliziravši se za vođenje projekata i koprodukciju. Radio je s prikazivačima, distributerima, producentima i investitorima, a bio je i savjetnik za tvrtku Abbey Home Media, gdje je bio odgovoran za produkciju i međunarodnu prodaju. Uz vođenje projekata, Mike je pripremao izvješća o animaciji i savjetovao klijente o projektnim budžetima, vremenskim planovima, kontroli resursa, poslovnim planovima i finansijsko-pravnim strategijama. Jedan je od osnivača inicijative Britanskog usavršavanja u animaciji (British Animation Training Scheme, BATS), moderator je za Cartoon Forum i Cartoon Movie, a vodi razne programe vezane uz poslovne aspekte produkcije animiranog filma na seminarima Cartoon Masters. Član je Odbora za animaciju pri Savezu producenata za film i televiziju (PACT).

Mike Robinson graduated from Lancaster University in 1969 and went to work in British Repertory Theatre as stage manager and for 8 years as production manager at the Manchester Library Theatre Company. In 1979, he joined Cosgrove Hall productions as studio manager and for 9 years as general manager. In 1992, Mike set up his own animation consultancy specializing in project management and co-production. He has worked with broadcasters, distributors, production companies and investors and has acted as consultant to Abbey Home Media responsible for Production and International Sales. In addition to project management, Mike is asked to prepare reports on animation issues as well as advising clients on production budgets, schedules, control facilities, business plans and finance/rights strategies. Mike was one of the founder members of The British Animation Training Scheme (BATS); he is a moderator for both Cartoon Forum and Cartoon Movie; he chairs and participates in the various Cartoon Masters; is invited to conduct animation seminars on many business aspects of animation production and is a member of the animation committee of PACT.

HOW TO PITCH?

✓ Thursday, June 4, 15-18h ✓ French Cultural Institute, Bogovićeva 1/II

Reserved to the Pitching Forum participants only. In English.

Moderator **Mike Robinson** ✓ animation consultant, Cartoon Media, United Kingdom

✓ Organised in collaboration with MEDIA Desk Croatia.

WORKSHOP

OKRUGLI STOL

✓ Subota, 6. lipnja, 11–13h ✓ Francuski institut, Bogovićeva 1/II

113
Animafest Pro

Program MEDIA i finansijska potpora za festivali – kriteriji i perspektive

✓ Voditeljica Martina Petrović ✓ MEDIA desk Hrvatske

Mogućnost financiranja animiranog filma u Europi

✓ Voditelji

Martina Petrović (MEDIA desk Hrvatske)

Mike Robinson (savjetnik za animaciju / Cartoon Media, Velika Britanija)

Izabela Rieben (direktorica odjela za animaciju, TSR, Švicarska)

Erik Novak (producer, Lichthof Productions Ltd., Mađarska)

✓ Na engleskom jeziku.

✓ Organizirano u suradnji s MEDIA deskom Hrvatske.

✓ Saturday, June 6, 11–13h ✓ French Cultural Institute, Bogovićeva 1/II

MEDIA programme and financial support for Festivals: actual criteria and future perspectives

✓ Moderator **Martina Petrović** ✓ Head of MEDIA Desk Croatia

How to finance animation cinema in Europe?

✓ Moderators

Mike Robinson (animation consultant / Cartoon Media, United Kingdom)

Martina Petrović (MEDIA Desk Croatia)

Izabela Rieben (Director of Animated Film Acquisition, TSR, Switzerland)

Erik Novak (Producer, Lichthof Productions Ltd., Hungary)

✓ In English.

✓ Organised in collaboration with MEDIA Desk Croatia.

DISCUSSIONS

EXHIBITIONS

IZLOŽBE

SKRIVENO BLACO MICHELA OCELOTA

116
Izložbe
Exhibitions

✓ 26. svibnja – 7. lipnja 2009. ✓ Medijateka Francuskog instituta, Preradovićeva 5



✓ May, 26 – June 7, 2009 ✓ French Cultural Institute Mediatheque, Preradovićeva 5

MICHEL OCELOT'S HIDDEN TREASURE

Često se s mojim stilom zamjenjuje jednostavno manjak sredstava i novca. U kratkim filmovima koristim kolaž zato što nije skupo. Već pri prvom susretu ta me tehnika sasvim očarala. To je kao igra bez granica. Male lutkice od papira Canson. Dijelovi marioneta povezani tankim nitima i lutka položena na osvijetljenu kutiju. Animiramo sliku po sliku, pomičemo, slikamo dvaput, opet pomičemo, opet slikamo...

Michel Ocelot

Michel Ocelot je osvojio široku publiku zahvaljujući svojim animiranim filmovima "Kirikou" i "Azur i Asmar". No "Kirikou" nije njegov prvi film, njegov prvičanac je "Tri izumitelja", koji je radio u tehniči animacije čipke, nakon čega je uslijedio "Legenda o jednom grbavcu" u tehniči drvoreza. Sljedio je serijal o siluetama od papira Canson "Ikar" i "Les contes de la nuit". Na izložbi će biti predstavljen i glazbeni video "Earth Intruders" nedavno napravljen za glazbenicu Björk. Preporučujemo vam da otkrijete dugo skrivena blaga Michel Ocelota. Izložene su skice, animatik, knjige snimanja, scenografije, grafička istraživanja, sve faze proizvodnje njegovih kratkometražnih animiranih filmova. Zavirite u fino papirnato tkanje iz kojeg se razvio jedan od najosebujnijih stilova svjetske animacije – u kinu i u galeriji.

My style is often mistaken for a simple lack of money and resources. I use cut-outs in my short films because they are not expensive. When I was first introduced to that technique, it simply fascinated me. It is like a game without frontiers. Small dolls made out of Canson paper. Puppet pieces tied with fine threads and a puppet laid on a lit box. We animate one frame after another, we move them, photograph them twice, move them again, and photograph again...

Michel Ocelot

Michel Ocelot won the audience acclaim thanks to his animated films "Kirikou" and "Azur and Asmar". However, "Kirikou" is not his first film, his debut was "The Three Inventors", using the animated lace technique, followed by "The Legend of the Poor Hunchback" in the woodcut technique. A series of Canson paper silhouettes "Icarus" and "Les contes de la nuit" ensued. The music video "Earth Intruders", recently made for musician Björk will also be presented at the exhibition. We recommend you to discover the hidden treasure of Michel Ocelot. Sketches, animatics, storyboards, set designs and graphic research are displayed, as well as all the production stages of his short animated films. Take a peek into the fine paper texture that generated one of the most exceptional styles of world animation – in the movie theatre and in the gallery.

OLGA I PRIIT PÄRN

✓ 2. – 7. lipnja 2009. ✓ Galerija ULUPUH, Tkalciceva 14

Festival animiranog filma Animated Dreams predstavlja izložbu
o novom filmu Olge i Priita Pärn "Život bez Gabrielle Ferri".

✓ 118
Izložbe
✓ Exhibitions



foto / photo by
Timo Viljakainen

✓ JUNE, 2 – 7, 2009 ✓ ULUPUH Gallery, Tkalciceva 14

Animation Film Festival Animated Dreams presents an exhibition based on
Priit and Olga Pärn's new animated film "Life without Gabriella Ferri".

OLGA & PRIIT PÄRN

zložba "Život bez Gabrielle Ferri" prikazuje originalni filmski materijal: crteže, skice, uvećane filmske sličice. Budući da je izložba uistinu iscrpna, sva složenost i slojevitost mogu se doživjeti i bez poznавanja filmske priče.

Film je, kao i život, tijek slika. U filmu su to zaustavljene slike, u životu – trenuci. Ti trenuci na vremenjskoj ljestvici čine priču. Baš kao i u filmu, postoje prekrasni trenuci u kojima bi netko htio zaustaviti vrijeme. U životu to znači crtati, slikati ili fotografirati. U filmu postoje razni načini. Da biste ih vidjeli i doživjeli, trebate posjetiti izložbu na kojoj su pokazani najbolji trenuci "Života bez Gabrielle Ferri" ...

Priit Pärn

"Life without Gabriella Ferri" opens the original film material to a wider public – drawings, sketches and film still enlargements. As the exhibition gives a great overview of "Life without Gabriella Ferri", of its complexity and layers, it could be also viewed without knowing the film narrative.

Film – as life – is a flow of images. In cinema these are stills, in life - the moments. Those moments on the timeline make the story. As in cinema there are beautiful moments, where one would like to stop the time. In life it means to draw and paint, or to photograph. In cinema there are various ways. To see and feel these, one could visit the exhibition, where the best moments of "Life without Gabriella Ferri" are shown...

Priit Pärn

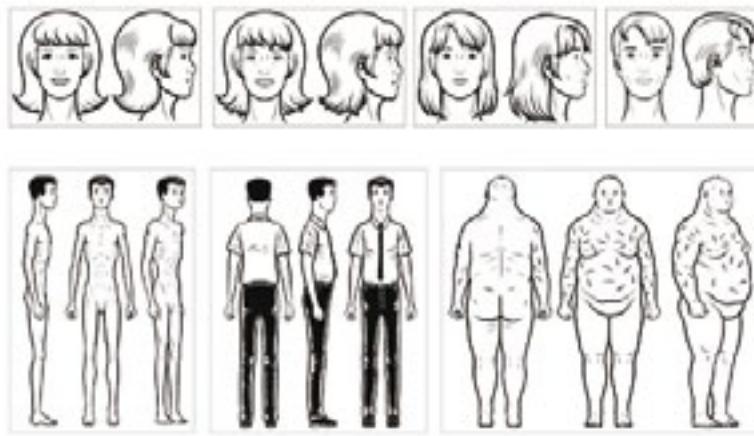
STRAH(OV) OD TAME – OD CRTEŽA DO ANIMACIJE

120
Izložbe
Exhibitions

MULTIMEDIJSKA IZLOŽBA

✓ **29. svibnja – 7. lipnja 2009.** ✓ Kula Lotrščak, Strossmayerovo šetalište 9

Multimedija izložba u kuli Lotrščak bit će otvorena do 7. lipnja, od 11 do 19 sati,
a tijekom festivala organiziran je obilazak pod vodstvom producentice Valérie Schermann.



IL. ANIMATION

www.120.hr

A MULTIMEDIA EXHIBITION

✓ **May 29 – June 7 2009** ✓ Lotrščak Tower, Strossmayerovo šetalište 9

The multimedia exhibition at Kula Lotrščak will be opened until June 7th from 11am until 19pm.

During the festival we will organise a guided tour of the exhibition with the presence of the producer Valérie Schermann.

FEAR(S) OF THE DARK – FROM DRAWING TO ANIMATION

Tko ne zna kakav je osjećaj bojati se tame?
Tvori li strah od nepoznatog plodno tlo za najčudnije fantazije?

Na prošlogodišnjem Animafestu imali smo premijeru animiranog horora "Strah(ovi) od tame", omnibusa kratkih filmova koje su napravili renomirani stripovi Blutch, Charles Burns, Marie Caillou, Pierre di Sculio, Lorenzo Mattotti i Richard McGuire. **Strah je u središtu filma, izražen neponovljivim stilom svakog autora, a veže ih izbor crno-bijele slikovnosti.** Ova sveobuhvatna izložba otkriva razvojni proces "Strah(ova) od tame" preko originalnih crteža, knjiga snimanja, skica, radnih alatki, fotografija, postera u sitotisku i videomaterijala. Istražuje se fascinantan put od sličice do filma i odnosa između stripa i animacije.

Who doesn't know what it is like being afraid of the dark?
Is it the unknown that plagues us and provides fertile ground for the weirdest fantasies?

At last year's Animafest we premiered the animated horror film "Fear(s) of the Dark", an omnibus of short films by world renowned comic artists Blutch, Charles Burns, Marie Caillou, Pierre di Sculio, Lorenzo Mattotti and Richard McGuire. **Fear makes up the core of the film, expressed in each author's inimitable style. The one unifying quality is the choice of black and white imagery.**

The exhibition reveals the developmental process of Fear(s) of the Dark. Through original drawings, storyboards, sketches, working tools, photographs, silkscreened posters and video materials of its making, the comprehensive show investigates the fascinating path from single image to film and the relationship between comics and animation.

**ANIMAFEST
ŠPICE I
CRTAONICA**

**ANIMAFEST
TRAILERS &
DRAWING
WORKSHOP**



autor/author
Alexei Alexeev

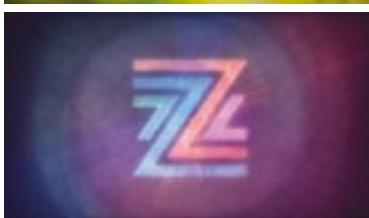
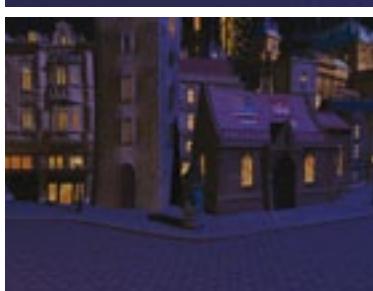
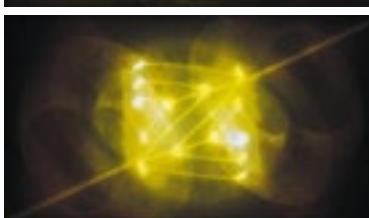


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Animafest špice
Animafest Trailers

autor/author
Alexei Alexeev



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Animafest Trailers



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Ozren Fürst, Luka Tolić

autor/author
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glasba/music
Janko Novoselić
kreativni suradnik/creative collaborator
Iva Gradišer
tehnički suradnik/technical collaborator
Tomislav Kaučić

ANIMAFESTOVA CRTAONICA

126

- ✓ 5. svibnja 2009. ✓ kino Europa
- ✓ Voditelji Damir Gamulin, Tina Ivezic

K AKO (RE)DIZAJNIRATI FESTIVAL ANIMIRANOG FILMA ?

Prije šest mjeseci Tina Ivezic i ja smo dobili priliku izraditi prijedlog novih vizualnih standarda zagrebačkog festivala animiranog filma – Animafesta.

Nakon propitivanja vlastitih stavova o primjerenošti opsega i intenziteta ‘dizajnerskog’ pristupa u oblikovanju jednog izrazito likovno izražajnog proizvoda odlučili smo razdvojiti proces u više faza od kojih bi nas svaka sljedeća dovela bliže rješenju, odnosno razriješila neke od nedoumica.

Pojavnost Animafesta je kroz godine izgrađena na tradiciji autorskih plakata, koji su na različite načine interpretirali ili samo u travgovima koristili ono što je grafički kvalitetno uspostavio Borivoj Dovniković Bordo na prvom festivalu 1972. godine.

Prvi korak u redizajniranju bio je pročišćavanje i precizno određivanje novog/starog osnovnog identiteta s uvažavanjem elemenata koji su se kroz likovni i organizacijski razvoj festivala dodavali ili oduzimali.

Jednostavna i precizna, ali svakako i fleksibilna, stalna početna grafička postavka ipak je neophodna u razvoju i provedbi suvremenog festivalskog identiteta. Naš novi osnovni vizual morao je osigurati odgovore na različite dizajnerske zadatke, u konačnici ipak vrlo proračunate i razradene prema svim likovnim, tehnološkim i medijskim specifičnostima cjelokupnog projekta.

Pri oblikovanju ovogodišnjeg festivala neke stvari nismo željeli odlučiti sami, unutar vjerojatno odviše dizajnerskog razmišljanja, već smo inicirali svojevrsnu likovnu anketu u obliku Animafestove crtaonice. Željeli smo dobiti odgovore i reakcije na našu odbaranu sistematiziranu grafičku postavku u potpunosti izvedenu iz Animafestovih tradicijskih elemenata. Za crtaonicu smo načinili predložak od spojenih, preklapljenih ili rastavljenih osnovnih elemenata, koji sada tvore neki novi okvir za likovnu interpretaciju. Također nam je bilo bitno na radionici razviti likovni razgovor između Animafestove likovne tradicije, naše dizajnerske interpretacije i potpuno nekontrolirane reakcije sudionika, koji su varirali od studenata do profesionalnih crtača i animatora, od povjesničara umjetnosti do arhitekata, od pravnika, dizajnera, filmaša i fotografa te u konačnici, možda i najbitnije, do slučajnih prolaznika koji su se osjetili pozvani da naprave nešto svoje na našu temu.

Rezultati radionice su nas sasvim zadovoljili, jer su proizveli pregršt prekrasnih, a često i vrlo duhovitih rješenja posve izvan dizajnerskih stereotipa i još jednom pokazali kako je animirani film zanimljiv najširem krugu ljudi. Sama radionica nije imala direktni cilj proizvesti neki funkcionalni proizvod za festival, ali nam je zanimljivost dobivenih likovnih odgovora omogućila i neka konačna promotivna rješenja.

Omogućiti što većem broju što različitijih ljudi igru i komentar na temu animacije je bila odabrana metodologija kojom smo željeli dobiti crtaonice, ali svakako i podsjećanje na ono što nam donosi užitak u animiranom filmu.

HOW TO (RE)DESIGN A FESTIVAL OF ANIMATED FILM?

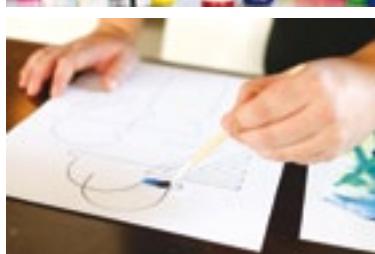
Six months ago Tina Ivezic and I had an opportunity to suggest new visual standards for Animafest Zagreb. Manifestation of Animafest has been built through years on the tradition of authors' posters, who interpreted or used some parts of what has been graphically established by Borivoj Dovniković Bordo for the first festival edition in 1972. Designing this year's festival, there were some things we didn't want to decide on ourselves; instead we initiated a kind of painting questionnaire – Animafest drawing workshop. We wanted to collect answers and reactions to our classified graphic set up, generated from Animafest's traditional elements. We made a template from associated, folded over or separated basic elements, which made a new framework for visual interpretation. Students, professional illustrators, architects, lawyers, film makers, designers, animators, art historians and passersby participated to make something on their own to our theme. Some of the answers became part of the promotional material for being interesting, beautiful and witty.

- ✓ May 5, 2009 ✓ Cinema Europa
- ✓ Voditelji Damir Gamulin, Tina Ivezic

ANIMAFEST DRAWING WORKSHOP



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EUROPE LOVES EUROPEAN FESTIVALS

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 je promocija europske audiovizualne baštine, poticanje transnacionalne cirkulacije filmova te bodrenje konkurentnosti u audiovizualnoj industriji. Program MEDIA Europske unije potvrdio je kulturnu, obrazovnu, socijalnu i ekonomsku ulogu festivala sufinancirajući u 2008. godini 85 takvih dogadanja diljem Europe.

Ti festivali ističu se bogatim i raznolikim programiranjem, povezivanjem ljudi i prilikama za susrete profesionalaca i gledatelja, ističu se aktivnostima koje pružaju podršku mladim profesionalcima, inicijativama za obrazovanjem i važnosti koje daju učvršćivanju međukulturalnog dijaloga. U 2008. godini festivali koje je podržao program MEDIA Europske unije prikazali su više od 18 700 europskih rada ljubiteljima filma, što je čak 2,9 milijuna gledatelja.

MEDIA sa zadovoljstvom podržava 19. izdanje Animafesta, Svjetskog festivala animiranog filma u Zagrebu.

Želimo svim sudionicima i publici da uživaju u festivalu.

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 transnational circulation of films and to foster audiovisual industry competitiveness. The MEDIA Programme acknowledged the cultural, educational, social and economic role of festivals by co-financing 85 of them across Europe in 2008.

These festivals stand out with their rich and diverse European programming, networking and meeting opportunities for professionals and the public alike, their activities in support of young professionals, their educational initiatives and the importance they give to strengthening inter-cultural dialogue. In 2008, the festivals supported by the MEDIA Programme have screened more than 18 700 European works to more than 2.9 million cinema-lovers.

MEDIA is pleased to support the 19th 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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第六届中国（常州）国际动漫艺术周

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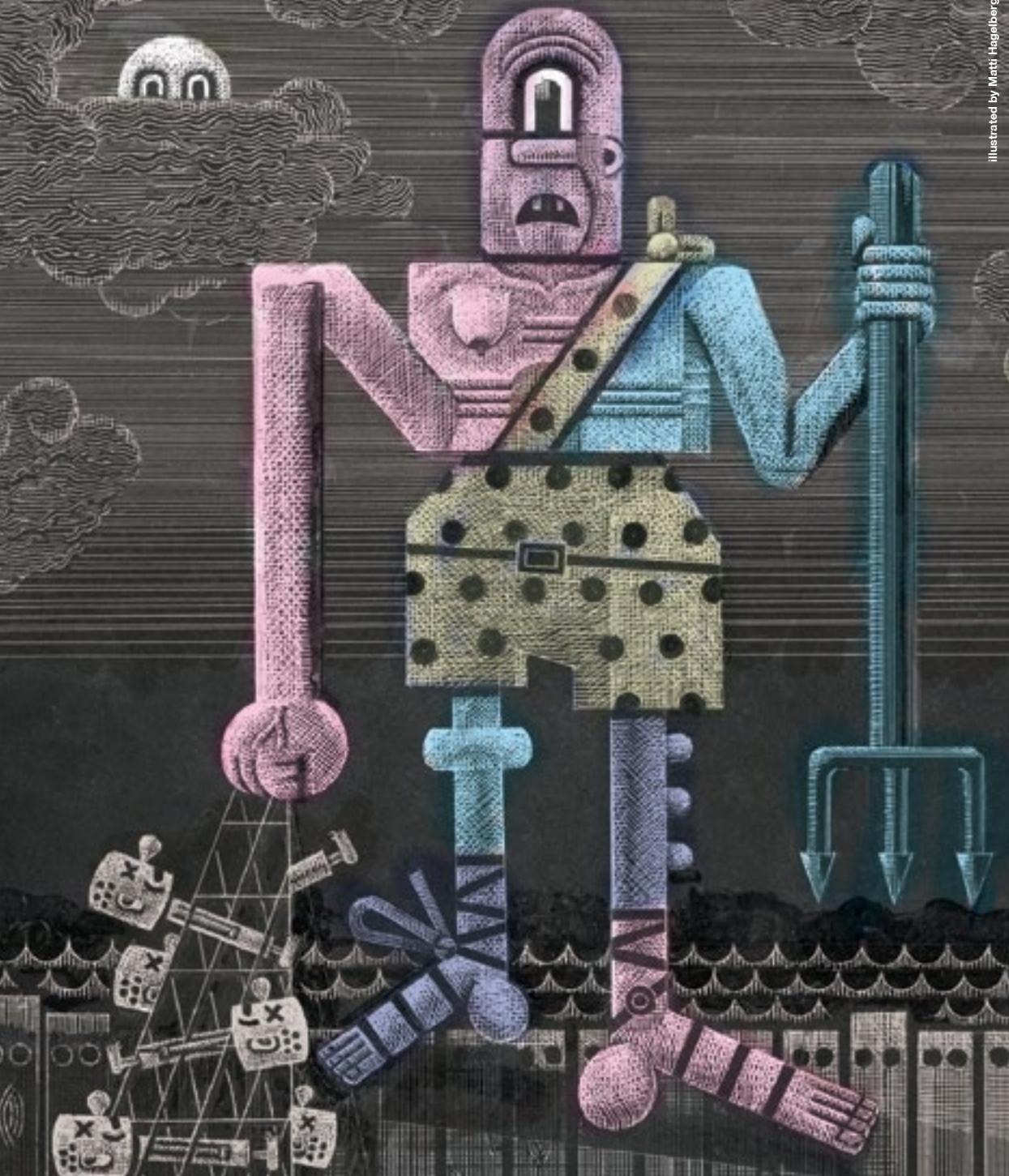
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