

# EXHIBITIONS

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**ANIMAFEST ZAGREB**  
**SVJETSKI FESTIVAL ANIMIRANOG FILMA /**  
**WORLD FESTIVAL OF ANIMATED FILM**  
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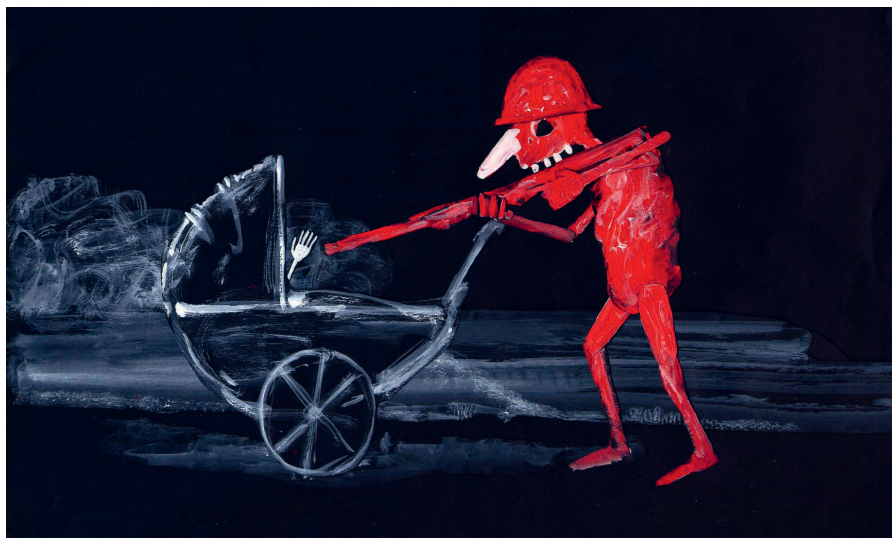


## PHIL MULLOY: KRAJ NEVINOSTI END OF INNOCENCE

GALERIJA KRANJČAR 03-08/06 11:00-19:00 / OTVORENJE OPENING: 04/06 13:00

Iako se prema vlastitim riječima nikada nije smatrao animatorom, bar ne u klasičnom smislu te riječi, Phil Mulloy (1947), britanski velikan animacije, s punim je pravom i sasvim zasluženo jednoglasnom odlukom Vijeća Svjetskog festivala animiranog filma proglašen ovogodišnjim dobitnikom Animafestove Nagrade za životno djelo. Već odavno na zlu glasu (ozloglašen) kao najveći anarhist među animatorima i najveći animator među anarhistima, Phil Mulloy posve je osebujna umjetnička osobnost čiji rebeliozni stav jasno izvire iz kompletnog opusa. Iako je kao nekadašnji student slikarstva na Ravensbourne College of Art, a potom i diplomant Škole za film i TV na Royal College of Art, prvobitno karijeru započeo kao redatelj igranih filmova, prema vlastitom je svjedočenju u animaciju „zagazio“ tek kasnih 80-ih svjestan financijskih frustracija i ograničenja koja su sa sobom nosili veliki i skupi mnogoljudni filmskih setovi naspram kojih je medij animacije nudio mogućnost potpune slobode i autonomije u gradnji vlastitih svjetova. Stvarajući svoje kratke animirane filmove krajnje pojednostavljenom tehnikom crtanja običnim crnim tušem i perom na bijelom papiru, opus animiranih filmova Phila Mulloya, koji se proteže u kontinuitetu od 1989. pa sve do današnjeg dana, izuzetno je stilski koherentan i

prepoznatljiv po svom jedinstvenom grubom i sirovom izrazu i ekstremnom minimalizmu. U potpunosti nezainteresiran za bavljenje bilo kakvim detaljima i slikovnim elaboracijama, suštinski koncentriran isključivo na sadržaj ispričovijedan brutalno pojednostavljenim izrazom, s posve reduciranim i rukopisom i dramaturgijom, koje krajnje nelaskavo i beskompromisno komentiraju ljudsku prirodu i društvo u kojem živimo, Mulloy je istinski rodonačelnik termina sirove animacije. U čast ovogodišnjeg dobitnika Animafestove Nagrade za životno djelo, kojem se za vrijeme festivala prikazuje retrospektiva odabranih filmova praćena njegovim *masterclassom*, otvara se i ekskluzivna izložba autorovih crteža koja je ujedno i prva samostalna izložba Phila Mulloya u Zagrebu i Hrvatskoj. U prostoru dugogodišnje festivalske partnerske Galerije Kranjčar tijekom festivalskog tjedna izlaže se tako izbor od 30 crteža koji na najbolji mogući način daju uvid u pozadinu procesa rada i tema koje zaokupljaju njegovu pažnju. A opus Phila Mulloya doista nije raden ni namijenjen za svačije oči. Nabijeni sarkazmom i crnim humorom, crteži Phila Mulloya baš kao i njegovi filmovi redom su anaroidne ode odbacivanju svih vrsta dogmi, autoritarizama, materijalizma i konformizma. Protagonisti njegovih filmova do te su mjere



reducirani na animalni kontekst u kojem se programatska latinska izreka *homo homini lupus* može doslovno iščitati u njihovu izgledu u kojem se visoki i tanki muškarci i žene s vučjim zubima i bijelim prodornim očima ne razlikuju zapravo ni po čemu osim po genitalijama. Svjestan da u svojim filmovima nema puno vremena za pripovijedanje i dobivanje onoga što želi prenijeti publici, odabire brutalnu izravnost koja osim crnohumorne dimenzije postaje i prostor otvorene provokacije koju Phil Mulloy namjenski koristi za izbacivanje publike izvan orbite tzv. zona sigurnosti i nasljeđa zadatih okvira nesloboda te potiče da razmišljamo stvarima na drugačiji, manje akademski upakiran i „umiven“ način. Bilo da parodizira klišeje maskuline dominacije u vesternu kao žanru čistog nasilja, pohlepe i krvožednosti muževnih odmazda, ili se pak posve otvoreno heretički (bogohulno) obračunava s religijom dekonstruirajući njen temeljni kanon „deset zapovijedi“, Phil Mulloy, pri tome ni malo slučajno nekadašnji đak katoličke škole, ne gaji baš nikakav respekt spram tekovina institucionalizirane religiozne baštine rišuci ih redom kao iluzije i besmislen set nametnutih pravila posve stranih današnjoj kulturi. Ne prežuci od izravnosti iznošenja eksplicitnog nasilja, hereze kao ni bestijalnosti ili pak seksualnih (erotskih) devijantnosti, Phil Mulloy autor je koji svjesno utilizira osjećaj posvemašnje nelagodice kao sredstvo propitivanja kompletnih civilizacijskih tekovina. Baš kao što je jednom prilikom, citirajući Normana McLarena, izjavio da je prostor prave (istinske) akcije ne „unutar“, nego uvijek „između dva kadra“ (sličice), Phil Mulloy nas potpuno autentično i beskompromisno nagovara da gledajući njegove radove bar na tren izađemo ili, bolje rečeno, iskočimo iz kadra vlastite „zone komfora“ i suočimo se s golom istinom ljudskog roda i civilizacijskih tekovina. Svjestan da je to suočavanje s nelaskavim činjenicama bolan i neugodan proces ravan osjećaju kraja „doba nevinosti“ – izгона Adama i Eve iz raja ili protjerivanju somnabulnih masa iz mekih i podatnih opijumskih polja u tvrdo i grubo sivilo realnosti te da njegovi filmovi alternativne pankerske poetike doista i nisu za svačije oči, a ponajmanje za široku publiku, nedvojbeno je međutim činjenica da Mulloy inzistirajući na permanentnoj dekonstrukciji svih društvenih konvencija i dogmi zapravo stoji na barikadama da umjetnost ostane neokrnjeno individualistički izraz u borbi protiv svih vrsta društvenih retrogradnosti. Stoga, ma koliko grub, sirov, ciničan i nerijetko iz današnje perspektive politički nekorektan, Phil Mulloy nedvojbeno je posve originalna i neponovljiva autorska pojava koja se svojom beskompromisnom alternativnom animanarhičnom poetikom zauvijek upisao u zvjezdanu postavu velikana svijeta umjetnosti animacije.

Paola Orlić

Although he has never, in his own words, considered himself an animator, at least not in the classic sense, Phil Mulloy (1947), a British animation giant, is rightfully and quite deservedly unanimously proclaimed this year's Lifetime Achievement Award winner by the World Festival of Animated Film Council. Long notorious as the biggest anarchist among animators and the biggest animator among anarchists, Phil Mulloy is quite an extraordinary artistic personality whose full-fledged rebellious view is clearly evident throughout his entire work. Although he, as a former student of painting at the Ravensbourne College of Art and later a graduate from the Royal College of Art, School of Film and TV, initially began his career as a director of live action films, according to his own testimony he embarked on animation only in the late 1980s, aware of the financial frustrations and limitations entailed by large and expensive film sets including many people, compared to which the animation medium provided absolute freedom and autonomy in building one's own worlds. Making his short animations by an utterly simplified technique of black ink and quill on white paper, Phil Mulloy's animation opus, spanning in continuity from 1989 until this day, is extremely stylistically coherent and recognisable for its simple rough and raw expression and extreme minimalism. Completely uninterested in addressing any details and pictorial elaborations, essentially focused only on the content told in a brutally simplified way, with a fully reduced signature style and dramaturgy, which utterly non-flatteringly and uncompromisingly comment on human nature and the society we live in, Mulloy is the true pioneer of the raw animation term. Honouring this year's Animafest Lifetime Achievement Award winner, whose select retrospective will be screened during the festival, accompanied by his masterclass, an exclusive exhibition of the author's drawings and also Phil Mulloy's first ever solo exhibition in Zagreb and Croatia will open. Set in the festival's long-time partner venue, Kranjčar Gallery, during the festival week the exhibition will display a selection of 30 drawings which provide the finest possible insight into the background of the process of work and the themes preoccupying his attention. And Phil Mulloy's work is truly not made or meant for everyone. Charged with sarcasm and dark humour, Phil Mulloy's drawings, just like his films, are but one anarchoid hymns to rejecting all dogmas, authoritarianisms, materialisms and conformisms. His film protagonists are that reduced to the animal context in which the programmatic Latin proverb *homo homini lupus* can be literally read in their appearance; tall and slender men and women with wolf fangs and white piercing eyes in fact differ only by genitals. Aware that his films do not leave much room for narration and getting his message across to the audience, he opts for brutal directness which, apart from the dark



humour dimension, also becomes a space of open provocation, used by Phil Mulloy intentionally to catapult the audience out of the safe zones and legacies of given limits of non-freedom, and to inspire them to re-examine things in a different, less academically coated and 'clean' way. Either by parodying the cliches of masculine domination in western as a genre of pure violence, greed and bloodthirsty manly revenges, or by openly heretically settling the score with religion by deconstructing its fundamental canon, the Ten Commandments, Phil Mulloy (a former catholic school student) doesn't foster a modicum of respect for the legacies of institutionalised religious tradition, drawing them all as illusions and a pointless set of imposed rules quite foreign to today's culture. Not stopping at the directness of portraying explicit violence, heresy, bestiality or sexual (erotic) deviancies, Phil Mulloy is an author who consciously utilises the feeling of utter discomfort as a means of questioning the entire civilisational heritage. Just like on one occasion, quoting Norman McLaren, he said that the space of real (true) action is not 'inside', but rather 'between two shots' (frames), Phil Mulloy in an utterly authentic and uncompromising way makes us, watching his shots, leave or, better said, jump put of our comfort zone for at least a moment and face the naked truth of humanity and civilisational traditions. Aware that this facing with unflattering facts is a painful and uncomfortable process akin to the end of 'age of innocence' - banishing Adam and Eve from paradise or chasing the somnambulating

masses from soft and supple opium fields into the hard and tough gloom of reality, and that his alternative punk poetics films are indeed not meant for everyone, least of all wider audience, it is however an undisputed fact that Mulloy, insisting on a permanent deconstruction of all the social conventions and dogmas, in fact fights at the forefront to keep art an untouched individualist expression against all sorts of societal retrogrades. Therefore, no matter how rough, raw cynical and often from today's point of view politically incorrect, Phil Mulloy is undoubtedly quite an original and unique creative phenomenon whose uncompromising animanarchic poetics has included his for all times among the stellar cast of global animation giants.

Paola Orlić



## IZA KULISA BEHIND THE SCENES 6

GRUPNA IZLOŽBA AUTORA VELIKOG NATJECANJA KRATKOMETRAŽNOG I STUDENTSKOG FILMA  
 GROUP EXHIBITION OF GRAND COMPETITION SHORT AND STUDENT FILM AUTHORS  
 GALERIJA SC 03-08/06 11:00-19:00 / OTVORENJE OPENING: 05/06 12:00

Grupna izložba *Iza kulisa* predstavlja radove autora čiji su filmovi ušli u Veliko natjecanje kratkometražnog filma i Natjecanje studentskog filma. Voden kao i uvijek idejom promocije šireg prezentacijskog poligona animacije – koji bi publici ponudio uvid u pozadinu umjetničkog procesa te razotkrio neke od najzanimljivijih *making of* trenutaka u smislu *work-in-progress* etapa što su prethodile samom završetku filma – koncept ovog izložbenog projekta u prethodnih je šest izdanja značajno proširivan i unapređivan. Od same početne ideje izložbe demonstrativnog karaktera s naglaskom na prezentaciji raznorodnosti i raznolikosti tehnika, ideja i autorskih pristupa koji su stajali iza selektiranih naslova u Velikom natjecanju Animafesta 2019. – tek petnaest sudionika čiji su radovi činili prvi postav grupe izložbe u prostoru Galerije na katu u KIC-u – *Iza kulisa* je opravdala svoj inicijalni impuls i svrhu. Tijekom šest godina kontinuirano je rasla i proširivala svoj inicijalni koncept uvođenjem selekcije radova autora Natjecanja studentskog filma (2021) te se od klasičnog postava radova prometnula i u performativni poligon pa se tako proširena profilirala kao važna i neizostavna festivalska praksa promoviranja animacije unutar galerijskog prostora. Od 35 filmska naslova, selektirana za Veliko natjecanje kratkometražnog filma i 42 naslova iz Natjecanja studentskog filma Animafesta 2024, ove se godine zajednički predstavlja 34 autora s najširim dijapazonom radova, od slika, skica, crteža, grafika, kolaža, preko dijelova scenografije, modela, studija, knjiga snimanja, sve do specifičnih instalacija i multimedije koji će se tijekom festivalskog tjedna od 3. do 8. lipnja 2024. moći razgledati u Galeriji SC-a. Budući da ovom Animafestovom grupnom izložbom najrazličitijih umjetničkih djela, izraza i tehnika definitivno potvrđujemo kontinuitet prakse redovitog izlaganja animacije u galerijskom kontekstu, želja nam je, kao i uvijek, da u nadolazećim festivalskim izdanjima animaciju i njezine autore, osim kao legitimne sudionike filmskog programa u kinodvoranama, u što skorijoj budućnosti predstavimo unutar dugo željenog i sanjanog Muzeja animacije, koji Zagreb kao grad animacije doista zaslužuje.

Paola Orlić

### VELIKO NATJECANJE KRATKOMETRAŽNOG FILMA GRAND COMPETITION SHORT FILM

**Francis Canitrot**, Peeping Mom  
**Osman Cerfon**, AAAAH!  
**Nienke Deutz**, The Miracle  
**Delia Hess**, On Hold  
**Klaus Hoefs**, Uncles and I  
**Moïa Jobin-Paré**, Families' Albums  
**Tisja Kljaković Braić**, Žarko, razmazit češ dite!  
**Cristóbal León, Joaquín Cociña**, Notebook of Names  
**Denag Malekian, Babak Beigi**, The Route  
**Zarja Menart**, Three Birds  
**Inju Park**, Reborn With You  
**Alexandra Ramires, Laura Gonçalves**, Percebes  
**Irina Rubina**, Contradiction of Emptiness  
**Alice Saey**, Flatastic  
**Georges Schwizgebel**, D'une peinture... a l'autre  
**Victoria Traub**, Shoes and Hooves  
**Eirini Vianelli**, Ready



The group exhibition *Behind the Scenes* presents the works of authors whose films entered the Grand Competition Short Film and Student Film Competition. Driven as always by the idea of promoting a broader platform of animation that would provide the audience with an insight into the background of the artistic process and reveal some of the most interesting making-of moments in terms of the work-in-progress stages that preceded the completion of the film itself, the concept of this exhibition project in the previous six festival editions significantly expanded and improved. From the initial idea of an exhibition of an illustrative nature with an emphasis on the presentation of diversity and variety of techniques and ideas and creative approaches behind the selected titles in the Grand Competition of Animafest 2019 with barely fifteen participants whose works made up the first display of the group exhibition in the Galerija na katu in KIC, *Behind the Scenes*, fully justified its initial impulse and purpose. The exhibition continuously grew and expanded its initial concept by introducing a selection of works by the authors of the Student Film Competition (2021), and it moved from a classical display of works into a performative platform, thus expanding its profile as an important and indispensable festival practice of promoting animation in the gallery space. Among 35 film titles, selected for the Grand Competition Short Film, and 42 titles from the Animafest 2023 Student Film Competition, this year 34 of their authors are jointly presented with the broadest range of works, from paintings, sketches, drawings, prints, collages, to parts of the set, models, studios, storyboards, to specific installations and multimedia that will be displayed in the SC Gallery during the festival week from 3 to 8 June 2023. Since with this Animafest group exhibition of the most diverse works of art, expressions and techniques, we definitely confirm the continuity of the practice of regularly exhibiting animation in a gallery context, our wish, as always, is that in the upcoming festival editions, animation and its authors, apart from as legitimate participants film programme in theatres, in the near future we start presenting them in the long-desired and dreamed-of Animation Museum, which Zagreb as a city of animation truly deserves.

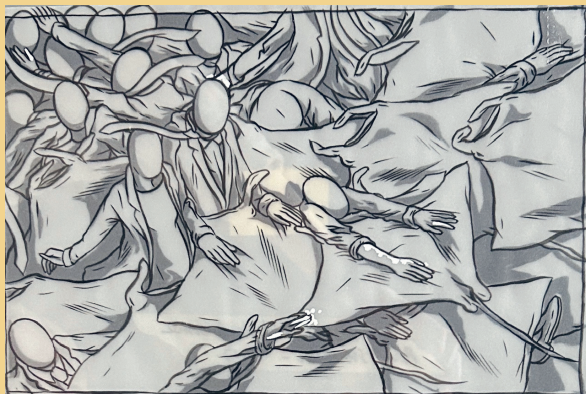
Paola Orlić

#### NATJECANJE STUDENTSKOG FILMA STUDENT FILM COMPETITION

**Júlia Lantos**, Oliver the Giant  
**Martina Generali**, **Simone Pratola**,  
**Francesca Sofia Rosso**, La notte  
**Estelle Bonnardel**, **Quentin Devred**,  
**Baptiste Duchamps**, **Maxime Foltzer**,  
**Florian Maurice**, **Astrid Novais**,  
Goodbye My World  
**Chenxi Zhang**, Braided  
**Chan Tan-Lui**, Keep Out  
**José Prats**, Adriós  
**Olivia Rosa**, Smell of the Ground  
**Renato José Duque**, Cherry, Passion  
Fruit  
**Weifan Wang**, Hey Dad  
**Daniel Sterlin-Altman**, Carrotica  
**Dora Ūzal**, **Violette Talalaeff**, **Marjorie  
Dutriaux**, **Téo Frantz**, **Damien  
Rudeaux**, Le bruit du silence  
**Maria Dakszewicz**, Duck Broth  
**Madeleine Homan**, The Creators  
**Simón Bucher**, **Claudia Saldivia**,  
**Amanda Rivera**, **Macarena Farías  
Nesvadba**, **Matías Yunge**, **Martín  
André**, **Raimundo Bucher**, El festín de  
las bestias  
**Hadrien Maton**, **Quentin Wittevrongel**,  
**Coline Thelliez**, **Arnaud Mege**, **William  
Defrance**, Stabat Mater  
**Mansi Maheshwari**, Bunny World



## VELIKO NATJECANJE KRATKOMETRAŽNOG FILMA GRAND COMPETITION SHORT FILM

**ALICE SAEY****Flatastic**

CRTEŽI, SKICE DRAWINGS, SKETCHES

Natjerane do krajnjih granica, mante dižu ustanak protiv čovječanstva i zavladaju Zemljom. To je početak plosnate ere. Ismijavane, zlostavljane, amputirane, prezrene, sputane i u borbi za preživljavanje, mante ne samo da utjelovljuju tragičnu sudbinu ne-ljudskih života u našem svijetu nego služe i kao metafora naših vlastitih frustracija kao članova mlade generacije. Ugodaj filma *Flatastic* jest udobna nelagoda, istovremeno tjeskobna i

šaljiva. Neprestanim oscilacijama između nasilja, humora i sanjarenja, naš je cilj biti neobičan u svrhu neugode, a istovremeno zaigran i veseo, pretvarajući patetiku u lakrdiju i čineći odvratno divnim. Slično kao kad mante veličanstveno iskaču iz oceana, a zatim padaju dolje u vodu.

Pushed to their limit, the Manta Rays rise up against Man to take control of the Earth. It is the dawning of a new Flat era. Mocked, abused, amputated, scorned, constrained and struggling to survive, the rays not only embody the tragic fate of non-human lives in our

world, but act as a metaphor of our own frustrations, as members of the younger generation. The tone of *Flatastic* is one of comfortable malaise, at once disquieting and droll. By oscillating continuously between violence, humour and reverie, our aim is to be off-beat for the sake of embarrassing, while being playful and light-hearted, turning the pathetic into the burlesque, and making the gross sublime. Similar to when the manta rays leap majestically out of the ocean only to fall flat on the surface of the water below.

**KLAUS HOEFES****Uncles and I**

CRTEŽI, SKICE DRAWINGS, SKETCHES

Skice stabala koja su povezana s drugim stablima i svojom okolinom. Sketches of trees that have a connection - to other trees and to their environment.



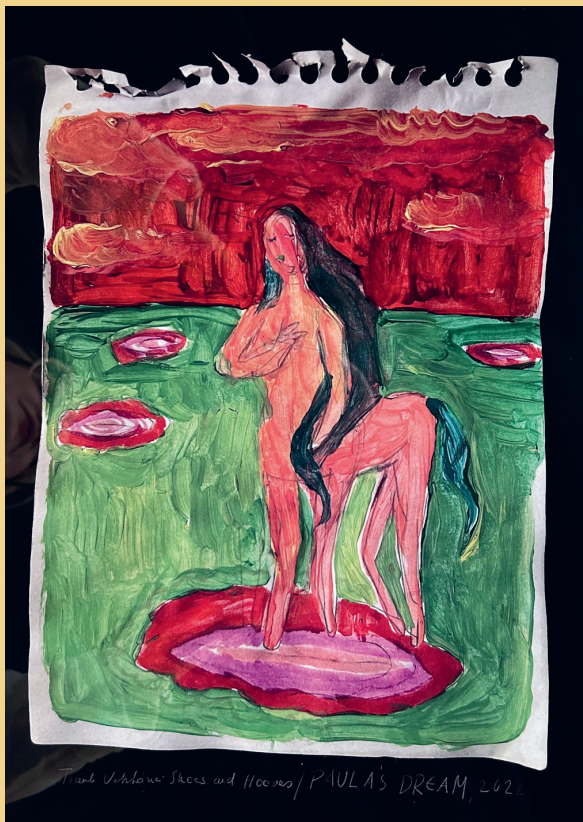


**VICTORIA TRAUB****Shoes and Hooves**

CRTEŽI DRAWINGS

U svojim prijašnjim radovima eksperimentirala sam s temom metamorfoze, s namjerom da joj dam istaknutu dramaturšku ulogu. U slučaju *Cipela i kopita* tu sam temu iskoristila kao ključno pripovjedačko sredstvo i rješenje koje mi je omogućilo da stvorim značajno drugačije atmosfere kroz sitne varijacije apstraktnih oblika. Ponavljajući motiv filma jest prijelaz između oka čovjeka i gmaza koji internu promjenu od samokontrole ka impulzivnosti čini fluidnim i nedvosmislenim. Izabrana animacijska tehnika također traži tečne, dinamične pokrete. Dvodimenzionalna animacija crteža idealna je za tečan pokret koji organski prati emocionalna previranja likova. Teksture nastale upotrebom digitalnih kistova stvorenih posebno za film izazivaju prirodan, mekan i čvrst efekt, koji savršeno nadopunjuje naše nadrealne likove i daje im autentičnost.

In my previous works I experimented with the theme of metamorphosis with the aim of giving it a prominent dramaturgical role. In the case of *Shoes and Hooves*, I employed the theme as a key storytelling tool and a solution allowing me to create vastly different atmospheres through tiny variations in abstract forms. A recurring motif in the film is the transition between the human and reptilian eye, which makes the internal power shift from self-control to impulse fluid and unambiguous. The chosen animation technique also favours fluid, dynamic movement. 2D



drawing animation is ideal for flowing movement that organically follows the characters' emotional flux. Textures painted with digital brushes specially produced for the film create a natural, mellow and solid-seeming effect, which perfectly complements and lends authenticity to our surreal characters.

## IZA KULISA 6 – VELIKO NATJECANJE KRATKOMETRAŽNOG FILMA

## IRINA RUBINA

## Contradiction of Emptiness

KOLAŽ, RAZLIČITI MEDIJI, FOTOGRAFIJE,  
GIFOVI, VIDEOI COLLAGE, MIXED MEDIA, STILLS,  
GIFS, VIDEOS

Njemački filozof Theodor Adorno rekao je: „Barbarski je pisati pjesme nakon Auschwitza.“ Što ta njegova rečenica znači meni osobno u 2024, dok rusija\* ispaljuje stotine projektila da ubije Ukrajinice; dok rusija\*, nakon deportacije stotina ukrajinske djece, nastoji izbrisati njihov stvarni identitet; dok rusi\* čine strašne zločine na okupiranim područjima? Suočavanje s brutalnom i nikad razriješenom poviješću zemlje iz koje potječem, rusije\*, uvijek je za mene bila velika i važna tema. Sada, tijekom velike ruske invazije na Ukrajinu, postalo je jasno da to nije više samo povijest, nego današnja stvarnost. Nijedna umjetnička ni povijesna misao nije uspjela spriječiti ovaj rat. Nenaučene povijesne lekcije jedan su od mnogih razloga koji su ga učinili mogućim. Što znači dolaziti iz društva i kulture koja želi izbrisati susjednu zemlju na najbrutalniji mogući način? A istovremeno biti dio društva kojemu je nevjerovatno teško suočiti se s tom brutalnošću? Ti višestruki identiteti sa sobom nose sveobuhvatan pogled, dublje sudjelovanje, slomljenost, ali i odgovornost kojima dajem oblik ovim filmom. Crna, bijela i sve nijanse sive između na fascinantom igličastom ekranu L'alpine inspirirale su me i ublažile ono loše na ovom putovanju.

\*Ime Rusije namjerno je pisano malim početnim slovom kako bih pokazala solidarnost s ukrajinskim narodom.



The German philosopher Theodor Adorno said: “It is barbaric to write poems after Auschwitz”. So what does this sentence from Adorno mean for me personally, in 2024, while russia\* is firing hundreds of rockets to kill Ukrainians, while russia\* has already deported thousands of Ukrainian children and is trying to erase their real identities, while russians\* commit terrible atrocities in the occupied territories? Dealing with the brutal and never-processed history of my country of origin, russia\*, has always been a big and important topic for me. But now, with russia\* large-scale invasion of Ukraine, it has become clear that this is no longer just history, but today's reality. All artistic and historical reflections have not been able to prevent this war. The history lessons that have not been learned are one of the many reasons that made this possible. What does it mean to come from a society and culture that seeks to wipe out a

neighbouring country in the most brutal imaginable way? And at the same time be a part of a society that finds it incredibly difficult to face this brutality? These multiple identities bring with them a multidimensional view, deeper involvement, brokenness and also responsibility, which I give form to with this film. Black, white and all shades of gray in between of the fascinating L'alpine pinscreen inspired and cushioned me on this journey. \*The name of Russia is deliberately in lowercase to show solidarity with the people of Ukraine.



## CRISTÓBAL LEÓN, JOAQUÍN COCIÑA

### Notebook of Names

CRTEŽI, RAZLIČITI MEDIJI DRAWINGS, MIXED MEDIA

Izvorni naslov ovog kratkog filma bio je *Spomenik*; taj je naziv dobio zato što je *Bilježnica s imenima* spomenik u obliku filma čiji je cilj dati glas maloljetnim žrtvama prisilnih nestanaka za vrijeme vojne diktature, kako bi njihova imena i sjećanja odjekivala. Dio animacija za film raden je u studiju Diluvio, dok je dio napravljen na radionici s grupom mladih ljudi. Redateljima je bilo važno da film bude kolektivno djelo. Značajan dio zvuka također je produciran na isti način: sudionici radionice stvorili su šumove i zbarske melodije. Oba

redatelja zamislila su ovaj kratki film kao rijeku, moćnu struju koja odjekuje, komeša se i odnosi. Zamislili smo ga i kao šapat, kao tajnu napisanu na zadnjoj stranici učeničke bilježnice. Stvaranje filma povezalo je kreativni duo s njihovim adolescentskim dobom, istovremeno ih suočavajući sa strahom da bi se nešto moglo dogoditi njihovoj djeci. Dijete u redu za kruh koje odvođe vojnici i nitko ga više nikad ne vidi – to nije priča o politici, već prije svega o zastrašujućoj nemogućnosti da se vjeruje onima koji bi trebali štititi. León i Cociña vide *Bilježnicu s imenima* kao čin ljubavi i empatije, sjećanja i tuge, potrage i nade.

The original title of this short film was *Memorial*, named like that because *Notebook of Names* is

a film-format memorial. It aims to let the names and memories of underage victims of forced disappearance by the military dictatorship resonate. Part of the animation for this short film was done in Diluvio's studio, and part of it was created in a workshop with a group of young people. It was important for the directors that the film be a collective creation. In fact, a significant portion of the sound was also produced in this way, creating noises and choral melodies with the workshop participants. Both directors envisioned this film as a river, a powerful current that echoes, stirs, and carries away. We also imagined it as a whisper, like a secret written on the last pages of a school child's notebook. Making the film connected the creative duo with their own adolescence, while also confronting them with the terror that something might happen to their children. A child waiting in line for bread, detained by soldiers, and never seen again is not a story about political colors; it is primarily a story about the terrifying inability to trust those who are supposed to protect. León & Cociña see *Cuaderno de Nombres* as an act of love and empathy, of remembrance and sadness, of search and hope.



## DENAG MALEKIAN, BABAK BEIGI

### The Route

CRTEŽI, SKICE DRAWINGS, SKETCHES

Promjena počinje u trenutku kada zakoraćimo na rutu.

The change begins from the moment we step into the route.

## IZA KULISA 6 – VELIKO NATJECANJE KRATKOMETRAŽNOG FILMA

**INJU PARK****Reborn With You**

GRAFIČKI PREDLOŠCI GRAPHIC TEMPLATES

„Prazan Papir je mjesto na kojem je diskriminacija izbrisana. Stoga sam počela crtati lice ženskog boga.“ Kad je umjetnik napokon pusti natrag u svijet, slika počne njime samostalno lutati. Tijekom tog procesa originalni digitalni zapisi

smatram nekom vrstom duše/ideje, koju zatim stavljam preko slike ispisane na koži – papiru. Ovo djelo stoga briše granice između umnožavanja i originalnosti. Bilježila sam proces stvaranja beskrajinih kopija originala (digitalne datoteke dijeljene putem društvenih mreža) i replika koje se ne može replicirati (slike retuširane nakon ispisivanja). To je slično metodi izrade grafika,

no za razliku od nje, digitalni zapisi puno su pogodniji za (re)produkciju jer se original može beskrajno kopirati.

„Blank Paper is a space where discrimination is erased; thus, I started drawing the face of a female god.“ When the artist finally lets it flow back into the world, the painting begins to wander the world on its own. In this process, I deem the original digital file as a kind of a soul/idea; I overlay the soul on the printed image attached to the skin, the paper. Thus, this work immaterializes the boundaries between duplication and originality. I have been recording the process of producing infinite copies of the original painting (digital files spreading through social media) and a non-replicable replica (retouched paintings after printing out). This is similar to the printmaking method; however, unlike printmaking, digital files are much more free to produce/reproduce since the original could also be developed infinitely over time.

**FRANCIS CANITROT****Peeping Mom**

MAKETE, SKICE MODELS, SKETCHES

Rad na filmu *Seks moje majke* predstavljao je velik izazov kad je u pitanju prikaz kože i starenja. Kako ljudsko meso učiniti uvjerljivim, kako animacijom uloviti njegovu poeziju, njegovo tvrdoću, ali i mekoću? Za mene je koža mojih

likova istinski narativni izazov u filmu.

Working on *Le sexe de ma mère* (*Peeping Mom*) was a significant challenge in terms of representing skin and aging. How to make the flesh believable, capture its poetry, its hardness as well as its softness in animation? For me, the skin of my characters is a genuine narrative challenge in the film.

## BEHIND THE SCENES 6 – GRAND COMPETITION SHORT FILM



### EIRINI VIANELLI

#### Ready

LUTKE, DIJELOVI SCENOGRAFIJE PUPPETS, SET DESIGN PARTS

*Spremni* je kratka stop-animacija koja se odvija u grčkom parlamentu. Zgrada parlamenta nekada je bila palača i unutar njezinih zidova teče grčka povijest. Od izvanrednih, isključivo muških portreta prethodnih premijera do njezine arhitekture, ta građevina vrišti da se u njoj odvija „važan posao“. Rekreiranje seta

nagnalo me da promislim o ljudima koje postavljamo na pijedestale i našim predrasudama o njima. U redu, bili su heroji, ali nesumnjivo su bili i ljudi, s manama, lošim danima i glupostima, poput lutki u filmu i vjerojatno poput nas.

*Ready* is a short, stop-motion animation that takes place in the Greek parliament. The building where the Greek parliament is housed used to be a palace and Greek history runs through its walls. From the exquisite all-male portraits of previous prime ministers to its architecture, the building screams that “important work” is done there. Recreating the set made me question the people we put on pedestals and our prejudice against them. Sure, they were heroic, but they were surely human, with flaws, bad days and silliness, just like the puppets in the film and possibly like us.

### OSMAN CERFON

#### AAAAH!

CRTEŽI DRAWINGS

Ovo su tri slike iz filma *Aaaah!* Jedna je rana skica, jedna originalna pozadina iz filma i jedna od sličica koje su iz nekog razloga radene dvaput, a nakon nekoliko dana testiranja kistova pretvorile su se u nešto drugo.

*These are three pieces from Aaaah!* One early graphic research, one original background from the film, one of the frames that were for some reason done twice, but turned into something else after a few days of testing brushes.



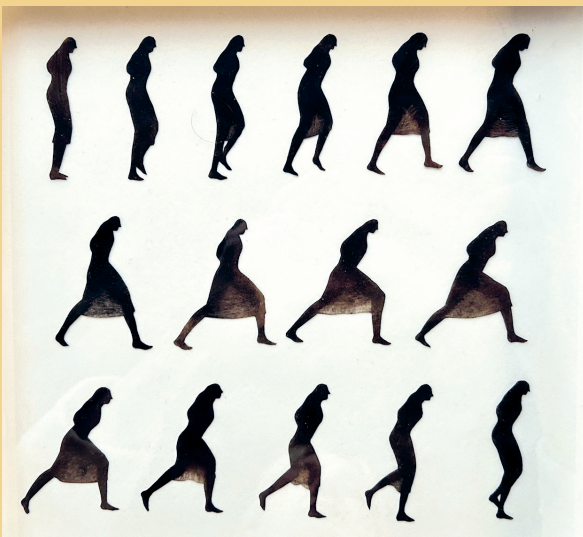
## IZA KULISA 6 – VELIKO NATJECANJE KRATKOMETRAŽNOG FILMA

**DELIA HESS****On Hold**

CRTEŽI, SKICE DRAWINGS, SKETCHES

Mlada žena zapela je čekajući javljanje operatera korisničke podrške... Nadrealni epizodni kratki film o apsurdnosti urbanog života i osjećaju paralizirajuće stagnacije. Za ovaj film pozadine sam stvarala koristeći se skicama i fotografijama nastalim tijekom umjetničke rezidencije u Berlinu. Priča se odvija jednog hladnog, mračnog zimskog dana u Berlinu i trudila sam se uhvatiti tu atmosferu.

A young woman is stuck in the waiting line of a telephone hotline... a surreal episodic short film about the absurdities of urban life and the feeling of paralysing stagnation. To create the backgrounds for this film, I worked with sketches and photos made during an artist residency in Berlin. The story is set on a cold and dark winter day in Berlin, so I tried to capture this mood.

**ZARJA MENART****Three Birds**

FOTOGRAFIJE UMJETNICE ZA MULTIPLANSKIM STOLOM, ORIGINALI KOLAŽIRANIH SLIČICA, FINALNI IZGLED PHOTOS OF ME WORKING ON MULTIPANE TABLE, ORIGINALS OF CUT OUT FRAMES, FINAL LOOK

Inspiraciju sam crpila iz stare narodne pjesme koja simbolizira putovanje kroz krajolike tijela i duše pod vodstvom triju ptičica. Koristeći se prozirnim papirom oslikanim uljem i kombiniranim s izgrebanim kolažom, htjela sam rasvijetliti podsvesno stanje uma.

I drew inspiration from an old folk tune, symbolizing a journey through the landscapes of body and soul guided by three birds. Using transparent papers, painted with oil, and combined with scratched cut-outs, I aimed to illuminate the subconscious state of mind.



**GEORGES SCHWIZGEBEL**

**D'une peinture... a l'autre**

CRTEŽI, SKICE DRAWINGS, SKETCHES

Ovaj film napravio sam inspiriran pjesmom *Danza de la paloma enamorada* Atahualpe Yupanquija, sastavljenom od dva jednaka dijela. Među brojnim slikama ili fragmentima više ili manje poznatih djela istaknuo sam dvije slike s istom temom nastale u razmaku od pola stoljeća: *Olympia* Édouarda Maneta i *Bijela i crna* Félix Vallottona.

I made this film inspired by music, the *Danza de la paloma enamorada* by Atahualpa Yupanqui, composed of two equal parts. Among numerous images or fragments of more or less known works I have highlighted two paintings made on the same subject half a century apart, *Olympia* by Édouard Manet and *La blanche et la noire* by Félix Vallotton.

**ALEXANDRA RAMIRES,  
LAURA GONÇALVES**

**Percebes**

CRTEŽI, RAZLIČITE TEHNIKE DRAWINGS, MIXED MEDIA

Percebes je školjkaš koji je našem filmu dao ime i oblik. Poput likova koji ovom djelu daju glas, on također obitava na području s jakim valovima na jugu Portugala. Budući da je ova životinja vrlo slabo poznata izvan svog staništa, svjesne smo toga da bi mogla izgledati kao plod naše mašte, ali ne: to nije znanstvena fantastika, već čista stvarnost.

Percebes is the shellfish that gives our film its name and body. Like



the characters who give voice to this work, it also lives in a place with strong waves in the south of Portugal. As this animal is very little known outside the areas

where it lives, we are aware that it may seem like a character from our imagination, but no. It's not science fiction, it's pure reality.

## IZA KULISA 6 – VELIKO NATJECANJE KRATKOMETRAŽNOG FILMA

**NIENKE DEUTZ****The Miracle**

INSTALACIJE INSTALLATIONS

U ovoj instalaciji sličice iz jednog kadra kratkog filma *Hotel Miracle* posložene su preko dijela originalnog filmskog seta. Cijeli kadar odvija se pred gledateljem

u jednom pogledu te omogućava naraciji da nestane i otvara pogled na nešto osim same priče. Ova prezentacija stvara novu sliku, ali i nudi uvid u mehaniku (animiranog) filma.

In this installation, the frames from a single shot of the short film *The Miracle* are arranged upon a

piece of the original set. The entire shot unfolds before you in a single glance, allowing the narrative to dissolve and inviting you to perceive something else than the story. This presentation not only creates a new image, but also offers an insight into the mechanics of (animated) film.

**TISJA KLJAKOVIĆ BRAIĆ****Žarko, razmazit ćeš dite!**

CRTEŽI DRAWINGS

Crteži pozadina i likova za kratki animirani film *Žarko, razmazit ćeš dite!* Produkcija filma zahtijevala je crtanje likova za svaki kadar umjesto stvaranja predložaka

prema kojima bi animatori crtali pojedinačne kadrove. To je rezultiralo pristupom kod kojega je svaki kadar individualno umjetničko djelo koje je crtala autorica vizuala za film.

Drawings of backgrounds and characters made for the short animated film *Žarko, you will spoil the child!* Film production required drawing characters for each shot of the film, rather than creating a model sheet and having the animators create the individual shots. This resulted in an approach that treats each shot as an individual piece of artwork drawn by the artist behind the visual of the film.





## MOJA JOBIN-PARÉ

### Families' Albums

IZGREBANE ANALOGNE FOTOGRAFIJE, FILMSKE VRPCE SCRATCHED ANALOGUE PHOTOGRAPHS, FILM STRIPES

*Obiteljski albumi* eksperimentalni je kratki animirani film sastavljen od nadenih fotografija različitih vrsta, kvalitete, formata i vremena nastanka. Prije nego što su povezane, stotine različitih fotografija iz mnogih obiteljskih albuma preinačene su, jedna po jedna, korištenjem različitih alata, osvjetljenja i tehnika. Između fotografije, crteža i gravure, između figuracije i apstrakcije, ovo djelo prelazi iz slike u pokretnu sliku, otvarajući put novim krajolicima. Dajući prednost nepokolebljivo eksperimentalnom i osjetilnom pristupu, Moja Jobin-Paré stvara djela koja svjedoče o potrebi da se ode onkraj stvarnosti.

*Families' Albums* is an experimental animated short film composed of found photographic images of various types, quality formats and from different eras. Before being connected together, hundreds of fixed and heterogeneous images from many family albums were modified, one by one, using different tools, lighting and hands-on techniques. Between photography, drawing and engraving, between figuration and abstraction, the work transitions from a still to a moving image, allowing new landscapes to emerge. Prioritizing a resolutely experimental and sensory approach, Moja Jobin-Paré creates works that testify about the need to go beyond reality.

## NATJECANJE STUDENTSKOG FILMA STUDENT FILM COMPETITION



## JÚLIA LANTOS

*Oliver the Giant*CRTEŽI, SKICE, GRAFIČKI PREDLOŠCI  
DRAWINGS, SKETCHES, GRAPHIC TEMPLATES

Moj kratki animirani film *Div Oliver* započeo je kao knjižni projekt u ljeto 2020. Ideja se pojavila niotkuda, počela sam crtati i ubrzo stvorila glavni lik i nekoliko scena. Htjela sam od toga napraviti slikovnicu, ali približavao se moj diplomski studij animacije i nisam taj lik mogla izbaciti iz glave. Osnovna ideja bila je napraviti filozofski kratki film s divom kao glavnim likom koji si postavlja jednostavna egzistencijalna pitanja, sivačajući tako vlastitu nevažnost. Ideja je ostala, ali bez monologa, što mi je otežalo posao i priča se malo promijenila. Naglasila sam neke simbole, poput vremena (sunčanog sata), goleme sjene koja ima oblik transcendentnog svijeta, i zvuk svemira koji stvara poveznicu između divova planeta i transcendentnog svijeta. *Div Oliver* dječja je priča za odrasle, i

obrnuto. Smatram da je najbolja stvar u umjetnosti stvaranje nečega bezvremenskog, bezgraničnog i vječnog.

*My short animation film Oliver the Giant started as a book project in the summer of 2020. The idea came out of nowhere, I started to draw and quickly created the character and some scenes. I wanted to make a children's book out of it, but my master in animation studies was approaching and I couldn't get this character out of my mind. The basic idea was to make a philosophical short film with a giant as the main character who asks himself simple existential questions, thus realising his own insignificance. The idea remained, but without monologue, which made my job harder and the story also changed a bit. I put emphasis on some symbols, such as time - sundial, the giant shadow that has the form of the transcendental world and the sound of the universe that creates a connection between*

*the planet and the transcendental world. Oliver the Giant is a children's story for adults and an adult story for children. I think the greatest thing in art is creating something timeless, boundless and eternal.*





## BEHIND THE SCENES 6 – STUDENT FILM COMPETITION

**MARTINA GENERALI,  
SIMONE PRATOLA,  
FRANCESCA SOFIA ROSSO****La notte**

CRTEŽI, SKICE DRAWINGS, SKETCHES

U filmu *La notte* htjeli smo evocirati i dati snolik u viziju Venecije i njezina karnevala. Počeli smo studijom tradicionalnih maski i zatim ih reinterpretirali, crpeći inspiraciju iz pop kulture i simbola suvremenog svijeta. S druge strane, Pulcinella,

glavni lik, jedina je tradicionalna maska i njegov izgled stvorili smo izražavajući njegovu šašavost i entuzijazam gestama, pokretima tijela i izrazima lica po kojima se razlikuje od ostalih uzvanika. Za Veneciju smo izabrali vrlo slikarsko, fotorealistično rješenje koje može zadiviti gledatelja asonancama i kontrastima boja. Kad se san pretvori u noćnu moru, grad postaje snolik, apstraktan labirint. Na kraju smo proučili razvoj boja tijekom evolucije filma, naglašavajući

Pulcinelline emocije i posebno faze Vivaldijeve glazbe.

In *La notte* we wanted to give an evocative and dreamlike vision of Venice and its carnival. We started from the study of traditional masks and then reinterpreted them by drawing inspiration from pop imagery and symbols of the contemporary world. Pulcinella, the main character, on the other hand, is the only traditional mask and we developed his design by rendering his goofiness and enthusiasm through gestures and body and facial expressions, which distinguish him from the other party guests. For Venice, we chose a photorealistic, evocative and very painterly key that could impress the viewer with its color assonances and contrasts. When the dream turns into a nightmare, the city becomes a dreamlike, abstract labyrinth. Finally, we studied the development of colors throughout the evolution of the film, punctuating Pulcinella's emotions and especially the phases of Vivaldi's music.

**ESTELLE BONNARDEL,  
QUENTIN DEVRED,  
BAPTISTE DUCHAMPS,  
MAXIME FOLTZER,  
FLORIAN MAURICE,  
ASTRID NOVAIS****Goodbye My World**

CRTEŽI, SKICE, RENDERI DRAWINGS, SKETCHES, RENDERS

Odlučili smo pokazati tri glavna koncepta iz filma koji su bili vrlo inspirativni tijekom produkcije. Također smo htjeli pokazati evoluciju dizajna likova te istraživanja od skica do rendera. Na kraju dijelimo neke ulomke iz *storyboarda*. We decided to show three major concepts from the film that were very inspiring during the whole production. We also wanted to show character design evolution and researches from sketches to renders. Finally, we share some extracts from our storyboard.



## IZA KULISA 6 – NATJECANJE STUDENTSKOG FILMA

**CHENXI ZHANG****Braided**

CRTEŽI, SKICE, RAZLIČITI MEDIJI, FOTOGRAFIJE  
DRAWINGS, SKETCHES, MIXED MEDIA, PHOTO  
FOOTAGE

Kao svoj medij upotrebljavam prozirni papir za crtanje zbog njegove krhkosti i propusnosti za svjetlo. Suptilna mutnoća koja proizlazi iz fine ravnoteže papira i zraka odražava moju vlastitu zbunjenost i nesigurnost. Prozirnost papira omogućava mi da istovremeno stvaram na obje

strane, što odražava višeznačnu i proturječnu prirodu moje uloge. Tekstura prozirnog papira i njegova izgužvanog izgleda naglašavaju nježne osjećaje. Uz to, iako je u ovom filmu naglasak na crtežima na papiru, u njega sam uključio animacije kolaža i kose. Papir i kosa u naraciji su istovremeno vizualni elementi i likovi. Svi oblici preobrazbe služe pričanju priče i emocionalnoj progresiji i teže prirodnom pojačanju djelovanja na gledatelja.

I use tracing paper as my medium because of its translucent and fragile nature. The subtle haze created by the delicate balance between the paper and the air reflects my own confusion and uncertainty. The transparency of the paper allows me to create on both sides simultaneously, reflecting the multifaceted and contradictory nature of my role. The texture of the tracing paper and its crumpled appearance accentuate the delicate and sensitive emotions. Additionally, in this film, while predominantly focused on paper drawings, I also incorporate cut-out animation and hair animation. Paper and hair serve as both visual elements and characters in the narrative. All forms of transformation serve the purpose of storytelling and emotional progression, aiming to naturally enhance the film's impact.

**CHAN TAN-LUI****Keep Out**

CRTEŽI, SKICE, GRAFIČKI PREDLOŠCI DRAWINGS,  
SKETCHES, GRAPHIC TEMPLATES



Ovaj film inspirirali su moji stavovi o pandemiji i velik broj videozapisa na internetu. Ljudi su naviknuti na život u društvu objesne udobnosti i želja. Često zaboravljamo mutne priče iza lijepo upakiranih odrezaka u supermarketima.

My feelings about the pandemic and the massive number of videos on the internet inspired this film. People are accustomed to living in a society where comfort and desires are rampant. We often forget the shady stories behind the nicely packaged steaks sold in supermarkets.



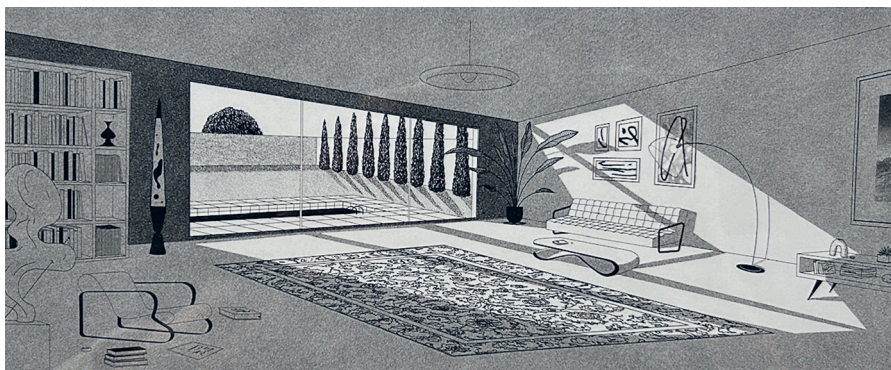
## BEHIND THE SCENES 6 – STUDENT FILM COMPETITION

**JOSÉ PRATS****Adiós**

CRTEŽI, LUTKE DRAWINGS, PUPPETS

Konceptualne ilustracije i lutke razrađene tijekom produkcije kratkog *stop-motion* filma *Adiós* koji je režirao José Prats. Nacionalna škola filma i televizije 2024.

Concept art and puppets elaborated during the production of *Adiós*, stop-motion short film directed by José Prats. National Film and Television School 2024

**OLIVIA ROSA****Smell of the Ground**

CRTEŽI, SKICE DRAWINGS, SKETCHES

Olivia Rosa je perfekcionista koja nikad nije zadovoljna i voli ružnoću. Inspiraciju crpi iz preosjetljivosti na podražaje, neprestanog osjećaja tjeskobe i opsesivnog gledanja kroz prozor.

Olivia Rosa is a never-satisfied perfectionist who loves ugliness. She draws inspiration from hypersensitivity to stimuli, constant feelings of anxiety and obsessive looking through windows.



## IZA KULISA 6 – NATJECANJE STUDENTSKOG FILMA


**RENATO JOSÉ DUQUE**  
**Cherry, Passion Fruit**

CRTEŽI, SKICE DRAWINGS, SKETCHES

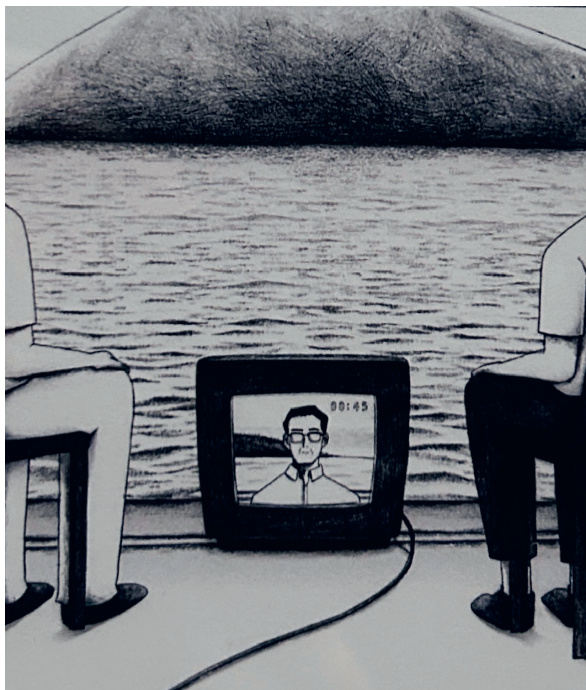
Sve je počelo dnevnikom snova u kojemu sam svakodnevno vodio bilješke odmah nakon buđenja. Ta praksa bila je otkriće mog odnosa s uspomnama, čežnjom i požudom. Glavna tehnika korištena u filmu jest animacija ugljenom. Gotovo svaki kadar napravljen je s mnogo slojeva jedan na drugome, kombiniranjem svojstava ugljena i papira – poput propuštanja svjetla – kako bi se stvorilo eteričnu, snoliklu atmosferu. Taj me proces nagnao da shvatim kako ne prikazujem samo čovjeka u šumi, već i sablasnu prikazu u toj maglovitoj i vlažnoj vegetaciji, te sam na kraju završio u vlastitoj interpretaciji „kuće

duhova“. Što sam više prekapao po njoj, više sam nailazio na mračne, a opet zavodljive aspekte igranja s materijalima. Ovo su neki fragmenti različitih kadrova. Neki su nastali iz opservacijskih crteža, neki su nadahnuti brazilskim krajolicima, a neki su rezultat intuicije i geste. U ovoj šumi koja cvjeta od pripovjedačeve požude pokušao sam uravnotežiti osjećaje ljubavi i boli.

*Cherry, Passion Fruit* started with a dream journal, in which I would take daily notes immediately after waking up. This practice was a revelation of my relationship with memories, longing and desire. The film's main technique was animation with charcoal. Almost every shot was crafted with many layers one upon another, making use of the translucent aspect of mixing charcoal with different qualities of paper in order to create an ethereal, dreamy atmosphere. The process made me realize I was not only portraying a man in a forest, but a ghostly presence in this foggy and humid vegetation, and ended up in my interpretation of a 'haunted house'. The more I delved into it, the more I would find both the dark yet seductive aspect of playing with the sheerness of the materials. These are some fragments of different shot compositions. Some are made from observation drawing, some inspired by the environment in Brazil, and some come from intuition and gesture. In this forest that blossoms with the desire of the narrator, I tried to balance feelings of love and pain.



## BEHIND THE SCENES 6 – STUDENT FILM COMPETITION

**WEIFAN WANG****Hey Dad**

CRTEŽI, SKICE, STRIP (STRIPOVSKA VERZIJA FILMA *BOK, TATA*) DRAWINGS, SKETCHES, COMIC (THE COMIC VERSION OF *HEY DAD*)

Autor sam kratkih animiranih filmova i proširene animacije sa sjedištem u Taipeiju i Londonu. Uglavnom istražujem teme intimnih i neizrečenih emocija. Sadržaj se uglavnom temelji na mojim životnim iskustvima i osebnostima mojih međuljudskih odnosa. Svoj rad dijelim s nadom da će se gledatelji s njime povezati. Tako mogu postati dio svijeta.

I am a practitioner of animated short films and expanded animation based in Taipei and London. My practice mainly explores the themes of intimate and unspoken emotions. The content is based mainly on my lived experiences and the idiosyncrasies of my interpersonal relationships. I share the work in hopes that it will resonate with viewers. Thus, I can situate myself within the world.

**DANIEL STERLIN-ALTMAN****Carrotica**

RAZLIČITI MEDIJI, MAKETE, LUTKE MIXED MEDIA, MODEL, PUPPETS

*Karotika* se ambiciozno hvata ukoštac s trima pričama u 13 minuta: ponovnim seksualnim buđenjem sredovječne samohrane majke, tjeskobnom adolescencijom uspaljenog, ali zakržljalog *queer* tinejdžera i naracijom erotske priče koju je napisao protagonist. Gledatelj se stoga mora prilično potruditi da poveže konce, dok ga istovremeno zabavljaju boje, fantastika i komedija. Ova emocionalna priča ispričana je kroz likove s točkama umjesto očiju. *Carrotica* ambitiously tackles a triple

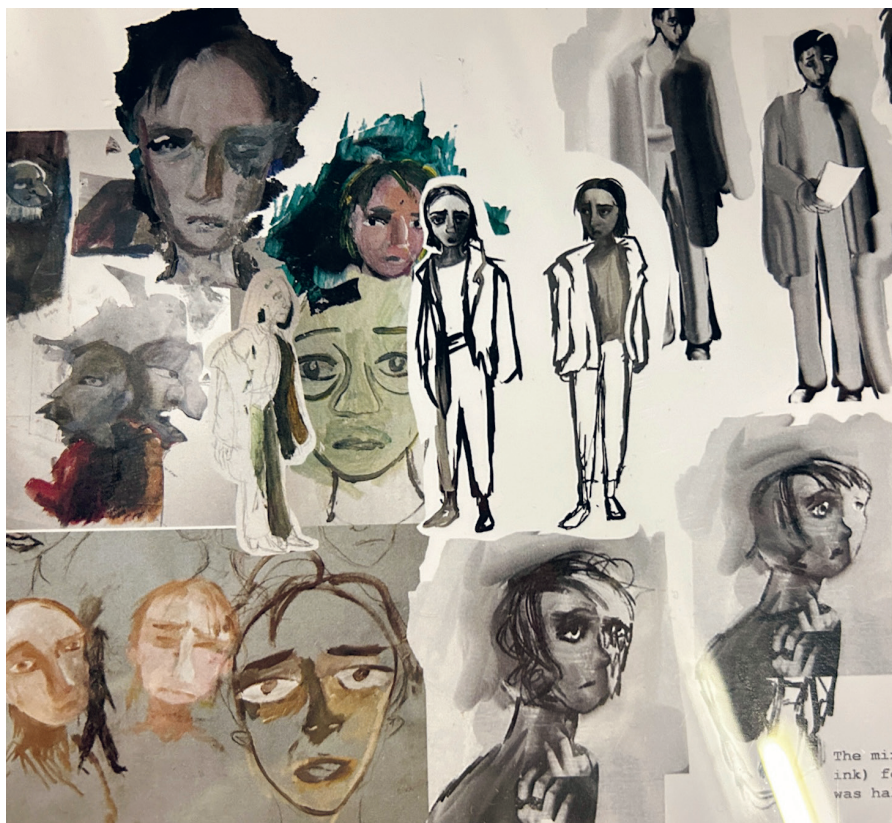


narrative in 13 minutes: the sexual reawakening of a middle-aged single mother, the anxious adolescence of a horny but stunted queer teenager, and the narration of the erotic story written by the protagonist. In this

way, the viewer is asked to work a fair amount to tie the ends together, meanwhile being entertained through colour, fantasy, and comedy. This emotional story is told through characters with dots for eyes.



## IZA KULISA 6 – NATJECANJE STUDENTSKOG FILMA



**DORA ŐZAL, VIOLETTE  
TALALAEFF, MARJORIE  
DUTRIAUX, TEO FRANTZ,  
DAMIEN RUDEAUX**

**Le bruit du silence**

CRTEŽI, KOLAŽI, RAZLIČITI MEDIJI, KNJIGE  
SNIMANJA DRAWINGS, COLLAGES, MIXED  
MEDIA, STORYBOARDS

Kad smo počeli pisati scenarij, krenuli smo na putovanje puno razgovora i istraživanja. Javilo se dvadeset žena. Maryline i njezini napori da opiše svoje iskustvo s nasiljem nadahnuti su tim razgovorima. Neki su isječci u

filmu ostavljeni netaknutima kako bi se čula njihova priča. „Zašto nisi to prijavila?“ Svakoj ženi koja izrazi svoje mišljenje postavlja se to pitanje, no samo ona zna da patrijarhalno nasilje cvate okruženo beskrajnom birokracijom i tišinom bliskih ljudi. „Zašto nisi nešto rekla?“ Ovaj film je naš odgovor. Htjeli smo pokazati kako je to prijaviti nasilje, pogotovo seksualno, i kako je još teže u sustavu koji je patrijarhat izgradio. Upotrijebili smo sve alate koje nam je medij animacije stavio na raspolaganje: beskrajni hodnici,

luda arhitektura, riječi koje svisoka upućuju polu-ljudski, polu-životinjski likovi u kaffkijanskom svijetu, i još toga. Nadamo se da će priča o Maryline i glasovi koje nosi i na vas ostaviti dojam kao što su na nas. Vrlo su nam važne i ushićeni smo što film putuje po svjetskim festivalima. Zapamtite da niste same: mi vas čujemo i štitimo.

**When we started writing, we embarked on a journey of interviews and research. Twenty women came forward. Maryline and her struggles to express her experience with violence are inspired by those**





## BEHIND THE SCENES 6 – STUDENT FILM COMPETITION



### MARIA DAKSZEWICZ

#### Duck Broth

DIGITALNI KOLAŽI KONCEPTA SKICA I  
TEKSTURA DIGITAL COLLAGES OF CONCEPT  
SKETCHES AND TEXTURES

U svojem filmu htjela sam istražiti temu iscrpljenosti uzrokovane nesmiljenošću svakodnevnog života u velikom gradu. Zabava vikendom, paranoja, osjećaj klaustrofobije i vizije poput narkomanskih bili su pokretačka snaga za korištenje živopisnih vizualnih elemenata. Tijekom nastanka filma upotreba boje, dinamična linija i kompozicije poput kolaža bile su ključne za oslikavanje stanja uma glavnog lika.

In my film, I aimed to explore the theme of exhaustion caused by the relentlessness of everyday, big city life. Weekend fun, paranoia, claustrophobic feelings, and drug-like visions were the driving force behind using vivid visual elements. Throughout the process the use of color, dynamic line, and collage-like compositions was essential in capturing the state of the main character's mind.

interviews. Some extracts were kept as is in the film to make sure their voices were heard. 'Why didn't you report it?' Any woman who speaks up is asked this question, yet only they know how patriarchal violence thrives in endless bureaucracy and the silence of loved ones. 'Why didn't you say something?' This film is our answer. We wanted to show how it feels to report violence, especially sexual violence, and how it is made harder by a system built by patriarchy. We used all the tools made available by the medium of

animation: endless corridors, crazy architectures and condescending words hissed by half-human, half-animal characters in a Kafkaesque world, and more. We hope the story of Maryline and the voices she carries resonated with you as much as it did with us. They matter a great deal to us and we are overjoyed to see the film traveling to festivals all over the world. Remember that you are not alone, we hear you and we protect you.



## IZA KULISA 6 – NATJECANJE STUDENTSKOG FILMA

**MADELEINE HOMAN****The Creators**

CRTEŽI, SKICE DRAWINGS, SKETCHES

Priči diplomskog filma *Tvorci* autorice Madeleine Homan prethodilo je temeljito istraživanje. Razmatrani su bezbrojni počeci i završeci, iako mnogi nisu ušli u konačnu verziju. Svaka scena preispitivana je kako bi bila prikladna za animaciju i usklađena s pričom. Uz razvijanje priče, znatan trud posvećen je konceptualnim ilustracijama i dizajnu likova. Inspiracija je crpljena iz različitih izvora, uključujući svakodnevni život, ljudsku anatomiju, osobine životinja, pa čak i videoigru *Rayman*, koja je bila inspiracija za koncept „plutajućih“

ruku. Dizajn scenografije i svijeta *Tvoraca* predstavljali su posebnu vrstu izazova. Eksperimentiranjem s različitim mjestima radnje postalo je očito da je stvaranje *ex nihilo* središnja tema filma. Dakle, bilo je najlogičnije da njihov svijet bude prazan, a likovi su služili kao katalizatori dodavanja boje našem svijetu.

Extensive research was conducted into the storyline of the graduation film *The Creators* by Madeleine Homan. Countless potential beginnings and endings were explored, although many did not ultimately make the final cut. Each scene was questioned to ensure its suitability for the animation and alignment with the essence of the story. In addition to developing the storyline,

considerable effort was devoted to the Concept Art and Character Design. Inspiration was drawn from various sources, including everyday life, human anatomy, animal characteristics, and even the video game *Rayman*, which inspired the concept of floating hands. Designing the set and the world of *The Creators* presented its own set of challenges. Through experimentation with different settings, it became evident that creation *ex nihilo* was a central theme. Consequently, it seemed most logical for their world to be blank, with the characters serving as the catalysts for adding color to our world.



## BEHIND THE SCENES 6 – STUDENT FILM COMPETITION

### **SIMÓN BUCHER, CLAUDIA SALDIVIA, AMANDA RIVERA, MACARENA FARIÁS NESVADBA, MATÍAS YUNGE, MARTÍN ANDRÉ, RAIMUNDO BUCHER**

#### **El festín de las bestias**

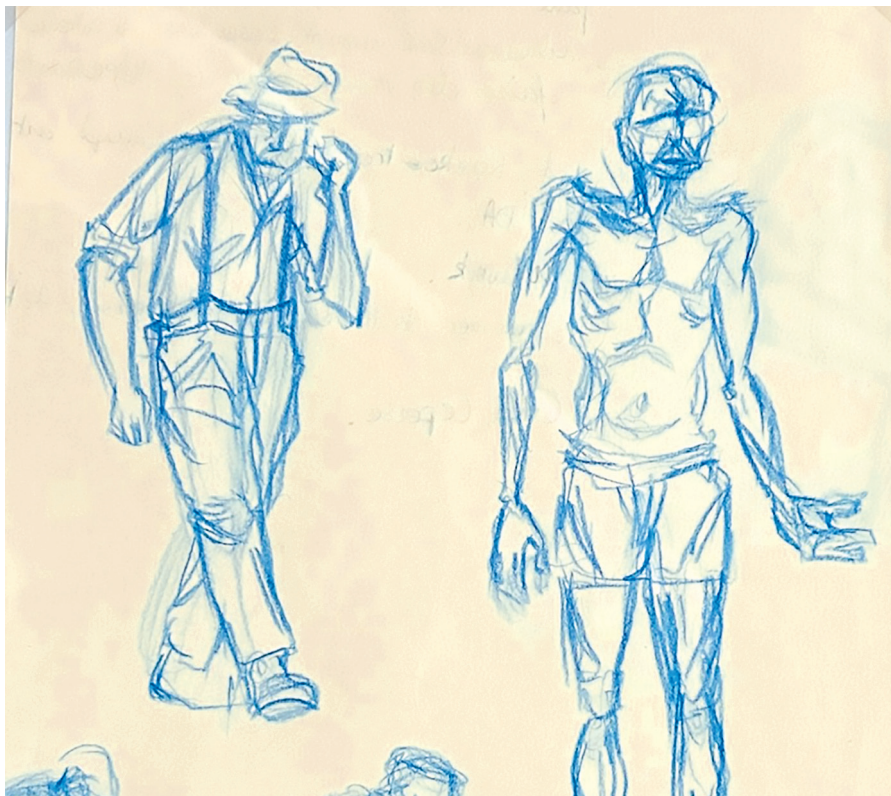
CRTEŽI, SKICE, INSTALACIJE, GLUMAC  
DRAWINGS, SKETCHES, INSTALLATION, ACTOR

Naš je projekt istraživanje piksilacije. Izabrali smo hranu kao primarni medij za naš set. Nismo izradili samo scenografiju, već i maske i likove, uključujući glavni lik, koji smo nazvali „Zvijer“. U našem kratkom filmu naslovljenom *Gozba zvijeri* bavimo se temama beskrajinih poroka i cikličkih uzoraka. Raspadajuća hrana i postupna transformacija središnjeg lika u zvijer služe kao snažni simboli beskrajnog ciklusa, pozivajući gledatelje da promišljaju nesmiljenu prirodu prepuštanja užicima i propadanja kao dijelova ljudskog iskustva.

Our project is an exploration of pixilation. We chose food as the primary medium for constructing our set, crafting not only the physical environment but also the masks and characters, including our central figure we've dubbed 'The Beast'. Through our short film titled *The Feast*, we delve into themes of infinite vice and cyclical patterns. The decaying food and the gradual transformation of a central character into a beast serve as potent symbols of an endless cycle, inviting viewers to contemplate the relentless nature of indulgence and decay within the human experience.



## IZA KULISA 6 – NATJECANJE STUDENTSKOG FILMA



**HADRIEN MATON,  
QUENTIN WITTEVRONGEL,  
COLINE THELLIEZ,  
ARNAUD MEGE, WILLIAM  
DEFRANCE**

**Stabat Mater**

CRTEŽI, SKICE DRAWINGS, SKETCHES

Predstavljamo konceptualne ilustracije i crteže likova nastale za vrijeme pretprodukcije filma *Stabat Mater*. Crteži i skice su grube, radne verzije, a nastale su s ciljem određivanja ambijenta, svjetla i volumena mjesta radnje te likova. Tijekom nastanka filma ti su elementi evoluirali. Budući da je film napravljen u *split screenu* i snimljen redosljedom kojim se odvija radnja, bilo je potrebno puno isprobavati kadriranje i montažu kako bi se postavio *animatic* i kutovi kamere.

We present concept art and character drawings that we created during the pre-production of *Stabat Mater*. The drawings and sketches are rough, work-in-progress versions, and were made with the aim of finding the atmosphere, ambiance, light or volumes of the film's setting and characters. They evolved throughout the making of the film. Since the film is in split screen and was shot in sequence, in addition to the concept art and character design, a lot of research into framing and cutting was required to create the animatic and the cameras.



## BEHIND THE SCENES 6 – STUDENT FILM COMPETITION



### MANSI MAHESHWARI

#### Bunny World

CRTEŽI DRAWINGS

Ono što *Zečevstvo* čini jedinstvenim jest nekonvencionalan put koji sam izabrao za tehniku kojom je raden. Korištenje kemijske olovke bilo je nužno za moj crtački stil, ali to ne bi funkcioniralo na acetatnoj foliji. Zato sam se umjesto tradicionalnih folija okrenuo acetatnoj foliji, papiru za zamatanje, pa čak i papiru za pisače. Tehnika se rada kroz eksperimentiranje i izazove tijekom tog procesa. Međutim, ono što najviše volim jest praktičan pristup. Svaka sličica pažljivo je

izrađena i ručno sastavljena; to je posao prepun ljubavi koji me duboko povezuje s bezvremenskom umjetnošću animacije. U osnovi, moja umjetnost odraz je moga putovanja – ispunjenog otkrićima, izazovima i trenucima čiste inspiracije. To je slavlje prihvaćanja nepoznatog i nalaženja ljepote na neočekivanim mjestima.

*What sets *Bunnyhood* apart is the unconventional path I've chosen for its technique. Using a biro was necessary for my drawing style, but it would never have worked on an acetate cel. So instead of traditional cels, I found myself drawn to frosted acetate, lining*

*butter paper, and even copier printing paper. The technique is born through experimenting with the challenges of the process. However, what I cherish most is the hands-on approach. Every frame is meticulously crafted and composed by hand, a labor of love that connects me deeply to the timeless art of animation. In essence, my art is a reflection of my journey – one filled with discovery, challenges, and moments of pure inspiration. It's a celebration of embracing the unknown and finding beauty in the unexpected.*

# BORIVOJ DOVNIKOVIĆ BORDO: BORDO I OTO U DIJALOGU BORDO AND OTO IN DIALOGUE

KUĆA KARIKATURE OTO REISINGER 03-08/06 10:00-22:00  
OTVORENJE **OPENING:** 07/06 16:00

„Istinske umjetničke osobnosti ne proizvode se u školama, one se rađaju“, zapisao je jednom prilikom veliki Fadil Hadžić o Borivoju Dovnikoviću Bordi. Glavni urednik slavnog lista Kerempuh, a zatim i glavni pokretač kuće Duga film – kasnije Zagreb film, u kojem je stasala i cijela plejada autora Zagrebačke škole crtanog filma, Fadil Hadžić je kao mudri impresario znao već od ranih 50-ih otvoriti širom vrata izvanserijskim umjetničkim osobnostima koje su, kako je to uostalom i vrijeme potvrdilo, dugoročno i višestruko zadužile kulturu ovoga prostora. Jedan među njima svakako jest i Borivoj Dovniković Bordo, koji je u redakciju spomenutog lista, s danas posve nezamislivom tiražom od čak 170.000 ondašnjih primjeraka, stigao vlakom iz rodne Slavonije kao svjež brućoš Akademije likovnih umjetnosti u Zagrebu. Već pri prvom pokazivanju svojih radova u Boškovićevoj 36, odmjereno znalačkim okom Hadžića, Bordo je s nepunih 19 godina dobio angažman i postao dio kružoka velike obitelji danas slavni Kerempuhovih karikaturista. Među starijim kolegama, među kojima su se tada isticali slikar Ivo Režek, Ivo Kušanić, Mucavac, Alfred Pal, Walter Neugebauer, Čerić, Ico Voljevića, Dušan Vukotić, Vlado Kristl, Apfel, Delač, Haramija, našao se tu i posve osebujni, tri godine stariji Oto Reisinger s kojim je Bordo vrlo brzo razvio prijateljski odnos te posebno tijekom 50-ih i 60-ih rado družio i izvan uobičajenih poslovnih redakcijskih obaveza.

Iako su karikature risali na posve drugačiji način – Bordo, nesklon serijskim karikaturama sa stalnim likom, uvijek koncizno, reduciranom linijom u diskretnoj paleti i redovito na papiru manjih formata, naspram Ota – tvorca besmrtnih likova Pere, Štefeka i Klare, koji je preferirajući veću površinu, inklinirao elaboriranom crtežu s mnoštvo detalja i kolorističke razigranosti; obojica su se, međutim, iskazali kao autori srodnih humorističkih poetika i slično istančanog smisla za društvenu satiru. Precizno ubadajući svojim olovkama u neuralgijske točke društva i hladne blokove politike svijeta kada mnogog, slično kao i danas, nije uopće bilo do smijeha, nasmijavajući publiku unatoč svemu, oplemenjivali su mnoge živote te, kao po kakvu višem poslanju, taj isti svijet svojim umijećem činili boljim i radosnijim mjestom za život.

Duboko uvjereni da je smijeh najbolja moguća antistresna terapija koja čovjeka oslobađa težine i egzistencijalnog grča, i Bordo i Oto kao uostalom i svi kerempuhovci, bilo da su obrađivali teme uzavrelih geopolitičkih previranja i eskalacija starih (vječitih) ratova ili se pak referirali na društvo socijalnih nepravdi, od potlačenih radnika do pensionera na rubu egzistencije, secirajući podjednako precizno karaktere dimenzije prijetvornih političara lažova, hladnih karijerista, profesionalnih neradnika, lopova i ekoloških hulja, uz cijelu lepezu studija komičnih hipohondara, erotomana i sportskih *aficionadosa* – svojim su karikaturama trajno oblikovali identitet ne samo zdravomisleće, autorefleksivne zajednice – sukusa građanske kulture Zagreba nego i nacionalnih kulturnih vrijednosti rezonantnih sa svjetskim stremljenjima toga doba.

I mada je poznato da su i redakcijski i privatno prijateljevali, rišujući karikature na srodne teme za različite naručitelje, kao autori koji su tijekom dugih i plodnih karijera ostavili respektabilan opus spreman za mnoga buduća izlaganja i interpretacije struke, igrom slučaja, a možda i nekim višim usudom, dvije godine nakon Bordine, a osam nakon Otine smrti, ta dva velikana 2024. konačno jedan uz drugoga – jedan danas *Parkom*, a drugi *Kućom*, dijalogiziraju i nasmijavaju nas svojim radovima.

U želji da na prikladan način obilježimo i proslavimo trenutak kada spomenuta lijepa zelena površina Trešnjevackog parka i službeno postaje Park Borivoja Dovnikovića Borde, Animafest Zagreb u suradnji s Kućom karikature Oto Reisinger, ekskluzivno za 34. izdanje Svjetskog festivala animiranog filma – Animafest Zagreb, predstavlja 64 karikature Borivoja Dovnikovića Borde ustupljene ljubaznošću gđe Vesne Dovniković. Kurirani tako da se gledaju u svojevrsnom dijalogu sa stalnim postavom u prostoru Kuće karikature njegova prijatelja i kolege Ota Reisingera, odabrani radovi Borivoja Dovnikovića Borde i konačnici podsjećaju na stav obojice umjetnika da je humor jedna od najvažnijih i najvrednijih osobina i vrlina čovjeka bez koje je sasvim upitno slobodno kritičko promišljanje svijeta.

U vremenu globalnih geopolitičkih previranja i eskalacija ratnih sukoba praćenih mnogim nepravdama koje ne pružaju puno vjere u mirnu i svijetlu budućnost,

Svjetski festival animiranog filma – Animafest Zagreb za svoju je glavnu tematsku okosnicu izdanja u 2024. upravo namjerno programatski istaknuo humor. Ovom izložbom konačno pozivamo da se, dobro zagledani u dijalog vrhunskih majstora karikature, još jednom od srca nasmijemo dugoj i nevjerovatnoj povijesti ljudske gluposti te pritom ne padnemo u očaj, nego nazdravimo u njihovu čast.

Paola Orlić

'True artistic personalities aren't made in schools, they are born', wrote once the great Fadil Hadžić about Borivoj Dovniković Bordo. The editor-in-chief of the famous Kerempuh magazine and later the initiator of the Duga film company – later Zagreb film, which raised an entire array of Zagreb School of Animation authors, Fadil Hadžić as a wise impresario knew since the early 50s to open the door to outstanding artistic personalities who have, as time confirmed, indebted the culture of these areas manifoldly and long-termly. One of them is definitely Borivoj Dovniković Bordo, who arrived to the office of the aforementioned magazine, with a today unimaginable print run of as many as 170.000 copies, by train from his native Slavonia as a freshman at the Academy of Fine Arts in Zagreb. At his very first presentation of his works in 36 Bošković Street, under Hadžić's insightful watch, not yet 19, Bordo was hired and became part of the circuit of a large family of today famous Kerempuh cartoonists. Among senior colleagues there were painter Ivo Režek, Ivo

Kušanić, Mucavac, Alfred Pal, Walter Neugebauer, Čerić, Ico Voljević, Dušan Vukotić, Vlado Kristl, Apfel, Delač, Haramija, as well as the quite particular, three years older Oto Reisinger, with whom Bordo soon made friends and especially during the 50s and the 60s gladly hung out with even beyond the usual editorial duties.

Although their caricatures were made in completely different styles – Bordo, reluctant to make serial caricatures with a permanent character, always concisely, reduced in line in a discreet palette and always on smaller formats of paper, unlike Oto – the maker of iconic characters of Pero, Štefek and Klara, who preferred a larger format, was inclined to elaborate drawings with many details and playful colours; however, both made a name for themselves as authors of similar humourist poetics and a similarly refined sense of social satire. Hitting the neuralgic points of society and cold bloc world politics with their pencils at a time when many, like today, didn't feel like laughing at all, making the readers laugh no matter what, they enriched many lives and, like on a higher calling, used their skill to make the world a better and more cheerful place to live.

Deeply convinced that laughter is the best possible anti-stress therapy liberating one from the weight and existential grip, both Bordo and Oto, like all the Kerempuh team, either addressing the topics of heated geopolitical turmoil and the escalation of old (eternal) wars, or referring to the society of social injustices, from oppressed workers to pensioners on the brink of poverty, dissecting with equal





— U redu, preuzimam položaj čim izadem odavde!

Novosti

Febr. 2012.

precision the character dimensions of deceptive lying politicians, cold-hearted careerists, professional slackers, crooks and ecological bastards, accompanied by an entire array of studies of funny hypochondriacs, erotomaniacs and sports aficionados – with their cartoons they shaped the identity of not only the healthily thinking, self-reflective community – the gist of Zagreb's urban culture, but also of national cultural values resonating with the global trends of the time.

Although we know that they were friends both in the office and in private life, drawing cartoons on similar topics for different clients, as authors who left a respectable body of work during their long and fruitful careers, ready for many future exhibitions and professional interpretations, by chance, and perhaps by a higher fate, two years after Bordo's and eight years after Oto's death, these two greats, in 2024, finally at each other's side – one with a *Park* and the other with a *House*, enter a dialogue and make us laugh with their works.

Wishing to appropriately mark and celebrate the moment when the mentioned green area of the Trešnjevka park officially becomes the Borivoj Dvorniković Bordo Park, Animafest Zagreb, in association with Oto Reisinger House of Cartoons, exclusively for the 34<sup>th</sup> edition of the World Festival of Animated Film Animafest Zagreb, exhibits 64 Borivoj Dvorniković Bordo's cartoons, courtesy of Mrs. Vesna

Dvorniković. Curated to be viewed in a dialogue with the permanent exhibition at the House of Cartoons dedicated to his friend and colleague Oto Reisinger, the selected pieces by Borivoj Dvorniković Bordo finally remind us of both artists' view that humour is one of the most important and most valuable characteristics and virtues of man, without which a free critical reflection of the world is quite questionable.

At a time of geopolitical turmoil and escalations of conflicts accompanied by multiple injustices which do not promise a peaceful and bright future, the World Festival of Animated Film Animafest Zagreb based its 2024 theme precisely and deliberately on humour. With this exhibition we invite everyone to take a good look at the dialogue of two outstanding master cartoonists and once again have a good laugh at the long and incredible history of human stupidity, but without falling into despair, but rather toasting to their honour.

Paola Orlić



# TISJA KLJAKOVIĆ BRAIĆ: ŽARKO, RAZMAZIT ĆEŠ DITE! ŽARKO, YOU WILL SPOIL THE CHILD!

KIC - GALERIJA NA KATU 03-08/06 11:00-22:00 / OTVORENJE **OPENING**: 05/06 18:00  
AUTORICA CRTEŽA **AUTHOR OF THE DRAWINGS**: TISJA KLJAKOVIĆ BRAIĆ  
REDATELJI **DIRECTORS**: VELJKO POPOVIĆ, MILIVOJ POPOVIĆ

Izložba crteža *Žarko, razmazit ćeš dite!* renomirane splitske autorice i karikatunistice Tisje Kljaković Braić, na temelju kojih je nastao istoimeni animirani film koji se natječe za Grand Prix u prestižnoj kategoriji ovogodišnjeg Svjetskog festivala animiranog filma - Animafesta Zagreb, rijetka je i dragocjena prilika za precizan uvid u „materiju primu“ koju su u medij filma svojom vještinom transmutirali i oživjeli redatelji Veljko i Milivoj Popović. U preko 50 radova izloženih na zidovima Galerije na katu u KIC-u, tijekom ovogodišnjeg Zagrebačkog Animfesta od 3. do 8. lipnja, publika može razgledati originalne crteže koji na humorističan i nepretenciozan način pripovijedaju o najranijem djetinjstvu i odrastanju splitske autorice Tisje Kljaković Braić. Vremenski protegnuti od trenutka autoričina dolaska na svijet u lipnju 1979, preko sjećanja na najranije djetinjstvo provedeno u tipičnoj splitskoj obitelji 80-ih, sve do događanja na pragu demokratskih promjena u Hrvatskoj 90-ih godina, crteži Tisje Kljaković Braić sjajno prenose atmosferu i sažimaju duh tog vremena. Na dominantnoj bjelini papira prepoznajemo bliske nam situacije i prostore u kojima se protagonisti preplicu pripovijedajući o jednom odrastanju unutar toplog i zaštićenog obiteljskog gnijezda u kojem se čini da je sve unaprijed zadato i skrojeno za podizanje „male“. Sve su to redom poznati eksponenti jedne uobičajene dalmatinske obitelji iz koje, unatoč svim svojim uvrnutostima i manama, izvire topao i blizak nam

jezik specifičnog mediteranskog humora, kojim se uostalom napaja većina dosadašnjeg autoričina opusa po kojem je u vrlo kratko vrijeme osvojila srca šire domaće publike i postala poznata. Autoričinu obitelj uz brižnu mladu majku i oca čine benevolentno „svoji“ i pomalo uvrnuti likovi baka i djedova koji praćeni autoričinim *flashback* prisjećanjima na specifične proizvode i fenomene ondašnjeg vremena daju sjajan okvir za razumijevanje odgojnog imperativa sažetog u naslovu filma i izložbe, a koji nalaže nipošto „ne razmazit dite!“ Iako kontekstualizacija prepoznatljivih detalja pop kulture, u kojoj se primjerice reminisciranje reklame za domaće gazirano piće Pipi naspram dječje žudnje za zapadnjačkom Coca-Colom podjednako vjerodostojno stavljaju uz bok mita o liku sina svih naroda i narodnosti - druga Tita, risanje šireg društveno-političkog konteksta u vrijeme njenog dolaska na svijet u ljeto 1979, za razliku od filma, u vidu crteža može se pratiti i razgledavati i sasvim fragmentarno. Pripovijedajući preko njih o odrastanju u davno prošlom vremenu neokrnjenih i nježnih mladosti, autorica sve iscrtane pozadine, skice i krokije radi u svom dobro poznatom reduciranom poetskom izrazu u kojem uvijek dominira krajnje pojednostavljen crtež risan brzim i izlomljenom crnom linijom. S tek manjim natruhama kolora u detaljima, a koji služe za dodatna namjenska scenska akcentuiranja, Tisja Kljaković Braić riše uvijek iste karikaturalne



likove malih glava i naglašenih tjelesnih konstitucija posve potvrđujući svoj prepoznatljiv stil krajnje jednostavnog ali iznimno atmosferično preciznog situacionog izraza kojim savršeno pogađa u samu bit humora i poetike svakodnevice i plemenite fjake mediteranskog podneblja.

Ipak, da bi uvid u pozadinski proces pretvaranja statičnih u pokretne slike bio potpun, na izložbi se predstavljaju i dva videorada koja crteže Tisje Kljaković Braić stavljaju u kontekst produkcije filma a koji vjerno demonstriraju proces izrade te foršpan filma. Za razliku od klasičnog pristupa izradi 2D kratkog animiranog filma u kojem autor likova za animatore izradi model listu koja likove prikazuje u standardnim pozama *en face*, u profilu, poluprofilu itd. (ne bi li onda animatori izradili pojedine poze za svaki kadar), Veljko i Milivoj Popović, redatelji filma, objašnjavaju da su u produkciji ovog filma dali autorici likova i pozadina da za svaki kadar u filmu izradi jedinstven crtež – ilustraciju koja će prikazivati situaciju i likove za taj pojedini kadar. Zadatak je animatora onda bio da crtež ožive, ali pružajući osjećaj listanja ilustracija i crteža koji prikazuju sjećanja autorice na djetinstvo i život koji je sada već punih 30 godina iza nje. Iako je na taj način stvoren film koji sasvim sigurno ima svoje nesavršenosti u prikazu likova iz kadra u kadar, nedosljednosti u položaju scenografskih elemenata i slično, jer je autorica svakom crtežu pristupala neopterećena klasičnim pravilima niza kadrova u filmu, dekonstrukcija procesa rada na animiranom filmu *Žarko, razmazit ćeš dite!* ovom izložbom, osim što se sadržajem sjajno vezuje na ovogodišnju festivalsku tematsku okosnicu humora, daje još jedan prilog kontekstualizaciji animacije unutar galerijskog prostora koji Animafest sustavno promovira i podupire od 2019. godine.

Paola Orlić

Tisja Kljaković Braić rođena je 30. lipnja 1979. u Splitu. Završila je Školu likovnih umjetnosti – smjer slikarski dizajn. U travnju 2003. diplomirala je slikarstvo na Umjetničkoj akademiji u Splitu u klasi prof. Gorkog Žuvele. Svoja djela izlagala je na tridesetak skupnih izložbi te četrdeset samostalnih izložbi u zemlji i inozemstvu. Djela joj se nalaze u fondusu Moderne galerije u Zagrebu, Galeriji sv. Krševana u Šibeniku te u privatnim zbirkama diljem svijeta. Članica je Hrvatske zajednice samostalnih umjetnika i Hrvatskog društva likovnih umjetnika. Autorica je hit-knjiga *U malu je uša dava, Oni, Oni 2 i Pita moja mama imate li jedno jaje*. Živi i radi u Splitu.

Veljko Popović (1979) diplomirao je 2003. godine na Slikarskom odsjeku Akademije likovnih umjetnosti u Zagrebu. Od 1998. godine profesionalno se bavi računalnom grafikom. Suosnivač je studija za 2D i 3D grafiku i animaciju

Prime Render Studios. Od 2012. godine stalno je zaposlen na Umjetničkoj akademiji u Splitu gdje predaje animaciju. Njegovi filmovi prikazani su i nagrađeni na brojnim svjetskim festivalima uključujući Annecy, Animafest, Clermont-Ferrand, Aspen, Hiroshimu, Leeds, Stuttgart itd. Bio je član žirija na brojnim filmskim festivalima. Filmografija: *Žarko, razmazit ćeš dite!* (2024, koautor), *Dislokacije* (2020, koautor), *Biciklisti* (2018), *Planemo* (2016), *Otac* (2012, koautor), *Dove sei, amor mio* (2011), *Moj put* (2010, koautor), *Ona koja mjeri* (2008).

Milivoj Popović (1979) magistar je kiparstva i suosnivač višestruko nagrađivanog Studija za digitalnu umjetnost Prime Render Studios. Redatelj i producent kratkih animiranih filmova koji su prikazani i nagrađeni na brojnim svjetskim festivalima uključujući Annecy, Animafest Zagreb, Ottawa OIAF, Kaboom Animation Festival, Amsterdam itd. Njegovi su radovi objavljeni u mnogim publikacijama za digitalnu umjetnost, kao što je svjetski poznati EXPOSE serijal od *Ballistic Publishing, Animation Reporter, HDRI3D Magazine*. Bio je sudionik brojnih panela i konferencija za digitalnu umjetnost. Filmografija: *Žarko, razmazit ćeš dite!* (2024, koautor), *Dislokacije* (2020, koautor), *Biciklisti* (2018, producent), *Planemo*, (2016).

The exhibition of drawings *Žarko, You Will Spoil the Child!* by the renowned Split-based author and cartoonist Tisja Kljaković Braić, based on which the namesake animated film was made, competing for the Grand Prix in the prestigious category of this year's World Festival of Animated Film – Animafest Zagreb, is a rare and valuable chance for a precise insight into the 'materia prima', transmuted and brought to life into the medium of film thanks to the skills of directors Veljko and Milivoj Popović. In over 50 works exhibited in the Galerija na katu at KIC, during this year's Animafest from 3 to 8 June, the audience will have a chance to see the original drawings which humorously and unpretentiously speak about the early childhood and growing up of the Split-based author Tisja Kljaković Braić. Spanning the time from the authors birth in June 1979, to the memories of the earliest childhood in a typical Split family in the 80s, to the events sparked by democratic changes in Croatia in the 90s, Tisja Kljaković Braić's drawings brilliantly convey the atmosphere and summarise the zeitgeist. Against the dominant whiteness of paper we recognise familiar situations and spaces in which the protagonists speak about growing up in a warm and safe family nest, in which everything seems prearranged and tailor-made to raise 'the kid'. All these are known exponents of a typical family in Dalmatia which, despite all the weirdness and flaws, ooze a heart-warming and familiar language of a specific Mediterranean humour, imbuing most of the author's work which, in a very



short time, won the hearts of broader Croatian public and earned her fame. The author's family, in addition to the caring young mother and father, include the benevolently 'particular' and somewhat weird grandparents which, accompanied by the author's flashbacks on specific products and phenomena of the time, provide an amazing backdrop for understanding the educational imperative from the title of the film and the exhibition, which advise against 'spoiling the child!' Although the contextualisation of the recognisable pop culture details in which, for example, reminiscence of the ad for the Croatian soda drink Pipi juxtaposed to the childhood longing for the western Coca-Cola is equally important as the myth of the son of all the nations and nationalities – Tito – depicting a broader social context in the time she was born in summer 1979, unlike the film, can be followed and seen in drawings quite fragmentarily. Narrating through them about growing up in a time long past, a time of pristine and tender youth, the author creates all the backgrounds, sketches and croquis in her well-known reduced poetic expression, always dominated by the utterly simplified drawing made by a quick and fragmented black line. With only scarce hints of colour in details, serving to additionally highlight the scene, Tisja Kljaković Braić draws always the same caricatured characters of small heads and accentuated bodies, completely confirming her idiosyncratic style of an utterly simple but extremely atmospherically precise situational expression, which hits the spot of humour and poetics of daily life and the noble laziness of the Mediterranean locality.

Still, to complete the background process of the transition of static images into moving ones, the exhibition also displays two video works which put Tisja Kljaković Braić's drawings into the filmmaking context, faithfully demonstrating the process of the making and the film trailer. Unlike the classical approach to making a 2D animation in which the character author makes a model list for the animators portraying the characters in standard positions, front, profile, semi-profile etc. (based on which the animators make positions for each frame), Veljko and Milivoj Popović, the film's directors, explain that in the production of this film they had the character and background author a chance to make a unique drawing-illustration for each shot in the film, to depict the situation and characters for this particular shot. The animators' task was then to bring the drawing to life, but with a feeling of flipping through the illustrations and drawings which portray the author's memories of childhood and life now 30 years behind her. Although this has made a film which definitely has imperfections in shot-to-shot transitions, inconsistencies in the position of set design elements and the like, because the author has approached every drawing

unburdened by the classical rules of lining shots in a film, a deconstruction of the work on the film *Žarko, You Will Spoil the Child!* with this exhibition, apart from brilliantly referring to this year's festival theme of humour, provides another contribution to the contextualisation of animation in galleries, systematically promoted and supported by Animafest since 2019.

Paola Orlić

Tisja Kljaković Braić was born on 30 June 1979 in Split. She graduated from the School of Fine Arts, Department of Painting Design and in April 2003 in Painting from the Art Academy in Split, under professor Gorki Žuvela. She has exhibited her works at around 30 group and 40 solo exhibitions in Croatia and abroad. Her works are kept in the holdings of the Modern Gallery in Zagreb, St. Krševan Gallery in Šibenik and in private collections all over the world. A member of the Croatian Freelance Artists Association and Croatian Association of Artists. The author of bestselling books *U malu je uša dava, Oni, Oni 2* and *Pita moja mama imate li jedno jajce*. She lives and works in Split.

Veljko Popović (1979) graduated in 2003 from the Department of Painting, Academy of Fine Arts in Zagreb. Since 1998 he has been professionally working in computer graphics. A co-founder of the 2D and 3D graphics and animation studio Prime Render Studios. Since 2012 a full-time teacher of animation at the Art Academy in Split. His films have been shown and honoured at many international festivals, including Annecy, Animafest, Clermont-Ferrand, Aspen, Hiroshima, Leeds, Stuttgart etc. A jury member at many film festivals. Filmography: *Žarko, You Will Spoil the Child!* (2024, co-author), *Dislocations* (2020, co-author), *Cyclists* (2018), *Planemo* (2016), *Father* (2012, co-author), *Dove sei, amor mio* (2011), *My Way* (2010, co-author), *She Who Measures* (2008).

Milivoj Popović (1979) holds an MA in sculpture and is a co-founder of the multi-award-winning digital arts studio Prime Render Studios. A director and producer of short animated films screened and honoured at many international festivals including Annecy, Animafest Zagreb, Ottawa OIAF, Kaboom Animation Festival, Amsterdam etc. His works have been published in many digital arts editions, such as the globally famous EXPOSE serial by *Ballistic Publishing, Animation Reporter, HDRi3D Magazine*. A participant at many digital arts panels and conferences. Filmography: *Žarko, You Will Spoil the Child!* (2024, co-author), *Dislocations* (2020, co-author), *Cyclists* (2018), *Planemo* (2016).



# MALTE STEIN: CIKLUS PLAVI SAN

## THE BLUE DREAM CYCLE

PREDVORJE KINA SC 03-08/06 10:00-22:00

PREZENTACIJA PRESENTATION: 08/06 12:00

*Ciklus Plavi san* izložba je originalnih strip-tabli, skica i studija te jednog slikanog filmskog plakata kojima se u prostoru predvorja Kina SC, za trajanja 34. Svjetskog festivala animiranog filma u Zagrebu od 3. do 8. lipnja 2024. prvi put samostalno predstavlja berlinski autor Malte Stein (1981). Nudeći publici uvid u pozadinu nastanka animiranog filma *Plavi san* iz 2013, Malte Stein izlaže konkretne radove na osnovi kojih je prije nešto više od desetak godina snimio spomenuti diplomski film koji se prikazivao s osobitim uspjesima kako na Animafestu tako i na mnogim drugim međunarodnim festivalima animacije.

Animirani film koji je prema riječima autora nastao na temelju njegova vlastitog stripa iz 2007. godine priča je o jednom čovječuljku koji je obilježen porazom sanjao nestvaran san o ljubavi. Film, u kome spomenuti lik završava zamijenjen igračkom pa pokošen srušenim snom u kovitlacu snažne ljubomore i nemirne samosvijesti nastavlja sanjati u posve drugačijem svijetu gdje ljubav predstavlja muku i potpuno zanemarivanje kreposnog života, rađen je posve starinskom analognom sporom metodom risanja i snimanja beskonačnog broja crteža koji, nakon što su više od deset godina stajali zaključani u njegovu ormaru, dočekali konačno mogućnost da budu izloženi. U želji da omogući izravan uvid u materijalnost strip-tabli na osnovi kojih je snimio film te da istovremeno otkrije publici i kontekst dokumentarne pozadine filma uklopljene u fiktivnu priču i njegove krajnje stilizirane likove Malte Stein ističe činjenicu da većina likova, njihovo ponašanje i dijalozni nisu uopće izmišljeni, već su stvoreni na temelju konkretnih ljudi s kojima se autor u prošlosti susretao i ulazio s njima u razne interakcije. Iako je, naime, izvorno maštao o tome da tu ideju realizira i ispiše u obliku ozbiljnog književnog djela, zbog fragmentarnog pristupa s mnoštvom pratećih anegdota doskora je *Plavi san* pretvorio u strip s osebjunim i višestruko proturječnim glavnim protagonistom nastalim na temelju već otprije stvorenog lika iz jedne njegove kratke priče. Proučavajući i dubinski razumijevajući kategoriju ljudi koji se neprestano, zbog težine života, moraju graditi i prikazivati jakima i opakima mada je zapravo riječ o beskrajno tužnim usamljenim stvorenjima koja nikada nisu uspjela iskusiti pravu ljubav i nježnost, dala je autoru savršen okvir za pripovijedanje

istovremeno urnebesno komične ali duboko tragične životne priče. Unatoč činjenici da pojedinim eksplicitnim scenama i elaboracijama izaziva stanovit osjećaj moralnog zazora, a kojih se, međutim, zbog vjerodostojnosti priče blisko povezane s autorovim životnim situacijama, ipak nije odrekao, hrabro odustajući od njihova zaobilazjenja ili pak izbjegavanja, odlučio ih je postaviti u za njega jedini suvisao i zdrav način njihove artikulacije – kontekst nasušno potrebnog i ljekovitog humora – temu koju u svom programskom fokusu upravo ističe i 34. izdanje Svjetskog festivala animiranog filma Animafest Zagreb.

Paola Orlić

Malte Stein (1981) nezavisni je redatelj animiranih filmova sa sjedištem u Berlinu. Nakon faze intenzivnog crtanja stripova tijekom 90-ih, 2005. upisao je dramaturgiju a 2013. diplomirao animaciju na Sveučilištu za film i televiziju Konrad Wolf u Potsdamu Babelsberg. Njegovi kratki animirani filmovi *Plavi san* (2013), *Poplava* (2018) i *Stvar* (2021) prikazani su na brojnim festivalima gdje su osvojili nekoliko nagrada. Radio je kao animator na nekoliko kratkih i dugometražnih filmova i kao scenarist na nekoliko TV serija te bio ko-kustos za DokLeipzig. Bio je član žirija na nekoliko filmskih festivala. Godine 2022. sudjelovao je u programu TAIS Artist in Residence u Torontu, Kanadi. Od lipnja 2022. godine angažiran je na svom novom projektu animiranog filma na kojem ujedno radi i kao producent.

*The Blue Dream Cycle* is an exhibition of original comic book panels, sketches and studies, as well as one film poster, in the lobby of the SC Cinema during the 34<sup>th</sup> World Festival of Animated Film in Zagreb between 3 and 8 June 2024, for the first time independently presenting the Berlin-based author Malte Stein (1981). Providing the audience with an insight into the making of his 2013 animated film *Blue Dream*, Malte Stein exhibits specific works based on which he made this graduation film a dozen years ago, which made a successful animation festival run, including Animafest.

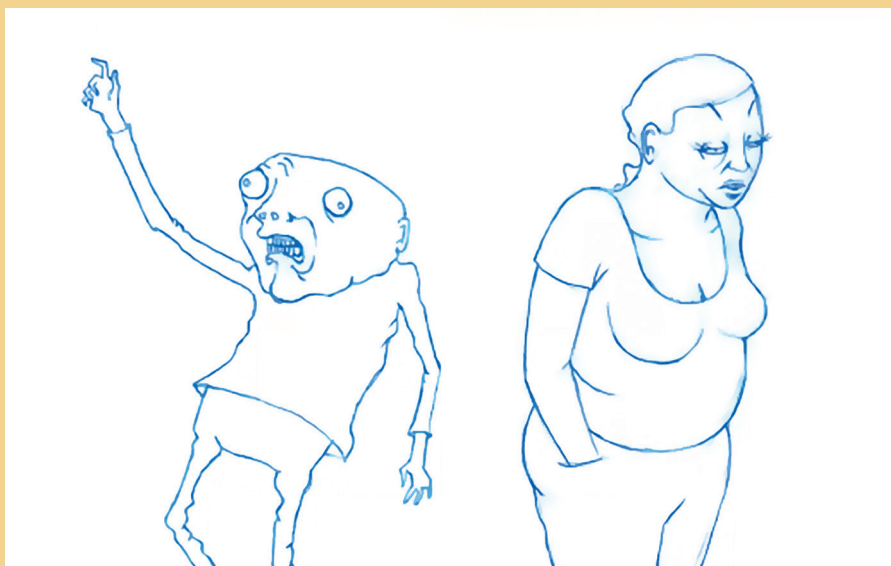


The animated film which, according to the author, is based on his 2007 comic book is a story about a small man who, marked by defeat, dreamed a magical dream about love. The film, in which the character ends up replaced by a toy, then destroyed by the crushed dream in a whirlwind of raging jealousy and restless confidence he continues to dream in quite a different world where love is torment and complete neglect of virtuous life, was made in the completely old school analogue slow methods of an infinite number of drawings which, after over ten years of being locked in his closet, finally lived to be exhibited. Wishing to make possible a direct insight into the materiality of panels based on which he made the film, and to at the same time reveal to the audience the context of the documentary background to the film, included in the fictional story and his utterly stylised characters, Malte Stein points out the fact that most characters, their behaviour and dialogue are not fictional at all, but rather made based on the specific people the author has met and interacted differently in the past. Although he originally wanted to realise his idea in the form of a serious literary piece, because of a fragmentary approach with countless secondary anecdotes, he soon turned *Blue Dream* into a comic book with a peculiar and multiply contradictory protagonist based on a previous character from one of his short stories. Studying and deeply understanding the category of people who constantly, because of the burden of life, have to rebuild themselves and show themselves as strong and tough albeit they are in fact infinitely sorry lonely creatures who never experienced true love and tenderness,

gave the author the perfect context for narrating both a hilariously comical and deeply tragical life story. Despite the fact that some explicit scenes and elaborations cause a sense of moral aversion, which he, however, because of the credibility of the story closely connected with the author's life, didn't renounce after all, bravely giving up on avoiding them, he decided to set them the only way he found senseful and healthy in articulation – the context of the indispensable and healing humour – the theme in the focus of the 34<sup>th</sup> edition of the World Festival of Animated Film Animafest Zagreb.

Paola Orlić

Malte Stein (1981) is an independent animation director based in Berlin. After an intense comic book phase in the 1990s, in 2005 he enrolled in the course of dramaturgy and in 2013 he graduated in animation from the Film University Konrad Wolf in Potsdam Babelsberg. His short films *Blue Dream* (2013), *Flood* (2018) and *Thing* (2021) have been screened at countless festivals, winning several awards. He worked as an animator on several short and feature films and as a writer on several TV shows. Also, he was a co-curator of DokLeipzig. A jury member at several film festivals. In 2022 he took part in the TAIS Artist in Residence programme in Toronto. Since June 2022 he has been working on his new animated film project, also as its producer.



## (NI)JE NAM SMEŠNO WE (DON'T) FIND IT FUNNY

GALERIJA ŠIRA 03-08/06 09:00-16:00, 18:00-20:00 / OTVORENJE OPENING: 03/06 12:00  
GRUPNA IZLOŽBA STUDENATA I MENTORA FAKULTETA DIGITALNIH UMETNOSTI UNIVERZITETA METROPOLITAN  
U BEOGRADU A GROUP EXHIBITION OF STUDENTS AND MENTORS OF THE FACULTY OF DIGITAL ARTS,  
METROPOLITAN UNIVERSITY BELGRADE

U godini kada Svjetski festival animiranog filma – Animafest Zagreb za glavnu tematsku okosnicu bira humor, izložbeni projekt studenata i mentora Fakulteta digitalnih umjetnosti Univerziteta Metropolitan u Beogradu, nimalo slučajno, nosi naslov *(Ni)Je nam smešno*. Uz nizu animacija, crteža, skica i intervjuva grupna izložba studenata i mentora zagrebačkoj publici želi predstaviti cijelu lepezu crnohumornih situacija u umjetničkom obrazovanju danas. Nastala kao kreativan dijalog studenata i profesora mentora, koji se svakodnevno suočavaju s brojnim izazovima profesionalnog balansiranja unutar prostora vječnih razapetosti između „digitalnog i analognog“, „umjetničkog i komercijalnog“ te recentno apostrofiranih pozicija korištenja „prirodne“ naspram alata UI (umjetne inteligencije), izložba *(Ni)Je nam smešno* pruža zanimljiv uvid u temu brojnih izazova suvremenog umjetničkog obrazovanja. Ilustrirajući konačno i komični zaplet zasnovan na generacijskoj razlici kako onih koji uče tako i onih koji ih poučavaju, na izložbi će biti predstavljen i jedan zajednički rad - veliki crtež koji će tijekom festivalskog tjedna stajati otvoren i zagrebačkoj publici željno da *in situ* doprinese dijeljenju svojih osobnih iskustava na temu umjetničkog obrazovanja. Autori sami ističu: „Komplikovane i

teške teme najbolje je ispričati na što smešnji način“, stoga vas pozivaju da se pridružite i duhovito dorišete svoj doprinos Animafestovoj ovogodišnjoj temi, humoru.

The year when the World Festival of Animated Film – Animafest Zagreb chose humour as its central theme, it is no accident that the exhibition project by students and mentors from the Faculty of Digital Arts, Metropolitan University, Belgrade, carries the title *We (Don't) Find It Funny*. A series of animations, drawings, sketches and interviews included in the group exhibition of students and mentors is presenting to Zagreb's audience an entire array of dark humour situations in artistic education today. Originated as a creative dialogue between the students and the professors mentors, on a daily basis facing countless challenges of professional balancing within the spaces of eternal friction between 'digital and analogue', 'artistic and commercial', and recently accentuated positions of using 'natural' instead of AI, the exhibition *We (Don't) Find It Funny* provides an interesting insight into the topic of many challenges of contemporary education in arts. Illustrating finally the comical plot based on a generational difference both of the learners and the teachers, the exhibition will also present a joint piece – a large-scale drawing remaining open during the festival week to the Zagreb public eager to contribute *in situ* to sharing their personal experiences regarding education in arts. The authors themselves point out: 'Complicated and hard topics are best told as funnily as possible.' Therefore, they invite you to join and sketch your own contribution to Animafest's this year's theme, humour.

Paola Orlić

Sudjeluju: studenti i profesori Fakulteta digitalnih umjetnosti Univerziteta Metropolitan u Beogradu, Srbija, kao i svi posjetitelji izložbe. Na Fakultetu digitalnih umjetnosti animirani film nije glavno usmjerenje studenata, ali u okviru smjerova za Grafički dizajn i Dizajn interaktivnih medija, kroz brojne predmete, studenti se upoznaju s 2D-animacijom, 3D-animacijom, stop-animacijom i izradom videoigara. Profesori: Ana Nedeljković, Nikola Majdak, jr. With: students and professors of the Faculty of Digital Arts (Metropolitan University) in Belgrade, Serbia, and all the exhibition visitors. Animation is not the main focus of the students at the Faculty of Digital Arts, but many courses included in the Graphic Design and Interactive Media Design departments acquaint the students with 2D and 3D animation, stop-motion and video game design. Professors: Ana Nedeljković, Nikola Majdak Jr.



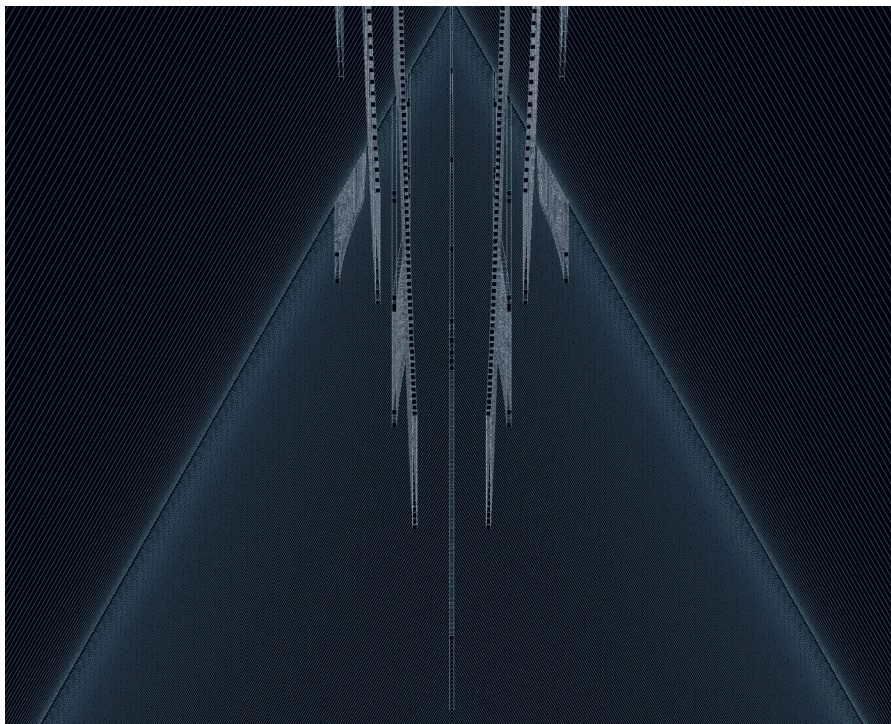


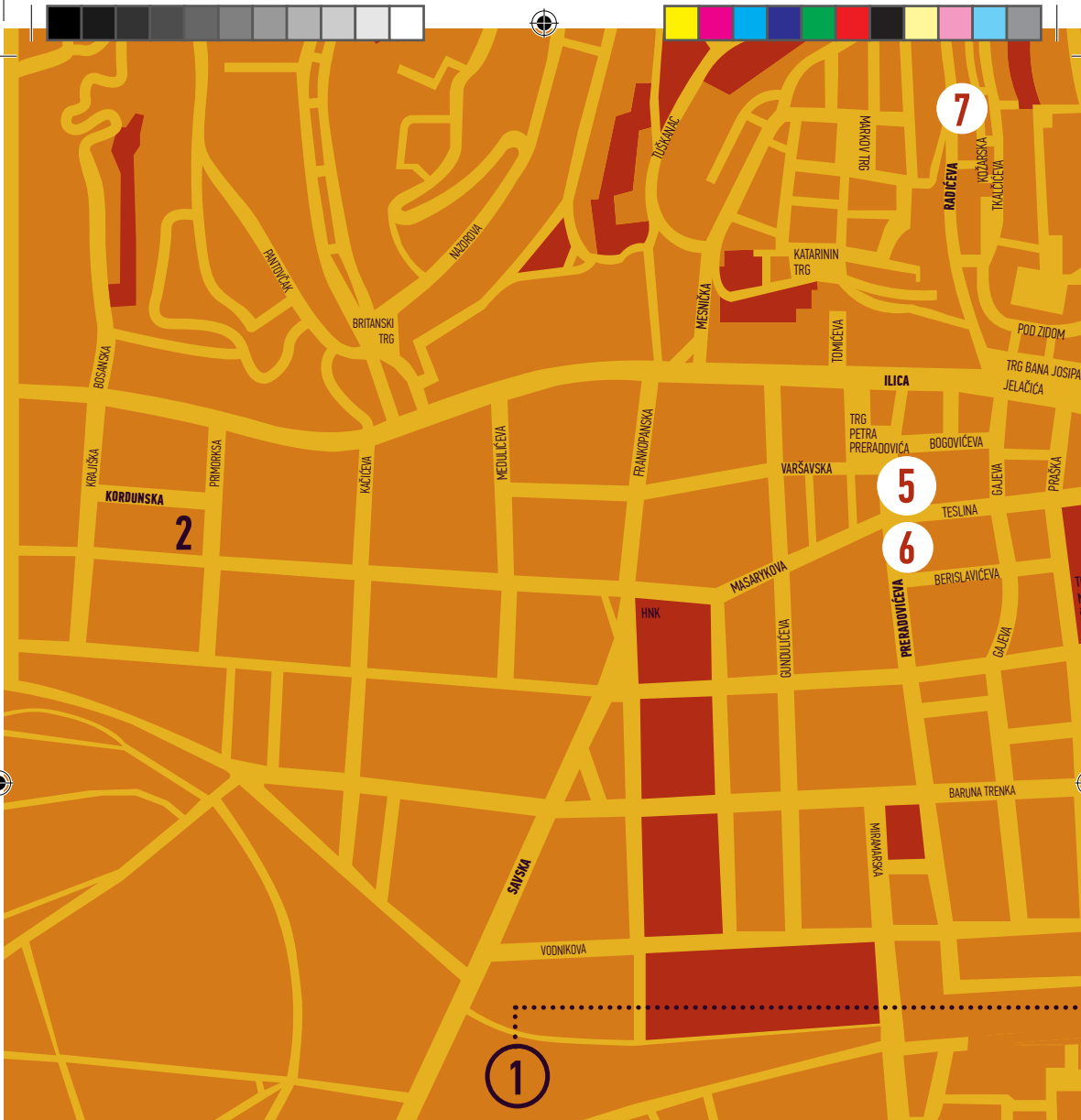
# MAX HATTLER: PATTERN/SOUND: LIVE

MM CENTAR 04/06 22:00 / PERFORMANS PERFORMANCE

Novi audiovizualni performans Maxa Hattlera *Pattern/Sound: Live* (2024) istražuje sinestetički prostor grafičkog zvuka. Inspirirana avangardnim eksperimentima 20. stoljeća toga područja, ova izvedba transformira digitalnu sliku u zvuk u stvarnom vremenu, analogno načinu na koji se optički zvučni zapis na celuloidnom filmu pretvara u električne zvučne signale preko fotodiode. Minimalistička apstraktna animacija i generativna modulacija grade složene aranžmane audiovizualnog jedinstva, u kojemu najosnovniji geometrijski oblici crtaju zamršene vizualne i zvučne uzorke. Ova izvedba povezana je s Hattlerovom prezentacijom „Revisiting Graphical Sound“ na ovogodišnjem Animafest Scanneru XI - Simpoziju o suvremenoj animaciji.

Max Hattler's new audio-visual performance *Pattern/Sound: Live* (2024) explores the synaesthetic space of graphical sound. Inspired by 20<sup>th</sup> century avant-garde experiments in this area, this performance transforms the digital image into sound in real time, analogous to how an optical soundtrack on celluloid film is turned into electrical sound signals via a photodiode. Minimalist abstract animation and generative modulation build complex arrangements of audio-visual oneness, where the most basic geometric shapes draw intricate visual and sonic patterns. This performance connects to Hattler's presentation 'Revisiting Graphical Sound' at this year's Animafest Scanner XI - Symposium for Contemporary Animation Studies.





**1 FESTIVALSKI CENTAR**  
**FESTIVAL CENTRE:**  
**STUDENTSKI CENTAR (A-C)**  
 Savska cesta 25

**A KINO SC**  
 03-08/06 10:00-22:00 h

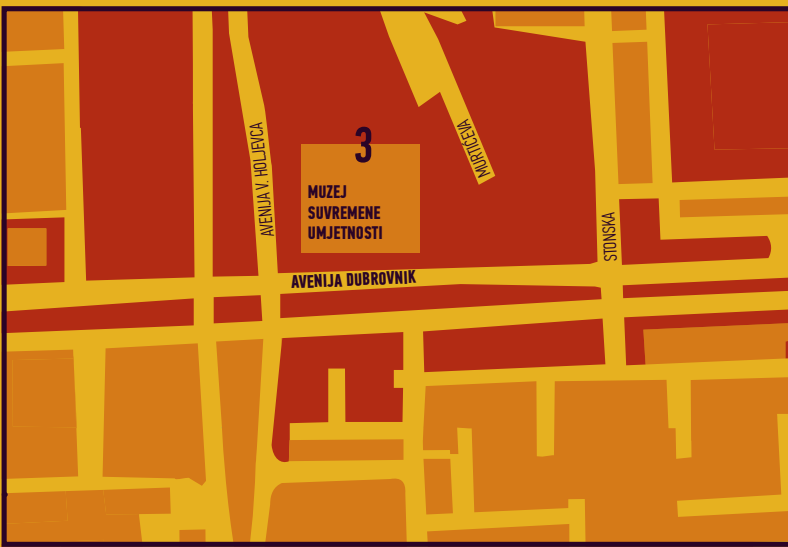
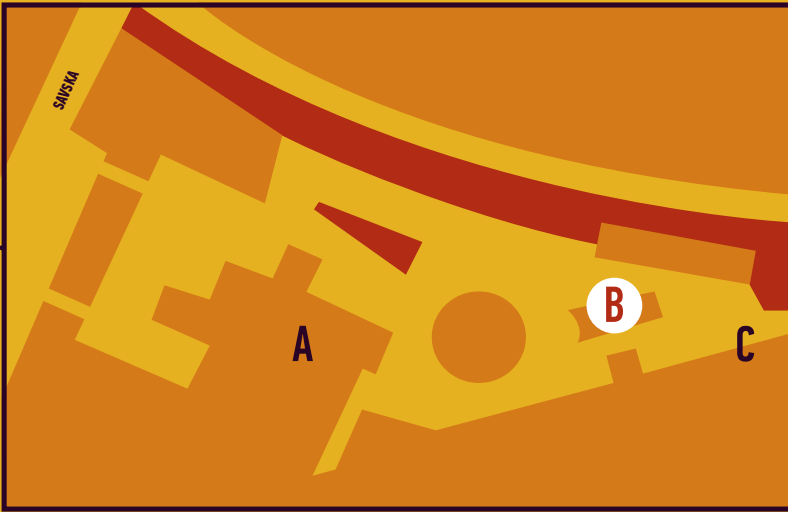
**B GALERIJA SC**  
 03-08/06 11:00-19:00 h

**C MM CENTAR**  
 04-08/06 10:00-21:00 h

**2 KINOTEKA**  
 Kordunska 1  
 03-08/06 09:30-20:00 h

**3 MUZEJ SUVREMENE  
 UMJETNOSTI ZAGREB (MSU)**  
 Avenija Dubrovnik 17  
 04-07/06 16:00-21:00 h  
 08/06 11:00-19:00 h





**4 GALERIJA  
KLANJČAR**  
Kaptol 26  
03 – 08/06  
12:00 – 19:00 h

**5 KIC – KULTURNO  
INFORMATIVNI  
CENTAR / GALERIJA  
NA KATU**  
Preradovićeva 5  
04 – 08/06  
11:00 – 22:00 h

**6 GALERIJA ŠIRA**  
Preradovićeva 13  
03 – 08/06  
09:00 – 16:00 h /  
18:00 – 20:00 h

**7 KUĆA KARIKATURE  
OTO REISINGER**  
Ulica Pavla  
Radića 44 a  
03 – 08/06  
10:00 – 22:00 h



# IMPRESSUM

**Organizatori Organisers**

Svjetski festival animiranog filma World Festival of Animated Film – Animafest Zagreb, Hulahop d.o.o., Galerija Kranjčar, Galerija SC, Galerija Šira, Kuća karikature Oto Reisinger, KIC – Galerija na katu

**Kustosica izložbenog progama i likovni postav****Curator, exhibition display**

Paola Orlić

**Asistent postava Exhibition display assistant**

Petar Gregurec

**Tekstovi Texts**

Paola Orlić, predstavljeni umjetnici featured artists

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**Grafičko oblikovanje i priprema****Graphic design and prepress**

kuna zlatica

**Tisak Print**

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Hulahop d.o.o.

**Naklada Print run**

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Z... IS FOR ZAGREB



Grad Zagreb



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audiovizualni  
centar  
Croatian Audiovisual Centre



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Europe  
MEDIA



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društvo hrvatskih  
filmskih umjetnika  
i producenata



Zagreb  
Zagrebačka galerija



galerija  
ŠIRA

Galerija Kranjčar



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filmski institut  
CENTAR



Društvo karikaturista  
THE HOUSE OF CARTOONS



ARSKOPIJA  
prirodno netrudnice



KROKOFEST