



Our Lady of **ROT**

PRESS KIT

OUR LADY of ROT

2024, Slovenia

Stop motion short

5m 8s

director, animator, writer: Bibi Erjavec

music composer: Gašper Muženič

<https://vimeo.com/1051283343>

**“Should a bone that
can move, not move?”**

Made as a graduation film at the Academy of Fine Art
and Design, University of Ljubljana.

mentors: Špela Čadež, Milan Erič, Andrej Kamnik



ALUO

UNIVERSITY OF LJUBLJANA
Academy of Fine Arts and Design





SYNOPSIS

We find ourselves in a strange post-apocalyptic world of half-decayed skeletons. Here, flesh itself has become a rarity and possessing any is seen as both a privilege and a societal responsibility.

There are none as self-sacrificing as Our Lady of Rot, both cursed and blessed with half-working lungs and just enough flesh around her mouth to still form words.

The very least those with working arms can still do is provide her with enough air to speak for them.





bio

Bibi Erjavec is a Slovenian artist and scientist. They're interested in everything, but mostly animation, illustration and education. In their work they like to combine elements of science, history, grotesque and humor. Our Lady of Rot is their master's thesis film.

DIRECTOR'S STATEMENT

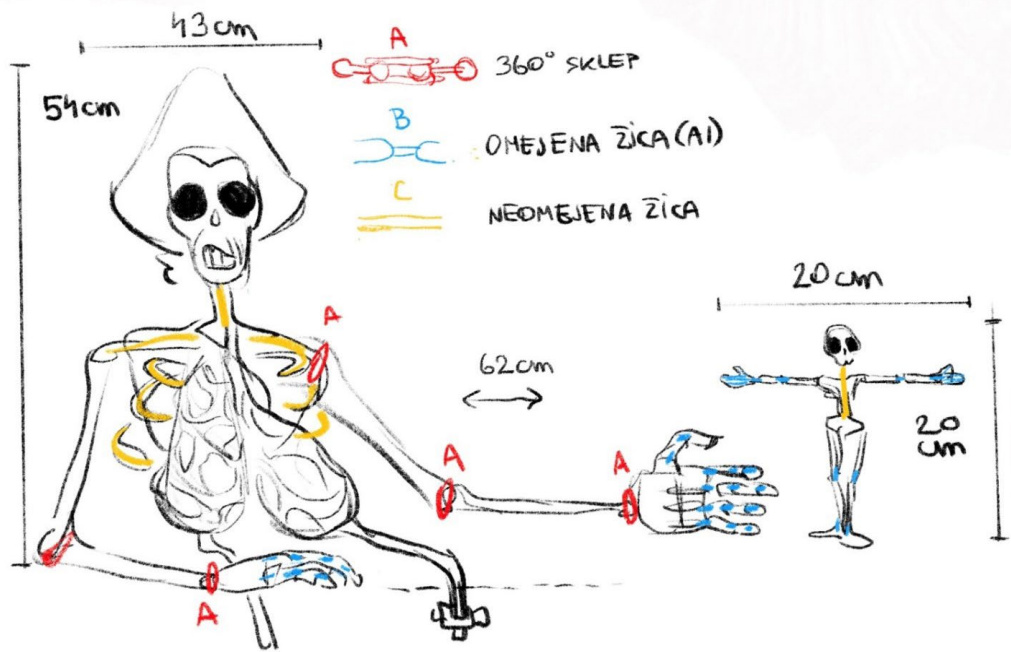
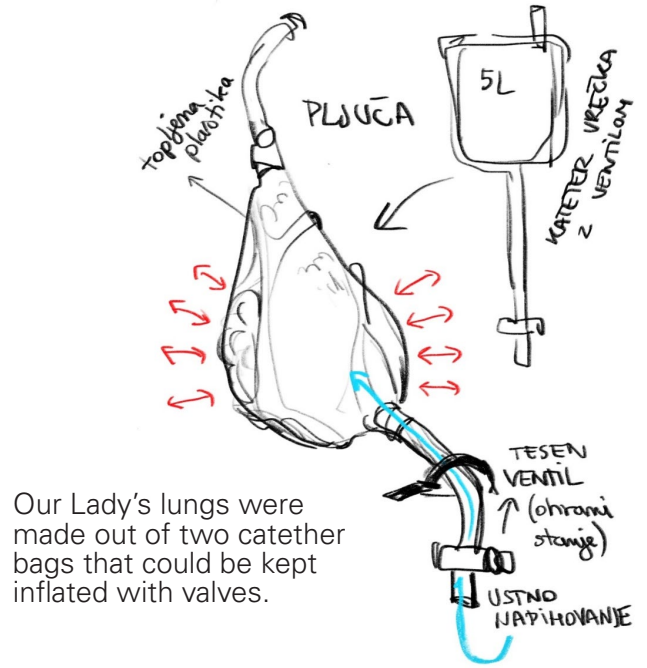
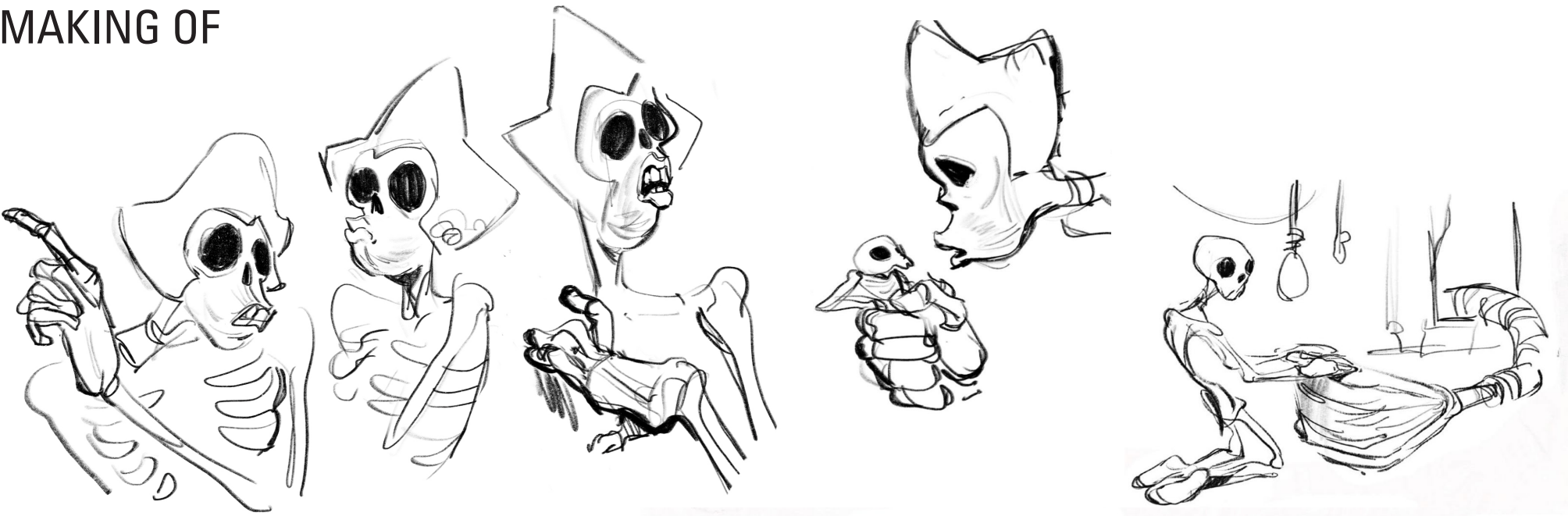
OUR LADY OF ROT is about exploitation and socioeconomic inequality, told through flesh, rot and breath. Our current job culture has made destroying our own bodies through overwork not only the standard, but a point of pride. At the same time, our still relatively comfortable lifestyle hinges on exploitation of the third world. It's unclear which of the two main characters we should feel more connected to.

This was my first stop motion movie with puppets and I had little equipment and no budget, so I had to get creative. To follow the themes of decay and overuse, I built most of the puppets and scenography from waste material. I was especially fascinated with discarded electronics – objects that would be inconceivable treasures to our pre-industrial ancestors, but aren't even worth to recycle to us. The other star of the show is microcrystalline wax, used to create uncannily fleshy textures of puppets and replace clay as an animation material.

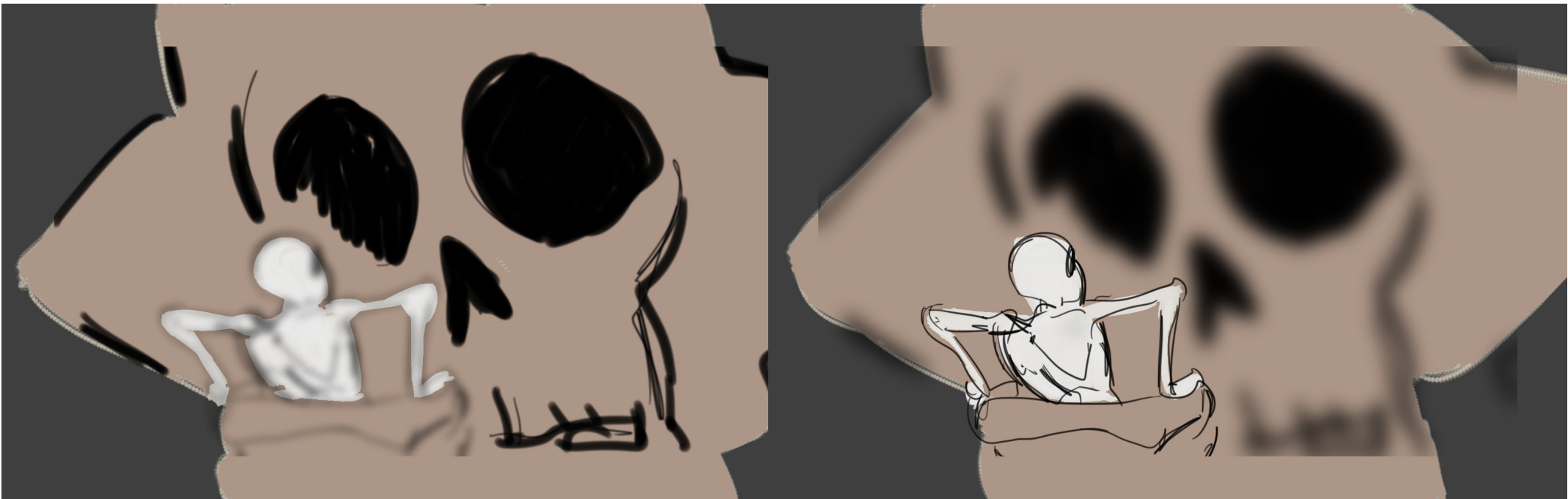
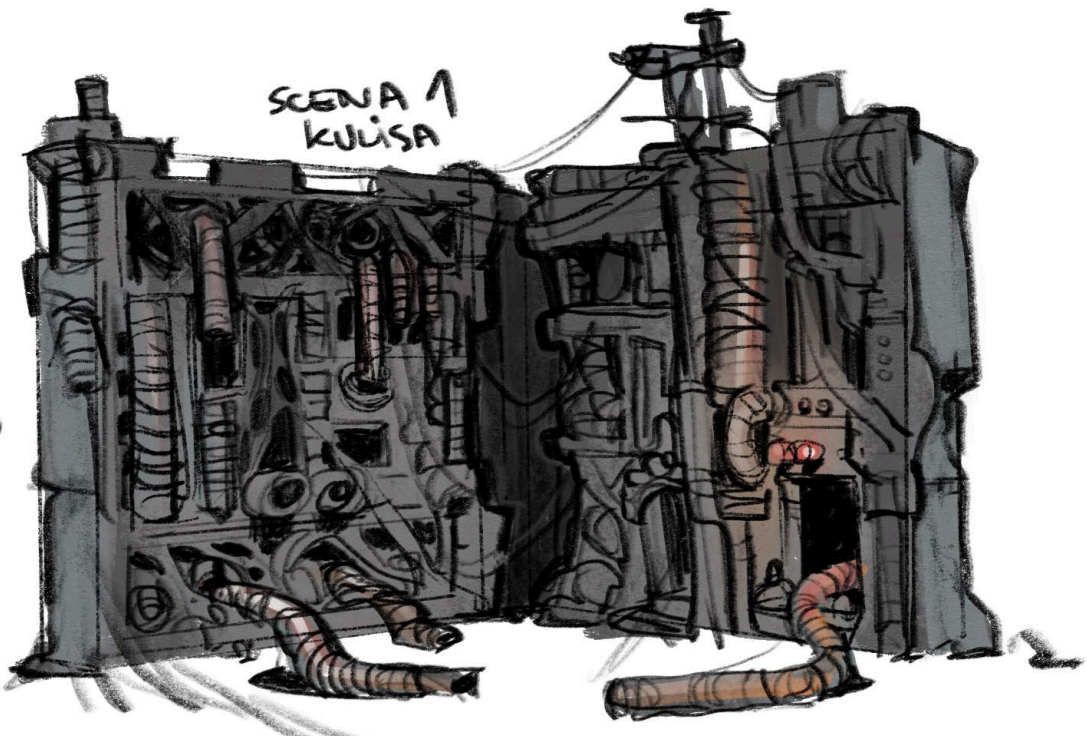
Puppets themselves show signs of wear and tear, wires and flesh, inorganic and organic decaying together.



MAKING OF



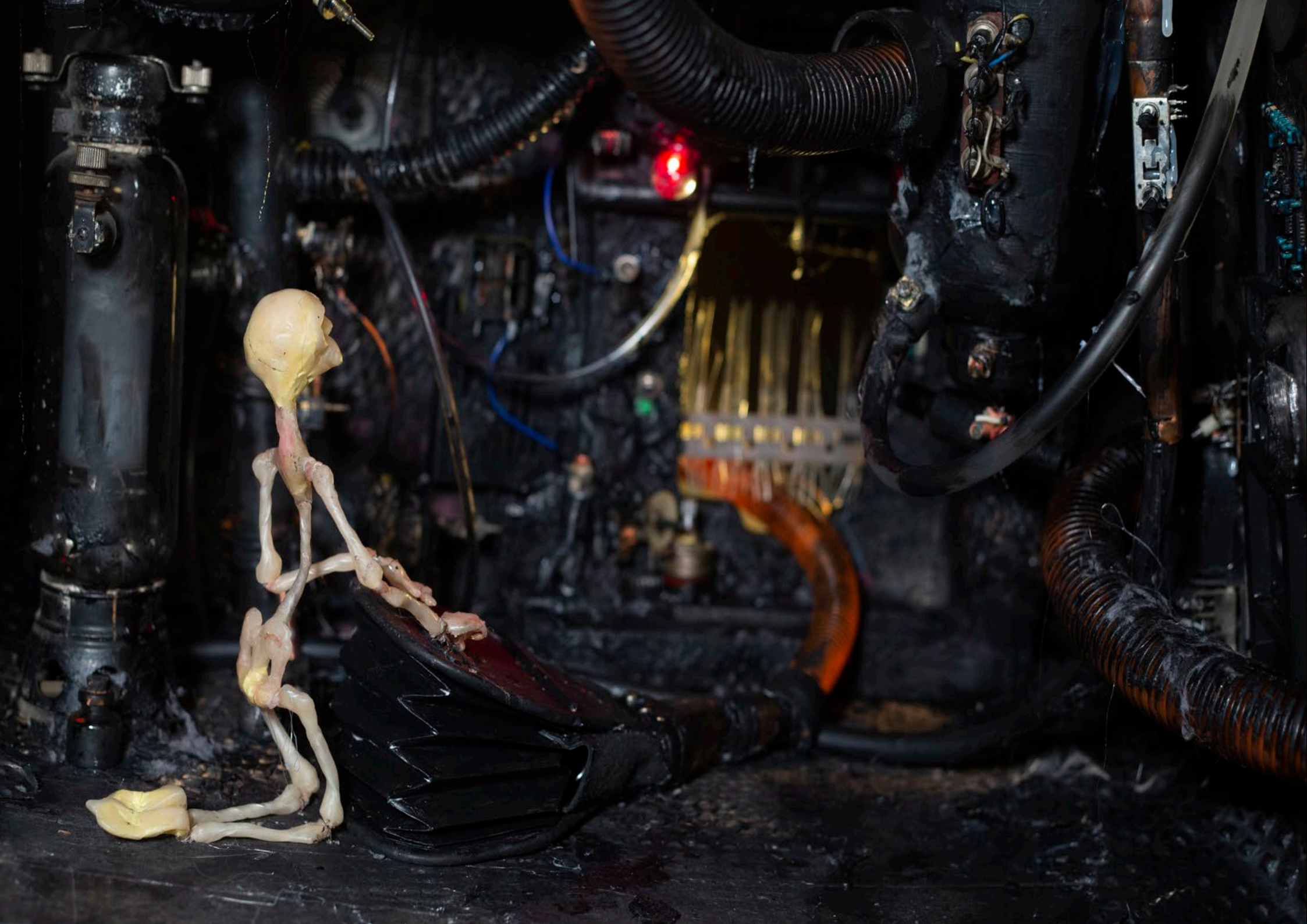
Join plans for both types of puppets.

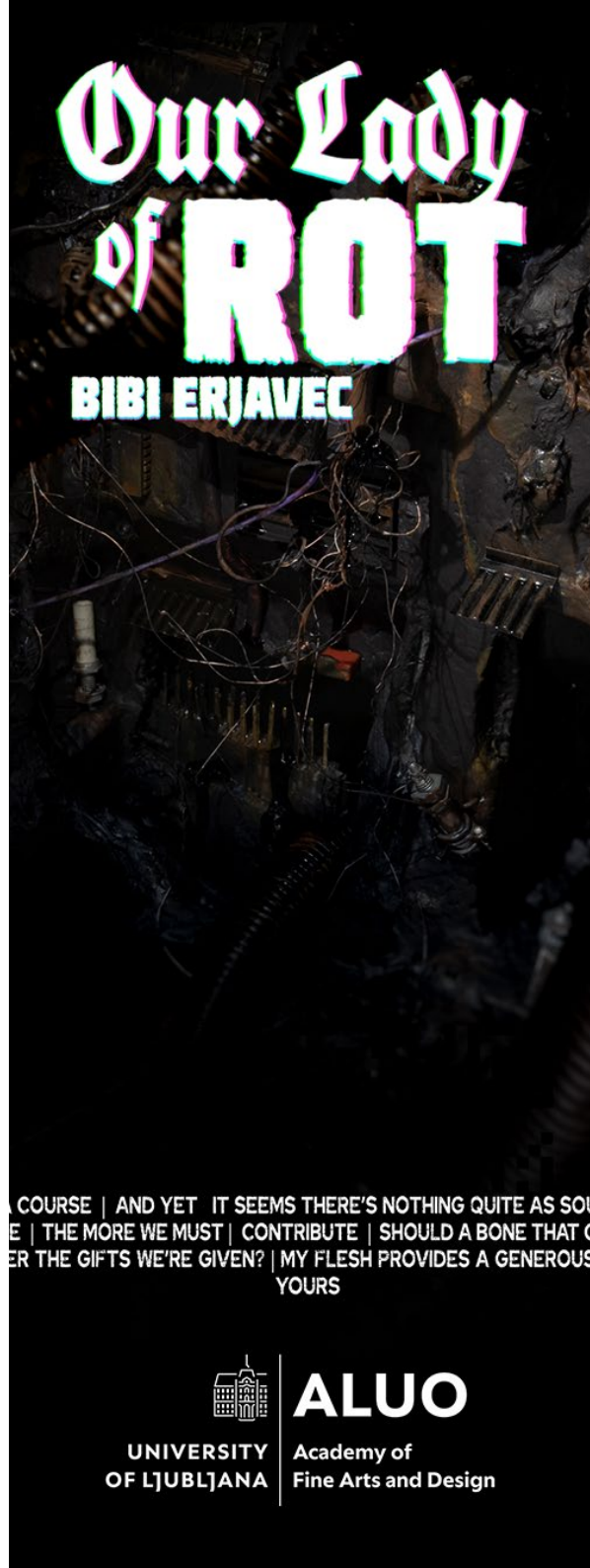




I wanted to make sure Our Lady was very expressive, despite her being mostly skeletal. Part of that was achieved through the sculpted modular mouths, made from polymer clay and wax.







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