

# STOPTRIK

INTERNATIONAL FILM FESTIVAL  
MARIBOR SLOVENIA



**PEKARNA**  
MAGDALENSKE MREŽE

# STOP! MOTION IN MARIBOR

26 - 28. 08. 2011

Maribor

Dvorana Gustaf/ Gustaf Hall

Kino Udarnik/ Cinema Udarnik

Udarnik na prostem/ Udarnik Open Air

[www.pekarne.org/stoptrik](http://www.pekarne.org/stoptrik)

<http://www.facebook.com/pages/StopTrik-Festival>



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MARIBOR 2011





**Stoptrik IFF** is a brand new initiative devoted exclusively to the worldwide art of stop motion animation, created by members of Pekarna - magdalenske mreže, an association established in the centre of alternative culture Pekarna. The uniqueness of stop motion genre lies in combination of reality and illusion. The alchemy of metamorphosis: three dimensional objects photographed frame by frame are brought to life by the appearance of movement – the very essence of cinematique experience.

Stoptrik fills the niche which has been noticed by the artists and professionals. The organizers have received an enthusiastic feedback from authors and promoters from all around the world who have underlined the importance of this specific genre among other animation techniques. The idea of Stoptrik Festival has grown due to belief that one can still sense the undeniable power and magic inherent in stop motion. Despite of current popularity of digital, 3D animation, viewers and artists come back to this genre. Over hundred years ago visionaries such as Georges Méliès, Segundo de Chomón or Władysław Starewicz conducted first experiments with editing slightly different images in order to deceive viewers' reception. What had started as a visual „trick” soon developed into highly appreciated art form characterized by unique modes of expression, capable to infuse lifeless matter with spirit.

Although it's impossible to entirely exhaust the diversity of worldwide stop motion in the programme of one festival, the organizers of Stoptrik IFF attempt to embrace the spectrum of various inner tendencies inside the genre. Each title from the 52 selected films stands for autonomous approach towards medium and derives from individual aesthetical background. The term stop motion divides into a number of subcategories. Most obvious distinction could be built upon the choice of material. Beside of most popular puppet animation, which is deeply rooted in a tradition of puppet theatre, it's possible to single out plastic material animation (claymation), animation of various three dimensional objects, actors and loose materials. Some subgenres, such as cut-out or animated photography, might be placed on the border between stop motion and two dimensional techniques.

The unquestionable master of stop motion animation, Jan Švankmajer, said: *I never call myself an animated filmmaker because I am interested not in animation techniques or creating a complete illusion, but in bringing life to everyday objects.* Indeed, there is much more in stop motion than its technical aspects. It contains wide range of emotions, aesthetical approaches and intellectual perspectives. Švankmajer himself described his work as affiliated with the tradition of surrealism. Although *Little Otik's* (2000, uoa) coherent plot doesn't directly correspond with André Breton's concept of pure psychic automatism, in fact Švankmajer's film might be described as surrealistic *par excellence*. Stabilized, rational world of middle class married couple from Prague collapses when unfulfilled maternal love revives wooden child who quickly becomes blood-thirsty stop motion monster. Surrealism as a specific aesthetical and intellectual paradigm is strongly related to the nature of stop motion. Surreal motives and treads constantly reveal themselves in works of numerous animators. The logic of dream constructs psychedelic visions of Bruce Bickford's long awaited, hallucinatory claymation



Prometheus' Garden (1988, [is2](#)). It is an organic montage of vibrant, fluid images which unfold on the screen in a disjointed pseudo-narrative, Brett Ingram writes on Bickford's work. But the surreal atmosphere doesn't have to defy the cause and effect principle of narration. Marek Skrobecki in *Ichthys* (2005, [smf](#)) and *Danny Boy* (2010, [smf](#)) combines linear story structure with phantasmagorical mood. Surreal provenience is also imprinted in work of Quay Brothers whose films tend to be dusty and blurry as they were landscapes of dreams, half forgotten memories or ephemeral impressions. Their latest film *The Mask* (2010, [smf](#)) is a transgressive adaptation of sci-fi prose overflowed with kafkesque atmosphere. In case of films like *Lucía* (2007, [is1](#)) and *Luis* (2008, [is1](#)) of Diluvio group, Jarosław Konopka's *Underlife* (2010, [smf](#)) or *The Twin Girls of Sunset Street* (2010, [is1](#)) made by Marc Riba and Anna Solans, oneiric tone turns into nightmare where subconscious fears and anxieties take control over created realities.

Certainly surrealism is not the only important intertextual context within which stop motion functions. As Czech classics Jiří Trnka and Karel Zeman proved, stop motion animation can be a medium of „smuggled” social and political criticism. In *The Extinct World of Gloves* (1982, [is2](#)) Jiří Barta continues this revisionist line creating multidimensional allegory about 20th century totalitarian regimes. It's significant that the tendency of building animated political parables is a distinctive feature of many productions from former communist countries, among them Slovenian *Intermezzo* (1960, Dušan Povh, [sc](#)) and *Anno 3003* (1962, Ivo Lehpamer, [sc](#)), Estonian *Oranus* (2009, Girlin Bassovskaja, [is2](#)), Polish *Of the Quarrel of All Quarrels* (1999, Zbigniew Kotecki, [fop](#)) and *Esterhazy* (2009, Izabela Plucińska, [fop](#)).

On the antipodes of social and political focused films lay intimate psychological dramas like *Benigni* (2009, Pinja Partanen, Jasmiini Ottelin, Elli Vuorinen, [is2](#)), *William* (2009, Veronika Obertová, [is2](#)), *Inside* (2009, Ivan Ivanovski, [is1](#)) or *Grandma* (2007, Masanori Okamoto, [is2](#)) as well as lyrical, humoristic, sometimes nostalgic works of Špela Čadež (*Mate to Measure*, 2004, [is2](#), *Lovesick*, 2007, [is1](#)), Natalia Brożyńska (*Shivering Trunks*, 2010 [fop](#)) or Laurent Gorgiard (*The Man With The Dangling Arms*, 1997, [is2](#)). Primal cinematic qualities innate to stop motion are conducive to the autothematic reflections on the nature of cinema itself. Władysław Starewicz in *The Cameraman's Revenge* (1911, [fe](#)) and Virgil Widrich in *Fast Film* (2003, [is1](#)) ponder over the phenomena of film medium while artists such as Mile De Gleria, Bruno Collet or Katarína Kerekesová in their „stop motion pictures” deconstruct Hollywood genres and narrative models of gangster comedy (*The Bank*, 1960, [sc](#)), thriller (*Calypso Is Like So*, 2003, [is2](#)), war film (*The Day of Glory*, 2007, [is1](#)) and musical (*Stones*, 2010, [is1](#)).

Stoptrik IFF aims to become an active member of a network of animated film festivals and a platform of artistic exchange. We cooperate directly with Animateka and have gained international partnership with Krakow Film Festival and Etiuda & Anima IFF. Se-ma-for FF remains our true friend. Stoptrik cooperates also on the local level with Zavod Udarnik, an association devoted to developing artistic cinema structures in Maribor. We have gained support from our national and international promoters – Mestna Občina Maribor, The Embassy of The Republic of Poland in Ljubljana, Slovene Film Archives (Archives of The Republic of Slovenia), Office of The Republic of Slovenia for Youth (Ministry of Education and Sport) and Maribor European Capital of Culture 2012.



## Jan Švankmajer's *Little Otik* in Udarnik Open Air



Stoptrik IFF, Animateka and Zavod Udarnik proudly present a masterpiece by the alchemist of surrealistic cinema – Jan Švankmajer. *Little Otik* (*Otesánek*, 2000) which many critics consider the greatest of Švankmajer's long feature achievements, is an unique combination of fairy tale, horror film, dark comedy and social satire. The plot is an innovative travesty of a traditional tale about

married couple who deeply wish to have baby, but have been unable to conceive. Švankmajer moved the story to contemporary Prague and portrayed Karel (Jan Hartl) and Božena (Veronika Zilková) as typical Czech middle class couple, whose stimulated by social stereotypes, desperate need to become parents turns into obsession. The token of their tragedy – a wooden boy whom they “adopt” – is brought to life by the desire of parenthood. *Otesánek* grows rapidly and transforms into monster that devours everything and everyone around him. *Little Otik* is a great example of extraordinary imagination of its creator, his characteristic morbid humor, as well as his inimitable style based on combining live action film with various techniques of animation.



**Jan Švankmajer** was born on September 4, 1934 in Prague. His studies at the College of Applied Arts in Prague in the Stage Design Department and at the Prague Academy of Performing Arts in the Department of Puppetry (directing and stage design) largely predetermined his own creative development. He did not study film and its technology – perhaps

this also contributed to Švankmajer's not being weighed down by the “cinematic art” with its excessive dedication to the technical medium and resulting depressive receptiveness. In the Magic Lantern Theatre he experimented with some film procedures, including special effects, for the first time. He made his first film in 1964 at the Krátký film Studio in Prague. The creative diversity of Jan Švankmajer, however, exceeds the limits of film. The artist is active in autonomous visual expression which he has practised since the end of the 1950s. His literary expression consists mainly of scenarios and tactile poems, while his theoretical activity has focused on research of tactile phenomena and imagination. A considerable part of the imaginative strength of Jan Švankmajer consists of blasphemous black humour and a playful viewpoint which, together with extraordinary sensibility and a penetrating critical intellect, form the determining facets of his creative personality. His work, whether film, visual, or literary, is connected with the collective activities of the Czechoslovak Surrealist group.

## First Experiments – Films of Władysław Starewicz



**Władysław Starewicz** (aka Ladislav Starewicz) was as an early master of animated cinema and the author of the first puppet animation titled *The Beautiful Lukanida* (1910). His films, produced in Moscow in Khanzhonkov's studio became extremely popular in tsarist Russia. Starewicz combined his artistic visions with deep, professional interest in entomology, that's why worlds he created are inhabited by beetles, grasshoppers, ants or dragonflies. Young artist and scientist originally tried to film living insects in order to preserve the beauty and variety of the microcosmos. When he realized that beetles would not move with the lights shining on them he got immersed in new way of expression based on frame by frame animation. „Trick animals”, as Starewicz himself called his unique puppets, were constructed from bodies of dead insects and later dressed in a most inventive costumes. Such „actors”

were ready to engage into fights or love affairs. The illusion was convincing enough to deceive contemporary French reviewer who wrote that the director, „Russian scientist, entomologist”, had trained alive beetles.



After Soviet revolution Starewicz fled to France where he remained an active filmmaker and animator. Inspired by extraordinary possibilities of stop motion, he continued to work on puppet animation for next half of a century. Not only was Starewicz a dexterous story teller but also a perceptive observer of social rituals. *The Cameraman's Revenge* (1911) scrutinize the hypocrisy of modern bourgeois, *The Ant and the Grasshopper* (1911) and *The Insects' Christmas*

(1911) refer to Slavic traditions derived from legends and beliefs, while *The Lily of Belgium* (1915) comments on the current international political situation. Thanks to the partnership with Se-ma-for Film Festival, Stoptrik IFF has an honor to present these four memorable pieces on Sunday in Dvorana Gustaf. Silent films will be accompanied with music played by MHX (Cracow). Directly after the screening starts Final Banquet patronized by The Embassy of The Republic of Poland in Ljubljana.

## International Selection 1



### FAST FILM

2003 Austria/ Luxembourg

Virgil Widrich

prod. Amour Fou Filmproduktion,  
Minotaurus Film Luxembourg,  
Virgil Widrich Filmproduktion  
14'

A woman is abducted and a man comes to her rescue, but during their escape they find themselves in the enemy's secret headquarters. This classic plot conceals an homage to action movies. In 14 minutes, *Fast Film* (a play on words, English fast and German fast, meaning „almost”) provides a tour de force through film history, from its silent beginnings to present-day Hollywood. The filmmakers printed out some 65,000 individual images from 300 films, folded them into paper objects, arranged them in complex tableaux, and then brought them to life with an animation camera in a two-year production process. Awarded on Animateka (2004), Animafest Zagreb (2004), AniMadrid (2003), Balkanima Belgrade (2005), among the official selection of Festival de Cannes (2003).



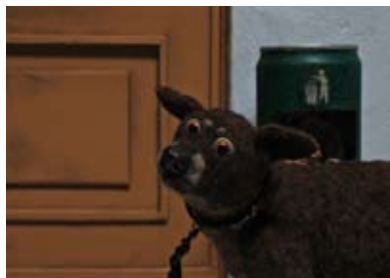
### STONES/ KAMENE

2010 Slovakia

Katarína Kerekesová

prod. Katarína Kerekesová,  
Ekran, Fool Moon  
26'

An innovative puppet musical, which combines emotionally strong music, unconfined space, passion and fear. *Stones* is a story about a quarry where ten men are working. They resemble the rocks which they move everyday in the mechanical rhythm of their work. One evening, this rhythm is disturbed. The quarry is visited by the foreman's wife, bringing emotion and humanity into this rough environment...



### (IN)TOLERANCE/ (NE)STRPNOST

2010 Slovenia

Leon Vidmar

prod. ALUO Ljubljana  
3' 30"

Short animated film about the relationship between human and dog in a daily situation that is not so daily after all.





## **LILI**

**2008 Estonia**

**Riho Unt**

**prod. Nukufilm**

**14'**

There is a mortally wounded young soldier lying in a crater and a bunch of hungry rats from the battle-field which try to find an answer to

the question „Who is Lily Marleen?“. It is a memory picture of the first love of passed times or the first intercourse with a prostitute earning her regular income. Lily is not only a distant hero from a song. Every soldier has his own Lily, would it be the first love from school, front prostitute or simply phantasm. But always, however, she is waiting for her soldier underneath the lantern by the barrack gate. Special Jury Mention on Animateka 2009.



## **THE DAY OF GLORY.../ LE JOUR DE GLOIRE...**

**2007 France**

**Bruno Collet**

**prod. Vivement Lundi!**

**6'30"**

A soldier hides at the bottom of an underground. Outside, the war shakes the ground, and the soldier prepares himself with

the inescapable. In this stop motion animated film, the bodies of the soldiers become again matter, alloy of ground, fire and steel, curdled in death for eternity.



## **THE TWIN GIRLS**

**OF SUNSET STREET/**

**LES BESSONES**

**DEL CARRER DE PONENT**

**2010 Spain**

**Marc Ribà, Anna Solans**

**prod. I + G Stop Motion**

**13'**

Ointments, elixirs and poultices. Enriqueta and Ramoneta will attend your needs with discretion, reserve and pleasant manners at Sunset Street No. 17A, Barcelona. Not sold in drugstores or chemist's shops.





## LOVESICK/ LIEBESKRANK

2007 Germany/ Slovenia

Špela Čadež

prod. Academy of Media Arts Cologne

8'30"

Pain from the heart, never drying tears and turned around heads are difficult to treat, but fortunately not incurable...



## INSIDE/ VNATRE

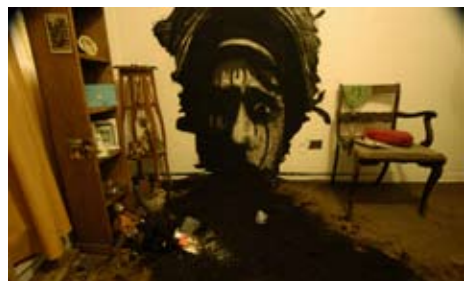
2009 Macedonia

Ivan Ivanovski

prod. Violeta Kachakova

8'

Inside, in a space between four walls; inside, in an individual world of hallucinations and expectations... The film *Inside* introduces the isolated world of a character, living in nostalgia of the past moments spent with his loved one. The film was financially supported by the Macedonian Film Fund and the Swiss Cultural Programme in the Western Balkans. Jury Award Animateka 2009.



## LUCÍA

2007 Chile

Niles Atallah, Joaquin Cocifña,

Cristóbal León

3'50"

Lucía remembers the summer in which she fell in love with Luis. The furniture within a bedroom is shaken and destroyed, meanwhile the charcoal Lucía appears and vanishes on the walls. Lucía is a stop motion animation based on poetic-narrative text by Cristóbal León, Joaquín Cocifña and Niles Atallah. Lucía is the 1st short video of the series *Lucía, Luis y el lobo* (*Lucía, Luis and the Wolf*). The video was shot frame by frame with a digital photo camera. Materials: charcoal, dirt, flowers, found objects and cardboard.



## LUIS

2008 Chile

Niles Atallah, Joaquin Cocifña, Cristóbal León

3'50"

Luis is waiting for Lucía in the forest. He appears and disappears in charcoal on the walls of a room filled with broken objects that constantly shift around.

## International Selection 2



### THE EXTINCT WORLD OF GLOVES/ ZANIKLÝ SVĚT RUKAVIC

1982 Czechoslovakia

Jiří Barta

prod. Krátký Film Praha

16'

Film consists of six animated shorts sharing common motif of glove. **Jiří Barta** deconstructs different ways of cinematique expression – from slapstick comedy, through melodrama, totalitarian propaganda, references to work of European classics such as Luis Buñuel or Federico Fellini, finishing with the vision of Armageddon which reminds of John Carpenter's *Escape from New York*. This witty play with genres covers the elements of social and political critique.



### THE MAN WITH THE DANGLING ARMS/ L'HOMME AUX BRAS BALLANTS

1997 France

Laurent Gorgiard

prod. Vivement Lundi!,

Lazannec Bretagne

3'54"

By a moonless night, in a sleepy town, a character with dismeasured arms is walking. Preceeded by his shade, he's making his way to an arena in order to achieve a ritual... Awarded on Festival International du Film d'Animation Annecy (1998).



### ROCKS/ DAS RAD

2001 Germany

Chris Stenner, Arvid Uibel,

Heidi Wittlinger

prod. Filmakademie

Baden-Wuerttemberg

8'

Hew and Kew are made of stone. Hew and Kew talk, and a chat amongst stones can take a while... Awarded on Annecy (2002), Anima Mundi Rio de Janeiro (2002), PISAF Korea (2002), AniMadrid (2002).



## ORANUS

2009 Estonia  
Girlin Bassovskaja  
prod. Nukufilm  
17'

On one day a man realises that everything has changed and that has nothing to do with the middle-age crisis. He begins to realise that he is living in the shit, eats

shit and a major part of him is also shit. His beloved makes the same discovery at the same time in the other end of the world. The destiny brings them together and they start their fight with the shit that appears around them and within them. Grab the remote control and press a channel button. Quickly.... and senselessly....quickly... and.... senselessly.



## VILIAM

2009 Slovakia  
Veronika Obertová  
prod. VŠMU Bratislava  
7'19"

A story of Viliam, who lives his own animated life within the real world. Childish fun turns into a problem, the problem becomes a solution. No

solution is perfect though... Awarded on: Animateka (2010), Animafest Zagreb (2010), IAFF Krok (2010). Among selection of: Annency (2010), InterFilm Berlin (2010)



## BENIGNI

2009 Finland  
Jasmiini Ottelin,  
Pinja Partanen, Elli Vuorinen  
prod. Arts Academy at Turku  
University of Applied Sciences/  
Eija Saarinen  
7 '49"

A lonesome xylophone player finds a viciously growing tumor

under his arm. In his attempts to get rid of the tumor he discovers that it has some unconventional qualities. Awarded on Animateka (2010) and Dokufest Kosovo (2010).



### THE SMALLER ROOM/ DER KLEINERE RAUM

2009 Germany/Switzerland  
Cristóbal León, Nina Werhle  
prod. Nina Wehrle  
2'20"

In a room there is a box. In the box there is a forest. In the forest there is a lost child. Living beings made of paper appear and vanish in *The Smaller Room*.

This first collaboration between **Cristóbal León** and **Nina Wehrle** is an attempt to intersect illustration, sculpture and animation. Awarded on Animateka (2010).



### MATE TO MEASURE/ ZASUKANEC

2004 Germany/ Slovenia  
Špela Čadež  
prod. Academy of Media Arts  
Cologne  
6'50"

The daily routine in the tailor's shop is so turbulent that in order to cope with it, it is sometimes necessary to trick a little. Fantasy and spontaneity are not al-

ways enough. When the tailor thinks he is alone he likes to let his thoughts do the work. But what happens when love comes into play, and his thoughts can no longer be controlled? Awarded on: Festival of Slovene Film Portorož (2005), Anima Mundi, Rio de Janeiro (2005), Animateka (2004), Festival of Slovene Animation, Izola (2004).



### CALYPSO IS LIKE SO

2003 France  
Bruno Collet  
prod. Vivement Lundi!, TV Rennes  
7'07"

On a deserted set, a famous cinema actor is living among his memories. An unexpected visitor is going to disco-

ver the attractive and worrying figures of this man...This puppet animated film is a tribute to Robert Mitchum. Awarded on: Bègles, Les Nuits Magiques (2005), Biarritz, International Festival (2004), Artistic Award of Brittany Region (2003).





## GRANDMA

2007 Japan

Masanori Okamoto

1'09"

Beautiful miniature about communication between the grandmother and the grandchild. Interesting usage of cut-out animation imitating hand-held camera.

## PROMETHEUS' GARDEN

1988 USA

Bruce Bickford

28'

Inspired by the Greek myth of Prometheus, a Titan who created the first mortals from clay and stole fire from the gods, *Prometheus' Garden* immerses viewers in a cinematic universe unlike any other. **Bruce Bickford** is a brilliant animator best known for his psychedelic claymation work. From 1973 to 1980 Bickford collaborated with Frank Zappa. He realized animated sequences in Zappa's concert films (i. a. *Baby Snakes*, 1979). In 1987 Zappa released *The Amazing Mr. Bickford* which contains compilation of different Bickford's animations. *Prometheus' Garden* was finished in 1988 but up until now it was not available for the public. Selected screenings: Annecy Festival of Animated Film; Tokyo Metropolitan Museum of Photography; Ottawa International Animation Festival.



## Slovenian Classics



### 7 AT ONCE / 7 NA EN MAH

1952 Yugoslavia (Slovenia)

Saša Dobrila

prod. Triglav Film

10'

Famous story (based on the Grim Brothers) about a tailor who killed seven flies with one stroke and thus won a princess for his wife. First Slovenian animated film.



### THE BANK / BANKA

1960 Yugoslavia (Slovenia)

Mile De Gleria

prod. Triglav Film

19'

Cat unsuccessfully tries to rob mouse's bank account. Mouse – bank's client gets help from a dog who becomes bank's security guard.

**Mile De Gleria** (1927 – 1986) was a director and cinematographer of popular Slovenian animated films. Beside of short, puppet animation he directed 12 feature films.



### BONGO

1958 Yugoslavia (Slovenia)

Saša Dobrila

prod. Triglav Film

10'30"

Peaceful African village resounds with an ecstatic beat of the drum...

**Saša Dobrila** (1922 – 1992), pioneer of stop motion in Slovenia, studied in Prague under influential puppet animator, Jiří Trnka. After returning to Yugoslavia he made films in Ljubljana but also Zagreb and Sarajevo.



### INTERMEZZO

1960 Yugoslavia (Slovenia)

Dušan Povh

prod. Triglav Film

10'

A symbolic play of abandoned toys and lonely moon in sleeping boy's room.

**Dušan Povh** (1921 – 2000) was a director, writer and an editor. One of the authors of popular TV series *Medved Bojan* (1985 – 1999).



### ANNO 3003

1962 Yugoslavia (Slovenia)

Ivo Lehpamer

prod. Triglav Film

10'

Anti-utopian parable about love, revolution and life under totalitarian regime.

Until 1989 **Ivo Lehpamer** directed more than 20 titles and edited some 100 films (feature, documentaries and animation).



### SLEEPYHEAD/ ZASPANE

1959 Yugoslavia (Slovenia)

Črt Škodlar

prod. Triglav Film

8'

Funny adventures of little Miha who doesn't like school. No one can get him out of bed, except for the doctor with a big syringe. After the giddy escape through the city, running away from the needle, Miha really gets sick and has to stay in bed.

**Črt Škodlar** was born in 1934. For years he was involved in Puppet Theatre in Ljubljana. His later films, among them classical *The Synthetic Comique* (*Sintetična komika*, 1967), represent experimental approach towards techniques of animation.



### THE WEDDING/ POROKA

1962 Yugoslavia (Slovenia)

Janez Menart

prod. Triglav Film

10'20"

Unsuccessful attempts of one hungry cat trying to eat the newlywed mice couple. As the couple enjoy their life together, the cat has to satisfy its appetites with powder mice.

**Janez Menart** (1929 – 2004), born in Maribor. Until 1963 he was head of Puppet Department at Triglav Film. Although he is more recognized as a poet and translator he was also a talented director of animated films and documentaries.

## Se-ma-for FF Presents



### THE MASK/ MASKA

2010 Poland/ UK

Quay Brothers

prod. Se-ma-for,

Polish Cultural Institute (London),

Render 305

23'

*The Mask* is the latest animated film of **Quay Brothers**, directors and puppet animators, with the music composed by Krzysztof Penderecki. The screenplay is the adaptation of Stanisław Lem's novel of the same title. The action of *The Mask* is set in a technologically developed but, at the same time, feudal world. Beautiful Duenna was created in order to carry out certain mission. However, she will be forced to choose between accomplishing the task she was created for and love. Awarded this year in Annecy and Curtas Vila do Conde.



### DANNY BOY

2010 Poland

Marek Skrobecki

prod. Se-ma-for, Archangel

10'

*Danny Boy* is a story about human imperfection which can be euphemistically called „losing one's head”. Someone who has „lost their head” is not completely aware of what they are doing. In this story almost everybody has lost their heads, except for one single person – the title Danny Boy, who, being a misfit, feels strongly alienated from the headless society. The film deals with the problem of loneliness of an individual and poses a question if one should level down standards in the name of social adjustment. Laureate of Neuchâtel International Fantastic Film Festival (2010).



### THE FANTASTIC FLOWERSHOP/ FANTASTYCZNY SKLEP Z KWIATAMI

2001 Poland

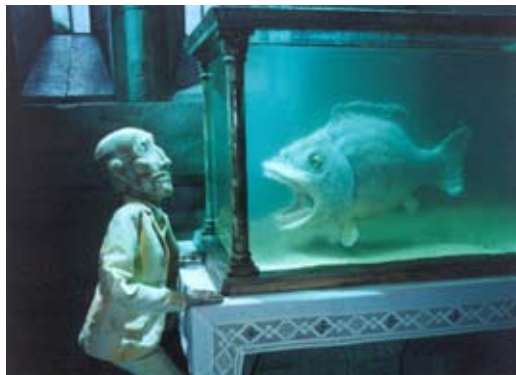
Paweł Partyka

prod. Se-ma-for, Partflex System

15'

*The Fantastic Flowershop* is a magical story about a shop which livens up after the owner has left. Spools of wire unroll, wind in the air and interweave making figures of men and women. The latter dress up in petals of colourful flowers and when they are all properly dressed, a flower ball begins. Prize-winner of Youth IFF „Ale Kino” (2001) and Mar del Plata (2001).





## ICHTHYS

2005 Poland

Marek Skrobecki

prod. Se-ma-for

16'

*Ichthys* is an unconventionally told, metaphorical film story about the persistence of waiting, hope and fulfilment. The protagonist of the film is a man in his prime. He comes to a restaurant, the interior of which resembles some

sacred building. He is the only customer there. He is welcomed by a waiter with a cherub face who takes the order and then leaves. The customer is waiting for his return. Time passes, covering everything with the patina of age. When finally untouched by time waiter comes back with the ordered dish, the customer appears to be dead... Film was appreciated on Stoptrik's partner festivals, Animateka, KFF, Etiuda&Anima (2005) as well as on Ottawa International Animated FF (2005) and Balkanima (2006).



## UNDERLIFE

2010 Poland

Jarosław Konopka

prod. Se-ma-for, Studio Munka

8'

*Underlife* is a film inspired by *Kołysanka (Lullaby)* composed by Krzysztof Komeda, which employs metaphor to show the

destructive influence that ancestors have on man and poses a question if we are able to liberate from it. It raises the universal issue of subconscious determinants which condition and define our lives. A baby carriage, which is the symbol of the time and place of birth, constitutes the leading motif of the film. It is both the place where we appear after coming to the world and an object which reminds us of our roots after years. It determines the cyclical nature of existence and combines the past and the future.



## SPONGE IDEAS

2010 Poland

Katarzyna Nalewajka,

Paulina Szewczyk

prod. Se-ma-for

5'03"

Music video made for Polish-Argentine band Paristetris. Study of complicated friendship between Octopus and Squirrel.

## Focus on Poland



### ESCAPE/ UCIECZKA

2009 Poland

Monika Kuczyniecka

prod. University of Arts, Poznań  
3'28"

Animated music video illustrating song of charismatic singer and accordionist, Czesław Mozil. Just after release film was acclaimed as Polish OFF Revelation by TV Kino Polska and portal Stopklatka.



### ESTERHAZY

2009 Poland/

Germany

Izabela Plucińska

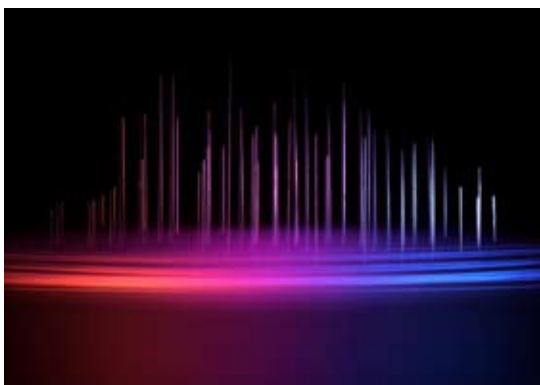
prod. Donten

& Lacroix Films/

Clay Traces

25'

A young bunny from the Esterhazy Dynasty in Vienna is sent to Berlin to find a bunny woman nearby some mysterious Berlin Wall. After a long search, Esterhazy finds a bunnies' paradise on the green grass in between the East and the West part of the Wall. But it is the year 1989 and changes are approaching. The Berlin Wall is about to fall and our little heroes have to run away. Laureate of different international film festivals, among them Krakow Film Festival (2010).



### GRAND CENTRAL

2010 Poland

Katarzyna Kijek,

Przemysław Adamski

prod. Kijek/Adamski for ECM Rec  
2'

Video made with 1 km of yarn and four different flashlights and one lamp (Living Colors). Yarn was shaken and illuminated in different ways and shot in stop motion.



## **THE TRAM/ TRAMWAJ**

**2007 Poland**

**Monika Kuczyńska**

**prod. University of Arts, Poznań  
8'28"**

One day in life of driver from tram nr 11. Like in a distorting mirror one can observe rituals and behaviour of urban society. Usual and unusual passengers and situation strangely repeat everyday.

Winner of European Young Cinema, Warsaw (2007) and Independent FF Warsaw (2007).



## **EVERYTIME**

**2009 Poland**

**Katarzyna Kijek, Przemysław Adamski**

**prod. Kijek/Adamski & Kevin Bacon**

**and Jonathan Quarmby for Manna  
Productions, P+C Oi Va Voi Recordings  
3'17"**

Video made with shredding machine. Every third frame of the footage was

printed, shredded and shot three times blended with adjacent frames by different stripes configuration. Awarded on „Yach” Film Festival (2009).



## **SHIVERING TRUNKS/ DRŻĄCE TRĄBY**

**2010 Poland**

**Natalia Brożyńska**

**prod. PWSFTviT**

**3'30"**

Pafnucy, a furry creature is crying, not satisfied with his appearance – latex trunk, ears sticking out in odd way. He fails to imitate one 'pin up boy', Kala-

santy... Pafnucy goes mad, tears picture of Kalasanty, thinks to himself 'either me or him'. Laureate of Krakow Film Festival (2011) and Youth Cinema Festival, Warsaw(2011).



## **TOYS/ ZABAWKI**

**2011 Poland**

**Monika Kuczyńska**

**4'42"**

Animated music video for the song by Polish band Bajzel. Pinch of surrealism, few kilograms of plasticine, heavy load of great music.



## **MONODRAM**

**2006 Poland**

**Przemysław Adamski**

**3'30"**

Duplicates of one man, a perfect candidate, populate city of concrete blocks. Ironic and suggestive vision of hopelessness and isolation in a claustrophobic-urban society. Film presents innovative approach towards cut-out and animated photography techniques. Appreciated with Special Mention Diploma on Krakow Film Festival (2007).



## **EVERY GIRL HAS A BOY/**

**WSZYSTKIE MAJĄ PO CHŁOPAKU**

**2011 Poland**

**Monika Kuczyńska**

**4'**

A journey into the world of dreams and fantasies of plastacine sweetheart. Music video illustrates contemporary interpretation of folk song from Wielkopolska region.



## **I'M WAITING/ CZEKAM**

**2010 Poland**

**Mateusz Olek**

**prod. Butcher's Films**

**3'30"**

Short story about a boy waiting for a phone call from a girl. Among the selection of independent pictures of Polish FF Gdynia in Independent Cinema Review selection (2011).



## **BELLY OF THE BEAST**

**2010 Poland**

**Monika Kuczyńska**

**3'**

Animated video for the first single from the record Fox Box, one of the most appreciated Polish producer of electronic and alternative music. Realized with band Szklana Stopa from Poznań. **Monika Kuczyńska** is an author of animation and scenography.



## OF THE QUARREL OF ALL QUARRELS/ O NAJWIĘKSZEJ KŁÓTNI

1999 Poland

Zbigniew Kotecki

prod. TV Studio of Animation Films, Poznań

18'



Puppet animation about three brothers who set off on a quest for a better life. As it turns out, the decision on choice of roads can become a root of insolvable conflict. This witty parallel might be read as a commentary on flaws of democracy. *Of the Quarrel of All Quarrels* belongs to *The Fourteen Tales from Lailonia Kingdom* (1997-2000) series, which contains animated adaptations of allegorical fairy tales collection titled *Tales from Lailonia Kingdom for the Big and Small* written by world famous Polish philosopher, Leszek Kołakowski. Film was awarded on Cairo IFF for Children (2000) and Siena IFF (2000).



## THIS COUNTRY IS STRANGE/ DZIWNY JEST TEN KRAJ

2007 Poland

Przemysław Adamski, Maciej Szupica

prod. Universal Music Polska

3'15"

Music video for alternative group from Gdańsk, Pink Freud, combining various techniques of stop motion animation.

## Networking & Partnership

Stoptrik IFF aims to become a platform of networking and partnership on the national and international level. We want to share our passion for animation, learn from artists, professionals and already established film festivals. Moreover, we wish to take part in the intercultural dialogue by presenting worldwide achievements of stop motion art. Thanks to open and creative cooperation with Zavod Udarnik, Animateka and Se-ma-for FF it is possible to present on Stoptrik masters' accomplishments of Jan Švankmajer, Quay Brothers or Marek Skrobecki. Stoptrik IFF highly appreciate partnership based on most valuable exchange of experience with Krakow Film Festival and Etiuda & Anima.



Vetrinjski dvor - Maribor  
19.-28. Avgust 2011





AMBASADA RZECZYPOSPOLITEJ POLSKIEJ W LUBLANIE  
VELEPOSŁANIŚTWO REPUBLIKI POLSKIE W LJUBLJANI



REPUBLIKA SLOVENIJA  
**MINISTRSTVO ZA ŠOLSTVO IN ŠPORT**

URAD REPUBLIKE SLOVENIJE ZA MLADINO



**MARIBOR2012**  
European Capital of Culture



### 1st Stoptrik IFF

26 – 28. 08. 2011

Maribor

Pekarna – magdalenske mreže

Ob železnici 8

2000 Maribor

[www.pekarna.org/stoptrik](http://www.pekarna.org/stoptrik)

Co-organizers of special screenings:

Zavod Udarnik, Animateka, Slovenski Filmski Arhiv, Se-ma-for FF.

Cover contains part of still from *Esterhazy* (2009, Donten&Lacroix Films/Clay Traces) directed by Izabela Plucińska. On pages 1 and 2 we used stills from: *Viliam* (V. Obertová), *Inside* (I. Ivanovski), *Shivering Trunks* (N. Brožyńska), *Esterhazy* (I. Plucińska), *The Smaller Room* (C. León, N. Wehrle), *Luis* (N. Attalah, J. Cociña, C. León), *Calypso Is Like So* (B. Collet).

DTP by Michał Bobrowski

Festival Team:

Olga Bielańska (Festival Director)

Michał Bobrowski (Programme Director)

Žiga Brdnik, Daniela Kičič, Gregor Kosi, Suzana Petek, Rene Puhar, Daniel Rodrigues, Zoltan Sámu,

Srdan Trifunović, Borut Wenzel

The idea of Stoptrik IFF: Lucija Smodiš.



Dvorana Gustaf, Ob železnici 8

Kino Udarnik, Grajski Trg 1

Udarnik Open Air, Vetrinjski dvor – Vetrinjska 30

26/08, Friday/ Petek

18.00 DVORANA GUSTAF, International Selection 1, 96 min.

21.00 UDARNIK OPEN AIR, Special screening:  
Jan Švankmajer's *Litte Otik*, 127 min.

23.00 DVORANA GUSTAF, Afterparty

27/08, Saturday/ Sobota

15.00 DVORANA GUSTAF, Slovenian Classics, 78 min.

18.00 KINO UDARNIK, International Selection 2, 103 min.

20.00 DVORANA GUSTAF, Se-ma-for FF Presents, 76 min.

22.00 DVORANA GUSTAF, Stoptrik Party,  
DJ Kozmonaut (Maribor)

28/08, Sunday/ Nedelja

18.00 KINO UDARNIK, Focus on Poland, 84 min.

20.00 DVORANA GUSTAF, First Experiments, 40 min.

21.00 DVORANA GUSTAF, Final Banquet, MHX (Cracow)

