

10th STOPTRIK International Film Festival

10. mednarodni filmski festival STOPTRIK



10TH STOPTRIK IFF CATALOGUE

10. STOPTRIK MFF KATALOG

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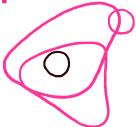
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10TH STOPTRIK
International Film Festival
10. STOPTRIK
mednarodni filmski festival

CONTENTS

VSEBINA



- 6 10th StopTrik IFF: Against all odds /
10. StopTrik MFF: Vsemu navkljub**
- 9 Theodore Ushev: A-Z manifesto 2017
(Animation as a weapon) / Theodore Ushev:
Manifest A-Z 2017 (Animacija kot orožje)**
- 11 Festival opening / Otvoritev festivala**
- 12 International Competition Programme /
Mednarodni tekmovalni program**
- 12 International Stop Motion Competition 1 /
Mednarodno tekmovanje stop animacija 1**
- 14 International Stop Motion Competition 2 /
Mednarodno tekmovanje stop animacija 2**
- 16 International Stop Motion Competition 3 /
Mednarodno tekmovanje stop animacija 3**

- 20 Competition Borderlands /
Tekmovanje Borderlands**
- 23 Panorama / Panorama**
- 28 Animation as a Weapon Retrospective /
Retrospektiva Animacija kot orožje**
- 28 Retrospective I: Animation as a weapon A-L
Retrospektiva I: Animacija kot orožje A-L**
- 32 Retrospective II: Animation as a weapon L- Z
Retrospektiva II: Animacija kot orožje L- Z**
- 36 BLACKBOX: Sasha Svirsky /
BLACKBOX: Sasha Svirsky**
- 39 Children's Programme / Otroški program**
- 39 Koyaa / Koyaa**
- 41 Animated Tales from Russia / Animirane zgodbe iz
Rusije**
- 43 Attention! Se-ma-for Goes Up! Se-ma-for Goes On! /
Pozor! Se-ma-for gre gor! Se-ma-for gre naprej!**
- 45 Youth Programme Presentation from the Animafest
World Festival of Animated Film (Zagreb) /
Predstavitev mladinskega programa s Svetovnega
festivala animiranega filma Animafest (Zagreb)**
- 47 High School Screenings /
Projekcije za srednje šole**
- 47 Insomnia Animation Film Festival / Festival animiranega
filma Insomnia**
- 50 LINOLEUM International Contemporary Animation
and Media Art Festival / Mednarodni festival sodobne
animacije in medijske umetnosti LINOLEUM**
- 53 PAF Festival of Film Animation and Contemporary Art /
Festival filmske animacije in sodobne umetnosti PAF**

- 56 Trik Show / Trik Show**
- 57 Imagining the Author: Špela Čadež / Zamišljanje avtorice: Špela Čadež**
- 58 Workshops / Delavnice**
- 59 Workshot: stop motion animation workshop with Špela Čadež / Workshot: delavnica stop animacije s Špelo Čadež**
- 60 Children's animated film workshop with Anka Kočevan / Delavnica animiranega filma za otroke z Anko Kočevan**
Sharpening the Gaze: film criticism workshop with
- 61 Maja Krajnc / Ostrenje pogleda: delavnica filmske kritike z Majo Krajnc**
- 62 Lectures and discussions / Predavanja in diskusije**
- 62 Festival as a weapon: social and political potential / Festival kot orožje: družbeni in politični potencial**
- 63 Projektor: (Un)organized film landscape: situation and forecasts - Marina Gumzi / Projektor: (Ne)organizirana filmska pokrajina: stanje in prognoze - Marina Gumzi**
- 64 Projektor: The future of cinematography and Slovenian Film Database - Lev Predan Kowarski and Jasna Pintarič / Projektor: Prihodnost kinematografije in Baza slovenskih filmov - Lev Predan Kowarski in Jasna Pintarič**
- 66 Film in Maribor: (de)centralization of Slovenian film / Film v Mariboru: (de)centralizacija slovenskega filma**
- 67 Accompanying programme / Spremljevalni program**
- 67 Exhibition: 10 years of StopTrik Festival / Razstava: 10 let festivala StopTrik**
- 68 Exhibition: Fotogank / Razstava: Fotogank**
- 69 Theatre performance: Calais, Calais / Gledališka predstava: Calais, Calais**
- 70 Opening evening with Gabi98 & Kasko Karambol AV / Otvoritveni večer z Gabi98 & Kasko Karambol AV**
- 71 Concert: Etceteral / Koncert: Etceteral**
- 72 Curators' battle of animated music videos / Spopad kuratorjev v animiranih glasbenih videoposnetkih**
- 73 Stop, mini cinema trick! / Stop, mali kino trik!**
- 74 Student jury / Študentska žirija**
- 74 Maribor / Maribor**
- 76 Lodz / Lodž**
- 78 StopTrik in Lodz / StopTrik v Lodžu**
- 79 Index of Authors / Indeks avtorjev**
- 81 Index of Films / Indeks filmov**
- 83 The Festival was made possible by / Festival so omogočili**
- 94 Festival team / Festivalska ekipa**
- 96 Schedule / Urnik**

10TH STOPTRIK International Film Festival: AGAINST ALL ODDS

It's the **10th StopTrik** this year... This Festival went the long way from screenings, organized at the squat by a group of film buffs, to a 4-day festival event held annually in Slovenia and Poland, backed by various cultural institutions and a large, international network of animated film festivals. We're deeply grateful to all collaborators and supporters. Of course, year by year we are excited to see such progress. At the same time, we know that turning to red carpet-style self-satisfaction would be a grave mistake. StopTrik has never pretended to be a hot-spot of acclaim, splendour or a film industry event. We realize how important such factors are for the commercial development of European animation, but this is just not our story.

StopTrik is focused on the community of creators and viewers who use this festival as an opportunity to engage in creative interactions. Stop motion animation binds us together, gives us shared language, mutual concerns, common fields of curiosity. In the beginning, we used to say "it's a niche of the niche", but we would have never imagined how true such a statement may become on the eve of the 10th anniversary. Due to Covid-19 pandemic, live gatherings have become a margin of culture production. We haven't seen each other for months. Cinema experience has been replaced with participation in online festivals, and after a few months many hardly can tell the difference between the festival situation and the series binge-watching. We are determined to go live in

Letos poteka že **10. StopTrik...** Festival je prehodil dolgo pot od projekcij, ki jih je v skvotu organizirala skupina ljubiteljev filma, do štiridnevnega festivalskega dogodka, ki ga vsako leto prirejamo v Sloveniji in na Poljskem, podprtega s strani različnih kulturnih institucij in velike mednarodne mreže festivalov animiranega filma. Hvaležni smo vsem sodelavcem in podpornikom. Vsako leto znova smo nadušene_i nad tem, kako se naš festival razvija, hkrati pa se zavedamo, da bi bilo samozadovoljstvo v slogu rdeče preproge resna napaka. StopTrik se nikoli ni pretvarjal, da je žarišče priznanj, sijaja ali dogodek filmske industrije. Zavedamo se, kako pomembni so taki dejavniki za komercialni razvoj evropske animacije, vendar to ni naša zgodba.

StopTrik se osredotoča na skupnost ustvarjalcev in gledalcev, katerim festival ponuja priložnost za ustvarjalne interakcije. Stop animacija nas povezuje, nam daje skupni jezik, skupne skrbi in skupna polja radovednosti. Na začetku smo govorili "to je niša niše", vendar si nikoli ne bi mogli predstavljati, kako resnična bi takšna izjava lahko bila na predvečer 10. obletnice. Zaradi pandemije Covid-19 so druženja v živo postala marginalna kulturna produkcije. Že mesece se nismo videli. Kinematografsko izkušnjo je nadomestila udeležba na spletnih festivalih, po nekaj mesecih pa mnogi skoraj ne ločijo več med festivalskimi razmerami in gledanjem serij. Odločeni smo, da bomo v Mariboru (**od 8. do 11. oktobra**) in Lodžu (**od 6. do 8. novembra**) festival izvedli v živo, četudi za ceno

10. STOPTRIK mednarodni filmski festival: VSEMU NAVKLJUB

Maribor (Oct. 8th-11th) and Lodz (Nov. 6th-8th), even at the cost of postponing the event. We respect safety and science, and of course we will give up in the face of prolonged lock-down, but as long as it is possible to go on with planning the live festival, we will do so. After all, back then in the squat, the idea of running an international stop motion festival somewhere in Europe sounded even crazier...

StopTrik builds upon the idea that the festival come-together means in-depth discussion, exchange of standpoints on art's function and aesthetics, as well as more general debate on the phenomena and directions of contemporary social and political surroundings. If you open your eyes, you will see how devastated public discourse has become, and how marginalized critical reception of arts and media appear now. And so we have no more words to speak up for and with the women marching in Belarus, LGBTQ+ activists being arrested and harassed in Poland, refugees running away from fire in the camp on Lesbos and on the borders between Bosnia and Croatia... (that's just early September news headlines, what about the day when you're reading this?)

In this year's programming, we've been inspired by Theodore Ushev's quite simple intellectual and artistic experiment.

In **A-Z (ANIMATION AS A WEAPON) manifesto**, Ushev named the most lethal social threats, and boldly (or maybe naively) claimed that animation art may overpower them. In the special retrospective programme that summarizes our

prestavitev dogodkov. Spoštujemo varnost in znanost in seveda bomo v primeru uvedbe karantene odnehalo, dokler bomo lahko nadaljevali z načrtovanjem festivala v živo, bomo to tudi počeli. Navsezadnje je takrat v skrovu ideja o mednarodnem festivalu stop animacije nekje v Srednji in Vzhodni Evropi zvenela še bolj nora ...

StopTrik gradi na ideji, da festivalsko druženje pomeni poglobljeno razpravo, izmenjavo stališč o funkciji in estetiki umetnosti ter splošnejšo razpravo o pojavih in usmeritvah sodobnega družbenega in političnega okolja. Če odprete oči, boste videli, kako opustošen je postal javni diskurz in kako marginalizirana je danes kritična recepcija umetnosti in medijev. In zato nimamo več besed, da bi spregovorili za in z ženskami, ki protestirajo po Belorusiji, aktivistkami LGBTQ+, ki so arretirane in nadlegovane na Poljskem, begunci, ki bežijo pred ognjem v taborišču na Lezbosu in na meji med Bosno in Hrvaško... (to so samo zgodbe v začetku septembra, kaj bo na dan, ko to berete?)

Ob snovanju letošnjega programa nas je navdihnil dokaj preprost intelektualni in umetniški eksperiment Theodoreja Usheva. V **Manifestu A-Z (ANIMACIJA KOT OROŽJE)** je Ushev imenoval najbolj smrtonosne družbene grožnje in drzno (ali morda naivno) trdil, da jih lahko umetnost animacije premaga. V posebnem retrospektivnem programu, ki povzema naše desetletne poskuse združevanja razmišljanja o ustvarjanju animiranega filma in kritičnega odziva,

10 years of attempting to merge thinking about animation filmmaking with critical reception, we illustrate each of the anti-values mentioned by Ushev with one excellent stop motion or experimental piece of animation. Please, do not simply agree with our choices, strive for counter-arguments! Dare to question filmmakers' agenda in the spirit of Amos Vogel's words: *It is up to us to learn to decipher the artist's secret communications and warnings* (1976). Come up with your own interpretations that contribute to the critical language we need so badly today. Feel the images that were moved in an illusionary manner by the animators. Cherish the art, but look for more than artistry.

StopTrik stands for integration of stop motion animation filmmakers and enthusiasts. We do it by means of shared cinema experience and dialogue. Therefore, we present you with the **International Stop Motion Competition, The Borderlands Competition** and **Panorama** programme, composed of 54 films representing 27 countries. As always, StopTrik **Audiences** and **Maribor** and **Lodž Students** will be StopTrik jurors. We give you animation workshops with **Špela Čadež** and **Anka Kočevar**, and the film criticism workshop **Sharpening the Gaze**. We continue our educational mission among high school youth and children audiences in collaboration with **Maribor Puppet Theatre** and partner festivals: **PAF** (Czech Republic), **Insomnia** (Russia), **Linoleum** (Ukraine), **O!PLA** (Poland) and **Animafest Zagreb** (Croatia). We're deeply grateful to the whole StopTrik community for these exceptional 10 years, and despite current circumstances, we're looking forward to future editions.

Olga Bobrowska, Michał Bobrowski

ponazorimo vsako anti-vrednoto, ki jo je omenil Ushev, z eno izvrstno stop animacijo ali eksperimentalnim animiranim filmom. Prosimo, ne strnjajte se preprosto z našimi odločitvami, stremite k temu, da najdete protiargumente. Drznite si zastavljati vprašanja o namenu filmskih ustvarjalcev v duhu besed Amosa Vogla: *Na nas je, da se naučimo razvozlati umetnikove skrivne komunikacije in opozorila* (1976). Oblikujte svoje interpretacije, ki prispevajo h kritičnemu jeziku, ki ga danes tako zelo potrebujemo. Začutite podobe, ki so jih animatorke_ji iz iluzijo premaknile_i. Cenite umetnost, a iščite več kot umetniškost.

StopTrik se zavzema za integracijo ustvarjalk_cev in navdušenek_cev nad stop animacijo. To počnemo s pomočjo skupne kinematografske izkušnje in dialoga. Zato vam predstavljamo **Mednarodno tekmovanje v stop animaciji, tekmovanje Borderlands** in program **Panorama**, sestavljenou iz 54 filmov iz 27 držav. Kot vedno bo žirija festivala StopTrik **občinstvo** ter **študentje Maribora in Lodža**. Ponujamo vam delavnice s **Špelo Čadež** in **Anko Kočevar** ter delavnico filmske kritike **Ostrenje pogleda**. Svoje poslanstvo izobraževanja srednješolske in otroške publike nadaljujemo v sodelovanju z **Lutkovnim gledališčem Maribor** in partnerskimi festivali **PAF** (Češka), **Insomnia** (Rusija), **Linoleum** (Ukrajina), **O!PLA** (Poljska) in **Animafest Zagreb** (Hrvaška).

Celotni StopTrik skupnosti smo zelo hvaležni za teh izjemnih 10 let in se kljub trenutnim okolišinam že veselimo prihodnjih edicij festivala.

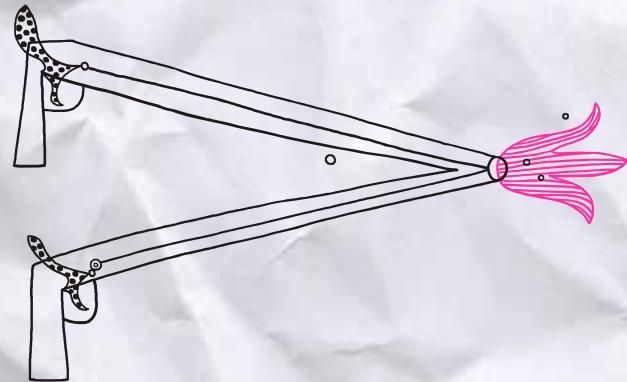
Olga Bobrowska, Michał Bobrowski

Theodore Ushev

A-Z MANIFESTO 2017

(Animation as a weapon)

Animation as a weapon against Arrogance
Animation as a weapon against Bad
Animation as a weapon against Cynicism
Animation as a weapon against Dismality
Animation as a weapon against Envy
Animation as a weapon against Fear
Animation as a weapon against Greediness
Animation as a weapon against Hate
Animation as a weapon against Insanity
Animation as a weapon against Jealousy
Animation as a weapon against Killing
Animation as a weapon against Lies
Animation as a weapon against Monstrosity
Animation as a weapon against Negativity
Animation as a weapon against Oppressiveness
Animation as a weapon against Prejudice
Animation as a weapon against Quarrelsomeness
Animation as a weapon against Racism
Animation as a weapon against Skepticism
Animation as a weapon against Terrorism
Animation as a weapon against Ugliness
Animation as a weapon against Villainy
Animation as a weapon against Worthlessness
Animation as a weapon against Yuckiness
Animation as a weapon against Zealousness



[First print in: *Propaganda, Ideology, Animation. Twisted Dreams of History*, Olga Bobrowska, Michał Bobrowski, Bogusław Zmudziński (eds.), AGH University of Science and Technology Press, Kraków 2019, p. 222.]

Theodore Ushev MANIFEST A-Ž 2017 (Animacija kot orožje)

Animacija kot orožje proti Aroganci

Animacija kot orožje proti Slabemu

Animacija kot orožje proti Cinizmu

Animacija kot orožje proti Potrtosti

Animacija kot orožje proti Zavisti

Animacija kot orožje proti Strahu

Animacija kot orožje proti Pohlepu

Animacija kot orožje proti Sovraštvu

Animacija kot orožje proti Norosti

Animacija kot orožje proti Ljubosumju

Animacija kot orožje proti Ubijanju

Animacija kot orožje proti Lažem

Animacija kot orožje proti Pošastnosti

Animacija kot orožje proti Negativnosti

Animacija kot orožje proti Zatiranju

Animacija kot orožje proti Predsodkom

Animacija kot orožje proti Prepirljivosti

Animacija kot orožje proti Rasizmu

Animacija kot orožje proti Skepticizmu

Animacija kot orožje proti Terorizmu

Animacija kot orožje proti Grdemu

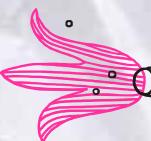
Animacija kot orožje proti Zlobnosti

Animacija kot orožje proti Ničvrednosti

Animacija kot orožje proti Ogabnosti

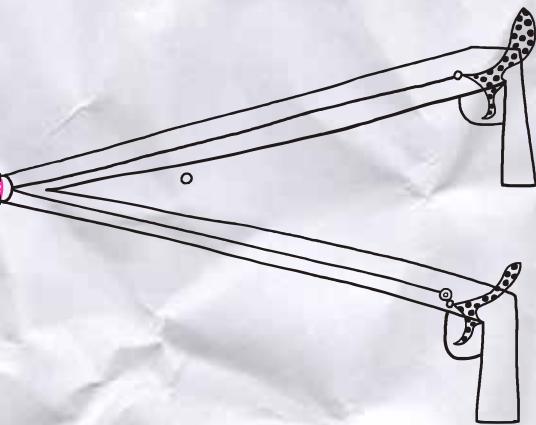
Animacija kot orožje proti Gorečnosti

[Prvič natisnjeno v: *Propaganda, Ideologija, Animacija. Izkrivljene sanje zgodovine*, Olga Bobrowska, Michał Bobrowski, Bogusław Zmudziński (ur.), Založba Univerze AGH za znanost in tehnologijo, Krakov 2019, str. 222.]



FESTIVAL OPENING OTVORITEV FESTIVALA

8. 10. 2020 | 20:00 | VD



A Buck's Worth Za en dolar

Tatia Rosenthal, 2005, USA,
6'33''



Gun in hand, a homeless man requests a dollar. Based on a story by Etgar Keret.

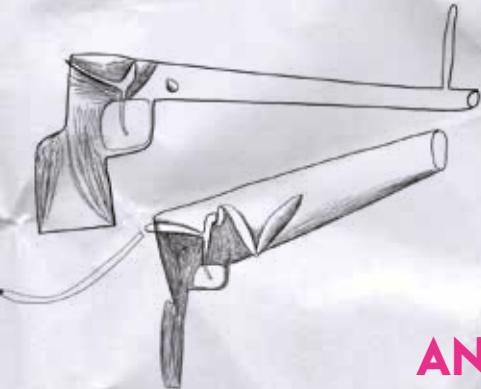
S pištolo v roki brezdomec zahteva dolar. Na podlagi zgodbe Etgarja Kereta.

God on Our Side Bog na naši strani

Uri & Michelle Kranot (NIAF,
Les film de l'Arlequin), 2005,
NLD, FRA, 7'



Inspired by Picasso's *Guernica* (1937), this film is fundamentally about the Israeli-Palestinian conflict. In the name of God, people are infused with rage and violence. Film, ki ga je navdihnila Picassova *Guernica* (1937), v bistvu govori o izraelsko-palestinskom konfliktu. V božjem imenu so ljudje polni besa in nasilja.



STOP MOTION 1 STOP ANIMACIJA 1

9. 10. 2020 | 17:00 | VD

International COMPETITION PROGRAMME Mednarodni TEKMOVALNI PROGRAM

Unraveled Razpadlo

Arden Colley, Asil Atay, Kellie Fay, Isabel Wiegand (BAU Barcelona), 2019, ESP, 3'39''



After a family separation, a young woman failed to provide the emotional support her mother needed. The woman relives this pivotal moment, wishing she could go back and say the things she left unsaid.

Po razkroju družine mlada ženska svoji materi ni uspela nuditi čustvene podpore, ki jo je ta takrat potrebovala. Ta ključni trenutek podoživi in si zaželi, da bi se lahko vrnila tja in povedala vse takrat neizrečene stvari.

Tulipomania: Gone Tulipomania: Gone

Cheryl Gelover, Tom Murray (Tulipomania), 2020, USA, 2'59''



When money talks, who is listening? A torrent of tattered animated objects and shredded collage excavates the headlines, as the death knell sounds for the status quo in this mournful dirge.

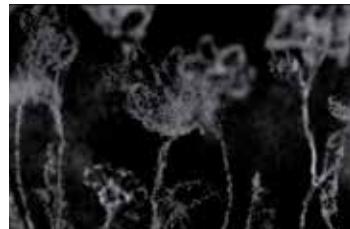
Kdo posluša, ko govori denar? Val raztrganih animiranih predmetov in razcefranega kolaža izkopava časopisne naslove, medtem ko status quo v tej žalostinki odzvanja.

The Flood

Poplava

Wyszła z brzegów

Sofya Nabok (Likaon),
2020, POL, 9'20''



Three sisters go to the river on Kupala Night, to fulfil the rite of throwing a wreath to see the elder sister's future. To do this, the girl goes to the bridge. There she hears the voice that prophesies her death in this river. Terrified, the elder sister is turning around and falls into the water.

Na Kupalo gredo tri sestre k reki, da bi opravile obred metanja vence vanjo in doble vpogled v prihodnost starejše sestre. Ko dekle stopi na most, sliši glas, ki napoveduje njen smrt v tej reki. Prestrašena se začne najstarejša sestra obračati, nakar pade v vodo.

Bench

Klop

Scamnum

Rich Webber (Waaber productions ltd), 2020, UK, 1'36''



A short film about sharing.
Kratki film o deljenju.

Silent Embassies

Tiha veleposlaništva

Botschaften

Daniel Höpfner (Phaenomenfilm), 2020, GER, 15'



A bird explores abandoned embassies. The resulting unrest seems briefly to bring spaces and things out of their paralysis. Through this resurrection, they rise up against their oblivion, before their energies fade again and everything sinks back into an enduring sleep.

Ptica raziskuje zapuščena veleposlaništva. Zdi se, da posledični nemir prostore in stvari za kratek čas prebudi iz njihove paralize. S tem vstajenjem se dvignejo proti svoji pozabi, preden njihove energije spet zbledijo in vse ponovno potone v trajni spanec.

To the Dusty Sea

K prašnemu morju

À la mer poussiére

Héloïse Ferlay (ENSAD), 2020, FRA, 12'30''



Left alone in the deepest of the summer, Malo and Zoe are trying their best to catch their mother's elusive eye.

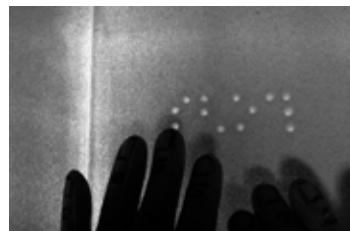
Sredi poletja se Malo in Zoe po najboljših močeh trudita, da bi ujela mamino izmikajoče se oko.

The Elephant

Slon

Słón

Dominika Wilkosz
(UP Kraków), 2019, POL, 6'52''



The sightless main character, fascinated by an ancient description of a peculiar animal, decides to find one and get some personal experience. Accompanied by his three blind friends, he starts an intriguing journey in search of the mysterious creature.

Slepega glavnega junaka očara starodavni opis neke posebne živali. Odloči se, da jo poišče in dobi nekaj osebnih izkušenj. V spremstvu treh slepih priateljev se poda na intrigantno potovanje iskanja skrivenostnega bitja.

Existential

Eksistencialno

*Екзистенцијално /
Ekzistencialno*

Nataliya Atanasova (Compote Collective), 2019, BUL, 4'50''



The sea becomes the stage of a love story between mortal and mythological creatures, between freedom and captivity. The film is based on the poem *Existential* by Anamaria Koeva and it is part of the animation poetry collection *Mark and Verse*.

Morje postane oder ljubezenske zgodbe med smrtnimi in mitološki mi bitji, med svobodo in ujetništ vom. Film je posnet po pesmi Existential Anamarie Koeve in je del zbirke animirane poezije Mark and Verse.

Sororal

Sestrstvo

Sororelle

Louise Mercadier, Frédéric Even
(Papy3D Productions), 2020,
FRA, 14'56''



Three sisters are facing an impending disaster: the imminent flooding of the lands where they live. In the midst of such chaos, the sisterly union is shaken up and each of the sisters experiences the imminence of death in their inner selves in a different way.

Tri sestre se soočajo s pretečo katastrofo: neizbežno poplavo dežele ob morju, kjer živijo. Sredi takšnega kaosa se sestrska skupnost spremeni in vsaka od sester se sama pri sebi na drugačen način spopade z neizbežnostjo smrti.

**STOP
MOTION 2
STOP
ANIMACIJA 2**

9. 10. 2020 | 19:00 | VD

**Meanwhile, at the
Abandoned Factory...
Medtem v zapuščeni
tovarni...**

Michael Cusack (Anifex),
2019, AUS, 16'8"



The film celebrates the heyday of cliff-hanger TV serials. Can our intrepid reporter find her way out of this classic dilemma?

Film praznuje zlate čase t.i. cliff-hanger televizijskih nadaljevank. Ali lahko naš neustrašni novinar najde rešitev iz te klasične dileme?

**Nod. Wink. Horse.
Prikimavanje. Pomežik.
Konj.**

Ollie Magee (Royal College
of Art), 2020, UK, 4'42"



A film behind a horse. Obscuring the narrative. Self sabotage.
Film za konjem. Ki zakriva pripoved. Samosabotaža.

**Quidquid Latine dictum
sit, altum videtur
Quidquid Latine dictum
sit, altum videtur**

Julia Orlik (PWSFTviT Lodz),
2019, POL, 15'



The wire girl wonders what to do to be not out of wire. She is going on a journey to find a solution to her problem. Qualified by O!PLA Festival.

*Dekle iz žice se sprašuje, kaj naj stori, da več ne bi bila iz žice.
Odpravi se na pot, da bi rešila svoj problem. Animacijo je kvalificiral festival O!PLA.*

**Them People
Tisti ljudje**

Nausheen Javed
(Kunsthochschule für Medien
Köln), 2020, GER, 5'45"



A small child raised to conform to the expectations of society, is unable to differentiate between love, hate and fear. This short animation is inspired by a self composed poem that speaks about the growing intolerance towards "the other", and the obsession to define one's own identity.

Majhen otrok, vzgojen, da se prilagodi pričakovanjem družbe, ne zna razlikovati med ljubeznijo, sovraštvo in strahom. Kratko animacijo je navdihnila avtoričina lastna pesem, ki govorji o naraščajoči nestrnosti do "drugega" in obsedenosti z opredelitvijo lastne identitetete.

**Chemicals -
Parker Bossley**
**Chemicals -
Parker Bossley**

Joseph Wallace (Cardel),
2018, UK, 4'12''



Parker Bossley takes a psychedelic trip, metamorphosing into exotic animals and traveling through colourful landscapes in this cut-out animated music video.

Parker Bossley se v tem glasbenem videu, izdelanem s tehniko kolaž animacije, odpravi na psihedelično potovanje, na katerem se pretvori v eksotične živali in potuje skozi pisane pokrajine.

**Pandora
Pandora**

Matthias Lerch,
2020, GER, 6'59''



The film interprets the corresponding myth as a process of consciousness and tells the story of a manipulated character that frees herself from her predestination.

Mit o Pandori, interpretiran kot proces zavesti. Film pripoveduje zgodbo o manipuliranem liku, ki se osvobodi svoje vnaprej določene vloge.

**Little Hilly
Mala Hilly**
山川壯麗 / Shan Tuan Chuan Lee

Huang Yun-Hsien, Liao Pei-Yu
(TurnRhino Original Design Studio), 2020, TWN, 18'46''



Hilly is a 10-year-old silent Taiwanese girl, nobody was concerned about her depression and the pressure she suffered from everyday life. Hilly hates that she always oppresses herself, and also hates the world controlled by adults. What does Hilly really want to speak out to the adults?

Hilly je molčeča 10-letna Tajvanka. Nikogar ne skrbi njena depresija in pritisk, ki ga čuti v vsakdanjem življenju. Hilly sovraži, da se vedno zatira in sovraži tudi svet, ki ga nadzirajo odrasli. Kaj želi Hilly v resnici povedati odraslim?

**STOP
MOTION 3
STOP
ANIMACIJA 3**

10. 10. 2020 | 17:30 | VD

Mother Didn't Know
Mati ni vedela
Mor visste Ingenting

Anita Killi (TROLLFILM AS),
2020, NOR, 11'17''



A poetic fable about a young depressed girl. Someone who wants to stay invisible, cares about her and tries to help by sacrificing a part of himself.

Poetična basen o mladi depresivni deklici. Nekdo, ki želi ostati neviden, skrbi zanjo in skuša žrtvovati del sebe.

Shallow Vein
Plitva vena
Плитка Вена / Plitka vena

Yoana Alexandrova (Compote Collective), 2019, BUL, 6'23''



A man is on a mysterious journey through the vein of his beloved, and while he witnesses her inner world, he experiences his deepest dreams and longings. Based on the poem *Shallow vein* by Marin Bodakov, a part of the animation poetry collection *Mark and Verse*.

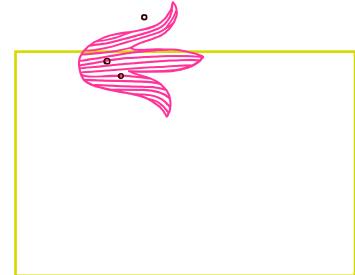
Moški je na skrivnostnem potovanju po žili svoje ljubljene in medtem ko je priča njenemu notranjemu svetu, izkusi svoje najgloblje sanje in hrepenenja. Animacija temelji na istoimenski pesmi Marina Bodakova *Shallow vein*, ki je del animirane pesniške zbirke *Mark and Verse*.

Nadirah: Coal Woman
Nadirah: rudarka

Negar Elodie Behzadi, Kate Jessop
(The VEM King's College London),
2019, UK, 2'33''



In Kante, a small village perched at 2000 metres in the Fann Mountains of Tajikistan, the work of 19 women miners who go mining every day in the illegal coal mines is considered as "ayb" (shameful). Based on a collaborative feminist art-research project of the animation artist and the geographer and ethnographer, this film makes visible otherwise invisible stories of shame.



V majhni vasici Kante, ki leži 2000 metrov visoko v gorovju Fann v Tadžikistanu, se delo devetnajstih rudark, ki vsak dan rudarijo v nelegalnih premogovnikih, smatra za "ayb" (sramotno). Film, ki temelji na skupnem feminističnem umetniško-raziskovalnem projektu umetnice animacije ter geografinje in etnografinje, prikazuje sicer nevidne zgodbe o sramu.

Winter in the Rainforest Zima v deževnem gozdu

Talv vihmametsas

Anu-Laura Tuttelberg (Moon Birds Studios OÜ, Nukufilm, Carabás Estudio & Art Shot), 2019, EST, LIT, MEX, 8'53''



Shot in real nature, in the tropical rainforests of Mexico and Peru, this film captures the eternal dance of life and death as experienced by magical creatures of porcelain. Time passes here in a strange way, moving at an unexpected pace. Film, posnet v resnični naravi, v tropskih deževnih gozdovih Mehike in Peruja, ujame večni ples življenja in smrti, kot ga doživljajo čarobna bitja iz porcelana. Tu čas teče na nenavadni način in se premika z nepričakovanim tempom.

Good Intentions Dobre namere

Anna Mantzaris (Royal College of Art), 2018, UK, 8'35''



After a young woman is responsible for a hit and run, strange and spooky things start to happen ... A small thriller about people that are not always the best at making decisions.

Potem ko mlada ženska povzroči prometno nesrečo in pobegne, se začnejo dogajati čudne in srhljive stvari ... Majhen triler o ljudeh, ki niso vedno najboljši pri sprejemaju odločitev.

Tithonos & the Goddess of Dawn Titon & boginja zore

Tithonos & die Göttin der Morgenröte

Jörg Weidner (sublunare welt), 2019, GER, 13'6''



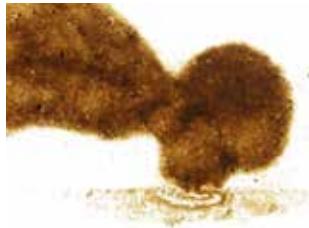
The Goddess of Dawn is cursed to love mortals. She wants one of her lovers – the Trojan prince Tithonus – to stay by her side forever, and he is granted immortality from Zeus. Unfortunately, she forgot to ask for eternal youth, as well.

Boginja zore je prekleta s tem, da ljubi smrtnike. Želi si, da bi eden od njenih ljubimcev - trojanski princ Titon - za vedno ostal ob njej in Zevs mu podeli nesmrtnost. Žal pa je pozabilo prositi tudi za večno mladost.

Water Voda

Maji

Cesar Diaz Melendez (Cesarlinga), 2020, ESP, 1'30''



The water journey and our problems with it.

Potovanje vode in naše težave z njim.

Anna, Cat and Mouse **Anna, mačka in miš**

Varya Yakovleva (PCHELA studio),
2020, RUS, 5'26''



Anna lives in comfortable loneliness until she becomes the object of aggressive lust of a neighbour from the opposite window. Violence breaks into her life.

Anna živi v prijetni osamljenosti, dokler ne postane predmet agresivnega poželenja soseda z nasprotnega okna. V njeno življenje vdre nasilje.

Ostrich **Noj** *Avestruz*

Agostina Ravazzola,
2019, ARG, 4'40''



An ostrich, an owl, a flamingo, a parrot, a hummingbird and an eagle; all of them dance, run and fly by the Argentinian electro-folk of Barda & Sidirum's amazing music. Colours and shapes dance and unite by a unique psychedelic endless rhythm. Handcrafted paper and love.

Noj, sova, flamingo, papiga, kolibri in orel, vsi plešejo, tečejo in letijo ob argentinskem elektro-folku, odlični glasbi, ki jo izvajata Barda & Sidirum. Barve in oblike plešejo in se združujejo v edinstvenem, psihedeličnem neskončnem ritmu. Rokodelska obdelava papirja in ljubezen.

Machini **Machini**

Tétshim & Frank Mukunday (Picha Twenty Nine Studio & Production),
2019, ITA, BEL, DRC (Kongo), 10'



By necessity, and especially by the force of the machine, we have become sleepwalking beings deprived of God, the damned of the earth and test subjects over the black market of history test subjects of the machine.

Iz nuje, še posebej pa zaradi moči stroja, smo postali mesečniki brez Boga, pogubljenci tega planeta in poskusni zajčki na črnem trgu zgodovinskih testnih subjektov stroja.

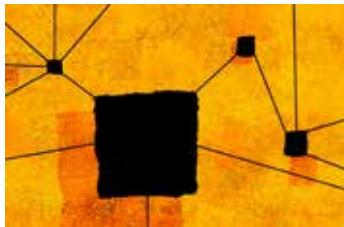
BORDER-LANDS

BORDER-LANDS

10. 10. 2020 | 20:00 | VD

Hierarchy Glitch Hierarhična napaka

Vessela Dantcheva (Compote Collective), 2019, AUT, BUL, 6'35''



In a purely abstract way, this film deals with the core idea of the Common Good Economy model. Both visual patterns and the ensemble's voices are tied up in hierarchical behaviour, which restrains the full potential and mobility of each individual element.

Film na povsem abstrakten način obravnava temeljno idejo modela ekonomije skupnega dobrega. Tako vizualni vzorci kot glasovi ansambla so povezani v hierarhično vedenje, kar omejuje polni potencial in mobilnost vsakega posameznega elementa.

Letting go Spustiti Lah gah

Cécile Brun (Virage Film), 2019, SUI, 6'33''



A dive into sunny childhood memories and emotional depths of loss and disappearance, trying to grasp what is not tangible.

Potop v sončne otroške spomine in čustvene globine izgube in izginotja, poskus dojemanja tistega, kar je neprijemljivo.

Comte Comte

Natalia Ryss (rx:tx, King Deluxe, Natalia Ryss), 2019, ISR, SLO, UK, CAN, 3'9''



The crazy noir travel. Juan, don't talk a lot, otherwise you'll become bald...

Noro noir potovanje. Juan, ne govori veliko, sicer boš postal plešast...

Hello World Pozdravljen, svet

Alexander Isaenko, 2020, UKR,
8'30''



The current instability of the climate system impacts ice cores and rises the global sea level, as well as changes human life. At the same time, only the data code of intelligent machines remains constant in modern geography.

Trenutna nestabilnost podnebnega sistema vpliva na ledena jedra, dviguje globalno gladino morja in spreminja človeško življenje. Obenem ostaja edina stalnica v sodobni geografiji le podatkovna koda inteligentnih strojev.

Rebooted Ponovno zagnan

Michael Shanks (LateNite Films),
2019, AUS, 12'47''



Phil used to be a cutting-edge special effect. As a stop motion animated skeleton from the 1960s, modern movie studios just aren't hiring him to star in blockbusters anymore. He takes drastic measures when he learns the film for which he was created is being rebooted without him.

Phil je bil nekoč najsodobnejši posebni efekt. Kot stop animiranega okostnjaka iz šestdesetih let ga sodobni filmski studiji preprosto ne najemajo več za velike uspešnice. Ko izve, da nameravajo film, za katerega je bil ustvarjen, ponovno posneti brez njega, se odloči za drastične ukrepe.

Piece forever Košček miru 歲歲平安 / Suisui pingan

Yi Ting Chen (Tainan National University of the Arts), 2019, TWN, 4'53''



"Broken into pieces" sounds the same as "peace forever" in Mandarin, and the phrase "peace forever" is what they say during Spring Festival to wish somebody, who has accidentally broken something, peace forever.

"Razbito na koščke" v mandarinščini zveni enako kot "mir za vedno", izraz "mir za vedno" pa na festivalu pomladi rečejo, že nekomu, ki je slučajno nekaj zlomil, želijo za vedno mir.

The Tower Stolp Kula

Sunčana Brkulj (Akademija za likovno umetnost), 2020, CRO, 3'58''



As years and years go by, a tiny civilization makes its way upwards.
Leta minevajo, majhna civilizacija pa se počasi pomika navzgor.

Beyond Noh No, in tako naprej

Patrick Smith (Kaori Ishida, Patrick Smith), 2020, USA, JPN, 4'



Rhythmically animating 3,475 individual masks from all over the world, beginning with the distinctive masks of the Japanese Noh theatre, and continuing on a cultural journey through ritual, utility, deviance, and politics.

Ritmična animacija 3475 posameznih mask z vsega sveta, ki se začenja z značilnimi maskami japonskega gledališča "no" in nadaljuje na kulturnem potovanju skozi ritual, uporabnost, deviantnost in politiko.

The Golden Sausage Zlata klobasa Die Goldwurst

Reinhold Bidner, 2019, AUT, 1'10''



How did it come from the former wealth of El Dorado, which also promoted and inspired art, to the current poverty, with which the artists, apparently so important for society, are compensated for their achievements?

Kako je od nekdanjega bogastva El Dorada, ki je spodbujalo in navdihovalo tudi umetnost, prišlo do sedanje revčnine, s katero so umetniki, očitno tako pomembni za družbo, nagrajeni za svoje dosežke?

Wave Flotation Lebdenje valov

Ornella Macchia (Studio TABASS co. ASBL), 2019, BEL, 4'43''



A slow progression towards deconstruction. A cube, stable element at first, is trapped in its repetitive rhythm, where its shadow evolves around it like a sundial. The cubes are shifting between sensitive and digital.

Počasno napredovanje proti dekonstrukciji. Kocka, sprva stabilen element, je ujeta v ponavljajočem se ritmu, ko se njena senca ovija okoli nje kot sončna ura. Kocke se premikajo med občutljivim in digitalnim.

Microcassette - The Small-est Cassette I've Ever Seen Mikrokazeta - najmanjša kaseta, kar sem jih kdaj

videl / Mikrokazeta - najmanja kazeta koju sam ikad vidio



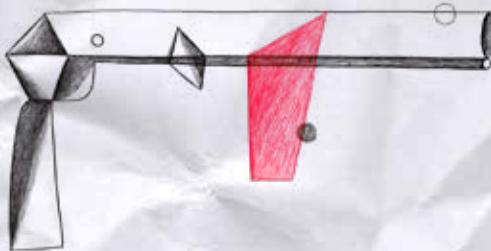
Igor Bezinović, Ivana Pipal (Bonobostudio), 2020, CRO, SRB, 19'15''

Among the garbage heaps of a big landfill on a Croatian island, Zoki uncovers a microcassette. A close study of the discarded object serves as a tribute to chance and imagination.

Zoki na velikem odlagališču med kupi smeti na hrvaškem otoku odkrije mikrokaseto. Natančno preučevanje zavrnjenega predmeta služi kot poklon naključju in domišljiji.

PANORAMA PANORAMA

9. 10. 2020 | 15:00 | VD



The Laws of Nature Zakoni narave

Žoel Kastelic (Akademija za likovno umetnost in oblikovanje Ljubljana), 2020, SL0, 2'16''



This animation aims at pointing out those cardinal laws of nature that are above the artificially created laws people wrote to satisfy their lust for power over everything.
Animacija želi opozoriti na tiste temeljne zakone narave, ki so nad umetno ustvarjenimi zakoni, ki so jih ljudje napisali, da bi zadovoljili svojo slo po premoči nad vsem.

St George and the Dragon Sveti Jurij in zmaj

Gus Kearns,
2019, UK, 2'49''



A family of medieval entertainers performs the legend of 'St George and the Dragon' for local townsfolk.

Družina srednjeveških zabavljačev lokalnim prebivalcem uprizori legendo o svetem Jurju in zmaju.

Om Om

Gabriela Fernández,
2020, ARG, 3'15''



In a desert forest, inhospitable and dark, a small group of particular creatures dedicate themselves to collect, in a ceremonial way, the few remaining fruits. What is this ritual about?

V negostoljubnem in temnem puščavskem gozdu se skupinica posebnih bitij posveča svečanemu nabiranju preostalih plodov. Za kaj gre pri tem ritualu?

Every Time I Run Vsakič, ko zbežim

Matteo Burani, Arianna Gheller
(Studio Croma animation), 2019,
ITA, 2'40''



Every day is the same as the others. Boredom, technology and social networks have all made similar automatons. They are pale, with dark circles and wear identical clothes. They are unable to look at the sky. Vsak dan je enak ostalim. Dolgčas, tehnologija in socialna omrežja so naredili robote, ki so si med seboj podobni - bledi, s podočnjaki in v enakih oblačilih. Nezmožni zrenja v nebo.

Psychophonic Psihofonično

Aline Romero (Escola de Cinema de Barcelona), 2019, ESP, 5'41''



During a full moon night, a cat is walking on the roof. When it listens to the music coming from a house, it dares to enter the creepy home and ends up trapped. While trying to escape, it will discover the secret that the gramophone hides.

Ob polni luni mačka hodi po strehi in iz hiše sliši prihajati glasbo. Vstopi v sрhljivi dom in konča ujeta. Med poskusom pobega odkrije skrivnost, ki jo skriva gramofon.

Florian Florian

Pavel Loparev, Alicia Velasco, Keshav Abrol, Lucas Clayton (BAU Barcelona) 2019, ESP, 3'37''



Every morning, a bearded man must complete a strange and difficult ritual to prepare himself for the day ahead.

Bradati moški mora vsako jutro opraviti čuden in težaven ritual, da se pripravi na dan, ki je pred njim.

Pipi & Popi Pipi & Popi

Katja Pivk (Akademija umetnosti, Univerza v Novi Gorici), 2020, SLO, 2'52''



Pipi and Popi are identical chickens. A small quarrel creates a real catastrophe. Relationships are important, beware that you stay in the good ones.

Pipi in Popi sta identična piščanca. Majhen prepri povzroči pravo katastrofo. Odnosi so pomembni; pazite, da ostanete v dobrih.

Home Dom

Anita Bruvere (Nodachi LTD), 2019, UK, 7'51''

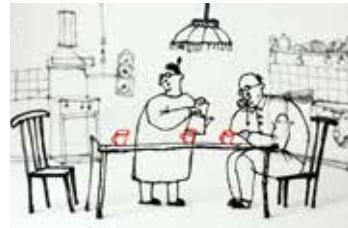


A true story of community, immigration, and diversity, told through the history of a single building.

Resnična zgodba o skupnosti, priseljevanju in raznolikosti, prikazana skozi zgodovino ene same stavbe.

Ties Vezi Uzi

Dina Velikovskaya (SMPL), 2019, GER, RUS, 7'37''



There is a strong connection between parents and their child. A young woman leaves the parental home to see the world. But the world of her parents is so tightly connected with her that by leaving, she puts it at risk. It turns out that this connection can be also destructive.

Med starši in otrokom je močna povezava. Mlada ženska zapusti starševski dom, da bi videla svet. Toda svet njenih staršev je z njim takoj tesno povezan, da ga z odhodom ogrozi. Izkaže se, da je ta povezava lahko tudi destruktivna.

Shadow Passage Senčni prehod

Ali Aschman (Royal College of Art), 2019, UK, 4'40''



An improvised stop motion film about a woman exploring her own psyche through its manifestation as a sequence of identical, yet progressively smaller rooms, inhabited by multiple selves.

Improvizirana stop animacija o ženski, ki raziskuje lastno psiho, ki se manifestira kot zaporedje enakih, a postopoma manjših sob, v katerih živi več jazov.

Handmade Ročno izdelano

Mina Cvetinović Pavkov (IFC Kino Klub Novi Sad), 2020, SRB, 6'9''



Hardly any customer, especially if they have a sweet tooth, can resist the lovely granny who sells the most beautiful leather garments in her charming little store. If only they would give themselves over to her crafty hands, and go behind the curtain...

Redkokatera stranka, še posebej, če je sladkosneda, se lahko upre ljubki babici, ki v svoji očarljivi trgovini prodaja najlepša usnjene izdelke. Ko bi se le predali njenim spretnim rokam in stopili za zaveso ...

Blüte Razcvet

Raito Low Jing Yi, Miyako Huang (NTUA Taipei), 2020, TWN, 4'23''



The film explores the perspective of a woman as she experiences the first tinge of love as it colours her teenage heart for the first time. Seeds represent birth and rebirth, so does the journey of love.

Film raziskuje perspektivo ženske, ko prvič izkusi ljubezen, ki obarva njeno najstniško srce. Semena predstavljajo rojstvo in ponovno rojstvo, potovanje ljubezni prav tako.

Faust Faust

Marianna Atłas (ASP Warszawa), 2019, POL, 6'45''



An interpretation of the legend of Faust, based on Goethe's masterpiece, where an alchemist trying to find the meaning of life signs a deal with the devil. The animation refers to the German Expressionism movement.

Interpretacija legende o Faustu po Goethejevi mojstrovini, v kateri alkimist, ki skuša najti smisel življenja, podpiše kupčijo s hudičem. Animacija se nanaša na nemško ekspressionistično gibanje.

Smoker's Delight Kadilka

Ana Prebil (Akademija umetnosti, Univerza v Novi Gorici), 2020, SLO, 1'33''



"A smoke break" that takes us on a colourful journey of metamorphosis.

"Čik pavza", ki nas popelje na barvito popotovanje preko metamorfoze.

Little Cosmic Shore

Mala kozmična obala

Маленький космический берег /

Malenkiy kosmicheskij bereg

Pavel Kungurov,
2019, RUS, 3'32''



A spaceship lands on a lonely island. The pilot is the researcher, and he immediately starts to scan the area with high-tech equipment for signs of life. Meanwhile, his child, the toddler, just walks around the island and has some fun.

Na samotnem otoku pristane vesoljska ladja. Pilot, ki je raziskovalec, takoj začne skenirati območje s tehnološko napredno opremo in iskati znače življenja. Medtem se njegov otrok, malček, sprehaba po otoku in se zabava.

Save Our Species

Rešimo naše vrste

Delwyn Remedios & collective
(Indijski tehnološki inštitut
Hyderabad, Oddelek za oblikovanje), 2020, IND, 1'54''



The film expresses the harm done to our planet's species with relation to poaching, pollution, and deforestation. The endangered species are depicted through natural material, while the man-made materials are depicted through industrial waste.

Film prikazuje škodo, ki jo številnim vrstam našega planeta povzročajo lov, onesnaževanje in krčenje gozdov. Ogrožene vrste so upodobljene z naravnimi materiali, umetni materiali pa z industrijskimi odpadki.

Divinity

Božanskost

Malakout

Farnoosh Abedi (Negative Art Studio/ DEFC), 2020, IRN, 11'6''



Music was his passion... Love was his masterpiece... A piano player tries to give his wife back her life by trading his hands. But the new hands awaken the devil's forces inside him.

Glasba je bila njegova strast...

Ljubezen je bila njegova mojstrovina... V zameno za življenje svoje žene pianist žrtvuje svoje roke. Toda nove roke v njem prebudijo hudičeve sile.

Animation as a weapon RETROSPECTIVE RETROSPEKTIVA Animacija kot orožje

Curated by / Kuratorja

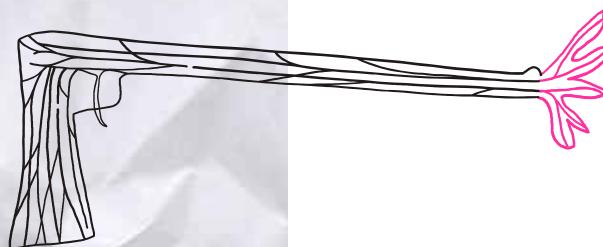
Olga Bobrowska & Michał Bobrowski

Inspired by / Navdihnil

Theodore Ushev's A-Z manifesto 2017

(Animation as a weapon)

Theodore Ushev in njegov Manifest
od A do Z 2017 (Animacija kot orožje)



**A Buck's Worth
Za en dolar**

Tatia Rosenthal,
2005, ZDA, 6'33"

**ANIMATION
AS A WEAPON
PART I: A-L
ANIMACIJA
KOT OROZJE
DEL I: A-L**

10. 10. 2020 | 16:00 | VD



Gun in hand, a homeless man requests a dollar. Based on a story by Etgar Keret. StopTrik 2020 Maribor opening film.

S pištolo v roki brezdomec zahteva dolar. Na podlagi zgodbe Etgarja Kereta. Otvoritveni film letošnjega festivala StopTrik v Mariboru.

Animation as a weapon against
Arrogance
Animacija kot orožje proti
Aroganci

Strange Is This Country

Čudna je ta država

Dziwny jest ten kraj

Przemysław Adamski, Maciej Szupica, 2007, POL, 3'22''



A music video for the Pink Freud, an alternative group from Gdańsk, Poland.

Glasbeni video za Pink Freud, alternativno glasbeno skupino iz poljskega Gdanska.

Animation as a weapon against Bad
Animacija kot orožje proti Slabemu

Sinking of the Truth

Potop resnice

Tobias Gundorff Boesen, Marie-Josée Saint-Pierre, Sander Joon, Wiep Teeuwisse (ANIDOX), 2018, DNK, 7'34''



An eclectic reinterpretation of *The Sinking of the Lusitania* in the age of fake news.

Eklektična reinterpretacija Potopa Luzitanije v dobi lažnih novic.

You Take Care Now

Pazi nase

Ann Marie Fleming, 1989, CAN, 10'33''



Acknowledging traumatic violations on one's own terms.

Priznavanje travmatičnih izkušenj pod lastnimi pogoji.

The Moustache

Brki

Viikset

Anni Oja (TUAS Turku), 2015, FIN, 3'36''



This town is not big enough for the two of them. Nor their moustaches.

To mesto ni dovolj veliko za oba.
Ali njune brke.

**I Spy
Vidim**
Veo veo

RAMA - Red Argentina Mujeres de la Animación, 2019, ARG, 5'30''



A game of discovery. I am one paying attention, but I can notice there is someone else watching, and another one too.

Igra odkrivanja. Jaz sem ta, ki opazuje, a vidim, da gleda še nekdo. In še nekdo.

Animation as a weapon against Fear
Animacija kot orožje proti Strahu

**Spare Change
Drobiž**
Menuda urbe

Quique Rivera Rivera, 2010, PRI (Puerto Rico), 2'36''



In this allegorical film, a surrealist magician seamlessly performs a coin trick but doesn't seem to be fully in control of the ultimate trick under his sleeve.

V tem alegoričnem filmu nadrealistični čarovnik neopazno izvaja trik s kovanci, a kaže, da ultimativnega trika, ki ga je stresel iz rokava, nima popolnoma pod nadzorom.

Animation as a weapon against Greediness
Animacija kot orožje proti Pohlepnu

**Hate for Sale
Sovraštvo naprodaj**

Anna Eijsbouts (Anna Eijsbouts Animation), 2017, NLD, 2'40''



Hate for sale. All the very best / Hate for sale. Vintage stuff. / Do my cries excite your interest? / Lovely hate. Your life is rough.

Sovraštvo naprodaj. Na voljo le najboljše. / Sovraštvo naprodaj. Izbrana ponudba. / So moji vzklikli vzbudili vaš interes? / Čudovito sovraštvo. Vaše življenje je težko.

Animation as a weapon against Hate
Animacija kot orožje proti Sovraštву

**Danny Boy
Danny Boy**

Marek Skrobęcki (Se-Ma-For Produkcia Filmowa w Łodzi, Archangel SA), 2010, POL, SUI, 10'



Inspired by a famous Irish song, a metaphorical puppet animation about a hero who was lost in the world of people who lost their heads.

Metaforična lutkovna animacija o junaku, izgubljenem v svetu ljudi, ki so izgubili glave. Film je navdihnila slavna irska pesem.

Daniil Ivanovič, You're Free / Daniil Ivanovič, svoboden si

Daniil Ivanoviču, sloboden si

Petra Zlonoga (ALU Zagreb),
2012, CRO, 6'17''



Dear Daniil, love has no name, is that not so? I enjoyed every minute we spent apart, but engagements are off. See you later, Petra.

Dragi Daniil, ljubezen nima imena, mar ni tako? Uživala sem v vsaki minuti, ki sva jo preživila ločeno, a zaroka je preklicana. Se vidiva, Petra.

Animation as a weapon against Jealousy
Animacija kot orožje proti Ljubosumju

Le Meat Meso

Wolfgang Matzl,
2013, AUT, 2'10''



The phone rings. "Your food is ready, sir."
Telefon zvoni. "Vaša hrana je pripravljena, gospod."

Animation as a weapon against Killing
Animacija kot orožje proti Ubijanju

Magician Party and the Dead Crow / Carovniška partijska mrtva vrana

魔术师与死乌鸦 / Moshushi

dang he si wuya

Sun Xun (π Animation Studio),
2013, PRC, 9'20''



"Pharaoh died, our Pharaoh died! He shall be buried with deities in the universe." Thus the earliest monument of humanity for commemorating a "deity" was established! 1989, Eastern Europe!

"Faraon je umrl, naš faraon je umrl! Pokopan bo z božanstvi v vesolju." Tako je bil postavljen najzgodnejši spomenik človeštva v spomin na "božanstvo"! 1989, Vzhodna Evropa!

Animation as a weapon against Lies
Animacija kot orožje proti Lažem

ANIMATION AS A WEAPON PART II: M-Z

ANIMACIJA KOT OROZJE DEL II: M-Z

11. 10. 2020 | 17:00 | VD

The Cat with Hands Mačka z rokami

Robert Morgan (Halo Productions),
2001, UK, 3'30''



The story of a cat who - legend has it - longs to become human.

Zgodba o mački, ki po legendi hrepni po tem, da bi postala človek.

Isi's Dream Isijeve sanje El sueño de Isi

Isi Sarfati (Bamba Films), 2007,
MEX, 2'16''



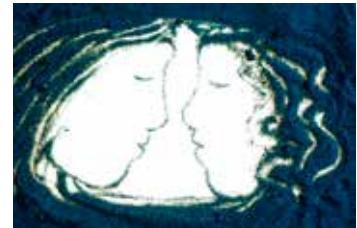
Shot in Mexico with over 1800 stills using a DSLR and transferred to 35mm for projection. The winner of 1st Lugar stop motion competition, established by Michel Gondry.

Posneto v Mehiki z več kot 1800 fotografijami, narejenimi z digitalnim zrcalnorefleksnim fotoaparatom (DSLR) in potem preneseno na 35 mm filmski trak. Zmagovalec prvega tekmovanja stop animacije Lugar, ki ga je ustavnil Michel Gondry.

Animation as a weapon against Monstrosity
Animacija kot orožje proti Pošastnosti

ABEO ABEO

Brenda M. Lopez Zepeda
(Mel Hoppenheim School of Cinema – Concordia University),
2018, CAN, 7'



A hard hitting mixed media animated short that depicts the journey of Nadia and Lupe, two immigrants who risked their lives to cross the Arizona desert in search of a better life.

Brezkompromisen kratki animirani film v kombinirani tehniki, ki prikazuje potovanje Nadie in Lupe, dveh migrantk, ki sta tvegali življenje, da bi prečkali arizonsko puščavo in poiskali lepši jutri.

Animation as a weapon against Negativity
Animacija kot orožje proti Negativnosti

Animation as a weapon against Oppressiveness
Animacija kot orožje proti Zatiranju

Estate Estate

Ronny Trocker (Autour de minuit, Stempel Films), 2016, FRA, BEL, 7'25''



On a sunny Mediterranean beach, time seems to be frozen. An utterly exhausted black man crawls painfully off the sand while around him the holiday-makers seem not to notice him.

Na sončni sredozemski plaži se zdi, kot da je čas zamrznjen. Popolnoma izčrpan temnopolt moški se boleče plazi po pesku, medtem ko se zdi, da ga dopustniki okoli njega sploh ne opazijo.

Animation as a weapon against Prejudice
Animacija kot orožje proti Predsodkom

Cake Torta Kolač

Daniel Šuljić (Zagreb film), 1997, CRO, 7'54''



A group of people are celebrating, sitting around the table. The celebration cake is served, but unevenly divided among them...
Skupina ljudi, ki praznuje, sedi okrog mize. Praznična torta je postrežena, vendar neenakomerno razdeljena med njimi ...

Animation as a weapon against Quarrelsomeness
Animacija kot orožje proti Prepirljivosti

Chronicles of a Lying Spirit by Kelly Gabron Chronicles of a Lying Spirit by Kelly Gabron

Cauleen Smith, 1992, USA, 8'



Male and female voice-overs clash in telling the biographical story of an artist. The film returns to the same cycle of images and scrolling texts to reveal that a person's story can depend on who is telling it.
Moški in ženski glas se spopadata pri pripovedovanju biografske zgodbe umetnice. Film se vrne v isti cikel slik in drsenja besedil, da razkrije, da je človekova zgodba lahko odvisna od tega, kdo jo pripoveduje.

Animation as a weapon against Racism
Animacija kot orožje proti Rasizmu

Chinti Chinti Чинти

Natalia Mirzoyan (Petersburg studio), 2012, RUS, 8'16''



When a tiny ant finds a picture of the Taj Mahal, she immediately falls in love with the magnificent building, and decides to build her own Taj Mahal.

Ko drobna mravljica najde sliko Tadž Mahala, je takoj zaljubljena v to čudovito stavbo in odloči se zgraditi svoj Tadž Mahal.

Animation as a weapon against Skepticism
Animacija kot orožje proti Skepticizmu

Journal animé Animiran dnevnik

Donato Sansone (Autour de minuit), 2016, FRA, 3'30'',



An artistic improvisation in real time, led day in and day out, inspired by international events as taken from the pages of the French daily newspaper Libération.
Umetniška improvizacija v realnem času, ki jo je avtor izvajal iz dneva v dan po navdihu mednarodnega dogajanja, kot ga je povzema francoski časnik Libération.

Animation as a weapon against Terrorism
Animacija kot orožje proti Terorizmu

Lili Lili

Riho Unt (Nukufilm), 2008, EST, 14'



A mortally wounded young soldier in a crater and a bunch of hungry rats from the battlefield try to find the answer to the question "Who is Lili Marleen?".
Smrtno ranjeni vojak in kopica lačnih podgan iščejo odgovor na vprašanje: "Kdo je Lili Marleen?".

Animation as a weapon against Ugliness
Animacija kot orožje proti Grdemu

Kids with Guns Otroci s pištolami

Sadko Hadzihasanovic, 2020, CAN, 2'59''



Kids play outside. At the end of day, they are ready for War.
Otroci se igrajo zunaj. Ob koncu dneva so pripravljeni na vojno.

Animation as a weapon against Villainy
Animacija kot orožje proti Zlobnosti

Magda Magda

Chel White, 2004, USA, 5'30''



A first love is corrupted as a man recalls his affair with a beautiful circus contortionist in this stop motion animation of wooden manikins. Based on a story by Joe Frank.
Prva ljubezen je pokvarjena, ko se moški v tej stop animaciji leseni lutk spominja svoje afere z lepo cirkusko artistko. Na podlagi zgodbe Joeja Franka.

Carnalis Carnalis

God on Our Side Bog na naši strani

Anita Kwiatkowska-Naqvi (Film School Lodz), 2012, POL, 3'33'',



Look at your hand really closely, choose a spot and stare at it for a moment, until you see a landscape.
Zares si poglejte roko; izberite mesto in se za trenutek zazrite vanj, dokler ne vidite pokrajine.

Uri & Michelle Kranot (NIAF, Les film de l'Arlequin), 2005, NLD, FRA, 7'

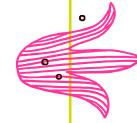


Inspired by Picasso's *Guernica* (1937), this film is fundamentally about the Israeli-Palestinian conflict. In the name of God, people are infused with rage and violence. StopTrik 2020 opening film.

Film, ki ga je navdihnila Picassoova *Guernica* (1937), v bistvu govorja o izraelsko-palestinskom konfliktu. V božjem imenu so ljudje polni besa in nasilja. Otvoritveni film letošnjega festivala StopTrik.

Animation as a weapon against Yuckiness
Animacija kot orožje proti Ogabnosti

Animation as a weapon against Zealousness
Animacija kot orožje proti Gorečnosti



BLACKBOX BLACKBOX

SASHA SVIRSKY SASHA SVIRSKY

8. 10. 2020 | 19:00 | GT22

The looped programme is available for small audiences in GT22 during the whole Festival.

Program se predvaja nenehno in je za majhno občinstvo na voljo v GT22 tekom celotnega festivala.



Bokus Mang
Bokus Mang

Sasha Svirsky, 2014, RUS, 9'55''



Sasha Svirsky is one of the most fascinating contemporary artists of European animation and a painter. Svirsky's prolific film work consists of over 40 short, experimental animations and music videos. His particular "anti-aesthetics" may be described as a blissful, energetic and raw stream of visual metaphors reporting from the harsh environment surrounding the artist-trickster.

Sasha Svirsky je slikar ter eden najbolj fascinantnih sodobnih umetnikov evropske animacije. Zelo plodovit je na filmskem področju, saj je posnel že več kot 40 kratkih, eksperimentalnih animacij in glasbenih video posnetkov. Njegovo posebno "antiestetiko" lahko opišemo kot blaženo, energično, kot surov tok vizualnih metafor, ki poročajo iz krutega okolja, ki obdaja umetnika-prevaranta.

A film made to the music of the Dutch composer Maarten Altena.
Film, posnet po glasbi nizozemskega skladatelja Maartena Altene.

Ants' Song

Pesem mravelj

*Муравьиные песни /
Murav'inyye pesni*

Sasha Svirsky, 2014, RUS, 12'16''



Commotion in the anthill: the animals are on trail of a crime; the blood of a young woman is the leitmotiv in the tragedy of a murderous love.

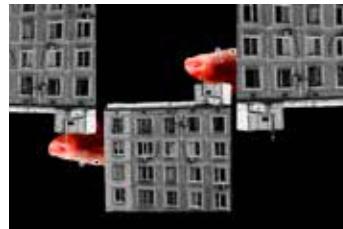
Metež v mravljišču: živali so na sledi zločina. Kri mlade ženske je vodilni motiv v tragediji morilske ljubezni.

Mole

Krt

Krom / Krot

Sasha Svirsky, 2016, RUS, 4'34''



Deep in the sea of dreams colorful corals bloom.

Globoko v morju sanj cvetijo pisane korale.

A short manual of linguistic anarchism / Kratki priročnik jezikovnega anar-

**hizma / Краткое пособие по лингвистическому анархизму
Kratkoye posobiye po lingvisticheskому anarkhizmu**

Sasha Svirsky, 2017, RUS, 2'3''



Sasha Svirsky, 2017, RUS, 3'43''

What you use to call a harmony, we call a social pressure of a personality.

Kar vi imenujete harmonija, imenujemo mi družbeni pritisk osebnosti.

Lavo

Lavo

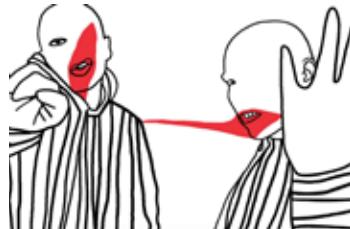
Sasha Svirsky, 2017, RUS, 2'3''



Love is nice, but sex is better.
Ljubezen je lepa, a seks je boljši.

Engine of Progress
Motor napredka
Машина прогресса /
Mashina progresza

Sasha Svirsky, 2017, RUS, 3'24''



A trippy animated video. A song about perfectionism in art and life.
Music: Ka-tet feat. Oxxymiron.
Psihedelični animirani video. Pesem o perfekcionizmu v umetnosti in življenju. Glasba: Ka-tet feat. Oxxymiron.

Bero
Bero

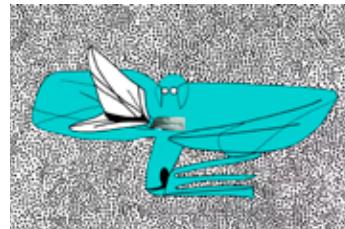
Sasha Svirsky (Nadezhda Svirskaya), 2019, RUS, 1'5''



Bero is starting to expand, then suddenly shrinks again.
Bero se začne širiti, nato pa se nenadoma spet skrči.

A virgin wind
Deviški veter
Девственый ветер /
Devstvennyy veter

Sasha Svirsky, 2019, RUS, 2'56''



Reality demands radical changes in the construction of a human being.
Realnost zahteva korenitev sprememb v zgradbi človeškega bitja.

My Galactic Twin Galaction
Moj galaktični dvojček
Galaction

Sasha Svirsky ("Master-Film" Movie), 2020, RUS, 7'



One day he receives an email that looks like spam: there is apparently trouble in a neighbouring galaxy that will soon threaten his own.

Nekega dne prejme elektronsko sporočilo, ki je videti kot neželena pošta: v sosednji galaksiji očitno obstajajo težave, ki bodo kmalu ogrozile njegovo.

CHILDREN'S PROGRAMME OTROŠKI PROGRAM

PT



* 31'
No dialogues / brez dialogov
Suitable for / primerno za: 3+

9. 10. 2020 | 9:00 | LGM

KOYAA short animated series 2
KOYAA in nagajivi predmeti 2

Kolja Saksida (ZVVIKS, RTV Slovenija; NuFrame), SLO, 2019, 20'



Živjo, Koyaa! Hi Koyaa!

Koyaa lives on a remote rocky ledge high above the clouds, sharing a lovely mountain cottage with his best friend Mr Raven. You'd think the days would be calm and peaceful up there in the wilderness, but they're actually bursting with action and wacky adventure! Ordinary objects come to life

around Koyaa, but they cause him a lot of headaches. A series of seven new animated films about Koyaa.

Koyaa živi na oddaljeni gorski polici visoko nad oblaki, kjer si dom deli z gospodom Krokarjem. Človek bi mislil, da je v tako odmaknjenih krajih vse mirno in spokojno, a dnevi tam so v resnici polni akcije in neobičajnih prigod! Okoli Koyee namreč oživijo sicer običajni predmeti, toda povzročajo mu kup preglavic. Serija novih sedmih animiranih filmov o Koyii.

Programme:

1. KOYAA – Wild Sunbed
2. KOYAA – Elusive Paper
3. KOYAA – Jumpy Eraser
4. KOYAA – Slippery Soap
5. KOYAA – Trippy Trashcan
6. KOYAA – Creepy Blanket
7. KOYAA – Happy Fork

Program:

1. KOYAA – Divji ležalnik
2. KOYAA – Izmuzljivi papir
3. KOYAA – Poskočna radirka
4. KOYAA – Spolzko milo
5. KOYAA – Živahna kanta
6. KOYAA – Presneta odeja
7. KOYAA – Vesele vilice

Marina Andree Škop, SLO, CRO,
2017, 11'



The documentary takes us way back, to the very beginnings of the story of Koyaa, our animated hero, which has its roots in the children's world of author Kolja Saksida. We go behind the scenes as other members of the film crew join the audience to show first-hand how the set is made, how Mr Raven comes to life, and how Koyaa gets his voice and movement. Our entertaining narrator will tell you about Koyaa's world, and the film examines the magic not only of Koyaa but of animation as a whole.

Dokumentarni film nas popelje daleč nazaj, na sam začetek zgodbe o animiranem junaku Koyii, v otroški svet avtorja Kolje Saksida. Odprejo se nam vrata v zakulisje nastajanja animiranih filmov Koyaa, kjer spoznamo tudi ostale člane filmske ekipe in se na lastne oči prepičamo, kako izdelajo scenografijo, kako oživi Krokar in kako glavni junak Koyaa dobi svoj glas in stas. Medtem ko nam duhovito in poetično pripevajo od blizu predstavi Koyoo, nam film prefinjeno razkrije, da ni čaroben samo Koyaa, temveč svet animiranega filma na splošno.

ANIMATED TALES FROM RUSSIA

ANIMIRANE ZGODBE IZ RUSIJE

* 43'
Suitable for /
primerno za: 6+

8. 10. 2020 | 9:00 | LGM

Curated by Nadezhda Svirskaja
Kuratorka: Nadezhda Svirskaja

Green teeth
Zeleni zobje
Зелёные зубы / Zelonyye zuby

Svetlana Andrianova (Pchela studio), 2011, RUS, 5'



A new director comes to the school and everything changes.
Na šolo pride nov ravnatelj in vse se spremeni.

Chess
Šah
Шахматы / Shakhmaty

Alexey Pochivalov (Soyuzmultfilm studio), 2019, RUS, 6'



Unexpected clay chess game...
Neprčakvana partija šaha iz plastelina ...

Linden Tar
Lipova smola
Смолы лип / Smoly lip

Olga Grechanova, 2016, RUS, 5'



This is a story about overcoming your fears and realizing you don't have to do everything by yourself.
Zgodba o premagovanju strahov in spoznanju, da vsega ne rabimo narediti sami.

**Chinti
Chinti**
Чинти

Natalia Mirzoyan (Petersburg studio), 2012, RUS, 8'16'



When a tiny ant finds a picture of the Taj Mahal, she immediately falls in love with the magnificent building, and decides to build her own Taj Mahal.

Ko drobna mravljica najde sliko Tadž Mahala, je takoj zaljubljena v to čudovito stavbo in odloči se zgraditi svoj Tadž Mahal.

**Kuygorozh
Kuygorozh**
Күйгорож

Sergey Merinov (Pilot studio), 2007, RUS, 13'



The old man and the old woman have begun a new life, but the pleasure of greedy idlers was short...

Starec in starka sta začela novo življenje, a zadovoljstvo pohlepnih brezdelnežev je bilo kratko ...

**Whiteland
Snežna belina**
Белоснежье / Belosnezh'ye

Ira Elshansky (Soyuzmultfilm studio), 2018, RUS, 6'



A grey plasticine man finds himself in a glowing white room. He leaves traces, but tries to keep the room in its original purity, until the boundaries of its space change.

Človek iz sivega plastelina se znajde v sijoči beli sobi. Za seboj pušča sledi, a se trudi ohranjati sobo čisto, dokler se mu ne razkrije nova perspektiva.

ATTENTION!
SE-MA-FOR GOES UP!
SE-MA-FOR GOES ON!
POZOR!
SE-MA-FOR GRE GOR!
SE-MA-FOR GRE NAPREJ!

Curated by Piotr Kardas
Kurator: Piotr Kardas

* 46'
No dialogues / brez dialogov
Suitable for / primerno za: 9+

8. 10. 2020 | 11:00 | LGM

Never Tease a Lion
Nikoi ne draži leva
Nie drażnić lwa

Tadeusz Wilkosz (Studio of Puppet Films Tuszyn), 1960, POL, 10'58"



A little Quartet
Majhen kvartet
Kwartecik

Edward Sturlis (Se-Ma-For), 1965, POL, 7'



A lion escaped from his cage in the zoo because he was being teased. He destroys his tormentors, and dressed in their clothes, leaves the zoo. He's on his way back to the jungle!

Ker so ga dražili, je lev ušel iz svoje kletke v živalskem vrtu. Uniči svoje mučitelje in oblečen v njihova oblačila zapusti živalski vrt. Napotí se nazaj v džunglo!

When night falls, the characters from candelabras standing on the piano come to life and start a bacchic dance.

Ko pade mrak, liki iz svečnikov, ki stojijo na klavirju, oživijo in pričnejo bakhovski ples.

Attention, Devil!

Pozor, hudič!

Uwaga diabeł!

Zenon Wasilewski (Studio of Puppet Films Tuszyn), 1959, POL, 10'49''



The devil that came to life during the illusionist session escapes and plays wicked tricks.

Hudič, ki je oživel med iluzionisto seanso, pobegne in prične s svojimi zlobnimi triki.

A Uniform

Uniforma

Mundur

Edward Sturliš (Se-Ma-For), 1965, POL, 6'53''



The wind picks up a uniform that floats in the air.

Veter pobere uniformo, ki plava po zraku.

Cats and Kittens

Mačke in mačkice

Koty i kociaki

Tadeusz Wilkosz (Se-Ma-For), 1964, POL, 10'



A brilliant parody of human behaviours and rivalry. The characters are noisy yet amiable cats.

Sijajna parodija o človeškem obnašanju in rivalstvu. Liki so hrupne, a ljubezniive mačke.

The Kite
Zmaj
Pouštět draka

Martin Smatana (BFILM.cz),
2019, CZE, SVK, POL, 13'3''



YOUTH PROGRAMME PRESENTATION FROM THE **ANIMAFEST WORLD FESTIVAL OF ANIMATED FILM (ZAGREB)** **PREDSTAVITEV MLADINSKEGA PROGRAMA S SVETOVNEGA FESTIVALA ANIMIRANEGA FILMA ANIMAFEST (ZAGREB)**

* 49'
Suitable for /
primerno za: 12+

9. 10. 2020 | 11:00 | LGM

Selection by Matea Milić
(Animafest Zagreb producer)
Izbor: Matea Milić
(producentka Animafest Zagreb)

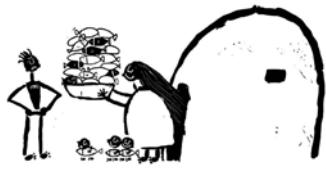
Summer is coming to an end;
the fruit is growing ripe on trees.
Grandpa gives his grandson a kite.
As the boy is tossed around in the
air, grandpa catches him.

Poletje se izteka, sadje na drevesih
dozoreva. Dedek vnuku podari
zmaja. Ko fanta premetava po
zraku, ga dedek ujame.

About a Mother O mami

Pro mamu

Dina Velikovskaya (School-Studio "SHAR"), 2015, RUS, 7'20''



This is a story about a mother who has given so much, it looks like she has nothing left... but life opens up new opportunities.

Zgodba o materi, ki je dala že toliko, da se zdi, kot da ji ni ostalo nič več ... A življenje odpira nove priložnosti.

The Ballad of Pipe and Necklace Balada o piščalki in ogrlici

Balada o fruli i ogrlici

Martin Babić (Jaka produkcija), 2018, CRO, 12'20''



In the Stone Age, a young Slovenian man invents the first flute, and a Croatian girl invents the first necklace in the world. The young couple meets and falls in love, but their tribes engage in an open conflict.

V kameni dobi je mlad Slovenec izdelal prvo piščalko, hrvaško dekle pa je ustvarilo prvo ogrlico na svetu. Mlad par se sreča in zaljubi. Ko se njuni plemeni spopadeta, se prične velika pustolovščina.

A Long Holiday Dolge počitnice

De longues vacances

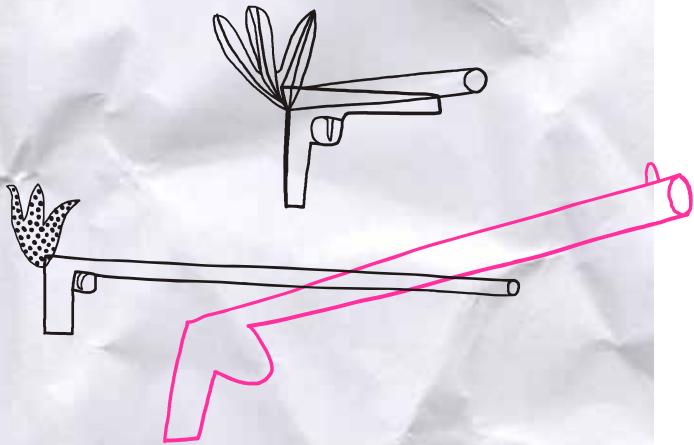
Caroline Nugues-Bourchat (Zorobabel), 2015, BEL, 15'54''



This summer, Louise discovers the joys of camping by the sea with her parents for the first time. With her father, she collects precious treasures having belonged, according to her father, to a siren.

To poletje Louise s starši prvič odkriva radosti kampiranja ob morju. Z očetom zbira dragocene zaklade, za katere oče pravi, da so pripadali sireni.

HIGH SCHOOL SCREENINGS PROJEKCIJE ZA SREDNJE ŠOLE



INSOMNIA ANIMATION FILM FESTIVAL FESTIVAL ANIMIRANEGA FILMA INSOMNIA

Kaluga county, RUS
Okrožje Kaluga, Rusija

www.insomniafest.ru

8. 10. 2020 | 12:00 | VD

Curated by Pavel Shvedov

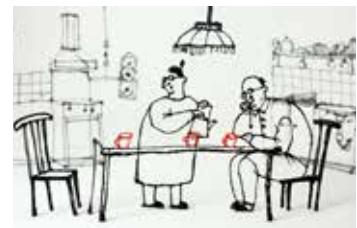
(Programme Director)

Kurator: Pavel Shvedov

(programski direktor)

**Ties
Vezi**
Uzi

Dina Velikovskaya (SMPL),
2019, GER, RUS, 7'37''



There is a strong connection between parents and their child. A young woman leaves the parental home to see the world. But the world of her parents is so tightly connected with her that by leaving, she puts it at risk. It turns out that this connection can be also destructive.

Med starši in otrokom je močna povezava. Mlada ženska zapusti starševski dom, da bi videla svet. Toda svet njenih staršev je z njo tako tesno povezan, da ga z odhodom ogrozi. Izkaže se, da je ta povezava lahko tudi destruktivna.

Whiteland Snežna belina

Белоснежье / Belosnezh'ye

Ira Elshansky (Soyuzmultfilm studio), 2018, RUS, 6'



A grey plasticine man finds himself in a glowing white room. He leaves traces, but tries to keep the room in its original purity, until the boundaries of its space change.
Človek iz sivega plastelina se znajde v sijoči beli sobi. Za seboj pušča sledi, a se trudi ohranjati sobo čisto, dokler se mu ne razkrije nova perspektiva.

5 Minutes to Sea 5 minut do morja

Пять минут до моря /
5 minut do moria

Natalia Mirzoyan (Petersburg Animation Studio), 2018, RUS, 7'



The mother issues her decree: before you get back into the water, you have to take a break and sit quietly for five minutes.
Mati je odredila: preden se vrneš v vodo, si moraš oddahniti in pet minut mirno sedeti.

The Theory of Sunset Teorija sončnega zahoda

Теория заката / Teoriya zakata

Roman Sokolov (Petersburg Animation Studio), 2017, RUS, 9'



Deep at night, one little man is crossing the winter forest. While people are sleeping, he has to do a very important job - ensure that the new day starts on time.
Globoko v noči majhen moški prečka zimski gozd. Medtem ko ljudje spijo, mora opraviti zelo pomembno delo - poskrbeti, da se nov dan začne pravočasno.

Vivat Musketeers! Vivat, mušketirji!

Виват, мушкетеры! /
Vivat, mushketery!

Anton Diakov (Soyuzmultfilm studio), 2017, RUS, 6'



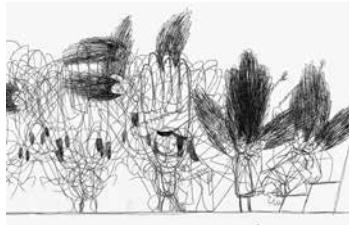
The world is on the verge of the abyss and there is no hope. But that is when the serious men and fearless heroes appear. These are the real musketeers. Long live the musketeers!
Svet je na robu prepada in upanja ni. A pojavijo se resni možje, neusstrašni junaki. To so pravi mušketirji.

Živelji mušketirji!

Dacha, Aliens, Cucumbers Dača, nezemljani, kumare

Дача, пришельцы, огурцы /
Dacha, prishel'tsy, ogurtsy

Ekaterina Mikheeva, 2018, RUS, 2'



One day aliens came to the Russian dacha. And they never left.
Nekega dne so v rusko dačo prišli nezemljani. In nikoli niso odšli.

Chess Šah

Шахматы / Shakhmaty

Alexey Pochivalov (Soyuzmultfilm studio), 2019, RUS, 6'



Unexpected clay chess game...
Nepričakvana partija šaha iz plastelina ...

Hello, My Dears Pozdravljeni, dragi moji

Здравствуйте, родные /
Zdravstvuyte, rodnyye

Alexander Vasiliev (Šola-studio "SHAR"), 2019, RUS, 5'



An old lady loves and waits for her dear relatives, and her relatives to come. They behave a bit strangely, but this is only at first glance.
Starka ima rada svoje drage sorodnike in čaka nanje. Sorodniki pridejo; obnašajo se nekoliko nenevadno, a le na prvi pogled.

Lola the Living Potato Lola, živi krompir

Пола живая картошка /
Lola zhivaya kartoshka

Leonid Shmelkov (Šola-studio "SHAR"), 2018, RUS, 17'



6-years old Lola lives with her mother and brother in the old country house, which is going to be sold. Lola has to part with the house very soon, as well as with the world of her fantasy games.

6-letna Lola živi z mamo in bratom v stari podeželski hiši, ki jo bodo prodali. Kmalu se bo morala ločiti od hiše, pa tudi od sveta svojih domišljijiskih iger.

LINOLEUM INTERNATIONAL CONTEMPORARY ANIMATION AND MEDIA ART FESTIVAL

MEDNARODNI FESTIVAL SODOBNE ANIMACIJE IN MEDIJSKE UMETNOSTI **LINOLEUM**

Kyiv, Ukraine
Kijev, Ukrajina

www.linoleumfest.com

9. 10. 2020 | VD

Special selection curated by
Anastasiya Verlinska and Yulia Kuznetsova.
Poseben izbor kuratorik Anastasiye
Verlinske in Yulie Kuznetsove.

Sinking of the Truth *Potop resnice*

Tobias Gundorff Boesen,
Marie-Josée Saint-Pierre,
Sander Joon, Wiep Teeuwisse
(ANIDOX), 2018, DNK, 7'34''



An eclectic reinterpretation of *The Sinking of the Lusitania* in the age of fake news.

Eklektična reinterpretacija Potopa Luzitanije v dobi lažnih novic.

Baton *Policijška palica*

Reynaert Vosveld,
2018, NLD, 4'22''



An absurdist animated short about sentiments, statements and hierarchical power structures, within the functionality of the new police baton.

Absurdistični animirani kratki film o čustvih, trditvah in hierarhičnih strukturah moči na primeru uporabnosti nove policijske palice.

Untravel Neprepotovano

Ana Nedeljković, Nikola Majdak Jr. (Bas Celik), 2018, SRB, SVK, 9'25''



A film about (local) patriotism, tourism and emigration. The girl lives in a grey, isolated country, enclosed by a huge wall. She has never travelled anywhere, but all her life she has dreamt of leaving forever for a perfect world called Abroad.

Film o (lokal)patriotizmu, turizmu in izseljevanju. Dekle živi v sivi, odmaknjeni deželi, ki jo obdaja ogromen zid. Nikoli še ni nikamor odpotovala, vendar vse življenje sanja o tem, da bi za vedno odšla v popoln svet, imenovan *Tujina*.

Between us Two Med nama

Wei Keong Tan,
2017, JPN, SGP, USA, 5'03''



A gay son talks to his dead mother.
Istospolno usmerjeni sin se pogovarja s svojo pokojno mamo.

Flamingo Flamingo

Kawo a.k.a. Sushijojo,
2019, MAC (Macao), 8'00''



I've had this dream about driving an uncontrollable vehicle for three and a half years. Each time it changes a little, I want to capture these emotions, in order to read the message behind it.

Že tri leta in pol sanjam, da vozim neobvladljivo vozilo. Vsakič, ko se sanje malo spremeni, želim zajeti ta čustva, da preberem sporočilo, ki se skriva v njih.

Walk Hoja

David Rock, 2017, UK, 3'30''



A man wakes up, gets out of bed and walks. A study of the external and internal difficulties of physical disability.

Moški se zbudi, vstane iz postelje in hodi. Študija zunanjih in notranjih težav ljudi s telesno okvaro.

**Bug
Napaka**

Francesca Marinelli, Dario Trovato, 2016, ITA, 5'00''



An evening like many others, three friends sit around a table discussing one of the most universal themes known to humankind: happiness. Torn apart by different viewpoints, they inevitably clash with their limits, revealing a deep existential instability.

Večer kot mnogi drugi. Tri prijatelji sedijo za mizo in razpravljajo o eni najbolj univerzalnih tem, kar jih pozna človeštvo: sreči. Zaradi različnih stališč se razhajajo; neizogibno se spopadajo s svojimi mejami ter razkrivajo globoko eksistencialno nestabilnost.

**Low Sound of Fire
Nizki zvok ognja**

Daniel Wesseik, 2016, NLD, 4'21''



A call to save a nest from burning leads a certain bird to a strange and unfamiliar territory.
Klic, da reši gnezdo pred požigom, pripelje neko ptico na čudno in neznano ozemlje.

**Pure
Čisto**
Чистый / Chistyy

Olena Potyomkina, 2011, UKR, 9'19''



This is a story about angels who care about nothing but their own cleanliness. A little angel meets a girl and some time after that he needs to choose between his pristine clothes and the girl's life.

To je zgoda o angelih, ki jim ni mar za nič drugega kot za lastno čistočo. Angelček spozna deklico in kmalu zatem mora izbrati med svojimi neokrnjenimi oblačili in deklinim življenjem.

PAF FESTIVAL OF FILM ANIMATION AND CONTEMPORARY ART

FESTIVAL FILMSKE ANIMACIJE IN SODOBNE UMETNOSTI PAF

Olomouc, Czech Republic
Olomuc, Česka
www.pifpaf.cz

8. 10. 2020 | 8:00 | VD

Special programme curated by
Jiří Neděla Ph.D (PAF dramaturg /
program manager)
Posebni program, ki ga je kuriral
dr. Jiří Neděla (dramaturg /
vodja programa PAF)

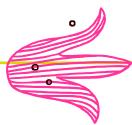
**Advertising the Earth Radio - Stephen P.
McGreevy's VLF Cut-Outs**
**Oглашеванje земельского радио - VLF izseki
Stephena P. McGreevyja**

Zbyšek Semelka (LSFDA, UWB),
2019, CZE, 5'44''



Advertising the electromagnetic
radiation in wavelengths of around
0.1 to 15 kHz (naturally occurring in
the atmosphere).

**Oглашеванje elektromagnetnega
sevanja z valovnimi dolžinami od
0,1 do 15 kHz, ki je v okolju nara-
vno prisotno.**



Prague!
Praga!
Praha!

Matyáš Trnka, 2015, CZE, 12'26''



What is Prague in reality? Is it a place to live or a tourist attraction, money-making machine, where the original inhabitants are forgotten?
Kaj je Praga v resnici? Je to kraj za bivanje ali turistična atrakcija, stroj za ustvarjanje denarja, kjer so prvotni prebivalci pozabljeni?

Funeral
Pogreb

Vladimír Turner, 2016, CZE, 10'



One may get to like Most brown coal mining district. Even being aware that this tortured, strange and unearthly beauty is the result of decades of brutal and ruthless influence of economic interests.

Okrožje pridobivanja rjavega premoga Most lahko človeku priraste k srcu. Tudi ob zavedanju, da je ta izmučena, čudna in nezemeljska lepota rezultat desetletij surovega in brezobjrnega vpliva gospodarskih interesov.

Waves
Valovi
Vlnění

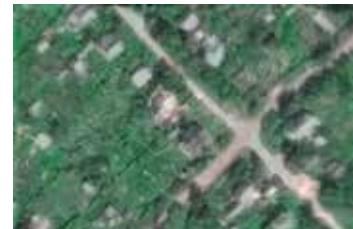
Vojtěch Domlátil, 2017, CZE, 3'



Non-narrative pixilation of the Czech landscape.
Nenarativna piksilacija češke pokrajine.

Buffer Zone Blues
Bluz tamponske cone

Franc Milec, 2018, CZE, 8'40''



At the brink of the Cold War, as part of the so-called strategy of mutually assured destruction, the US produced a list of over 2,000 nuclear targets in the Eastern Bloc, and the information was declassified only a couple of years ago.

Na robu hladne vojne so ZDA, kot del tako imenovane strategije medsebojno zagotovljenega uničenja, pripravile seznam več kot 2000 jedrskih ciljev v vzhodnem bloku, informacije pa so v javnost prišle šele pred nekaj leti.

Spell of Forgetfulness

Urok pozabe

Kouzlo zapomnětlivosti

Veronika Vlková, Jan Šrámek,
Martin Búřil, 2013, CZE, 7'51''



Inspired by the life and work of conceptual German artist Joseph Beyus, film director Andrei Tarkovsky, and historical and political situation in Ukraine and Baltic countries.

Film so navdihnilo življenje in delo nemškega konceptualnega umetnika Josepha Beyusa, filmskega režiserja Andreja Tarkovskega ter zgodovinske in politične razmere v Ukrajini in baltskih državah.

The Most Important Partial Precondition of the Success Is to Get Well with the Creatures Within Us

**Najpomembnejši delni predpogoj za uspeh je,
da se razumemo z bitji v nas**

Nejdůležitější dílčí předpoklad úspěchu je vycházet s tvory v nás

Ester Nemjóová, 2018, CZE, 7'



Dlouhý doručník

Each spectator is welcome to take a small brochure, which works as a part of the video and communicates with the images through the presenter.

Vsak gledalec lahko vzame brošuro, ki deluje kot del videoposnetka in preko voditelja komunicira s podobami.

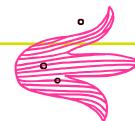
Aula

Aula

Michal Žilinský, 2018, SVK, 22'



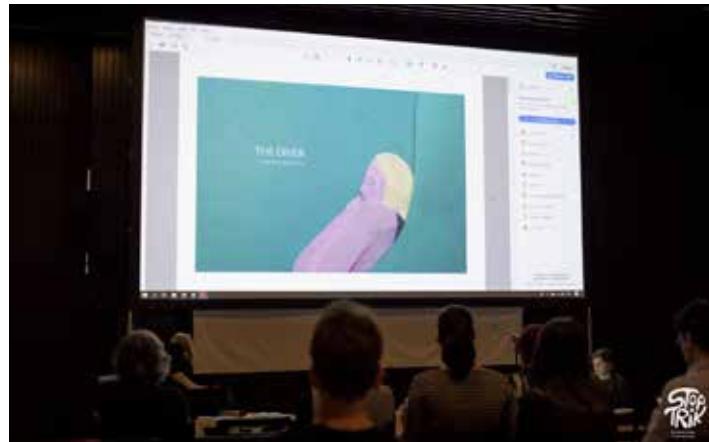
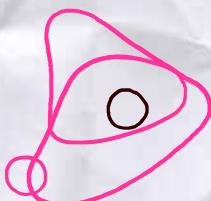
The Area of Universal Latency (Aula) is a part of the large, interdependent system of specific places, rooted in the historical reality of north-western Slovakia. The dominant feature of Aula is the House. Območje univerzalne latentnosti (Aula) je del velikega, medsebojno odvisnega sistema določenih krajev s koreninami v zgodovinski resničnosti severozahodne Slovaške. Prevladujoča značilnost Aule je hiša.



TRIK SHOW

TRIK SHOW

10. 10. 2020 | 13:30 | VD



The authors of the films presented in competition programmes and in the Panorama selection are invited to share their unique approaches to the stop motion animation process. Astonished by the illusionary worlds of animated films, we strive to find out HOW some sequences have been made, WHY the filmmakers choose particular techniques of stop motion instead of other ones, WHERE the intellectual inspirations and technical enlightenment come from. Each filmmaker's talk about their know-how is going to be illustrated

by precious audio-visual materials, such as making-of, storyboards, film documentation, puppets and parts of scenographies. You will be able to attend the event live in Maribor or from anywhere in the world online.

Avtorce_ji filmov, predstavljenih v tekmovalnih programih in v programskem sklopu Panorama, so vabljene_i, da delijo svoje edinstvene pristope k ustvarjanju stop animacije. Osupli nad iluzijskimi svetovi animiranih filmov si prizadevamo izvedeti KAKO so nastale nekatere sekvence, ZAKAJ filmske_i ustvar-

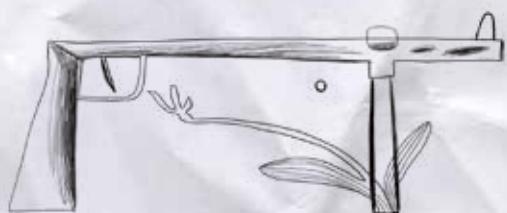
jalke_ci izberejo določene tehnike stop animacije, OD KOD prihajajo intelektualni navdihi in spretne tehnične rešitve. Predstavitev procesa so vedno pospremljene z dragocenimi avdiovizualnimi materiali, kot so videi snemalnega procesa, snemalne knjige, filmska dokumentacija, lutke in deli scenografij. Dogodka se boste lahko udeležili v živo v Mariboru ali pa od kjerkoli na svetu preko spletja.

ŠPELA ČADEŽ

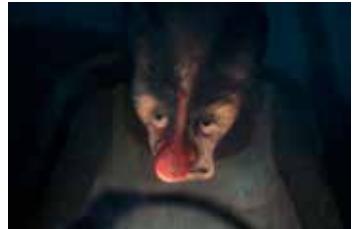
ŠPELA ČADEŽ

Moderated by Žiga Brdnik
Moderira Žiga Brdnik

11. 10. 2020 | 15:00 | VD



IMAGINING the AUTHOR ZAMIŠLJANJE AVTORICE



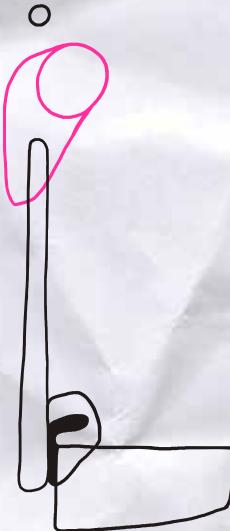
In an in-depth Q&A session with Špelea Čadež, we will discover her fascinating and creative animated films and learn all about the work process of this acclaimed Slovenian author.

Špelea Čadež (1977) has been active as an independent animation director and producer since 2008. Her animated films have received more than 100 awards worldwide and were screened at festivals such as Sundance, Clermont Ferrand and Annecy. Among others, she is the author of *Boles* (2013, e.g. Grand Prix at DOK Leipzig, Cartoon d'Or Nominee), a short puppet animation and *Nighthawk* (2016, Grand Prix at e.g. HAFF Festival Holland, Animafest Zagreb), which is a multiplane cut-out animation. She is passionate about analogue animation and good stories.

Na poglobljenem pogovoru s Špeleo Čadež bomo odkrivali njene fascinantne in kreativne animirane filme ter spoznali vse o delovnem procesu te priznane slovenske avtorice.

Špelea Čadež (1977) kot neodvisna režiserka animacij in producentka deluje od leta 2008. Njeni animirani filmi so prejeli več kot 100 nagrad po vsem svetu, predvajali pa so jih na festivalih, kot so Sundance, Clermont Ferrand in Annecy. Med drugimi je avtorica kratke lutkovne animacije *Boles* (2013, mdr. Velika nagrada na DOK Leipzig, nominiranec Cartoon d'Or) in večplanske kolažne animacije *Nočna ptica* (2016, Velika nagrada na mdr. HAFF Festival Holland, Animafest Zagreb. Navdušena je nad analogno animacijo in dobrimi zgodbami.

WORKSHOPS DELAVNICE



WORKSHOT: STOP MOTION ANIMATION WORKSHOP WITH ŠPELA ČADEŽ

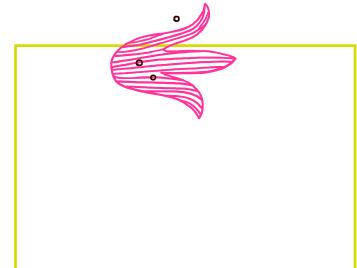
WORKSHOT: DELAVNICA STOP ANIMACIJE S ŠPELO ČADEŽ

8.-11. 10. 2020 | 11:00-18:00 | VD



Špela Čadež - the most acclaimed Slovene animation director, empowering figure of women's art-house cinema, and a member of the Academy Awards, but perhaps above all an amazing humanist who looks at the surrounding reality with curiosity, criticism and touching sensitivity. StopTrik 2020 is honoured to welcome Špela Čadež as the mentor of a professional stop motion workshop and the guest of an in-depth Q&A session "Imaging the Author".

Špela Čadež will present her work as a director, animator, and producer. Through examples of films, photos, pictures, and storyboards she will give partial insight into her work in the field of stop motion animation. Participants will create their own cut-out puppet and animate it. In Špela's own words: "I think the best way to learn is always by doing."



Špela Čadež – najbolj priznana slovenska režiserka animacije, oseba, ki krepi ženski art-house kino in članica ameriške Akademije znanosti in umetnosti gibljivih slik, predvsem pa osupljiva humanistka, ki na resničnost okoli sebe zre z radovednostjo, kritiko in ganljivo rahločutnostjo. StopTrik 2020 s ponosom pozdravlja Špelo Čadež kot mentorico profesionalne delavnice stop animacije in gostjo poglobljenega pogovora "Zamisljanje avtorice".

Špela Čadež bo predstavila svoje delo kot režiserka, animatorka in producentka. S primeri filmov, fotografij, slik in snemalnih knjig bo ponudila delen vpogled v svoje delo na področju stop animacije. Udeleženke/ci delavnice bodo ustvarile/i svojo izrezano lutko in jo animirale/i. Špela namreč pravi: "Mislim, da je najboljši način učenja vedno z delom."

CHILDREN'S ANIMATED FILM WORKSHOP WITH ANKA KOČEVAR

DELAVNICA ANIMIRANEGA FILMA ZA OTROKE Z ANKO KOČEVAR

26. 9. , 3. 10., 10. -11.10. 2020
| 9:30-13:30 | LGM

At the workshop with the young Slovenian animator Anka Kočevan, a short animated film with a pre-prepared soundtrack will be made. Simple geometric shapes of different colours will be animated with the technique of painting on glass. Young animators will bring to life the characters who will jump, ride the train, cough and laugh, coordinating with the rhythm of the soundtrack.

Anka Kočevan graduated in painting at the Ljubljana Academy of Fine Arts in 2009. She is the author of three short cartoons that have been presented at domestic and foreign film festivals. She creates book illustrations for children and comics. In animated film workshops, she educates the youngest audiences. She is a representative of a generation that is increasingly being undermined by the existing economic and political system, so she protests, also by artistic means. She was the lead animator in the animation *A Thousand Hours of Bitterness for a Single Hour of Joy* (2018) and the lead animator and art designer of *Mr. Philodendron and the Apple Tree* (2017).

Na delavnici z mlado slovensko animatorko Anko Kočevar, se bo izdelal kratek animiran film z vnaprej pripravljeno zvočno podlago. Animirali se bodo preprosti geometrijski liki različnih barv s tehniko slikanja na steklo. Mladi animatorji bodo oživljene like, ki bodo poskakovali, se vozili z vlakom, kašljali in se smejal, usklajevali z ritmom zvočne podlage.

Anka Kočevan je diplomirala iz slikarstva na ljubljanski likovni akademiji leta 2009. Je avtorica treh kratkih risanih filmov, ki so bili predstavljeni na domačih in tujih filmskih festivalih. Ustvarja knjižno ilustracijo za otroke in strip ter na delavnicah o animiranem filmu izobražuje najmlajše. Je predstavnica generacije, ki jo vse bolj spodbujava obstoječi ekonomski in politični sistem, zato protestira, tudi z umetniškimi sredstvi. Bila je glavna animatorka pri animaciji *Tisoč ur bridkosti za eno uro veselja* (2018) in glavna animatorka ter avtorica likovne zasnove pri *Gospod Filodendron in jablana* (2017).



SHARPENING THE GAZE WITH MAJA KRAJNC

OSTRENJE POGLEDA Z MAJO KRAJNC

8.-11. 10. 2020 | IVD



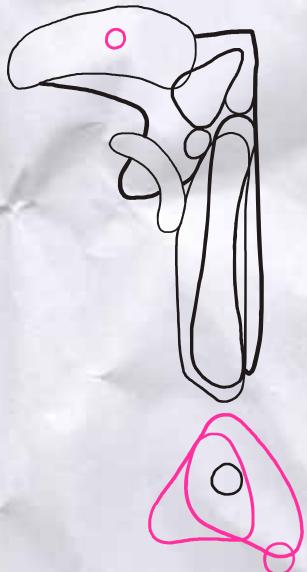
Contact with film helps to create aesthetic sensitivity and strengthens the adolescent's media literacy. The film allows young people to identify with a variety of experiences and meet different views of the world. But first and foremost, film stimulates the imagination, emotions, artistic and scientific creativity, and encourages critical thinking and evaluation. This year, world-class stop motion animation will be celebrated at the festival venues as part of the *Sharpening the Gaze* workshop.

With selected film sets and in a relaxed festival atmosphere, participants will discuss what they have seen, contemplate the idea of animation as a weapon and try to round their thoughts into texts with the help of mentors. The texts will be published on www.stoptrik.com and on www.e-kino.si. *Sharpening the Gaze* is a film education and creativity programme for youth, organized by KINO! Society for Expanding Film Culture, and will be led by **Maja Krajnc, PhD**, editor-in-chief of KINO! magazine.

Stik s filmom pripomore k oblikovanju estetske občutljivosti in krepi mladostnikovo medijsko písmenost. Film mladim omogoča, da se identificirajo z raznovrstnimi izkušnjami in srečajo z različnimi pogledi na svet. Predvsem pa film vzdrami domisljijo, čustva, umetniško in znanstveno ustvarjalnost ter spodbudi kritično razmišljanje in vrednotenje.

Na festivalskih prizoriščih se bo tokrat v okviru delavnice *Ostrenje pogleda* praznovalo stop animacijo svetovnega kova. Ob izbranih filmskih sklopih, v sproščenem festivalskem vzdusu se bo oviden razpravljalno, premišljevalo animacijo kot orožje in misli s pomočjo mentorjev zaokroževalo v besedila. Ta se bodo sproti objavljala na www.stoptrik.com in na www.e-kino.si.

Ostrenje pogleda je filmsko - vzgojni in ustvarjalni program za mlade, ki ga organizira Društvo za širjenje filmske kulture KINO!, vodila pa ga bo **dr. Maja Krajnc, odg. ur. revije KINO!**



FESTIVAL AS A WEAPON: SOCIAL AND POLITICAL POTENTIAL

FESTIVAL KOT OROŽJE: DRUŽBENI IN POLITIČNI POTESIAL

Panel discussion
Moderated by Urška Brzenik
Okrogle miza
Moderira Urška Breznik

10. 10. 2020 | 11:00 | VD

LECTURES and DISCUSSIONS

PREDAVANJA in DISKUSIJE

Festivals, be they dedicated to film, music, art or community, represent places of human interaction, inspiration, participation, and often intense political reflection. At the panel discussion, we will talk about how some festivals in the field of film and contemporary art, see their role in times of climate crisis, growing fascism and nationalisms, violations of workers' rights and wire fences at the borders.

Festivali, pa naj so filmski, glasbeni, umetniški ali skupnostni, predstavljajo prostore človeške interakcije, navdiha, participacije, pogosto pa tudi intenzivnega političnega razmisleka. Na okrogli mizi bomo spregovorile_i o tem, kako svojo vlogo v času podnebne krize, naraščajočega fašizma in nacionalizmov, kršitve delavskih pravic in žično-rezilnih ograj na mejah vidijo nekateri festivali s področja filma in sodobne umetnosti.

PROJEKTOR: CINEMATOGRAPHY OF THE FUTURE

PROJEKTOR: KINEMATOGRAFIJA PRIHODNOSTI

8. 10. 2020 | VD



Cinema trends are changing over the years. They are defined by the development of technology and the associated habits of the audiences. They are increasingly leaning towards engaged concepts and are dictating ways of production and/or presentation.

Trendi kinematografije se skozi leta spreminjajo. Definira jih razvoj tehnologije in s tem povezane navade občinstev. Vse bolj se nagibajo k angažiranim konceptom in narekujejo načine produkcije in/ ali prikazovanja.

(Un)organized film landscape: situation and forecasts (Ne-)organizirana filmska pokrajina: stanje in prognoze

Marina Gumzi,
lecture, 75 min
Marina Gumzi,
predavanje, 75 min

16:00



After a one-year postgraduate study of global trends in the culture of film narrative consumption and, more generally, the rapidly changing attitudes towards images and screens that frame these images, Marina Gumzi will present some current aspects of audiovisual content production and distribution systems. On the basis of selected examples of innovative distribution models and curatorial practices, she will also present some predictions regarding the further development of the contemporary film industry.

Marina Gumzi studied dramaturgy, theatre studies and film production in Ljubljana, Berlin and Paris. Since 2013, she is the director of Nosorogi (*Playing Men*, 2017; *Stories from Chestnut Woods*, 2019), a research-oriented micro production house, within which she works as a producer and author. In 2019, she was a member of the first study group of the postgraduate program Next Wave (Deutsche Film- und Fernsehakademie), which focuses on innovative forms of film distribution and modern curatorial practices.

Po enoletnem podiplomskem študijskem raziskovanju globalnih trendov kulture konzumiranja filmske naracije ter, splošneje, hitro spremenjajočega odnosa do podob in ekranov, ki uokvirjajo te podobe, bo Marina Gumzi predstavila nekatere aktualne vidike sistemov produkcije in distribucije avdiovizualnih vsebin, ter na podlagi izbranih primerov inovativnih distribucijskih modelov in kuratorskih praks ponudila v razmislek nekatere prognoze glede nadaljnjega razvoja sodobne filmske industrije.

Marina Gumzi je študirala dramaturgijo, gledališke študije in filmsko produkcijo v Ljubljani, Berlinu in Parizu. Od I. 2013 je direktorica Zavoda Nosorogi (*Playing Men*, 2017; *Zgodbe iz kostanjevih gozdov*, 2019), raziskovalno usmerjene mikro produkcijske hiše, znotraj katere deluje kot producentka in avtorica. V I. 2019 je bila članica prve študijske skupine podiplomskega programa Next Wave (Deutsche Film- und Fernsehakademie), ki se posveča inovativnim oblikam filmske distribucije in sodobnim kuratorskim praksam.

The Future of Cinematography and Slovenian Film Database Prihodnost kinematografije in Baza slovenskih filmov

Lev Predan Kowarski & Jasna Pintarič, lecture/conversation
Lev Predan Kowarski & Jasna Pintarič, predavanje/pogovor
www.bsf.si

17:30



baza
slovenskih
filmov



The future of cinematography came to Slovenia suddenly and found us systemically completely unprepared. With the declaration of epidemics and closing of cinemas, we were forced to, among other things, move the cinema programme online if we wanted to reach at least part of the audience. During the epidemic, the Slovenian Film Database became the only web window on the world, dedicated exclusively to domestic cinematographic production.

A good short-term solution. But what do these changes mean in the long run? The ecosystem made up of filmmakers, producers, distributors, screeners and audiences will be forced to evolve and change. What will it take to function well in the new normality and how will we do it? Jasna Pintarič and Lev Predan Kowarski will take an analytical look at the situation and shed light on the issue from a few different angles.

Slovenian Film Database is the largest free access film database for domestic production and an online archive, which provides access to pictorial, written and video material and enables the viewing of numerous Slovenian films.

Lev Predan Kowarski – director of photography and cameraman. In 2014, he received his master's degree from the Polish Film School in Łódź, majoring in Film Photography. He has made several feature and documentary feature films, as well as numerous short films and

videos. Many have been screened and awarded at prestigious festivals around the world. He was a member of the expert group for the restoration of Slovenian film classics, and has been teaching camera at the Academy of Theatre, Radio, Film and Television since 2019. In 2014, he began designing the Slovenian Film Database, which he still runs and develops today.

Jasna Pintarič studied Comparative Literature and Literary Theory at the Faculty of Arts in Ljubljana. As an author and dramaturge, she has participated in theatrical productions of the Academy of Theatre, Radio, Film and Television. She was the script supervisor on film sets and worked in the hospitality service at several film festivals. She writes articles dealing with film theory. In summer of 2016, she joined the team of the Slovenian Film Base and is today its editor-in-chief.

Prihodnost kinematografije nas je v Sloveniji doletela nenadno in sistemsko povsem nepripravljene. Z razglasitvijo epidemije in zaprtjem kino dvoran smo bili prisiljeni ob vsem drugem tudi kinematografski spored preseliti na splet, če smo že leli dosegati vsaj del občinstva. Baza slovenskih filmov je v času epidemije postala edino namensko spletno okno v svet za domačo kinematografsko produkcijo. Kratkoročno dobra rešitev. Kaj pa na dolgi rok pomenijo spremembe, ki so nas doletele? Ekosistem, ki ga sestavljajo filmski ustvarjalci, producenti, distributerji, prikazovalci in občinstvo se bo prisiljen razviti in spremeniti. Kaj bo za dobro delovanje potrebno storiti v novi normalnosti in kako bomo to izvedli? Jasna Pintarič in Lev Predan Kowarski bosta analitično razdelala nastalo situacijo in problematiko osvetlila z nekaj različnih zornih kotov.

Baza slovenskih filmov je največja prosto dostopna filmska podatkovna baza za domačo produkcijo in spletni arhiv, ki uporabnikom ponuja dostop do slikovnega, pisnega in video gradiva ter omogoča ogled številnih slovenskih filmov.

Lev Predan Kowarski – direktor fotografije, snemalec. Leta 2014 je magistriral na poljski Filmski šoli v Lodžu, smer filmska fotografija. Posnel je več igranih in dokumentarnih celovečernih filmov ter številne kratke filme in videospote. Mnogo jih je bilo prikazanih in nagrajenih na prestižnih festivalih po vsem svetu. Bil je član strokovne skupine pri restavriranju slovenskih filmskih klasik, od leta 2019 predava kamero na AGRFT. Leta 2014 je začel snovati Bazo slovenskih filmov, ki jo vodi in razvija še danes.

Jasna Pintarič je študirala Primerjalno književnost in literarno teorijo na Filozofski fakulteti v Ljubljani. Kot avtorica in dramaturginja je sodelovala pri gledaliških produkcijah AGRFT. Bila je tajnica režije na filmskih setih in delala v službi za goste na več filmskih festivalih. Piše članke iz področja filmske teorije. Poleti 2016 se je pridružila ekipi Baze slovenskih filmov, kjer je danes odgovorna urednica.

PROJEKTOR is produced by Film Factory and co-produced by the Centre for Creativity, while this edition is co-organized by Pekarna Magdalenske mreže. Posebni program, ki ga je kuriral PROJEKTOR nastaja v produkciji Film Factory, v koprodukciji s Centrom za kreativnost, dotedna edicija pa v soorganizaciji s Pekarno Magdalenske mreže.

FILM IN MARIBOR: (DE)CENTRALIZATION OF SLOVENIAN FILM

FILM V MARIBORU: (DE)CENTRALIZACIJA SLOVENSKEGA FILMA

Podcast Maribor is the Future
Podkast Maribor is the Future
[www.soundcloud.com/
maribor-is-the-future](http://www.soundcloud.com/maribor-is-the-future)

10. 10. 2020 | 10:00

The consortium *Film in Maribor* is an association of five non-governmental organizations, working in the field of film in Maribor

(Association for Film Culture Development, Film Association Film Factory, Mitra - Development of Audio-visual Culture and Intercultural Dialogue, MARS Institute Maribor, Pekarna Magdalenske mreže institution) that successfully obtained funds for 5 two-year employments through the Ministry of Public Administration of the Republic of Slovenia's 2019 tender for Development and Professionalization of NGOs and Volunteering. This enables them to cooperate intensively and work on the development of the field. The organizations in the consortium have been cooperating with each other for many years through exchanges of content, reciprocal production, promotional and spatial support, and advocacy in the field of film in the Municipality of Maribor. United in a consortium, they address the needs, problems and opportunities that are emerging in Maribor in the field of film screening, film production and film education in a more efficient and coordinated manner.

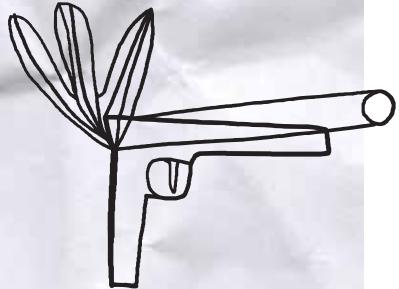
The topic of the conversation with them will be how to decentralize Slovenian film and what Maribor can offer in this respect as a film city, which is constantly fighting to ensure the basic conditions of production, creation, screening, education and distribution.

The conversation with representatives of the organizations will be conducted by film critic and journalist **Žiga Brdnik**.

Konzorcij *Film v Mariboru* je združenje petih nevladnih organizacij iz področja filma v Mariboru (Društvo za razvoj filmske kulture, Filmsko društvo Film Factory, Mitra - društvo za razvoj avdiovizualne kulture in medkulturnega dialoga, Zavod MARS Maribor, Zavod Pekarna Magdalenske mreže), ki so v letu 2019 na razpisu Razvoj in profesionalizacija nevladnih organizacij in prostovoljstva 2019 Ministrstva za javno upravo RS uspešno pridobile 5 dvoletnih zaposlitev, ki jim omogočajo intenzivno sodelovanje in delo na razvoju področja. Organizacije v konzorciju že vrsto let med seboj sodelujejo skozi izmenjave vsebin, recipročne produkcijske,

promocijske in prostorske podpore ter zagovorništva na področju filma v Mestni občini Maribor. Združene v konzorcij bolj učinkovito in usklajeno nagovarjajo potrebe, probleme in priložnosti, ki se v Mariboru pojavljajo na področju filmskega prikazovanja, filmske produkcije in filmskega izobraževanja ter vzgoje. Tema pogovora z njimi bo tekla o tem, kako decentralizirati slovenski film in kaj lahko v tem pogledu ponudi Maribor kot filmsko mesto, ki pa se ves čas bori za zagotavljanje osnovnih pogojev produkcije, ustvarjanja, prikazovanja, vzgoje in distribucije.

S predstavnicami_ki organizacij se bo pogovarjal filmski kritik in novinar **Žiga Brdnik**.



ACCOMPANYING PROGRAMME SPREMLJEVALNI PROGRAM

EXHIBITION **10 YEARS OF STOPTRIK FESTIVAL** **RAZSTAVA 10 LET FESTIVALA STOPTRIK**

8.-11. 10. 2020 | VD

How did it all begin? Why would someone even organize a festival, dedicated solely to stop motion animation? Why does this festival have a director and a programme director from Poland? Who saved the festival in 2013 and why did it even need saving? Why did it have a different producer for a year? Which workshop was really legendary? Why does the festival have such an eclectic visual style? Why is a stop motion festival always focused on a particular theme? Why is there always talk of the red carpet? What's in that bottle without a label that is allegedly always passed around after the programme ends in the evenings? What's the deal with those chestnuts? Where does the affirmation "Another year, and then it's really over!" come from? Why does the festival never take place in a real cinema like, for example, Animateka?

You will not find answers to these questions at the exhibition, but you will be able to see posters, festival trailers and stop motion animations from the workshops from all the previous editions of the festival StopTrik.

Kako se je vse začelo? Zakaj bi nekdo sploh delal festival posvečen samo stop animaciji? Zakaj sta direktorica in programska vodja iz Poljske? Kdo je 2013 rešil festival in zakaj ga je bilo sploh potrebno reševati? Zakaj je bil eno leto producent nek drug zavod? Katera delavnica je bila res legendarna? Zakaj ima festival tako eklektičen vizualni stil? Zakaj se festival stop animacije vedno posveča neki temi? Zakaj se vedno omenja rdeča preproga? Kaj je v tisti steklenici brez etikete, ki menda vedno kroži nekje po festivalu ob večerih? Kaj je fora s temi kostanji? Od kod afirmacija "Eno leto še, potem pa res konec!"? Zakaj se festival nikoli ne zgodi v nekem pravem kinu, kot recimo Animateka?

Odgovorov na ta vprašanja na razstavi ne boste našli, ogledali pa si boste lahko plakate, festivalske napovednike in stop animacije iz delavic vseh preteklih edicij festivala StopTrik.

EXHIBITION FOTOGANK RAZSTAVA FOTOGANK

8. 10.- 7. 11. 2020 | VD



Restrictions due to the pandemic have not only paralysed everyday life and mobility, but also greatly reduced creative space for many photographers. An obstructed view through the lens, interrupted by the confinement of our own four walls, called for external motifs, while the paralysed public and cultural life required alternative ways of presenting art. In search of inspiration in the new reality, the Fotogank collective was born: a group of six photographers, streaming photo slideshows of various Slovenian artists from balconies/ windows onto the opposite

buildings. As for now, Fotogank pursues its mission further, in search of innovative ways of producing and promoting photography. Fotogank are: Katja Goljat, Robert Marin, Marisa Popovič, Matjaž Rušt, Klemen Skubic and Manja Zore.

Omejitev gibanja v obdobju pandemije ni onemogočila samo vsakdanjih premikov, temveč tudi močno zožila ustvarjalni prostor številnih fotografov. Okrnjen pogled skozi objektiv, ki so ga prestregali zidovi lastnih prebivališč, je vse bolj klical po zunanjih motivih, ohromljeno javno kulturno-umetniško življenje pa po novih načinih predstavitev fotografske produkcije. V iskanju navdiha v novi realnosti se je rodilo gibanje Fotogank. Skupina šestih fotografov, ki je svoja in dela drugih avtorjev v času karantene na ogled ponudila preko projekcij z domačega balkona na pročelje sosednjih stavb, svoje poslanstvo pa skozi inovativne predstavitevne forme širi še naprej. Fotogank so: Katja Goljat, Robert Marin, Marisa Popovič, Matjaž Rušt, Klemen Skubic in Manja Zore.

THEATRE PERFORMANCE **CALAIS, CALAIS**

GLEDALIŠKA PREDSTAVA **CALAIS, CALAIS**

9. 10. 2020 | 20:30 | under
Glavni most bridge
/ pod Glavnim mostom



The theatre performance **Calais, Calais** reveals different views on the lives of refugees and activists. It is based on diary entries of the anonymous activist Amy Non, who spent several months in one of Europe's major camps in Calais, France. From the city of Calais, on clear days, the White Cliffs of England can be seen, which many try to reach every night. The story is imbued with hope and resignation, anger against the authorities and rebellion. What can we do in this situation? Calais, Calais is the feeling that each solution creates ten new problems, each answer a

hundred new questions. But people live in an intermediate space, in no man's land, in the waiting room of life.

Gledališka predstava Calais, Calais razpira različne poglede na življenje beguncov, begunk in aktivistov, aktivistk. Izhaja iz dnevniških zapisov aktivistke pod anonimom Amy Non, ki je več mesecev preživelna v enem večjih evropskih taborišč v mestu Calais v Franciji. Iz mesta Calais se ob jasnih dnevih vidijo Dovrski beli klifi Anglije, kamor se številni odpravijo vsak večer. Zgodba je prezeta z upanjem in resignacijo, jeko proti

oblastem in uporom. Kaj lahko v nastali situaciji storimo? Calais, Calais je občutek, da vsaka rešitev ustvari deset novih problemov, vsak odgovor sto novih vprašanj. Ljudje pa živijo v vmesnem prostoru, na nikogaršnjem ozemlju, v čakalnici življenja.

Directed by / Režija

Jaša Jenull

Performers / Nastopajoči

Barbara Polajnar, Tomaž Podbevšek, Anastazija Leščak

Dramaturgy / Dramaturgija

Urša Adamič

Visual image / Likovna podoba

Nina Šulin

Light / Oblikovanje luči

Anton Zvonko Španbau

PR / Stiki z javnostjo

Anja Koleša

Design / Oblikovanje

Urša Rahne, Borut Wenzel

Performed by / Izvajalec

ZIZ Collective / Kolektiv ZIZ

Producer / Producija

Pekarna Magdalenske mreže

OPENING EVENING WITH **GABI 98 & KASKO KARAMBOL** OTVORITVENI VEČER Z **GABI98 & KASKO KARAMBOL**

10. 2020 | 21:00 | VD

This year's opening night festivities will be steered by the audio-visual formation of two promising artists of the urban alternative scene. **Gabi98** / Gabriele Steffe is a young artist from the Ljubljana underground cultural and artistic scene, mainly involved in club music and curating everything that goes along with it. **Kasko Karambol** / Dorijan Šiško is a graphic designer who explores several areas of contemporary visual art, such as illustration, animation, installation, multimedia art, and VJ-ing. With them, we will be heading underground; expect the unexpected, and the combination of circumstances might bring us to a completely familiar terrain. Gabi98 is well-versed in deconstructed club electronics, cloud rap derivatives, sarcastic pop and post-internet rave. Avoiding predictability, he tries to cover everything from timeless ambient harmonies to obscure intense sets at a faster pace. Kasko Karambol will make sure that the sound connects with the images, and add suitable visuals to the music set.

Večerno praznovanje letos usmerja avdio-vizualna naveza dveh obetavnih kreativcev urbane alternativne scene. Moč bosta združila **Gabi98 / Gabriele Steffe, mlad ustvarjalec na ljubljanski podtalni kulturni in umetniški sceni, ki se ukvarja predvsem s klubsko glasbo in kuriranjem vsega, kar pride zraven ter **Kasko Karambol** / Dorijan Šiško, grafični oblikovalec, ki raziskuje tudi druga področja sodobne vizualne umetnosti, kot so ilustracija, animacija, inštalacijska in multimedija umetnost ter VJ-anje.**
Podajamo se v podtalje, obeta se nepričakovano in morda nas splet okoliščin pripelje na povsem domač teren. Gabi98 je domač na področju dekonstruirane klubske elektronike, derivatih cloud rapa, sarkastičnega popa in post-internetnega ravea. Brez predvidljive mentalitete poskuša pokrivati vse od večnih ambientalnih harmonij do obskurnih intenzivnih setov hitrejšega tempa. Kasko Karambol pa bo skrbel, da se zvok poveže s sliko in glasbenemu setu dodal priložnosti primerno podobo.



CONCERT ETCETERAL KONCERT ETCETERAL

9. 10. 2020 | 21:00 | VD

Etceteral is a fresh Slovenian audio-visual trio, a new project of saxophonist Boštjan Simon, drummer Marek Fakuč and visual artist Lina Rica. They explore the dimensions of repetitive polyrhythmic music and digital imagery. The play of sequences and patterns is complemented by improvisational excursions through the black holes of science fiction. The DSI Evolver sound synthesizer responds without delay and simultaneously to both the pitch of Simon's saxophone and Fakuč's beat on the bass drum. In this way, it appears as interference or the third element that arises from the musical dialogue. Lina Rica provides a synesthetic experience with her real-time animations. They draw inspiration from krautrock and afrofuturism. With the symbiosis of synthesizer, acoustic instruments and animation, they create an audio-visual hologram that will delight us on Friday night of the festival, exactly three weeks after the release of their debut "Alma-gi". With a strong electro-acoustic stance, they create a package of hypnotic afrofuturistic and dance elements, from improvisational to tangibly melodic parts on a musical-visual journey.

Etceteral so svež slovenski avdio-vizualni trio, nov projekt saksofonista Boštjana Simona, bobnarja Mareka Fakuča in vizualne umetnice Line Rice. Raziskujejo razsežnosti repetitivne poliritične glasbe in digitalne podobe. Igro sekvenc v vzorcev dopolnjujejo z improvizacijskimi izleti skozi črne luknje znanstvene fantastike. Sintetizator zvoka DSI Evolver se brez zamika in simultano odziva tako na višino tona Simonovega saksofona, kot tudi na Fakučev udarec na bas boben. Na ta način se pojavi kot interferenca oziroma tretji element, ki vznikne iz glasbenega dialoga. Lina Rica s svojimi animacijami, generiranimi v realnem času poskrbi za sinestetično izkušnjo. Navdih črpajo iz krautrocka in afrofuturizma. S simbiozo sintetizatorja, akustičnih instrumentov in animacije ustvarijo avdiovizualni hologram, ki nas bo navdušil na petkov večer festivala, natanko tri tedne po izdaji prvenca "Alma-gi". Z močno elektroakustično držo oblikujejo paket hipnotičnih afrofuturičnih in plesnih elementov, vse od improvizacijskih do oprijemljivo melodičnih delov na glasbeno-vizualnem popotovanju.



CURATORS' BATTLE OF ANIMATED MUSIC VIDEOS DVOBOJ KURATORJEV V ANIMIRANIH GLASBENIH VIDEO-POSNETKIH

10. 10. 2020 | 21:00 | VD

Animafest Zagreb World Festival of Animated Film and **Supertoon** International Animation Festival are two brilliant Croatian partners that have supported StopTrik for years. Visitors of both events not only have an opportunity to enjoy top-class programming of animation art-house from around the world, but they also discover new trends of contemporary animated music video art each year. The attractiveness of this particular film form frequently lies in its capacity to freely break the rudiments of creation and perception in a provocative and experimental manner. The arrival of programme directors of both festivals, **Daniel Šuljić** (Animafest Zagreb) and **Slave Lukarov** (Supertoon), to Maribor, will announce a curators' battle, where the presented animated music videos will be selected spontaneously on the basis of interaction. A set of unforgettable music videos made in variety of animation techniques is to be expected.

Svetovni festival animiranega filma **Animafest Zagreb** in Mednarodni festival animacije **Supertoon** sta odlična hrvaška partnerja, ki že leta podpirata festival StopTrik. Obiskovalci obeh prireditev ne uživajo le v vrhunskem programu umetniške animacije z vsega sveta, temveč vsako leto odkrijejo tudi nove trende umetnosti sodobnih animiranih glasbenih videospotov. Privlačnost te posebne filmske forme je pogosto v njeni sposobnosti, da na provokativen in eksperimentalen način brezbrščno lomi zametke ustvarjanja in dojemanja. Prihod programskih direktorjev obeh festivalov, **Daniela Šuljića** (Animafest Zagreb) in **Slave Lukarova** (Supertoon), v Maribor napoveduje kuratorski dvoboj, v katerem bodo predstavljeni animirani glasbeni spoti izbrani spontano, na podlagi interakcije. Pričakujemo lahko nabor nepozabnih glasbenih video posnetkov, izdelanih v različnih tehnikah animacije.



STOP, MINI CINEMA TRICK! STOP, MALI KINO TRIK!



8.-11. 10. 2020 | VD

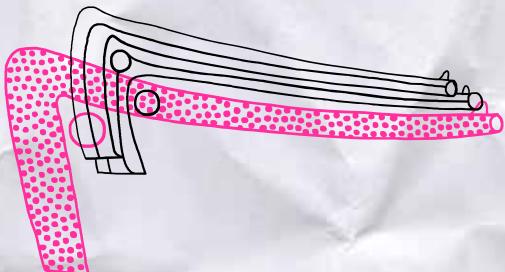
During the screenings of the International competition programme for adults, creative childcare will be available for your children in Vetrinjski mansion. **Slon Association** will prepare creative workshops on the topics of optical toys and animated film for our youngest audience, during which children will get acquainted the basics of animation in a creative way. Suitable for children, older than 6. For a relaxed enjoyment of culture, even for our youngest – film and playing hours.

V času projekcij za odrasle - Mednarodni tekmovalni programi - bo za vaše otroke v Vetrinjskem dvoru na voljo kreativno varstvo. **Društvo za izvajanje filmske vzgoje Slon** bo za najmlajše občinstvo pripravilo ustvarjalni delavnici optičnih igrač in animiranega filma, kjer bodo otroci na igriv način spoznali osnove animacije. Primerno za otroke od 6. leta starosti. Za sproščeno uživanje kulture, tudi za najmlajše, filmsko igralne ure!

MARIBOR STUDENT JURY ŠTUDENTSKA ŽIRIJA V MARIBORU

Student jury mentor:
Maja Krajnc

Mentorica študentske žirije:
Maja Krajnc



STUDENT JURY ŠTUDENTSKA ŽIRIJA



Urska Kleindienst is a student of cultural studies at the Faculty of Social Sciences in Ljubljana. In addition to her studies, she is active as a show host and assistant editor at Radio Basement, and also works at the DobraVaga gallery. She is interested in all fields of culture and art, especially media (radio, television), music and film. During her high school days, she attended a film club, which made her even more enthusiastic about short films - especially stop motion animation technique, which requires a lot of thought, effort, both technical and creative work, and artistic breadth.

Urska Kleindienst je študentka kulturnologije na Fakulteti za družbene vede v Ljubljani. Ob študiju je aktivna tudi kot voditeljica oddaje in pomočnica urednice na Radiu Basement, študentsko delo pa opravlja tudi v prodajni galeriji DobraVaga. Zanimajo jo vsa področja kulture in umetnosti, predvsem mediji (radio, televizija), glasba in film. V svojih srednješolskih dneh je obiskovala tudi filmski krožek, kar jo je še toliko bolj navdušilo nad kratkimi filmi - predvsem nad tehniko stop animacije, za katero je potreben ogromno premisleka, truda, tako tehničnega in kreativnega dela, ter umetniške širine.



Jošt Šesko is finishing his studies of animation at the Academy of Arts of the University of Nova Gorica and will soon graduate with his short animated film Geomancy. He primarily creates in 2d digital technique, but as part of the faculty's educational program, he has also participated in the creation of several stop motion animations. Animated film, and film in general allows him to visually present his inner worlds and ideas. When it comes to stop motion animation, he says: "I like how in stop motion animation we 'revive' real, physical objects and breathe the soul into them like some kind of magicians."

Jošt Šesko je absolvent animacije na Akademiji umetnosti Univerze v Novi Gorici in bo kmalu diplomiral s svojim kratkim animiranim filmom Zemlječarstvo. Primarno ustvarja v 2d digitalni tehniki, vendar je v okviru izobraževalnega programa fakultete sodeloval tudi pri več filmih, izdelanih v tehniki stop animacije. Animirani film in film na splošno mu omogočata vizualno predstavitev svojih notranjih svetov in zamisli, o stop animaciji pa pravi: "Všeč mi je, kako pri stop animaciji "oživljamo" prave, fizične objekte in jim vdihнемo dušo kot nekaki čarodeji."



Anja Paternoster is a student at the Academy of Arts in Nova Gorica, where she studies animation. In addition to animation, she is also interested in classic film, photography and drawing, or any creation and combination of different techniques of artistic expression. Regarding the making of animated films, she says: "I really like to experiment, be it in cartoons or stop motion animation techniques, nothing stops me from breathing life into various objects and characters."

Anja Paternoster je študentka Akademije umetnosti v Novi Gorici, kjer študira animacijo. Poleg te jo zanima tudi klasični film, fotografija in risanje, oz. kakršnokoli ustvarjanje in združevanje različnih likovno izraznih tehnik. Glede ustvarjanja animiranih filmov pravi: "Zelo rada eksperimentiram, naj bo to v risani ali tehniki stop animacije, nič me ne ustavi, da ne bi vdihnila življenja raznim predmetom in likom".

LODZ STUDENT JURY ŠTUDENTSKA ŽIRIJA V LODŽU

Student jury mentor:

Piotr Kardas

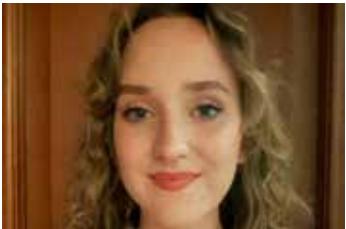
Mentor študentske žirije:

Piotr Kardas



Oliwia Kalinowska is a graduate of Film Studies at the University of Lodz and author of BA thesis focused on the transformation of heritage film after the year 2000. Enthusiast of animated films, especially productions from Japan – feature films as well as anime series that create a wide spectrum of genres. She values StopTrik Film Festival for promoting various stop motion techniques used in animation, but also for gathering many animation filmmakers, which makes this event fill the gap in the annual film festivals calendar.

Oliwia Kalinowska je diplomirala iz filmskih študij na Univerzi v Lodžu, v svojem diplomskem delu pa se je osredotočila na preoblikovanje kinematografije narodne dediščine po letu 2000. Navdušena je nad animiranimi filmi, zlasti japonskimi produkcijami - celovečernimi filmi in anime serijami, ki tvorijo obsežen žanrski spekter. Filmski festival StopTrik ceni zaradi promocije različnih tehnik stop animacije ter povezovanja številnih ustvarjalcev animiranih filmov, zaradi česar dodatek zapolnjuje vrzel v koledarju filmskih festivalov.



Antonina Hernas is a student of Film Studies at the University of Lodz, graduate with a musical education, the Italian cinema enthusiast. She perceives film as a complementary combination of various fields of art and pays attention to all the constituent elements during the screening because it is closely related to her love for music, painting and literature. She considers StopTrik Festival to be a great occasion to explore the art of animation and to admire it at the highest level. In the presented films, she will look for interesting technical solutions, fictional and aesthetic originality.

Antonina Hernas je študentka filmskih študij na Univerzi v Lodžu, podiplomska študentka z glasbeno izobrazbo in navdušenka nad italijanskim filmom. Film dojema kot komplementarno kombinacijo različnih umetniških področij, med predvajanjem pa je pozorna na vse sestavne elemente, saj je tesno povezan z njeno ljubezni do glasbe, slikarstva in literature. Festival StopTrik se ji zdi odlična priložnost za raziskovanje umetnosti animacije in občudovanje le-te na najvišji ravni. V predstavljenih filmih bo iskala zanimive tehnične rešitve ter vsebinsko in estetsko izvirnost.



Szymon Szul is a graduate of Film Studies at the University of Lodz and a member of the Film Studies Student Research Group of the University. His BA thesis is focused on political and social forms of influence in Polish cinematography of the past two decades. Creatively, he deals with locative narratives. He values StopTrik Festival primarily for the fact that it creates a space, in which both experimental cinema enthusiasts and viewers who are just getting to know this area of cinema, can find themselves.

Szymon Szul je diplomant filmskih študij na Univerzi v Lodžu in član tamkajšnje raziskovalne skupine študentov filmskih študij. Njegova diplomska naloga preučuje politične in družbene oblike vpliva v sodobni poljski kinematografiji v zadnjih dveh desetletjih. Ustvarjalno se ukvarja z lokacijsko narativnostjo. Festival StopTrik ceni predvsem zaradi tega, ker ustvarja prostor, kjer se lahko srečajo tako ljubitelji eksperimentalnih filmov kot gledalci, ki to področje kinematografije šele spoznavajo.

STOPTRIK IN LODZ

6.-8. 11. 2020

STOPTRIK V LODŽU

6.-8. 11. 2020

Klub Kipisz, ul. Piotrkowska
282

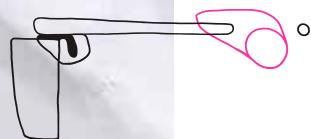
Klub Kipisz, ul. Piotrkowska
282



On **November 6th-8th**, StopTrik presents a replica of its programme at the Klub Kipisz in Łódź. Thanks to the continuous engagement of the StopTrik Lodz team - Piotr Kardas and Mariia Snisarenko, **Lodz Audience** and **Lodz Students Jury** will have an opportunity to watch and evaluate all programmes of International Stop Motion Competition, The Borderlands Competition and Panorama. Visitors of **Klub Kipisz** will also have a chance

to discover experimental films and videos presented by **PAF Festival** from Olomouc, Czech Republic. StopTrik Lodz at Kipisz also means that we will be surrounded by the **Socially Engaged Posters** exhibition presenting the unique graphic universe of Rafał Kapica. Kino Bodo co-organizes the screening of classic Polish animation **Attention! Se-ma-for Goes Up! Se-ma-for Goes On!** held in Maribor and Lodz.

Od 6. do 8. novembra bo festival StopTrik v klubu Kipiszv Lodžu na Poljskem predstavljal del svojega programa. Zahvaljujoč kontinuiranemu angažiraju ekipe StopTrik Lodž - Piotru Kardasu in Mariii Snisarenko, bosta imeli žirija občinstva v Lodžu in študentska žirija v Lodžu priložnost spremljati in vrednotiti vse programe Mednarodnega tekmovanja v stop animaciji, tekmovanja Borderlands in Panorame. Obiskovalci **Kluba Kipisz** bodo lahko odkrili tudi eksperimentalne filme in videe, ki jih predstavlja **festival PAF** iz Olomouca na Češkem. StopTrik Lodž v Kipisu prinaša tudi razstavo **Socialno angažirani plakati**, ki predstavlja edinstveno grafično vesolje Rafała Kapice. Kino Bodo soorganizira prikaz klasične poljske animacije **Pozor! Se-ma-for goes up! Se-ma-for goes on!**, ki si ga bomo ogledali v Mariboru in Lodžu.



IN LODZ V LODŽU

INDEX OF AUTHORS

INDEKS AVTORJEV

A

- Abedi, Farnoosh **27**
Abrol, Keshav **24**
Adamski, Przemysław **29**
Alexandrova, Yoana **17**
Andrianova, Svetlana **41**
Aschman, Ali **25**
Atanasova, Nataliya **14**
Atay, Asil **12**
Atlas, Marianna **26**

B

- Babić Martin **46**
Behzadi, Negar Elodie **17**
Bezinović, Igor **22**
Bidner, Reinhold **22**
Boesen, Tobias Gundorff **29, 50**
Brkulj, Sunčana **21**
Brun, Cécile **20**
Bruvere, Anita **25**
Burani, Matteo **24**
Búřil, Martin **55**

C

- Chen, Yi Ting **21**
Clayton, Lucas **24**
Colley, Arden **12**
Cusack, Michael **15**

D

- Dantcheva, Vessela **20**
Diakov, Anton **48**
Domlátil, Vojtěch **54**

E

- Eijsbouts, Anna **30**
Elshansky, Ira **42, 48**
Even, Frédéric **14**

F

- Fay, Kellie **12**
Ferlay, Héloïse **13**
Fernández, Gabriela **24**
Fleming, Ann Marie **29**

G

- Gelover, Cheryl **12**
Gheller, Arianna **24**
Grechanova, Olga **41**

H

- Hadžihasanovic, Sadko **34**
Höpfner, Daniel **13**
Huang, Miyako **26**

I

- Isaenko, Alexander **21**

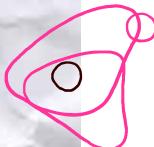
J

- Javed, Nausheen **15**
Jessop, Kate **17**
Joon, Sander **29, 50**

K

- Kastelic, Žoel **23**
Kawo a.k.a. Sushiyojo **51**
Kearns, Gus **23**
Killi, Anita **17**
Kranot, Uri & Michelle **11, 35**
Kungurov, Pavel **27**
Kwiatkowska-Naqvi, Anita **35**

INDEX
INDEKS



L

Lerch, Matthias **16**
Loparev, Pavel **24**

M

Macchia, Ornella **22**
Magee, Ollie **15**
Majdak, Nikola ml. **51**
Mantzaris, Anna **18**
Marinelli, Francesca **52**
Matzl, Wolfgang **31**
Melendez, Cesar Diaz **18**
Mercadier, Louise **14**
Merinov, Sergey **42**
Mikheeva, Ekaterina **49**
Milec, Franc **54**
Mirzoyan, Natalia **33, 42, 48**
Morgan, Robert **32**
Mukunday, Téthsim & Frank **19**
Murray, Tom **12**

N

Nabok, Sofya **13**
Nedeljković, Ana **51**
Nemjóová, Ester **55**
Nugues-Bourchat, Caroline **46**

O

Oja, Anni **29**
Orlik, Julia **15**

P

Pavkov, Mina Cvetinović **26**
Pei-Yu, Liao **16**
Pipal, Ivana **22**
Pivk, Katja **25**
Pochivalov, Alexey **41, 49**
Potyomkina, Olena **52**
Prebil, Ana **26**

R

RAMA - Red Argentina Mujeres de la
Animación **30**
Ravazzola, Agostina **19**
Remedios, Delwyn **27**
Rivera, Quique Rivera **30**
Rock, David **51**
Romero, Aline **24**
Rosenthal, Tatia **11, 28**
Ryss, Natalia **20**

S

Saint-Pierre, Marie-Josée **29, 50**
Saksida, Kolja **39, 40**
Sansone, Donato **34**
Sarfati, Isi **32**
Sasha Svirsky **36, 37, 38, 94, 96, 97**
Semelka, Zbyšek **53**
Shanks, Michael **21**
Shmelkov, Leonid **49**
Skrobecki, Marek **30**

Smatana, Martin **45**
Smith, Cauleen **33**
Smith, Patrick **22**
Sokolov, Roman **48**
Sturlis, Edward **43, 44**
Szupica, Maciej **29**

Š

Škop, Marina Andree **40**
Šuljić, Daniel **33, 72**
Šrámek, Jan **55**

T

Tan, Wei Keong **51**
Teeuwisse, Wiep **29, 50**
Trnka, Matyáš **54**
Trockier, Ronny **33**
Trovato, Dario **52**
Turner, Vladimír **54**
Tuttelberg, Anu-Laura **18**

U

Unt, Riko **34**

V

Vasiliev, Alexander **49**
Velasco, Alicia **24**
Velikovskaya, Dina **25, 45, 47**
Vlková, Veronika **55**
Vosveld, Reynaert **50**

W

Wallace, Joseph **16**
Wasilewski, Zenon **44**
Webber, Rich **13**
Weidner, Jörg **18**
Wesseik, Daniel **52**
White, Chel **34**
Wiegand, Isabel **12**
Wilkosz, Dominika **14**
Wilkosz, Tadeusz **43, 44**

X

Xun, Sun **31**

Y

Yakovleva, Varya **19**
Yi, Raito Low Jing **26**
Yun-Hsien, Huang **16**

Z

Zepeda, Brenda M. Lopez **32**
Zlonoga Petra **31**

Ž

Žilinský, Michal **55**

INDEX OF FILMS

INDEKS FILMOV

123

5 minutes to sea / 5 minut do morja **48**

A

A Buck's Worth / Za en dolar **11, 28**

A little Quartet / Kwartecik / Majhen kvartet **43**

A Long Holiday / Dolge počitnice **46**

A short manual of linguistic anarchism / Kratki priročnik jezikovnega anarhizma **37**

A Uniform / Uniforma **44**

A virgin wind / Девственны ветер (Devstvenny veter) / Deviški veter **38**

AБEO **32**

About a Mother / O mami **45**

Advertising the Earth Radio - Stephen P.

McGreevy's VLF Cut-Outs / Oglševanje zemeljskega radia - VLF izseki Stephena P. McGreevyja **53**

Anna, Cat and Mouse / Anna, mačka in miš **19**

Ants' Song / Pesem mravelj **37**

Attention, Devil! / Pozor, hudič! **44**

Aula **55**

B

Baton / Policijska palica **50**

Bench / Klop **13**

Bero **38**

Between us Two / Med nama **51**

Beyond Noh / No, in tako naprej **22**

Blüte / Razcvet **26**

Bokus Mang **36**

Bug / Napaka **52**

Buffer Zone Blues / Bluz tamponske cone **54**

C

Carnalis **35**

Cats and Kittens / Mačke in mačkice **44**

Chemicals - Parker Bossley **16**

Chess / Šah **41, 49**

Chinti **33, 42**

Chronicles of a Lying Spirit by Kelly Gabron / Kronike lažnivega duha Kelly Gabron **33**

Comte **20**

D

Dacha, Aliens, Cucumbers / Dača, nezemljani, kumare **49**

Daniil Ivanovič, You're Free / Daniil Ivanovič, svoboden si **31**

Danny Boy **30**

Divinity / Božanskost **27**

E

Engine of Progress / Motor napredka **38**

Estate / Poletje **33**

Every Time I Run / Vsakič, ko zbežim **24**

Existential / Eksistencialno **14**

F

Faust **26**

Flamingo **51**

Florian **24**

Funeral / Pogreb **54**

G

God on Our Side / Bog na naši strani **11, 35**

Good Intentions / Dobre namere **18**

Green teeth / Zeleni zobje **41**

H

Handmade / Ročno izdelano **26**

Hate for Sale / Sovraštvo naprodaj **30**

Hello, My Dears / Pozdravljeni, dragi moji **49**

Hello World / Pozdravljen, svet **21**

Hi Koya! **40**

Hierarchy Glitch / Hierarhična napaka **20**

Home / Dom **25**

I

I Spy / Vidim **30**

Isi's Dream / Isijeve sanje **32**

J

Journal animé / Animiran dnevnik **34**

K

Kids with Guns / Otroci s pištolami **34**

KOYAA short animated series 2 /

KOYAA in nagajivi predmeti 2 **39**

KOYAA – Wild Sunbed / Divji ležalnik **40**

KOYAA – Elusive Paper / Izmazljivi papir

40

KOYAA – Jumpy Eraser / Poskočna radirka **40**

KOYAA – Slippery Soap / Spolzko milo

40

KOYAA – Trippy Trashcan / Živahna kanta **40**

KOYAA – Creepy Blanket / Presneta odeja **40**

KOYAA – Happy Fork / Veselé vilice **40**

Kuygorozh **42**

L

Lavo **37**

Le Meat / Le meso **31**

Letting go / Spustiti **20**

Lili **34**

Linden Tar / Lipova smola **41**

Little Cosmic Shore / Mala kozmična obala **27**

Little Hilly / Mala Hilly **16**

Lola the Living Potato / Lola, živi krompir **49**

Low Sound of Fire / Nizki zvok ognja **52**

M

Machini **19**

Magda **34**

Magician Party and the Dead Crow / Čarovalniška zabava in mrtva vrana **31**

Meanwhile, at the Abandoned Factory... / Medtem v zapuščeni tovarni... **15**

Microcassette - The Smallest Cassette

I've Ever Seen / Mikrokaseta - najmanjša kaseta, kar sem jih kdaj videl **22**

Mole / Krt **37**

Mother Didn't Know / Mati ni vedela **17**

My Galactic Twin Galaction / Moj galaktični dvojček Galaction **38**

N

Nadirah: Coal Woman / Nadirah: rudarka **17**

Never Tease a Lion / Nikoli ne draži leva **43**

Nod. Wink. Horse. / Prikimavanje.

Pomežik. Konj. **15**

O

Om **24**

Ostrich / Noj **19**

P

Pandora **16**

Piece forever / Košček miru **21**

Pipi & Popi **25**

Prague! / Praga! **54**

Psychophonic / Psihofonično **24**

Pure / Čisto **52**

R

Rebooted / Ponovno zagnan **21**

Q

Quidquid Latine dictum sit, altum videtur **15**

S

Save Our Species / Rešimo naše vrste **27**

Shadow Passage / Senčni prehod **25**

Shallow Vein / Plitva vena **17**

Silent Embassies / Tiha veleposlaništva **13**

Sinking of the Truth / Potop resnice

29, 50

Smoker's Delight / Kadilka **26**

Sororal / Sestrstvo **14**

Spare Change / Drobiz **30**

Spell of Forgetfulness / Urok pozabe **55**

St George and the Dragon / Sveti Jurij in zmaj **23**

Strange Is This Country / Čudna je ta država **29**

T

The Ballad of Pipe and Necklace / Balada o piščalki in ogrlici **46**

The Cake / Torta **33**

The Cat with Hands / Mačka z rokami **32**

The Elephant / Slon **14**

The Flood / Poplava **13**

The Golden Sausage / Zlata klobasa **22**

The Kite / Zmaj **45**

The Laws of Nature / Zakoni narave **23**

The Most Important Partial Precondition of the Success Is to Get Well with the Creatures Within Us / Najpomembnejši delni predpogoj za uspeh je, da se razumemo z bitji v nas **55**

The Theory of Sunset / Teorija sončnega zahoda **48**

The Tower / Stolp **21**

Them People / Tisti ljudje **15**

Ties / Vezi **25, 47**

Tithonus & the Goddess of Dawn / Titon & boginja zore **18**

To the Dusty Sea / K prašnemu morju **13**

Tulipomania: Gone **12**

U

Unraveled / Razpadlo **12**

Untravel / Neprepotovano **51**

V

Vivat Musketeers! / Vivat, mušketirji! **48**

W

Walk / Hoja **51**

Water / Voda **18**

Wave Flotation / Lebdenje valov **22**

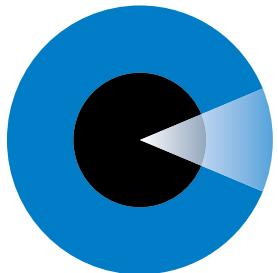
Waves / Valovi **54**

Whiteland / Snežna belina **42, 48**

Winter in the Rainforest / Zima v deževnem gozdu **18**

Y

You Take Care Now / Pazi nase **29**



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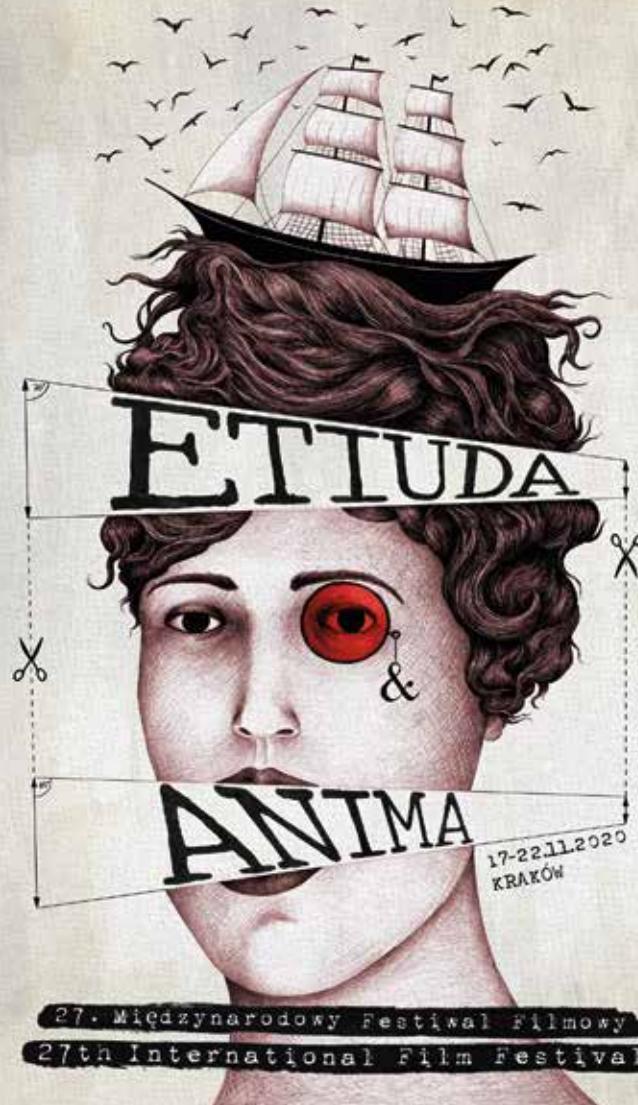
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Ljubljana, Slovenia
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Podrobnejši artwork: Andrej Šutula



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March 10-14, 2021 / VIENNA
Austria

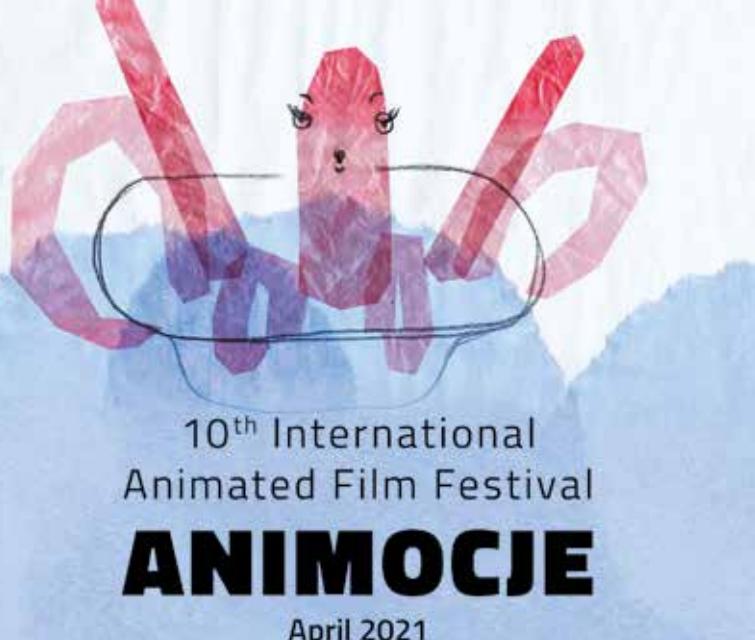
Filmstill Renne Zhan

TRICKY WOMEN // TRICKY REALITIES

20 YEARS
ANIMATION
FILMFESTIVAL



www.trickywomen.at



short film competition
– deadline 31.12.2020
no fees!



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International Animated Film Festival

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20-28. 11. 2020 / LUBLIN

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FESTIVAL
14TH-19TH JUNE 2021

MIFA
15TH-18TH JUNE 2021

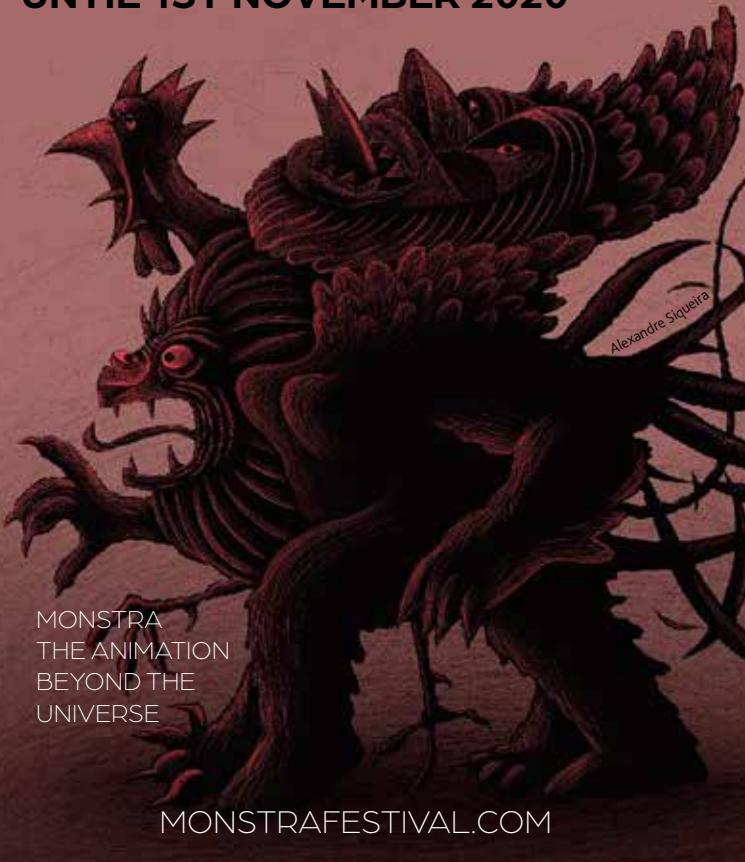
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MONSTRA 2021

20TH LISBON ANIMATION FESTIVAL
10 TO 21 MAR

**CALL FOR ENTRIES
UNTIL 1ST NOVEMBER 2020**



Anifilm

INTERNATIONAL FESTIVAL OF ANIMATED FILMS
4 – 9 MAY 2021, LIBEREC, CZECH REPUBLIC

CALL FOR ENTRIES

FEATURE FILMS
SHORT FILMS
STUDENT FILMS
MUSIC VIDEOS
ABSTRACT AND NON-NARRATIVE ANIMATION
COMPUTER GAMES
VR FILMS

CZECH HORIZON

**SUBMIT YOUR FILMS & GAMES!
BY 31 DECEMBER 2020**



Animation News Online Journal

- **Reports** on Animation Festivals
- **Shares** the latest on European and Independent Animation
- **Analyzes** independent animation trends
- **Reviews** animation features
- **Interviews** animation artists

Submit your animation short
to our Shorts Corner
info@zippyframes.com

**Produkcija
Producer**



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**Co-financiers
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**SLOVENSKI
FILMSKI
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FILM
CENTRE**



MESTNA OBČINA MARIBOR

**Co-organizers & co-producers
Soorganizatorji & koproducenti**



♦ NARODNI DOM MARIBOR ♦



Projekt sofinanira Ministrstvo za javno upravo v okviru javnega razpisa za sofinanciranje projektov razvoja in profesionalizacije NVO in prostovoljstva.



**REPUBLIKA SLOVENIJA
MINISTRSTVO ZA JAVNO UPRAVO**



**FUNDACI
JASONDA**
Fundacija za teorijo in praks
avdio-vizualne umetnosti



**CENTER ZA
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KINO!
Društvo za širjenje filmske kulture



MLADINA



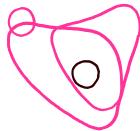
ekran



GT 22



FESTIVAL TEAM FESTIVALSKA EKIPA



10TH STOPTRIK INTERNATIONAL FILM FESTIVAL

10. STOPTRIK MEDNARODNI FILMSKI FESTIVAL

www.stoptrik.com

stoptrikfestival@gmail.com

Festival Director / Direktorica festivala Olga Bobrowska

Programme Director / Programska direktorica

Michal Bobrowski

Executive Producer / Izvršna producentka Urška Breznik

Producer, Guest and Volunteer coordinator / Producentka, koordinatorica gostov in prostovoljcev Saša Bach

Producer and coordinator / Producentka in koordinatorica

Maribor: Lucija Smodiš, **Kódž:** Piotr Kardas

Children programme coordinator / Koordinatorka programa za otroke Brina Fekonja

Visual design and festival trailer / Likovna podoba in festivalski napovednik Sasha Svirsky

Sound for trailer / Zvok za trailer Alexey Prosvirnin

Graphic design / Grafično oblikovanje
Sasha Svirsky, Brina Fekonja

Exhibition's team / Ekipa za razstave

Lucija Smodiš, Filip Bojanić

WorkShot mentor / WorkShot mentorica Špela Čadež

Children's animated film workshop mentor / Mentorica delavnice animiranega filma za otroke Anka Kočevar

Student jury / Študentska žirija

Maribor: Urška Kleindienst, Anja Paternoster, Jošt Šeško

Kódž: Antonina Hernas, Oliwia Kalinowska, Szymon Szul

Student jury mentor / Mentor_ica študentske žirije

Maribor: Maja Krajnc, **Kódž:** Piotr Kardas

Public relations / Stiki z javnostjo Maša Stošič

Social media / Družbena omrežja Kaja Fiedler, Polona Jaunik

Head of Technical Support / Tehnični vodja Marko Makuc

Photography / Fotografija Andrej Firm

Video team / Video ekipa Christijan Fluher (Film Factory), Alvaro Guerrero Gomez (Društvo za razvoj filmske kulture)

Web page editors / Urednice spletnne strani Lina Dvoršak, Kaja Fiedler, Polona Jaunik

Volunteers Maribor / Prostovoljci Maribor Sofija Avramović, Filip Bojanić, Anja Fekonja, Tinkara Hazl, Boris Ilievski, Vesna Jauk, Vesna Kalazić Bolte, Maše Nadjalin, Borut Petkovšek,

Ewelina Stacherzak, Viktorija Vogrin and many others / in mnoge_i druge_i.

Lodž Team / Lodž ekipa Olga Bobrowska, Michał Bobrowski, Piotr Kardas, Mariia Snisarenko, Klub Kipisz team & special thanks to Kino Bodo team / **in posebna zahvala ekipi Kina Bodo**

Production / Producija Pekarna Magdalenske mreže

Co-organisers / So-organizatorji Vetrinjski dvor - Narodni Dom Maribor, Film Factory, GT22, Lutkovno gledališče Maribor, Zavod MARS, Društvo Slon, Tovarna urbane kulture

Financers / Financerji Slovenski filmski center, javna agencija Republike Slovenije, Mestna občina Maribor, Ministrstvo za javno upravo

Financer of the event Projector: Cinematography of the future / Financer dogodka Projektor: Kinematografija prihodnosti The project is a part of a partnership network

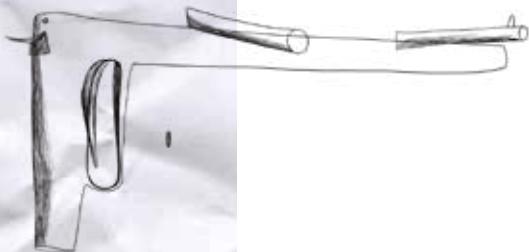
Platform Center for Creativity co-financed by European Union from European Regional Development Fund and by Republic of Slovenia. // **PROJEKTOR** je del partnerske mreže Platforme Center za kreativnost. Projekt sofinancirata Evropska unija iz Evropskega sklada za regionalni razvoj in Republika Slovenija.

Sponsors / Sponzorji Mr. Falafel Maribor, La Cantina, Sayve, Kis in kvas, Veganka, Radenska, Maister - London dry gin

Special Thanks / Posebne zahvale

Žiga Brdnik, Marko Brumen, Wang Chi-Sui, Čiko, Jelena Dragotinović, Ann Marie Fleming, Waltraud Grausgruber, Pavel Horáček, Miha Horvat, Marko Jakopanec, Piotr Kardas, Žoel Kastelic, Katarina Klančnik Kocutar, Ivan Klepac, Nina Kojc, Zala Koren, Uri & Michelle Kranot, Mr. Kropka, Vassilis Kroustallis, Uroš Kumer, Andreja Lešnik, Nikola Majdak Jr., Maja Malus Azhdari, Vojka Miklavc, Ana Nedeljković, Matea Milić, Maciej Misztal, Jiří Neděla, Yves Nougarède, Wojciech Olchowski, Mojca Pernat, Klaudija Petek, Nika Plevnik, Igor Prassel, Rene Puhar, Hana Repše, Vullnet Sanaja, Pavel Shvedov, Mariia Snisarenko, Katarzyna Surmacz, Nadezhda Svirskaya, Dolores Šegina, Daniel Šuljić, Grega Tanacek, Asja Trost, Theodore Ushev, Anastasiya Verlinska, Leon Vidmar, Borut Wenzel, Brenda Lopez Zapeda, Bogusław Zmudziński and many others / **in mnoge_i druge_i. <3**

SCHEDULE URNIK



Before the festival / pred festivalom

LGM

Children's animated film workshop with Anka Kočevar (2 meetings: 26. 9. and 3. 10. 2020)

Delavnica animiranega filma za otroke z Anko Kočevar (2 srečanja: 26. 9. in 3. 10. 2020)

Thursday / Četrtek | 8. 10. 2020

16:00 | VD

Projektor: (Un)organized film landscape: situation and forecasts - Marina Gumzi

Projektor: (Ne)organizirana filmska pokrajina: stanje in prognoze - Marina Gumzi

17:30 | VD

Projektor: The future of cinematography and Slovenian Film Database - Lev Predan Kowarski and Jasna Pintarič

Projektor: Prihodnost kinematografije in Baza slovenskih filmov - Lev Predan Kowarski in Jasna Pintarič

19:00 | GT22

BLACKBOX opening: Sasha Svirsky
Otvoritev BLACKBOX:
Sasha Svirsky

20:00 | VD

Official opening of the festival with talks and screenings
Uradna otvoritev festivala z nagovori in projekcijami

21:00 | VD

Opening evening with Gabi98 & Kasko Karambol AV
Otvoriten večer z Gabi98 & Kasko Karambol AV

Friday / Petek | 9. 10. 2020

15:00 | VD

Screenings: Panorama
Projekcije: Panorama

17:00 | VD

Screenings: International Stop Motion Competition 1

Projekcije: Mednarodno tekmovanje stop animacija 1

19:00 | VD

Screenings: International Stop Motion Competition 2

Projekcije: Mednarodno tekmovanje stop animacija 2

20:30 | under Glavni most bridge / pod Glavnim mostom

Theatre performance: Calais, Calais
Gledališka predstava: Calais, Calais

21:00 | VD

Concert Etceteral
Koncert Etceteral

Saturday / Sobota | 10. 10. 2020

11:00 | VD

Panel discussion:
Festivals as a weapon
Okrogle miza: Festivali kot orožje

13:30 | VD

Talk with authors: Trik Show
Pogovor z avtorji: Trik Show

16:00 | VD

Screenings: Retrospective I:
Animation as a weapon A-L
Projekcije: Retrospektiva I:
Animacija kot orožje A-L

17:30 | VD

Screenings: International Stop Motion Competition 3

Projekcije: Mednarodno tekmovanje stop animacija 3

20:00 | VD

Screenings: Borderlands Competition
Projekcije: Tekmovanje Borderlands

21:00 | VD

Curators' battle of animated music videos

Spopad kuratorjev v animiranih glasbenih videoposnetkih

Sunday / Nedelja | 11. 10. 2020

15:00 | VD

Imagining the author: Špela Čadež
Zamišljanje avtorice: Špela Čadež

17:00 | VD

Screenings: Retrospective II:
Animation as a weapon L-Z

Projekcije: Retrospektiva II:
Animacija kot orožje L-Z

20:00 | VD

Closing of the Festival with presentation of the Maribor Audience Award

Zaključek festivala s podelitvijo nagrade mariborskega občinstva

All festival days / vse festivalske dni

VD

Exhibition: Fotogank

Razstava: Fotogank

VD

Exhibition: 10 years of StopTrik Festival

Razstava: 10 let festivala StopTrik

VD

Stop – little cinema – trik!
(creative kindergarten with projections for children during screenings for adults)

Stop – malo kino – trik!
(kreativno varstvo s projekcijami za otroke v času projekcij za odrasle)

GT22

BLACKBOX: Sasha Svirsky

BLACKBOX: Sasha Svirsky

VD

Stop motion animation workshop with Špela Čadež

Delavnica stop animacije s Špelo Čadež

VD & GT22

Sharpening the gaze – film criticism workshop with Maja Krajnc
Ostrenje pogleda – delavnica filmske kritike z Majo Krajnc

Venues / Prizorišča

VD

Vetrinj mansion

Vetrinjski dvor

Vetrinjska ulica 30

LGM

Maribor Puppet Theatre

Lutkovno gledališče

Maribor

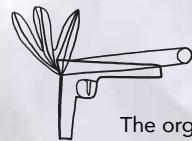
Vojašniški trg 2a

GT22

Glavni trg 22

STOP
TRIK

INTERNATIONAL
FILM FESTIVAL



The organizers closely monitor information from professionally supported, reliable sources and follow the recommendations of health experts. Take care of your own safety and the safety of others, too.

Organizatorji spremljamo informacije iz strokovno podprtih, zanesljivih virov in ravnamo po priporočilih zdravstvenih strokovnjakov. Poskrbite za svojo varnost in varnost drugih tudi vi.

A photograph of a person's hand holding a white card or piece of paper. The card features a stylized, handwritten-style word "vine" in dark brown or black ink. Above the word, there is a small, thin, dark brown horizontal line. The card is held against a solid yellow background.

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vine