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9TH STOPTRIK INTERNATIONAL FILM FESTIVAL - INTRO

StopTrik IFF, a festival of stop motion animation, uplifted by the spirit of feminist reflection, presents its **9th edition in Maribor (Slovenia, Oct. 3rd - 6th)** and **Lodz (Poland, Nov. 8th - 10th)**. Social shifts across Europe (and wider) require change of feminist arts aesthetic paradigms and our comprehension of them. Feminist perspective on animation filmmaking goes far beyond questions of individual style or general aesthetic criteria. Feminism is a daily practice of approaching social and political problems in a manner of strong, mutually shared affirmation of human rights, individual freedom and respect towards any marginalized group, areas particularly redefined in recent times in Central-East Europe. Filmmaking practice of stop motion, determined by ability to transform and move matter through means of frame by frame animation, seems to be a perfect field for such an exercise. Each year all around the region we see more and more women entering professional schools, graduating, debuting and paving their way forward. This *milieu* is becoming predominantly feminine but there's still long way ahead to become consciously feminist. Let's verify if the animators who are outsiders in the mainstream film production hear this call and give their audiences ways to answer it. By their nature, stop motion independent shorts go counter-mainstream. The artistic scene liberates creative individuals who pursue their unique needs and visions. But feminist filmmakers, regardless of their gender, do something more:

Mednarodni filmski festival StopTrik, festival stop animacije, se v duhu feministične refleksije pripravlja na **9. edicijo v Mariboru (Slovenija, 3. – 6. oktober)** in **Lodžu (Poljska, 8. – 10. november)**. Družbeni premiki po Evropi (in širše) zahtevajo spremembo estetskih paradigem feminističnih umetnosti in našega razumevanja le-teh. Feministična perspektiva ustvarjanja animiranih filmov močno presega vprašanja osebnega sloga ali splošnih estetskih meril. Feminizem je vsakodnevna praksa pristopanja k družbenim in političnim problemom na način močne skupne afirmacije človekovih pravic, osebnih svoboščin in spoštovanja do katerekoli marginalizirane skupine; področja, ki so bila v zadnjem času na novo definirana še posebej v Srednji in Vzhodni Evropi. Ustvarjanje filmov v tehniki stop animacije, ki ga določa sposobnost preoblikovanja in premikanja predhodno stabilnih stvari s pomočjo animacije sličice za sličico, se zdi popolno področje za tovrstno vajo. Vsako leto v regiji opažamo, da se vedno več žensk vpisuje v poklicne šole, kjer diplomirajo, debitirajo in si utirajo svojo pot naprej. To okolje postaja vedno bolj žensko, a je pred nami še dolga pot, da postane tudi zavedno feministično. Preverimo, če animatorke_ji, ki delujejo izven prevladujoče filmske produkcije, slišijo ta klic in svojemu občinstvu omogočajo, da nanj odgovori. Neodvisni kratki filmi, posneti v tehniki stop animacije, so po svoji naravi v nasprotju s prevladujočimi trendi. Umetniška scena osvobaja ustvarjalne posameznice_ke, ki zasledujejo

9. STOPTRIK MEDNARODNI FILMSKI FESTIVAL - UVOD

they disrupt modes of artistic production praised by experts as canon. When it comes to use of techniques, editing concepts and general habits of perception, feminist animators pay special attention to avant-garde cinematic heritage that throughout decades has kept on shaking and twisting mainstream standards of a "perfect film". Special retrospectives, curated by **Franziska Brückner** ("Heroine's Journey") and **Paola Bristot** ("Perfect Women") trace and reinterpret exactly such dynamics and qualities of animation. **Katarzyna Kijek's** programme of animated music videos presents a fusion of entertainment and gender-oriented dignified visibility. Other curated selections will unveil contexts of **Latin-American experiments** ("ELLAS MUEVEN – SHE MOVES", curated by **Pedro Rivero**), pioneer works of **Lotte Reiniger** (*Lotte Reiniger - Dance of the Shadows*) and daily struggles of women in Central-East Europe ("To be a Woman", curated by **Maciej Misztal**), all these expressed by means of stop motion, documentary and live-action filmmaking. The discussion will expand its perspectives within various exhibitions, panels, lectures and stop motion workshop with **Ana Nedeljković** and **Nikola Majdak Jr.** We are already curious where it will lead us.

StopTrik continues to educate youth and children of Maribor about the artistic qualities and discursive potencies of animated film. High school students will be introduced to specificities of programming from **Animafest Zagreb** (Cro-

voje edinstvene potrebe in vizije. Feministične_i filmske_i ustvarjalke_ci, ne glede na njihov spol, pa počnejo nekaj več: povzročajo motnje v načinih umetniške produkcije, ki jih strokovnjaki slavijo kot kanon. Pri tehnikah, konceptih montiranja in splošnih navadah percepcije feministične_i animatorke_ji posebno pozornost posvečajo avantgardni kinematografski dediščini, ki že desetletja nenehno pretresa in preobrača prevladujoče standarde „popolnega filma“. Posebni retrospektivi, ki ju kurirata **Franziska Brückner** ("Junakinjino potovanje") in **Paola Bristot** ("Popolne ženske"), sledita in ponovno interpretirata točno te dinamike in lastnosti animacije.

Katarzyna Kijek s programom animiranih glasbenih video filmov predstavlja zlitje zabave in spoštljive obravnave vprašanj spola. Ostali kurirani izbori razkrivajo kontekste latinsko-ameriških eksperimentov ("ELLAS MUEVEN – PREMIKA SE", kurator: **Pedro Rivero**), pionirska dela Lotte Reiniger (*Lotte Reiniger – Ples senc*) in vsakodnevne bitke žensk v Srednji in Vzhodni Evropi ("Biti ženska", kurator: **Maciej Misztal**), vse to pa je predstavljeno z izraznimi sredstvi stop animacije, dokumentarnih ter igranih filmov. Perspektive bomo širili z razstavami, panelnimi razpravami, predavanji ter delavnico stop animacije, ki jo bosta vodila **Ana Nedeljković** in **Nikola Majdak ml.** Zelo nas zanima, kam nas bo vse to pripeljalo. **StopTrik** nadaljuje z izobraževanjem mariborskih otrok in mladine o umetniških lastnostih in diskurzivni moči animiranih filmov. Srednješolkam_cem bomo predstavili pose-

atia), **TrickyWomen/ TrickyRealities** (Austria) and **Rising of Lusitania** (UK). The youngest audience will also find variety of programmes, among them special events introducing art of animation and **silhouette theatre traditions from Sichuan, China**.

As much as we believe in acknowledging the festival as a forum for speaking up about crucial problems of today, we're also determined to present the most impressive and intriguing works of stop motion creativity within **International Stop Motion Competition, The Borderlands Competition** and **Panorama** section. This year's selection process was extremely difficult and we're proud to present 58 films from all around the world. **The awards** will be granted by **StopTrick Audiences** and **Students Jury** that will evaluate and comment on the programme presented in both festival cities, **Maribor** and **Lodz**.

One last important notion: no festival can aspire to fulfil its aims without creative and open-minded collaborators. Behind each element of this programme there are individual filmmakers, producers, curators, culture activists and representatives of culture institutions and embassies who embraced our ideas without hesitations and we'd like to thank them all for their engagement, support and trust.

Olga Bobrowska, Michał Bobrowski

bnosti programov festivalov **Animafest Zagreb** (Hrvaška), **TrickyWomen/ TrickyRealities** (Avstrija) in **Dvig Luzitanije** (Združeno kraljestvo). Tudi za najmlajše občinstvo pripravljamo raznolik program, med drugim posebne dogodke, ki predstavljajo uvod v umetnost animacije in **tradicije senčne-ga gledališča iz Sečuana na Kitajskem**.

Verjamemo, da je festival pomemben forum za pogovor o ključnih težavah današnjega časa, hkrati pa smo odločeni prikazati najbolj impresivna in zanimiva dela sodobne stop animacije. Ta bodo na ogled v programskih sklopih **Mednarodno tekmovanje stop animacije, Tekmovanje Borderlands** ter **Panorama**. Letošnji izbor je bil zelo težek in ponosni smo, da predstavljamo 58 filmov z vsega sveta. **Nagrade** bo podelilo **občinstvo festivala** ter **študentski žiriji**, ki bodo ocenjevali in komentirali predstavljen program v obeh festivalskih mestih, **Mariboru** in **Lodžu**.

Za konec še pomemben pripis: noben festival ne more uspešno stremeti k izpolnjevanju svojih ciljev brez ustvarjalnih in odprto mislečih sodelavk_cev. Za vsakim elementom tega programa stojijo posamezne_i filmske_i ustvarjalke_ci, producentke_i, kuratorke_ji, kulturne_i aktivistke_i in predstavnice_ki kulturnih ustanov in ambasad, ki so brez obotavljanja sprejele_i naše ideje in se jim na tem mestu zahvaljujemo za vso njihovo angažiranost, podporo in zaupanje.

Olga Bobrowska, Michał Bobrowski

VENUES PRIZORIŠČA

VD: Vetrinjski mansion hall

VD: Dvorana Vetrinjski dvor

Vetrinjska ulica 30

VD.E: Exhibition place of Vetrinjski Mansion

VD.E: Razstavišče Vetrinjski Dvor

Vetrinjska ulica 30

LGM: Maribor Puppet Theatre

LGM: Lutkovno gledališče Maribor

Vojašniški trg 2a

GT22.L: GT22 Library

GT22.L: GT22 Knjižnica

Glavni trg 22

**GT22.I: GT22 Intimate Cinema &
Intimate Stage**

GT22.I: GT22 Intimni kino & Intimni oder

Glavni trg 22

K18: K18 Gallery

K18: Galerija K18

Koroška uluca 18

W: Art Club & Cafe Wetrinsky

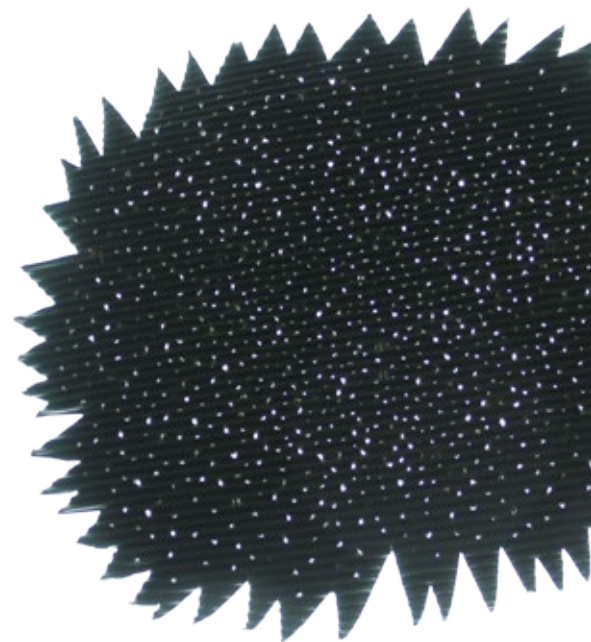
W: Klub Wetrinsky

Vetrinjska ulica 30

G: Gustaf Hall

G: Dvorana Gustaf

Ob železnici 8



FESTIVAL OPENING OTVORITEV FESTIVALA

3. 10. 2019 | 20:00 | VD



* Milja Marin

NavelFable / Pripoved o popku

NavelFabel

Mara Mattuschka,
1984, AT, 4'



Mara Mattuschka subjects herself to a second birth through endless pairs of tights. Her body struggles so hard and in such a deformed manner from out of the layers of nylon the sheer struggle for survival becomes visible.

(Peter Tscherkassky)



Mara Mattuschka se s pomočjo neskončnega para nogavic povrže drugemu rojstvu. Njeno telo se pači in bori, v plasteh najlona poteka očiten boj za preživetje.

(Peter Tscherkassky)

A Cat Is Always Female / Mačka je vedno ženska

Mačka je uvijek ženska

Martina Meštrović, Tanja Vujasinović
(Kreativni sindikat), 2019, CRO, 15'43''



Through a feminist lens, the film-makers pay homage to their professor Marija Ujević Galetović – one of Croatia's most important sculptors. Marija's life story and views are told through a combination of video footage and animation of her feminine sculptures.

Ustvarjalke_ci filma se s feminističnega vidika poklonijo svoji profesorici Mariji Ujević Galetović – eni najpomembnejših hrvaških kipark. Marijina življenjska zgodba in nazori so predstavljeni s kombinacijo video posnetkov in animacije njenih ženskih skulptur.

The Noble Stud / Plemeniti žrebec

Adelshingst

Sofia Priftis, Linus Hartin
(KompisKompis), 2013, SWE, 14'10''



A young girl, Maria, leaves to the countryside to work as a maid for an aristocratic couple in their mansion. Inspired by her best friends impossible desire to have a child with her girlfriend, Maria hatches a plan to help homosexual couples whilst also taking revenge on the bourgeois class.

Mlado dekle Maria zapusti podeželje in prične delati kot strežnica aristokratskega para v njenem dvorcu. Neuresničljiva želja njene prijateljice, da bi imela otroka s svojo punco, Mario navdihne, zato skuje načrt, s katerim želi pomagati homoseksualnim parom in se hkrati maščevati buržoaznemu razredu.



* Astrid Lindgren

STOP MOTION 1 STOP ANIMACIJA 1

4. 10. 2019 | 17:00 | VD

INTERNATIONAL COMPETITION PROGRAMME MEDNARODNI TEKMOVALNI PROGRAM

Memorable Nepozabno Mémorable

Bruno Collet (Vivement
Lundi!), 2019, FRA, 12'2''

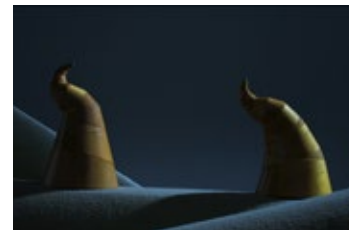


Recently, Louis, painter, and his wife Michelle are experiencing strange events. Their world seems to be mutating. Slowly, furniture, objects, people lose their realism. They are destructuring, sometimes disintegrating ...

Slikar Louis in njegova žena Michelle zadnje čase doživljata nenavadne stvari. Zdi se, da njun svet mutira. Pohištvo, predmeti in ljudje počasi izgubljajo realizem. Destrukturirajo se, včasih razpadajo ...

Helix Vijačnica

Károly Kása Papp (Umbrella),
2018, HUN, 5'23''



A stop motion animation about the dynamics of human relationships inspired by Antal Kelle's interactive meditation objects.

Stop animacija o dinamiki medčloveških odnosov, ki so jo navdihnili interaktivni meditacijski objekti, ki jih je ustvaril umetnik Antal Kelle.

Imbued Life Vdahnjeno življenje

Udahnut život

Ivana Bošnjak, Thomas Johnson (Bonobostudio), 2019, CRO, 12'15''



A film about a young woman's connection with the life force of nature. She uses her talent for taxidermy to "restore" the animals to their natural habitat.

Film o mladi ženski in njeni povzemanosti iz življenjske silo narave. Svoje talent za preparatorstvo uporablja za to, da živali ponovno 'vrne' v njihov naravni habitat.

The Diver Skakalka v vodo

La plongeuse

Iulia Voitova (La Poudriere), 2018, FRA, 4'9''



A professional diver undergoes an intense training regime punctuated by relentless blasts on her trainer's whistle. Utterly exhausted, she refuses to dive again and decides to visit a masseur.

Poklicna skakalka v vodo je podvržena intenzivnemu režimu vadbe, ki ga prekinjajo le neusmiljeni žvižgi trenerjeve piščalke. Popolnoma izčrpana se ne želi več potapljati in se odloči za obisk maserja.

Daughter Hči

Dcera

Daria Kashcheeva (FAMU), 2019, CZE, 14'44''



Should you hide your pain? Close yourself inside your inner world, full of longing for your father's love and its displays? Or should you understand and forgive before it is too late?

Bi bilo bolje, da skriješ svojo bolečino? Da se zapreš v svoj notranji svet, poln hrepenenja po očetovi ljubezni in izkazovanju le-te? Ali pa bi morala razumeti in odpustiti, preden bo prepozno?

Love Me, Fear Me Ljubi me, boj se me

Veronica Solomon (Film University Babelsberg KONRAD WOLF), 2018, GER, 6'7''



"What would you be willing to do for them to love you?". It is a dance metaphor about the roles we play and the shapes we take, about the stages we chose, the audience we try to impress and the price of acceptance.

Kaj vse smo pripravljeni storiti, da bi bili ljubljene? Film je plesna metafora o vlogah, ki jih igramo, o oblikah, ki jih prevzemamo, o odrih, ki jih izberemo, o občinstvih, na katere skušamo narediti vtis ter o ceni sprejetosti.

Enough Dovolj

Anna Mantzaris (Royal College of Art), 2017, UK, 2'20''

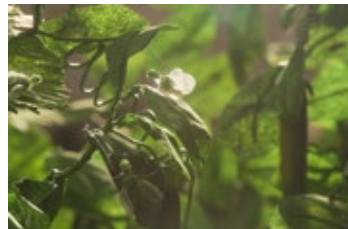


Moments of lost self control.
Trenutki izgubljene samokontrole.

Raymonde or The Vertical Escape Raymonde ali vertikalni pobeg

Raymonde ou l'évasion verticale

Sarah Van Den Boom (Papy3D Productions / JPL Films), 2018, FRA, 16'45''



Raymonde is really fed up with peas, aphids, dirty panties and her kitchen garden to dig. After all, she would prefer sex, and love, and the immensity of the sky...

Raymonde je resnično sita graha, listnih uši, umazanih hlačk in vrta, ki bi ga bilo treba prekopati. Veliko raje bi imela spolnost, ljubezen in prostranost neba...

STOP
MOTION 2
STOP
ANIMACIJA 2

4. 10. 2019 | 19:00 | VD



Freeze Frame Zamrznjen posnetek

Soetkin Versteegen
(Akademie Schloss Solitude), 2019,
BEL/GER, 5'



Freeze frame: the most absurd technique since the invention of the moving image. Through an elaborate process of duplicating the same image over and over again, it creates the illusion of stillness.

Zamrznjen posnetek: najbolj absurdna tehnika od izuma premikajočih slik. Z zapletenim postopkom podvajanja iste podobe znova in znova se ustvari iluzija negibnosti.

Preta Preta

Elisabeth Jakobi
(Film University Babelsberg
KONRAD WOLF), 2018, GER, 4'30''



A deer is looking for food in a forest. Suddenly it encounters creatures that destroy their surroundings with their unsatisfiable hunger. **Srna v gozdu išče hrano. Nenadoma naleti na bitja, ki s svojo nenasitnostjo uničujejo okolico.**

The Last Crow Zadnja pesem *El último canto*

Borja Guerrero (OQO),
2018, ESP, 14'58''



Every morning, Filbert and Sacramento's cockerel went up the bell tower and sang: "O sole mio..." It was like that for many years, to many it seemed it was always going to be so. However, the cockerel was getting old and one night he closed his eyes to go to sleep... **Petelin Filberta in Sacramento je vsako jutro splezal na zvonik in zapel: "O sole mio..." Tako je bilo vrsto let; tako dolgo, da se jima je zdelo, da bo vedno tako. Vendar se je petelin staral in nekega večera je zaprl oči in zaspal ...**

The Act of Breathing Akt dihanja

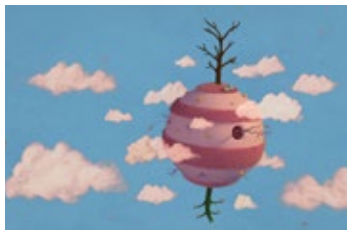
Hana Yamazaki (MOME Anim),
2018, HUN, 6'47''



The concept of the film is based on the physical and emotional behaviour of breathing. This vital living function is manifested in an artificial and yet organic material, plastic, as well as in a human body. **Koncept filma sloni na fizičnem in čustvenem izvajanju dihanja. Ta ključna življenjska funkcija je prikazana z umetnim, a vendar organskim materialom, plastiko, pa tudi s človeškim telesom.**

Eaten Pojuden

Mohsen Rezapour (DEFC),
2019, IRN, 7'20''

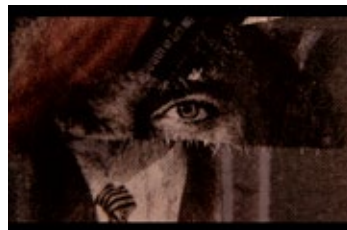


In a mysterious unknown planet, a rabbit-like creature is eaten; but that's not the end of the story. **Na skrivnostnem neznanem planetu je pojedeno zajcu podobno bitje, a to še ni konec zgodbe.**

Tulipomania: (This Gilded Age) So What Are You Looking At?

(Ta pozlačena doba) Kaj pa ti gledaš?

Cheryl Gelover, Tom Murray (Tulipomania), 2019, USA, 3'18''



A barrage of animated paint and collage ripped and reconfigured from print and film, presenting unsettlingly shifting surfaces. Music: Tulipomania. **Poplava animirane barve in kolaža, iztrganega in na novo sestavljenega iz tiskovin in filma, ki predstavlja vznemirjujoče premikajoče se površine. Glasba: Tulipomania.**

Sister Sestra

妹妹 / Meimei

Siqi Song,
2018, CN/USA, 8'4''



A man remembers his childhood memories of growing up with an annoying little sister in 1990s China. How would his life have been if things had gone differently? **Moški se spominja svojega otroštva in odraščanja z nadležno sestro na Kitajskem v 90-ih letih. Kakšno bi bilo njegovo življenje, če bi se stvari odvile drugače?**

Muedra Muedra

Cesar Diaz Melendez, (Mizunonaka), 2019, ESP, 8'50''



Life can arise anywhere; nature behaves strangely, and days can last for minutes. Although everything is familiar to us, nothing is what it seems in this place. The cycle of life seen from a different point of view. **Življenje lahko nastane kjerkoli; narava se obnaša čudno in dnevi lahko trajajo le nekaj minut. Čeprav nam je vse znano, tukaj ni nič, kot se zdi. Pogled na življenjski cikel z drugega zornega kota.**

Bottleneck

Zastoj

Flaskhals

Pella Olsson,
2019, SWE, 3'



Sofy's job is putting caps on bottles. The work is monotonous and seemingly endless. The pace with which the bottles come through is fast and Sofy must hurry to keep up. But this day she is interrupted when one bottle arrives with a cap already attached.

Edino delo, ki ga ima Sofy, je dajanje pokrovčkov na steklenice. Delo je monotono in na videz brez konca. Steklenice prihajajo z veliko hitrostjo in Sofy mora hiteti, da jim lahko sledi. Nekega dne pa jo zmoti steklenica, ki po tekočem traku pride z že pritrjenim pokrovčkom.

Metamorphosis

Metamorfoza

Carla Pereira, JuanFran Jacinto,
(Autour de Minuit), 2019, ESP/
FRA, 10'35''



In his thirties and still living with his mother, a man decides to break free from his inner demons.

Moški, ki pri tridesetih še vedno živi z mamo, se odloči, da se bo osvobodil svojih notranjih demonov.

Marbles

Frnikole

Natalia Spychała (Film School in
Lodz), 2019, POL, 5'22''



Hypnotizing pendulum sets a particular mechanism in motion. A figure appearing fragmentarily, space and a variety of objects form a rhythmic system of mutual dependence. What is the cause and what is the effect?

Hipnotično nihalo v gibanje sproži poseben mehanizem. Fragmentarno pojavljajoča se podoba, prostor in raznovrstni predmeti tvorijo ritmični sistem medsebojne odvisnosti. Kaj je vzrok in kaj posledica?



STOP MOTION 3 STOP ANIMACIJA 3

5. 10. 2019 | 18:00 | V/D

Piece of Meat Kos mesa

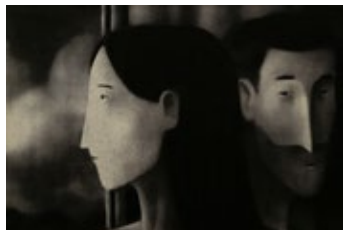
Jerrold Chong, Huang Junxiang
(Finding Pictures), 2019,
Singapore, 11'50''



Enslaved in a surreal world of living objects, a Lamb Chop does whatever it takes to make ends meet. *Jagnječji kotlet je zaslužnjen v nad-realističnem svetu živih predmetov in storil bo vse, kar je potrebno, da bi preživel.*

Embraced Objeta Etreintes

Justine Vuylsteker (Offshore,
NFB), 2018, FRA/CAN, 5'27''



Standing still in front of the open window, a woman stares at the dark clouds that obscure the sky. Immobile, she fights against the remembrances of the past. In the clouds, a passionate embrace appears.

Ženska negibno stoji pred odprtim oknom in strmi v temne oblake, ki zakrivajo nebo. Nepremično se bori s spomini iz preteklosti. Naenkrat pa se v oblakih naslika strasten objem.

The Opposites Game Igra nasprotij

Lisa LaBracio, Anna Samo
(TED-Ed), 2019, USA, 4'45''



A classroom erupts into a war of words as students grapple with a seemingly simple prompt: what is the opposite of a gun?

V učilnici izbruhne vojna besed, ko se učenci spopadejo z na videz preprostim vprašanjem: kaj je nasprotje pištole?

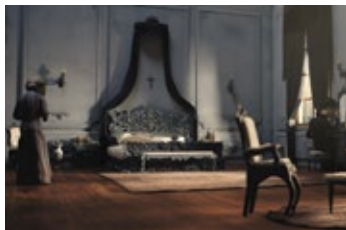


The Feather Pillow

Vzglavnik iz perja

Almofada de Penas

Joseph Specker Nys
(2 Plátanos Filmes), 2018,
Brazil/Uruguay, 12'17''



Shortly after her honeymoon, Alicia contracts an inexplicable illness, while her husband Jordan bears witness seemingly indifferent. Something hidden is driving her insane. The disease makes the young woman mix reality with gruesome hallucinations.

Kmalu po medenih tednih Alicia zboli za nerazložljivo boleznijo, njen mož Jordan pa ostaja navidezno ravnodušen. Nekaj skritega jo dela noro. Zaradi bolezni se realnost mlade žene meša z grozljivimi halucinacijami.

We're Dead

Mrtvi smo

Samuel Lewis (Samuel J. Bailey), 2018, UK/AUS, 4'33''



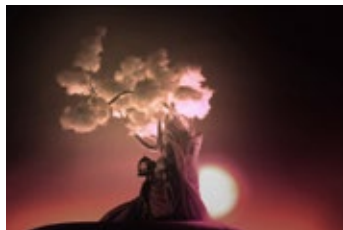
An upcycled apocalyptic music video for wonky pop quartet Francobollo. All the plastic used in the video was collected off the streets of East London, cleaned by hand, animated and then recycled afterwards.

Apokaliptični glasbeni videospot wonky pop kvarteta Francobollo. Vso plastiko, ki so jo uporabili v videu, so zbrali na ulicah vzhodnega Londona, ročno očistili, animirali in nato reciklirali.

TellTale

Razkrito

Fu Yang,
2019, USA, 3'9''



A man who holds too many secrets goes to confess to a sacred tree. He takes heavy steps, feels burdened and finally reaches his destination...

Moški, ki ima preveč skrivnosti, se odpravi k svetemu drevesu, da bi se spovedal. Stopa s težkimi koraki, počuti se obremenjenega in končno prispe na cilj...

The Little Soul

Dušica

Duszyczka

Barbara Rupik (Film School Lodz),
2019, POL, 9'



A human soul leaves the dead body and sets off on a journey through the postmortem world.

Človeška duša zapusti mrtvo telo in se odpravi na pot po posmrtnem svetu.

Three sisters

Tri sestre

ТРИ СЕСТРЫ

Svetlana Andrianova
(Soyuzmultfilm film studio),
2019, RUS, 8'



Film is based on Montenegrin legend "House of the Three Sisters".
Film temelji na črnogorski legendi "Hiša treh sester".

Portrait of Suzanne

Portret Suzanne

Portrait en pied de Suzanne

Izabela Plucińska (Fundacja Las Sztuki), 2019, POL/FRA, 15'



In a small hotel in France, there is a man who tries to stop his hunger for love by eating excessively. Unexpectedly, his left foot transforms into his lost lover, Suzanne. Still, this is just the beginning of a surreal story, made of plasticine, about loneliness, jealousy and love.

V majhnem francoskem hotelu skuša moški potešiti svojo lakoto po ljubezni s prekomernim uživanjem hrane. Njegova leva noga se nepričakovano spremeni v njegovo izgubljeno ljubezen, Suzanne. A to je šele začetek te iz plastelina izdelane nadrealistične zgodbe o osamljenosti, ljubosumnosti in ljubezni.



BORDER- LANDS BORDER- LANDS

5. 10. 2019 | 20:00 | VD

Erodium Thunk Erodium Thunk

Winston Hacking,
2018, CAN, 2'50''



The film was made specifically for a group show in Vienna (curated by Clint Enns and Madi Piller) titled From A to Z, that reflects on Michael Snow's 1956 animated film of the same name, and his multiplicity of approaches which fluidly transmit between media and form. Film je bil narejen posebej za skupinsko razstavo 'Od A do Z' na Dunaju, ki sta jo kurirala Clint Enns in Madi Piller. Erodium Thunk reflektira istoimenski animirani film Michaela Snowa iz leta 1956 ter fluidne raznolikosti njegovih pristopov, prehajajočih med mediji in oblikami.

Almost There Skoraj tam

Nelly Michenaud (Nathanael Baring, Kate Phibbs), 2019, UK, 8'44''



On a train journey, some peculiar passengers find their worlds turned upside down, forcing them to look at themselves, each other, from a new perspective. Na potovanju z vlakom se nenavadnim potnikom svet obrne na glavo, kar jih prisili k temu, da nase in na druge pogledajo z nove perspektive.

Bero Bero

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



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

Serial Parallels

Serijske paralele

序列平行 / Xulie ping xing

Max Hattler (Relentless Melt),
2019, HK/GER, 9'



This experimental animation approaches Hong Kong's built environment from the conceptual perspective of celluloid film. The city's signature architecture of horizon-eclipsing housing estates is reimagined as parallel rows of film strips: Serial Parallels.

Ta eksperimentalna animacija se zgrajenemu okolju Hong Konga približa s konceptualne perspektive celuloidnega filma. Značilna arhitektura mesta - stanovanjska naselja, ki segajo čez obzorje - je na novo zamišljena kot vzporedne vrste filmskih trakov: serijske paralele.

25/25

25/25

kinoMANUAL,
2018, POL, 4'20''



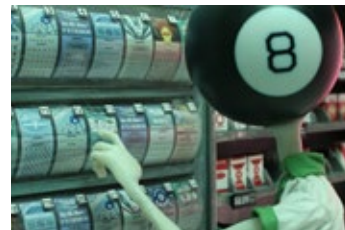
The title of the film refers to, on the one hand, the tradition of numbering subsequent graphic prints, and on the other, the fact that the movie sequence was drawn on "25 frames per second". A looped sequence that lasts only one second, can extend to an unlimited length, depending on the viewer's perception.

Naslov filma se na eni strani nanaša na tradicijo numeracije zaporednih grafičnih odtisov, na drugi strani pa na dejstvo, da je osnovna struktura filmske sekvence 25 sličic na sekundo. Loop lahko sekvenco, ki traja le eno sekundo, podaljša na neomejeno dolžino, odvisno od percepcije tiste_ga, ki jo gleda.

PIT STOP

Postanek

Mikail Ekiz,
2019, USA, 3'55''



A Stop-Motion/3D Hybrid Short about a gas station convenience store clerk who has a Magic 8 Ball for a head that can predict the future, he lives in a constant state of paranoia due to the fear that others will discover his secret. Kratki film Postanek, hibrid med stop in 3D animacijo, pripoveduje o uslužbencu bencinske črpalke. Ta ima namesto glave 'čarobno' kroglo, ki lahko napove prihodnost, zato živi v nenehnem stanju paranoje, saj se boji, da bodo drugi odkrili njegovo skrivnost.

Alma Alma

Michelangelo Fornaro,
2019, ITA, 11'31''

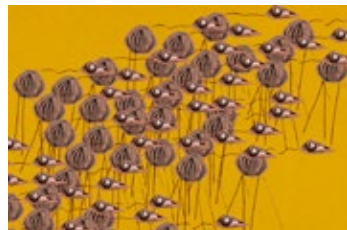


A Journey from Darkness to Light. *Alma* reveals the metamorphosis of a man facing his fears and unexpected discoveries. The investigation of one's own essence leads to conditions that are uncertain, just like the very substance of which he himself is composed.

Potovanje iz teme v svetlobo. *Alma* razkriva metamorfozo človeka ob soočanju s svojimi strahovi in nepričakovanimi odkritji. Raziskava lastne esence človeka vodi v negotove razmere, takšna pa je tudi sama snov, iz katere je sestavljen.

I'm Not Feeling Very Well Ne počutim se preveč dobro

Sunčana Brkulj,
(Akademija za likovno umetnost
Zagreb), 2019, CRO, 3'32''



Singing skeletons dream about breaking free from their geometric formation, and taking a swim in the great, big, blue sea. They march out of their red prison to the rhythm of a power riff but are met with hordes of angry spiders. The creatures battle on the sea surface, turning into a battle of dancing shapes and colours.

Pojóči okostnjaki sanjajo o osvoboditvi svoje geometrijske tvorbe in plavanju v velikem, modrem morju. V ritmu močnega rifa odkorakajo iz svojega rdečega zapora, a se srečajo s hordo jeznih pajkov. Bitka na morskí gladini se spremeni v bitko plešóčih oblik in barv.

Fleeting Autumn Bežna jesen

行く秋 / Yuku Aki

Vojtěch Domlátil,
2018, JAP/CZE, 8'



Stop motion poetry, oscillating between animation, documentary and experiment. Transforming Haiku poetry based on 5-7-5 syllables to the audio-visual form using 5-7-5 second shots structure. Shot during two-month art residency in Japan.

Poezija v tehniki stop animacije, nihanje med animacijo, dokumentarnim in eksperimentalnim filmom. Preoblikovanje haiku poezije s 5-7-5 zlogi v avdiovizualno obliko z uporabo strukture 5-7-5 sekundnih posnetkov. Posneto med dvomesečno umetniško rezidenco na Japonskem.

Foreign Exchange Devize

Corrie Parks (Corrie Francis
Parks), 2019, USA, 5'45''



A global landscape of intertwining nationalisms is navigated by tiny grains of sand.

Drobna zrna peska se prebijajo po globalni pokrajini prepletajočih se nacionalizmov.

Gun Shop Trgovina z orožjem

Patrick Smith, 2019, USA, 2'20''



Gun Shop juxtaposes the frightening visual power of guns with a whimsy of Jazz percussion, and a dose of cultural irony.

Film združuje zastrašujočo vizualno moč pištol, muhavost jazz tolkal in dobršnjo mero kulturne ironije.

In Trance it V trans(it)u

Reinhold Bidner (gold extra), 2018, AUT/SLO, 6'19''

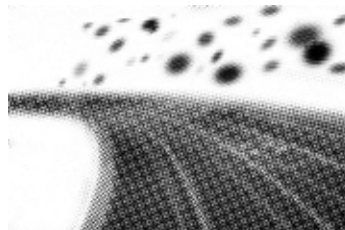


Inspired by & based on a visit to Museum of Art History. Dusty paintings scream for attention & decide to become moving images to get recognized by an over-strained art audience.

Navdih in izhodišče za film je bil obisk Muzeja umetnostne zgodovine. Prašne slike kričijo po pozornosti in se odločijo postati gibljive, da bi tako dobile priznanje preobremenjenega umetniškega občinstva.

Run Tek

Lei Lei Xia (Rhode Island School of Design), 2019, CN/USA, 4'20''



Running in competition is as dizzy as looking at moiré pattern.

Ob teku na tekmovanju je lahko človek tako omotičen, kot bi gledal vzorec moiré.

DONT KNOW WHAT NE VEM KAJ

Thomas Renoldner, 2019, AUT, 8'7''



When art and entertainment clash. --- A slapstick avantgarde film.

Ko trčita umetnost in zabava. --- Avantgardna burleska.



* Marie Curie

Flower and the Girl Roža in deklica

Robin Heap (Breakneck Films),
2019, UK, 9'19''



A stop motion animated story about a little shadow girl learning to become real with the help of a sad old clown.

Stop animacija o majhni senčni deklici, ki se s pomočjo žalostnega starega klovna uči, kako postati resnična.

Corkscrewed Ples odpiralčev

Massimo Ottoni
2019, ITA, 3'51''



A dance, a fight, a solo; the story of a courtship.

Ples, prepir, solo; zgodba o dvorjenju.

PANORAMA
PANORAMA

3. 10. 2019 | 16:00 | VD

Five
Pet
Fünf

Peter Kaboth (Pan Kaboth)
2019, GER, 6'55''



The starting point is a nursery rhyme about a carefree community in which everything runs according to fixed rules. But this community gets out of hand as two dare to break out of the structures.

Izhodišče je otroška pesmica o brezskrbni skupnosti, v kateri vse poteka po ustaljenih pravilih. A ko se dva odločita, da se bosta osvobodila ustaljenih struktur, se skupnost znajde v težavah.

Chess
Šah
ШАХМАТЫ / Shakhmaty

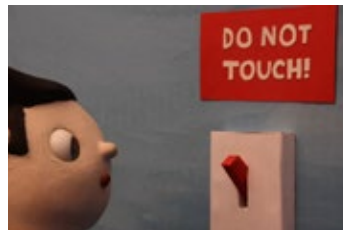
Alexey Pochivalov (Soyuzmultfilm film studio), 2019, RUS, 6'



Unexpected clay chess game ...
Presenetljiva igra glinenega šaha ...

Do Not Touch!
Ne dotikaj se!

Pavel Endrle (University of West Bohemia), 2017, CZE, 0'50''



A short story about decision.
Kratka zgodba o odločitvah.

J Swordsman
Mečevalec
义胆鸡侠 / Yi dan jixia

Zhijing Wu (Studio Fantastic Sky & Donghai Studio), 2019, CN, 11'



When Kim was 3, a chicken plague spread all over the world. To prevent the spread of the plague, the ruler gave the highest order to slaughter all the chickens. Every chicken in the village was killed except Kim. That is how Kim steps on a road of revenge and saving the chicken noble.

Ko je imel Kim 3 leta, se je po svetu razširila piščančja kuga. Da bi širjenje kuge preprečili, je vladar ukazal, da je potrebno vse kokoši zaklati. Vsi piščanci v vasi so bili umorjeni, le Kim ne. Tako Kim stopi na pot maščevanja in reševanja piščančje časti.



Misplaced Memories Izgubljeni spomini

Zagubljena sjećanja

Ivana Radić (Zagreb Film, Academy of Fine Arts Zagreb),
2019, CRO, 6'15''



Classic puppet- animated short film evolved through the period of two years, starting with gender ideology, feminism and the problem of understanding oneself, then turning into a more complex question of good vs evil, trying to define the fine line between what is humane, and what is natural.

Klasična kratka lutkovna animacija se je razvijala 2 leti; začela se je z ideologijo spola, feminizmom in problemom razumevanja sebe, kasneje pa se je usmerila h kompleksnejšemu vprašanju dobrega proti zlu in skušala določiti jasno mejo med humanim in naravnim.

Dorothy Dorothy

Ann Upton,
2019, IRE, 3'22''



A child is toyed with and tormented in Salem Massachusetts, 1687. **Salem, Massachusetts, 1687. Otrok je žrtev poigravanja in mučenja.**

Zagreb Film Festival 2018 opening sequence Zagreb film festival 2018 - špica

Luka Vucić (Studio Vucić, Šesnić & Turković), 2018, CRO, 1'3''



The Zagreb Film Festival has been observing for some time that there is a great chance that the City of Zagreb will not extend the contract for managing Cinema Europe. Of course, at the time of the ZFF, there was still partial optimism that the concession would still be extended and that the cinema would not be lost in the wake of winds from the Upper Town.

Zagrebski filmski festival je že nekaj časa slutil, da obstaja velika možnost, da mesto Zagreb ne bo podaljšalo pogodbe za upravljanje Kina Europa. Seveda so bili v času festivala še vedno delni optimisti, da se bo koncesija vendarle podaljšala in da kina ne bodo izgubili zaradi vetrov iz Gornjega grada.

Sincerely, Now Air S spoštovanjem, Now Air

Theresa Grysczok,
2019, GER, 5'45''



A passenger dies on an airplane. While a flight attendant tries to bring the man back to life, she deals with voiceless expectations of the other passengers. She's locked inside this airplane, her responsibilities and personal capabilities. Her only way out is a short a mental withdrawal, before she is forced to confront herself with the reality of her job.

Potnik na letalu umre. Medtem ko ga stewardesa poskuša ponovno oživiti, se ukvarja še z neizrečenimi pričakovanji drugih potnikov. Ujetnica tega letala je, pa tudi lastnih odgovornosti in sposobnosti. Ne ostane ji drugega kot kratek duševni umik, preden se je prisiljena soočiti z realnostjo svojega dela.

Contemporary Trash Sodobne smeti

Milo Bonnard,
2019, UK/FRA, 1'3''



At a contemporary art gallery, a janitor comes across an art-piece she mistakes for trash. She dumps it in a bag, and while she is leaving to throw it away, a visitor comes in and confuses her mop bucket left behind for a piece of art. V galeriji sodobnih umetnosti čistilka naleti na umetniško delo, ki ga zamenja za smeti. Vrže ga v vrečo in nese v smetnjak. Medtem pa v galerijo pride obiskovalec, ki njeno metlo in vedro zamenja za umetniško delo.

Cat and Mouse Mačka in miška

students collective / kolektiv študentov (Univerza v Novi Gorici), 2019, SLO, 2'3''



The cat is feasting on stolen sausages. A hungry mouse notices this and decides to steal one of the sausages. The cat catches the mouse in the act and takes justice into its own paws.

Mačka se masti z ukradenimi klobasami. Lačna miška to opazi in se odloči ukrasti eno od klobas. Mačka miško ulovi pri dejanju in vzame pravico v svoje šape.

Her Cookie Njen piškot

Geena Gasser (HSLU),
2018, SUI, 2'56''



Crackling sugar skies and sweet cookies dancing their ritual to tribal drums of purity. A celebration of femininity sparkling in the dark. As the production was aiming to avoid material and food waste, all cookies were made out of trashed food and eaten in the end.

Prasketajoče nebo iz sladkorja in sladki piškoti, ki plešejo svoj obredni ples ob zvokih plemenskega bobna čistosti. Praznovanje ženstvenosti se iskri v temi. Ker se je ekipa pri produkciji želela izogniti potratu materialov in hrane, so vse piškote izdelali iz zavržene hrane in jih na koncu pojedli.

This Is Just Space To je le vesolje

*Это просто космос /
Eto prosto kosmos*

Svitlana Magda,
2019, UKR, 5'17''



Documentary animation about scientists who explore the mysterious processes of space, with the help of a huge field of antennas, which are located in the Kharkiv region.

Dokumentarna animacija o znanstvenikih, ki s pomočjo ogromnega polja anten, ki se nahajajo v regiji Harkov, raziskujejo skrivnostne procese vesolja.

Bath Kopel

Alicja Kucharska, Magda
Wojciechowska (Anima Dresden,
Fundacja "Filmowiec"), 2019,
GER/POL, 1'6''



Sometimes when taking a bath something unexpected can happen ...

Včasih se med kopanjem lahko zgodi kaj nepričakovanega ...

Guaxuma Guaxuma

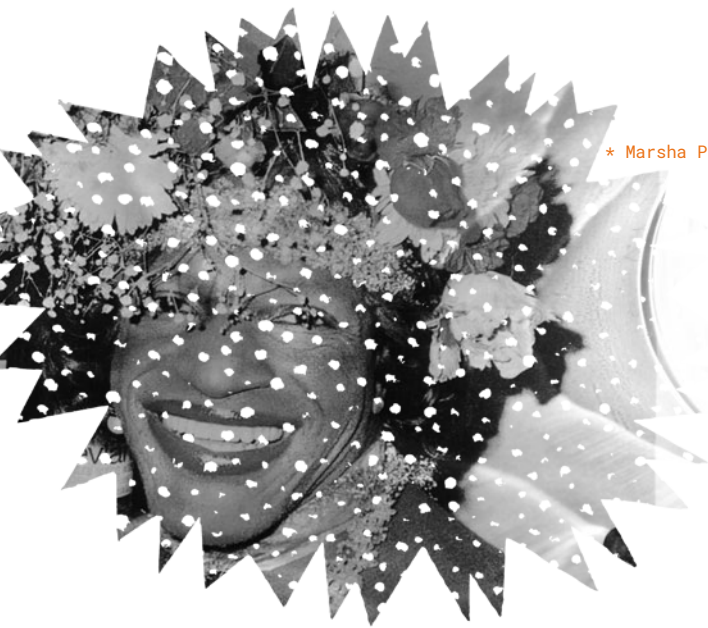
Nara Normande (Les Valseurs,
Vilarejo Films), 2018, BRA/FRA,
14'16''



Tayra and I grew up on a beach in the north east of Brazil. We were inseparable. The sea breeze brings me back happy memories.

S Tayro sva odrasli na plaži na severovzhodu Brazilije. Bili sva neločljivi. Morski vetrič mi vrača lepe spomine.





* Marsha P. Johnson

SPECIAL SCREENINGS: FEMINIST (RE)VISION POSEBNE PROJEKCIJE: FEMINISTIČNA (RE)VIZIJA

HEROINE'S JOURNEY JUNAKINJINO POTOVANJE

Curated by **Franziska Brückner**
Kuratorka: **Franziska Brückner**

4. 10. 2019 | 15:00 | GT22.I

Chaste Susanne Krepostna Susanne Die Keusche Susanne

Catrina David, Fabian Anger,
Hannes Müller, Julia Ritter
(University of Vienna),
2016, AUT, 2'11''



The chaste and dutiful Susanne is driven crazy by the impertinence and harassment of men, which makes her explode and destroy everything around her.

Krepostno in vestno Susanne spravlja predznost in nadlegovanje moških ob živce, zaradi česar izbruhne in uniči vse okrog sebe.

Thumbelina Palčica

Lotte Reiniger (Primrose Productions), 1954, UK, 10'



A tiny girl is born from a flower. A toad and a mole propose marriage, but she is rescued, first by some fish, then by a swallow, and meets the fairies, who welcome her and give her wings.

Iz rože se rodi majhna deklica. Krastača in krt jo želita omožiti, a se ji uspe rešiti – prvič ji pomagajo ribe, drugič pa lastovka. Potem sreča vile, ki jo sprejmejo medse in ji podarijo krila.

Interview Intervju

Caroline Leaf & Veronika Souk (National Film Board of Canada), 1979, CAN, 13'



A freewheeling cinematic experience, this film is the work of two filmmakers who relate their perceptions of each other through their respective animation techniques. Images and words are paired in startling associations.

Film je delo dveh ustvarjalk, ki svoje dožemanje druga druge izražata s pomočjo svojih animacijskih tehnik. Kombinacije podob in besed tvorijo presenetljive zveze.

Ball-Head Pleško Kugelkopf

Mara Mattuschka, 1985, AUT, 6'



Hands vigorously pull scraps of paper from an antiquated printing press, while their owner remains invisible. Then Mimi Minus and a razor blade - the incident is still shocking. (Stephan Settele)
Roke odločno trgajo koščke papirja s starinske tiskovine, medtem ko njihov lastnik ostaja neviden. Potem – Mimi Minus in britvica. Incident je še vedno šokanten. (Stephan Settele)

Space Travel Potovanje po prostoru Raumfahrt

Renate Kordon (Architekturforum Oslo), 1989, AUT, 4'52''



Renate Kordon encircles her living space with the body, along the walls at the edges of the floor. By/ for filming, the spatial inventory is recorded cm for cm. (R.K.)
Renate Kordon s telesom obkroža svoj življenjski prostor, vzdolž sten, ob robovih tal. S snemanjem (in zanj) se prostorski inventar beleži centimeter za centimetrom. (R.K.)

Trilogy of Leaving Trilogija odhajanja

Anna Vasof, 2016, AUT, 4'



Three animated experiments explore how the desire to leave is at the same time metaphorical and an actual illusion.

Trije animirani eksperimenti raziskujejo, kako je želja po odhodu lahko hkrati metaforična in dejanska iluzija.

Absent Odsotnost

Nikki Schuster, 2015, AUT/GER/
ESP/BOL/MEX/BiH/CRO, 6'33''

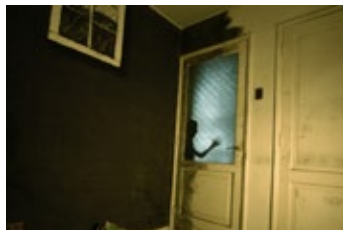


In abandoned buildings life starts to vibrate again: the ambient light starts to flicker, left-behind items begin to move, inside spaces come alive. An odyssey through a labyrinth of decay.

V zapuščenih stavbah se spet prebujajo življenje: v prostoru zametka svetloba, pozabljeni predmeti se zganejo, sobe oživijo. Popotovanje skozi labirint razkroja.

Lucía Lucía

Critóbal León, Niles Atallah,
Joaquin Cociña (Diluvio), 2007,
Chile, 3'50''



Lucía remembers the summer when she fell in love with Luis. The furniture within a bedroom is shaken and destroyed, meanwhile the charcoal Lucía appears and vanishes on the walls.

Lucía se spominja poletja, ko se je zaljubila v Luisa. Pohištvo v spalnici je razmajano in uničeno, medtem pa se ogljena Lucía pojavlja na stenah in ponovno izginja z njih.

Zepo Zepo

César Díaz Meléndez,
2014, ESP, 3'



A crude and dark fictional story inspired by the Spanish civil war. Made with sand animation technique.

Surova in temačna fiktivna zgodba, ki jo je navdihnila španska državljanska vojna. Izdelano s tehniko animacije peska.

Woman's Work Žensko delo

Chloé Kaufmann (Chloé Kaufmann, Kinobus Istanbul 2013), 2015, FRA, 5'15''

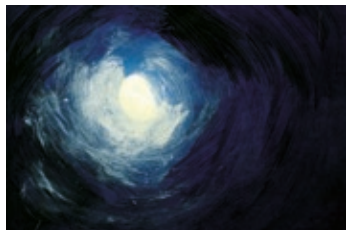


A young woman shares her experience as being a freelancer-journalist in Syria, during a short stay in Istanbul. The action takes place during the summer 2013, before the conflict was covered by the media.

Mlada ženska med kratkim postankom v Istanbulu pripoveduje o svoji izkušnji dela kot samostojna novinarka v Siriji. Dogajanje se odvija poleti leta 2013, preden so o konfliktu poročali mediji.

EXOMOON EXOMOON

Guðrun Kriebitz, 2015, AUT/ UK, 6'

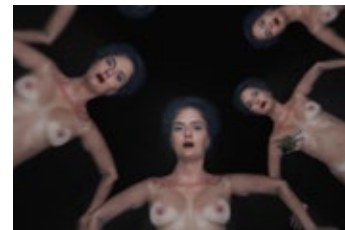


"Because she has been alone for a really long time and there's just no one else, she might as well live on the moon."

„Ker je že zelo dolgo sama in preprosto nima nikogar, bi lahko živela tudi na Luni.“

Somnium Coleopterae Somnium Coleopterae

Elisabetta Di Sopra, Igor Imhoff, 2013, ITA, 2'33''



PERFECT WOMEN POPOLNE ZENSKE

Curated by Paola Bristot
Kuratorica: Paola Bristot

5. 10. 2019 | 22:00 | GT22.1

A game where images and kaleidoscopic fantasies synthesize themselves along with a Kafkaesque dancing metamorphosis.

Igra, v kateri se podobe in kalejdoskopske fantazije sintetizirajo v kafkovsko plesno metamorfozo.



Boles Boles

Špela Čadež (Finta),
2013, SLO, 13'



One day Filip gets a knock on the door. His neighbour Tereza, an older prostitute that Filip tries to avoid, asks him to write a letter for her fiancé. Filip agrees. And it would all end up fine if a week later Tereza would not show up at his doorstep again, asking him to write an answer to the previous letter.

Na Filipova vrata nekega dne potrka soseda Tereza, starejša prostitutka, ki se je Filip izogiba. Prosi ga, naj ji napiše ljubezensko pismo za njenega fanta. Filip privoli in vse bi se dobro končalo, če se Tereza ne bi čez kak teden vrnila in ga prosila, naj ji napiše še odgovor na prejšnje pismo.

Love Me, Fear Me Ljubi me, boj se me

Veronica Solomon (Film University Babelsberg KONRAD WOLF),
2018, GER, 6'7''



“What would you be willing to do for them to love you?”. It is a dance metaphor about the roles we play and the shapes we take, about the stages we chose, the audience we try to impress and the price of acceptance.

Kaj vse smo pripravljeni storiti, da bi bili ljubljeni? Film je plesna metafora o vlogah, ki jih igramo, o oblikah, ki jih prevzamemo, o odrih, ki jih izberemo, o občinstvih, na katere skušamo narediti vtis ter o ceni sprejetosti.

Darling Draga

Izabela Plucińska (Clay Traces, Hauptproductions Film), 2013,
GER/POL, 6'



What is memory loss? In the labyrinth of fear, a stranger becomes a close person and home turns into a trap. Groping her way down the track of familiar objects and shapes, the character is trying to go back to the life that used to be her own.

Kaj je izguba spomina? V labirintu strahu neznanec postane bližnji, dom pa se spremeni v past. Med iskanjem poti skozi predmete in oblike, ki jih prepozna, se oseba trudi najti pot nazaj v življenje, ki je nekoč bilo njeno.

Inanimate Neživo

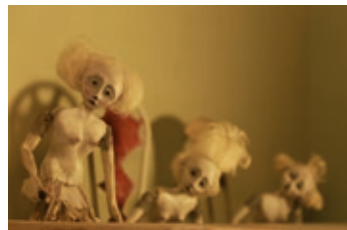
Lucia Bulgheroni (NFTS),
2018, UK, 8'



Katrine has a normal life, a normal job, a normal boyfriend and a normal apartment in a normal city. That's what she thinks until one day everything starts falling apart. **Katrine ima normalno življenje, normalno službo, normalnega fanta in normalno stanovanje v normalnem mestu. Tako vsaj misli, dokler nekega dne ne začne vse razpadati.**

Soil Is Alive Prst je živa

Beatrice Pucci (D406 Galleria
d'arte Contemporanea), 2015, ITA,
8'



A dark tale without heroes. Like lens, it lets us to look under the leaves. Its aim is to communicate the concept of the common good. There are eight characters, three live in a building and wear wigs, five live in the wood and are bald. **Temačna zgodba brez junakov. Kot leča, ki nam omogoča pogled pot listje. Njen cilj je sporočilo o skupnem dobrem. V njej nastopa osem likov; trije živijo v zgradbi in nosijo lasulje, pet jih živi v gozdu in so brez las.**

La fille aux feuilles La fille aux feuilles

Marina Rosset,
2013, SUI, 6'



About a man who has to bury his goldfish, and the strange business that's going on between the leaves. **O človeku, ki mora pokopati svojo zlato ribico in čudnih zadevah, ki se dogajajo med listjem.**

The Dress Obleka

Girilin-Bassovskaja (OÜ Nukufilm),
2007, EST, 6'50''



A woman tries to remember the highlights of her life, or maybe dreams about them. Who is that woman whose dress knows a beautiful-exciting life with kitchen utensils? **Ženska se skuša spomniti vrhuncev svojega življenja, ali pa morda le sanja o njih. Kdo je ta ženska, katere obleka pozna lepo in razburljivo življenje s kuhinjskimi pripomočki?**

Dandelion Regrat

Elisa Talentino (Fondazione Dravelli, Aïrelles Vidéo),
2017, ITA/FRA, 2'52''



An antique dance, a courting ritual. A dandelion flower to blow desires. The double time bourrée dance is full of romantic and loving meanings, it is almost a theatrical transposition of dynamics of seduction. The dancers come close, reaching towards each other, then they turn away, find and avoid each other, without ever touching.

Starinski ples, obred dvorjenja. Regratov cvet bo razpihal poželenje. Ples bourrée je poln romantičnih in ljubečih pomenov, skorajda gledališki prenos dinamike zapeljevanja. Plesalca se približujeta, segata drug proti drugemu, potem se obrneta v stran, se najdeta in izogibata drug drugemu, brez da bi se sploh dotaknila.



CHESTNUT PICNIC & ON A HIGH NOTE KOSTANJEV PIKNIK & NA VISOKI NOTI

Animated Music Videos
Curated by Katarzyna Kijek
Animirani glasbeni videospoti
Kuratorica: Katarzyna Kijek

4. 10. 2019 | 22:30 | VD

The Ecstasies Ekstatiki

Hayley Morris (Shape & Shadow),
2017, USA, 3'12'' Music/
Glasba: Explosions in the Sky



Blown Minded Zmešane glave

Carine Khalifé, 2011, CAN, 3'24''
Music/ Glasba: Young Galaxy



Feels Like We Only Go Backwards Zdi se, kot da gremo le nazaj

Becky & Joe, 2012, AUS, 3'13''
Music/ Glasba: Tame Impala



A Pearl Biser

Saad Moosajee, Danae Gosset
(Art Camp), 2018, USA, 2'31''
Music/ Glasba: Mitski



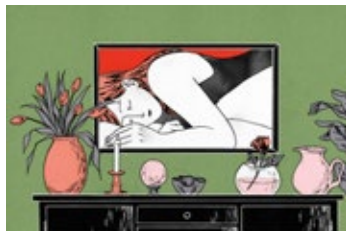
No Reason Brez razloga

Amanda Bonaiuto, 2018, USA,
3'27''
Music/ Glasba: Töth



Collapse // Rebuild Zrušiti // obnoviti

Anna Degnbol, 2019, DEN, 3'30''
Music/ Glasba: Flunkie



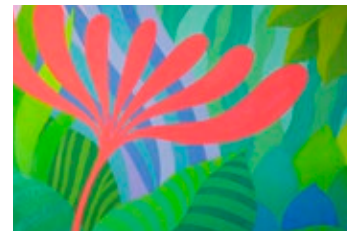
SABA SABA

Marie Larrivé, Lucas Malbrun
(Eddy), 2019, FRA, 3'45''
Music/ Glasba: Sabrina & Samantha



Love Ljubezen

Valentine Reinhardt (Womanray),
FRA, 2'54''
Music/ Glasba: Sébastien Tellier



Football Player's Wife
Nogometaševa žena
Žona piłkarza

Maria Strzelecka,
2016, POL, 3'26''
Music/ Glasba: Mister D



Sponge Ideas
Spužvaste ideje

Katarzyna Nalewajka, Paulina
Szewczyk (Se-ma-for),
2011, POL, 5'2''
Music/ Glasba: PARTISTETRIS



Windmills
Mlini na veter

Emanuele Kabu (Eddie Sears &
Danusk), 2017, USA/ITA, 3'50''
Music/ Glasba: ROCKET PENGWIN &
DANUSK



Join the Freedom Force
**Pridruži se Silam za
svobodo**

Martha Colburn,
2009, NLD, 4'06''
Music/ Glasba: Knalpot



The Sculpture of the Day
Skulptura dneva
Rzeźba Dnia

Monika Kuczyniecka (Universal Mu-
sic Polska), 2015, POL, 3'30''
Music/ Glasba: Renata Przemek



Plastic Crash
Plastični trk

Olya Tsoraeva,
2010, BEL, 4'28''
Music/ Glasba: Radiohead



Morbid Training
Morbidni trening
Ponura tresura

Ała Nunu Leszyńska,
2016, POL, 5'4''
Music/ Glasba: Makabreski



Dolly Said No to Elvis
Dolly je Elvisu rekla ne

Heather Colbert,
2018, UK, 3'42''
Music/ Glasba: Mark Nevin



**BLACKBOX:
ELLAS
MUEVEN – SHE
MOVES
BLACKBOX:
ELLAS
MUEVEN
– PREMIKA SE**

**Latin American Feminism
in Stop-Motion Animation
Curated by Pedro Rivero
Latinskoameriški feminizem
v stop animaciji
Kurator: Pedro Rivero**

**To Let The Body Grow
Pustiti telesu, da raste**
Dejarse crecer el cuerpo

Andrea Gudiño (Agua de Papel),
2018, MEX, 4'30''

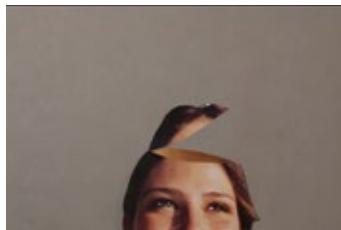


Animated testimonies of people with different gender identities which relate their life experiences and create one voice with a lot of voices.

Animirana pričevanja ljudi z različnimi spolnimi identitetami, ki izražajo njihove življenjske izkušnje in iz več glasov tvorijo enega.

**On Everyone's Lips
Na ustnicah vseh**
En boca de todas

RAMA Red Argentina Mujeres de la
Animación, 2018, ARG, 4'28''



An experimental short collective animated piece of work with the exquisite corpse structure. Its narration is gentle and smooth, and at the same time, in a poetic mood it claims for gender equality and ending of the violence against women. Different images bear 25 women's ideas on what is relevant and how to express feelings and aims.

Eksperimentalno kolektivno kratko animirano delo z odlično strukturo. Pripoveduje nežno in gladko, a hkrati v poetičnem razpoloženju zahteva enakost spolov in konec nasilja nad ženskami. Različne podobe izražajo ideje 25 žensk o tem, kaj je pomembno in kako izraziti občutke in cilje.



4. 10. 2019 | 21:00 | GT22.I

Movements in the Basement

Premiki v kleti

Movimientos en el sótano

Cecilia Traslaviña,
2017, COL, 8'



Based on a poem "Estancia y doméstica" by Mariela Malhue Moreno. Women's hands are in constant movement, cleaning, sewing, trembling. A big fist knocks on the window. It will be silent and bright at some point.

Po navdihu pesmi „Estancia y doméstica“ avtorice Mariele Malhue Moreno. Ženske roke so v nenehnem gibanju, čistijo, šivajo, drhtijo. Velika pest potrka po oknu. Na neki točki bo tiho in jasno.

Margarita La Del Río

Margarita La Del Río

Pilar García Fernándezesma,
2019, USA, 4'39''



Moments in the life of a woman from Honduras who immigrated to the United States in order to support her family back home.

Trenutki v življenju ženske iz Hondurasa, ki se je preselila v ZDA, da bi lahko podpirala družino doma.

White Line Syndrome

Sindrom bele črte

Síndrome de línea blanca

Lourdes Villagómez (Los Animantes, IMCINE), 2003/6, MEX, 8'18''



An imaginary biography of a girl that gets killed by a car and awakens, like a princess in a fairy tale, looking for her happy ending. "White line" in México is a generic term for electric domestic appliances. Originally shot on 35 mm film.

Imaginarna biografije deklince, ki umre v prometni nesreči, potem pa se prebudi, kot princesa v pravljici in išče svoj srečen konec. "Bela črta" je v Mehiki splošni izraz za električne gospodinjske aparate. Prvotno posneto na 35 mm film.

COMICS EXHIBITION ANA PENYAS & ANA GALVAÑ RAZSTAVA STRIPOV ANA PENYAS & ANA GALVAÑ

3. - 6. 10. 2019 | GT22.I



Accompanying exhibition of illustrations and excerpts from comics made by Spanish authors, Ana Penyas (*Hit with Tits; Que coño hago yo aquí; Mi barrio*) and Ana Galvañ (excerpts from *Pulse Enter para continuar*).

Spremljajoča razstava ilustracij in odlomkov iz stripov španskih avtoric Ane Penyas (*Hit with Tits; Que coño hago yo aquí; Mi barrio*) in Ane Galvañ (odlomki iz *Pulse Enter para continuar*).

Ana Penyas

Born in Valencia (Spain), in 1987. She graduated from Industrial Design and Fine Arts at the Polytechnic University of Valencia. Ana participated in an artistic residence in De Licerias (Porto, 2015); received a special mention at the Ibero-America Ilustra 2015 and won the VII Ibero-American Illustrate Catalog in 2016. In 2017 she received the *Fnac-Salamandra Graphic* International Graphic Novel Prize through which she published her debut graphic novel *We are all good*. In 2018, she was awarded with the prize for an outstanding new national author at the Barcelona Comic Show, as well as the National Comic Award. <http://www.anapenyas.es/>

Ana Penyas

Rojena je bila leta 1987 v španski Valenciji. Diplomirala je iz industrijskega oblikovanja in likovne umetnosti na Politehnični univerzi v Valenciji. Sodelovala je na umetniški rezidenci v De Licerias (Porto, 2015); prejela posebno omembo na "Ibero-America Ilustra 2015" in osvojila "VII Ibero-American Illustrate Catalog" leta 2016. Leta

2017 je prejela mednarodno nagrado *Fnac-Salamandra Graphic* za grafični roman, s pomočjo katere je objavila svoj prvi grafični roman *Vsi smo dobri*. Leta 2018 je bila na sejmu stripov v Barceloni nagrajena kot izjemna mlada nacionalna avtorica ter z nacionalno nagrado za strip. <http://www.anapenyas.es/>



Ana Galvañ

An illustrator and a comic creator from Murcia, a town in the south of Spain. After her time studying at the Faculty of Fine Arts in Valencia, she moved to Madrid, where she worked as an Art Director. Later, she left advertising to pursue comics and illustration full time. Her work has appeared in publications coordinated by Fantagraphics,

Nobrow, Ultrarradio, Vertigo DC, Off Life, Autsáider, Apa-Apa, and Fosfatina. Recently, she has published *Pulse enter para continuar*, a compilation of five stories that travel between science fiction and fantasy, published by Apa Apa cómics. <https://anagalvan.com>

Ana Galvañ

Ilustratorica in ustvarjalka stripov iz Murcie, mesta na jugu Španije. Po študiju na Fakulteti za likovno umetnost v Valenciji se je preselila v Madrid, kjer je delala kot umetniška vodja. Kasneje je zapustila oglaševanje, da bi lahko ves svoj čas posvetila stripom in ilustraciji. Njena dela so bila objavljena v publikacijah, ki so jih koordinirali Fantagraphics, Nobrow, Ultrarradio, Vertigo DC, Off Life, Autsáider, Apa-Apa in Fosfatina. Pred kratkim je objavila *Pulse enter para continuar*, kompilacijo petih zgodb, ki prehajajo med znanstveno fantastiko in fantazijo, ki jo je objavila Apa Apa cómics. <https://anagalvan.com>

Lotte Reiniger - Dance of the Shadows

Lotte Reiniger – Ples senc

Lotte Reiniger - Tanz der Schatten

Susanne Marschall, Rada Bieberstein,
Kurt Schneider (Eberhard Karls Universitaat Tuebingen,
EIKON), 2012, GER, 60'

SUNDAY MATINEE: LOTTE REINIGER – DANCE OF THE SHADOWS NEDELJSKA MATINEJA: LOTTE REINIGER – PLES SENC

6. 10. 2019 | 10:00 | VD



A documentary film about the work of the pioneer of animation films Lotte Reiniger. The central topics of the film are imagination, movement and dance, ornament and music of the magical films by Lotte Reiniger. Dokumentarni film o delu pionirke animiranega filma, Lotte Reiniger, ki se osredotoča na domišljijo, gibanje in ples, ornament in glasbo v njenih čarobnih filmih.



TO BE A WOMAN: REPLICAS OF LUBLIN FILM FESTIVAL BITI ŽENSKA: REPLIKA FILMSKEGA FESTIVALA LUBLIN

short live-action films programme
Curated by Maciej Misztal
program kratkih igranih filmov
Kurator: Maciej Misztal

6. 10. 2019 | 17:30 | GT22:I

Magic Moments Čarobni trenutki

Martina Buchelová (FTF VŠMU),
2016, SVK, 25'



While the parents struggle to earn a living, their daughters practically take care of each other. They share a special bond, but the elder sister is overwhelmed by escalating problems.

Medtem ko se starša borita za zaslužek, hčerki praktično skrbita druga za drugo. Posebna vez je med njima, a starejša sestra postaja preobremenjena s stopnjevanjem težav.

Silent Mode Brez zvoka

Без звука / Bez zvuka

Lena Lanskih (Moscow School of
New Cinema), 2017, RUS, 18'



A teenager despised by her peers wants to finally become a woman. She's ready to sacrifice a lot to make her dream come true.

Najstnica, ki jo vrstniki prezirajo, želi končno postati ženska. Veliko je pripravljena žrtvovati, da bi končno uresničila svoje sanje.

Mildly Salty
Rahlo slano
Enyhén sós

Zoltán Nagy (Színház- és
Filmművészeti Egyetem),
2017, HUN, 24'



Anita, a 40-year-old waitress works hard to fulfil her dream of leaving Hungary for good, but instead she makes someone else's dream come true.

40-letna natakarica Anita si močno prizadeva, da bi uresničila svoje sanje in za vedno zapustila Madžarsko, a namesto tega uresniči sanje nekoga drugega.

Last Call
Zadnji klic

Hajni Kis, 2018, HUN, 27'



Anikó, 61, is about to leave Hungary to move in with her daughter's family in the UK. This is her last day before leaving everything she has. Lublin Film Festival 2018 Grand Prix of Short Films Competitions. **61-letna Anikó namerava zapustiti Madžarsko in se preseliti k hčerini družini v Združeno kraljestvo. To je zadnji dan, preden zapusti vse, kar ima. Velika nagrada tekmovanja kratkih filmov na Filmskem festivalu Lublin 2018.**





* Frida Kahlo

CHILDREN'S PROGRAMME OTROŠKI PROGRAM

SPOT AND SPLODGE ON THE SPOT PIKA IN PACKA

3. 10. 2019 | 9:00 | LGM

* Dubbed /sinhronizirano,
suitable for/ primerno za: 3+
distribution / distribucija:
FIVIA - Vojnik

Spot and Splodge on the Spot

Pika in Packa

Prick och Fläck på pricken

Lotta Geffenblad, Uzi Geffenblad (Zigzag Animation AB),
2011, SWE/Švedska, 43'



Here they are, Spot and Splodge. Spot is spotted. Splodge is splodgy. Just as it should be. Spot is wearing blue dotted pants and red shoes. Splodge is wearing pink dotted pants and blue shoes. They are very friendly and take care of each other. Are they boys or girls? We don't know. But they are certainly not rabbits. Even though they have long ears and two front teeth. If they're cold, they wear warm socks on their ears. If they're afraid, they roll them into a horn. Most of the time, they are very curious and see the world in their own way.

Six stories about Spot and Splodge eating candies and going to the dentist, renovating at home and disappearing behind a wallpaper, making a newspaper with potatoes, having a picnic and studying insects, playing pirates and having an encounter with the 3rd grade ...

Tu sta Pika in Packa. Pika je pikasta. Packa je packasta. Tako, kot mora biti. Pika je oblečena v modre hlače s pikami in rdeče čevljuje. Packa pa nosi roza hlače s pikami in modre čevljuje. Zelo sta prijazni in lepo skrbita druga za drugo. Sta fanta ali puncici? Tega ne vemo. Gotovo pa je, da nista zajca. Čeprav imata dolga ušesa in dva sprednja zobka. Če ju zebe, si na ušesi nadeneta tople nogavice. Če ju je strah, ju zvijeta v rog. Večino časa pa sta zelo radovedni in svet opazujeta po svoje, zato znata po ušesih tudi hoditi!

Šest lutkovnih animiranih filmov o Piki in Packi, ki počneta vse mogoče: jesta bombone in morata k zobozdravniku, preurejata stanovanje in izgineta za tapetami, natisneta časopis s krompirjem, preučujeta žužke na pikniku in se igrata pirate.

Programme:

1. Spot and Splodge at the Dentist
2. Spot and Splodge the makeover
3. Spot and Splodge in Print
4. Spot and Splodge in a Picnic
5. Spot and Splodge at Sea
6. Spot and Splodge See Stars

Program:

1. Pika in Packa pri zobozdravniku
2. Pika in Packa kot iz škatlice
3. Pika in Packa tiskata
4. Pika in Packa na pikniku
5. Pika in Packa na morju
6. Pika in Packa gledata zvezde

SPOT AND SPLODGE PLOT- SPOTTING PIKA IN PACKA PACKATA

5. 10. 2019 | 17:00 | LGM

* Dubbed /sinhronizirano,
suitable for/ primerno za: 3+,
distribution / distribucija:
FIVIA - Vojnik



Spot and Splodge on the Spot

Pika in Packa packata

Prick och Fläck på pricken

Lotta Geffenblad, Uzi Geffenblad (Zigzag Animation AB),
2013, SWE/Švedska, 47'



Spot and Splodge are on new adventures! They're going to the circus, going on a spree, picking mushrooms, buying mysterious shoes, or just taking it easy and doing nothing. Anything can happen when Spot and Splodge are about – and that's just as it should be.

Druga zbirka kratkih filmov o Piki in Packi, ki počneta vse mogoče. Radi pečeta kruh, se sladkata in raziskujeta neznano. Tudi pogumni sta, saj sledita kresničkam v nočnem gozdu in tam odtrgata celo strupeno mušnico! V novih epizodah o Piki in Packi bomo videli tudi, kaj bosta ušpičili v cirkusu in kako je videti njuna disko zabava!

Programme:

1. Spot and Splodge in Snowstorm
2. Spot and Splodge in Dough-zing Off
3. Spot and Splodge Do Earstanding
4. Spot and Splodge Plottspotting
5. Spot and Splodge Meet the Box King
6. Spot and Splodge Losing Track
7. Spot and Splodge Disco Party

Program:

1. Piko in Packo zasneži
2. Pika in Packa mesita testo
3. Pika in Packa stojita na ušesih
4. Pika in Packa dobita norice
5. Pika in Packa pri Pepelnatem kralju
6. Piko in Packo vrže s tira
7. Pika in Packa naredita disko

SLOVENIAN ANIMATED FILMS FOR YOUNGSTERS

NAJLEPŠI SLOVENSKI ANIMIRANI FILMI ZA NAJMLAJŠE

4. 10. 2019 | 9:00 | LGM

* 48'
suitable for/ primerno za: 4+

Koyaa – Dancing Socks Koyaa – Plešoče nogavice

Kolja Saksida (ZVVIKS, RTV Slovenija), 2017, SLO, 2'45''



Koyaa wakes to the sound of the cuckoo clock. Mr Raven is already up, handling a huge ball of wool. Koyaa opens a drawer to take out a pair of socks. Rubbing his eyes, he can't believe what he's seeing: the socks are alive!

Jutro je, ko Koyoo prebudi zvok budilke. Krokar se ukvarja s klobčičem volne. Koyaa odpre predal, da bi iz njega vzel par nogavic, vendar nogavici oživita!

Mury the Cat – Going For a Walk Maček Muri – Sprehod

Jernej Žmitek (Invida, RTV Slovenija), 2016, SLO, 11'23''



It is Mury's special day. Going for a walk around the Cat city and taking Missy for a date lunch. Nothing can come in his way. Well, except Cheeky and his mischief. And when the police cats Timmy and Tommy get involved, there is no telling how the day will end.

Danes je Murijev srečni dan. Muco Maco bo peljal na kosilo. Mu lahko kdo prekrži načrte? Mogoče nagajivi ropar Čombe? Ah ne. Njemu sta vendar vedno za petami policaja Mucelj in Macelj.

Mr. Philodendron and the Apple Tree Gospod Filodendron in Jablana

Grega Mastnak (OZOR, zavod za gibljive slike, RTV Slovenija), 2016, SLO, 6'30''



Mr. Philodendron sits in front of his house on a pleasant sunny morning. He wants to have a glass of water but he sadly finds it empty. In his innocent way of seeing things he tries to catch the cloud to get some water, and instead crashes into the Apple Tree.

Gospod Filodendron je žejen, vendar sta kozarec in vrč prazna. Takrat nanj padejo kaplje iz oblaka, ki ga strašno tišči na dež. Pred gospodom Filodendronom mu je nerodno, zato zbeži, gospod Filodendron pa za njim! V diru se zaleti v Jablano, kar ga zelo razhudi.

Weasel Podlasica

Timon Leder (Invida, RTV Slovenija), 2016, SLO, 11'30''



A hungry weasel attacks a flock of birds living on a tree, the last one still standing upright. The birds in the canopy are trying to keep the tree in balance, while the weasel is persistently trying to climb up its trunk. Its persistence is putting the tree's fragile balance ever more at risk, and its growling stomach is not letting up until it is too late.

Lačna podlasica napade jato ptičev, ki živijo na poslednjem stoječem drevesu. Medtem ko se v krošnji ptiči trudijo za ravnovesje drevesa, se podlasica vztrajno skuša povzpeti po deblu. Vedno bolj ogroža krhko ravnovesje, njen trebušček pa vztrajno kruli, dokler ni prepozno.

Prince Ki-Ki-Do: The Balloon Princ Ki-Ki-Do: Balon

Grega Mastnak (OZOR, zavod za gibljive slike), 2015, SLO, 4'54''



Morning breaks in the forest, and Prince Ki-Ki-Do takes his morning tea. Then a hunter flies by in a red balloon to set up traps for wild animals at the edge of a clearing. Unable to resist the sweet baits, animals charge towards the sweets and get trapped. Happy with his catch, the hunter ties the cages to the balloon, and sets off again, the animals crying out in despair. Hearing them, Prince Ki-Ki-Do puts down his newspaper at once, and a true air battle begins ...

Jutro nad gozdom. Princ KiKiDo spokojno pije svoj jutranji čaj. V gozd z balonom prileti lovec, ki na obronek jase postavi pasti za divje živali. V njih so sladke vabe, ki se jim živali ne morejupreti, zato se vse ujamejo v kletke. Lovec priveže kletke na košaro in balon se spet dvigne vzrak. Obupane živali kličejo na pomoč. Sliši jih princ KiKiDo in nemudoma odloži časopis. Začne se prava zračna bitka ...



King Matheus Kralj Matjaž

Katarina Nikolov (Iridium Film, RTV Slovenija), 2017, SLO, 10'35''



Ilona is a lively 7-year old girl. On a rainy day she visits her old neighbour, who is a great storyteller. As he tells her a story about legendary Slovenian hero King Matheus, they create their own imaginary world. With her vivid imagination Ilona humorously intertwines the story with the present time, and in the end she discovers the neighbour's great secret.

Ilona je navihana sedemletna deklica. Nekega deževnega dne obišče starega soseda, ki je izjemen pripovedovalec zgodb. Med pripovedovanjem zgodbe o epskem junaku kralju Matjažu si skupaj ustvarita lasten domišljjski svet. Ilona s svojo domišljijo posega v pripoved, jo humorno prepleta s sedanostjo in na koncu odkrije veliko sosedovo skrivnost.

NOT ONLY PANDA: STOP MOTION ANIMATION FROM CHENGDU NE SAMO PANDA: ANIMIRANI FILMI IZ CHENGDUJA

3. 10. 2019 | 11:00 | LGM

The event consists of the screening of the professional films produced at the independent Fantastic Sky Studio led by **Su Donghai** in Chengdu as well presentation of films made by children attending workshops held at the Su Donghai's studio. **Zhou Zhou** (Southwest Minzu University in Chengdu), Su's collaborator and a friend, will introduce the film programme as well as talk with youngsters about fascinating Chinese culture. The event will be moderated by Brina Fekonja (coordinator of the children's programme of the StopTrik Festival).

Dogodek je sestavljen iz projekcij profesionalnih filmov, nastalih v neodvisnem studiu Fantastic Sky Studio v Chengduju, ki ga vodi **Su Donghai**, ter predstavitve filmov, ki so jih izdelali otroci, ki so tam obiskovali delavnice. **Zhou Zhou**, Su-jev sodelavec in prijatelj, bo predstavil filmski program in se z otroci pogovarjal o fascinantni kitajski kulturi. Dogodek bo moderirala Brina Fekonja (koordinatorica otroškega programa festivala StopTrik).

Memory Spomin

Ji-yi / 记·忆

Wu-Zhi Jing (Studio Fantastic Sky), 2012, China, 1'16''



A little girl has to choose whether to buy new toy or help an older person in need.

Deklica se mora odločiti, ali si bo kupila novo igračo, ali pa bo pomagala starejši osebi v stiski.

Aya Aya

啊呀

Zhang Yuan (Donghai Children's Stop-motion Animation Studio), 2016, China, 1'



Various blocks play their game.

Različne ploščice se igrajo svojo igro.

The End Of Crisis Konec krize

Mori zhi cheng / 末日之城

Wu-Zhi Jing (Studio Fantastic Sky), 2015, China, 7'58''



In 2063, the city presents a heap of rubble. Human beings vote down all achievements they have ever created before, and destroy them to create a wasteland city.

Leta 2063 je mesto le še kopica ruševin. Ljudje z glasovanjem zavračajo vse dosežke, ki so jih v preteklosti ustvarili in jih uničujejo, da bi ustvarili opustošeno mesto.

Daydream Sanjarjenje

Bairi meng / 白日梦

Wang Mengjiao (Donghai Children's Stop-motion Animation Studio), 2016, China, 1'06''



A student is daydreaming at one university campus...

Študentka sanjari na univerzitetnem kampusu ...

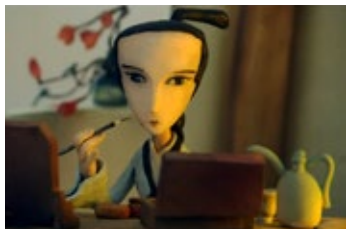


Like a Dream

Kot sanje

Ru meng ling / 如梦令

Wu Zhijing, Li Jiayao (Studio Fantastic Sky), 2012, China, 5'37''



A young woman imagines past traditions.

Mlada ženska si predstavlja pretekle tradicije.



Children's films

Otroški filmi

Cat and Mouse / **Mačka in miš**

Mao he laoshu / 《猫和老鼠》

Zhou Kemi

The Dinosaur / **Dinozaver**

Konglong / 《恐龙》

Xu Anheng

The Sandstorm / **Peščena nevihta**

Shachenbao / 《沙尘暴》

Xu Jiazheng

The Butterfly and the Bird /

Metulj in ptica

Hudie yu xiao niao /

《蝴蝶与小鸟》

Cao Feixue, Zhang Boyi

The Submarine Adventure /

Pustolovščine podmornice

Qianshui ting li xian ji /

《潜水艇里险记》

Xu Jiazhang

The Irony / **Ironija**

Fengci / 《讽刺》

Zhou Yilan

Dream / **Sanje**

Meng / 《梦》

Jiang Cheng, Liu Wei, Zhao Ningwei,

Chen Shitong, Song Qiyue

Cat and Stars / **Mačka in zvezde**

Mao he xingxing / 《猫和星星》

Wei Yuting

CHINESE SHADOW PUPPET WORKSHOP DELAVNICA LUTK KITAJSKEGA SENCNEGA GLEDALIŠCA

5. 10. 2019 | 11:00 | LGM

Chinese Shadow theatre began during Han Dynasty. The art of shadow theatre is a unique kind of art form. First of all, this art derives from wonderful fusion of Chinese folk arts and crafts within traditions of Chinese opera. Traditional Chinese shadow puppets are carved out of cowhide, sheep skin, donkey skin or paper. Later, the artists replace applied materials with translucent plastic sheets. The puppets can be pieces of art on their own, but the true expression comes from the imagination of the artists. With the use of beautiful, mysterious shadow puppets, the animators can tell all possible stories about magical adventures, tragic love or heroic deeds. But the puppets can also be playful, mischievous and behave humorously. The way the story is told depends solely on the person who infuses the puppets with life. During the workshop, the children will gain knowledge about Chinese shadow opera, they will work with puppets traditional for ancient Sichuan region, and above all, they will animate these puppets solely by using their own imagination and creativity.

Začetki senčnega gledališča na Kitajskem segajo v čas dinastije Han. Senčno gledališče velja za edinstveno obliko umetniškega ustvarjanja. V prvi vrsti pa izvira iz zlitja kitajske ljudske umetnosti in umetne obrti skozi tradicijo kitajske opere. Kitajske senčne lutke so izrezane iz govejega usnja, ovčje kože, oslovске kože ali papirja. Omenjene materiale so umetnice_ki kasneje nadomestile_i s prosojnim plastičnim papirjem. Lutke so lahko umetnina že same po sebi, toda do izraza pridejo predvsem po zaslugi umetnikove domišljije. Z uporabo čudovitih, a skrivnostnih senčnih lutk lahko animatorke_ji povedo vse možne zgodbe o čarobnih pustolovčinah, tragičnih ljubeznih in junaških smrtih. Lutke so lahko tudi igrive, naga-jive in se obnašajo smešno. Način, na katerega je zgodba povedana, je odvisen zgolj od ustvarjalke_ca same_ga. Med delavnico bodo otroci pridobivali znanje o kitajskem senčnem gledališču. Poleg tega pa bodo delali tudi z lutkami, ki so jih v antičnem obdobju uporabljali v kitajski provinci Sečuan. Ob koncu delavnice bodo na podlagi svoje domišljije in kreativnosti lutke tudi animirali.

About the mentor:

Zhou Zhou is Head of Animation Department at College of Art in Southwest Minzu University in Chengdu, Sichuan Province. His work there includes heading the animation studio and the Shadow Art Research and Development Center. He is also a member of several animation art associations. His focus lies in stop motion animation. In 2004, he established the Red Beard Animation Studio. He directed 4 stop motion animation short films, which won several national and international awards. Two years later, he established a Traditional Shadow Puppet Animation Studio, and has also received several awards for its work. He is a member of Sayigemo Studio that focuses on the Tibetan animation artwork. In 2012, the studio produced a 26 min debut animation short film *The Hunter and the Skeleton*, which has won several awards, including being named one of Top 10 short films at 9th China Independent Film Festival. He is the chief curator of animation festival 56 Moon, which has become one of the most important animation events in Western China.



O izvajancu:

Zhou Zhou je predstojnik oddelka za animacijo na Umetniškem kolidžu na Univerzi Minzu v kitajski provinci Sečuan. V okviru svoje službe je pris-tojen tudi za delovanje animacijskega studia, raziskovalne dejavnosti in razvojnega središča namenjenega razvoju senčnega gledališča na prej omenjeni univerzi. Prav tako je član večih umetniških združenj, ki se ukvarjajo z animacijo. Osrednje področje njegovega delovanja je stop animacija. Leta 2004 je ustanovil Red Beard Animation Studio, kjer je režiral štiri kratke stop animirane filme, za katere je prejel več domačih in mednarodnih

nagrad. Dve leti kasneje je ustanovil tudi poseben studio za senčno gledališče in za svoje delo prav tako prejel več nagrad. Je tudi član studia Sayigemo, ki se ukvarja s tibetansko animirano umetnostjo. V tem okviru je bilo njegovo najpomembnejše delo debitantski animirani film z naslovom Lovec in okostnjak, ki je bil posnet leta 2012. Film traja 26 minut in je prejel več nagrad, med drugim je bil izbran med 10 najboljših filmov na 9. festivalu kitajskega neodvisnega filma. Je glavni kustos festivala 56 Moon, ki je postal eden najpomembnejših festivalov animiranega filma v zahodnem delu Kitajske.

INTRODUCTION TO ANIMATED FILM: GENRES, TYPES, TECHNIQUES, EXAMPLES

UVOD V ANIMIRANI FILM: ŽANRI, VRSTE, TEHNIKE, PRIMERI

4. 10. 2019 | 11:00 | LGM



It is conceptualized in a way that the mentor introduces the subject, then whole group watches films or two-minute clips. After each watching, they all have a little discussion. This way the students will find out something important and exciting about each animation technique: hand-drawn, puppet and other stop motion forms. Also they will have a chance to learn something about 2D animation software and computer animation. Animation is rich, techniques are limitless and there's so much great films to discover! The lecture lasts for 90 minutes.

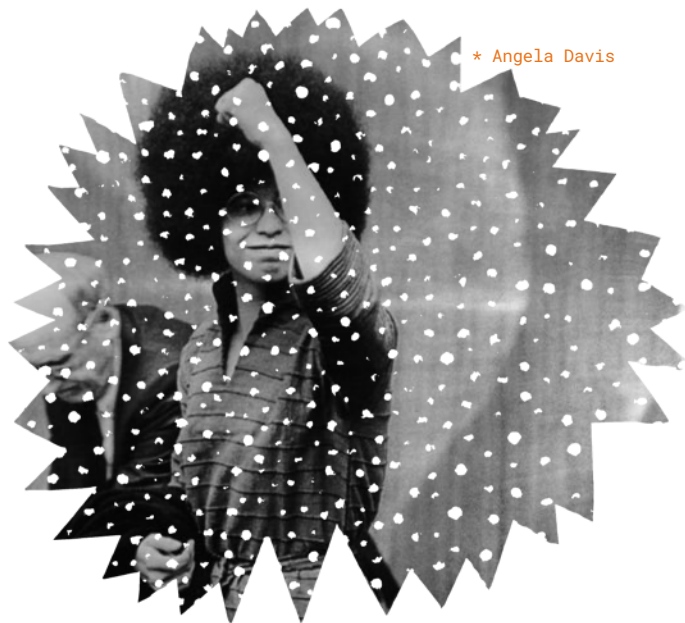
Predavanje je zastavljeno je tako, da mentorica predstavi temo, nato pa si celotna skupina ogleda filme oz. dvo minutne posnetke. Po vsakem ogledu sledi krajša razprava. Tako bodo prisotni izvedeli kaj zanimivega in razburljivega o vsaki animacijski tehniki: o ročno narisanih, lutkovnih in drugih oblikah stop animacije. Prav tako se bodo lahko naučili nekaj o programski opremi za 2D animacijo in računalniški animaciji. Animacija je bogata, tehnike neomejene in toliko odličnih filmov je za odkriti! Predavanje traja 90 minut.

About the mentor:

Antonija Veljačić is an independent animator based in Croatia. She studied Animation and new media at the Academy of fine arts in Zagreb. Since 2014 she worked on various animation projects, mostly 2d and puppet animation. She also runs a Small School of animation for children and adults with Zagreb film, and does animation workshops all around Croatia.

O mentorici:

Antonija Veljačić je neodvisna animatorka, delujoča na Hrvaškem. Na Akademiji za likovno umetnost v Zagrebu je študirala animacijo in nove medije. Od leta 2014 je delala pri različnih animacijskih projektih, večinoma z 2D tehniko in lutkovno animacijo. Vodi "Malo šolo animacije za otroke in odrasle" pri Zagreb filmu ter delavnice animacije po celotni Hrvaški.



* Angela Davis

HIGH SCHOOL
SCREENINGS
PROJEKCIJE NA
SREDNJIH ŠOLAH

**ANIMAFEST
ZAGREB**
WORLD FESTIVAL
OF ANIMATED
FILMS
SVETOVNI
FESTIVAL
ANIMIRANIH
FILMOV
ANIMAFEST
ZAGREB

STOP MOTION WINNERS AND
LAUREATES 2010-2019

Selection and presentation:

Daniel Šuljić (Artistic Director)

Runtime: 64'

ZMAGOVALCI IN NAGRAJENCI
V KATEGORIJI STOP ANIMACIJE
2010-2019

Izbor in predstavitev:

Daniel Šuljić (umetniški vodja)

Dolžina: 64'



4. 10. 2019 | 11:45 | Srednja šola za oblikovanje Maribor

Mr. Deer
G. Jelen
Aghaye Gavazn

Mojtaba Mousavi (RPTCA),
2018, IRN, 9'



The story is narrated in an unknown time, in a ruined modern subway. People in this society have animal faces, they have forgotten humanity and ethics and they do not avoid sins. There is someone with a deer face who is trying to reform the society. Special Award Short Film Jury 2018.

Zgodba se odvija v neznanem času, na porušeni sodobni podzemni železnici. Ljudje v tej družbi imajo živalske obraze, pozabili so na človeškost in etiko, greha pa se ne branijo. Posebna nagrada žirije za kratki film 2018.

Negative Space
Negativni prostor

Max Porter, Ru Kuwahata (Ikki Films), 2017, FRA, 5'30''



My dad taught me how to pack. Special Award Short Film Jury 2018.

Pakirati me je naučil moj oče. Posebna nagrada žirije za kratki film 2018.

Katachi
Katachi

Kijek/Adamski (AB Film Prod. for P-Vine Inc.), 2013, POL/JPN, 3'05''

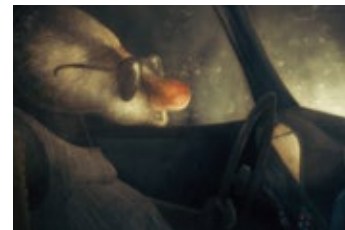


"Katachi" means "shape". The video is made with approx. 2000 silhouettes extracted from PVC plates using computer-controlled cutter. It's an everlasting chain of convulsive memories. Music: Shugo Tokumaru. Best Commissioned Film 2014.

"Katachi" pomeni "oblika". Video je narejen iz približno 2000 silhuet, izrezanih iz PVC plošč z uporabo računalniško vodenega rezalnika. Je večno trajajoča veriga krčevitih spominov. Glasba: Shugo Tokumaru. Najboljši naročeni film 2014.

Nighthawk
Nočna ptica

Špela Čadež (Finta Film, Bonobo-studio), 2016, SLO/CRO, 8'50''



A badger lies motionless on a local road. A police patrol approaches the body in the dark. They soon realize that the animal is not dead; the badger is dead drunk! Grand Prix 2017.

Jazbec nepremično leži na lokalni cesti. Policijska patrolja se približa v mrak ogrnjenemu truplu. Kmalu ugotovijo, da žival na cesti ni mrtva – jazbec je le mrtvo pijan! Velika nagrada 2017.

Hedgehog's Home

Ježeva hiša

Ježeva kuća

Eva Cvijanović (NFB, Bonobo-studio), 2017, CAN/CRO, 10'50''



In a lush and lively forest lives a hedgehog. His unwavering devotion to his home annoys a quartet of insatiable beasts. Based on a story "Hedgehog's Home" by Branko Ćopić. Special Award Short Film Jury, Audience Award 2017.

V bujnom in živahnem gozdu živi jež. Njegova neomajna predanost svojem domu vznejevolji četverico nenasitnih zveri. Film temelji na zgodbi Branka Ćopića "Ježeva hiša". Posebna nagrada žirije za kratki film ter Nagrada občinstva 2017.

Datum Point

Referenčna točka

水準原点

Ryo Orikasa, 2015, JAP, 6'41''



Yoshiro Ishihara (1915–1977), now remembered as a "poet of silence", said: "A poem is an impulse to resist writing." This film is an attempt to seek out the landscape of his poem. Golden Zagreb Award 2016.

Yoshiro Ishihara (1915–1977), ki se ga spominjamo kot "pesnika tišine", je rekel: "Pesem je pobuda, da se upremo pisanju." Ta film poskuša iz njegove pesmi ustvariti pejzaž. Nagrada Zlati Zagreb 2016.

Luis

Luis

Niles Atallah, Joaquin Cociña, Cristobal Leon, 2008, Chile, 3'50''



Luis is waiting for Lucía in a forest. He appears and disappears in charcoal on the walls of a room filled with broken objects that constantly shift around. Special Award Short Film Jury 2010.

Luis v gozdu čaka Lucía. Njegova podoba se izmenično pojavlja in izginja v obliki risb iz oglja na zidovih sobe, napolnjene s polomljenimi rečmi, ki se nenehno predstavljajo po njej. Posebna nagrada žirije za kratki film 2010.

The Last Quest

Poslednji izziv

Posljednji izazov

Božidar Trkulja (ZagrebFilm), 2017, CRO, 15'57''



Five brave heroes. Three incentive dwarfs. One tempting prize. Greed, vanity and lust in the contest until the very end. Special mention Croatian Competition Jury 2017.

Pet pogumnih junakov. Trije izziva-joči škrtatje. Ena mikavna nagrada. Pohlep, nečimrnost in poželenje v boju do bridkega konca. Posebna omemba žirije hrvaškega tekmovanja 2017.

Unheard
Nezaslišano
Unerhört

Amelie Loy, 2019, AUT, 2'23''

**TRICKY
WOMEN/
TRICKY
REALITIES**



www.trickywomen.at
Runtime: 60'
Dolžina: 60'

4. 10. 2019 | 13:00 | V D



The clip deals with social expectations of women in three everyday situations.

Film obravnava družbena pričakovanja do žensk v treh vsakodnevni situacijah.

Ulduz (Part of So Far)
Ulduz (del filma Do zdaj)

Lydia Kaminski, 2015, AUT, 5'



The hand-drawn animation is based on the true story of migrants who have come to Vienna to start a new life there. It shows their first day in the city and gives insights into their conflicting feelings while arriving and when assessing their perspectives.

Risana animacija temelji na resnični zgodbi migrantov, ki so prišli na Dunaj, da bi tam začeli novo življenje. Prikaže njihov prvi dan v mestu in omogoča vpogled v konfliktna občutja ob prihodu in presojanju njihovih perspektiv.

Body Stranded
Ujeto telo

Rebecca Akoun, 2017, AUT, 9'54''



Inside post-revolution Iran, David struggles with his Jewish identity, the fall of women's rights, and the rise in media censorship. Based on a true story.

V postrevolucijskem Iranu se David spopada s svojo judovsko identiteto, izginjanjem pravic žensk ter porastom medijske cenzure. Po resnični zgodbi.

My Father's Room Očetova soba

Nari Jang (Korea National University of Arts), 2016, South Korea, 8'16''

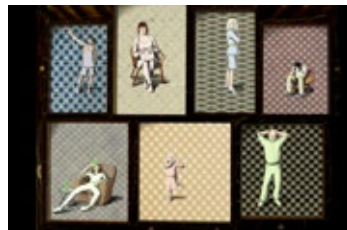


She was abused by her father during childhood. Since he left, the pain and anger have begun to fade. One day, unexpectedly, she is struck by a revelation about her father's life that casts her feelings about him into confusion.

Oče jo je v otroštvu zlorabljal. Odkar je odšel, sta bolečina in jeza začeli bledeti. Nekega dne pa nepričakovano odkrijete o očetovem življenju v njena čustva vnese zmedo.

Too Tame! Prekrotko! Zu zahm!

Rebecca Blöcher (Balance Film), 2017, GER, 6'41''



Seven protagonists, stuck inside the box, are trapped in their clichés and their recurring daily routine. But the show must go on and the money is rolling in. Applause! Sedem protagonistov, zaprtih v škatli, je ujetih v svoje klišeje in ponavljajočo se dnevno rutino. Njihova individualnost je le navidezna, saj jim je avtonomijo (pre)lahko odvzeti – tudi če se igrajo s svojim življenjem. A šov se mora nadaljevati in denar priteka. Aplavz!

I Like Girls Všeč so mi punce

Diane Obomsawin (NFB), 2016, CAN, 8'12''



Charlotte, Mathilde, Marie, and Diane reveal the nitty-gritty about their first loves, sharing funny and intimate tales of one-sided infatuation, mutual attraction, erotic moments, and fumbling attempts at sexual expression. For them, sexual awakening comes hand-in-hand with discovering their desire for other women – and a joyful new self-awareness.

Charlotte, Mathilde, Marie in Diane brez dlake na jeziku pripovedujejo o svojih prvih ljubeznih ter delijo smešne in intimne zgodbe o enostranski zaljubljenosti, medsebojni privlačnosti, erotičnih trenutkih in štorastih poskusih spolnega izražanja. Zanje je spolno prebujanje povezano z odkrivanjem, da jih privlačijo druge ženske – in radostrnim novim samozavedanjem.



Machine Stroj

Anna Vasof, 2015, AUT, 2'



The film answers the question how something can work only during its deconstruction/demolition.

Film odgovarja na vprašanje, kako lahko nekaj deluje zgolj med dekonstrukcijo/uničevanjem.

Egg Jajce

Martina Scarpelli (MIYU Productions, LATELOVE Production), 2018, FRA, 12'07''



A woman is locked in her home with an egg, which she is both attracted to and scared of. She eats the egg, she repents. She kills it. She lets the egg die of hunger. She lets the egg die of hunger. Ženska je zaklenjena v svojem domu z jajcem, do katerega čuti hkrati privlačnost in strah. Pojé jajce, a se pokesa. Ubije ga. Pusti, da jajce umre od lakote.

Rebellious Essence Uporni duh

Ana Čigon (Ana Čigon, City Gallery Ljubljana), 2017, SLO, 5'



A cat walks into the Ministry for Cat Affairs and requests a passport. All goes well until the female and male cat clerks demand to know the cat's sex.

Mačka_ek pride na Urad za mačje zadeve, da bi si uredil_a potni list. A zalomi se, ko jo_ga mačja uradnica in uradnik povprašata po spolu.





ANIMATED DOCUMENTS FROM RISING OF LUSITANIA – ANIMADOC FILM FESTIVAL

ANIMIRANI DOKUMENTI Z DVIG LUZITANIJE – FILMSKI FESTIVAL ANIMADOC

www.animadoc.pl

Runtime: 58'

Dolžina: 58'

3. 10. 2019 | 11:00 | VD

A Cup of Anxietea Skodelica tesnobe

En Kopp Nervosité

Emma Hjelrn (Akademija umetnosti,
Univerza v Stockholmu), 2017,
SWE, 7'50"



A short-animated documentary about anxiety, consisting of authentic interviews with six different women talking about anxiety – over a cup of tea; graduation film.

Kratki animirani dokumentarec o tesnobi. Sestavljajo ga resnični pogovori s šestimi ženskami, ki ob skodelici čaja govorijo o tesnobi. Diplomski film.

Las del Diente Las del Diente

Ana Pérez López (CaIArts),
2018, ESP/USA, 5'28"



Girls are weird. Babies are weird. Bodies are extra weird. *Las del diente* is a film about now, a time when women are tired to choose between having kids and their careers. Days in which anomalies in the reproductive system are celebrated instead of stigmatized. **Dekleta so čudna. Dojenčki so čudni. Telesa so še posebej čudna. "Las del diente" je film o sedanosti; času, ko so ženske site tega, da bi morale izbirati med materinstvom in kariero, dnevih, ko se anomalije reproduktivnega sistema slavi, ne pa stigmatizira.**

OBON OBON

Andre Hörmann, Anna Samo (Hörmann Filmproduktion, Vizion), 2018, GER, 15'



Akiko Takakura survived the atomic bombing of Hiroshima – in the midst of total destruction she finds a moment of happiness.

Akiko Takakura je preživela jedrsko bombardiranje Hirošime – sredi popolnega razdejanja najde trenutke sreče.

Stories About Him Zgodbe o njem

Yung-Shiuan Yang, 2017, Taiwan, 12'46"



One day I asked my aunts and uncles about my grandpa. They said Grandpa was a gold miner, a trainee, a businessman and a hero. The stories they told are so difficult to imagine.

Nekega dne sem tete in strice vprašala o svojem dedku. Povedali so mi, da je bil rudar zlata, pripravnik, poslovnež in junak. Zgodbe, ki so mi jih pripovedovali, si je težko predstavljati.

The Outlander Tujec

Ani Antonova (Omega Films, Uni-verza uporabnih znanosti St. Pölten, Univerza za humanistične študije in tehnologije, Lizbona) 2018, AUT/PRT/BGR, 5'16"

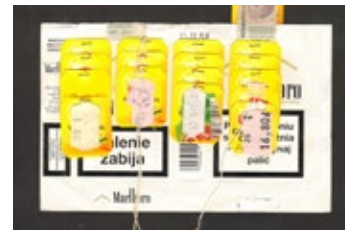


In 16th Century the elephant Süleyman makes a long journey from Ceylon to Portugal, then walks the whole way from Lisbon to Vienna through the Alps for five months. To be a living royal gift is not an easy job, where even the death is not a peaceful end.

V 16. stoletju slon Süleyman prepotuje dolgo pot od Cejlona do Portugalske, nato pa pet mesecev hodi vso pot od Lizbone, preko Alp do Dunaja. Biti živo kraljevo darilo ni enostavno, saj tudi smrt ne pomeni mirnega konca.

Year Leto Rok

Małgorzata Bosek-Serafińska (Serafiński Studio), 2018, POL, 11'40"



A film dedicated to Marek Serafiński, a director and producer of animation, privately the creator's husband.

Film, posvečen Mareku Serafińskemu, režiserju in producentu animiranih filmov, ki je zasebno ustvarjalnik mož.

TRIKSHOW 2019



5. 10. 2019 | 11:00 | V D

As it is traditional for StopTrik, we invite you to take part in an in-depth presentation of processes experienced by animation filmmakers attending the festival. In the realm of objects that are hand-moved by animators, thousand different challenges may appear, and they all require imaginativeness, inventiveness, labor-passion and unique artistic awareness that stimulates problem-solving methods. Discussing the creative process behind the films presented in 9th StopTrik IFF programme, the filmmakers will explain most intriguing tricks and solutions employed. Their talks will be accompanied by a variety of materials that support average person's inquiry into specificity of stop motion animation (making-of, work-in-progress, documentation of shooting process etc).

Additionally *Trik Show* gives the floor to the experts who wish to bring closer understanding of other artistic practices that appear significant and complementary for stop motion filmmakers. Along the authors of the films presented in competition and panorama programmes, this year we will

meet Špela Čadež (Slovenian stop motion master filmmaker discussing her new work), Tanja Vujasinović (Croatia; an author of *A Cat is Always a Female* who will ponder over the problems of hybrid forms of animation), Nik Phelps (USA/Belgium, acclaimed musician and composer for animated films), Franziska Brückner (Austria, researcher examining relations between VR and stop motion) as well as Xu Yanjun (China; professor of animation from Nanjing focused on animation education for children).

Kot je za StopTrik že tradicionalno, vas vabimo, da sodelujete v poglobljeni predstavitvi procesov filmskega ustvarjanja, kot jih doživljajo ustvarjalke_ci filmskih animacij, ki se bodo udeležile_i festivala. V svetu predmetov, ki jih animatorke_ji ročno premikajo, se lahko pojavi tisoč različnih izzivov, ki vsi zahtevajo domiselnost, iznajdljivost, delavnost in edinstveno umetniško zavedanje, ki spodbuja metode reševanja problemov. V pogovoru o ustvarjalnem procesu v ozadju filmov, predstavljenih v programu 9. MFF StopTrik, bodo filmske_i ustvarjalke_ci razložili svoje najbolj zanimive trike in rešitve,

ki so jih uporabile_i. Pogovore bo spremljajo raznovrstno gradivo, ki bo povprečni_emu obiskovalki_cu v pomoč pri raziskovanju specifičnosti stop animacije (izdelava, delo v nastajanju, dokumentiranje snemanja itd.).

Poleg tega *Trik Show* daje besedo strokovnjakinjam_om, ki želijo podrobneje predstaviti druge umetniške prakse, ki se zdijo pomembne in komplementarne stop animaciji. Letos bodo ob avtorjih_ah filmov, predstavljenih v tekmovalnem in panoramskem programu, z nami Špela Čadež (slovenska mojstrica stop animacije, ki bo predstavila svoje novo delo), Tanja Vujasinović (Hrvaška; avtorica filma *Mačka je vedno ženska*, ki bo razmišljala o težavah hibridnih oblik animacije), Nik Phelps (ZDA/Belgija, priznani glasbenik in skladatelj za animirane filme), Franziska Brückner (Avstrija, raziskovalka odnosov med VR in stop animacijo) in Xu Yanjun (Kitajska, prof. animacije iz Nandžinga, ki se osredotoča na izobraževanje otrok o animaciji).



WORKSHOT: ANIMATED FEMINISMS WORKSHOT: ANIMIRANI FEMINIZMI

3.-6. 10. 2019 | 11:00-18:00 | K18

* Agnes Varda

ANA NEDELJKOVIĆ &
NIKOLA MAJDAK JR.
ANA NEDELJKOVIĆ &
NIKOLA MAJDAK ML.



Animation workshop led by Ana Nedeljko and Nikola Majdak Jr.

What is feminism? Or, more precisely, what does it really mean for you? Let's skip definitions and start with your personal stories and feelings. Is it difficult for you to tell it? Let's tell it through animation! It's not easy, but it is very important to try. We believe that animation is a powerful tool to address important political issues. Here is our ambitious working plan based on our usual working methodology:

Step 1: From personal to political. How to transform personal stories and experiences into the idea for an animated film about relevant social and political issues?
Step 2: There are many ways to present your ideas. What would happen if we try to play with Futurism, an art movement of great aesthetic, but questionable values? It's time to re-discuss it, reuse it and update it, and it could help us to make our film. Generally, using references is a very important part of film development.



Step 3: Our revolutionary ideas have to be patiently transformed frame by frame into a very short animated film. We are going to use stop motion animation, mostly cut out, but we will also experiment with some interesting materials. Step 4: Changing the world through short animated film...

Delavnica animacije z Ano Nedeljković in Nikolo Majdakom ml.

Kaj je feminizem? Ali natančneje, kaj feminizem pomeni vam? Preskočimo definicije in začnimo pri vaših osebnih zgodbah in občutkih. Jih je težko izraziti z besedami? Pa poskusimo z animacijo! Ni lahko, a pomembno je, da poskusimo. Verjameva, da je animacija močno orodje za naslavljanje pomembnih političnih vprašanj.

Tu je najin ambiciozen delovni načrt, utemeljen na najini običajni metodologiji dela:

- 1. korak: Od osebnega k političnemu. Kako osebne zgodbe in izkušnje pretvoriti v ideje za animirani film o relevantnih družbenih in političnih vprašanjih?*
- 2. korak: Svoje ideje lahko predstavite na številne načine. Kaj bi se zgodilo, če bi se poigrali s futurizmom, umetniškim gibanjem čudovite estetike, a vprašljivih vrednot? Čas je, da o njem ponovno razpravljamo, ga ponovno uporabimo in posodobimo, kar nam lahko pomaga pri izdelavi našega filma. Na splošno je uporaba referenc zelo pomemben del razvoja filma. Korak 3: Naše revolucionarne ideje je potrebno potrpežljivo, sličico za sličico, pretvoriti v zelo kratek animirani film. Uporabili bomo tehniko stop animacije, večinoma cut-out, eksperimentirali pa bomo tudi z nekaj zanimivimi materiali.*
- 4. korak: Spreminjanje sveta s kratkimi animiranimi filmi...*

IMAGINING THE AUTHORS:

ANA
NEDELJKOVIĆ
& NIKOLA
MAJDAK JR.
ZAMIŠLJANJE
AVTORJEV:
ANA
NEDELJKOVIĆ
& NIKOLA
MAJDAK JR.

6. 10. 2019 | 13:00 | VD

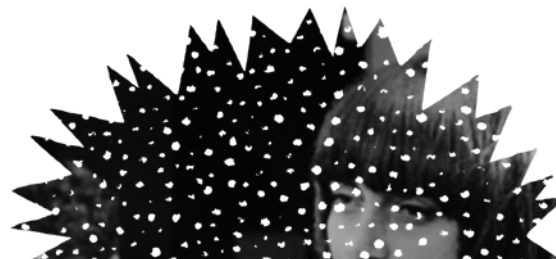
Ana Nedeljković was born in Belgrade. She graduated in painting from the Faculty of Fine Arts in Belgrade. She was awarded a PhD in art practice at the same faculty. She is a visual artist working in the media of drawing, installation and animated film, and is also active in art education.

Nikola Majdak Jr. was born in Slovenia. He has an MFA from the Faculty of Dramatic Arts in Belgrade, camera department. For the past 20 years, he has been a freelance cameraman, animator, director and lecturer. Their first film *Rabbitland* (2013) was awarded the Crystal Bear at the Berlinale. It has also received numerous other awards and has been shown at more than a hundred festivals worldwide. Their second film *Untravel* (2018) was screened at Berlinale, Annecy and Sundance, and nominated for the Annie Award.

Ana Nedeljković se je rodila v Beogradu. Na Fakulteti za likovno umetnosti v Beogradu je diplomirala iz slikarstva, na isti fakulteti je kasneje tudi doktorirala. Je vizualna umetnica, njeni izrazni mediji so večinoma risanje, instalacije in animirani film, aktivna pa je tudi na področju umetniškega izobraževanja.

Nikola Majdak ml. je bil rojen v Sloveniji. Magisterij iz umetnosti je prejel na Fakulteti za dramske umetnosti v Beogradu. Zadnjih 20 let dela kot samostojni snemalec, animator, režiser in predavatelj. Njun prvi film *Dežela zajcev* (2013) je na Berlinalu prejel nagrado Kristalni medved. Prejel je tudi številne druge nagrade in bil prikazan na več kot sto festivalih po vsem svetu. Njun drugi film *Neprepotovano* (2018) je bil prikazan na festivalih Berlinale, Annecy in Sundance ter nominiran za nagrado Annie.

Traditionally for StopTrik we also invite you to attend in-depth Q&A with the mentors. Together we'll watch and discuss their famous films *Rabbitland* (2013) and *Untravel* (2018) as well as discover Ana and Nikola's sources of artistic inspirations, doubts and desires. Tradicionalno za StopTrik vas tudi vabimo, da se z mentorji udeležite poglobljenih vprašanj in odgovorov. Skupaj si bomo ogledali in razpravljali o njihnih znanih filmih *Dežela zajcev* (2013) in *Neprepotovano* (2018), kot tudi odkrivali Ane in Nikolajeve vire umetniških navdihov, dvomov in želja.





* Arundhati Roy

PROPAGANDA, IDEOLOGY, ANIMATION. TWISTED DREAMS OF HISTORY

PROPAGANDA, IDEOLOGIJA, ANIMACIJA. IZKRIVLJENE SANJE ZGODOVINE

3. 10. 2019 | 12:00 | GT22.L

BOOK PRESENTATIONS PREDSTAVITVE KNJIG

The presented monograph regards the history and contemporaneity of animated film through a prism of the ideological entanglement of this medium. The editors have invited film scholars and critics to reflect upon the dangerous liaisons between animation art and official propaganda. Regardless of their ideological backbones, propaganda messages produced by the 20th and 21st century political systems were based upon rather similar theoretical and methodological assumptions. Intrinsically symbolic and synthetic language of animated film allows to observe rhetorical modes and indoctrination strategies in their purest form. The authors of the collected papers study animated production against the background of historical and political contexts that include: Soviet and post-Soviet Russia, USA and Eastern European satellite countries during Cold War, Weimar Republic and Nazi Germany, People's Republic of China under Mao Zedong, Marshal Tito's Yugoslavia and its dramatic breakup, contemporary condition of European integration. The contributors represent cultural diversity and dif-

ferentiated research approaches, as they come from various academic and cultural environments (Poland, Czech Republic, Hungary, Serbia, China, Greece/Estonia, Russia/ USA, Bulgaria/Canada, Bosnia and Herzegovina/Sweden). Next to the papers written by the scholars of highly acknowledged status in worldwide Animation Studies (e.g. Mikhail Gurevich, Midhat Ajanović Ajan), we publish articles of the young generation of academics and film culture activists (e.g. Anna Ida Orosz, Jiří Neděla), as well as a manifesto of Theodore Ushev. **Predstavljena monografija na zgodovino in sodobnost animiranega filma zre skozi prizmo ideološke vpetosti tega medija. Urednice_ki so filmske strokovnjake_inje in kritike_čarke pozvali k razmisleku o nevarnih razmerjih med umetnostjo animacije in uradno propagando. Propagandna sporočila političnih sistemov 20. in 21. stoletja so ne glede na njihove ideološke podlage temeljila na precej podobnih teoretičnih in metodoloških predpostavkah. Intrinzično simboličen in sintetičen jezik animiranih filmov omogoča opazovanje retoričnih načinov in strategij indoktrinacije v**

njihovi najčistejši obliki. Avtorice_ji zbranih prispevkov preučujejo animirano produkcijo v ozadju zgodovinskih in političnih kontekstov, ki vključujejo: sovjetsko in postsovjetsko Rusijo, ZDA in vzhodnoevropske satelitske države med hladno vojno, Weimarsko republiko in nacistično Nemčijo, Ljudsko republiko Kitajsko pod Mao Cetungom, Jugoslavijo maršala Tita in njen dramatičen razpad ter sedanje stanje evropske integracije. Avtorice_ji predstavljajo kulturno raznolikost in različne raziskovalne pristope, saj prihajajo iz različnih akademskih in kulturnih okolij (Poljska, Češka, Madžarska, Srbija, Kitajska, Grčija/Estonija, Rusija/ZDA, Bolgarija/Kanada, Bosna in Hercegovina/Švedska). Poleg prispevkov, ki so jih napisale_i mednarodno priznane_i strokovnjaki_nje študij animacije (npr. Mikhail Gurevich, Midhat Ajanović Ajan), objavljamo tudi članke mlajše generacije akademičark_ov in aktivistk_ov filmske kulture (npr. Anna Ida Orosz, Jiří Neděla), pa tudi manifest Teodora Uševa.

Editors / Urednice_ki:

Olga Bobrowska, Michał Bobrowski, Bogusław Zmudziński

Contributors / Avtorice_ji:

Midhat Ajanović Ajan// Milen Alempijević// Olga Bobrowska// Michał Bobrowski// Guo Chun-ning// Mikhail Gurevich// Vassilis Kroustallis// Magdalena Krzosek-Hořody// Michał Mróz// Jiří Neděla// Anna Ida Orosz// Theodore Ushev// Bogusław Zmudziński

Publisher / Založnik:

AGH University of Science and Technology Press, Kraków 2019

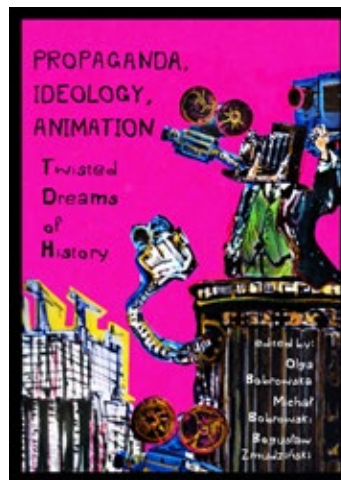
Published in cooperation with /

Izdano v sodelovanju s:

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The publication is a part of the project “Twisted Dreams of History. V4 Perspective on Propaganda, Ideology and Animation”, supported by the International Visegrad Fund – Project #21720353.

Publikacija je del projekta “Izkrivljene sanje zgodovine. V4 Pogled na propagando, ideologijo in animacijo”; podpora: International Visegrad Fund – projekt #21720353.



GLOBAL ANIMATION THEORY. INTERNATIONAL PERSPECTIVES AT ANIMAFEST ZAGREB GLOBALNA TEORIJA ANIMACIJE. MEDNARODNE PERSPEKTIVE NA ANIMAFEST ZAGREB

4. 10. 2019 | 12:30 | GT22.L

Scanning historical and current trends in animation through different perspectives including art history, film, media and cultural studies is a prominent facet of today's theoretical and historical approaches in this rapidly evolving field. *Global Animation Theory* offers detailed and diverse insights into the methodologies of contemporary animation studies, as well as the topics relevant for today's study of animation. The contact between practical and theoretical approaches to animation at Animafest Scanner is closely connected to the host of this event, the World Festival of Animated Film Animafest Zagreb. It has given a way to academic writing that is very open to practical aspects of animation, with several contributors being established not only as animation scholars, but also as artists. This anthology presents, alongside an introduction by the editors and a preface by well known animation scholar Giannalberto Bendazzi, 15 selected essays from the first three Animafest Scanner editions. They explore various significant aspects of animation studies, some of them

still unknown to the English speaking communities.

Pregled zgodovinskih in sodobnih trendov v animaciji z različnih perspektiv, vključno z umetnostno zgodovino, filmom, medijskimi in kulturnimi študijami, je pomemben vidik današnjih teoretičnih in zgodovinskih pristopov na tem hitro razvijajočem se področju. *Globalna teorija animacije* ponuja podroben in raznolik vpogled v metodologije sodobnih študij animacije, kot tudi teme, ki so pomembne za študij animacije danes. Stik med praktičnimi in teoretičnimi pristopi k animaciji na Animafest Scanner-ju je tesno povezan z gostiteljem tega dogodka, Svetovnim festivalom animiranega filma Animafest Zagreb. Knjiga nudi prostor akademskemu pisanju, ki je zelo odprto za praktične vidike animacije, saj so mnoge avtorice_ji uveljavljeni ne le kot raziskovalke_ci animacije, ampak tudi kot umetnice_ki. Poleg uvodnika urednic_kov in predgovora, ki ga je napisal priznani strokovnjak za animacijo Giannalberto Bendazzi, antologija predstavlja 15 izbranih esejev iz prvih treh edicij medn-

arodnega simpozija o animaciji Animafest Scanner. Eseji raziskujejo različne pomembne vidike študij animacije, med njimi tudi take, ki angleško govorečim skupnostim še niso znani.

Editors / Urednice_ki:

Franziska Bruckner, Holger Lang, Nikica Gilić, Daniel Šuljić, Hrvoje Turković

Contributors / Avtorice_ji:

Midhat Ajanović Ajan, Giannalberto Bendazzi, Olga Bobrowska, Michał Bobrowski, Dirk de Bruyn, Edwin Carels, Marcin Giżycki, Guo Chun-ning (Maggie), Mikhail Gurevich, Fatemah Hosseini-Shakib, Holger Lang, Irena Paulus, Adrijana Ružić, Mareike Sera, Paul Wells

Publisher / Založnik:

Bloomsbury: London, New York, Sydney, Delhi 2019



SISTERHOOD* AND UNITY: LESBIAN AND QUEER FEMINIST ACTIVISM IN THE POST-YUGOSLAV SPACE

SESTRSTVO* IN ENOTNOST: LEZBIČNI IN KVIROVSKI FEMINISTIČNI AKTIVIZEM V POJUGOSLOVAN- SKEM PROSTORU

6. 10. 2019 | 16:00 | GT22.L

In recent years, publications have appeared in the international academia in which a group of authors recorded some complex experiences of lesbian and queer activism in the post-Yugoslav space.

In 2018, the book entitled **Sisterhood and Unity: Lesbian Activism in the (Post-)Yugoslav Space** (Bilić B. & Radoman M. (eds.), Palgrave) was published.

A chapter of this book attempts to place Ljubljana's International Feminist and Queer Festival Red Dawns in the context of local and international activism, while also addressing some of the other autonomous feminist lesbian and queer initiatives from Ljubljana, such as the feminist-lesbian group Kasandra from the 1990s, as well as the still active Lesbian-Feminist University and the Anarchist-Queer-Feminist Space (Afkors) in Autonomous Factory Rog.

In our presentation and conversation, we will be exploring the intersections between experiences of lesbian and queer feminist activ-

ism in post-Yugoslav space, ways of building a sisterhood* and ensuring continuity (if it even exists), as well as possible intersections between academic publishing and the practice of self-organized movements.

In the context of StopTrik IFF, we will also address film production of the afore-mentioned groups and the significance of film in creating queer-feminist memory archives. The conversation with Maja Pan and Teja Oblak will be moderated by **Urška Breznik**.

Maja Pan is a feminist philosopher and informal educator. She has been participating in regional and transnational activism since 1997.

Teja Oblak participates in the collective of Lesbian-Feminist University in Ljubljana and in the feminist radio programme Sektor Ž on Radio Študent.





Pictured: Lesbian and queer feminist bloc, March 8th Protest, 8.3.2018, Kongresni trg, Ljubljana (photo T. Oblak & M. Kraljič) / Na sliki: Lezbični in kvir feministični blok, Protest za 8. marec, 8.3.2018, Kongresni trg, Ljubljana (foto T. Oblak & M. Kraljič).

V zadnjih letih so v mednarodnem akademskem prostoru izšle publikacije, v katerih je skupina avtoric_jev popisala nekaj kompleksnih izkušenj lezbičnega in kvirovskega feminističnega aktivizma v pojugoslovanskem prostoru.

V letu 2018 je tako izšla knjiga z naslovom **Sestrstvo in enotnost: lezbični aktivizem v pojugoslovanskem prostoru** (ur. Bilić B.& Radoman M., Palgrave).

Poglavje v tej knjigi skuša umestiti ljubljanski Mednarodni feministični in kvirovski festival Rdeče zore v kontekst lokalnega in mednarodnega aktivizma, obenem pa naslovi še nekatere druge avtonomne feministične lezbične in kvirovske iniciative iz Ljubljane, kot je bila v 1990-ih feministično-lezbična skupina Kasandra, in še delujoče Lezbično-feministično univerzo ter Anarhistično-kvirovsko-feministični prostor (Afkors) v Rogu.

V predstavitvi in pogovoru nas bo zanimalo, kakšna so presečišča med izkušnjami lezbičnega in kvirovskega feminističnega aktivizma v pojugoslovanskem prostoru,

kako graditi sestrstvo*, kako zagotoviti kontinuiteto (če le-ta sploh obstaja), katera so morebitna presečišča med akademskim publiciranjem in prakso samorganiziranih gibanj.

V kontekstu festivala StopTrik pa se bomo ustavile tudi pri filmski produkciji omenjenih skupin ter pomenu filma pri ustvarjanju kvirovsko-feminističnih arhivov spomina.

Z Majo Pan in Tejo Oblak se bo pogovarjala Urška Breznik. **Maja Pan** je feministična filozofinja in neformalna edukatorka. V regijskem in transnacionalnem aktivizmu deluje od leta 1997. **Teja Oblak** sodeluje v kolektivu Lezbično-feministične univerze v Ljubljani in pri feministični radijski oddaji Sektor Ž na Radiu Študent.



* Rosa Luxemburg

LECTURE: BREAKING THE CELLULOID CEILING

PREDAVANJE: RAZBIJANJE CELULOIDNEGA STROPA

5. 10. 2019 | 15:00 | GT22.L

LECTURES & ROUND TABLES PREDAVANJA & OKROGLE MIZE

Beginning with Disney's Ink and Paint Girls down to the present day Breaking the Celluloid Ceiling will trace the role of women in the animation industry and discuss the present prospects for women to rise to their full potential in the industry... The lecture, extensively illustrated with film excerpts, will be delivered by Nancy Denney-Phelps, Belgium-based American journalist and one of the most influential observer and commentator of contemporary animation world.

Nancy Denney-Phelps is

a journalist writing about European animation and festivals, as well as a producer of music for animation. Along with her composer/musician husband Nik Phelps, she co-founded the Sprocket Ensemble dedicated to presenting live performances of original music with screenings of contemporary animation from around the world. Nancy's writings have appeared in such publications as CARTOON and ANIMATOON as well as on her regular blog for AWN (Animation World Network). She is also a regular correspondent for ASIFA/San Francisco and

a member of the ASIFA International Board of Directors. Nancy has served on numerous International Animation Festival juries and taught time management for animators at the Lucerne University of Applied Sciences and Arts, School of Art and Design. Her strong interest in the history of animation has led her to present programs on the history of animation traced through music at many animation festivals and conferences worldwide. She also works as advisor to several animation festivals.

Predavanje Razbijanje celuloidnega stropa bo zasledovalo vlogo žensk v industriji animacije, od Disneyevih 'Ink and Paint' deklet pa do danes, ter razpravljalo o sedanjih možnostih žensk, da v industriji razvijejo svoj polni potencial... Predavanje, ki bo pospremljeno z mnogimi filmskimi odlomki, bo pripravila in izvedla Nancy Denney-Phelps, ameriška novinarka, ki živi in dela v Belgiji, ena najvplivnejših opazovalk in komentark sodobnega sveta animacije.

Nancy Denney-Phelps je novinarka, ki piše o evropski animaciji in festivalih, pa tudi producentka glasbe za animirani film. Z možem, skladateljem in glasbenikom Nikom Phelpsom, je soustanovila Sprocket Ensemble, ki se posveča živim nastopom izvirne glasbe ob projekcijah sodobne animacije s celega sveta. Pisala je za publikacije, kot sta CARTOON in ANIMATION, prav tako redno objavlja na svojem blogu na AWN (Animation World Network). Je tudi redna dopisnica za ASIFA/San Francisco in članica Sveta direktorjev ASIFA International. Kot članica žirije je sodelovala na številnih mednarodnih festivalih animacije, poučevala pa je tudi na Univerzi uporabnih znanosti in umetnosti v Luzernu, na Šoli za umetnost in oblikovanje. Njen močan interes za zgodovino animacije jo je popeljal že po celem svetu, saj je na številnih festivalih in konferencah, posvečenih animaciji, predstavljala programe o zgodovini animacije, ki ji je sledila s pomočjo glasbe. Na mnogih festivalih animacije deluje tudi kot svetovalka.



**PANEL
DISCUSSION:
FEMINIST STATE
OF MIND.
A POSSIBILITY**
**PANELNA
RAZPRAVA:
FEMINISTIČNO
STANJE DUHA.
MOZNOST**

5. 10. 2019 | 16:30 | GT22.L

*We've talked about it in letters//
And we've talked about it on the
phone// But how you really feel
about it// I don't know...*, Le Tigre
were singing once, but what's your
take on art-house animation? Yes,
it was a hot topic in recent years.
Various animated film festivals specifically
focused on films made by women, the
visibility has increased, and this is
invaluable. Now, let's ask further
questions, let's focus on the 'here-and-
now' context. What role do the feminist
practices play in artistic expression and
daily life of animators living in Central-
East Europe? How do you express your
individual sensitivity while populist,
right-wing backlash spreads around the
region? What is the meaning of the
fight for a safe and equal working
environment if the work relies on yet
another commission, project, residency?...

Four different perspectives will be
brought to Maribor by speakers
representing the wide spectrum of
engagement within the scene of
art-house animation. Studio work,
experimental filmmaking practices,
curatorship, film journalism and
academic reflection - all of these are



significant factors that determine functioning and reception of contemporary European animated film. And this is why we asked **Antonija Veljačić** (Croatia), **Rebecca Akoun** (Austria), **Dóra Bartal** and **Annalda Orosz** (Hungary) to attempt the mapping of the feminist state of mind within the scene. The panel discussion will be moderated by **Aleksandra Sokolović**. Join the discussion and feel free to share your own experiences, doubts and statements.

We've talked about it in letters// And we've talked about it on the phone// But how you really feel about it// I don't know...., so nekoč peli *Le Tigre*. Ampak, kaj pa vi mislite o umetniški animaciji? Res je, v zadnjih letih je bila to vroča tema. Različni festivali animiranega filma so se posebej osredotočili na filme ženskih ustvarjalok, vidnost se je povečala in to je neprecenljivo. Zdaj pa postavimo nadaljnja vprašanja, osredotočimo se na kontekst 'tukaj in zdaj'. Kakšno vlogo igrajo feministične prakse v umetniškem izražanju in vsakdan-

jem življenju animatork_jev, ki živijo v Srednji in Vzhodni Evropi? Kako izražati svojo individualno občutljivost, medtem ko se po regiji širijo populistični desničarski protitudarci? Kakšen je pomen boja za varno in enakopravno delovno okolje, če je delo samo odvisno od še enega naročila, projekta, rezidence?...

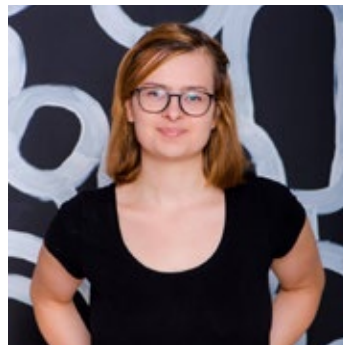
V Mariboru bomo slišali štiri različne perspektive govork, ki predstavljajo širok spekter angažiranosti znotraj scene umetniške animacije. Studijsko delo, eksperimentalne filmske prakse, kuratorstvo, filmsko novinarstvo in akademska refleksija – vse to so pomembni dejavniki, ki določajo delovanje in sprejem sodobnega evropskega animiranega filma. Zato smo **Antonijo Veljačić** (Hrvaška), **Rebecca Akoun** (Avstrija), **Dóra Bartal** in **Annalda Orosz** (Madžarska) povabili, da poskusijo mapirati feministično stanje duha znotraj scene. Panelno razpravo bo moderirala **Aleksandra Sokolović**. Pridružite se razpravi in z nami delite svoje izkušnje, dvome in razmišljanja.



Anna Ida Orosz



Body stranded animation / animacija *Nasedlo telo* - Rebecca Akoun



Dóra Bartal



Aleksandra Sokolović

EXHIBITION
SLOVENIAN
ANIMATED FILM
2006 - 2017,
FOCUS: WOMEN
ANIMATORS
RAZSTAVA
SLOVENSKI
ANIMIRANI FILM
2006-2017
FOKUS:
ANIMATORKE

* Vida Tomšič



1. 10. – 11. 10. 2019 | VD.E

ACCOMPANYING
PROGRAM
SPREMLJEVALNI
PROGRAM



Špela Čadež, Boris Dolenc, Dušan Kastelic, Miha Knific, **Anka Kočever**, Jaka Kramberger, Timon Leder, Urban Breznik Corbillon, Jernej Lunder, Darko Masnec, Grega Mastnak, **Katarina Nikolov**, Rok Predin, Nejc Saje, Kolja Saksida, Brane Solce, Koni Steinbacher, Janez Marinšek, Igor Šinkovec, Iztok Šuc, Leon Vidmar, Jernej Žmitek.

Slovenian animated film, which received institutional development guidelines in the 1950s, is experiencing a rebirth today. Year by year, the production is growing, and in addition to content for children, animated films for adults have

also been gaining recognition and garnering success at international film festivals. Animated film artists are writing one of the brightest and most unique stories in the history of Slovenian cinema.

On the walls, screens and throughout the Vetrinjski dvor Exhibition space, we are presenting 22 Slovenian authors. You'll be able to see preparatory sketches and drawings, storyboards, original puppets and pieces of scenery from puppet and cut-out animations, as well as digital prints from computer animated films.

Slovenski animirani film, ki je bil v petdesetih letih prejšnjega stoletja deležen institucionalnih razvojnih smernic, danes doživlja preporod. Produkcija iz leta v leto raste in poleg vsebin za otroško občinstvo mednarodne festivalske uspehe doživljajo tudi animirani filmi za odrasle. Avtorice_ji, ki ustvarjajo umetnost animiranega filma, pišejo eno najsvetlejših in najbolj edinstvenih zgodb v zgodovini slovenske kinematografije.

Na zidovih, zaslonih in v prostoru Razstavišča Vetrinjski dvor se predstavlja 22 slovenskih avtorjev in avtoric. Ogledali si boste lahko pripravljane skice in risbe, zgodborise, originalne lutke in dele scenografij za lutkovne in kolažne animirane filme ter digitalne printe za računalniško animirane filme.

The exhibition was coproduced by Slovenian Animated Film Association and Celeia Celje Institute, with financial support of the Slovenian Film Centre, a public agency of Republic of Slovenia. Partners of the event are Pikto communication bureau and International Animated Film Festival Animateka.

Razstava je nastala v koprodukciji Društva slovenskega animiranega filma in Zavoda Celeia Celje ter s finančno podporo Slovenskega filmskega centra, javne agencije Republike Slovenije. Partnerja dogodka sta Pikto, biro za komuniciranje in Mednarodni festival animiranega filma Animateka.

EXHIBITION BODEČA NEŽA AWARD RAZSTAVA NAGRADA BODEČA NEŽA



3.-6. 10. 2019 | VD

* Motif/ motiv: Anna Ehrlemark

Bodeča neža award for the most sexist statement of the year is presented by Red Dawns collective and the editorial staff of the web portal spol.si together with the interested public. This dishonourable title can befall on anyone who publicly attacks, degrades and offends others on the basis of one's gender identity, gender expression and/or sexual orientation. Particularly people who are active in publicly exposed areas, such as politics, science, (pop) culture, art and media, have a big responsibility to co-create an open, plural and tolerant society. Their position gives them the privilege to help shape public opinion. If they're spreading sexist viewpoints and ideas, they are normalizing hate speech and legitimizing discrimination from a position of power, which is in opposition with the pursuit of a society of equal opportunities. Since sexist statements are a daily occurrence in public discourse and are often not reflected, "Bodeča neža" collects, analyses and comments on them and exposes them to public criticism.

The statements are being collected from 2013 and the selection offered here – albeit subversive – clearly shows the range of sexism, as the statements show a traditional and essential representation of gender roles in public discourse, neoconservative gender views, evaluation of professional standards based on gender, sexist humour and “common sense” or “well-intentioned” sexism. The statements selected for this show have been turned upside down in the hopes that this subversion will show how arbitrary gender roles and values truly are.

Bodečo nežo za seksistično izjavo leta podeljujeta kolektiv Rdeče zore in uredništvo spletnega portala spol.si skupaj z zainteresirano javnostjo. Ta nečastni naziv lahko doleti vse, ki javno napadajo, ponižujejo in žalijo druge na podlagi spola, spolne usmerjenosti in/ali spolne identitete. Zlasti osebe, ki delujejo na javno izpostavljenih področjih, kot so politika, znanost (pop) kultura, umetnost in mediji,

imajo posebno veliko odgovornost za soustvarjanje odprte, pluralne in strpne družbe. Njihov položaj jim namreč daje privilegij, da sooblikujejo javno mnenje. Če širijo seksistična stališča, s pozicije moči normalizirajo sovražni govor in legitimirajo diskriminacijo, kar je v nasprotju s prizadevanji za družbo enakih možnosti.

Ker so seksistične izjave v javnem diskurzu vsakodnevne in največkrat ne doživijo refleksije, jih bodeča neža zbira, analizira in komentira ter izpostavlja javni kritiki.

Izjave zbiramo že od leta 2013 in ponujeni – sicer subverzivni – izbor, kaže na raznolikost

seksizma, saj izjave segajo od tradicionalne in esencialistične reprezentacije spolnih vlog v javnem diskurzu, neokonzervativna videnja spola, vrednotenja profesionalnih standardov skozi prizmo spola, do seksističnega humorja in bronamernega seksizema.

Izjave izbrane za to razstavo smo obrnile na glavo in s to subverzijo pokazale na arbitratnost spolno zaznamovanih vlog.

Red Dawns is a feminist and queer collective, organizing various community gatherings and campaigns. Central and most notable is the international festival of the same name opening up the public space for socializing and expression of women (also all transgender, intersex and other sexually non-binary persons) on a non-hierarchical, non-exploitative and anti-capitalist basis. In 2000, initiators of the festival worked in Autonomous Cultural Centre Metelkova, within associations KUD Mreža, ŠKUC-LL, Monokel and the no longer active Women's Centre and Kasandra. The festival is still true to its original purpose and DIY principle.

Web portal spol.si is an autonomous and independent medium without affiliations to political parties that focuses on gender-related topics. It responds analytically to gender inequality, instances of sexism and the reproduction of stereotypes in various fields (in politics, media, art, (pop) culture, science, etc.). It pays special attention to thematizing, analysing and problematizing knowledge about men and masculinity, and about women and femininity and other genders.

Rdeče zore so feministični in kvirovski kolektiv, ki organizira različna skupnostna druženja in akcije. Osrednji in najbolj odmeven je istoimenski mednarodni festival, ki javni prostor razpira za druženje in izražanje žensk (tudi vse transpolne, interspolne in druge spolno nebinarne osebe) na nehierarhičnem, neizkoriščevalskem in protikapitalističnem temelju. Pobudnice festivala so leta 2000 delovale na Metelkovi v okviru društev KUD Mreža, ŠKUC-LL, Monokel in v medtem že zamrlih Ženskem centru in Kasandri. Prvotnemu namenu ter načelu DIY festival in kolektiv sledita še danes.

Spletni portal spol.si je samostojen, neodvisen in nestranski medij, osredotočen na teme, ki so povezane s spolom. Ažurno in analitično se odziva na neenakosti spolov, pojave seksizma in reprodukcijo stereotipov na različnih družbenih poljih (v politiki, medijih, umetnosti, (pop) kulturi, znanosti itd.). Posebno pozornost namenja tematiziranju, analiziranju in problematiziranju vednosti o moških in moškosti ter o ženskah in ženskosti ter drugih spolih.

CONCERT: BALANS KONCERT: BALANS



3. 10. 2019 | 21:30 | W

After the official opening of StopTrik festival, we can look forward to an experimental audio-visual experience of lo-fi aesthetics, imbued with Dadaist, humorous and political lyrics. The concert is part of their EX-YU (+ Vienna) tour *RELAX'N'BALANCE* and will be accompanied by an experimental film of Italian contemporary artist Alessandro di Giampietro.

balans. No capital letter. Not only because it looks better, there's a whole concept behind it. They say they're not a duo, they're just balance – one of the more prominent representatives of Slovenia's underground. Noise pop, improvisational kraut and ethereal darkwave merge in psychedelic lo-fi balance.

Kristina Čona and Andrej Pervanje have been on the scene as a music duo since 2014. They self-released 2 albums and released 3 with the local DIY label Šop Records. At the end of last year, they embarked on an expedition through Slovenian alternative venues with Radio Študent's Club Marathon. Earlier this year, they were presented at the international showcase festival Ment.

Po uradni otvoritvi festivala StopTrik se nam v okviru EX YU (+Dunaj) turneje *RELAX'N'BALANCE* obeta eksperimentalno avdio-vizualna izkušnja lo-fi estetike, prežeta z dadaističnimi, humornimi in angažiranimi besedili, ki jih bo spremljal eksperimentalni film italijanskega sodobnega umetnika Alessandra di Giampietra. **balans** z malo začetnico, ne samo ker lepše izgleda, ampak ker je zadaj cel koncept. Pravita, da nista duo, samo balans in s tem eden vidnejših predstavnikov domačega podtalja.

Kristina Čona in Andrej Pervanje sta kot glasbeni dvojec na sceni od 2014. V samozaložbi sta izdala 2 albuma in 3 pod okriljem domače DIY založbe Šop Records. Konec lanskega leta sta se podala na ekspedicijo po slovenskih alternativnih prizoriščih s Klubskim maratonom Radia Študent, v začetku letošnjega pa sta se predstavila na mednarodnem showcase festivalu Ment.



PERFORMANCE: SONNY PERFORMANS: SINE



4. 10. 2019 | 21:00 | GT22.I

Sonny is an attempt at an anthropological research of a specific phenomenon in a performative form. It is an amazed fascination with images and stories of sworn virgins or "virginas" from the remote parts of Montenegro, Albania, Kosovo and Metohija. It is a hole in the system which maintains that same system. It is drag in relation to the question of surviving in a man's world asking us in what world we live.

Sine je poskus antropološke raziskave specifičnega fenomena v performativni obliki. Je osupla fascinacija nad podobami in zgodbami zapriseženih devic oz. virdžin z oddaljenih predelov Črne gore, Albanije, Kosova in Metohije. Je luknja v sistemu, ki taisti sistem vzdržuje. Je drag, ki se tiče vprašanja preživetja v moškem svetu in ki nam postavlja vprašanje, v kakšnem svetu živimo mi.

Nataša Živković is a versatile artist creative in different fields of performing arts, from contemporary dance and theatre to performance. She is a self-employed dancer, actress, choreographer and mentor.

Nataša Živković ustvarja na različnih področjih uprizoritvenih umetnosti; od sodobnega plesa in gledališča do performansa. Deluje kot samozaposlena plesalka in igralka, koreografinja in mentorica.

Author and Performer / Avtorica in izvajalka: Nataša Živković
Also performing / Izvajalke_ci: Daniel Petković, Loup Abramovič, Slobodan Malić
Space design and scenography / Oblikovanje prostora, scenografije: Lenka Đorojević
Lighting design and technical direction / Oblikovanje luči in tehnično vodstvo: Špela Škulj
Photography / Fotografija: Nada Žgank
Advising / Svetovanje: Teja Reba
Executive Producer / Izvršna produkcija: Eva Prodan
Production / Produkcija: City of Women / Mesto žensk

Co-production / Koprodukcija: Bunker – Old Power Station
Special thanks to/ Zahvala: Maska & Mladinsko Theatre / Slovensko mladinsko gledališče

In frame of *Performing gender - Dance makes differences*. The project is supported by Creative Europe, the Ministry of Culture and the City of Ljubljana.

V okviru projekta *Uprizarjati spol – ples razlik*. Projekt je finančno podprla Kreativna Evropa, Ministrstvo za kulturo in Mestna občina Ljubljana.

AFTER PARTY: MUZIKA ZA DOBAR ĐIR ZAKLJUČNA ZABAVA: MUZIKA ZA DOBAR ĐIR

Music for a good trip is a musical selection, pleasing to the ears and hips, certainly to the whole body. Adjustable to moments, atmospheres, dance floors, improvised bars, and friendly gatherings. No categorizing, no guidelines, no invasion. Only love, curiosity and playing with crossfaders. "Tripping" began in 2013 with the intent to share fine, selected music, good mood, and broad smiles. Standing (and dancing) behind this selection is **Dunja Bovan** from Zagreb. Good music and a laid-back atmosphere guaranteed!

Muzika za dobar đir je glasbeni izbor, prijeten ušesom in bokom, zagotovo kar celemu telesu; po potrebi in s prefinjenim občutkom se prilagaja trenutkom, atmosferam, tudi plesiščem, improviziranim šankom in prijateljskim druženjem. Brez predalčkanja, brez smernic, brez invazije. Le ljubezen in radovednost ter poigravanje s »cross-faderji«. »Điranje« se je začelo leta 2013 z namenom deljenja fine, izbrane glasbe, dobre volje in širokih nasmehov. Za tem izborom stoji (in tudi pleše) Zagrebčanka **Dunja Bovan**. Dobra glasba in sproščena atmosfera zagotovljeni!



6. 10. 2019 | 22.00 | G

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

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 igrac in animiranega filma, kjer bodo otroci na igriv način spoznali osnovne animacije. Primerno za otroke od 6. leta starosti. Za sproščeno uživanje kulture, tudi za najmlajše, filmsko igralne ure!



4. 10. 2019 | 17.00–21.00 | W
5. 10. 2019 | 18.00–22.00 | W

MARIBOR
STUDENT
JURY
MARIBORSKA
ŠTUDENTSKA
ŽIRIJA



Maja Šnuderl



Timeja Tešić



Rok Špoljar

ŁÓDŹ
STUDENT
JURY
ŠTUDENTSKA
ŽIRIJA
ŁÓDŹ



Oliwia Nadarzycka



Michalina Majewska



Jakub Zawodniak

**STOPTRIK
IN ŁODŹ:
8.-10. 11. 2019**
**STOPTRIK
V ŁODŹU:
8.-10. 11. 2019**



Since 2016, StopTrik IFF presents its competition programmes and chosen additional screenings during replica in Lodz, organized in cooperation with Cinema Bodo and OIPLA Festival of Polish Animation. The winners and laureates of Polish edition are named by the Lodz Audience and students of Film Studies from the University of Lodz. Following programmes will be presented this year: International Stop Motion

Competition; The Borderlands Competition; Panorama; „ELLAS MUEVEN – SHE MOVES” - Latin-American experimental shorts; “To be a Woman”: replica of Lublin Film Festival; documentary “Lotte Reiniger – Dance of the Shadows”. Vibrant animation community of Lodz will also have a chance to participate in “Trik Show” and attend presentation of “Propaganda, Ideology, Animation. Twisted Dreams of History” publication.

Festival StopTrik od leta 2016 predstavlja svoje tekmovalne programe in izbrane dodatne projekcije na festivalski ediciji v Lodžu, ki jo organiziramo v sodelovanju s Cinema Bodo in Festivalom poljske animacije OIPLA. Zmagovalce in nagrajence poljske edicije izberejo festivalsko občinstvo v Lodžu ter študentje filmskih študij Univerze v Lodžu. Letos bodo predstavljeni naslednji programi: Mednarodno tekmovanje v stop animaciji; tekmovanje Borderlands, Panorama; „ELLAS MUEVEN – PREMIKA SE” – latinskoameriški eksperimentalni kratki filmi; “Biti ženska”: replika Filmskega festivala Lublin; dokumentarec “Lotte Reiniger – Ples senc”. Živahna skupnost animacijske scene v Lodžu bo lahko sodelovala tudi v “Trik Show” razpravi ter se udeležila predstavitve publikacije “Propaganda, ideologija, animacija. Izkrivljene sanje zgodovine”.

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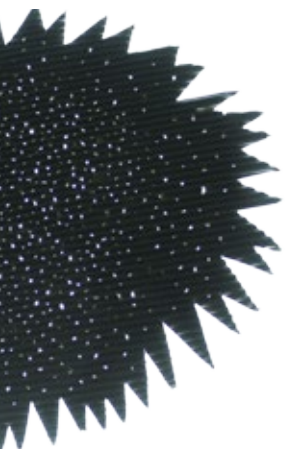
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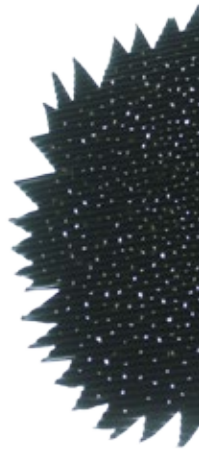
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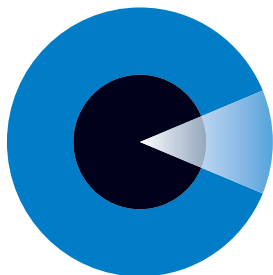
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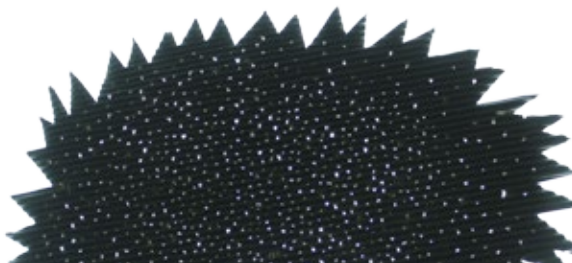
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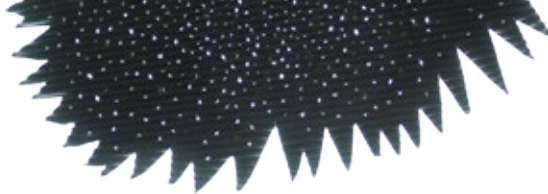
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Maribor, September / september 2019

SCHEDULE URNIK

Tuesday / Torek | 1. 10. 2019

18:00 | VD.E

Opening of the exhibition *Slovenian Animated Film 2006 - 2017*, Focus: Women animators / *Otvoritev razstave Slovenski animirani film 2006 - 2017, fokus: animatorke*

Thursday / Četrtek | 3. 10. 2019

12:00 | GT22.L

Book presentation: Propaganda, Ideology, Animation. Twisted Dreams of History / *Predstavitev knjige: Propaganda, Ideologija, Animacija. Izkrivljene sanje zgodovine*

16:00 | VD

Screenings: Panorama / *Projekcije: Panorama*

18:30 | GT22.L

Opening of Black Box: Ellas Mueven – She moves, Latin American Feminism in Stop Motion Animation / *Otvoritev Black Box: Ellas Mueven – Premika se, Latinskoameriški feminizem v stop animaciji*

20:00 | VD

Opening of the Festival / *Otvoritev festivala*

21:30 | W

Concert balans / *Koncert balans*

Friday / Petek | 4. 10. 2019

12:30 | GT22.L

Book presentation: Global Animation Theory. International Perspectives at Animafest Zagreb / *Predstavitev knjige: Globalna teorija animacije: Mednarodne perspektive na Animafest Zagreb*

15:00 | GT22.I

Screenings: Retrospective 1: Heroine's journey / *Projekcije: Retrospektiva 1: Junakinjino potovanje*

17:00 | VD

Screenings: International Stop Motion Competition 1 / *Projekcije: Mednarodno tekmovanje - Stop animacija 1*

19:00 | VD

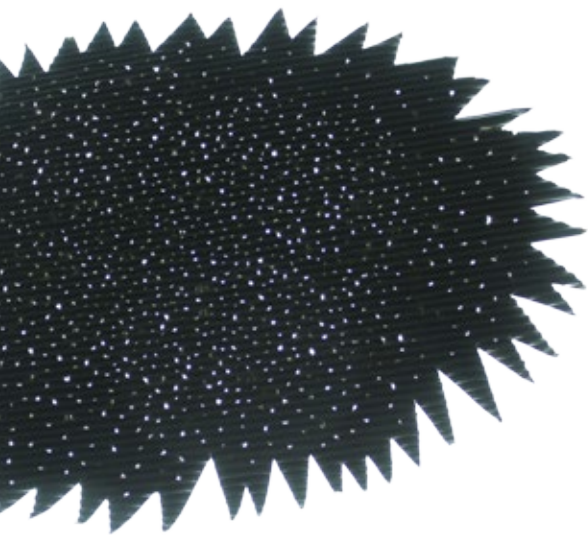
Screenings: International Stop Motion Competition 2 / *Projekcije: Mednarodno tekmovanje - Stop animacija 2*

21:00 | GT22.I

Performance: Sonny / *Performans: Sine*

22:30 | W

Chestnut picnic & On a high note: animated music videos / *Kostanjev piknik & Na visoki noti: animirani glasbeni videi*



Saturday / Sobota | 5. 10. 2019

11:00 | LGM

Chinese Shadow Puppet Workshop for Children / **Delavnica: Delavnica kitajskega senčnega gledališča za otroke**

11:00 | VD

Talk with authors: Trik Show 2019 / **Pogovor z avtorji: Trik Show 2019**

15:00 | GT22.L

Lecture: Breaking the Celluloid Ceiling. Take on Industry, with Nancy Denney-Phelps / **Predavanje: Razbijanje celuloidnega stropa. Spopad z industrijo, z Nancy Denney-Phelps**

16:30 | GT22.L

Round table discussion: Feminist State of Mind. A Possibility. Panel discussion about Feminist Perspectives on Central-East European Animation Scene / **Okrogla miza: Feministično stanje duha. Možnost. Panelna razprava o feminističnih perspektivah na animacijski sceni Vzhodne in Srednje Evrope**

17:00 | LGM

Screenings for children: Spot and Splodge on the Spot / **Projekcije za otroke: Pika in Packa packata**

18:00 | VD

Screenings: International Stop Motion Competition 3 / **Projekcije: Mednarodno tekmovanje - Stop animacija 3**

20:00 | VD

Screenings: Borderlands Competition / **Projekcije: Tekmovanje Borderlands**

22:00 | GT22.I

Screenings: Retrospective 2: Perfect women / **Projekcije: Retrospektiva 2: Popolne ženske**

23:30 | W

DJ Evening / **Večer z DJ-em**

Sunday / Nedelja | 6. 10. 2019

10:00 | VD

Sunday Matinee: Lotte Reiniger - Dance of the Shadows, documentary film / **Nedeljska matineja: Lotte Reiniger – Ples senc, dokumentarni film**

13:00 | VD

Imagining the Authors: Ana Nedeljković and Nikola Majdak jr. / **Zamišljanje avtorjev: Ana Nedeljković in Nikola Majdak ml.**

16:00 | GT22.L

Book presentation: Sisterhood* and Unity: Lesbian and Queer feminist Activism in the Post-Yugoslav Space / **Predstavitev knjige: Sestrstvo* in enotnost: Lezbični in kvirovski feministični aktivizem v pojugoslovanskem prostoru**

17:30 | GT22.I

Screenings: Retrospective 3: To be a woman: Replica of Lublin Film Festival / **Projekcije: Retrospektiva 3: Biti ženska, replika Filmskega festivala Lublin**

20:00 | VD

Closing of the Festival with presentation of the Maribor Audience Award / **Zaključek festivala s podelitvijo nagrade mariborskega občinstva**

22:00 | G

Afterparty: Muzika za dobar dir / **Zaključna zabava: Muzika za dobar dir**

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