

StopTrik

16.
mednarodni
filmski
festival
16th
international
film
festival



KATALOG 16. MFF STOPTRIK
16th STOPTRIK IFF CATALOGUE

Urednica / Editor: Natalija Bračko
Prevod / Translation: Gregor Zamuda, Barbara Nedoh
Likovna zasnova / Artistic design: Jelena Milunović
Zasnova preloma / Layout Concept: Brina Fekonja
Oblikovanje naslovnice, prelom in oblikovanje /
Cover design, layout and design: Anamarija Ludvik
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16. StopTrik MFF: Mrtvi mediji, a animacija je večna

Stop animacija se vrača v Maribor! Med 23. in 27. septembrom bomo prikazali 161 filmov, večinoma ustvarjenih v različnih tehnikah stop animacije, ter še nekaj takšnih, ki raziskujejo druge izrazne možnosti animiranega filma - naša ljubezen do animacije namreč ne pozna meja. Uradni izbor zdaj obsega štiri sklope. Trije vključujejo mednarodne tekmovalne programe: Stop animacija (29 filmov), Stop animacija za otroke (18 filmov) in Borderlands (12 eksperimentalnih filmov, ki združujejo stop animacijo z drugimi filmskimi izraznimi sredstvi), dopolnjujeta pa jih netekmovalna programa v sklopu Panorama: Odprti format (16 filmov, ki se ne obremenjujejo s tehniko) in Mrtvi mediji (11 filmov, izbranih z mislijo na osrednjo temo letošnjega festivala). Kot vselej bo mariborska publika (tako odrasli kot otroci) podelila veliko nagrado in glavne nagrade v posameznih tekmovalnih programih. Svoje zmagovalce bo izbrala tudi mariborska študentska žirija.

Sprva se je morda zdelo, da je fokus letošnje tematske retrospektive precej odmaknjen od vprašanj, s katerimi se StopTrik običajno ukvarja - kot so politika, propaganda, cenzura in podobno. Pa je res tako odmaknjen?

MRTVI MEDIJI je koncept Brucea Sterlinga iz leta 1995, ki na izginjanje umetnostnih in komunikacijskih tehnologij gleda kot na neizbežen stranski produkt vse hitrejših procesov tehnološkega napredka. Mrtvi mediji so tisti, "(...) ki so umrli na bodeči žici tehnološkega napredka, mediji, ki jim ni uspelo, mučeniški mediji (...)". Katalog, ki so ga skozi leta zbirali Sterling in njegovi sodelavci - pri čemer so delovali precej anarhično in svobodno, a vseeno na podlagi dejstev in raziskav -, te "(...) na splošno pozabljene, nezaželene in spregledane" medije deli v tri kategorije: vizualne (mnogi izmed njih so predhodniki in sorodniki animacije: camera obscura, senčno gledališče, laterna magica, zoopraksiskop,

mehanska stenska animacija na navijanje, analogna fotografija, videokaseta itd.), simbolne (podatki, ki temeljijo na pisavi, abstrakciji, simbolih) in zvočne. Previdno, spoštljivo in z radovednostjo so zbirali opise ter spomine na naprave, kanale in platforme, ki so nekoč krojili kolektivno domišljijo. Zgodovina medijev namreč ni le umetniška in tehnološka, ampak tudi družbena in kulturna. Skozi filmske programe bomo tako iskali tiste lastnosti animacije, ki so se rodile iz naprav, nosilcev in komunikacijskih tehnologij, ki so že izginili ali pa se poslavljajo. Izpostavili bomo teme smrti medija, njegovega propada, degeneracije in potencialnega ponovnega rojstva. Če se je na prelomu stoletja razmislek o mrtvih medijih zdel kot projekt, ki prepleta postmoderno nostalgijo, mono no aware (če uporabimo klasičen izraz iz japonske estetike, ki označuje zavedanje o minljivosti stvari) in intelektualni anarhizem, pa sredi 20-ih let 21. stoletja potrebujemo drugačen pogled na umetniško senzibilnost in raziskovalne interese. Takšen pogled, ki bi se zoperstavil in sabotiral oboje - vse večjo kulturno nepismenost ter vsesplošno politično in družbeno letargijo.

Naše kuratorsko izhodišče za program Mrtvi mediji: Bežne sledi je bilo iskanje filmov, ki samozavedno premišljujejo o formah animiranega filma, ki so nekoč sodile v sfero novih medijev, danes pa so (ali pa to pravkar postajajo) le še zastarele extravagance. Takšna filmska umetnost od gledalca zahteva aktivno participacijo, pripravljenost in sposobnost dekodiranja, potrpežljivost za premislek ter zavrnitev preprostih interpretacij v imenu tistega izmuzljivega zadovoljstva, ki ga lahko izpolni le ugašajoča aura izvirnika. Vedno bolj je postajalo jasno, da je "fokus na mrtve medije" miselni eksperiment, ki ga še kako potrebujemo v času, ko globalna podjetja za umetno inteligenco kopirajo in za zmeraj uničujejo na milijone tiskanih knjig.

Nato smo šli še korak dlje in to metaforo prenesli na razmislek o informacijski medijski krajini. To so danes kolonizirala polarizirajoča, algoritemska družbena omrežja in jo izkoriščajo samooklicani vedeži za karsibodi, pri tem pa se ne menijo ne za preverjanje dejstev in navajanje virov ne za osnovno humanistično spodobnost pri postavljanju agende. Druga retrospektivna projekcija, Mrtvi mediji: V in izven družbe dezinformacij, obravnava animacijo kot diskurzivni/avdiovizualni rezervoar "študij primerov", ki raziskujejo fenomene, globoko zasidrane v trenutno nastajajoči družbi dezinformacij. To vključuje t. i. postnovinarstvo (kot poudarja Andrey Mir, si ta praksa prisvaja deviacije klasičnega novinarstva, a zavrača njegove standarde; je odkrito ideološka in prikrito vodena z imperativom kopičenja kapitala). Po drugi strani pa želi ta program ponuditi prepričljive argumente v razpravi o doseganju nove ravni mediatizacije družbenega in političnega nasilja, kjer se mora poročanje s prizorišč genocida prilagoditi formatu TikToka in tekmovati za pozornost algoritmov s poneumljajočo UI-brozgo, izseki iz televizijskih oddaj ali reakcijskimi videi, katerih edini namen je uniformirati naše individualne izkušnje in tesnobe v veliko nerazločno zmes nesmiselnih simbolov in lažnih resnic. Kako se lahko iz tega izključimo? Yuri Yefanov, umetnik iz Kijeva, v zadnjem filmu tega programa nakazuje pot do delujoče utopije: O tem se bomo zagotovo pogovorili, ko utihne zadnji alarm za zračni napad. Oba retrospektivna programa bosta pozimi leta 2027 znova na ogled v Slovenski kinoteki.

Gostujoče okroglo mize in razstave se osredotočajo na komplementarna vprašanja: okrogla miza Duh mrtvih medijev v avdio/vizualni kulturi se sprašuje, kakšne so bistvene lastnosti eksperimentalne animacije v času, ko filmska tehnologija doživlja globoke transformacije. Okrogla

miza **Mainstreamovski mediji v času genocidov** poudarja, da lahko demokracija deluje le, če so prebivalci obveščeni o pomembnih političnih vprašanjih in njihovih morebitnih posledicah. Razstava **NATISNJENO GIBANJE - Od digitalnega kiparstva do 3D tiska** predstavlja replike izdelanih objektov in figur ter sam proces dela: od tehnološkega do ustvarjalnega aspekta. Da bi pozornost preusmerili nazaj na ročno umetniško delo, ki terja svoj čas, pa vas vabimo, da se potopite v razstavo slik in ročno ustvarjenih filmskih sličic **Vuka Jevremovića**.

MFF StopTrik si aktivno prizadeva za ozaveščanje o globalnih krivicah in trajajočih vojaških spopadih, ki civilno prebivalstvo vedno prizadenejo veliko bolj surovo kot kakršnekoli vojaške cilje. Kar se je začelo kot spontane projekcije, pogovori in prizadevanja za večjo prepoznavnost kampanj množičnega financiranja v podporo animatorjem iz Palestine in Ukrajine, je sčasoma preraslo v posebno sekcijo - **Solidarnostni program** - in postalo ključen element celostne vizije festivala. Izkazalo se je, da je to izjemno pomembno tudi za mariborsko občinstvo, saj so te programe množično obiskovali gledalci vseh generacij. Leta 2026 vas ta posebna sekcija vabi, da se seznanite s situacijo v **Sudanu** prek pričevanj iz prve roke, ki jih prinaša hibridni celovečerni dokumentarec **Kartum**, ter skozi pogovore s filmskimi ustvarjalci in strokovnjaki.

Naši radodarni, uveljavljeni in vselej navdihujoči partnerski festivali bodo z mariborsko mladino in odraslimi delili izjemne programe: pregled **arabske animacije** prihaja z **Beirut Animation Nights** (festivala, katerega izvedba leta 2026 je morala biti preložena zaradi trajajoče izraelske invazije), programa **Carte Blanche in Creepy Animation Night** pa sta v rokah mednarodnega festivala animacije **Animest** iz Bukarešte. Najmlajši gledalci bodo uživali v programu, ki

ga je podprla ljubljanska **Animateka**, vključno s slovenskim koprodukcijskim animiranim celovečercem **Zgodbe iz čarobnega vrta**. Nadya Svirskaja (iz nomadskega festivala **Shcha 7 Sec Animation Festival**) in Krste Gospodinovski (s **Flipbook Film Festivala** iz Skopja) pa bosta pri nas v živo poskrbela za kuratorsko zabavo v sklopu **Kuratorskega dvoboja**.

Za piko na i bomo gostili tudi več **delavnic** animacije: otroci se bodo umetnosti animacije učili od **Jana Svenška**, vsi ostali pa se lahko pridružijo **Ad-Hoc laboratoriju** pod vodstvom **Mihe Reje**. In seveda - naš ponos in veselje - delavnica **"Workshot 2.0"**, organizirana v sodelovanju z **devetimi izjemnimi evropskimi umetniškimi akademijami** in ob neprecenljivi podpori **Akademije umetnosti Univerze v Novi Gorici**. Delavnico, ki bo letos potekala na temo **MRTVIH MEDIJEV**, bosta mentorirala filmska ustvarjalca z izjemnim čutom za eksperimentalno animacijo: **Max Hattler** (Nemčija / Hongkong) in **Moïa Jobin-Paré** (Kanada).

Pridružite se nam ob gledanju, razpravljanju in praznovanju. In zaključite z nami: naj živi animacija!

Olga Bobrowska

16th StopTrik IFF: Dead Media, yet Animation Forever

Stop motion is back in Maribor! From **23rd to 27th September** we will present **161 films** made predominantly in a variety of stop motion techniques and several others that utilize different possibilities of animated cinema, because our love for animation knows no bounds. **Official Selection** encompasses now 4 sections, comprising **international competitions: Stop Motion Animation** (29 films), **Stop Motion Animation for Children** (18 films), and **Borderlands** (12 experimental films that combine stop motion with other means of cinematic expression), and **non-competitive Panorama** programmes: **Open Frame** (16 films that don't sweat the technique) and **Dead Media** (11 films selected in reference to the Festival's 2026 theme). As always, the **Maribor Audiences** (both grown-ups and children) grant the **Grand Prix** and main awards in each competition programme. The **Maribor Student Jury** will also choose their winners.

The focus of this year's thematic retrospective seemed, at first, rather distant from the concerns that StopTrik usually dwells upon, such as politics, propaganda, censorship, etc. But did it, really?

DEAD MEDIA is Bruce Sterling's 1995 concept that regards the evanescence of art and communication technologies as an inevitable by-product of ever-accelerating technological advancement processes. **Dead media** are those "(...) that died on the barbed wire of technological advance, media that didn't make it, martyred media (...)". The catalogue, compiled over the years by Sterling and his collaborators, working together in a rather anarchic, freestyle, nevertheless factual and research-based way, divides those "(...) **generally forgotten, unwanted, unremembered**" media into three categories: **visual** (many of them are animation's predecessors and kin: *camera obscura*, shadow theatre, magic lantern, zoopraxiscope, clockwork wall animation,

analog photography, video cassette, etc.), **symbolic** (data based on writing, abstraction, symbols) and **aural**. Carefully, respectfully, and with curiosity, they collected descriptions and recollections of devices, channels, and platforms which once shaped the collective imagination. The history of media is not only artistic and technological but also social and cultural. Across the programmes, we will search for qualities of animation born from devices, carriers, and communication technologies that are gone or receding. We will expose the themes of the media's death, decay, degeneration, and its potential rebirth. While at the turn of the century, the reflection on dead media appeared as a project blending postmodern nostalgia, 'mono no aware' (to use a classic term from Japanese aesthetics), and intellectual anarchism, in the mid-2020s another perspective on artistic sensitivities and research interests is needed, one that would counter and sabotage both – the **growing cultural illiteracy** and **pervasive political and social lethargy**.

Our curatorial point of departure for the programme **Dead Media: Fleeting Matters** was to seek the films that self-consciously contemplate **animation film forms which once belonged to the realm of new media but became (or are in the process of becoming) an obsolete extravaganzas**. Such film art requires the viewer's active participation, willingness and ability to decode, to take time to assess, to reject easy interpretations for the sake of elusive satisfaction which only a fading aura can fulfill. Increasingly, it became clear that a "dead media focus" is a thought experiment which we all badly need at a time when global AI companies are hoarding and destroying forever millions of printed books.

And then we moved a step further and applied this metaphor to thinking about information media landscape, colonized by polarizing, algorithmic social networks and

exploited by the self-proclaimed sages of whatever, without any consideration for fact-checking and referencing sources, nor any basic humanistic decency in agenda-setting. The second retrospective screening, **Dead Media: In and Out Misinformation Society**, treats animation as discursive/audiovisual reservoir of "case studies" exploring the phenomena deeply embedded in currently-forming misinformation society, i.e. **postjournalism** (as pointed out by Andrey Mir, this practice appropriates classic journalism's deviations but rejects its standards, it is openly ideological and latently driven by capital accumulation imperative). On the other hand, this programme aims to provide compelling arguments in a discussion about reaching a new level of **mediatization of social and political violence** where reporting from the sites of genocide have to conform to the TikTok format and compete for algorithms' attention with brain-rotting AI slop or TV show clips or reaction clips meant to uniformize our individual experiences and anxieties into a big mush of meaningless symbols and bogus truths. How can we opt out? **Yuri Yefanov**, Kyiv-based artist, suggests a pathway to a functioning utopia in the last film presented in the programme: ***We Will Definitely Talk About This After the Last Air Raid Stops***. Both retrospective programmes will have reprise screenings at the Slovenian Cinematheque in winter 2027.

Invited panels and exhibitions focus on complementary issues: **Dead Media Spirit in Audio/Visual Culture** asks what the essential qualities of experimental animation are when film technology undergoes profound transformations. The panel **Mainstream media in the era of genocides** emphasizes that democracy can only function if citizens are informed about relevant political issues and their potential consequences. The exhibition **PRINTED MOVEMENT – From**

Digital Sculpting to 3D Printing showcases replicas of the crafted objects and figures, alongside the entire working process: from its technological foundations to its creative aspects. And in order to concentrate on manual and time-consuming artistic labor, we invite you to immerse yourself in **Vuk Jevremović's** exhibition of paintings and handcrafted frames from the artist's films.

StopTriK IFF is actively engaged in raising awareness regarding global injustices and ongoing military conflicts that always brutalize the civilian population more than any military targets. What started as spontaneous screenings, talks and efforts to raise the visibility of crowdfunding campaigns aimed at supporting animation artists from Palestine and Ukraine have eventually taken the shape of a special section, the **Solidarity Programme** and has become a crucial element of the entire festival vision. It also proved important for Maribor audiences, who have visited it in large numbers and across age groups. In 2026 this special section invites you to learn about the situation in **Sudan** from first-hand accounts shared in a hybrid feature documentary ***Khartoum*** and through talks with the filmmakers and experts.

Our generous, accomplished, and always inspiring partner festivals will share extraordinary programmes with Maribor youth and grown-up audiences: the showcase of **Arab Animation** comes from **Beirut Animation Nights** (a festival whose 2026 edition had to be postponed due to the ongoing Israeli invasion), **Carte Blanche** and **Creepy Animation Night** are all in the hands of **Animest Bucharest IAF**. The youngest viewers will enjoy the programming supported by **Animateka IAF** (Ljubljana), including the animated feature co-produced in Slovenia, ***Tales from the Magic Garden***. **Nadya Svirskaia** (nomadic **Shcha 7 Sec Animation Festival**) and **Krste Gospodinovski** (**Flipbook Film**

Festival, Skopje) will be in the house to incite some curio fun during the **Curators Battle**.

Last but not least we will host several animation **workshops**: children will learn the art of animation from **Jan Svenšek**, while everyone can join **Ad-Hoc Lab** led by **Miha Reja**. And of course, our pride and joy – **"Workshot 2.0"** organized in collaboration with **9 outstanding European art schools**, with the invaluable involvement of the **University of Nova Gorica School of Arts**, held under the theme of DEAD MEDIA, and mentored by the filmmakers with extraordinary sensitivity towards experimental animation: **Max Hattler** (Germany / Hong Kong) and **Moïa Jobin-Paré** (Canada).

Come and join us to watch, discuss, and celebrate. And cheer with us: long live animation!

Olga Bobrowska

**URADNI IZBOR:
MEDNARODNI
TEKMOVALNI PROGRAM
OFFICIAL SELECTION:
INTERNATIONAL
COMPETITION PROGRAMME**

**STOP
ANIMACIJA I
STOP
MOTION
ANIMATION I**

**24. 09. 2026 /
19.00 / VD**

**AKCIJSKO MOČVIRJE
ACTION BOG**

Winston Hacking (Rubber Cement Films)
2025, Kanada / Canada, 1'23"



Mrzlična statičnost se sesuje v distrakcijo, vrteč se na osi algoritma. Vsak utrip, zven, vdihne elektriko v napol živ svet. Čas se razteza kot mehak polimer; metamorfoze se plazijo naprej, sličico za sličico. Fotografski fragmenti se prenašajo na glino, ki ni ne skulptura, ne kolaž, je nekaj vmes: tonermorf.

A feverish stasis collapses into distraction, spinning on the axis of an algorithm. Each pulse, each one, breathes electricity into a half-alive world. Time stretches like soft polymer; metamorphoses creep forward frame by frame. Photographic fragments are transferred onto clay, not quite sculpture, not quite collage, something in between: a Tonermorph.

**FRUCTUS FLIEGUS
FRUCTUS FLIEGUS**

Emilia Zieser (Film University Babelsberg
KONRAD WOLF)
2025, Nemčija / Germany, 4'48"



Ko ji v oko prileti vinska mušica, prosi sostanovalko, naj ji jo pomaga odstraniti. Toda iskanje drobnega vsiljivca se hitro sprevrže v moreče popotovanje po njenih lastnih možganih.

When a fruit fly flies into her eye, she asks her roommate for help removing it. But the search for the tiny intruder quickly spirals into a nightmarish journey through her own brain.

**AGATHE MORA ODITI
AGATHE MUST GO
AGATHE DOIT PARTIR**

Dylan Hall, Maya Matar (Atelier de Sèvres)
2025, Francija / France, 8'52"

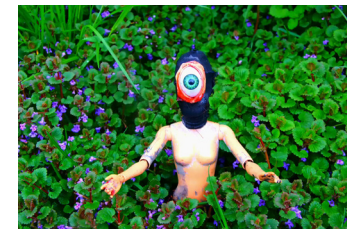


90-letna Agathe živi kot samotarka v zasneženi koči. Njena hči Frede jo obišče z namenom, da bi jo preselila bližje k sebi, v mestni dom za starejše. Toda po srečanju z razparano lisico na pragu hiše in ob materinem srhljivem vedenju se obisk odvijte povsem drugače.

Agathe, aged 90, lives as a recluse in a snow-covered cabin. Frede, her daughter, visits her with the intention of bringing her closer to her in a nursing home in town. But between the disembowelled fox on the doorstep and her mother's disturbing behaviour, the visit takes a different turn.

**DOMIŠLJIJA
IMAGINATION**

Diane Lindo
2025, Kanada / Canada, 1'55"

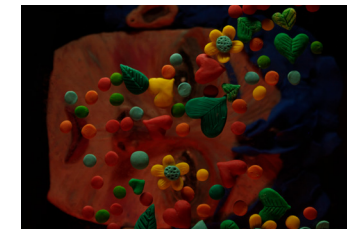


Film govori o ponovnem odkrivanju tistega dela sebe, na katerega z odraščanjem pogosto pozabimo. Spominja nas, da naša naravna, nebrzdana radovednost in igrivost nikoli zares ne izgineta - le skrijeta se pod površje vsakodnevnih obveznosti in okvirov odraslega življenja, kjer čakata, da ju znova najdemo.

Rediscovering a part of ourselves we often forget as we grow older. A reminder that our natural, untamed curiosity and playfulness never really disappears, it just hides beneath the surface of daily adult responsibility and structure, waiting to be found again.

**RAPTUS
RAPTUS**

Ivette Ávila Martín (Aramís Acosta Caulineau)
2025, Kuba / Cuba, 10'12"



Nasilje si nadene masko ljubezni in romantično razmerje se spremeni v tiho, sistematično mučenje. Animirano pričevanje z glasom same žrtve.

Violence disguises itself as love, and a romantic relationship becomes silent and systematic torture. An animated testimony in the voice of its victim.

IMAGO
IMAGO

Tom Petitprez (Ecole Européenne Supérieure d'Art de Bretagne)
2025, Francija / France, 6'30"



Žužki okoli kraterja izvajajo nenavaden obred.
Around a crater, bugs are performing a strange ritual.

JOGA ZABUŠAVANJA
PROCRASTINATION YOGA

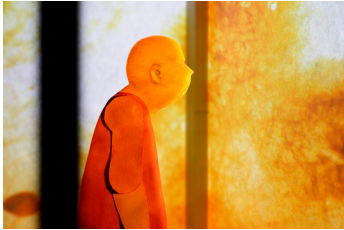
Paulina Ziółkowska (prod. Film University Babelsberg KONRAD WOLF, Wait a second!)
2026, Nemčija, Poljska / Germany, Poland, 7'36"



Nekaj vaj za boljše, hitrejše in učinkovitejše zabušavanje.
A few exercises to procrastinate better, faster, and more efficiently.

DA BI SE PRILEGALO
MAKING IT FIT

Mariana Leal (Animate Projects)
2025, VB / UK, 4'30"



Dokumentarni film premišljuje o izkušnji smrti in žalovanja v skupnosti LGBT+ ter o tem, kako iskanje poti med tradicijo, izgubo in družino pogosto narekuje, da se obrede slovesa in spominjanja osmisli povsem na novo.
A documentary film reflecting on the experience of death and mourning in the LGBT+ community, and the ways that navigating tradition, grief, and family often necessitates reinvention of funerary and remembrance rituals.

ŽOGOGLAVKA
BALL FACE

Laurence Thérien
2026, VB, Kanada / UK, Canada, 4'32"



Življenje ti servira nepričakovane udarce, pa če si nanje pripravljen ali ne. Ujeta pri uri telovadbe v osnovni šoli, se deklica z nenehnim prilagajanjem prebija skozi igro z žogo, medtem ko si v resnici želi le to, da bi bila sprejeta.
Life throws curveballs whether you're ready or not. Trapped in an elementary school gym class, a girl navigates a ball game by adapting, while all she ever wanted was to belong.

PRED VRNITVIJO
AVANT DE RENTRER...

Arthur Bonneau (Lycée René Descartes)
2026, Francija / France, 15'50"



Izgubljen ob cesti, nekdo stopi v gozd...
Lost along the road, someone enters the forest...

ZADNJE PRIPRAVE ZAJČKA FRANČKA
FRANKIE THE RABBIT'S FINAL PREPARATIONS
STATNIE PRZYGOTOWANIA KRÓLIKA FRANIA

Marianna Mrozek (Lodz Film School)
2026, Poljska / Poland, 3'10"



Ekscentrični zajček Franček je to načrtoval že dolgo. Vrv, višina stola, nosilnost stropnega kavlja. Naposled je napočil tisti dan in obvisel je - natanko tako, kot si je zamislil.
The eccentric rabbit Frankie had planned it for a long time. The rope, the height of the chair, the load-bearing capacity of the ceiling hook. Finally, the day came and he hung, exactly as he planned.

TAR TAR

Fariba Farzanfar, Kaveh Sistani
(Amirreza Kavianmehr)
2026, Iran, 5'

STOP ANIMACIJA II STOP MOTION ANIMATION II

25. 09. 2026 /
18.00 / VD



Eksperimentalna animacija v tehniki "pod kamero", ustvarjena s praviimi prameni las. V perzijsčini ima beseda tar dvojen pomen: označuje pramen las in tradicionalno iransko strunsko glasbilo. V tej simbolni igri stonoga zleze v umetničino uho in vstopi v pokrajino njenega uma. An experimental under-the-camera animation crafted with real strands of hair. In Persian, the word tar carries a dual meaning: both a strand of hair and a traditional Iranian string instrument. Within this symbolic interplay, a centipede crawls into an artist's ear and enters the landscape of her mind.

OBLEKA IZ MESA THE FLESH DRESS LA ROBE PEAU

Joachim Hérisse (Komawé)
2026, Francija / France, 15'10"



John, nostalgichen ostareli krojač, svojo ženo sili v šivanje staromodnih oblek. Nato pa oblikovalca nek srhljiv dogodek navdihne, da ustvari novo obleko - čudovito, a hkrati grozljivo... John, an old nostalgic tailor, makes his wife work on dresses out of fashion. A macabre event inspires the designer to create a new dress that is gorgeous but freaky...

MAMA NE OPAZI PRAV NIČESAR MOMMA DOESN'T NOTICE SHIT

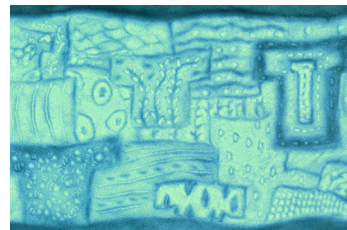
Sonya Nikitina, Vitaly Ushakov, Juliette Gangl
(BAU Art and Design College in Barcelona)
2025, Španija / Spain, 4'14"



Med poletnim kolesarjenjem se najstnika soočita s svojimi strahovi, ko ju igra z mrtvo ribo pripelje do prvega, nepričakovanega poljuba. During a summer bike ride, two teenage boys face their fears when a game with a dead fish leads to their first, unexpected kiss.

PEMBE IN EFLATUN PEMBE & EFLATUN

Alix Bortoli, Dal Park (Minem Sezgin de Boer)
2025, Nizozemska / The Netherlands, 7'04"



Kratki film v tehniki peščene animacije, ki raziskuje posledice vojne v svetu, ki ga pestita huda suša in pomanjkanje hrane. Zgodba spremlja gostilniški par, Pembe in Eflatun, ki svoja vrata odpreta skupini begunk in otrok, ki so se znašli v brezizhodnem položaju. A sand animated short film, exploring the aftermath of war in a world plagued by severe drought and limited food resources. It follows the innkeeper couple, Pembe and Eflatun, opening their doors to a group of stranded refugee women and children.

HLADNI DOM COLD HOME ZIMNY DOM

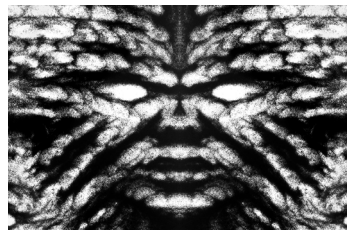
Alicja Liss (Magdalena Abakanowicz University of Fine Arts in Poznań)
2025, Poljska / Poland, 8'22"



Sončni žarek posije v prostor, v katerem sta mati in hči zamrznjeni v svoji vsakodnevni rutini. Hladni dom je portret zapletenega družinskega odnosa, v katerem se čustva skrivajo med kretnjami in tišino. A ray of sunlight enters a space in which a mother and her daughter freeze in their everyday routine. A portrait of a complex family relationship, where emotions hide between gestures and silence.

LIMINALNO LIMINAL

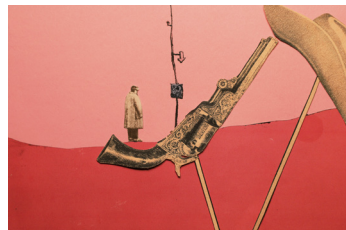
Fernando Silva De la Cruz (Cigoto)
2026, Čile / Chile, 2'30"



Vse od svojega izvora, na meji med materijo in duhom, telesom in dušo ter peskom in svetlobo, se bivanje odvija v prehajanju iz enega stanja v drugo. Smrt je zrcalo življenja, ego odsev drugosti, prihodnost pa projekcija preteklosti. From its origin, within the boundaries between matter and spirit, body and soul, sand and light, existence unfolds in transition from one state to another. Death is a mirror of life; the ego, a reflection of otherness, and the future, a projection of the past.

DVIGALO NOČNEGA NEBA NIGHT SKY ELEVATOR

Csanád Baksa-Soós (MOME)
2025, Madžarska / Hungary, 9'02"



Analogni animirani film, ki temelji na eksperimentu samoopazovanja in pri katerem je bilo vnaprejšnje načrtovanje zavestno opuščeno v prid intuitivnemu ustvarjalnemu procesu. Potujemo skozi prosti tok misli in čustvenih stanj, odsevajoč svet, ki se odvija v nas in okoli nas. An analogue animated film based on a self-observation experiment, made with a conscious abandonment of premeditation in favor of an intuitive method of development. We travel through free-flowing thoughts and emotional states, paralleling the world that is happening inside and around us.

**BLAGOSLOVLJEN
BLESSED**

EMECHICHE, PREPOROD BELOGLAVCEV
EMECHICHE, THE REBIRTH OF WHITE-HEADED
EMECHICHE, EL RENACER DE LOS CABECIBLANCOS

Birute Sodeikaite
2025, Kanada / Canada, 7'41"



Trdoživ in neizprosen bivol se je vedno imel za močnega in neustrašnega. A ko se mu uresničijo sanje o očetovstvu, nenadoma postane okoren in negotov, ob tem pa ima občutek, da ga vsi nenehno ocenjujejo. Bo zmozel postati oče, kakršnen si je vedno želel biti, ali ga bodo pri tem ovirali lastni strahovi? A tough, no-nonsense Buffalo has always seen himself as strong and fearless. But when his dream of fatherhood comes true, he's suddenly awkward, overwhelmed, and under constant judgment. Can he become the father he's always imagined, or will his fears hold him back?

Juan Camilo González Moreno (Little Bears)
2025, Kolumbija, Argentina / Colombia, Argentina, 11'28"



Kolumbijsko gorovje Montes de María je dom vrste emechiche (Saguinus oedipus). Pri tej ogroženi vrsti opic spremljamo njihov zapleten odnos z mladiči in okoljem. Skozi analizo njihovega boja za preživetje postopoma postanemo priče njihovim čustvom in divjim nagonom. The Colombian Montes de María are home to the Emechiche (Saguinus oedipus). An endangered species, we will observe their complex relationship with their young and their environment. We will analyse their survival, allowing us to witness their feelings and wild instincts.

OVSENA POŠAST
PORRIDGE MONSTER
OWSIANKOWY POTWÓR

Izabela Plucińska (Las Sztuki Foundation, Wait a Second!, PERI FILM)
2026, Poljska, Nemčija, Azerbajdžan / Poland, Germany, Azerbaijan, 9'33"



Nežna in domišljije polna animacija o težkih čustvih deklice, ki na dan privrejo po jutranjem prepiru njenih staršev. Po zaslugi mame, pisateljice pravljič, se navadna skleda ovsene kaše prelevi v metaforično potovanje k razumevanju in sprejemanju. A tender, imaginative animation about a child's difficult emotions which emerge after an argument between her parents in the morning. Thanks to her mother, a writer of fairy tales, an ordinary bowl of porridge transforms into a metaphorical journey towards understanding and acceptance.

**BOMBA
BOUM**

Titouan Tillier (Frigo Films)
2026, Francija / France, 2'40"



Prijatelja ob oceanu ustvarjata glasbo ... Le kaj bi lahko šlo narobe? Two friends are playing music in front of the ocean... What could go wrong ?

TISOČE UR
THOUSANDS OF HOURS
TISÍCE HODIN

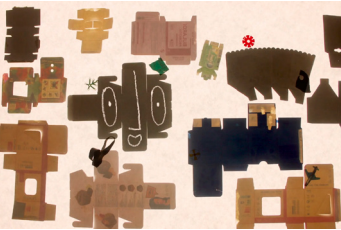
Barbora Vanická (FAMU)
2026, Češka / Czechia, 6'19"



V svoj dvorec nas povabi zbiratelj, ki je vse življenje kopičil predmete. Gre za animacijo o strasti, času in tanki meji med tem, kar si lastimo mi, in tistim, kar si lasti nas. Into the mansion of a collector who spent his life hoarding objects, an animation about passion, time, and the thin line between what we own and what owns us.

DIVJI
WILD
DIVLJI

Miloš Tomić (SET SAIL films, Luma films)
2026, Srbija, Hrvaska / Serbia, Croatia, 7'40"



Vrtljak skozi divje, a nežno prijateljstvo med deklico in tremi zvermi. Vizualno ekspresiven, a pripovedno zelo asociativen (ali celo nejasen) film, ki govori bolj o tem, "kako", kot o tem, "kaj". Pa kaj potem?!?
A roller coaster through one wild and tender friendship between a girl and 3 beasts. Visually expressive but very associative (or unclear) in its narrative, this film is more about "How" than "What". So what?!?

NUNA
NUN
JEPTIŠKA

Katerina Ku (FAMU, Echo Stories)
2026, Češka / Czechia, 8'20"



V tihem, strogo uravnanem samostanu nuna novinka nikakor ne uspe ujeti ritma. Po manjšem spodrsljaju se na njenem telesu nenadoma pojavi skrivnostna tetovaža. Zgrabi jo panika in znamenje poskuša skriti, a situacija se le še poslabša. Umirjena rutina se začne krhati in pokaže se, da se sestrstvo giblje v nekem povsem lastnem ritmu.

In a quiet, strictly synchronised convent, a newly initiated nun cannot keep the rhythm. After a small mistake, a mysterious tattoo suddenly appears on her body. As she panics and tries to hide it, things only get worse. Calm routines begin to slip, revealing that the sisterhood moves to a beat of its own.

HATKER
HATKER

Alejandro Ariel Martin (Epirenov)
2025, Argentina, 7'30"



Pozno ponoči so v zanikrni pisarni delavci za svoje klobuke prikovani na strop in slepo opravljajo svoje delo. Ne meneč se za absurd, ob zvonjenju starega telefona izginjajo drug za drugim. Le Hatker se drzne soočiti z resničnostjo - in s tem njihov kafkovski svet obrne na glavo.
Late at night in a shabby office, workers are stuck to the ceiling by their hats, blindly doing their jobs. Oblivious to the absurdity, they vanish one by one when an old phone rings. Only Hatker dares to face reality - turning their Kafkaesque world upside down.

BLATO
MUD
LODO

Joseph Specker Nys (Cuenco Cine, Cafelina
Produções, 2 Plátanos Filmes, MEI)
2026, Brazilija, Urugvaj / Brazil, Uruguay, 15'55"



V mestu, ki ga golta ogenj, se keramičarka Nina v osami spopada z ustvarjalno krizo. Medtem ko oblikuje glino, se njen notranji svet zruši v obliko, v prostor, kjer se materija in čustva preobražajo skozi vodo, ogenj in pepel.
In a city consumed by fire, Nina, a ceramist, faces a creative crisis in isolation. As she shapes clay, her inner world collapses into form, where matter and emotion transform through water, fire, and ash.

GLOBINA
DEEP END

《深水区》(SHEN SHUI QU)

Puzhen Zhang (NFTS)
2026, VB / UK, 7'39"



Sramežljivo dekle premaga strah pred plavanjem - in pred bližino - ko v globokem delu bazena splete čarobno poletno vez z drzno sošolko. A shy girl overcomes her fear of swimming - and of connection - when she forms a magical summer bond with a bold classmate in the deep end of the pool.

PESEM NOČI
NIGHT SONG
CANCIÓN DE NOCHE

Karla Castañeda (IMCINE)
2026, Mehika / Mexico, 9'21"



V pusti krajini plenilcev in plena spoznamo dečka in njegovo mater - njuno življenje je preprosto, ljubeče in prežeto z glasbo. Zdi se, da je vsega konec, ko udari tragedija: bliskovita, surova, brezbrizna. Krhko ravnovesje med bolečino in umetnostjo, ki nam pokaže, kako lahko izguba in sprejemanje preobrazita tisto najbolj intimno v nas in mu vdahneta življenje.

In a barren landscape of predators and prey, we meet a young boy and his mother- their lives, simple and loving and music. All seems to end when tragedy strikes: swift, brutal, uncaring. A fragile balance between pain and art that shows us how our loss and acceptance can transform and give breath to our most intimate.

URADNI IZBOR:
BORDERLANDS
OFFICIAL
SELECTION:
BORDERLANDS

26. 09. 2026 /
20.00 / VD

NASLEDNJI KORAK
NEXT STEP

Tamás Patrovits
2025, Madžarska / Hungary, 5'05"



Film, zgrajen iz nešteti izvirnih rizografskih odtisov, je zaporedna animacija pod kamero, improvizirana na ritem madžarske tolkalske skupine Amadinda. Rizografski odtisi temeljijo na različnih tehnikah ustvarjanja likovnih sledi. The film, consisting of countless original risograph prints, is an under-the-camera, straight-ahead animation improvised to the rhythm of the scores of the Hungarian percussion group, Amadinda. The risograph prints are based on various mark-making techniques.

NIHČE NI NIKOLI GLEDAL SLONOV KOT TI
NO ONE EVER LOOKED AT ELEPHANTS AS YOU DO

Sandra Jovanovska (STARAGARA)
2026, Slovenija, Severna Makedonija / Slovenia,
North Macedonia, 9'57"



Lirična in vizualno bogata animirana pesnitev, ki raziskuje preobrazbo materinstva v čisto, prvinsko stanje bivanja. Znotraj mehanskih meja telesa - kože, telesnih dlak, materinega mleka - se odvija intimna alkimija. Otrokova perspektiva, vse od maternice do prvih korakov, postane prizma, skozi katero mati znova doživlja svet.

A lyrical and visually rich animated poem, exploring the transformation of motherhood into a pure, primal state of being. Within the mechanical boundaries of the body – skin, body hair, mother's milk – an intimate alchemy takes place. The baby's perspective, from the womb to its first steps, becomes a lens through which the mother re-experiences the world.

MIKROKOZMOS. KABINET ČUDES
MICROCOSMOS. A CABINET
OF CURIOSITIES
MICROCOSMOS. UN GABINETE
DE CURIOSIDADES

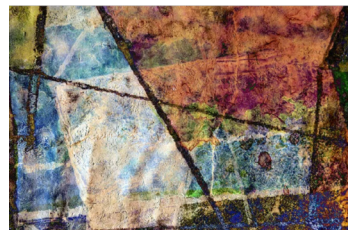
María Lorenzo (Enrique Millán)
2026, Španija / Spain, 9'04"



Animirana suita v petih stavkih, ki urbano propadanje in osebno žalovanje preobrazi v vizualno zatočišče. An animated suite in five movements that transforms urban decay and personal mourning into a visual refuge.

IMPROMPTU
IMPROMPTU

Steven Subotnick
2025, ZDA / USA, 6'09"



Film, v celoti ustvarjen na petih lesenih ploščah. A film made entirely on five wooden panels.

ONA SE PUNČKA S PUNČKAMI
SHE DOLLS WITH DOLLIES
SIE PUPPT MIT PUPPEN

Karin Fisslthaler (Karin Fisslthaler, Anna Clementi,
Thomas Stern)
2024, Avstrija / Austria, 2'46"



Sposojeni portreti iz starih filmov in revij postanejo anonimni: za izrezanimi obrisi človeških glav migetajo žareči tulipani in bodičasti kaktusi. Podobe spremlja pesem Kurta Schwittersa *Sie puppt mit Puppen* iz leta 1944. Portraits appropriated from old films and magazines become anonymized: radiant tulips and spiky cacti whirl behind cut-out mattes of peoples' heads. The imagery is accompanied by Kurt Schwitters' poem *Sie Puppt mit Puppen* from 1944.

RESNICA TI OBRAČA HRBET,
CORNELIUS / THE TRUTH
REJECTS YOU, CORNELIUS
LA VERITAT ET GIRA L'ESQUENA,
CORNELIUS

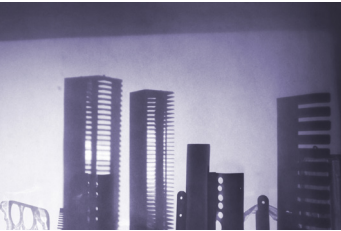
Khris Cembe, Marc Torices (Hampa Studio,
Mr. Miyagi, Ruibarbo, TPO)
2026, Španija / Spain, 17'18"



Pes Cornelius je uboga para. Vedno je grešni kozel ter tarča izživljanja in cinizma vseh okoli sebe. Je prava hodeča boksarska vreča. Dober je le v eni stvari ... v tem, da je preprosto on sam. Cornelius the dog is a poor soul. He's always the scapegoat and the target of mistreatment and cynicism from everyone around him. He's a walking punching bag. There's just one thing he's good at, and that is... being himself.

BRZEČI VLAK
FLY TRAIN
《褪色的透明列車》(TUISE DE TOUMING LIECHE)

Ria Riwen Zhang
2025, Hong Kong, 3'44"



Sredi povsem običajnega, spokojnega potovanja misli tavajo med pokrajino in razdrobljenimi spomini, ujete v sanjah. Vsakdanje silhuede se preobražajo v surrealno, potaplajoč se v poetičen tok zavesti. Amidst an ordinary, tranquil journey, thoughts drift between scenery and fragmented memories, caught in a dream. Everyday silhouettes transform into the surreal, plunging into a poetic stream of consciousness.

AMERIŠKI PORTRET UKRAJINSKEGA UMETNIKA
V ZGODNJEM POMLADNEM POPOLDNEVU
AN AMERICAN PORTRAIT OF A UKRAINIAN ARTIST
ON AN EARLY SPRING AFTERNOON

Oleksandr Isaienko
2026, Ukrajina, ZDA / Ukraine, USA, 3'49"



Avtoportret Oleksandra Isaienka.
Self-portrait by Oleksandr Isaienko.

BANANINA JUHA
BANANA SOUP
LABOUYI BANNANN

Geena Gasser (Schattenkabinett)
2025, Švica / Switzerland, 7'03"



Boginja stvarjenja Timbehes je ustvarila Zemljo in ljudi tako, da se je oplodila z banano. Njena stvaritev je prečudovita in idilična. Toda več kot je ljudi, tem bolj hlepijo po bananah. Kritičen pogled na naš odnos do potrošnje na primeru najbolj uživanega sadeža v Evropi. The goddess of creation Timbehes created the earth and humans by fertilising herself with a banana. Her creation is marvelous and idyllic. But the more people there are, the greater their hunger for bananas becomes. A critical look at our approach to consumption based on the most consumed fruit in Europe.

SANJALNIK
PAPER DREAM
SNOVNÍK

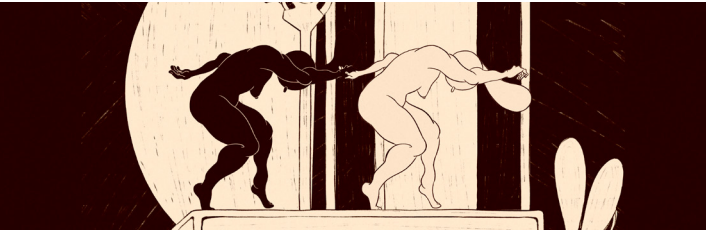
Laura Boráros (FAMU)
2024, Češka / Czechia, 4'25"



Moški zaradi hrupnih sosedov ne more spati, zato se odloči pokukati v njihovo nočno življenje. A man can not sleep because of his noisy neighbors, so he decides to take a look at their night lives.

S KAVO (ZGODBE NA ČRKO C)
WITH COFFEE (TALES WITH THE LETTER C)
CON CAFÉ (CUENTOS CON LA C)

María Manero Muro (Beniwood Producciones S.L., Aquí y Allí Films S.L., Lardux Films)
2026, Španija, Francija / Spain, France, 11'30"



Edinstvena avdiovizualna izkušnja, ki prepleta poezijo, podoba in glasbo ter nas potopi v podzavest protagonista, ki se odpravi na introspektivno potovanje skozi nadrealističen svet, zgrajen iz naključnih besed. Potovanje, ki ga vodijo občutki in ki seže v globine, ob tem pa ga spremlja subtilna aroma kave.

A unique audiovisual experience that fuses poetry, image, and music to immerse us in the subconscious of a protagonist who embarks on an introspective journey through a surreal world built from random words. A sensation-guided voyage that touches the depths, carried by a subtle aroma of coffee.

ŽENSKI KLUB
WOMEN'S CLUB

Anđelina Petrović (University of Nova Gorica School of Arts)
2025, Slovenija / Slovenia, 3'59"



Ženska pride v klub na zabavo. Od trenutka, ko izstopi iz taksija, jo moški okoli nje nadlegujejo, vse dokler ji ne prekipi in enega od njih umori v ženskem stranišču. A woman comes to a club for a party. From the moment she leaves the taxi, she is being harassed by men around her, all until she's had enough and murders one of them in the girl's bathroom.

ŽVERCA: STOP ANIMACIJA ZA OTROKE I STOP MOTION ANIMATION FOR CHILDREN I

22. 09. 2026 /
09.00 / VD

Projekcija za osnovne šole:
za otroke od 6 do 8 let

Elementary School Screening:
for ages 6 to 8

CAMILLE IN KAMELEON CAMILLE & CHAMELEON

Lucie Nichelmann (Hug Films)
2026, Nemčija / Germany, 12'30"



Camille, ki rada – in to dobesedno – daje ton, ter Kameleon, ki se boji višine, sta neločljiva. Najraje se igrata skrivalnice in se odlično dopolnjujeta. Vse dokler Kameleon nekega dne ne dobi ideje, ki vse spremeni, in se stvari ne odvijajo tako, kot je pričakovala Camille. Camille, who literally likes to set the tone, and the height-anxious Chameleon are inseparable. They love playing hide-and-seek and perfectly complement each other. That is, until the day Chameleon comes up with an idea that changes everything, and things don't go quite as Camille expected.

NE VEM, KAJ NAJ STORIM I DON'T KNOW WHAT TO DO

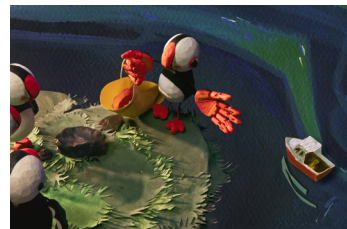
Akshita Tyagi, Leyla Belarbi, Lia Macruz (BAU Art and Design College in Barcelona)
2025, Španija / Spain, 4'30"



Lizzie popoldne preživi v igri s kuščarjem, ki ga je našla na vrtu. Zgodi se nesreča in živalca se smrtno poškoduje. Deklico prevzame globoka žalost. Kuščarja nežno pokoplje in na njegov grob položi cvet - mila gesta, ki opominja na minljivost življenja. Lizzie spends an afternoon playing with a lizard she found in her garden. An accident occurs and the lizard is fatally injured. Filled with sadness, Lizzie gently buries the lizard and places a flower on its grave, a tender gesture that reflects on the fleeting nature of life.

VZEMI SE V ROKE GET A GRIP

Abbey Collings (National Film Board of Canada)
2025, Kanada / Canada, 1'40"



Gus MacDuffin si želi leteti tako kot ostali mormoni. Toda ko končno skoči, zgrmi navzdol - naravnost v ribičevo vedro. Tam Gus pride do šokantnega odkritja: njegova krila so v resnici roke. Gus MacDuffin longs to fly like the other puffins. But when he finally takes the leap, he falls - straight down into a fisherman's bucket. There, Gus makes a shocking discovery: his wings are actually hands.

TOKIORI TOKIORI

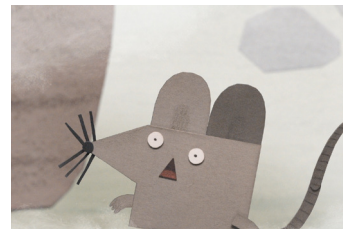
Nino Vispo (Can Can Club)
2026, Argentina, 1'58"



Gospod Yoku praznuje rojstni dan in edino, kar ga zanima, je skrbno preverjanje seznama povabljenec. Njegova prijateljica Tokiori bo storila vse, kar je v njeni moči, da bi prispela pravočasno, s seboj pa prinaša prav posebno darilo. It's Mr. Yoku's birthday, and all he cares about is carefully checking his guest list. His friend Tokiori will do everything she can to arrive on time, bringing with her a very special gift.

PICCOLO PICCOLO PICCOLO PICCOLO

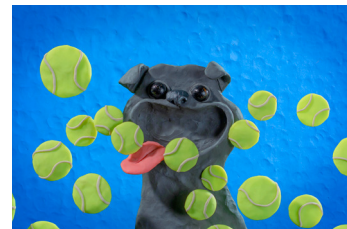
Marta Gennari (Folimage, Nadasdy Film)
2025, Francija, Švica / France, Switzerland, 8'30"



Drobna miška se v želji, da bi pozabila na svoje male skrbi, nekega dne odloči povzpeti na zelo visoko goro. A tiny mouse, wanting to forget her little worries, decides one day to climb a very high mountain.

ODA KUŽKOM AN ODE TO DOGS ODA A LOS PERRITOS

Maria Zancolli (Can Can Club)
2025, Argentina, 1'34"



Neverjetno je, kako zelo se lahko psi, čeprav pripadajo isti vrsti, razlikujejo po velikosti, barvi in videzu, a v svojem bistvu ostajajo tako neomajni in tako polni ljubezni, ki jo nenehno razdajajo. It is remarkable how dogs, despite belonging to the same species, can differ so greatly in size, color, and appearance, yet remain so unwavering in their nature and so full of love to give.

**POBALIN_KA:
STOP ANIMACIJA
ZA OTROKE II
STOP MOTION
ANIMATION
FOR CHILDREN II**

**21. 09. 2026 /
11.00 / LGM**

Projekcija za osnovne šole:
za otroke od 9 do 11 let

Elementary School Screening:
for ages 9 to 11

**V GOZD
INTO THE FOREST
VERS LA FORÊT**

Niclass Antonin (Isabelle Zampiero)
2026, Švica / Switzerland, 9'55"



V tihem studiu za stop animacijo majhna opica odpre oči. Vse okoli nje se zdi zamrznjeno. Na računalniškem zaslonu se prikaže sijoča džungla - oddaljena, skorajda živa. In a quiet stop-motion studio, a small monkey opens its eyes. Everything around it feels frozen. On a computer screen, a luminous jungle appears, distant, almost alive.

**MIŠEK ZAPEČKAR
HOME MOUSE
《宅鼠了》(ZHAISHULE)**

Chia Hui Lei (EKA Estonian Academy of Arts)
2026, Estonija / Estonia, 8'16"



Introvertiran mišek živi prijetno in samotarsko življenje, vse dokler ne napoči "tisti dan", ko se mora soočiti z zunanjim svetom. An introverted little mouse lives a cozy, solitary life, until "that day" arrives, when he must face going outside.

**PINGVIN IN GOLOB
BACKSTREET BIRDS
PINGVINAS IR BALANDIS**

Gertrūda Nemčauskaitė (Kadrų Skyrius)
2025, Litva / Lithuania, 7'22"



Opomin na to, kako pomembno je deliti. Le če skrbimo za potrebe drugih in odgovorno ravnamo z viri našega sveta, lahko skupaj živimo v miru. A reminder of the importance of sharing. Only by caring for the needs of others and using the world's resources responsibly can we live together in peace.

**DREVESCE
SAPLING**

Connor Yarish (Slumbo Animation)
2025, Kanada, Češka / Canada, Czechia, 5'50"



Želja majhnega dečka, da bi živel kot drevo, ga pripravi do tega, da zbeži od doma in se posadi v bližnji gozd. Tam njegova domišljija požene korenine in razkrije fantastično vizijo lesenega obstoja. A young boy's desire to live his life as a tree compels him to run away from home and plant himself in a nearby forest. There, his imagination takes root, unfolding a fantastical vision of a wooden existence.

**BATERIJSKA BABICA
BATTERY GRANDMA
《건전지 할머니》(GEONJEONJI
HALMEONI)**

Jeon Seungbae (Toyville Studio)
2026, Južna Koreja / South Korea, 9'46"



Baterijska babica je vestno na delu znotraj merilnika za krvni tlak in v radiu Dong-gujeve babice. Deček babico, ki živi na podeželju, med poletnimi počitnicami obišče. Battery Grandma actively works inside Dong-gu's grandma's blood pressure monitor and radio. One summer during his school break, Dong-gu visits his grandma's place in the countryside.

**ZAPORNIŠKA CIMRA
CELL BUDDIES
CELMAATJES**

Melle Windig, Hidde Alberts, Jurgen de Smit, Arjen van der Plas, Miguel Reyes (Sint Joost School of Art & Design)
2025, Nizozemska / The Netherlands, 5'11"



Čemerni rakun Sam je primoran deliti celico s prijazno, a ne preveč bistro morsko kravo po imenu Bob. Med njunim kaotičnim pobegom iz zapora se Samov trdi oklep zmehta, ko se izkaže Bobova neskončna zvestoba. Bosta uspela pobegniti? Morda. A skupaj sta v resnici že odklenila nekaj veliko pomembnejšega: zaupanje. Sam, a grumpy raccoon, is stuck sharing a cell with Bob, a sweet but dim manatee. In their chaotic jailbreak, Sam's hardened edges soften as Bob's loyalty shines. Will they escape? Maybe. But together, they've already cracked something bigger: trust.

MLADOSTNIK_CA:
STOP ANIMACIJA
ZA OTROKE III
STOP MOTION
ANIMATION
FOR CHILDREN III

22. 09. 2026 /
11.00 / VD

Projekcija za osnovne šole:
za otroke od 12 do 14 let

Elementary School Screening:
for ages 12 to 14

NOČNE MISLI
A SERIOUS THOUGHT
ÖÖMÖTTED

Jonas Taul (Nukufilm)
2026, Estonija / Estonia, 16'30"



Spanca ni od nikoder, misli pa tavajo - občudovanja vredne, vprašljive, strašljive in lepe. Ena od misli pa vztraja: če je Zemlja zgolj frnikola v neskončnem vesolju, kaj potem sploh pomeni eno samo življenje na njej? Sleep refuses to come, and thoughts drift - admirable, questionable, frightening, and beautiful. One thought lingers: if Earth is just a marble in infinite space, what does any single life upon it mean?

FIZIKA RISANK
CARTOON PHYSICS

Ru Kuwahata, Max Porter (Miyu Productions, Ka-Ching Cartoons, Hélium Films)
2026, Francija, Nizozemska, Švica / France, Netherlands, Switzerland, 10'50"



Mati se z otrokovim prvim srečanjem s smrtjo sooči z umikom v nemogočo logiko starih risank. A mother confronts her child's first encounter with death by retreating into the impossible logic of old cartoons.

KRALJ UBU
KING UBU
UBU RO!

Romane Tulli-Houzet (Scalae Productions)
2025, Francija / France, 2'22"



Kakšen beden piknik! V blatnem parku oče Ubu in mati Ubu sedita ob natrpanem smetnjaku. Mati Ubu je prepričana, da si zaslužita nekaj boljšega ... Pokol se začne. What a lousy picnic! In a muddy park, Father and Mother Ubu are sitting next to an overflowing bin. Mother Ubu believes that they deserve better... The carnage begins.

PAI PAI - 6. DEL: PRIHAJA TAJFUN
PAI PAI - EP06: TYPHOON'S COMING
《我是陳派派》第六集:我要放颱風假!
(《WO SHI CHEN PAIPAI》DILIUJI: WO YAO FANG TAIFENG JIA!)

Hugo Huang (TurnRhino Original Design Studio)
2025, Tajvan / Taiwan, 13'



Epizoda serije o desetletni deklici, ki vsakdanje težave spreminja v igrive pustolovščine. S prepletom humorja, srčnosti in odraščanja pričara otroštvo in toplino tajvanskega podeželja. An episode in a series about a 10-year-old girl who turns everyday troubles into whimsical adventures. Mixing humor, heart, and growth, it captures childhood and rural Taiwan's warmth.

OGENJ V ŽEPU
FIRE IN MY POCKET
LÁNGBOGÁR A ZSEBEMBEN

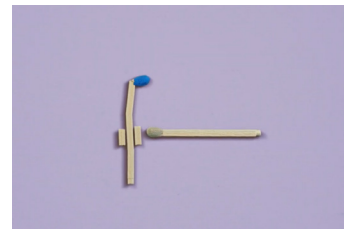
Janka Feiner (MOME)
2026, Madžarska / Hungary, 10'02"



Deček, naveličan sestavljanja postelje, išče nekaj bolj razburljivega. Premami ga navihano ognjeno bitje, in kljub očetovim poskusom, da bi ohranil red, deček sledi novemu prijatelju v čaroben gobji svet, v katerem je vse mogoče. A little boy, bored with building a bed, seeks something more exciting. A mischievous fire creature lures him away, and despite his father's attempts to keep order, the boy follows his new friend into a magical mushroom world where anything is possible.

KRATKI IZ ŠKATLE:
OSEBNI PROSTOR
SHORTS FROM THE BOX:
PERSONAL SPACE

Géza M. Tóth (KEDD Studio)
2025, Madžarska / Hungary, 7'15"



Vsakdo potrebuje prostor, kjer je lahko povsem svoj. Prostor, ki lahko postane naše lastno, edinstveno in neponovljivo veselje. Everyone needs a place where they can be completely themselves. A place that can become our own, unique and unrepeatable universe.

URADNI IZBOR: PANORAMA OFFICIAL SELECTION: PANORAMA



PANORAMA: ODPRTI FORMAT PANORAMA: OPEN FRAME

26. 09. 2026 /
16.00 / V D

LIŠAJA LICHENLIKE

Brina Fekonja (University of Nova Gorica School
of Arts)
2026, Slovenija / Slovenia, 8'01"



Zgodba o zataknjenosti, lišajih in
zlivanju.
A story of inertia, lichens, and fusion.

TUŠ IN BARVA INK & PAINT

Lino Brunmayr, Maria Horvath (Digital Arts
Campus Hagenberg University of Applied
Sciences Upper Austria)
2025, Avstrija / Austria, 2'26"



O vlogi žensk v zgodnjih dneh
animacijske industrije.
On the role of women in the early
days of the animation industry.

PAKET OD DOMA THE CARE PACKAGE

Vera Shysh
2025, Danska / Denmark, 7'11"



Film navdihuje pravljica, ki jo je
sestra napisala svojemu zaprtemu
bratu v Belorusiji, kjer so od leta 2020
za politične zapornike razglasili že
več kot 4800 ljudi. Številni so zaprti
v strogih razmerah; odrekajo jim
telefonske klice in obiske svojcev,
zato paket od doma ostaja njihova
edina vez z zunanjim svetom.
Inspired by a fairy tale written by
a sister to her imprisoned brother
in Belarus, where more than 4,800
people have been recognized as
political prisoners since 2020. Many
are held in harsh conditions and
denied phone calls and family visits,
making a care package the only
remaining link to the outside world.

DIVJA VABA WILDBAIT

Lee Oz, Eliška Oz
2025, Češka / Czechia, 3'06"



Pošastna spaka, ki divja po gozdu
svojih sanj. Moram it srat.
An angler monster running amok
in the forest of her dreams. I gotta
take a dump.

USTVARJENO Z MIROM IN LJUBEZNJO MADE WITH PEACE & LOVE

Sara Jekely
2024, ZDA / USA, 3'08"



Razgovor za službo nekoliko skrene...
A job interview goes a bit wrong...

KAR JE, JE ZDAJ
WHAT IS, IS NOW
WAD IS, IS NU

Jikke Lesterhuis (Valk Productions)
2025, Nizozemska / The Netherlands, 2'15"



V spokojnem prostanstvu Vadenskega morja, kjer se kopno in voda nenehno objemata, se skriva nadvse nenavaden kraj. Ob preletni poti - selitvenem koridorju za ptice - na peščeni sipini medplimskega pasu stoji obcestna okrepčevalnica za ptice. In the serene expanse of the Wadden Sea, where land and water continually embrace each other, lies a remarkable place. Situated along the flyway - a migratory route for birds - on an intertidal sandbank stands a roadside restaurant for birds.

OTROCI VETRA
CHILDREN OF WIND

Tina Furlan (University of Nova Gorica School of Arts)
2026, Slovenija / Slovenia, 4'17"



Prisotni sta dve energiji. Prva, gnana skozi radovednost, raziskovanje in radost, pleše z naravo in vetrom. Druga, izgubljena v viharju in vrvežu družbe, išče odgovore in mir. Two energies are present. One dances with nature and the wind through curiosity, exploration, and delight. The second one is lost in the storm and bustle of society, searches for answers and peace.

POLJSKA USPAVANKA
POLISH LULLABY
KOŁYSANKA

Natan Lidia Bohdanowicz (Lodz Film School)
2024, Poljska / Poland, 3'33"



Nocoj si jo želi slišati nekdo, ki ni več mlad. Še zadnjič. Tonight, someone no longer young wants to hear it. One last time.

DAN SREČE
DAY OF HAPPINESS
BOLDOGSÁG NAPJA

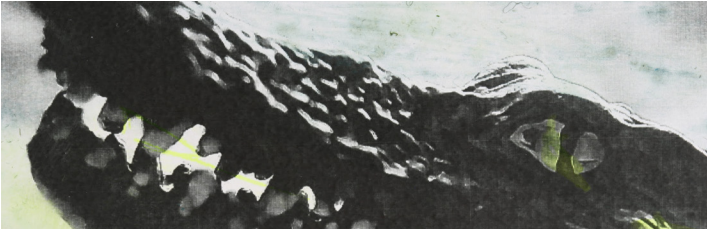
Janka Pálma Bácsi, Hanna Mária Skultéty (MOME)
2026, Madžarska / Hungary, 3'04"



Bog se prebudi. Na neznanih obalah se srečata ljubimca. Imata eno samo željo: da bi njuna ljubezen postala večna. Svet se bliža koncu. A God awakens. Two lovers meet next to unknown shores. They have one wish, which is to make their love eternal. The world is nearing its end.

TULIPOMANIA: I'VE BEEN TOLD
TULIPOMANIA: I'VE BEEN TOLD

Cheryl Gelover + Tom Murray
2024, ZDA / USA, 3'35"



Film je nastal na podlagi povabila priznanega pisatelja Jeffa VanderMeera, ki je avtorja prosil za glasbeni prispevek ob izidu romana *Odveza* - presenetljivega četrtega dela njegove nagrajene knjižne serije *Južno območje*. Animacija raziskuje različna stanja razpadanja; skrbno je sestavljena iz na tisoče posameznih sličic ter vizualno obuja teme razkroja in dezorientacije, ki prežemajo roman.

Inspired by an invitation from acclaimed author Jeff VanderMeer to contribute music as part of the publication of *Absolution*, the surprise fourth volume in his award-winning *Southern Reach* series. An exploration of various states of disintegration, painstakingly assembled from thousands of individual images, the animation evokes the novel's themes of dissolution and disorientation.

EMORY: DIRT
EMORY: DIRT

Julia Fernandez (Ben Wittkugel)
2025, ZDA / USA, 3'30"



Ta glasbeni video, sestavljen iz 300 ročno izdelanih keramičnih ploščic, iz same zemlje ustvari krhko veselje. Medtem ko se ploščice premikajo in se pokrajina počasi spreminja, animacija odseva tiho minevanje časa, pri tem pa razkriva trenutke rasti, spokoja in drobnih sprememb. Composed of 300 hand-crafted ceramic tiles, this music video constructs a fragile universe from dirt itself. As tiles shift and landscapes slowly transform, the animation reflects the quiet progression of time, revealing moments of growth, stillness, and subtle change.

VELIKO RIB JE V MORJU
THERE IS PLENTY OF FISH IN THE SEA
WSZYSTKIE RYBKİ ŚPIĄ W JEZIORZE

Joanna Szelembarska (Likaon)
2025, Poljska / Poland, 10'10"



Na božični večerji se dekle sooči s kritikami svoje družine, ki se prav nič ne zadržuje pri komentiranju njenega osebnega življenja in načina prehranjevanja. During the Christmas Eve dinner, a girl is confronted with criticism from her family, who doesn't hold back in commenting on her personal life and diet.

KRIČI
SCREAM
GRITA

GOVORI Z MANO
TALK TO ME
MÓW DO MNIE

TELO IN NJEGOVE ZGODBE
THE BODY AND ITS STORIES

ZIMA V MARCU
WINTER IN MARCH
LUMI SAADAB MEID

FANTAZMAORIJA
FANTASMAGORIA

ZAVIJANJE Z OČMI
ROLLING EYES

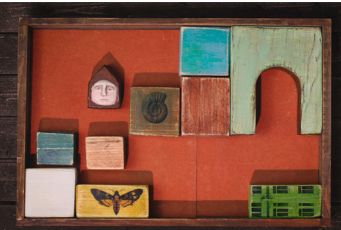
MINIMAL 2.0
MINIMAL 2.0

Ulises Rivera (Yulaiket)
2025, Španija / Spain, 3'00"



Ko se začne kopičiti izgubljeni čas, ko odlagamo tisto, kar je zares pomembno, in ko rutina zaduši notranji zagon ter se zdi, da je že prepozno, lahko izbruhne intimen in na trenutke kaotičen pretres, ki je sposoben na novo zarisati pot našega življenja. When lost time accumulates, when what truly matters is postponed, routine stifles inner drive and it seems too late, an intimate, sometimes chaotic, upheaval can erupt, capable of reordering the course of life.

Yulia Tabenska
2025, Poljska / Poland, 2'49"



Pogled na depresijo v družini z otrokove perspektive. Zgodba, podana z empatijo in brez obtoževanja, spodbuja dialog o duševnem zdravju, bližini in ljubezni ter se zaključí s tihim upanjem Exploring the depression within a family from a child's perspective. Told with empathy and without accusation, the story encourages dialogue about mental health, closeness, and love, and ends on a quietly hopeful note.

Mihaela Pounova (New Bulgarian University)
2026, Bolgarija / Bulgaria, 1'26"



Dnevniški monolog, ki v središče postavlja žensko telo ter njegove izkušnje, spomine oziroma tako imenovane zgodbe. Film temelji na fotografijah Francesce Woodman. A diary-form monologue that focuses on the topics of the female body and its experiences, memories, or so-called stories. Based on the photographs of Francesca Woodman.

Natalia Mirzoyan (Rebel Frame, Artstep)
2025, Estonija, Armenija / Estonia, Armenia, 16'22"



Mladi par, nemočen spričo represivne države, zapusti svoj dom v Sankt Peterburgu, njun beg pa se kmalu sprevrže v nadrealistično nočno moro. Helpless in the face of a repressive state, a young couple leaves their home in Saint Petersburg, an escape that turns into a surreal nightmare.

PANORAMA:
MRTVI MEDIJI
PANORAMA:
DEAD MEDIA

26. 09. 2026 /
18.00 / VD

Michał Niemier (Magdalena Abakanowicz
University of the Arts in Poznań)
2026, Poljska / Poland, 13'



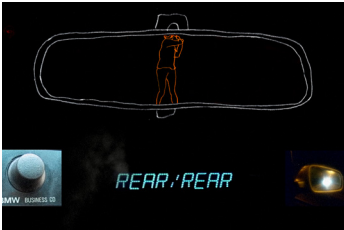
Pionir animacije v svoji zbirki odkrije skrivnosten diapozitiv. Da bi ga podrobneje preučil, ga projicira s pomočjo laterne magice. Hudič, upodobljen na njem, pa izkoristi trenutek nepazljivosti in pobegne v resnični svet. A pioneer of animation discovers a mysterious slide in his collection. To examine it more closely, he projects it using a magic lantern. The devil depicted on the slide takes advantage of a moment of inattention and escapes into the real world.

Zeynep Sıla Demircioğlu (Hochschule für Bildende
Künste Hamburg)
2025, Nemčija / Germany, 3'43"



Kako se zoperstaviti vsakodnevnemu seksizmu? Vstopite v simulacijo videoigre, v kateri odločne feministične bojevnice obračunajo s seksističnimi sodelavci in uličnimi nadlegovalci. How can we combat everyday sexism? A journey into a computer game simulation in which tough feminist fighters defeat sexist colleagues and street harassers.

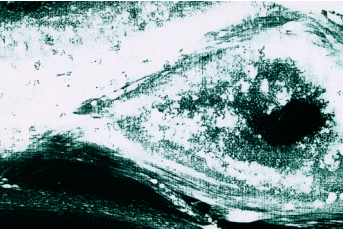
Jakub Majchrzak
2024, Poljska / Poland, 4'03"



Videospot za skupino Alfons Slik. Film dekonstruira izkušnjo prometnega zamaška: situacijo, kjer se navzven ne dogaja nič, a kljub temu sproža vsiljive misli, obsesije in prekomerno umsko aktivnost posameznika. Odseva resničnost, ki jo opredeljujejo izključno služba, hobiji in vsakodnevne dolžnosti. A music video for the band Alfons Slik. The film deconstructs the experience of a traffic jam: a situation where nothing happens on the outside, yet it generates intrusive thoughts, obsessions, and rumination within a citizen's mind. It reflects a reality defined only by work, hobbies, and daily duties.

PROPADANJE
DECAY
DECAER

Juan Camilo González (Bibiana Rojas)
2025, Kolumbija / Colombia, 7'08"



Hvaležen sem Kitajcem za izum smodnika - občutek imam, kot bi ga ustvarili zame. Odkrili so ga po naključju in ga sprva uporabljali za odganjanje zlih duhov. Film se začne na Kitajskem, se nadaljuje z dogodkom v Cartageni in se stoletja pozneje zaključi v Bogoti. I am grateful to the Chinese for the invention of gunpowder - it feels as if they made it for me. Its discovery happened by accident, originally conceived as a way to ward off evil spirits. This film begins in China, then moves to an event in Cartagena, and ends centuries later in Bogotá.

MOZEG MOJIH KOSTI
MARROW OF MY BONES

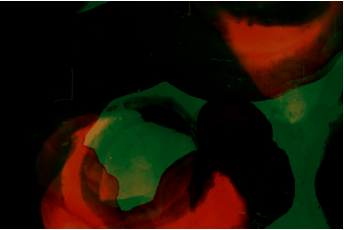
Karly McCloskey
2024, Kanada / Canada, 2'12"



Film je ustvarjen z mešanico digitalnih posebnih učinkov, kompozitinga, animacije po sličicah in ročne obdelave 16-milimetrskega filmskega traku. Skozi materialno raziskovanje se avtorica na taktilen in surov način poigrava s konceptom posthumanizma prek vrnitve k naravi in telesu. Created through a mixture of digital special effects, compositing, frame by frame animation, and 16mm hand processed film. Through material-based exploration, this film plays with the concept of post-humanism via the return to nature and the body in a tactile and gritty manner.

ČUJEČA ZMEŠNJA
MINDFULLMESS

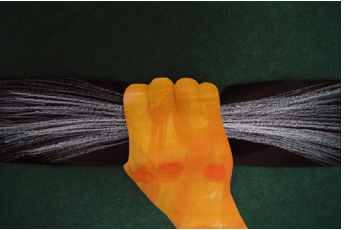
Niina Suominen (Force Majeure Films)
2026, Finska / Finland, 5'50"



Animacija brez kamere, ustvarjena neposredno na 16-milimetrski filmski trak ter obdelana na svetlobni mizi in v temnici. Delo raziskuje senzorično izkušnjo nevrodivergentnega uma. Misli se pojavljajo, trkajo, izpodrivajo ena drugo in se izmuznejo, še preden jih je moč ujeti. A camera-less animation created directly onto 16mm film, worked on a light table and in the darkroom. The work explores the sensory experience of a neurodivergent mind. Thoughts appear, collide, override one another, and slip away before they can be grasped.

ŠUMENJE
HUM

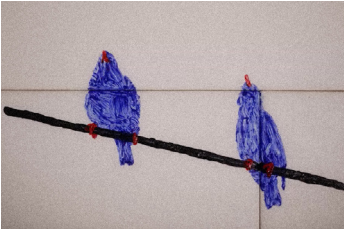
Milán Kopasz
2026, Madžarska / Hungary, 2'53"



Igriva, zvočno poganjana kratka stop animacija o ustvarjalnem procesu: od prve iskre, skozi tok navdiha, vse do popolne ideje in tistega, kar sledi - ob spremljavi nenavadnega pevskega zbora. A playful, sound-driven stop motion short about the creative process: from the first spark, through flow, to the perfect idea and what follows, accompanied by an unusual choir.

ALI VEŠ, KJE ŽIVIJO PTICE?
DO YOU KNOW WHERE
THE BIRDS LIVE?

Anja Paternoster
2025, Slovenija / Slovenia, 2'59"



Poetično raziskovanje dvoma vase in vztrajnosti. Avtorica prepleta resničnost z domišljijo, medtem ko razmišlja o svoji poti. Ob tem spozna, da za vzpon v višave ni treba nujno doseči neba - tudi brez tega lahko najde svoj način letenja. A poetic exploration of self-doubt and perseverance. Blending reality with imagination as the author reflects on her journey. Along the way, she realizes that reaching the sky may not be necessary to soar; even without it, she can still find her own way to fly.

GRENFELL NA PLAVAJOČI
LEDENI GORI
GRENFELL ADRIFT ON
AN ICEBERG

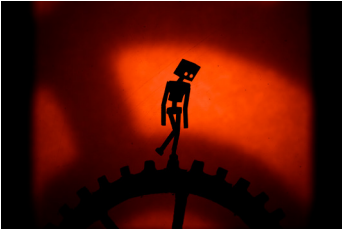
John Hollands (Kenji Yukinaga-Paradis)
2024, Kanada / Canada, 10'01"



Doktor Wilfred Grenfell in njegovi vlečni psi, izgubljeni na odprtem morju, na plavajoči ledeni gori bijejo bitko za preživetje. Doctor Wilfred Grenfell and his sled dogs struggle for survival lost at sea on an iceberg.

TOVARNIŠKA PONASTAVITEV
FACTORY RESET

Ludo Hoffstetter
2026, Francija / France, 7'32"



Rojen v globinah pozabljene tovarne, avtomaton sledi svoji programirani radovednosti skozi tihi svet rje in jekla, ki se mu zdi nenavadno domač. Born in the depths of a forgotten factory, an automaton follows its programmed curiosity through a silent world of rust and steel that feels strangely familiar.

MOŽ, KI FOTOGRAFIRA CVETLICE
A MAN WHO TAKES PICTURES
OF FLOWERS
《꽃 사진을 찍는 남자》(KKOT SA-
JINEUL JJINNEUN NAMJA)

Yoo Lee (Shinae Kim, Shengluo Zhang)
2025, ZDA, Južna Koreja / USA, South Korea, 13'02"



Fotograf Jung Myung Kim, ki je več kot štirideset let posvetil ovekovečenju divjih cvetlic v Koreji, deli zgodbo o svoji življenjski strasti. Ob pogledu na ustvarjeni opus najde smisel in srečo, želja po novih fotografijah pa mu daje moč v boju z boleznijo. Jung Myung Kim, a photographer who has dedicated over 40 years to capturing wildflowers in Korea, shares his story of pursuing his passion for capturing flowers. Kim finds meaning and happiness in reflecting on his body of work, and his desire to take more pictures keeps him going as he battles an illness.

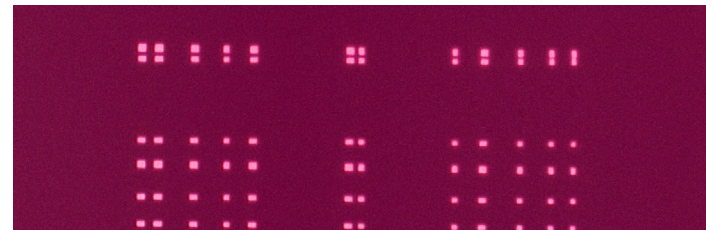
RETROSPEKTIVA: MRTVI MEDIJI RETROSPECTIVE: DEAD MEDIA

RETROSPEKTIVA I: BEŽNE SLEDI RETROSPECTIVE I: FLEETING MATTERS

23. 09. 2026 /
19.00 / V D

MOZAIK
MOSAIC
MOSAÏQUE

Norman McLaren, Evelyn Lambart (National Film
Board of Canada)
1965, Kanada / Canada 5'41"



Film pritegne oko s postopno razkrivajočim se, a vse kompleksnejšim gibanjem, barvo in zvokom. V slogu oparta s sredine 20. stoletja sledi enemu samemu drobnemu kvadratu, ki se deli in množi ter na koncu ustvari barvit, hipnotičen mozaik ob spremljavi natančne in premišljene glasbene orkestracije animatorjev.

Tehnični vidiki: Film temelji na delu *Lines-Vertical* (1960) Lambartove in McLaren, ki je nastal z vrezovanjem ravnih črt v črni vodilni filmski trak, in na *Lines-Horizontal* (1962), ustvarjenem z optičnim zasukom prve slike za 90 stopinj. Več: *Technical Notes* by Norman McLaren (1933–1984), 2006.

Tempting the eye with gradually unfolding yet increasingly complex movement, colour and sound. Reminiscent of the mid-20th-century style of op art, the film follows a single tiny square as it divides and multiplies, eventually forming a colourful, hypnotic mosaic set to the animators' precise and deliberate musical orchestration.

Technical aspects: The film is based on Lambart and McLaren's *Lines-Vertical* (1960), made by engraving straight lines on black leader, and *Lines-Horizontal* (1962), created by optically turning the former image 90 degrees. *Technical Notes* by Norman McLaren (1933–1984), 2006.

MEDIJI
MEDIA

Zbigniew Rybczyński (Studio Małych Form Filmowych "Se-Ma-For")
1980, Poljska / Poland, 1'35"



Zlitje treh resničnosti: tiste s televizijskega zaslona, tiste z zaslona montažne mize in tiste znotraj same sobe. **Tehnični vidiki:** Gre za intermedijski eksperiment, ki združuje celuloidni filmski trak z videotehnologijo ter uporablja televizijski zaslon za manipulacijo in preobrazbo posnete podobe.

Fusion of the three realities: of the TV screen, of the montage table screen and of a room. **Technical aspects:** It is an intermedia experiment combining celluloid film with video technology, using a television screen to manipulate and transform the filmed image.

STROJ
MACHINE

Anna Vasof
2015, Avstrija / Austria, 1'25"



Raziskovanje tega, kako bi lahko nekaj delovalo le med lastno dekonstrukcijo. **Tehnični vidiki:** Non Stop Stop Motion je animacijska tehnika, pri kateri kamera neprekinjeno snema iluzijo gibanja, ki izhaja iz "stop-motion" lastnosti samega prostora ali predmetov.

Exploring how something could function only during its deconstruction. **Technical aspects:** Non Stop Stop Motion is an animation technique in which a camera continuously records an illusion of movement that stems from the "stop motion" properties of the space or the objects.

LAČNI DUH
HUNGRY GHOST

Guido Devadder, Kaitlin Mcsweeney
2022, Belgija / Belgium, 6'53"



Namesto da bi sledil linearni logiki filmskega traku, film oživilja zgodovinske neme naprave; njihova inherentna struktura zanke ponuja prepričljivo izhodišče za zlitje podobe in zvoka. Obujena je budistična figura lačnega duha: bitja, ki je obsojeno na neskončno hrepenenje, a ne more nikoli doseči potešitve.

Tehnični vidiki: Film črpa iz krožnih principov animacijskih naprav iz 19. stoletja, kot sta fenakistoskop in zoetrop. Njegove 3D-natisnjene sekvenčne skulpture so animirane "v živo" prek interakcije med fizičnim vrtenjem in frekvenco sličic kamere.

Rather than following the linear logic of the film strip, the film revives the historical, silent apparatuses, their inherently looping structure providing a compelling common ground for integrating image and sound. The Buddhist figure of the hungry ghost is evoked: a being condemned to endless desire, yet never able to attain satisfaction.

Technical aspects: The film draws on the circular principles of 19th-century animation devices such as the phenakistiscope and zoetrope. Its 3D-printed sequential sculptures are animated 'live' through the interaction between physical rotation and the camera's frame rate.

KIESLERJEVO TELO
KIESLER'S BODY

Ganaël Dumreicher
2023, Avstrija / Austria, 3'40"



Kinodvorana Film Guild Cinema, ki jo je leta 1929 v New Yorku zgradil avstrijski arhitekt in umetnik Frederick Kiesler, oživi. Filmsko platno postane gledalec in navsezadnje prehod za muze Kieslerjeve organske arhitekture. Med plazenjem naokoli raziskujejo zgodnje delo svojega poznejšega sopotnika in napovedujejo spremembo v njegovem arhitekturnem pristopu.

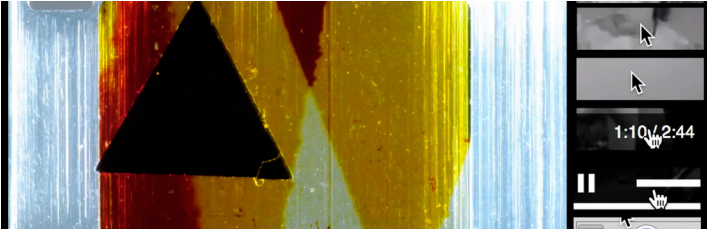
Tehnični vidiki: Film uporablja hibridni pristop; medtem ko so gibi kinodvorane in jezika ustvarjeni v tehniki stop animacije, so žuželke posnete v živo.

The Film Guild Cinema built in 1929 by the Austrian architect and artist Frederick Kiesler in New York comes to life. The cinema screen becomes the viewer and ultimately a gateway for the muses of Kiesler's organic architecture. Crawling around, they explore the early work of their later companion and foretell the change in his architectural approach.

Technical aspects: The film utilizes a hybrid approach; while the movements of the cinema building and tongue are crafted using stop motion animation, the insects were captured in live action.

VZHOD SREČA ZAHOD
EAST MEETS WEST

Dirk De Bruyn
2015, Avstralija / Australia, 4'27"



Abstraktna, utripajoča animacija, ki lovi negotovo ravnotežje med digitalnim in analognim. Film v ospredje postavlja sijoče praske, prah in črke Letraset, ki so fizično prisotni in nanсени na izvorni filmski trak, vse to pa se odvija ob večplastnem ritmu bobnanja Viole Smith.

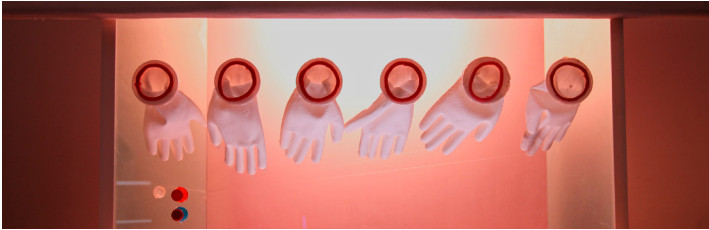
Tehnični vidiki: Film je nastal z raztegovanjem ročno poslikanih in beljenih filmskih trakov, pri čemer so bili z optičnim tiskalnikom centra LIFT dodani odpisani črkovni preslikači. Po dodajanju novih risb in letraseta je bil material digitaliziran s pomočjo optičnega tiskalnika JK in fotoaparata Panasonic GH2.

An abstract flickering animation that sits precariously between the digital and the analog. The film highlights the luminous scratches, dust and Letraset materially present and placed on the original film, all to the layered beat of Viola Smith's drumming.

Technical aspects: Created by stretching hand-drawn and bleached filmstrips, with discarded rub-down lettering added on LIFT's optical printer. After adding more drawings and Letraset, the material was digitised using the JK Optical Printer with a Panasonic GH2.

SONNYJEVA GLASBA
MUSIC OF SONNY

Klementyna Margolis, Anna Sałacińska (Studio Munka Stowarzyszenie Filmowców Polskich, Spinka Film Studio)
2022, Poljska / Poland, 7'51"



Neke vrste animirani dokumentarec o likih, ujetih v času in prostoru, ki jih srečamo pri ponavljajočem se delu v tovarni zgoščenk. Opazovanje tekočega traku postane pretveza za iskanje smisla, namena in časa znotraj sistema.

Tehnični vidiki: Pri gradnji scenografije in izdelavi lutk za ta film so bila uporabljena tri merila: 1:1 glede na naravno velikost človeka, 1:20 za snemanje širokih planov in 1:2 za srednje plane. Celotno snemalno prizorišče je zasedlo eno samo sobo.

A kind of animated documentary about characters suspended in time and place, whom we encounter engaged in repetitive work at a CD manufacturing plant. Observing the production line becomes a pretext for searching for meaning, purpose, and time within the system.

Technical aspects: In constructing the sets and creating the puppets for this film, three scales were used: 1:1 in relation to human scale, 1:20 for wide shots, and 1:2 for medium shots. The entire film set fit into a single room.

ENOMINUTNA UMETNOSTNA
ZGODOVINA
ONE MINUTE ART HISTORY

Cao Shu
2015, Kitajska / China, 1'22"



Popotovanje skozi raznolike tradicije
vzhodne in zahodne vizualne
umetnosti v dobri minuti.
Tehnični vidiki: Vsaka slička filma je
ročno narisana; vtis neprekinjenosti
ustvarja izključno vztrajnost vida.
A journey across a variety of Eastern
and Western visual art traditions in a
little over a minute
Technical aspects: Each frame of the
film is hand-drawn; the impression of
continuity is produced by persistence
of vision alone.

TIHA PANORAMA
SILENT PANORAMA

Nicolas Piret (Zorobabel)
2024, Belgija / Belgium, 5'7"



Animirana miniatūra, v kateri risba
pred našimi očmi postopoma oživi
in pripoveduje zgodbo ne le o divjem
prašiču na begu, temveč tudi o tem,
kako si ljudje prilagajajo prostore,
ki so nekoč pripadali naravi. Film
temelji na spominih na sprehod po
belgijskih Ardenih.
Tehnični vidiki: Film je kot
performans, zasnovan na procesu
zaporednega risanja in brisanja,
na enem samem listu papirja
samostojno narisal in animiral
avtor, pri čemer je na listu pustil
prikazensko sled vsakega giba in
raztrganine v papirju.

An animated miniature where a
drawing gradually comes to life
before our eyes, telling a story not
only of a wild boar on the run, but also
of the ways in which people occupy
the places that used to belong to
nature. Based on memories of a
walk in the Belgian Ardennes.
Technical aspects: This film was
drawn and animated solely by the
filmmaker on a single sheet of
paper as a performance based on a
process of successive drawing and
erasing, leaving on the sheet the
ghostly trace of each movement as
well as the rips of paper.

RECIKLIRANO
RECYCLED

Lei Lei, Thomas Sauvin
2013, Kitajska / China, 5'40"



Francoski zbiratelj Thomas Sauvin
je z leti ustvaril arhiv več kot pol
milijona 35-milimetrskih negativov,
ki prikazujejo prestolnico in življenje
njenih prebivalcev v obdobju treh
desetletij.
Tehnični vidiki: Podobe v filmu
izvirajo iz negativov, rešenih iz
reciklažnega obrata na obrobju
Pekinga, kamor so bili poslani, da
bi iz njih pridobili srebrov nitrat. Za
ustvarjanje te animacije je Lei Lei
izbral več kot 3000 fotografij.

Over the years the French collector
Thomas Sauvin built an archive
of more than half a million 35mm
negatives, depicting the capital and
the life of its inhabitants over three
decades.
Technical aspects: The featured
images come from negatives
salvaged from a recycling plant on
the edge of Beijing, where they had
been sent to be filtered for their silver
nitrate content. Lei Lei selected over
3000 photos to create this animation.

FOTOGRAFIJA JEZUSA
PHOTOGRAPH OF JESUS

Laurie Hill (Basil Stephens)
2010, VB / UK, 7'



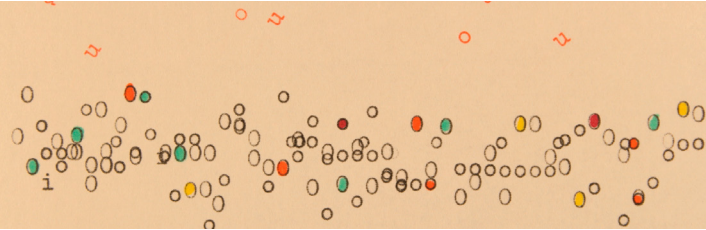
Iščete fotografije Jezusa, jetijev
in Hitlerja iz leta 1948? Na pomoč
priskoči dokumentarna fantazija,
ki temelji na resničnih zgodbah
o povpraševanju po nemogočih
podobah. Resnični arhivi postanejo
prizorišče, kjer trčita resničnost
in fikcija, človeška prepričanja
podivjajo, neukrotljive podobe pa
zaživijo lastno življenje.
Tehnični vidiki: Film, ki vključuje
pravi fotografski arhiv in intervju
z resničnim arhivistom, uporablja
kombinacijo digitalnih in tradi-
cionalnih tehnik animacije, vključno
s stop animacijo fotografskih
izrezkov in nizanjem slik.

Looking for photographs of Jesus,
yetis and Hitler in 1948? Help is at
hand with this documentary-fantasy
based on true stories of requests
for impossible images. Real-life
archives become the stage where
fact and fiction collide, belief runs
amok and unruly images have a life
of their own.
Technical aspects: Featuring
a real photographic archive and
an interview with a real archivist,
the film employs a combination of
digital and traditional animation
techniques, including stop-
frame photo cut-outs and image
sequences.

G-AAAH
G-AAAH

TECLOPOLIS
TECLOPOLIS
TECLÓPOLIS

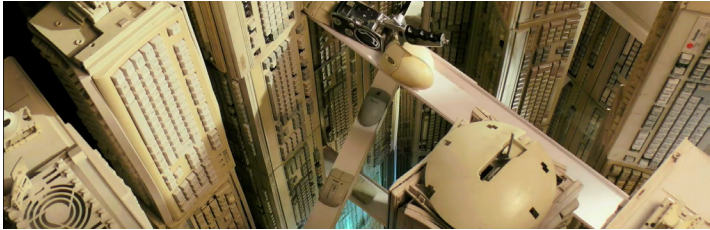
Elizabeth Hobbs
2016, VB / UK, 1'45"



Amy Johnson je pred svojim rekordnim samostojnim poletom iz Croydona v avstralski Darwin leta 1930 delala kot tipkarica v odvetniški pisarni. Registrska oznaka njenega letala je bila G-AAAH, letalo pa je še danes na ogled v Muzeju znanosti v Londonu. **Tehnični vidiki:** Podobe Amy Johnson, njenega letala in potovanja so bile s simboli pisalnega stroja Underwood 315 natipkane na papir ter animirane sličico po sličico pod animacijsko kamero. Ospredje in ozadje sta posneta v izmeničnih sličicah, kar ustvarja iluzijo, da se letalo premika v istem kadru kot kopno, oblaki ali morje.

Amy Johnson worked as a typist for a firm of solicitors before her record-breaking solo flight from Croydon to Darwin, Australia in 1930. The number plate of her aeroplane was G-AAAH and the plane can still be seen in the Science Museum in London. **Technical aspects:** Images were typed onto paper with symbols created by an Underwood 315 typewriter. They were animated frame by frame under a rostrum camera. The foreground and background are recorded in alternating frames to give the illusion that the aeroplane is travelling in the same frame as the land, clouds or sea.

Javier Mrad (Can Can Club)
2009, Argentina, 11'42"

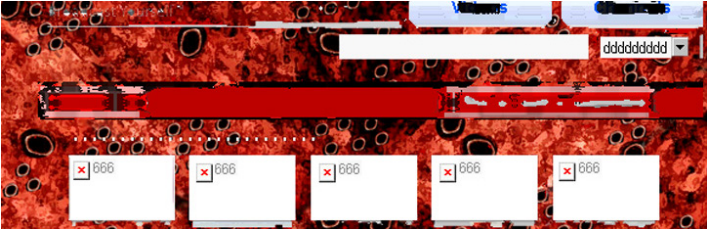


Nekoč ... Stare revije nežno plešejo v vetru. Kamera super 8 se plazi po leseni mizi, stara preproga pa se preliva sem in tja. Nenadoma se pojavi miška, nato pa še cela civilizacija, ki drvi naproti svoji neizbežni usodi, medtem ko kamera super 8 išče izgubljeno Ljubezen. **Tehnični vidiki:** Film v tehniki stop animacije je ustvarjen z uporabo vsakdanjih gospodinjskih predmetov, plastičnih izdelkov in kamere super 8.

Once upon a time... Old magazines gently dance in the wind. A super-8 camera crawls over a wooden table while an old carpet flows in and out. Suddenly, a mouse and then a whole civilization running towards its inevitable destiny, while a super-8 camera searches for a lost Love. **Technical aspects:** Stop motion film made with the use of ordinary domestic objects, plastic items and Super 8mm camera.

UPORABNIŠKOIME666
USERNAME666

PiroPito (= Nana825763)
2007, Japonska / Japan, 3'

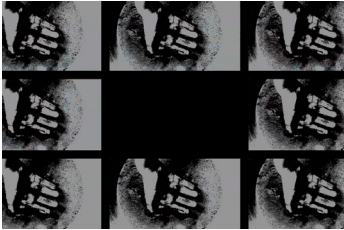


Digitalna urbana legenda, ki upodablja nekaj, kar bi "morda dejansko lahko nekje obstajalo" v digitalnem svetu. **Tehnični vidiki:** Namesto dejanskih posnetkov zaslona je bil celoten film (vključno s premiki miškega kurzorja in odzivanjem spletne strani) ustvarjen v programu Adobe After Effects, da bi ustvaril vtis, kot da gledalec zares raziskuje resnično spletno stran.

A digital urban legend depicting something that "might actually exist somewhere" in the digital world. **Technical aspects:** Rather than using actual screen captures, the entire film (including the mouse cursor movements and the behavior of the website) was created in Adobe After Effects to look as if the viewer was genuinely exploring a real website.

POZDRAVLJEN, RAČUNALNIK
HELLO, COMPUTER

Ivana Obradović
2024, Hrvaška / Croatia, 1'46"



Ljudje tehnologijo že desetletja uporabljamo zgolj kot orodje, v današnjem svetu pa začenja ta prevzemati lastnosti bitij, ki so jo ustvarila. **Tehnični vidiki:** vaja iz piksilacije, digitalno obdelana (prilagajanje hitrosti, selekcija posnetkov, barvna korekcija) in pomnožena. For decades, people have been using technology as a tool, but in today's world, the same technology is starting to take on the characteristics of the same being that created it. **Technical aspects:** A pixilation exercise, digitally edited (speed, curation, color) and multiplied.

RETROSPEKTIVA II:
V IN IZVEN DRUŽBE DEZINFORMACIJ
RETROSPECTIVE II:
IN AND OUT MINSINFORMATION SOCIETY

27. 09. 2026 /
16.00 / VD

VEČERNA ZVEZDA
EVENING STAR
VEČERNJA ZVIJEZDA

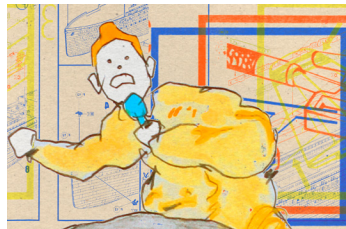
Daniel Šuljić (Hochschule für angewandte Kunst
in Wien)
1993, Avstrija, Hrvaška / Austria, Croatia, 4'



Kup podobnih fotografij, izrezanih iz dnevnega časopisja. Naravo teh podob in njihovo gibanje narekuje neizmerna količina njihovih reprodukcij.
A bunch of similar photographs cut out of daily newspapers. The nature of the photographs and movements is determined by the mass quantities of their reproductions.

POTOPITEV RESNICE
SINKING OF THE TRUTH

Sander Joon, Marie-Josée Saint-Pierre, Philip Piaget, Wiep Teeuwisse, Tobias Gundroff Boesen, Tynesha Foreman, Denis Chapon (ANIDOX The Animation Workshop, VIA University College)
2018, Danska / Denmark, 7'34"



Eklektična reinterpretacija *Potopitve Luzitanije* v dobi lažnih novic.
An eclectic reinterpretation of *The Sinking of the Lusitania* in the age of fake news.

PRIŠLO JE DO NAPAKE FORMATA NA ODMIKU
FORMAT ERROR OCCURRED AT THE OFFSET

Chen Zirui (Kunsthochschule Kassel)
2024, Nemčija, Kitajska / Germany, China, 11'44



Film se prebija skozi goro administrativne papirologije, ki jo režiser potrebuje za življenje v različnih državah, ter raziskuje nedoločljivost in krhkost identitete znotraj birokratskih sistemov, kulturnih kontekstov in današnje družbene industrije. V sektorju umetne inteligence, ki si lasti prihodnost, človeški subjekt izgine prvi; tisto, kar pride hitreje od obljubljene prihodnosti, pa je zgolj učinkovitejša, globalizirano izkoriščanje.

The film cuts through the administrative paperwork required for the director to live in different countries and explores the ambiguity and fragility of identity in the bureaucratic system, in the cultural context and in today's social industry. In the artificial intelligence industry, which alleges to represent the future, the human subject is the first to disappear, and what comes sooner than the promise of the future is more efficient globalised exploitation.

DEVIZE
FOREIGN EXCHANGE

Corrie Francis Parks
2019, ZDA / USA, 5'45"



S pomočjo zbirke bankovcev in peska, zbranih iz več kot 50 držav, vstopimo v miniaturni svet osupljivih podrobnosti. Kaj boste v njem opazili in kakšen pomen boste iz tega razbrali, pa je odvisno od tega, kje začnete svoje potovanje. Dobro pogledjte, bistvo se skriva v podrobnostih...
Using a collection of banknotes and sand gathered from over 50 countries, we are taken into a tiny world of dazzling details. What you observe there, and the meaning you derive from that observation depends on where you start your journey. Look closely, it's all in the details...

MEDLE LISE ZELENKASTIH BARV
DULL SPOTS OF GREENISH COLOURS

Sasha Svirsky (Wait a Second!)
2024, Nemčija, Germany, 10'32"



Vojna za našo pozornost je nenadoma postala resnična vojna. Informacijske tehnologije se ne kažejo več le kot golo sredstvo za dosego tujih ciljev, temveč kot ena od delujočih sil. Nad njimi nimamo nobenega nadzora in smo obsojeni le še na drsenje po novicah.
The war for our attention has suddenly become an actual war. Information technologies appear not just as mere means for somebody's ends but as one of the acting forces. We have no control over them and are doomed to scroll through the newsfeed.

ANIMIRANI DNEVNIK
JOURNAL ANIMÉ

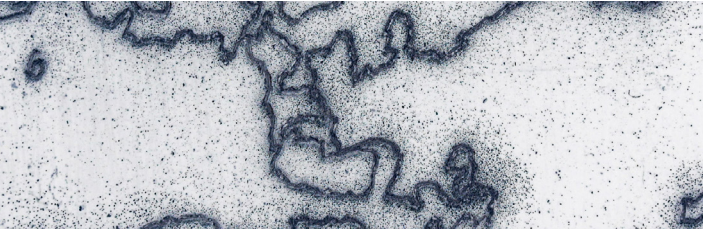
Donato Sansone (Autour de minuit)
2016, Francija / France, 3'30"



Umetniška improvizacija v realnem času, ki je nastajala dan za dnem po navdihu mednarodnih dogodkov, vzetih s strani francoskega dnevnika *Libération*.
An artistic improvisation in real time led day in and day out, inspired by international events as taken from the pages of the French daily newspaper *Libération*.

V PRVI VRSTI
FIRST AND FOREMOST
IN ERSTER LINIE

Veronika Schubert
2016, Avstrija / Austria, 5'30"



Več kot 3000 graviranih kosov stekla prikazuje gibanje oblakov v pohitrenem posnetku. Vendar pa obris oblakov prej spominjajo na nenehno spreminjajoče se mejne črte. Zvočno podlago sestavlja nabor stavkov z avstrijske televizije iz septembra 2015, ko je v Avstrijo in srednjo Evropo prihajalo na tisoče beguncev.

More than 3000 engraved pieces of glass show the movement of clouds in time lapse. However, the outlines of the clouds rather appear as ever-changing country border lines. The audio is a collection of sentences taken from Austrian television in September 2015, when thousands of refugees were arriving in Austria and Central Europe.

POLETJE
SUMMER
ESTATE

Ronny Trocker (Autour de minuit, Stempel Films)
2016, Francija, Belgija / France, Belgium, 7'25"



Zdi se, da je na sončni sredozemski plaži čas obstal. Popolnoma izčrpan temnopolti moški se v bolečinah plazi po pesku, medtem ko ga dopustniki okoli njega očitno sploh ne opazijo. Film je nastal prosto po navdihu fotografije, ki jo je leta 2006 na španski plaži Gran Tarajal posnel Juan Medina.
On a sunny Mediterranean beach, time seems to be frozen. An utterly exhausted black man crawls painfully off the sand while around him the holiday-makers seem not to notice him. Freely inspired by a photo taken by Juan Medina on the Spanish beach of Gran Tarajal in 2006.

IGRA NASPROTIJ
OPPOSITES GAME

Lisa LaBracio, Anna Samo (TED-ed)
2019, ZDA / USA, 4'45"



V učilnici izbruhne besedna vojna, ko se učenci spopadejo z navidezno preprostim vprašanjem: kaj je nasprotje pištole? Film temelji na pesmi Brendana Constantina.
A classroom erupts into a war of words as students grapple with a seemingly simple prompt: what is the opposite of a gun? Based on a poem by Brendan Constantine.

O TEM SE BOMO ZAGOTOVO POGOVORILI,
KO UTIHNJE ZADNJI ALARM ZA ZRAČNI NAPAD
WE WILL DEFINITELY TALK ABOUT THIS
AFTER THE LAST AIR RAID ALERT STOPS

Yuri Yefanov (Pinchuk Art Center)
2024, Ukrajina / Ukraine, 16'



Utopija povojnega mesta, ki sproži proces vračanja v divjino. Film, posnet znotraj igričarske simulacije, se dotika dvojnosti med kulturo in naravo ter možnosti spoprijemanja z izkoriščanjem okolja. "Program je poskus stvaritve nove družbe, v kateri cilji ljudi ne ovirajo ciljev drugih ljudi, dreves, rek, prasketačev, gob ..."

A utopia of a post-war city that launches a rewilding process. Shot within a game simulation, it touches on culture and nature binaries and possibilities of dealing with environmental exploitation. "The program is an attempt to create a new society where the aims of people do not stand in the way of the aims of other people, trees, rivers, chipmunks, mushrooms..."

SOLIDARNOST S SUDANOM: KARTUM SOLIDARITY WITH SUDAN: KHARTOUM

25. 09. 2026 /
15.00 / VD

Anas Saeed, Rawia Alhag, Ibrahim Snoopy, Timea
M. Ahmed, Phil Cox (Native Voice Films, Sudan
Film Factory, BBC Storyville, Gisa Productions,
Ayin Network, XTR)
2025, Sudan, Velika Britanija, Nemčija, Katar, 80'

Anas Saeed, Rawia Alhag, Ibrahim Snoopy, Timea
M. Ahmed, Phil Cox (Native Voice Films, Sudan
Film Factory, BBC Storyville, Gisa Productions, Ayin
Network, XTR)
2025, Sudan, UK, Germany, Qatar, 80'



Ta celovečerni film prepleta dokumentarni film in animacijo. Prejel je nagrade na Berlinalu, mednarodnem filmskem festivalu in Vancouvru ter na Mednarodnem filmskem festivalu in forumu o človekovih pravicah (FIFDH) v Ženevi. Leta 2022 so štirje sudanski filmski ustvarjalci in britanski scenarist ter režiser začeli dokumentirati vsakdanje življenje petih zelo različnih prebivalcev Kartuma: dečkov z ulice Lokaina in Wilsona, prodajalke čaja in matere samohranilke Khamdallah, prostovoljca odporniškega odbora Jawada ter javnega uslužbenca Majdija s sinom. Ob začetku snemanja so vsi živeli pod vojaškim režimom, ki je bil nedavno strmoglavil sudansko civilno vlado. Kmalu zatem se je režim razklal in izbruhnila je vojna med nacionalno vojsko ter milico Sil za hitro podporo (RSF), zaradi katere je bilo razseljenih več kot deset milijonov ljudi. Štirje vzhajajoči sudanski filmski ustvarjalci (Anas Saeed, Rawia Alhag, Ibrahim Snoopy in Timea M. Ahmed) so s podarjenimi iPhoni na avtentičnih lokacijah zajeli surovi realizem enega največjih afriških mest v primežu kaosa in vojne. Z uporabo animacije, rekonstrukcij pred zelenim zaslonom in sanjskih sekvenc najdejo alternativne načine za pripovedovanje svojih zgodb.

This feature-length film is a blend of documentary and animation. It has received awards at the Berlinale, the Vancouver International Film Festival, and the International Film Festival and Forum on Human Rights (FIFDH) in Geneva. In 2022, four Sudanese filmmakers and a British writer-director began documenting the daily lives of five vastly different residents of Khartoum: two street boys, Lokain and Wilson, a tea seller and a single mother Khamdallah, a resistance committee volunteer Jawad, and a civil servant Majdi with his son. When filming commenced, they were all living under a military regime that had recently overthrown Sudan's civilian government. Shortly thereafter, the regime fractured, and war broke out between the national army and the Rapid Support Forces militia, displacing more than ten million people. Filmed on location with donated iPhones, the four emerging Sudanese filmmakers (Anas Saeed, Rawia Alhag, Ibrahim Snoopy and Timea M. Ahmed) capture the stark realism of one of Africa's great cities as it is consumed by turmoil and war. Utilizing animation, green-screen reconstructions, and dream sequences, they find alternative ways to tell their stories.

Projekcijo bo uvedel in sklenil pogovor med doc. dr. Ano Sarah Lunaček Brumen (Filozofska fakulteta Univerze v Ljubljani) in eno od režiserk filma, Rawio Alhag.

Ana Sarah Lunaček Brumen je študirala etnologijo in kulturno antropologijo in sociologijo kulture na FF UL, diplomirala je na temo afriške kinematografije. Zaposlena kot mlada raziskovalka na Oddelku za azijske (in afriške) študije, je doktorirala na oddelku za Sociologijo FF UL na temo Percepcija Evropejcev in Američanov in predstave o Zahodu v Agadezu (Niger). Postdoktorsko se je izpopolnjevala na Univerzi v Beogradu in na MMSH v Aix-en-Provence. Nadaljuje terenske etnografske raziskave med Tuaregi na severu Nigra na teme pastirskega nomadizma, sedentarizacije, razvoja, ekstraktivizma, decentralizacije, spola in migracij. Tudi v Sloveniji se je krajše obdobje posvečala migracijam. Poleg klasičnih etnografskih metod uporablja tudi sodelovalne pristope vizualne antropologije. Poučuje predmete s področij etnologije Afrike, vizualne antropologije ter antropologije telesa in gibanja.

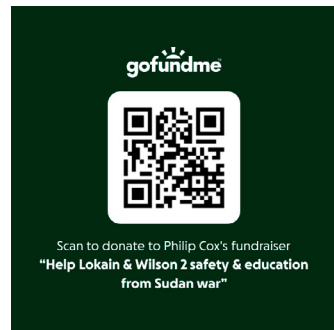
Rawia Alhag je sudanska filmska ustvarjalka in scenaristka, ki trenutno živi in deluje v Nairobiju v Keniji. Pri svojem delu se osredotoča na problematiko žensk in otrok ter osvetljuje izkušnje in stiske Sudancev, tako znotraj njihovih skupnosti kot v diaspori. Režirala je nagrajeni kratki film *Out of Coverage (Zunaj dosega)*, ki je na filmskem festivalu v Jubi osvojil nagrado za najboljši tuji film.

The screening will be introduced and followed by a discussion between Asst. Prof. Dr. Ana Sarah Lunaček Brumen (Faculty of Arts, University of Ljubljana) and one of the directors, Rawia Alhag.

Ana Sarah Lunaček Brumen studied Ethnology and Cultural Anthropology, and Sociology of Culture at the Faculty of Arts, University of Ljubljana, where she graduated with a thesis on African cinema. Working as a Junior Researcher at the Department of Asian (and African) Studies, she earned her PhD at the Department of Sociology (Faculty of Arts, UL) with a dissertation titled The Perception of Europeans and Americans and Ideas about the West in Agadez (Niger). She completed her postdoctoral research at the University of Belgrade and at the MMSH institute in Aix-en-Provence. She continues to conduct ethnographic fieldwork among the Tuareg people in northern Niger, focusing on pastoral nomadism, sedentarization, development, extractivism, decentralization, gender, and migration. For a brief period, she also focused on migration studies within Slovenia. Alongside classic ethnographic methods, she employs collaborative approaches in visual anthropology. She teaches courses in African Ethnology, Visual Anthropology, and the Anthropology of the Body and Movement.

Rawia Alhag is a Sudanese filmmaker and screenwriter now based in Nairobi, Kenya. Her work focuses on women's and children's issues, shedding light on the experiences and struggles of Sudanese people both within their communities and in the diaspora. She directed the award-winning short film *Out of Coverage*, which won Best Foreign Film at the Juba Film Festival.

Prek priložene QR-kode lahko prispevate v sklad za varnost in izobrazbo Lokaina in Wilsona. By following the QR code you can donate to the fundraiser dedicated to Lokain and Wilson's safety and education.



PREDSTAVITVE
PARTNERJEV: OTROŠKI
IN MLADINSKI
PROGRAMI
PARTNERS
PRESENTATIONS: CHILDREN
AND YOUTH PROGRAMMES



ARABSKE ANIMACIJE
Z BEJRUTSKIH NOČI ANIMACIJ
ARAB ANIMATION FROM
BEIRUT ANIMATION NIGHTS

23. 09. 2026 /
10.00 / VD

Beirut Animation Nights, Beirut, Lebanon
Beirut Animation Nights, Beirut, Lebanon

Edicija, načrtovana med 27. in 31. marcem 2026,
je bila zaradi izraelske invazije na Libanon preložena.
The edition planned for 27 to 31 March 2026 was
postponed due to the Israeli invasion of Lebanon

Program je kuriral in ga bo predstavil
direktor festivala Nicolas Fattouh
Curated and introduced by Nicolas Fattouh



PROPAD
DOWNFALL

Rona Fayyad (Academie Libanaise des Beaux Arts)
2021, Libanon / Lebanon, 3'



Enyino pot do uspeha v svetu plesa
ovira njeno lastno vedenje, ki jo
nezadržno vleče navzdol.
Enya's journey trying to make it as a
dancer is hindered as her behavior
drags her into a downward spiral.

SENCE
SHADOWS

Rand Beiruty (Piano Sano Films, Shaghab Films)
2024, Jordan, Francija / France, 14'



Na prenatrpanem letališču se
Ahlam, 15-letna mati na begu, bori
s prežečimi sencami, ki ji poskušajo
ukrasti edine sanje, ki jo lahko
osvobodijo.
At an overcrowded airport, Ahlam,
a 15-year old runaway mother, fights
the lurking shadows that attempt to
steal the only dream that will set her
free.

ČLOVEK VRAN
CROW MAN

Yohan Abdelnour (Academie Libanaise des Beaux
Arts)
2023, Libanon / Lebanon, 7'



Globoko v temnem gozdu, na obali
jezera, v preprosti leseni koči živi
deklica in njen dedek. Starec je
bolan in Smrt, nenavadno bitje, ga
pride iskat. Deklica, z bistrim umom
in polna odločnosti, se želi s Smrtjo
soočiti.
Deep within the dark woods, on
the shores of a lake, a little girl and
her grandfather live in a humble
wooden cabin. The old man is ill, and
Death, a strange creature, comes
to take him away. The girl, aware
and determined, wants to confront
Death.

TIŠINA
SILENCE
SAMT

Chadi Aoun (Yelostudio, Afac)
2026, Libanon / Lebanon, 15'



V fanatični diktaturi je ples skrivni
jezik tihega odpora. V odmaknjenih
kotičkih mesta mladi s svojimi
telesi slavijo skrito radost življenja
in predelujejo doživeti teror. Uvod
v disfunkcionalno družbo, ki je tik
pred sesutjem.
In a fanatic dictatorship, dance is the
secret code of the silent resistance.
At out-of-the-way places in town
young people celebrate the hidden
joy of life with their bodies, cope
with the terror they experienced.
An introduction to a dysfunctional
society that is about to implode.

SENCA METULJEV
SHADOW OF THE BUTTERFLIES
L'OMBRE DES PAPILLONS

Sofia el Khyari (Am Stram Gram, Cola Animation)
2022, Katar, Maroko / Qatar, Morocco, 9'



V skrivnostnem gozdu žensko ob opazovanju metuljev počasi premami nostalgično sanjarjenje. In a mysterious forest, a woman is slowly lured into a nostalgic daydream as she observes butterflies.

KO SEM BIL DREVO
AS I WAS A TREE

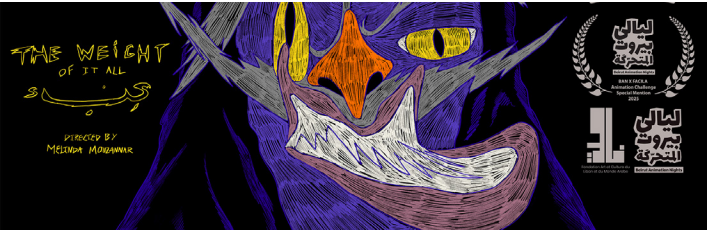
Jalal Maghout
2024, Sirija, Nemčija / Syria, Germany, 17'



V nadrealistični odisejadi Jaz išče izhod. In a surreal odyssey, the Self seeks escape.

TEŽA VSEGA
THE WEIGHT OF IT ALL

Melinda Mouzannar (Beirut Animation Nights)
2025, Libanon / Lebanon, 1'55"



Abou Kees je stara arabska ljudska pripovedka o jeznem stvoru, ki je prežal na nagajive otroke in jih odnašal v svoji vreči. Kaj pa, če je ta zgodba zgolj domišljajska interpretacija resnične osebe, ki so se ji ljudje bali približati? Film je nastal v sklopu animacijskega izziva Beirut Animation Nights x FACILA Animation Challenge 2025.

Abou Kees was an old Arab folktale of an angry figure who came after mischievous children and took them away in his bag. What if the tale was just an imaginative take on a real person that people feared to approach? Made as a part of Beirut Animation Nights x FACILA Animation Challenge 2025.

CARTE BLANCHE FESTIVALA
ANIMEST BUKAREŠTA
NA STOPTRIKU
ANIMEST BUCHAREST CARTE
BLANCHE AT STOPTRIK

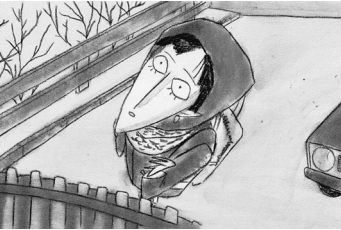
24. 09. 2026 /
9.00 / VD

Animest, Bucharest, Romunia
Animest, Bukarešta, Romunija
2. -11. 10. 2026

Kuratorja: Ligia Soare, Mihai Mitrica
Uvodna beseda: Paula Benu
Curated by Ligia Soare and Mihai Mitrica
Introduced by Paula Benu

UMRLA SEM V IRPINU
I DIED IN IRPIN
JA POMERLA V IRPENÏ
(Я ПОМЕРЛА В ІРПЕНІ)

Anastasiia Falileieva (MAUR film, Artichoke, Plastic Bag Films)
2024, Ukrajina, Češka, Slovaška / Ukraine, Czechia, Slovakia, 11'



24. februarja zjutraj sva se z fantom odločila, da iz Kijeva odpotujemo v Irpin obiskat njegove starše. Težko si priključim v spomin kronologijo tistih dni - moj um spomine blokira in krči, jih briše - edino, kar vem z gotovostjo, je, da se je vse vsak dan naglo slabšalo. On February 24th in the morning my boyfriend and I decided to go from Kyiv to Irpin to see his parents. It is hard for me to recall the chronology of those days, my mind blocks and minimizes all the memories, erases them, but the only thing I know for sure is that every day everything rapidly became worse.

PREPROSTO BOŽANSKO
SIMPLY DIVINE
PUR ȘI SIMPLU DIVIN

Mélody Boulessière, Bogdan Stamatini (Novanima, Safe Frame, AMOPIX)
2024, Romunija, Francija / Romania, France, 14'



Leto 1939. Vojak spozna mlado žensko in njuna ljubezenska zgodba se začne. A kmalu je vpoklican na fronto, njuna ljubezen pa se razblini v vihri vojne. Leto 2014. Med dolgim intervjujem 91-letna gospa obuja skrivnosti pozabljenega časa in jih razkrije še zadnjič. 1939. A soldier meets a young woman. Their love story begins. The soldier is called to the front and their love dissolves in the war. 2014. During a long interview, the 91-year-old woman recounts the secrets of a forgotten time, revealed for the last time.

BLAŽENA NAKLJUČNA SMRT
THE BLISSFUL ACCIDENTAL
DEATH
SPLENDIDA MOARTE ACCIDENT

Sergiu Negulici (Reniform Production, Abis Studio)
2016, Romunija / Romania, 15'



Mladenič najde risbo, ki skriva sedemdeset let staro skrivno ljubezensko pismo. Ko izve, da je njegova avtorica še vedno živa, se odpravi na nenavadno potovanje, da bi spoznal žensko, ki je v začetku 20. stoletja prijateljevala s številnimi pomembnimi romunskimi umetniki. A young man finds a drawing which is hiding a secret love letter written 70 years ago. After finding out that the author is still alive, the man goes on an unusual journey to meet the woman, who befriended many important Romanian artists at the beginning of the 20th century.

ORGIASTIČNA HIPER PLASTIKA
ORGIASTIC HYPER PLASTIC

Paul Bush (Late Love Production)
2020, VB, Danska / UK, Denmark, 7'



Animirana ekstravaganca iz plastike, nabrane na plažah, ob cestah, na podstrešjih in v trgovinah s staro šaro. To je elegija ljubezenskemu razmerju, ki se je izrodilo, in toplo slovo od tistega najlepšega materiala, ki je zaslužnil naš planet - plastike. Ta 7-minutni eksperimentalni film je nadgradnja pionirske tehnike Paula Busha, ki združuje animirane fotografije in stop animacijo predmetov.

An animated extravaganza of plastic collected from beaches, roadsides, attics and junk shops. This is an elegy to a love affair that has gone sour, a fond farewell to that most beautiful material that has enslaved our planet – plastic. This 7-minute experimental film is a development of Paul Bush's pioneering technique of animated photographs and stop frame animation of objects.

KORENINE
ARMAT
ԱՐՄԱՍ

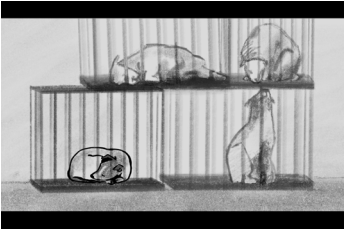
Élodie Dermange (Nadasdy Film, RTS Radio Télévision Suisse)
2022, Švica / Switzerland, 11'



Élodie želi izvedeti več o armenskih koreninah svoje družine. Prek pogovorov z očetom, stricem in prateto odkrije kruto preteklost, v kateri se nasilje in nezmožnost izražanja ljubezni prenašata iz roda v rod. Élodie tries to find out more about her family's Armenian origins. She interviews her father, her uncle, her great aunt, and discovers a harsh history where violence and the inability to express love are passed down from generation to generation.

LAJKA
LAIKA

Tomas Matei (Animation Incubator)
2025, Romunija / Romania, 2'



Pravijo, da je iz veselja Zemlja videti kot majhna žogica - a kako si jo videla ti, Lajka? They say that, from space, the Earth looks like a small ball, but how did it look to you, Laika?

ZATIRANJE
OPPRESSION

Adina Petre, Chilly, Cristina Tilvar, Amalia Ivanov, Alexandra Boboce, Mary Lurbu, Diana Vasile, Reyxander, Eca Strumila, Soko (Animation Incubator)
2025, Romunija / Romania, 1'38"



Nihče od nas ni svoboden, dokler nismo svobodni vsi. None of us are free until all of us are free.

AVTOPORTRET II
SELF-PORTRAIT II
AUTOPTRET II

Paula Benu (Animation Incubator)
2024, Romunija / Romania, 1'23"



Globoko osebni avtoportret najstniške filmske ustvarjalke. A deeply personal self-portrait of a teenage filmmaker.

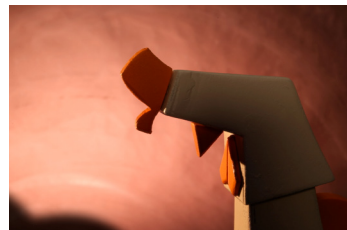
**DISTRIBUCIJA ANIMATEKA:
PEK BORIS IN PRIJATELJI
DISTRIBUTED BY ANIMATEKA:
BAKER BORIS AND FRIENDS**

Vrtčevska projekcija: za otroke od 4 do 5 let
Kindergarten Screening: for ages 4 to 5

**21. 09. 2026 /
9.00 / LGM**

**KIKIRIKI
KUKLEKU**

Jelle Janssen (Aardman Academy)
2024, Nizozemska, Velika Britanija / Netherlands,
UK, 3'04"



Petelin, ki ne zna kikirikati, odkrije piskajočo igračo in z njo postane prava zvezda kokošnjaka – dokler ne ugotovi, da biti glavni ni vedno najbolj zabavno!
After discovering a squeaky toy, a voiceless rooster becomes the star of his coop – until he realises that being the king of the castle is not always fun.

**BORISOVA PEKARNA
BAKING WITH BORIS
LA BOULANGERIE DE BORIS**

Maša Avramović (Folimage)
2023, Francija, Švica, Hrvaška / France, Switzer-
land, Croatia, 8'15"



Vaški pek Boris vsako jutro speče svež hrustljav kruh in pecivo za vse sosede. Potem pa ... Ačih! Boris začne kihati in kar ne more nehati. Postal je alergičen na moko. Kako bo zdaj oskrboval vaščane s pekovskimi dobrotami?
Every morning, Boris the village baker makes a fresh batch of crusty bread and pastries for all his neighbours until... Achoo! He can't stop sneezing. He has become allergic to flour. How will he manage to keep baking for everyone in the village?

**OČKA JE VELIK,
JAZ SEM MAJHNA
PAPA IS BIG, I AM SMALL**

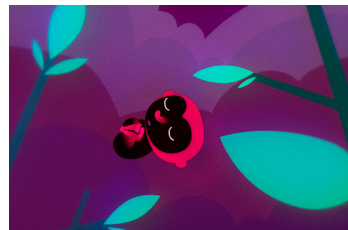
Anya Ru, Masha Rumyantseva (the film was made
independently by the directors)
2021, Italija, Rusija / Italy, Russia, 3'12"



Deklica se mora posloviti od očeta mornarja, ki odhaja na dolgo potovanje. Medtem ko ga pogreša, njena domišljija ustvarja čarobne trenutke, ki zapolnijo praznino hrepenenja.
A little girl says goodbye to her beloved sailor father, who is leaving for a long journey. While eagerly waiting for him, her imagination will conjure up magical moments to fill the void of longing.

**SOMNI
SOMNI**

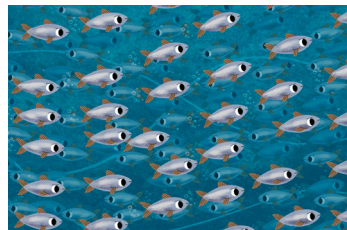
Sonja Rohleder (Talking Animals)
2023, Nemčija / Germany, 3'15"



Majhna opica se poda v sanjski svet, poln barvitih in skrivnostnih podob, kjer se meje resničnosti zabrišejo.
A little monkey ventures into a world of dreams, full of colourful and mysterious visions, where the lines of reality blur.

**BAZEN
POND
TÜMPEL**

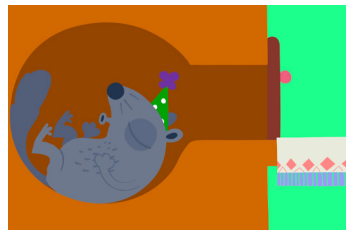
Lena von Döhren, Eva Rust (Catpics, SRF Schweizer
Radio und Fernsehen)
2023, Švica / Switzerland, 8'10"



Mali sled po nesreči konča v plitvem bazenčku in se znajde med pisanimi prebivalci morskega dna. Skupaj odkrijejo, da lahko z malce poguma in sodelovanja premagajo vse nevarnosti!
A small herring finds itself stranded in a tidal pool and discovers many other colourful sea creatures there. Together, they realise that with a bit of courage and cooperation, they can overcome all dangers!

**POLH
DORMOUSE**

Julia Ocker (Studio FILM BILDER)
2022, Nemčija / Germany, 3'37"



Polh se pripravlja na praznovanje svojega rojstnega dne, a njegovi načrti se zapletejo, ko ga premaga neustavljiva potreba po zimskem spanju.
A dormouse is organising his birthday party, but his plans are at risk when he is overcome by an irresistible urge to hibernate.

ZGODBE IZ ČAROBNEGA VRTA TALES FROM THE MAGIC GARDEN

Leon Vidmar, David Sūkup, Patrik Pašš, Jean-Claude Rozec (ZVVIKS, MAURFILM, ARTICHOKE, VIVEMENT LUNDI !)
2025, Slovenija, Češka, Slovaška, Francija /
Slovenia, Czechia, Slovakia, France, 71'



Tomi (4), Suzana (8) in Darko (10) prvič po izgubi ljubljene babice obiščejo dedka. V hiši vlada tišina, dedek pa je odtujen. Suzana, navdihnjena s spomini, prevzame babičino vlogo pripovedovalke zgodb. S čarobnimi pripovedmi in neizmerno domišljijo naslika magični svet skrivnostne mačke, na prvi pogled strašne pošasti in drznega letečega gospoda, s tem pa povrne toplino v dedkov dom in medsebojne odnose. Zgodbe niso le skrivnostne, dramatične, žalostne in smešne, temveč vsem družinskim članom pomagajo, da se lažje spoprimejo z izgubo.

Feature-length animated film based on the stories of Arnošt Goldflam. Tomi (4), his sister Suzana (8), and brother Derek (10) visit their grandfather during a pivotal moment in their lives. Suzana takes on the role of the storyteller of magical tales, just as their grandmother once did, bringing joy into the house with her boundless imagination. These stories are not only entertaining, dramatic, sad, and funny but also help all family members cope with the loss of their grandmother.

**DISTRIBUCIJA ANIMATEKA:
ZGODBE IZ ČAROBNEGA VRTA
DISTRIBUTED BY ANIMATEKA:
TALES FROM THE MAGIC GARDEN**

**20. 09. 2026 /
17.00 / LGM**

Slovenski celovečerni animirani film
Slovenian animated feature film

Družinska projekcija, priporočena starost: 7+
Screening for Families, recommended age: 7+

Sinhronizirano v slovenščino, z angleškimi podnapisi
Dubbed in Slovenian, with English subtitles

RAZPRAVLJAMO IN RAZISKUJEMO DISCUSS AND EXPLORE

**ZAMIŠLJANJE
AVTORJEV:
IMAGINING
THE AUTHORS:
MAX HATTLER &
MOÏA JOBIN-PARÉ**

**23. 09. 2026 /
14.00 / VD**

Ta dogodek združuje projekcijo filmov in poglobljeno razpravo z ustvarjalci filmov, ki obiščejo StopTrik v vlogi mentorjev na "Workshot 2.0" (Max Hattler je mentor za fazo graditve pripovedi, Moïa Jobin-Paré pa mentor za fazo animacije). S pogovori o izbranih filmih spoznavamo začetke, razvoj, trenutno stanje in prihodnje perspektive teh dveh izjemnih ustvarjalcev eksperimentalnih animiranih filmov.

This event brings together film screenings and an in-depth discussion with the filmmakers attending StopTrik as mentors for "Workshot 2.0" (with Max Hattler mentoring the narrative-building phase, and Moïa Jobin-Paré overseeing the animation phase). Guided by a conversation about a selection of their films, we will explore the origins, evolution, current work, and future perspectives of these two outstanding experimental animators.



AANAATT AANAATT

Max Hattler (W+K Tokyo Lab)
2008, VB, Nemčija, Japonska / UK, Germany, Japan,
4'45"



Nenehno spreminjajoča se oblika analognega futurizma. 100-odstotno brez digitalnih učinkov.

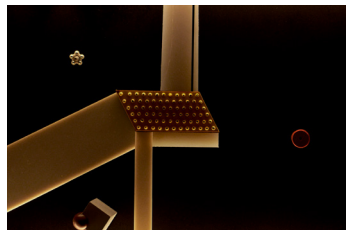
The ever-shifting shape of Analogue Futurism. 100% digital-effects free.

Max Hattler je umetnik, animator in raziskovalec, ki se v svojem delu posveča abstraktnim in eksperimentalnim oblikam avdiovizualne prakse. Njegove filme in instalacije prikazujejo ter nagrajujejo na festivalih po vsem svetu. Je izredni profesor na Univerzi City v Hongkongu in ustanovitelj serije projekcij eksperimentalne animacije *Relentless Melt*. Hattlerjevo raziskovalno delo se osredotoča na vizualno glasbo, optični zvok in stičišča digitalnih orodij z zgodovinskimi medijskimi tehnikami. Kot ustvarjalec in raziskovalec združuje praktično produkcijo s teoretskim in zgodovinskim raziskovanjem ter preučuje, kako lahko abstraktne podobe in parametrična animacija ustvarjajo in strukturirajo avdiovizualne izkušnje v sodobni kulturi gibljivih slik.

Max Hattler is an artist, animator, and researcher whose work explores abstract and experimental forms of audiovisual practice. His films and installations have screened and received awards at festivals worldwide. He is a tenured Associate Professor at the City University of Hong Kong and the founder of the *Relentless Melt* screening series for experimental animation. Hattler's research focuses on visual music, optical sound, and the intersections of digital tools with historical media techniques. As a practitioner-researcher, he combines hands-on production with theoretical and historical inquiry, investigating how abstract imagery and parametric animation can generate and structure audio-visual experiences in contemporary moving-image culture.

PREMIK SHIFT

Max Hattler (Animate Projects, Lupus Film)
2021, VB, Nemčija / UK, Germany, 3'

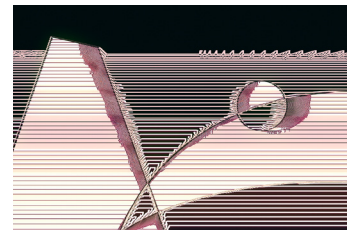


Film, ki kot navdih uporablja new-agevski koncept "dimenzionalnega premika", s pomočjo abstraktne stop animacije predmetov in barv raziskuje znanstvenofantastične teme.

Using the New Age idea of a "dimensional shift" as inspiration, the film combines science fiction themes through abstract, stop motion animation of objects and colour.

DELITVENE ARTIKULACIJE DIVISIONAL ARTICULATIONS

Max Hattler (School of Creative Media, City University of Hong Kong)
2017, Hongkong, Nemčija / Hong Kong, Germany,
4'33"



Ponavljjanje in distorzija sta gonilni sili tega avdiovizualnega sodelovanja med skladateljem Luxom Primo in vizualnim umetnikom Maxom Hattlerjem. Zrnata analogna glasba in geometrijska digitalna animacija trčita v elektronski povratni zanki ter v času in prostoru ustvarita nize delitvenih artikulacij.

Repetition and distortion drive this audiovisual collaboration between composer Lux Prima and visual artist Max Hattler, where fuzzy analogue music and geometric digital animation collide in an electronic feedback loop, and spawn arrays of divisional articulations in time and space.

SERIJSKE VZPOREDNICE SERIAL PARALLELS

XULIE PINGXIN 《序列平行》

Max Hattler (Relentless Melt)
2019, Nemčija, Hongkong / Germany, Hong Kong, 9'

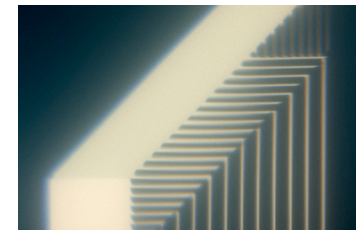


Film pristopa k hongkonškemu grajenemu okolju s konceptualne perspektive celuloidnega filmskega traku, tako da tehniko filmske animacije aplicira na fotografsko podobo. Značilna mestna arhitektura stanovanjskih naselij, ki gohtajo obzorje, je tu na novo interpretirana kot vzporedne vrste filmskih trakov: kot serijske vzporednice.

Approaching Hong Kong's built environment from the conceptual perspective of celluloid film, by applying the technique of film animation to the photographic image. The city's signature architecture of horizon-eclipsing housing estates is reimagined as parallel rows of film strips: Serial Parallels.

O/S O/S

Max Hattler
2023, Nemčija, Hongkong / Germany, Hong Kong, 5'



Film, ki navdih črpa iz avantgardnih eksperimentov grafičnega generiranja zvoka iz 20. stoletja, svojo celotno podobo uporablja kot optični zvočni zapis. Abstraktno gibanje postane zvok. Kar slišiš, to vidiš. Taking inspiration from 20th-century avant-garde experiments in graphical sound generation, the entire image in *O/S* functions as an optical soundtrack. Abstract motion becomes sound. What you hear is what you see.



Moïa Jobin-Paré je filmska ustvarjalka, ki deluje na stičišču animacije in fotografije. Od leta 2015 razvija multidisciplinarno prakso, posvečeno sodobni vizualiji in njenim hibridnim oblikam, združujoč svoje največje strasti: gibljive slike, slikarstvo, materialne in digitalne prakse ter zvok. Razvila je edinstveno in inovativno tehniko praskanja po fotografskem filmu, ki jo je predstavila na razstavah in z njo ustvarila več kratkih filmov. Rodila se je leta 1978 in odrasčala razpeta med podeželjem in mestom. Živi in dela v Montrealu. Moïa Jobin-Paré is a filmmaker working at the intersection of animation and photography. She has, since 2015, developed a multidisciplinary practice dedicated to contemporary imagery and its hybrid forms, bringing together her major passions: moving images, painting, material and digital practices, and sound. She has developed a unique and innovative technique of scratching on photographic film, which she has presented in exhibitions and used to create short films. Born in 1978, she grew up both in the countryside and in the city. She lives and works in Montreal.

4 MIN 15 V RAZVIJALCU
4MIN15 IN THE DEVELOPER
4MIN15 AU RÉVÉLATEUR

Moïa Jobin-Paré (La Bande Vidéo)
2015, Kanada / Canada, 4'44"



V igri svetlobe in senc se prekrivajo človeške in urbane oblike. Mlada ženska, obsijana od zadaj, z marljivimi rokami razpleta čas, da bi sivino mesta stkala z žarečimi nitmi svetlobe. Human and urban superimpose each other in a game of light and shadow. A backlit young woman, with busy hands, untangles time to weave the greyneess of the city with glowing strands of light.

BREZ PREDMETOV
NO OBJECTS
SANS OBJETS

Moïa Jobin-Paré (National Film Board of Canada)
2019, Kanada, Canada, 6'



S prepletom ročnih tehnik ter digitalnih in analognih tehnologij film preobraža izrazne oblike - fotografije spreminja v jedkanice, zvok pa v gibanje. Kot oda dotiku, v kateri je vsaka kretnja povečana in podobo lahko slišimo, ponuja tako poživljajočo kot kontemplativno meditacijo o otipljivem svetu. Combining hands-on techniques with digital and analog technologies, *No Objects* transfigures forms of expression, turning photographs into etchings and sound into motion. An ode to touch in which every gesture is magnified and the image can be heard, the film offers both a bracing and contemplative meditation on the tactile world.

FESTIVALSKI NAPOVEDNIK ZA FESTIVAL TRICKY WOMEN 2018
TRICKY WOMEN / TRICKY REALITIES 2018 FESTIVAL TRAILER

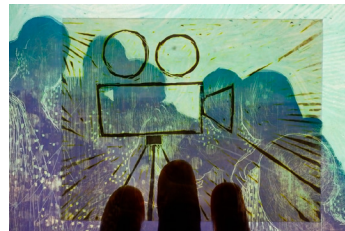
Moïa Jobin-Paré (Tricky Women / Tricky Realities International Animation Festival)
2018, Avstrija / Austria, 36"



Festivalski napovednik, ustvarjen za festival Tricky Women 2018. Festival trailer created for Tricky Women 2018.

RÉALISATRICES ÉQUITABLES - DAMES DES VUES
RÉALISATRICES ÉQUITABLES - DAMES DES VUES

Moïa Jobin-Paré (Réalisateur Équitables)
2021, Kanada / Canada, 20"



Animirana uvodna špica za serijo portretov filmskih ustvarjalk. Animated opening sequence introducing a series of female filmmaker portraits.

SKOZI NAŠ OBJEKTIV
THROUGH OUR LENS
VUES D'ICI

Moïa Jobin-Paré (Tènk Canada)
2022, Kanada / Canada, 22"



Animirana sekvenca, ustvarjena za promocijo kvebeških filmov in filmskih ustvarjalcev pri Tènk Canada, solidarnostni zadrugi, posvečeni dokumentarnemu filmu. Animated sequence created to promote Quebec films and filmmakers on Tènk Canada, a solidarity cooperative dedicated to documentary cinema.

DRUŽINSKI ALBUMI
FAMILIES' ALBUMS
ALBUMS DE FAMILLES

Moïa Jobin-Paré
2023, Kanada / Canada, 8'21"



Iz najdenih podob iz fotografskih in analognih virov, za katere ni bilo nikoli mišljeno, da bi si sledile, vznika nova pokrajina. A new landscape emerges from recuperated images of photographic and analog sources, never intended to follow one another.

OKROGLA MIZA:
DUH MRTVIH
MEDIJEV V
AUDIO/VIZUALNI
KULTURI
ROUND TABLE: DEAD
MEDIA SPIRIT
IN AUDIO/VISUAL
CULTURE

24. 09. 2026 /
14.00 / VD

Pogovor bo moderirala Olga Bobrowska
The discussion is moderated by Olga Bobrowska

Koncept “mrtvih medijev” Brucea Sterlinga to idejo zasidra v nečem bistveno bolj intenzivnem in ključnem za avdiovizualno kulturo, kot so zgolj propadle tehnologije ali formati in naprave, ki danes veljajo za nostalgичne kurioziteti. “Obstaja razlika med tem prijetnim premišljevanjem o tehnološko vzvišenem in dejanskim koherentnim razumevanjem življenja in smrti medijev,” navaja v svojem slavnem manifestu iz leta 1995. Posvetimo se slednjemu ob pomoči treh izjemnih ustvarjalcev na področju avdiovizualnih umetnosti - Thomasa Renoldnerja (Avstrija), Filipa Kovčina (Poljska) in Claudie Munksgaard-Palmqvist (Danska). Ker v središču njihovih eksperimentalnih del stojijo gibanje, svetloba in montaža (temeljni gradniki filma), bo razprava odpirala vprašanje, kaj ostane bistveno, ko tehnologije prestajajo preobrazbe, zaradi katerih nekateri mediji postanejo nezaželeni in/ali pozabljeni. Renoldnerjevo raziskovanje stroboskopskih diskov Simona von Stampferja se vrača k samim izvorom animacije in izumu iluzije gibanja. Proučevanje interferenčne fotografije Gabriela Lippmanna, ki se ga loteva Filip Kovčin, svetlobo na novo osmišlja kot osnovni material za ustvarjanje podob, in ne zgolj kot sredstvo reprezentacije. Praksa Claudie Munksgaard-Palmqvist na področju eksperimentalne montaže in najdenih posnetkov pa raziskuje, kako se pomen rojeva skozi spajanje, povezovanje in odsotnost. Preplet teh pogledov vabi k širšemu razmisleku o več medsebojno povezanih temah: surovem materialu, vlogi montaže, naravi izumov in pravem pomenu medijske arheologije.

Bruce Sterling's concept of “dead media” anchors this concept in something more intense and crucial for audiovisual culture than merely failed technologies or nostalgic curio formats or devices. “There's a difference between this pleasurable contemplation of the technological sublime and the actual coherent understanding of life and death of media,” he states in his famous 1995 Manifesto. Let's engage in the latter activity with the help of three outstanding practitioners of audiovisual arts – Thomas Renoldner (Austria), Filip Kovčin (Poland), and Claudia Munksgaard-Palmqvist (Denmark). Since their experimental works revolve around movement, light, and editing (being fundamental conditions of cinema), the discussion asks what remains essential when technologies undergo transformations, leaving some media unwanted and / or forgotten. Thomas Renoldner's research on Simon von Stampfer's stroboscopic discs returns to the origins of animation and the invention of the illusion of movement. Filip Kovčin's research on Gabriel Lippmann's interference photography reconsiders light itself as the primary material of image-making rather than merely a means of representation. Claudia Munksgaard-Palmqvist's practice in experimental editing and found footage explores how meaning emerges through joining, connection, and absence. The fusion of such perspectives invites a broader reflection on several interconnected themes: raw material, role of editing, the nature of inventions, and the meaning behind media archaeology.

STAMPFERJEVE SANJE
STAMPFER DREAMS

Thomas Renoldner
2024, Avstrija / Austria, 11'50"

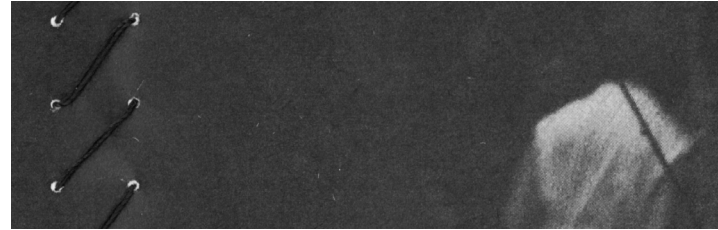


Poklon znanstveniku Simonu von Stampferju, ki je 1833 na Dunaju predstavil svoj izum - stroboskopske diske. Diski prikazujejo najrazličnejše animirane zanke, od abstraktnih do figurativnih in od eksperimentalnih do dokumentarnih, ter napovedujejo raznolikost žanrov v animiranem filmu. Vsi liki in animirane sekvence v filmu so vzeti iz teh “optičnih čarobnih diskov”. Film se začne v času in okolju Simonovega otroštva ter sledi njegovi življenjski poti. Ob pogledu na kolo vodnega mlina troje “sanj” ponazarja Simonove vizije razvoja tehnologije in umetnosti od industrijske revolucije pa vse do danes.

An homage to the scientist Simon von Stampfer, who presented his invention of the Stroboscopic Discs in Vienna in 1833. Discs show all kinds of animated loops from abstract to figurative and from experimental to documentary, and foreshadow the variety of genres in animated film. All characters and animated sequences in STAMPFER DREAMS are taken from these “optical magic discs”. The film begins at the time and environment of Simon's childhood and follows his life. Starting from the sight of the wheel of a watermill, three “dreams” illustrate Simon's visions of developments in technology and art from the age of the industrial revolution to the present day.

VIZUALIZACIJA REZA
A VISUALIZATION OF A CUT

Claudia Munksgaard-Palmqvist (Late Love
Production)
2024, Danska / Denmark, 7'20"



Eksperimentalni animirani kratki film v treh poglavjih raziskuje povezavo med filmskim rezom in človeškimi odnosi, izluščenimi iz domačih amaterskih posnetkov. Film je meditacija o življenju, ljubezni in izgubi, ki jo raziskuje skozi montažo domačih posnetkov šestih skandinavskih družin, materialnost papirja in nit, ki jih povezuje. Film prehaja med analizo in čustvi ter vas vabi k ponovnemu razmisleku o tradicionalnem dojemanju filma in filmske pripovedi.

A Visualization of a Cut is an experimental animated short film in three chapters exploring the connection between the cinematic cut and human relations extracted from home movies. The film is a meditation on life, love and loss explored through montage editing in home movies from six Scandinavian families, the materiality of paper and the thread that joins them together. The film is alternating between analysis and emotion and invites you to rethink the traditional conception of film and film narrative.

Thomas Renoldner (1960, Linz, Avstrija). Od leta 1976 deluje kot umetnik samouk na področjih grafike, glasbe, filma in instalacij. Med letoma 1979 in 1983 je v Innsbrucku študiral psihologijo in pedagogiko; v tamkajšnjem kulturnem centru KOMM je v tem času organiziral produkcije eksperimentalnega gledališča in glasbe ter dva filmska festivala. Svoje kulturne in umetniške dejavnosti je med letoma 1983 in 1987 nadaljeval v Salzburgu, kjer je poleg novih filmov, glasbe in performansov ustvaril tudi instalacijo *Filmplastik* (Filmska skulptura), ki je združevala tri različne projekcije na formatu Super-8. Od leta 1989 do 1994 je študiral eksperimentalno oblikovanje pri Marii Lassnig (kasneje pri Christianu L. Atterseeju) na Univerzi za uporabne umetnosti na Dunaju, pri čemer je večinoma deloval v Studiu za eksperimentalno animacijo pod vodstvom Huberta Sieleckija. Po vodenju številnih delavnic in poučevanju animacije na več avstrijskih šolah je prevzel vodenje Laboratorija za animacijo na Akademiji za likovno umetnost na Dunaju, kjer je med letoma 2005 in 2025 poučeval številne talente na področju animiranega filma. Je režiser več filmov, med katerimi so tudi večkrat nagrajeni *Sončno popoldne* (2012), *NE VEM KAJ* (2019) in *Stampferjeve sanje* (2024). Deluje kot raziskovalec, ustanovitelj in so režiser festivala BAAF (Best Austrian Animation Festival) ter soustanovitelj in vodja selekcije mednarodnega tekmovalnega programa Animation Avantgarde na filmskem festivalu VIENNA SHORTS.

Filip Kovčín je filmski režiser in dejavni filmski montažer (član združenja PSC), ki deluje tudi kot scenarist ter supervizor za vizualne učinke in postprodukcijo pri celovečernih igranih in dokumentarnih filmih. Je predavatelj na oddelku za filmsko snemanje Poljske državne filmske, televizijske in gledališke šole v Lodžu. Kot avtor člankov o filmski tehnologiji, filmski analizi in montaži objavlja v akademskih revijah (Film Quarterly) in strokovnih publikacijah (Film & TV Kamera, FilmPRO). Skupaj z dr. Piotrom Kucio in Jerzyjem Rudzińskim je soavtor dveh knjig o digitalni filmski tehnologiji: *Iluminacija* (2021) in *Razsvetljenje* (2022). Prva je izšla tudi v angleškem jeziku, distribuira pa jo uradna založba Britanskega združenja filmskih snemalcev (BSC). Ustvaril je številna kratka avdiovizualna dela, vključno z oglasi in glasbenimi spoti, za katere je prejel več nagrad, med njimi najprestižnejši poljski glasbeni nagradi YachFilm in Fryderyk. Poljsko združenje fonografske industrije (ZPAV) mu je za umetniški prispevek k albumu *Yugoton* podelilo zlato ploščo. Deluje tudi kot koproducent in pridružen producent pri dokumentarnih in celovečernih filmih ter je ustvarjalec televizijskih in glasbenih oddaj.

Claudia Munksgaard-Palmqvist (1992) je danska ustvarjalka eksperimentalnih filmov in animatorka. Z delom filmske ustvarjalke, animatorke, festivalske selektorice, kinooperaterke, soustvarjalke neprofitnega kina in pedagoginje si prizadeva eksperimentalni film približati širšemu občinstvu in spodbujati razprave o tem, kako gledamo na eksperimentalne filme. Strast do eksperimentalne animacije jo je leta 2017 odpeljala z Danske na študij animacije na University College Volda na Norveškem, kjer je diplomirala. Njen diplomski film *Film najden* je bil prikazan po vsem svetu, tako na festivalih animiranega filma kot v širših filmskih kategorijah. Ljubezen do filma ostaja rdeča nit, ki povezuje njene službe in projekte. Pisala je članke za revijo WeAnimate Magazine, njen najnovejši film *Vizualizacija kulta* pa je nastal leta 2024. Kot filmska selektorica je sodelovala s festivaloma Volda Animation Film Festival in Void International Animation Film Festival. Delala je tudi kot kinooperaterka v različnih art kinih na Danskem in Norveškem. Sodelovala je pri projektih stop animacije v animacijskih studiih JPL Films (Francija) in Mikrofilm (Norveška). Je članica izbirne komisije festivala StopTriK IFF.

Thomas Renoldner (1960, Linz, Austria). From 1976 onwards, he was active as a self-taught artist in the fields of graphic art, music, film, and installation. He studied psychology and educational theory in Innsbruck in 1979-83, where he also organized productions of experimental theater and music, as well as two film festivals in the local cultural center KOMM. He executed more cultural and artistic activities in Salzburg from 1983-87, and besides more films, music and performances created the installation *Filmplastik* (Film sculpture) by combining three different Super-8-film projections. From 1989-94 he was a student in the master class for Experimental Design of Maria Lassnig (later Christian L. Attersee) at the University of Applied Arts in Vienna, mainly working in the Studio for Experimental Animation, led by Hubert Sielecki. After leading numerous animation workshops and teaching animation at several schools in Austria, he was the Head of the Animation Lab of the Academy of Fine Arts in Vienna, and teacher for numerous animation talents from 2005-2025. Director of several films, among them multiple award-winners: *Sunny Afternoon* (2012), *DONT KNOW WHAT* (2019) and *Stampfer Dreams* (2024). He is a researcher, founder and co-director of BAAF (Best Austrian Animation Festival), and co-founder and Head of Selection of the international Animation Avantgarde competition at the VIENNA SHORTS filmfestival.

Filip Kovčín, a film director and an actively practicing film editor (PSC), also working as a screenwriter and as a supervising expert in visual effects and post-production for feature-length fiction and documentary films. An academic lecturer at the Cinematography Department of the Polish National Film, Television and Theatre School in Łódź. Author of articles on film technology, film analysis, and editing published in academic journals ("Film Quarterly") and professional magazines ("Film & TV Kamera", "FilmPRO"). Co-author, together with Dr Piotr Kucia and Jerzy Rudziński, of two books on digital film technology: *Illumination* (2021) and *Enlightenment* (2022). The first of these was also published in an English-language edition and is currently distributed by the official publishing arm of the British Society of Cinematographers (BSC). Creator of numerous short-form audiovisual works, including commercials and music videos. Recipient of multiple awards for music videos, including Poland's most prestigious music awards, YachFilm and Fryderyk. Awarded a Gold Record by ZPAV (the Polish Society of the Phonographic Industry) for artistic contribution to the album *Yugoton*. He also works as a co-producer and associate producer of documentary and feature films, and is the creator of television and music programmes.

Claudia Munksgaard-Palmqvist (1992) is a Danish experimental filmmaker and animator. Through her work as a filmmaker, animator, festival film programmer, projectionist, co-creator of a non-profit cinema and teacher she wants to make experimental film more accessible for a broader audience and start conversations about how we see experimental films. Her passion for experimental animation led her out of Denmark in 2017 to study for a bachelor's degree in animation at Volda University College in Norway. Her graduation film *Film Found* has been screened all over the world at film festivals in and outside of the animation category. Her love for film has always been the red thread that ties together her jobs and projects. She has written articles for the *WeAnimate Magazine*. Her next film *Visulization of a Cut* was made in 2024. She worked as a festival film programmer for Volda Animation Film Festival and Void International Animation Film Festival. She also worked as a cinema projectionist in different art house cinemas in Denmark and Norway. Claudia has been involved with stop motion projects at the animation studios JPL Films (FR) and Mikrofilm (NO). She is a selector at StopTriK IFF.

OKROGLA MIZA: MAINSTREAMOVSKI MEDIJI V ČASU GENOCIDOV ROUND TABLE: MAINSTREAM MEDIA IN THE ERA OF GENOCIDES

24. 09. 2026 /
17.00 / VD

Pogovor bo moderirala Urška Breznik
The discussion is moderated by Urška Breznik

After the round table discussion the screening
of the animation *The Pineapple Tree / El árbol
de la piña* by Agustina Arrillaga Vodanovich
(Luksuz Produkcija) will follow.

Po okrogli mizi bo sledila projekcija animacije
Ananasovo drevo/El árbol de la piña Agustine
Arrillaga Vodanovich (Luksuz Produkcija).

Razmisleki o demokratični družbi izpostavljajo, da demokracija lahko deluje le, če so državljani informirani o relevantnih političnih temah in možnih posledicah. Svobodni mediji naj bi poskrbeli, da se takšnemu dejanskemu stanju čim bolj približamo. Mediji naj bi delovali kot varovalka proti zlorabam oblastnikov, razkrivali naj bi nečednosti, opozarjali na težave in omogočali državljanom, da s svojo demokratično voljo vplivajo na smer, v katero gre skupnost. Prevladujoče ideološko prepričanje, da so mediji neodvisna institucija, ki drži centre moči v šahu, sta Edward S. Herman and Noam Chomsky leta 1988 ovrgla s strukturno analizo, ki je bila objavljena v knjigi z naslovom Manufacturing consent: The political economy of the mass media. Zadnja leta je javnost priča vedno večji dekontekstualizaciji, evrocentrizmu in celo orientalizmu na področju medijskega poročanja o dogajanju na t. i. globalnem jugu. Pravzaprav nas spremljanje poročanja o tem temah sili v neprestano in simultano analizo dela medijev, brez katere smo obsojeni na ogorčenost in nerazumevanje razkoraka med novinarskimi prispevki in podobami, kot jih vidimo onkraj prizme uveljavljenih medijev in jih lahko v živo spremljamo na družbenih omrežjih ali skozi pričevanja očitivcev. O vlogi medijev v današnjem času se bomo pogovarjali s pravnico in novinarko Kristino Božič, novinarjem Borisom Vasevom in zgodovinarico in pisateljico Assal Rad.

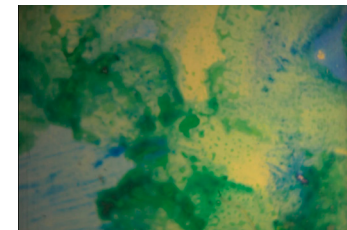
Reflections on a democratic society emphasize that democracy can only function if citizens are informed about relevant political issues and their potential consequences. Free media are supposed to ensure we come as close to this ideal state as possible. The media are expected to act as a safeguard against the abuse of power, exposing wrongdoings, drawing attention to problems, and empowering citizens to use their democratic will to influence the direction of their community. However, the dominant ideological belief that the media act as an independent institution holding centers of power in check was dismantled in 1988 by Edward S. Herman and Noam Chomsky. Through a structural analysis published in their book Manufacturing Consent: The Political Economy of the Mass Media, they challenged this notion. In recent years, the public has witnessed increasing decontextualization, Eurocentrism, and even Orientalism in media coverage of events in the so-called Global South. In fact, following the reporting on these topics forces us into a constant, simultaneous analysis of the media's work itself; without it, we are doomed to indignation and a failure to understand the glaring discrepancy between journalistic reports and the realities we see beyond the prism of mainstream media - realities we can observe unfolding live on social media or through the testimonies of eyewitnesses. We will discuss the role of the media today with lawyer and journalist Kristina Božič, journalist Boris Vasev and historian and writer Assal Rad.

Kristina Božič je po izobrazbi pravnica, dela kot prevajalka in novinarka, med drugim za nedovisni spletni portal Mešanec. **Boris Vasev** je novinar MMC RTV. **Assal Rad** je iranska zgodovinarica, pisateljica in aktivistka. Je avorica knjig *The State of Resistance: Politics, Culture, and Identity in Modern Iran* (Cambridge University Press, 2022) in *Don't say Palestine: How the Media Manufactured Consent for Genocide* (Atlantic Books, 2026).

Kristina Božič holds a degree in law and works as a translator and a journalist, writing for platforms that include the independent online portal Mešanec. **Boris Vasev** is a journalist with Slovenian National Public Broadcasting Organization. **Assal Rad** is an Iranian historian, writer and activist. She is the author of *The State of Resistance: Politics, Culture, and Identity in Modern Iran* (Cambridge University Press, 2022) and *Don't say Palestine: How the Media Manufactured Consent for Genocide* (Atlantic Books, 2026).

ANANASOVO DREVO THE PINEAPPLE TREE EL ÁRBOL DE LA PIÑA

Agustina Arrillaga Vodanovich (Luksuz Produkcija)
2024, Slovenija / Slovenija, 1'



Ročno poslikan Super 8 film, ki ga je navdihnila pesem *Ananasovo drevo* Rolanda Kattana, premišljuje o izgnanstvu iz Palestine in vztrajnosti upanja. Med spominom in domišljijo lahko celo izgubljena domovina znova požene korenine. Inspired by Rolando Kattan's *The Pineapple Tree*, this hand-painted Super 8 film reflects on exile from Palestine and the persistence of hope. Between memory and imagination, even a lost homeland might take root again.

TRIK SHOW ALI VESELJE STOPTRIKA TRIK SHOW OR STOPTRIK'S DELIGHT

26. 09. 2026 / 11.00 / VD
27. 09. 2026 / 11.00 / VD

Pogovor bosta moderirala
Amanda Barbour in Piotr Chmielewski
The discussion is moderated by
Amanda Barbour and Piotr Chmielewski

Tradicionalen pogovor s prisotnimi ustvarjalci filmov o zakulisju ustvarjanja animacij, ki bodo predstavljene na festivalu. Ni dovolj odgovoriti na nekaj vprašanj po projekciji – animatorji in publika želijo vedeti več in spoznati dodatne podrobnosti o skrivnostih snemanja stop animacij. Filmskim ustvarjalcem, ki jih gosti festival, predvsem avtorjem filmov v uradni selekciji (tekmovalnih programih in Panorami), bomo predali besedo (in platno), da bodo lahko predstavili videje ali fotografije iz zakulisja snemanja, svoja orodja in lutke, predvsem pa da bodo lahko povedali nekaj več o razvojnih fazah svojih projektov. TrikShow širšemu občinstvu ponuja odgovore na vprašanja o tem, kako nastane stop animacija, strokovnjakom pa priložnost izmenjave izkušenj, soočenja mnenj in poglobljen vpogled v različne načine ustvarjanja stop animacij. Zaradi velikega zanimanja strokovne javnosti za to vsebino jo od leta 2024 izvajamo v dveh sklopih.

Our traditional discussion with the attending filmmakers delves into the behind-the-scenes process of creating the animations screened at the festival. A quick Q&A after a screening simply isn't enough - both the animators and the audience crave more, eager to uncover the finer details and secrets of stop motion filmmaking. We hand over the floor (and the screen) to our visiting filmmakers, particularly those featured in the Official Selection (Competition and Panorama), allowing them to share making-of videos, behind-the-scenes photographs, their tools, and puppets. Most importantly, they will discuss the various developmental stages of their projects. TrikShow provides the wider public with answers on how stop motion animation comes to life, while offering industry professionals an opportunity to exchange experiences, debate ideas, and gain in-depth insight into diverse stop-motion workflows. Due to the high interest from industry professionals in this content, we have been presenting it in two segments since 2024.

Piotr Chmielewski, je animator samouk, ki je z eno nogo v svetu animacije, z drugo pa v izobraževanju. Pri svojem delu si prizadeva obravnavati družbeno pomembne teme, zato poleg studijskih filmov ustvarja tudi kampanje in izobraževalne animacije za nevladne organizacije. Njegov animirani film *Rak* (2023), ki je njegov režijski prvenec, je prejel številne nagrade na festivalih na Poljskem in v tujini - tudi priznanja najmlajšega občinstva.

Piotr Chmielewski is a self-taught animator with one foot in the animation industry and the other in education. In his work, he strives to tackle socially relevant topics; thus, alongside his studio films, he also creates campaigns and educational animations for NGOs. His animated short *Crab* (2023), which marked his directorial debut, has won numerous awards at festivals both in Poland and abroad, including accolades from the youngest audiences.

Amanda Barbour je nagrajena filmska kritičarka in predsednica najstarejše avstralske spletne filmske revije *Senses of Cinema*. Z izkušnjami na političnem področju je v avstralskem parlamentu delovala kot svetovalka za medije prvi aborignski senatorki iz zvezne države Viktorija. Nenehno prehaja med teorijo in prakso, tako v umetnosti kot v politiki. Obe področji namreč zahtevata kritično analizo avtorja, občinstva in estetike zgodb, ki nam jih pripovedujejo.

Amanda Barbour is an award-winning film critic and president of Australia's oldest online film journal, *Senses of Cinema*. With a background in politics, she served as media adviser to the first Aboriginal Senator for Victoria in the Australian Parliament. She oscillates between theory and practice in art and politics. Both disciplines require a critical analysis of the author, audience and aesthetics of the stories that we're told.

IZOBRAŽEVALNI PROGRAMI EDUCATIONAL PROGRAMME

WORKSHOT 2.0: MRTVI MEDIJI OŽIVLJENI WORKSHOT 2.0: DEAD MEDIA RELOADED

17. - 27. 09. 2026

WORKSHOT 2.0: MRTVI MEDIJI je projekt, ki ga organizira Pekarna Magdalenske mreže v sodelovanju z mrežo univerz, povezanih v okviru mreže BIP ERASMUS. Mrežo koordinira Akademija umetnosti Univerze v Novi Gorici (Slovenija), v njej pa sodelujejo naslednji partnerji: Univerza za uporabne znanosti Zgornje Avstrije (Wels, Avstrija); Nova bolgarska univerza - NBU v Sofiji (Bolgarija); Akademija likovnih umetnosti v Zagrebu (Hrvaška); Estonska akademija umetnosti - EKA v Talinu (Estonija); Univerzidade Lusófona de Lisboa (Portugalska); Akademija za scenske umetnosti - VŠMU (Bratislava, Slovaška) in Akademija umetnosti v Szczecinu (Poljska), Akademija umetnosti Banja Luka (Bosna in Hercegovina).

WORKSHOT 2.0: DEAD MEDIA is a project organised by Pekarna Magdalenske mreže through cooperation with a network of universities collaborating in the framework of the BIP ERASMUS NETWORK, coordinated by the University of Nova Gorica School of Arts (Slovenia), and involving the following partners: University of Applied Sciences Upper Austria (Wels, Austria); NBU New Bulgarian University in Sofia (Bulgaria); Academy of Fine Arts in Zagreb (Croatia); EKA Estonian Academy of Arts in Tallinn (Estonia); Univerzidade Lusófona de Lisboa (Portugal); Academy of Performing Arts VŠMU (Bratislava, Slovakia), and Szczecin Art Academy (Szczecin, Poland), The Academy of Arts of the University of Banja Luka (Bosnia and Herzegovina).

TRIDELNA DELAVNICA konceptualnega ustvarjanja animiranega filma, pri kateri praktična izvedba kratkega skupinskega animiranega projekta predstavlja sklepni del procesa učenja kritičnih pristopov do medijev in razumevanja filma kot kompleksnega načina umetniške komunikacije.

Delavnica je zasnovana kot vodeno popotovanje skozi naslednje faze ustvarjalnega procesa: (1) **KRITIČNA PISMENOST** - diagnosticiranje problemov ter razumevanje sredstev in metod komunikacije; (2) **GRADITEV PRIPOVEDI** - iskanje zgodbe in njenega pravega tempa znotraj samega sebe, lastnih spominov ali okolice ter njeno konstruiranje v skladu z zmožnostmi medija animacije; (3) **ANIMACIJA** - eksperimentiranje s praskanjem po fotografskih materialih in drugih slikovnih podlogah na ustvarjalcu lasten način.

Udeleženci bodo imeli priložnost osvojiti izvirne tehnike praskanja po slikovnih podlogah ter druge ročne tehnike pod mentorstvom **MOÏE JOBIN-PARÉ** (Kanada), multidisciplinarne umetnice, ki jo zanima raziskovanje tistega, kar presega resničnost (asistirali ji bosta **BRINA FEKONJA** in **LENE LEKŠE**). Graditve pripovedi jih bo učil **MAX HATTTLER** (Nemčija / Hongkong), večkrat nagrajeni umetnik in raziskovalec, ki deluje na presečišču digitalnih orodij in zgodovinskih medijskih tehnik. Veščine kritične pismenosti bosta predstavili družbeni aktivistki **URŠKA BREZNIK** in **KAJA FIEDLER** (Slovenija), za pomoč pri oblikovanju zvoka pa bo poskrbel **MIHA ŠAJINA** (Slovenija).

THREE-PHASE WORKSHOP of concept-based animation filmmaking where practical execution of your short animated group project concludes the process of learning critical approaches to media and understanding film as a complex mode of artistic communication.

This workshop is designed as a guided journey through following stages of the creative practice: (1) **CRITICAL LITERACY** – diagnosing problems, understanding means and methods of communication, (2) **NARRATIVE-BUILDING** – finding a story and its right tempo within yourself, your memories, or your surroundings, constructing it accordingly to animation medium capacities; (3) **ANIMATION** – experimenting with scratching on photographic materials and other images on your own terms.

The participants will have a chance to learn original scratching on images and other hands-on techniques from **MOÏA JOBIN-PARÉ** (Canada), a multidisciplinary artist interested in exploring what's beyond reality (assisted by **BRINA FEKONJA** and **LENE LEKŠE**); narrative-building from **MAX HATTTLER** (Germany / Hong Kong), a multi-awarded artist and researcher working at the intersections of digital tools and historical media techniques; the skills of critical literacy will be introduced by the social activists **URŠKA BREZNIK** and **KAJA FIEDLER** (Slovenia); sound design aid will be provided by **MIHA ŠAJINA** (Slovenia).

	STRUKTURA DELAVNICE: ČASOVNICA IN VSEBINA
17. 09. 2026 / Zoom	1. faza: Delavnica kritične pismenosti z Urško Breznik in Kajo Fiedler V tej fazi bodo udeleženci spoznali: » Razmerja moči v družbi in načine njihove analize; » Kako sta dostopanje do znanja in informacij povezana z močjo; » Kako uporabiti metodo kritične analize diskurza na pisnih, vizualnih in avdiovizualnih besedilih.
20. - 22. 09. 2026 / VD	2. faza: Graditev pripovedi: Mrtvi mediji, najdene podobe in eksperimentalna dramaturgija - delavnica graditve pripovedi z Maxom Hattlerjem V tej fazi se bodo udeleženci naučili, kako: » Razvijati eksperimentalno razumevanje pripovedi kot vizualnega napredovanja, ritma, preobrazbe in asociacije; » Raziskovati najdene, arhivske, fotografske in zastarele medijske materiale kot izhodišča za kolektivno delo z gibljivimi slikami; » Ustvariti jedmat in izvedljiv skupinski izdelek - kot je vizualna partitura, snemalna knjiga (storyboard), nelinearna montaža ali delovni animatik -, ki bo služil kot usmeritev za fazo animacije.
23. - 27. 09. 2026 / LGM	3. faza: Delavnica stop animacije z Moïa Jobin-Paré V tej fazi bodo udeleženci spoznali in se naučili: » Raziskovati različne načine spreminjanja in povezovanja tiskanih predlog z uporabo ročnih tehnik, kot sta praskanje po fotografijah in tehnika izrezanke (cut-out animacija); » Odkrivati, kako lahko slojenje, premikanje, odstranjevanje, podvajanje, spreminjanje in celo uničevanje tiskanih predlog postanejo del ustvarjalnega procesa; » Ponovno animirati mirujoče in že obstoječe fotografije različnih vrst, kvalitet, formatov ter obdobj.

WORKSHOP STRUCTURE: TIME & CONTENT
Phase 1: Critical Literacy workshop with Urška Breznik and Kaja Fiedler During this phase the participants will learn: » Power relations in society and the ways to analyze them; » How accessing knowledge and information is related to power; » How to apply critical discourse analysis to written, visual and audiovisual texts.
Phase 2: Building the Narrative: Dead Media, Found Images and Experimental Dramaturgy, narrative-building workshop with Max Hattler During this phase the participants will learn how to: » Develop an experimental understanding of narrative as visual progression, rhythm, transformation, and association. » Explore found, archival, photographic, and obsolete media materials as prompts for collective moving image work. » Create a concise, achievable group outcome, such as a visual score, storyboard, non-linear edit, or draft animatic, to guide the animation phase.
Phase 3: Hands-on animation workshop with Moïa Jobin-Paré During this phase the participants will learn: » Explore different ways of modifying and connecting printed images using hands-on techniques such as scratching photographs and cut-out animation. » Discover how layering, moving, removing, duplicating, altering, and even destroying printed images can become part of a creative process. » Reanimate still and pre-existing images of various types, qualities, formats and eras.

MAX HATTLER O FAZI

GRADITVE PRIPOVEDI:

Ta delavnica raziskuje pripoved v eksperimentalni animaciji kot proces odkrivanja odnosov med podobami, materiali, ritmi in preobrazbami, in ne kot zgolj konstruiranje konvencionalnega zapleta. Z uporabo fotografskih sledi - zbranih v Mariboru ob obisku boljšega sejma in sprehodih, pa tudi iz študentskih osebnih fotografij, arhivskega gradiva, časopisov in drugih oblik zastarelih ali ogroženih medijev - bodo udeleženci sodelovali pri ustvarjanju kratkih vizualnih predlogov za animacijo. Z zbiranjem in urejanjem podob bo vsaka skupina oblikovala kratko vizualno sekvenco, katere napredovanje in preobrazba bosta predstavljala osnovo za naslednjo fazo animacije. Ta proces obravnava "mrtve medije" tako kot vir vizualnega materiala kot sredstvo za premislek o nestabilnem posmrtnem življenju podob, tehnologij in informacij.

MAX HATTLER'S STATEMENT ABOUT THE NARRATIVE-BUILDING PHASE:

This workshop explores narrative in experimental animation as a process of discovering relationships between images, materials, rhythms, and transformations rather than constructing a conventional plot. Beginning with photographic traces gathered in Maribor through a flea market visit, walks, students' own images, archival materials, newspapers, and other forms of obsolete or endangered media, participants will work collaboratively to

create short visual propositions for animation.

By collecting and arranging images, each group will shape a short visual sequence whose progression and transformation will form the basis for the following animation phase. The process treats "dead media" both as a source of visual material and as a means of reflecting on the unstable afterlives of images, technologies, and information.

MOÏA JOBIN-PARÉ O FAZI ANIMACIJE:

Na podlagi zbranih podob in predhodno razvitih idej bo vsaka skupina povabljen k svobodnemu ustvarjanju skozi igrive, tveganju naklonjene animacijske eksperimente, hkrati pa bo raziskovala, kaj se lahko izcimi iz opazovanja, spreminjanja in povezovanja podob, ki v osnovi sploh ne sodijo skupaj. Z odprtostjo za nekonvencionalne in intuitivne načine ustvarjanja delavnica spodbuja udeležence, da dovolijo presenetljivim idejam in pripovedim, da izplavajo iz samega materiala in manipulacije z njim. Z mislijo na koncept MRTVIH MEDIJEV so dobrodošle vse oblike kombiniranja, spreminjanja in reinterpretacije podob. Najdeni, fotografski in zastareli mediji tukaj niso obravnavani kot nekakšni statični arhivi, temveč kot živ material za ustvarjalno raziskovanje, ki bo vrhunec doseglo v obliki eksperimentalnega kratkega animiranega filma, sestavljenega iz heterogenih in spečih podob. Te podobe, ponovno obujene skozi proces preobrazbe, razkrivajo nove povezave, pomene in možnosti.

MOÏA JOBIN-PARÉ'S STATEMENT

ABOUT THE ANIMATION PHASE:

Based on the images collected and the ideas developed previously, each group will be invited to create freely through playful, risk-taking animation experiments while exploring what can emerge from observing, modifying, and connecting images that do not originally belong together. Embracing unconventional and intuitive ways of making, the workshop encourages participants to let unexpected ideas and narratives emerge from the material itself and its manipulation. Keeping the concept of DEAD MEDIA in mind, all forms of combining, altering, and reinterpreting images are welcome. Found, photographic, and obsolete media are treated not as fixed archives but as living material for creative exploration, culminating in an experimental animated short composed of heterogeneous and dormant images. Reanimated through a process of transformation, these images reveal new connections, meanings, and possibilities.

O MENTORJIH IN POMOČNIKI / ABOUT MENTORS AND ASSISTANTS:

URŠKA BREZNIK je sinologinja in umetnostna zgodovinarica, od leta 2013 direktorica Pekarne Magdalenske mreže. Koordinira projekte na področju mladinske in kulturne dejavnosti ter razvija in vodi delavnice in seminarje kritične pismenosti za mlade, mladinske in pedagoške delavce ter širšo javnost. Je izvršna producentka StopTrik MFF.

URŠKA BREZNIK is a Sinologist and art historian, director of Pekarna Magdalenske mreže since 2013. She coordinates projects in the field of youth and cultural and develops and leads critical literacy workshops and seminars for young people, youth and pedagogical workers and the general public. Executive producer of StopTrik IFF.

KAJA FIEDLER je sociologinja, od leta 2016 zaposlena v Pekarni Magdalenske mreže. Razvija in vodi delavnice in seminarje kritične pismenosti za mlade, mladinske in pedagoške delavce ter širšo javnost. Koordinira izobraževalne projekte na področju stanovanjskih zadrug, podnebne krize in delavskih pravic. Je producentka glasbenih dogodkov na StopTrik MFF ter urednica spletne strani in družbenih omrežij festivala.

KAJA FIEDLER is a Sociologist employed at Pekarna Magdalenske mreže since 2016. Developing and leading critical literacy workshops and seminars for young people, youth and pedagogical workers and general public. Coordinating educational project in the field of housing cooperatives, climate crisis and workers' rights. Producer of music events at StopTrik IFF and editor of StopTrik IFF website and social networks.

MAX HATTLER je umetnik, animator in raziskovalec, ki se v svojem delu ukvarja z abstraktnimi in eksperimentalnimi oblikami avdiovizualne prakse. Njegovi filmi in instalacije so bili prikazani in nagrajeni na festivalih po vsem svetu. Je redni izredni profesor na City University of Hong Kong in ustanovitelj serije projekcij eksperimentalnih animiranih filmov Relentless Melt. Hattlerjevo raziskovanje se osredotoča na vizualno glasbo, optični zvok in presečišča digitalnih orodij z zgodovinskimi medijskimi tehnikami. Kot praktični raziskovalec združuje praktično produkcijo s teoretičnim in zgodovinskim raziskovanjem ter preučuje, kako lahko abstraktne podobne in parametrična animacija ustvarjajo in strukturirajo avdiovizualne izkušnje v sodobni kulturi gibljivih slik.

MAX HATTLER, an artist, animator, and researcher whose work explores abstract and experimental forms of audiovisual practice. His films and installations have screened and received awards at festivals worldwide. He is a tenured Associate Professor at the

City University of Hong Kong and the founder of the Relentless Melt screening series for experimental animation. Hattler's research focuses on visual music, optical sound, and the intersections of digital tools with historical media techniques. As a practitioner-researcher, he combines hands-on production with theoretical and historical inquiry, investigating how abstract imagery and parametric animation can generate and structure audio-visual experiences in contemporary moving-image culture.

MOĬA JOBIN-PARÉ je filmarkana stičišču animacije in fotografije. Od leta 2015 ustvarja multidisciplinarne projekte, posvečene sodobni podobi in njenim hibridnim oblikam, v katerih združuje svoje največje strasti: gibljive slike, slikarstvo, snovne in digitalne prakse ter zvok. Razvila je edinstveno in inovativno tehniko praskanja po fotografskem filmu, ki jo razstavlja in uporablja za ustvarjanje kratkih filmov. Rodila se je leta 1978 in odrasla tako na podeželju kot v mestu. Živi in dela v Montrealu.

MOĬA JOBIN-PARÉ, a filmmaker working at the intersection of animation and photography, Ssince 2015, she has developed a multidisciplinary practice dedicated to contemporary imagery and its hybrid forms, bringing together her major passions: moving images, painting, material and digital practices, and sound. She has developed a unique and innovative technique of scratching on photographic film, which she has presented in exhibitions and used to create short films. Born in 1978, she grew up both in the countryside and in the city. She lives and works in Montreal.

BRINA FEKONJA je zaključila univerzitetni študij industrijskega oblikovanja na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Trenutno je absolventka magistrskega programa Medijske umetnosti in prakse - animacija, na Akademiji umetnosti Univerze v Novi Gorici. Od leta 2015 je del ekipe mednarodnega filmskega festivala StopTrik, trenutno dejavna kot kuratorica in koordinatorica otroške sekcije programa ter asistentka delavnic. Od leta 2014 do 2020 je bila aktivna mentorica v okviru vzgojno-izobraževalnega programa animiranega filma SLON. V letu 2022 je bila druga asistentka režije pri snemanju slovenskega dela animiranega filma Zgodbe iz čarobnega vrta, ki ga je režiral Leon Vidmar.

BRINA FEKONJA has a BA in industrial design from the Academy of Fine Arts and Design, University of Ljubljana, and is currently pursuing a master's degree in Media Arts and Practices – Animation at the School of Arts, University of Nova Gorica.

Fekonja is interested in (stop-motion) animation, teaching, design, photography, film, nature, society and the notion of common/community. Since 2015, she has been part of the team behind the StopTrik International Film Festival and is currently active as a curator and coordinator of the children's section, as well as a workshop assistant. From 2014 to 2020, she worked as an active mentor within the SLON educational animated film programme. In 2022, she served as the second assistant director on the Slovenian segment of the animated film Tales from the Magic Garden, directed by Leon Vidmar.

LENE LEKŠE (r. 1995) je slovenska multidisciplinarna umetnica, ki združuje kiparstvo, animacijo in pedagogiko. Diplomirala je na Akademiji za likovno umetnost in oblikovanje v Ljubljani, sodeluje s kolektivom SLON in koordinira delavnice za festival Animateka. V svoji umetniški praksi se s tehniko stop motion posveča preobrazbam materialov, s svojimi izobraževalnimi programi pa sodobno umetnost in animacijo približuje mladim ustvarjalcem.

LENE LEKŠE (b. 1995) is a Slovenian multidisciplinary artist blending sculpture, animation and pedagogy. A graduate of Ljubljana's Academy of Fine Arts, she collaborates with SLON collective and coordinates workshops for Animateka Festival. Her work explores material transformations through stop-motion, while her educational programs bridge contemporary art and animation for young creators.

MIHA ŠAJINA je slovenski skladatelj, producent in elektronski glasbenik, znan po svojem eksperimentiranju z modularnimi sintetizatorji. Šajina, sicer nekdanji član skupin EWOK in Moveknowledge, zdaj ustvarja glasbo za animirane filme in vodi zvočne delavnice, pri čemer združuje "naredi sam" elektroniko z vizualnimi mediji. Njegovo delo raziskuje presečišče abstraktnih zvočnih krajin in pripovedne animacije.

MIHA ŠAJINA is a Slovenian composer, producer and electronic musician known for his modular synth experiments. Former member of bands EWOK and Moveknowledge, he now scores animated films and leads sound workshops, merging DIY electronics with visual media. His work explores the intersection of abstract soundscapes and narrative animation.

ZAKAJ BI SE UDELEŽILI DELAVNICE?

16. StopTrik MFF vas vabi, da se poglobite v vprašanja o tem, kaj sploh pomeni in kako pride do tega, da mediji umrejo. Kdaj in kako novi mediji postanejo tradicionalni, zastareli, pozabljeni - mrtvi? Ali sploh zares izginejo ali pa se morda reinkarnirajo? Jih je mogoče priklicati nazaj? Bi morali nekateri mediji preprosto končati v peklu? Leta 1995 je Bruce Sterling dejal, da so nekateri mediji, ki so izvirali iz človeške radovednosti, ustvarjalnosti in potrebe po igranju z iluzijami, fantomi ali celo preprostimi igračkami, "umrli na bodeči žici tehnološkega napredka". Drugi veliki medijski teoretik, Henry Jenkins, je s tem leta 2006 polemiziral, ko je zapisal: "Kljub vsemu nas zgodovina uči, da stari mediji nikoli ne umrejo - in niti ne zbledijo nujno. Tisto, kar v resnici umre, so le orodja, ki jih uporabljamo za dostopanje do medijskih vsebin (...) Posneti zvok je medij. CD-ji, MP3-datoteke in kasete pa so zgolj tehnologije za njegovo dostavo." In kako na to gledate vi? Občutite nostalgijo po "pozabljenih medijih" ali pa vas navdušuje že sama misel na to, da jih je mogoče preoblikovati tako, da bodo ustrezali potrebam sodobnih umetniških izkušenj in zabave? Na tej delavnici boste lahko z ročnim delom, spričo katerega bo materialnost razpadala pred vašimi lastnimi očmi, svobodno oblikovali povsem svoje pomene.

WHY WOULD YOU DO THIS?

16th StopTrik IFF invites you to dive into the questions of what it means and how it happens that media die – when and how new media become traditional, obsolete, forgotten – dead? Do they disappear or do they reincarnate? Can you summon their ghosts? Should some media go to hell? In 1995 Bruce Sterling said that some media, which originated from human curiosity, creativity, and the need to play with illusions, phantoms, or even simple toys, they “died on a barbed wire of technological advance”. Another great media scholar, Henry Jenkins, polemicized in 2006. He noted: “Yet, history teaches us that old media never die – and they don't even necessarily fade away. What does die are simply the tools that we use to access media content (...) Recorded sound is the medium. CDs, MP3 files, and 8-track cassettes are delivery technologies.” And where do you stand in this discussion? Are you nostalgic for the “forgotten media” or excited just by the thought that they can be reconfigured to suit the needs of contemporary artistic experiences and entertainment? At this workshop you are free to shape your own meanings through handcraft that makes the materiality disintegrate before your eyes.

**WORKSHOT:
PLASTELIN
OTROŠKA
DELAVNICA STOP
ANIMACIJE Z
JANOM SVENŠKOM
WORKSHOT:
PLASTICINE
CHILDREN'S STOP
MOTION ANIMATION
WORKSHOP WITH JAN
SVENŠEK
16. - 19. 09. 2026 / LGM**

Na delavnici bomo v tehniki stop animacije ustvarile_i kratek animirani film. Raziskovali_e bomo plastelin kot material in se z njim spoprijeli_e na zanimiv in ustvarjalen način. Igrali_e se bomo s trodimenzionalno obliko, ki jo bomo z oblikovanjem, valjanjem, rezanjem in mešanjem spremenili_e v premikajoči se dvodimenzionalni svet. Ker je letošnja edicija festivala posvečena temi "mrtvi mediji", bomo na delavnici uporabljali_e animacijske tehnike, ki so morda pozabljene, stare ali pa nenavadne. Cilj delavnice je spoznati plastelin kot material in v njem prepoznati raznolik potencial za animacijo in ustvarjanje, hkrati pa bodo udeleženci_ke spoznali proces izdelave animiranega filma. Delavnico bo vodil **Jan Svenšek**.

In this workshop, we will create a short animated film using stop-motion techniques. We will explore the material of plasticine and engage with it in engaging and creative ways. We will play with three-dimensional shapes, transforming them into a moving two-dimensional world by sculpting, rolling, cutting, and mixing the material. Since this year's festival edition is dedicated to the theme of "dead media", the workshop will utilise animation techniques that might be forgotten, outdated, or unusual. The goal of the workshop is to discover plasticine as a medium and recognise its diverse potential for animation and creativity, while participants will also learn about the entire process of making an animated film. The workshop will be led by **Jan Svenšek**.

Jan Svenšek je kot dijak začel ustvarjati videospote za mariborsko glasbeno sceno. Pozneje se je vpisal na Akademijo umetnosti Univerze v Novi Gorici, kjer je vzljubil animacijo. Trenutno ustvarja svoj kratki animirani diplomski film.

As a high school student, **Jan Svenšek** started creating music videos for the Maribor music scene. He later enrolled at the University of Nova Gorica School of Arts, where he discovered his passion for animation. He is currently working on his short animated graduation film.

**AD HOC LAB.
KRIŽ KRAŽ KOLAŽ
Z MIHO REJO
AD HOC LAB.
CRISS-CROSS
COLLAGE WITH
MIHA REJA**

**24. & 25. 09. 2026 /
16.00 - 19.00 / VD**

Število mest je omejeno.
Prijave zbiramo na: mojca@filmfactory.si /
Places are limited. Applications
are being accepted at mojca@filmfactory.si

Te zanima kolažna animacija, vendar je še nisi imel priložnosti preizkusiti? Je animacija že dolgo na tvojem to-do listu, pa nikoli ne pride na vrsto? Brez skrbi – za Ad Hoc Lab ne potrebuješ predznanja, popolne ideje ali natančnega načrta. Dovolj so radovednost, domišljija in pripravljenost na eksperimentiranje.

Na dvodnevni delavnici bomo raziskovali osnove stop animacije s pomočjo papirja, kolaža in vsega tistega tiskanega materiala, ki je morda že dolgo čakal na svojih pet minut slave. Na voljo bodo stare revije, slikanice, časopisi, papirji in drugi pozabljeni tiskani zakladi, s seboj pa lahko prineseš tudi svoj material. V prvem delu delavnice se bomo posvetili spoznavanju tehnike stop-motion animacije. Predstavili bomo nekaj osnovnih principov animiranja in pokazali zabavne primere uporabe tehnike. Pregledali bomo tiskani material, izrezovali raznovrstne slike ter iskali ustvarjalne ideje. Drugi dan pa se bomo posvetili snemanju s poudarkom na eksperimentiranju - brez stresa in pretiranega načrtovanja.

Are you interested in collage animation but haven't had the chance to try it out yet? Has animation been on your to-do list for a long time, but you never quite get around to it? No worries - for Ad Hoc Lab, you don't need any prior knowledge, a perfect idea, or a strict plan. All it takes is curiosity, a bit of imagination, and a willingness to experiment.

In this two-day workshop, we will explore the basics of stop-motion animation using paper, collage, and all those printed materials that might have been waiting a long time for their five minutes of fame. Old magazines, picture books, newspapers, papers, and other forgotten printed treasures will be provided, you can bring your own materials, too. In the first part of the workshop, we will focus on getting familiar with the stop-motion animation technique. We will introduce some fundamental principles of animation and showcase fun examples of its application. We will browse through the printed materials, cut out various images, and brainstorm creative ideas. The second day will be dedicated to shooting, with an emphasis on experimentation - no stress and no over-planning.

Miha Reja je ustvarjalec animiranih filmov. Na Akademiji umetnosti Univerze v Novi Gorici je ustvaril dva kratka animirana filma, *Za zaprtimi roletami* (2020) in *Kurent* (2022), ki sta prejela več festivalskih nagrad ter nagradi Društva slovenskega animiranega filma (DSAF). Miha je trenutno magistrski študent na univerzi MOME na Madžarskem. Med razvojem kratkega animiranega filma *Kožuh* se je udeležil delavnic *Kratka scena* (SI), *CEE Animation Rise & Shine* (HR in SI) ter *The Animation Workshop* (Viborg, DK). **Miha Reja** is an animated film creator. During his studies at the University of Nova Gorica School of Arts, he created two short animated films, *Behind Closed Shutters* (2020) and *Kurent* (2022), which won several festival awards as well as awards from the Slovenian Animated Film Association (DSAF). Miha is currently a master's student at MOME University in Hungary. While developing his short animated film *Fur*, he participated in workshops such as *Kratka scena* (Slovenia), *CEE Animation Rise & Shine* (Croatia and Slovenia), and *The Animation Workshop* (Viborg, Denmark).



ANIMIRANO RAZVEDRILO ANIMATED ENTERTAINMENT

KURATORSKI DVOBOJ: VZPON ZOMBI MEDIJEV ANIMATED BATTLE: THE RISE OF THE UNDEAD MEDIA

24. 09. 2026 / 22.15 / VD

Gre za dinamično, tekmovalno predstavitev eksperimentalnega filma, zasnovano kot avdiovizualni dvoboj med dvema strokovnima kuratorjema. Spopadata se z obsežnim arhivom kratkih animiranih filmov, video del in eksperimentalnih posnetkov. Kombinacija vznemirjenja MC bitke in duha avantgarde bo imela za posledico spontano, izmenično predstavitev avdiovizualnih artefaktov, ki lahko presenečajo, šokirajo in navdušujejo, predvsem pa radikalno razširijo gledalčevo dožemanje tega, kar lahko medij animiranega filma (in njegova obrobja) prinese na zaslon – še posebej, ko mešanica vključuje izkrivljeno estetiko in politično drznost. Evforija in provokacija sta orožji izbire; nič ni prepovedano.

A dynamic, competitive showcase of experimental cinema, structured as an audiovisual duel between two expert curators. They face off by drawing from a vast archive of short animated films, video works, and experimental footage. Combining the thrills of an MC battle with the spirit of avant-garde results in spontaneous, alternating presentation of any audiovisual artifacts that can possibly surprise, shock, and amaze, but above all, radically expand the viewer's understanding of what animation film medium (and its borderlands) is capable of bringing out to the screens, especially when the mixture involves twisted aesthetics and political boldness. Euphoria and provocation are weapons of choice; nothing is off-limits.

KURATORJA - DVOBOJEVALCA:

Nadežda Svirskaia se je rodila v Naberežnih Čelnih v ZSSR. Deluje kot kuratorka in producentka animacijskih projektov. Po študiju novinarstva na Državni univerzi v Kazanu je diplomirala kot umetnostna kuratorka na Šoli za sodobno umetnost "Free Workshops" v Moskovskem muzeju moderne umetnosti. Od leta 2001 do 2022 je Nadya v Moskvi organizirala razstave, projekcije in tematske dogodke o umetniški animaciji v sodelovanju z muzeji, galerijami in festivali v različnih mestih. Leta 2019 je skupaj s prijatelji ustanovila mednarodni nomadski mikrofestival Shcha 7 Seconds Animated Films, ki je bil predstavljen na festivalih Big Cartoon Festival, Animafest Zagreb, StopTrik Festival, Zubroffka, Supertoon, Countryside Animafest Cyprus in Festival of Animation Berlin (FAB). Leta 2022 je sodelovala v programu Artist-in-Residency na Akademiji za likovno umetnost na Dunaju. Je producentka večkrat nagrajenega filma Sashe Svirsky *Dull Spots of Greenish Colours*. Nadya se ukvarja s političnim animacijskim aktivizmom. Od leta 2022 živi v Berlinu.

Krste Gospodinovski je makedonski režiser in animator. Študiral je slikarstvo na Narodni akademiji za umetnost v Sofiji, trenutno pa opravlja doktorat iz kulturnih študij, animacije. Je profesor in vodja oddelka za animacijo na Univerzi za avdiovizualne umetnosti Europa Prima v Skopju ter eden od ustanoviteljev Flip Book Productions in festivala evropskih kratkih animiranih filmov Flipbook Film Festival v Skopju. Njegovi kratki stop-motion animirani filmi (avtor/soavtor) *Gottlieb* (2018), *Kačica* (2020) in *Nebit* (2023) so bili prikazani na več kot 100 festivalih in osvojili več nagrad. Njegov zadnji film *Nemi film* (2025) je bil premierno prikazan na festivalu v Annecyju, nakar je bil izbran za več kot 50 festivalov in prejel 15 nagrad.

CURATORS-CONTENDERS:

Nadezhda Svirskaia was born in Naberezhnye Chelny in the USSR. She works as a curator and producer of animation projects. After studying journalism at Kazan State University, she graduated as an art-curator from the "Free Workshops" Contemporary Art School at the Moscow Museum of Modern Art. From 2001 to 2022, Nadya organised exhibitions, screenings, and thematic events devoted to artistic animation in Moscow, in collaboration with museums, galleries, and festivals in various cities. In 2019, with friends, she founded the international nomadic micro-festival Shcha 7 Seconds Animated Films, which has been presented at the Big Cartoon Festival, Animafest Zagreb, StopTrik Festival, Zubroffka, Supertoon, Countryside Animafest Cyprus, and the Festival of Animation Berlin (FAB). In 2022, she participated in the Artist-in-Residency program at the Academy of Fine Arts Vienna. She is the producer of Sasha Svirsky's multi-award-winning film *Dull Spots of Greenish Colours*. Nadya is involved in political animation activism. Since 2022, she has been living in Berlin.

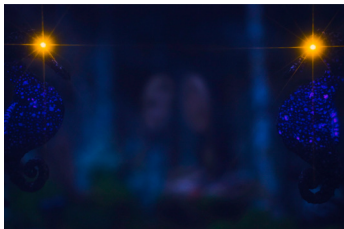
Krste Gospodinovski is a Macedonian director and animator. He studied painting at the National Art Academy – Sofia and he's currently finishing his Ph.D. in cultural studies, spec. animation. He is a fulltime professor and head of the animation department at the University of Audiovisual Arts – Europa Prima in Skopje, and one of the founders of Flip Book Productions and Flipbook Film Festival in Skopje. His previous short animated films (author/co-author) *Gottlieb* (2018), *Snakelet* (2020) and *Not-Being* (2023) were screened at numerous festivals and won several awards. His latest film *Silent Cinema* (2025) premiered at Annecy Festival, and has since been selected at over 50 festivals and won 15 awards.

NOČ GROZLIVIH ANIMACIJ CREEPY ANIMATION NIGHT

24. 09. 2026 / 21.00 / VD

MEDIJI MEDIUMS

Tim Gideon
2022, ZDA / USA, 9'



Abstraktna vizualna pesem, ki raziskuje odnos med predmeti, spominom in žalovanjem. An abstract visual poem exploring the relationship between objects, memory, and grief.

NAŠA GOSPA TROHNENJA OUR LADY OF ROT

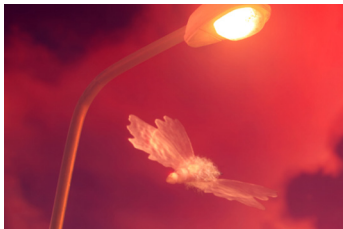
Bibi Erjavec (ALUO Academy of Fine Arts and Design, University of Ljubljana)
2025, Slovenija / Slovenia, 5'



Smo v nenavadnem postapokaliptičnem svetu trohnečih okostnjakov. Tu je meso samo postalo redkost in imeti ga velja za privilegij in odgovornost obenem. In nihče ni tako samopožrtvovalen kot Naša Gospa Trohnenja. We are in a strange post-apocalyptic world of half-decayed skeletons. Here, flesh itself has become a rarity and possessing any is seen as both a privilege and responsibility. There are none as self-sacrificing as Our Lady of Rot.

LJUBEZEN JE LE SMRT STRAN LOVE IS JUST A DEATH AWAY

Bára Anna Stejskalová (Bionaut Animation, FAMU)
2020, Češka / Czechia, 11'30"



Nežna zgodba o iskanju ljubezni tudi sredi popolnega razkroja. A tender story about finding love even amid utter decay.

CANIS CANIS

Marc Riba, Ana Solanas (I+G stop motion)
2013, Španija / Spain, 17'



Dva preživela sta ujeta v hiši, ki jo brez prestanka oblega trop potepuških psov. Two survivors are isolated in a house constantly besieged by a horde of stray dogs.

PODŽIVLJENJE UNDERLIFE

Jarosław Konopka (Stowarzyszenie Filmowców Polskich, Se-Ma-For Produkcja Filmowa, Studio "Młodzi i Film" im. Andrzeja Munka, Telewizja Polska)
2010, Poljska / Poland, 8'30"



Osrednji motiv filma je otroški voziček - simbol časa in kraja rojstva. Predstavlja prostor, v katerem se najdemo ob prihodu na svet, z leti pa postane predmet, ki nas opominja na naše korenine. A baby carriage, a symbol of the time and place of birth, serves as the film's central motif. It represents the space where we first enter the world, yet over the years, it becomes an object that reminds us of our roots.

IZVOR BITIJ THE ORIGINS OF CREATURES

Floris Kaayk (seriousFilm)
2010, Nizozemska / The Netherlands, 12'



Apokaliptična vizija človeštva po kataklizmičnem dogodku. V tej temačni prispodobni poskušajo mutirani udi sodelovati, a so njihova prizadevanja zaradi medsebojnega nerazumevanja obsojena na propad. An apocalyptic vision of humanity after a cataclysmic event. In a dark parable, mutant limbs seek to collaborate while their efforts are doomed to fail through miscommunication.

ABYSSUS ABYSSUM INVOCAT ABYSSUS ABYSSUM INVOCAT

Wes Simpkins (Matthew Glasson)
2012, ZDA / USA, 10'



"Ponor izziva ponor", kar pogosteje slišimo kot "zlo rojeva zlo" ali še bolj pogovorno: "zla ne odpraviš z zlom". "Hell invokes Hell, more commonly known as, "One misdeed precedes another," or more colloquially known as, "Two wrongs do not make a right."

RAZSTAVE EXHIBITIONS

VUK JEVREROVIĆ: ČLOVEŠKE GESTE VUK JEVREROVIĆ: HUMAN GESTURES

10. - 27. 09. 2026 / VD Foyer

Vodstvo po razstavi: Četrtek, 24. 09. 2026, ob 16.00
Guided tour: Thursday, 24.09.2026, at 16:00

Vuk Jevremović, rojen leta 1959 v Frankfurtu na Majni; 1984 diplomiral na Univerzi za arhitekturo v Beogradu; 2002 diplomiral na Univerzi za likovno umetnost v Münchnu. Filmi: *Eon* (1995), *Veter pojenja* (1996), *Panther* (1998), *Dnevnik* (2000), *Obrazi* (2002), *Quercus* (2004), *Kolo se vrti* (2005), *Zapri oči in ne dihaj* (2006), *Potrpežljivost spomina* (2008), *Otok smrti* (2011), *Monte Adrion* (2016), 11 (2022), *Moralna podpora* (2024).

Vuk Jevremović, born in 1959 in Frankfurt am Main; graduated from the Faculty of Architecture in Belgrade in 1984; graduated from the Academy of Fine Arts in Munich in 2002. Films: *Eon* (1995), *The Wind Subsides* (1996), *Panther* (1998), *Diary* (2000), *Faces* (2002), *Quercus* (2004), *The Wheel Turns* (2005), *Close Your Eyes and Do Not Breathe* (2006), *Patience of the Memory* (2008), *Island of the Dead* (2011), *Monte Adrion* (2016), 11 (2022), *Moral Support* (2024).

StopTrikova razstava del Vuka Jevremovića ponuja le bežen vpogled v raznolik opus tega plodovitega slikarja in animatorja. Na ogled sta dve sliki in izbor ročno ustvarjenih sličic iz treh njegovih filmov.

Sliki zasidrata razstavni dialog s festivalovo temo medijske samozvesti in nostalgije po umetniških formah preteklosti. Slika *Katedrala* (1988) prikazuje sakralno arhitekturo, povsem oropano religiozne simbolike - brezživen prostor, kjer se smrt ne bere kot transcendenca, temveč kot goli nič. Slika *Stroj* (1999) pa prinaša industrijsko, brutalistično formo, ki je služila kot vizualna referenca za Vukov film *Otok smrti* (2011). Samemu umetniku to delo simbolizira njegov prehod iz slikarstva v animacijo.

Izbrane filmske faze - naslikane in narisane na listih formata A4 - izhajajo iz treh njegovih del: *Panther* (1998), 11 (2022) in *Moralna podpora* (2024). Njihova estetika je globoko ukoreninjena v Vukovi slikarski praksi, v kateri poteza čopiča, tekstura in slojenje nosijo enako težo in prisotnost, kot bi jo na platnu. Ta dela na sebi nosijo sledi časa, težaškega dela in samega materiala ter tako v tišini nasprotujejo sterlni fluidnosti sodobnih avdiovizualnih medijev. Namesto nostalgije nam ponujajo meditacijo o izginjanju in vztrajanju, o tem, kaj pomeni še naprej ustvarjati z orodji in procesi, ki jih sedanost sicer ne zahteva več, a jih še kako potrebuje.

Vuk je Jugoslovian, ki je pogljal korenine na dalmatinskem otoku Hvaru, a nikoli ni izgubil svojega beograjskega naglasa. Leta 1995, med operacijo Nevihta, so v njegovo hišo vdrli vojaki, a Vuk je ni želel zapustiti. *No pasaran*. Danes z družino živi na Hvaru, podprt z zaledjem otoške skupnosti. Njegova hiša, napolnjena z desetninami osupljivih umetnin, je postala pravi tempelj življenja, ljubezni in umetnosti. Za vedno si bom zapomnil tisti teden v Jelsi, ko me je Vuk v meni zelo težkem obdobju povabil v svoj dom. Jedla sva prebranec, pila belo vino in se pogovarjala. Z vinilnih plošč sta prepevala Viktor Coj in Milan Mladenović - simbola minule dobe in upora proti državnemu nasilju; predstavnika tiste specifične vrste žalosti, v kateri lahko lepoto vidijo le Vzhodnoevropejci. Morda Vukova umetnost na koncu koncev govori prav o tem: ne o izginjanju medijskih form, temveč o vztrajanju človeških gest; o puščanju paslik, duhov in nerazrešenih vprašanj o tem, kaj sploh pomeni ustvarjati podobe z lastnimi rokami v svetu, ki se je to v veliki meri prenehal spraševati.

Michał Bobrowski

StopTrik's exhibition of Vuk Jevremović's work offers only a small glimpse into the varied oeuvre of this prolific painter and animator. On view are two paintings and a selection of handcrafted frames from three of his films.

The paintings anchor the exhibition's engagement with the festival's theme of media self-awareness and the nostalgia for bygone art forms. *The Cathedral* (1988) presents a sacral architecture stripped of religious symbolism - a lifeless space where death reads not as transcendence but as sheer nothingness. *The Machine* (1999), an industrial, brutalist form that served as a visual reference for Vuk's film *The Island of the Dead* (2011). For the artist himself this work symbolises his transition from painting into animation.

The selected film frames - painted and drawn on A4 paper sheets - come from three of his works: *The Panther* (1998), 11 (2022), and *Moral Support* (2024). Their aesthetics is deeply rooted in Vuk's painterly practice, where brushstroke, texture, and layering carry the same weight and presence as they do on canvas. These works bear the marks of time, labor, and material, standing in quiet opposition to the frictionlessness of contemporary audiovisual media. Rather than nostalgia, they offer a meditation on disappearance and persistence - on what it means to continue working with tools and processes that the present no longer requires, yet still needs.

Vuk is a Yugoslav who grew roots on the Dalmatian island of Hvar but has never lost his Belgrade accent. In 1995, during Operation Oluja, soldiers entered his place but Vuk refused to leave. *No pasaran*. Today Vuk lives on Hvar with his family, upheld by the support of the island community. His house has become a true temple of life, love, and art, filled with dozens of mesmerising works. I will always remember the week in Jelsa, when Vuk invited me into his home during a difficult time for me. We ate prebranac, drank white wine, talked. From the vinyl records, Viktor Tsoi and Milan Mladenović sang - symbols of a bygone era and of dissent against state violence; exponents of that particular kind of sadness in which only Eastern Europeans can see beauty. Perhaps this is what Vuk's art ultimately speaks of: not the disappearance of media forms, but the persistence of human gestures; leaving behind afterimages, ghosts, and unresolved questions about what it means to make images by hand in a world that has largely stopped asking.

Michał Bobrowski

**ALEKSANDER ANDŽELOVIČ:
NATISNJENO GIBANJE -
OD DIGITALNEGA KIPARSTVA
DO 3D TISKA
ALEKSANDER ANDŽELOVIČ:
PRINTED MOVEMENT – FROM DIGITAL
SCULPTING TO 3D PRINTING**

22. 09. - 16. 10. 2026 / OBRAT

Odprtje razstave: 22. 09. 2026 / 20.00 / OBRAT
Exhibition opening: 22. 09. 2026 / 20.00 / OBRAT

Vodstvo po razstavi za festivalske goste: Petek, 25. 09. 2026 ob 11.00
Guided tour for festival guests: Friday, 25. 09. 2026 at 11.00

Oblikovanje Aleksandra Anželovića je omogočilo izbrano animacijsko tehniko predstave, ki je zasnovana po principu stop animacije. S skrbno koreografijo soslednih statičnih podob nastaja kinetična iluzija gibanja, ki se sestavi v gledalčevi domišljiji. Andželović's design facilitated the chosen animation technique of the performance, which operates on the principles of stop-motion animation. Through the meticulous choreography of sequential static images, a kinetic illusion of movement is generated, ultimately piecing itself together within the viewer's imagination.

Na razstavi so predstavljene replike izdelanih objektov in figur ter sam proces dela: od tehnološkega do ustvarjalnega aspekta.

The exhibition showcases replicas of the crafted objects and figures, alongside the entire working process: from its technological foundations to its creative aspects.

Serija lutkovnih predstav Transport - Tovor, Odhod, Povezovalni leti, Fronta, Pripnite pasove! in Prelomna točka - je nastala v okviru mednarodnega sodelovanja šestih evropskih gledališč iz Slovenije, Poljske, Estonije, Litve in Češke na pobudo avtorja in režiserja Tina Grabnarja. Predstave poudarjajo hiperrealistična miniatura podoba sveta, ki občinstvo sooča z realnostjo ekoloških kriz, vojn, izčrpanja naravnih virov in izgube kulturne identitete.

Osrednje tehnološko izhodišče predstavljata 3D modeliranje in tisk, ki omogočata ustvarjanje kompleksnih hiperrealističnih svetov v pomanjšanem merilu, hkrati pa vzpostavljata tudi način njihove animacije. Aleksander Andželović, kipar in lutkovni tehnolog, je zasnoval in izdelal figure, stavbe, prevozna sredstva, floro in favno. Pri projektu *Transport* je svoje mojstrstvo računalniškega modeliranja trodimenzionalnih objektov razvil in nadgradil z uporabo kompleksnih tekstur in kombinacij materialov do visoke stopnje detajliranosti nastalih miniaturn. V modele vgrajeno digitalno okostje – navidezne kosti in sklepi – mu je s pomočjo referenčnih točk gibanja v virtualnem prostoru omogočalo oblikovanje figur protagonistov v različne poze, ki si jih je zamislil režiser. Pripravljeni modeli so bili natisnjeni z resinskim 3D-tiskalnikom, ki deluje po principu nalaganja plasti svetlobno občutljive smole. Ta tehnologija omogoča natančen prenos digitalno oblikovanih detajlov in tekstur (gumbi, grimase, tkanine...) na natisnene objekte.

The puppet theatre series *Transport* - comprising the performances *Cargo*, *Departure*, *Connecting Flights*, *Frontline*, *Fasten Your Seatbelts!*, and *Breaking Point* - was created as an international co-production involving six European theatres from Slovenia, Poland, Estonia, Lithuania, and the Czech Republic, initiated by author and director Tina Grabnar. The performances are underpinned by a hyper-realistic miniature depiction of the world, confronting the audience with the grim realities of ecological crises, wars, the depletion of natural resources, and the loss of cultural identity.

The central technological premise of these performances is rooted in 3D modelling and printing, which not only enable the creation of complex, hyper-realistic worlds on a miniature scale but also dictate the method of their animation. Aleksander Andželović, a sculptor and puppet technologist, designed and crafted the figures, buildings, vehicles, flora, and fauna. For the *Transport* project, he developed and elevated his mastery of 3D computer modelling, utilising complex textures and material combinations to achieve an astonishingly high level of detail in the resulting miniatures. A digital skeleton built into the models - consisting of virtual bones and joints - allowed him to use movement reference points in virtual space to pose the protagonists' figures into the various stances envisioned by the director. The finalised models were then printed using a resin 3D printer, which operates by layering photosensitive resin. This technology ensures the precise transfer of digitally designed details and textures (such as buttons, facial expressions, and fabric weaves) directly onto the printed physical objects.

Lutkovno gledališče Maribor - Transport festival
v sodelovanju s StopTrik MFF
Maribor Puppet Theatre - Transport Festival in
collaboration with StopTrik IFF



AVXTRIK GLASBENI PROGRAM AVXTRIK MUSIC PROGRAMME

23. 9. 2026 / 21.30 / VD

Otvoritven koncert / Opening concert:
nevemnevem

25. 9. 2026 / 22.00 / VD

Petkov koncert / Friday concert:
Nina Bulatovix x VXXV

26. 9. 2026 / 22.00 / VD

Sobotni večer / Saturday evening:
DJ Borka x Toni Soprano
Meneglejte

27. 9. 2026 / 22.00 / Gustaf

Zaključna zabava / Closing party:
TLR8 x TAC

nevemnevem

Sedemglava nojzerska pošast hara in pustoši na križišču govornjene pesniške besede in razdiralnega hrupa. nevemnevem so bili klubski maratonce že »davnega« leta 2015, po krajšem/ daljšem zatišju pa so se vrnili v (delno) novi postavi, nazadnje dopolnjeni še z lastno vizualko. nevemnevem besnijo s poezijo, oblečeno v glasbo, oblečeno v performans, oblečeno v statement, ki divja, oživi, umre in ponovno vstane. Včasih na hrbtu zatiranih, drugič zaradi krivic, tretjič od samega veselja, čudenja nad svetom in družbo, ali pač zato »ker zakaj pa ne«. Zavezani so hrupnim ekspresijam, brezkompromisnim medžanrskim izletom v neznano, fragmentiranju poetičnih tekstov in nenadnim prebliskom DIY elektronskih vezij, ki se napaja iz širokega glasbenega spektra od no-wave, (avant)rocka do free jazza. So nadžanrsko večni in prijetno zblojeni, njihovi nastopi pa daleč od čisto navadnih. Konstrukt besede in zvoka od vsepovsod. nevemnevem so: Dejan Koban (vokal), Blaž Božič (kitara), Samo Pavlica - Linč (bobni), Martin Ukmar (bas), Nastja Janžekovič (el. violina), Klemen Šali (elektronika), Mojca Krivec (vizualizacije)

FRAGMENTA

Mojca Krivec je polnopravna najbolj sveža članica benda nevemnevem, multipraktik in grafična oblikovalka ter oblikovalka vizualnih komunikacij, ki s svojim edinstvenim stilom navduši slehernika, ki ugleda animacije izpod njenih prstov. Projekcije njenih ustvarjalnih obratov vrtljivih gumbov VJ kontrolerjev in laserjev smo v preteklosti lahko občudovali na mnogih domačih

prizoriščih. Po naravi rada shranjuje drobne zanimivosti z namenom, da jih nekoč poveže ne glede na medij.

This seven-headed noise monster wreaks havoc at the intersection of spoken-word poetry and destructive noise. nevemnevem were part of the Club Marathon tour back in "distant" 2015. After a shorter/longer hiatus, they have returned in a (partially) new lineup, recently completed by their very own VJ. nevemnevem rage with poetry dressed in music, dressed in performance, dressed in a statement that runs wild, comes alive, dies, and rises again. Sometimes riding on the backs of the oppressed, other times driven by injustice, and yet other times out of pure joy and wonder at the world and society - or simply "because why not." They are committed to noisy expressions, uncompromising cross-genre excursions into the unknown, the fragmentation of poetic texts, and sudden flashes of DIY electronic circuits, all fueled by a wide musical spectrum ranging from no-wave and (avant)rock to free jazz. They are eternally genre-defying and pleasantly unhinged, and their live performances are far from ordinary. A construct of words and sounds drawn from all directions. nevemnevem are: Dejan Koban (vocals), Blaž Božič (guitar), Samo Pavlica - Linč (drums), Martin Ukmar (bass), Nastja Janžekovič (electric violin), Klemen Šali (electronics), Mojca Krivec (visuals).

FRAGMENTA

Mojca Krivec is the newest full-fledged member of nevemnevem. A true multitasker, graphic designer, and visual communications designer, she captivates anyone who lays eyes on the animations

that flow from her fingertips. In the past, we have had the pleasure of admiring the projections born from her creative tweaking of VJ controllers and lasers at numerous local venues. By nature, she is an avid collector of tiny curiosities, always intending to weave them together one day, regardless of the medium.

Nina Bulatovix

Prisegajo na "beseda je meso", na lucidna besedila, ki s svinčeno težo pomenov in skozni meglo metafor bridko zarežejo v bistvo normalizacije krutih časov in politikantskih nesmislov, s katerimi nas futrajo mediji. Grenkasladkost časa in prostora ujeta v zapeljivih melodijah, intrigantnih besedilih in eklektičnosti izražanja. Stvari postavljajo na pravo mesto z jasnimi kriki nezadovoljstva in neusmiljeno držijo ogledalo praznim besedam in gestam ter onesnaženim in ozkoglednim umom. Prenosljivo v majhnih, intimnih svetovih; večinoma zasebnih, napol skritih. Negotivih. Bend s komadi, ritem mašino, grifi, službami. Nalomljenostjo in sprevnostjo. Otroci. Pomeni. Simpo. Abrahamom. Doslednostjo. V prekršku, v razkoraku. Uživa v fuzzu. Beatu. Nojzu. Dih. Z novim starim članom. Molkom. Nasiljem. Prahom. Hipnozo. Težke teme namaka v omamnih zvokih. Da se lažje prebije do rane. Na želodcu. Neznosnost si pridržuje pravico biti sexy. Nina Bulatovix so: Gregor Kosi (vokal), Marko Širec (bas), Jure Lavrin (bobni, efekti), Marko Lavrin (kitara, efekti)

They swear by "the word made flesh" - by lucid lyrics that, with the leaden weight of their meanings and through a fog of



metaphors, bitterly cut into the core of the normalisation of these cruel times and the politicking nonsense we are force-fed by the media. The bittersweetness of time and space, captured in seductive melodies, intriguing lyrics, and eclectic expression. They set things straight with clear cries of dissatisfaction and mercilessly hold a mirror up to empty words, hollow gestures, and polluted, narrow minds. Transferable across small, intimate worlds; mostly private, half-hidden. Uncertain. A band with songs, a drum machine, riffs, day jobs. With brokenness and catchiness. Children. Meanings. Crushes. Turning 50. Consistency. Out of line, out of step. Reveling in fuzz. Beat. Noise. Breath. With a new old member. Silence. Violence. Dust. Hypnosis. Soaking heavy themes in intoxicating sounds. To better reach

the wound. In the gut. Unbearableness reserves the right to be sexy. Nina Bulatovix are: Gregor Kosi (vocals), Marko Širec (bass), Jure Lavrin (drums, effects), Marko Lavrin (guitar, effects)

VXXV

Vita Kolar je interdisciplinarna ustvarjalka, ki deluje na presečišču grafike, dizajna, animacije in VJ-anja. Njeni vizuali so kolaž barvitih prostorov, abstraktnih oblik in retro-futurističnih elementov, v živo ustvarjenih skozi povratne zanke, modularne strukture in materiale lastnega raziskovanja. V setu se prepletata digitalna introspekcija in surova slikovna intuicija. Njen nastop je performativni eksperiment, kjer nastajajo povsem nove forme, strukture in impulzivne vizualne pokrajine, ki odzvanjajo trenutek.



Vita Kolar is an interdisciplinary artist working at the intersection of graphics, design, animation, and VJing. Her live visuals are a collage of colourful spaces, abstract forms, and retro-futuristic elements, generated through feedback loops, modular structures, and her own experimental materials. Her sets intertwine digital introspection with raw, visual intuition. Her performance is a performative experiment where entirely new forms, structures, and impulsive visual landscapes that resonate with the moment are created.

DJ Borka

Ljubljanski veteran različnih didžeevskih pustolovščin pa tudi recenzent, beatmaker, radijski voditelj, producent, zbiralec vinilov, programec, splošni godbeni raziskovalec, eden od vzporednih založbe rx:tx. Didžej z več kot petindvajsetletnim stažem, član ekipe Tetkine radosti in skupine Jimmy Barka Experience. Vsesplošno in obširno glasbeno dejaven. Navigator, posrednik in ustvarjalec kakovostne glasbe, ki v našem prostoru in širše s svojim delom razširja glasbena obzorja slehernega poslušalca, tudi zahtevnejšega. Pri njegovi ustvarjalnosti poleg nesporne glasbene razgledanosti in dobrega okusa navdušujeta predvsem ležerna sproščenost in virtuozna enostavnost. Vselej je domišljijsko natančen in njegovo zvočno vzorčenje nikoli ne prehaja v eruptivno stanje evforije ali nepričakovanih izbruhov. Pretkano in prefinjeno spleta melodično mrežo, ki nas premreži z občutkom tihega lagodja. Skozi genialne skladateljske hudomušnosti nam z enim samim beatom ali eno ponavljajočo se zvočno frazo pričara celotni glasbeni univerzum.

DJ Borka je Borja Močnik



A Ljubljana veteran of various DJ endeavors, as well as a reviewer, beatmaker, radio host, producer, vinyl collector, music programmer, overall sonic explorer, and one of the driving forces behind the rx:tx label. A DJ with over twenty-five years of experience, a member of the Tetkine radosti crew and the band Jimmy Barka Experience. Universally and extensively active in music. A navigator, mediator, and creator of quality music who, locally and beyond, broadens the musical horizons of every listener, even the most demanding ones. Aside from his undeniable musical knowledge and good taste, what truly captivates about his creativity is his laid-back ease and virtuosic simplicity. He is always imaginatively precise, and his sound sampling never tips into an eruptive state of euphoria or unexpected outbursts. Slyly and subtly, he weaves a melodic web that envelops us in a sense of quiet comfort. Through brilliant compositional witticisms, he can conjure an entire musical universe with just a single beat or a looping sound phrase.

DJ Borka is Borja Močnik.



Toni Soprano Meneglejte

Toni Soprano Meneglejte je intermedijška umetnica, ki ustvarja od leta 2015. V svojem delu raziskuje odnos med resničnim in digitalnim, med fizičnim in domišljijским. Skozi svojo umetniško prakso ustvarja hibridne prostore, ki so hkrati otipljivi in sanjski – vmesni svetovi, v katerih se meja med resničnostjo in njenim odmevom postopoma razblinja. Njeno umetniško delo obsega risbo, fotografijo, zvočne performanse,

prostorsko oblikovanje, video in svetlobne instalacije ter digitalne projekte na platformah družbenih medijev.

Toni Soprano Meneglejte is an intermedia artist active since 2015. Her work explores the relationship between the real and the digital, between the physical and imagination. Through her practice, she constructs hybrid spaces that are both tangible and dreamlike -intermediate worlds in which the boundary between reality and its echo gradually dissolves. Her artistic practice spans drawing, photography, sound performances, spatial design, video and light installations, as well as digital projects on social media platforms.

TLR8

DJ, producent in soustanovitelj platforme Magnetic Shift, ki je globoko zakoreninjen v mariborskem glasbenem podzemlju. Tako ali drugače že vrsto let prisoten na domači lokalni sceni, poznamo ga kot nekdanjega frontmana bendov Voice of Violence in Before the murder, ki se je za elektronsko glasbo začel zanimati neke okoli leta 2015. Njegove nastope odlikuje oster preplet britanske in svetovne klubske glasbe, v katerih meša vse od klasik do najnovejše elektronske produkcije. V setih se žanrsko ne omejuje, združuje markantne produkcije s preloma stoletja in tedensko sveže plesne novosti. Kot gonilna sila serije dogodkov »Hrup« in organizacijo elektronskega odra na Festivalu Lent ključno sooblikuje ponovni razcvet mariborske alternativne plesne scene. Dinamika in zvočna širina sodobnih klubskih ritmov njegovih nastopov pa ga



uvršča med najbolj raznolike izvajalce elektronike vzhodnega dela Slovenije.

TLR8 je Domen Kiki.

A DJ, producer, and co-founder of the Magnetic Shift platform, deeply rooted in the Maribor music underground. A familiar face on the local scene in one way or another for many years, he is known as the former frontman of the bands Voice of Violence and Before the Murder, who shifted his interest toward electronic music around 2015. His performances stand out for their sharp blend of UK and global club music, mixing everything from timeless classics to the very latest electronic production. Unrestrained by genre limitations, his sets combine striking turn-of-the-century productions with weekly fresh dance releases. As the driving force behind the "Hrup" event series and the organizer of the electronic music stage at Festival Lent, he plays a key role in shaping the revival of Maribor's alternative dance scene. The dynamics and sonic breadth of modern club rhythms in his performances mark him as one of the most versatile electronic acts in eastern Slovenia.

TLR8 is Domen Kiki.

TAC

Grega Tanacek vzpostavlja svet, kjer glasba oživi skozi svetlobo in gibanje. Je vizionarski scenograf in vizualni umetnik v živo, ki ustvarja nepozabna okolja z najodobnejšo video projekcijo, sinhronizirano osvetlitvijo in vizualnimi elementi po meri, prilagojenimi vsaki predstavi. Njegovo delo spreminja odre in prostore v senzorična igrišča. Vsak utrip je usklajen z očarljivo gibljivo grafiko,



ki zvok spremeni v izkušnjo celotnega telesa. Z globokim razumevanjem ritma, prostorskega oblikovanja in vizualnega pripovedovanja zgodb, TAC ne le okrasí prostor in oder - ampak ga definira.

Grega Tanacek builds a world where music comes to life through light and motion. TAC is a visionary stage designer and live visual artist, crafting unforgettable environments using cutting-edge video projection, synchronized lighting, and custom visuals tailored to each performance. His work transforms stages and places into sensory playgrounds. Every beat is matched with mesmerizing motion graphics, turning audio into a full-body experience. With a deep understanding of rhythm, spatial design, and visual storytelling, TAC doesn't just decorate the stage - he defines it.

SLOVENSKA ŠTUDENTSKA ŽIRIJA

SLOVENIAN STUDENT JURY

Gloria Džankić je študentka psihologije. V prostem času ima rada pisanje, vse od tretjeosebne novinarskih prispevkov za neodvisne medije, kot je Radio Študent, do osebne poezije. V Mariboru se največkrat potika v kavarnah, kamor zahaja mariborska pesniška družba. Rada podaja filmske kritike na letterboxdu in nikoli ne zamudi priložnosti, da na druženje prinese novo družabno igro s kompleksnimi pravili.

Gloria Džankić is a psychology student. In her free time, she enjoys writing - ranging from third-person journalistic pieces for independent media outlets like Radio Študent, to personal poetry. In Maribor, she can most often be found hanging out in cafés frequented by the local poetry scene. She loves sharing her film critiques on Letterboxd and never misses a chance to bring a new board game with complex rules to a social gathering.

Melani Kumin je grafična oblikovalka in ilustratorka, rojena v Murski Soboti. Trenutno pa živi in ustvarja v Mariboru. Deluje na področju vizualnih komunikacij, grafičnih podob kulturnih dogodkov ter avdiovizualnih projektov. Posebej jo zanimajo eksperimentalni mediji ter preplet oblikovanja, umetnosti in družbenih tem. Trenutno pripravlja diplomsko nalogo s področja stop animacije. Je tudi del projekta Kreativarna, kjer raziskujejo ustvarjanje v analognih in digitalnih medijih.

Melani Kumin is a graphic designer and illustrator born in Murska Sobota. She currently lives and works in Maribor. Her work spans visual communication, graphic identities for cultural events, and audiovisual projects. She is particularly interested in experimental media and the intersection of design, art, and social issues. She is currently working on her graduation thesis in the field of stop-motion animation. Melani is also a part of the Kreativarna project, which explores creative practices in both analog and digital media.

Jan Svenšek je kot dijak začel ustvarjati videospote za mariborsko glasbeno sceno. Pozneje se je vpisal na Akademijo umetnosti Univerze v Novi Gorici, kjer je vzljubil animacijo. Trenutno ustvarja svoj kratki animirani diplomski film.

As a high school student, Jan Svenšek started creating music videos for the Maribor music scene. He later enrolled at the University of Nova Gorica School of Arts, where he discovered his passion for animation. He is currently working on his short animated graduation film.

STOPTRIK NA LENTU

STOPTRIK AT LENT

Dolgoletno sodelovanje med festivalom StopTrik MFF in mariborskim Festivalom Lent, multidisciplinarnim dogodkom, ki v mestu začenja poletje, se vsako leto junija izrazi v predstavitvah različnih animiranih programov. Pri organizaciji projekcij smo sodelovali s Piotrom Kardasom (O!PLA Festival of Polish Animation) in Nicolasom Fattouhom (Beirut Animation Nights). Leta 2026 so projekcije potekale od 28. 6. do 30. 6. 2026 v pop-up impro kinu OBRAT – prostor umetnosti in participacije." The long-lasting collaboration between StopTrik IFF and Lent Festival in Maribor, which is a multidisciplinary event that kicks off the summer in the city, results in presentations of various animated programmes each June. In organising the screenings we collaborated with Piotr Kardas (O!PLA Festival of Polish Animation) and Nicolas Fattouh (Beirut Animation Nights). In 2026 the screenings took place from 28 to 30 June 2026 in pop-up impro cinema of OBRAT - space for art and participation.

JE FEMINIZEM LAHKO SMEŠEN?
CAN FEMINISM BE FUNNY?

ŽIVALSKI KARNEVAL
CARNIVAL OF ANIMALS
Michaela Pavlátová (NEGATIV FILM PRODUCTIONS)
2006, Češka / Czechia, 10'40"

ŽENSKI VEČER
GIRLS NIGHT OUT
Joanna Quinn (Beryl Productions International)
1987, VB / UK, 06'04"

DROBCI IZ SEKSUALNEGA ŽIVLJENJA NEKE ŽENSKE
EP. 1-3
TEAT BEAT OF SEX EP.1-3
Signe Baumane, Pierre Poire
2007, ZDA / USA, 04'

NASMEHNI SE NO MALO
GIVE US A SMILE
Leeds Animation Workshop
1983, VB / UK, 13'

NASMEH
SMILE
Kate Jessop (Animation GirlBand)
2017, VB / UK, 02'20"

ULIČNO BEVSKANJE
CATCALLS
Laura Stewart, Anna Berezowska
2020, Kanada / Canada, 02'02"

HOLLADIO, JE REKLA
HOLLADIO SHE SAID
Sarah Braid
2022/2023, Avstrija / Austria, 05'11"

INTIMNI DELI
PRIVATE PARTS
Anna Ginsburg (It's Nice That)
2015, VB / UK, 03'35"

ZDRAVO, MAMA TUKAJ!
HI, IT'S YOUR MOTHER!
Daniel Sterlin-Altman (Mel Hoppenheim School of Cinema Concordia University)
2016, Kanada / Canada, 04'25"

REPRODUKTIVNO
NADZOROVANA
BIRTH CONTROLLED
Isa Fraga-Abaza (Digital Arts and Animation Pratt Institute)
2024, ZDA / USA, 05'

ASTRONAVTKA
THE ASTRONAUT
Kate Jessop (Animation GirlBand)
2017, ZDA / USA, 02'50"

BEJRUTSKE NOČI ANIMACIJE
BEIRUT ANIMATION NIGHTS

VRTNARJENJE
GARDENING
Sarah Beeby (Hipster Films)
2024, VB / UK, 13'58"

KRVAVA SITUACIJA
A BLOODY SITUATION
Nerian Keywan (RCA)
2025, Palestina, VB / Palestine, UK, 6'14"

SKOZI NJENE OČI
THROUGH HER EYES
Joyce Abdelnour, Cynthia Abboud
Libanon / Lebanon, 7'03"

BREZPLAČNA VOŽNJA V C
FREE RIDE IN C
Edmunds Jansons
2024, Latvija / Latvia, 10'12"

TATO 4.0
TATO 4.0
Ashtar Alahmad (Elijah McKinnon, Fernando Garcia,
Ziena Abi Assy, Dayo Lamolo)
2024, Španija / Spain, 5'

SINTETIČNA DOBA
THE SYNTHETIC AGE
Dimitris Armenakis (Alexis Anastasiadis)
2025, Grčija / Greece, 7'40"

MAČKALIPSA
CATOCALYPSE
Noah Samaha (ALBA - Académie Libanaise des
Beaux-Arts)
2025, Libanon / Lebanon, 6'57'

KANO 4
KANO 4
Ashtar Alahmad
2024, Španija / Spain, 5'10"

KO SEM BIL DREVO
AS I WAS A TREE
Jalal Maghout (Wait a Second!)
2024, Sirija, Nemčija / Syria, Germany, 17'

TEŽA VSEGA
THE WEIGHT OF IT ALL
Melinda Mouzannar (prod. Beirut Animation Nights)
2025, Libanon / Lebanon, 1'55"

LE(N)T THEM A CHANCE - NAJBOLJŠE S STOPTRIKA
LE(N)T THEM A CHANCE - BEST OF STOPTRIK

UŽITEK
A PLEASURE
Sonia Estévez (Tik Tak Film Studio Koop. Elk.
Txikia)
2024, Španija / Spain, 4'05"

ARAHNOFOBIA
ARACHNOPHOBIA
Melita Sandrin (Univerza v Novi Gorici)
2024, Slovenija / Slovenia, 2'49"

BACH!
BACH!
Matylda Maciejewska
2024, Poljska / Poland, 1'36"

PRIPRAVNICE
BECARIAS
Marina Donderis, Núria Poveda, Marina Cortón
(Pangur Animation)
2022, Španija / Spain, 7'

DETLEV
DETLEV
Ferdinand Ehrhardt (Filmakademie Baden-Würt-
temberg)
2024, Nemčija / Germany, 12'50"

ANTOLOGIJA REČNIH RIB
FISH RIVER ANTHOLOGY
Veera Lamminpää (Seiza Films, Aalto University)
2024, Finska / Finland, 09'30"

PREMEŠANJE
SHUFFLE
Quita Felix (HKU - UNIVERSITY OF THE ARTS
UTRECHT)
2022, Nizozemska / Netherlands, 05'54"

SPEKTAKULARNO
SPECTACULAR
Antonin Niclass
2022, Švica / Switzerland, 01'20"

SUPPONPON
すっぱんぽん
Hoji Tsuchiya, Saigo no Shudan (muffin discs)
2024, Japonska / Japan, 03'28"

TENIS, POMARANČE
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Sean Pecknold
2024, ZDA / USA, 10'

PRAVILO PETIH SEKUND
THE 5-SECOND RULE
Kolektiv "Invisible Friends" (Gulnara Nizamieva)
2025, Armenija / Armenia, 1'32"

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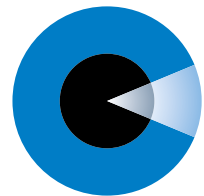
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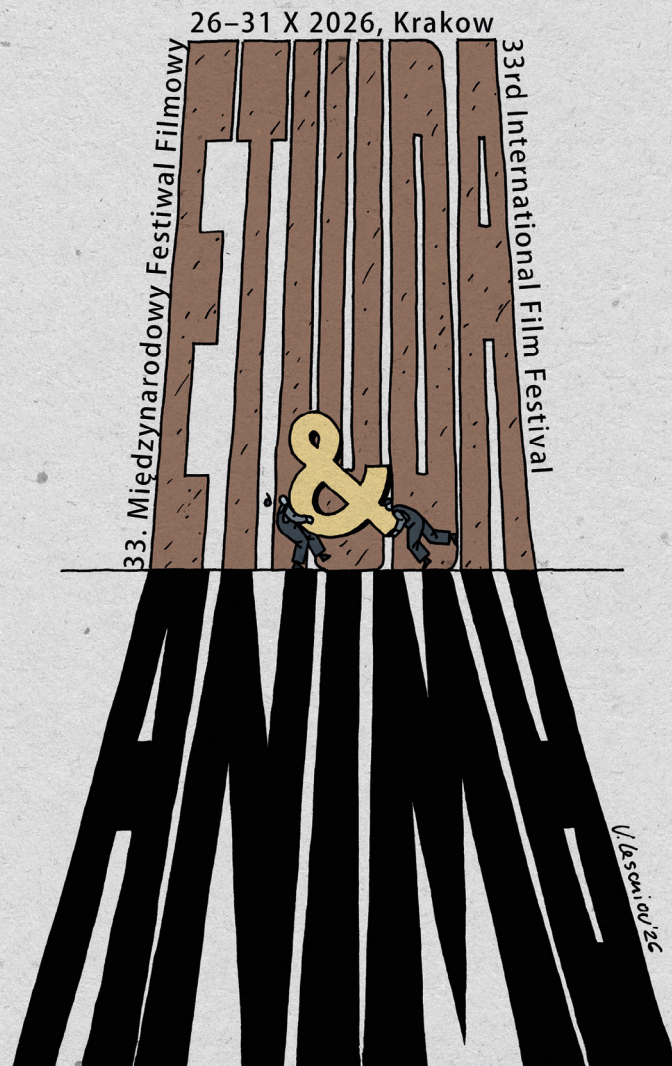
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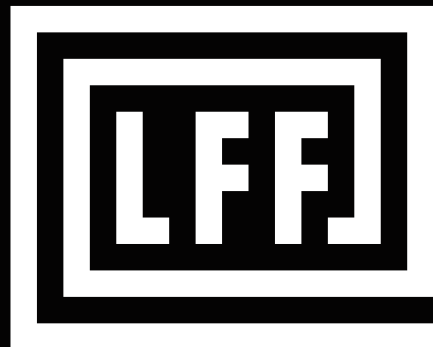
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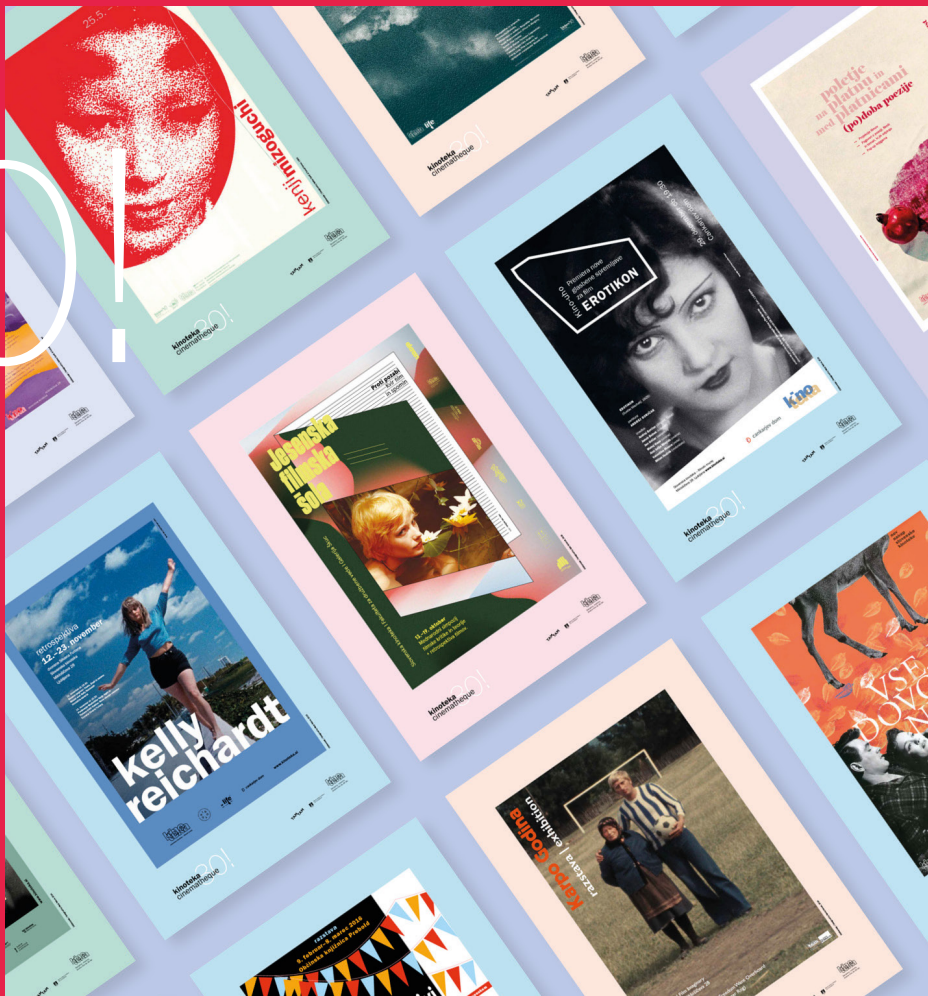
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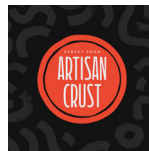
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STOP ANIMACIJA ZA OTROKE II /
ELEMENTARY SCHOOL SCREENING:
INTERNATIONAL COMPETITION
PROGRAMME: STOP MOTION
ANIMATION FOR CHILDREN II

Četrtek / Thursday,
24. 09. 2026

9.00 / VD

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AT STOPTRIK

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22. 09. 2026

9.00 / VD

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PROGRAMME: STOP MOTION
ANIMATION FOR CHILDREN III

Sreda / Wednesday, 23. 09. 2026 14.00 / VD Zamišljanje avtorjev: Moia Jobin-Paré in Max Hattler / Imagining the Authors: Moia Jobin-Paré and Max Hattler 19.00 / VD Uradna otvoritev festivala s projekcijo Retrospektiva I: Mrtvi mediji: Bežne sledi / Official opening with Retrospective I: Dead Media: Fleeting Matters 21.30 / VD *freske Otvoritveni koncert: nevemnevem / Opening concert: nevemnevem	Četrtek / Thursday, 24. 09. 2026 14.00 / VD Panelna diskusija: Duh mrtvih medijev v audio/vizualni kulturi / Panel Discussion: Dead Media Spirit in Audio/Visual Culture 16.00 / VD Vodstvo po razstavi: Vuk Jevremović: Človeške geste / Guided tour: Vuk Jevremović: Human Gestures 16.00 / VD *freske Delavnica: AD-HOC LAB. Križ kraž kolaž z Miho Rejo / Workshop: AD-HOC LAB. Criss-Cross Collage with Miha Reja 17.00 / VD Panelna diskusija: Mainstreamovski mediji v času genocidov / Round table: Mainstream media in the era of genocides 19.00 / VD Projekcija: Mednarodni tekmovalni program: Stop animacija I / Screening: International competition programme: Stop motion animation I 21.00 / VD *dvorišče / yard Projekcija: Noč grozljivih animacij / Projection: Creepy Animation Night 22.15 / VD *dvorišče / yard Animacijski dvoboj: Vzpon zombi medijev / Animated Battle: The Rise of the Undead Media	Petek / Friday, 25. 09. 2026 11.00 / OBRAT Vodstvo po razstavi: Aleksander Andželović: NATISNJENO GIBANJE - Od digitalnega kiparstva do 3D tiska / Guided tour: Aleksander Andželović: PRINTED MOVEMENT – From Digital Sculpting to 3D Printing 15.00 / VD Projekcija: Solidarnost s Sudanom: Kartum / Screening: Solidarity with Sudan: Khartoum 16.00 / VD *freske Delavnica: AD-HOC LAB. Križ kraž kolaž z Miho Rejo / Workshop: AD-HOC LAB. Criss-Cross Collage with Miha Reja 18.00 / VD Projekcija: Mednarodni tekmovalni program: Stop animacija II / Screening: International competition programme: Stop motion animation II 20.00 / VD Projekcija: Mednarodni tekmovalni program: Stop animacija III / Screening: International competition programme: Stop motion animation III 22.00 / VD *dvorišče / yard Petkov koncert: Nina Bulatovix x VVXX / Friday's concert: Nina Bulatovix x VVXX	Sobota / Saturday, 26. 09. 2026 11.00 / VD Pogovor z avtorji_cami: TrikShow I / Discussion with the authors: TrikShow I 16.00 / VD Projekcija: Panorama: Odprti format / Screening: Panorama: Open Frame 18.00 / VD Projekcija: Panorama: Mrtvi mediji / Screening: Panorama: Dead Media 20.00 / VD Projekcija: Mednarodni tekmovalni program: Borderlands / Screening: International competition programme: Borderlands 22.00 / VD *dvorišče / yard Sobotni večer: DJ Borka x Toni Soprano Meneglejte / Saturday's evening: DJ Borka x Toni Soprano Meneglejte	Nedelja / Sunday, 27. 09. 2026 11.00 / VD Pogovor z avtorji_cami: TrikShow II / Discussion with the authors: TrikShow II 16.00 / VD Projekcija: Retrospektiva II: Mrtvi mediji: V in izven družbe dezinformacij/ Screening: Retrospective II: Dead Media: In and Out Misinformation Society 19.00 / VD Zaključek festivala in projekcija nagrajenih animacij / Closing of the festival and screening of awarded animated films 22.00 / Dvorana gustaf Zaključna zabava: TLR8 x TAC / Closing party: TLR8 x TAC	Pred/med festivalom Before/during festival (10. 09. - 27. 09. 2026) 10. - 27. 09. 2026 / VD Razstava: Vuk Jevremović: Človeške geste Exhibition: Vuk Jevremović: Human Gestures 16. - 19. 09. 2026 / LGM Workshot: Plastelin – Otroška delavnica stop animacije z Janom Svenškom Workshot: Plasticine - Children's Stop Motion Animation Workshop with Jan Svenšek 17. - 27. 09. 2026 / Zoom, VD, LGM Workshot 2.0: Mrtvi Mediji oživiljeni Workshot 2.0: Dead Media Reloaded 20. 9. 2026 / LGM Družinska projekcija: Distribucija Animateka: Zgodbe iz čarobnega vrta Screening for Families: Distributed by Animateka: Tales from the Magic Garden 22. 09. - 16. 10. 2026 / OBRAT Razstava: Aleksander Andželović: NATISNJENO GIBANJE - Od digitalnega kiparstva do 3D tiska Exhibition: Aleksander Andželović: PRINTED MOVEMENT – From Digital Sculpting to 3D Printing
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MARIBOR (SI):
23. - 27. 09. 2026



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