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_Fiction





Ivan

by Janez Burger

expected delivery: March 2017

Ivan, 2017, DCP, 1:2.35, c, 95 min

Caught amid a violent corruption affair, a young mother is forced to fight for her newborn son.

A story about awakening the true identity of a woman in a world tailor-made for men. Mara gives birth to the illegitimate boy Ivan, whose father Rok is a businessman she loves obsessively. When Rok is accused of white-collar crime, his friends abandon him. Mara feels the consequences as well. She gets beaten up by Rok's cronies and ends up in a safe house. Rok takes her and Ivan away, and she is convinced her dreams have come true. However, Rok uses them only to get to the money he keeps in a safe. On the run from the men chasing them, he forces Mara to take the worst sacrifice imaginable – leave her baby.

Janez Burger (1965), director and screenwriter, graduated in film and TV directing from the Famu (cz). His films are always welcome at prominent film festivals all over the world, where they often receive awards. He lives and works in Ljubljana.

directed by **Janez Burger** written by **Janez Burger, Srdjan Koljević, Melina Pota Koljević, Aleš Čar** dop **Marko Brdar** edited by **Miloš Kalusek** sound design **Julij Zornik** production design **Vasja Kokelj** costume design **Ana Savić Gecan** make-up **Alenka Nahtigal** ■ cast **Maruša Majer, Matjaž Tribušon, Nataša Barbara Gračner, Branko Šturbej, Leon Lučev, Polona Juh, Mojca Funkl, Mateja Pucko, Vlado Vlaškalič, Silva Čušin, Damjana Černe** ■ production **Staragara** producer **Miha Černec** co-production **RTV Slovenija, Propeler film – Zagreb, Tramal films** co-producer **Boris T. Matić** co-funding **Slovenian Film Centre, Eurimages, HAVC, FS Viba film**

Selected Filmography (from 2010)

_Ivan 2017 feature **_Reconciliation** 2014 short **_Driving School** 2014 feature **_The Elderly Parasite or Who is Marko Breclj?** 2013 documentary **_Silent Sonata** 2010 feature

The Basics of Killing

by Jan Cvitkovič

expected delivery: April 2017

Družinica, 2017, DCP, 1:2.39, c, 99 min

The main story arc of *The Basics of Killing* follows the demise of an idyllic relationship between parents Marko and Dunja, which falls apart entirely due to lack of respect that is itself a result of the loss of a job and the consequent financial ruin. As the story progresses, the burden that the parents are unable to carry is slowly beginning to fall more and more onto the children's shoulders.

It is a story that takes place every day in Slovenia, but it could also happen anywhere else. For the people familiar with this phenomenon it will be a painful experience; and for the rest, let it be a reminder.

An archaeologist by education, **Jan Cvitkovič** (1966) is first and foremost a director, actor, writer and a poet. He has written and directed several award-winning features and shorts. The numerous awards under his belt include the Lion of the Future (Venice IFF, 2001) and several others for *Bread And Milk*; more than twenty prizes for *Gravehopping* from different internationally-acclaimed festivals, including the Altadis-New Directors Award at the San Sebastian IFF 2005; four awards for *Archeo*; and most recently the Audience Award at the Cottbus IFF 2015 for *Šiška Deluxe*.

directed & written by **Jan Cvitkovič** dop **Marko Brdar** edited by **Andrija Zafranović**, **Jurij Moškon** music **Damir Avdić** sound design **Boštjan Kačičnik** production design **Vasja Kokelj** costume design **Emil Cerar**, **Polonca Valentinčič** make-up **Jasmina Mina Lilić** ■ cast **Primož Vrhovec**, **Irena Kovačević**, **Miha Košec**, **Ula Gulič** ■ production **Perfo** producers **Andrej Štritof**, **Aleš Pavlin** co-production **Pilon Media**, **RTV Slovenija** co-producer **Miroslav Mogorovič** co-funding **Slovenian Film Centre**, **Film Center Serbia**, **FS Viba** film

Selected Filmography (feature, from 2010)

_The Basics of Killing 2017 **_Šiška Deluxe** 2015 **_Archeo** 2011

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The Miner

by **Hanna A. W. Slak**

expected delivery: April 2017

Rudar, 2017, DCP, 1:1.85, c, 100 min

The Srebrenica massacre and its consequences in the region are approached in an unconventional way. The film focuses on Alija, a Bosnian immigrant worker who had lost his sister in the 1995 genocide. Nowadays, due to the crisis, miners are losing their jobs. Alija is sent to check an abandoned mine, to make sure it is empty before the company is sold. However, underground Alija finds hidden proof of executions after World War II. He is told to stop digging and report the mine empty. Alija decides to proceed, risking his job. He discovers thousands of executed people.

Most of the film takes place in the mine, where Alija's nightmares merge with the present time in a unique cinematographic experience.

Based on a true story.

Hanna A. W. Slak (1975), producer, director, editor, scriptwriter. She gained international acclaim with her short student films and was later affirmed as one of the emerging talents of her generation with her intense and dark award-winning debut *Blind Spot*, shown at more than 70 IFFs. Her second feature *Teah* has also received many inter-

national awards and is the first film in the Slovenian language to ever receive Eurimages funding. Slak's interests in filmmaking range from the classic writer/director auteur cinema to short experimental and formal research films. She lives and works between Ljubljana and Berlin.

directed & written by **Hanna A. W. Slak** dop **Matthias Pilz** production design **Marco Juratovec** costume design **Tina Bonča** make-up **Tina Lasič** ■ cast **Leon Lučev, Marina Redžepović, Zala Đurić Ribič, Tin Marn, Boris Cavazza, Nikolaj Burger, Jure Henigman, Boris Petkovič** ■ production **Nukleus film** producers **Miha Knific, Siniša Juričić** co-production **Volte** co-producer **Michel Balagué** co-funding **Slovenian Film Centre, FS Viba film**

Selected Filmography (feature)

_The Miner 2017 **_Teah** 2007 **_Blind Spot** 2002

NUKLEUS FILM ■ Siniša Juričić ■ sinisa@nukleus-film.hr
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Perseverance

by Miha Knific

expected delivery: May 2017

Vztrajanje, 2017, DCP, 16:9, in colour, 100 min

Is our true self defined by the memories left unsaid?

Perseverance is a mosaic of fates, depicting the experience of human life in all its depth of emotions, in all of its sensual, memorial and ideological wealth. It is a collage of moments we are unwilling or incapable to discuss, a mosaic of memories and secrets we keep to ourselves. It is a film about the cacophony of reality, where the tragic is contrasted with the banal, the sublime with the profane, cruel with beautiful, and crowded with lonely.

An homage to life at its toughest. A shameless compilation of stories about *them* – and us.

As a filmmaker **Miha Knific** (1976) mostly deals with people's stories, explores extreme situations, and is especially interested in the freedom that these existential situations create – in the situations that change individuals, their attitudes to the world, and the world in itself.

directed & written by **Miha Knific** dop **Aljoša Korenčan** edited by **Sandra Mitić**
production design **Boban Petrushevski** costume design **Tina Bonča** make-up
Mojca Gorogranc Petrushevska ■ cast **Štefka Drolc, Brane Grubar, Katarina Čas, Lu Q Huong, Aljaž Tepina, Demeter Bitenc, Ivanka Mežan, Bine Matoh, Ivica Knez** ■ production **Nukleus film** producer **Siniša Juričić** co-production
This & That Productions, Helios Sustainable Films co-producers **Snežana Penev, Patrick Kofler** co-funding **Slovenian Film Centre, HAVC, BLS, Film Center Serbia, Viba film**

Selected Filmography (feature)

_Perseverance 2017 **_Things, I Want to Do with You** 2015 **_Let Me Sleep** 2007

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Slovenija, Australia and Tomorrow the World

by Marko Naberšnik

expected delivery: May 2017

Slovenija, Avstralija in jutri ves svet, 2017, DCP, 1:1.85, c, 116 min

A social drama, complemented by comical and witty scenes. The main character, a middle-aged common labourer, is struggling to make ends meet. "Cosmica", a consulting and investment company, sparks a new hope in him.

Boris, his wife Vesna and their two children live in the Railway Settlement in Maribor. Boris works for a manufacturing company, and Vesna is unemployed. The family's financial problems are undermining the stability of the family itself. Their neighbour Igor is a sales agent, and after his presentation of the sales articles Boris becomes interested, while Vesna does not. This results in numerous quarrels between married couple, distancing them from each other.

Director, screenwriter and Associate Professor at the UL AGRFT **Marko Naberšnik** (1973) made a grand entrance with his debut feature *Rooster's Breakfast* (2007). The film became the biggest box office hit of the year in his native Slovenia, won the CBS Critics Award at the South-east European FF in Los Angeles, and was also the official Slovenian entry for the Academy Awards. For his second feature *Shanghai Gypsy* he received the Best Screenplay Award at the 2012 Montreal WFF. His third feature, an international co-production *The Woods Are Still Green*, was selected for The Golden Goblet Award at the 17th Shanghai IFF. Naberšnik also directs feature and documentary TV films, TV series, and sitcoms.

directed & written by **Marko Naberšnik** dop **Miloš Srdić** edited by **Jan Lovše** music **Igor Vasilevski-Novogradska** sound design **Sašo Kalan** production design **Miha Ferkov** costume design **Jana Čoh** make-up **Goran Ignjatovski** ■ cast **Jure Ivanušič, Minca Lorenci, Aljoša Ternovšek, Milada Kalezić, Vlado Novak** ■ production **Perfo** producers **Andrej Štritof, Aleš Pavlin** co-production **Kino Oko, RTV Slovenija** co-producer **Robert Naskov** co-funding **Slovenian Film Centre, Macedonian Film Agency, FS Viba film**

Selected Filmography (feature, from 2010)

_Slovenija, Australia and Tomorrow the World 2017 **_The Woods Are Still Green** 2014 **_Shanghai Gypsy** 2012

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A Dream

by Boštjan Slatenšek

expected delivery: May 2017

Privid, 2017, DCP, 1: 2.39, c, 110 min

Pristina, Kosovo. Mark works as "an international" in Pristina. One night at the bar he meets three local girls: Besa, her girlfriend Hana, and Shpresa. Mark is attracted to Shpresa's extreme passion, but the romance is soon shattered to pieces. Her mood swings from passionate love to hate and death threats in a matter of seconds. For Mark this is hard to handle. He believes Shpresa might suffer from the borderline personality disorder. As he tries to confront her she starts to push him away.

Hana's and Besa's relationship is also in danger, but for a completely different reason – Hana is afraid of the social stigma that love between two girls has in the deeply conservative and patriarchal Kosovo.

Director and screenwriter **Boštjan Slatenšek** is a Slovenian filmmaker with a journalistic background. He is the author of a series of documentary films, while *A Dream* is his second feature. As a filmmaker he mostly deals with stories based on real and extreme situations, which thus create strong emotions. Slatenšek was a freelance reporter in Kosovo during the war and his articles have regularly been pub-

lished internationally. He has a deep interest and insight into the region and stories coming from this culture.

directed by **Boštjan Slatenšek** written by **Boštjan Slatenšek, Aude Le Pape**
 dop **Ibrahim Deari** sound design **Muha Veseli** costume design & make-up
Leonora Mehmeti ■ cast **Aude Le Pape, Aleksandar Rajaković, May-Linda Kosumovic, Alketa Sylay, Luan Jaha** ■ production **FilRouge** producer **Uroš Goričan**
 co-production **AS Film, Da'Art Picture** co-funding **Slovenian Film Centre**

Selected filmography (from 2010)

_A Dream 2017 feature **_Bridging the Bridge** 2015 documentary **_Tone, Copy That!** 2014 documentary **_Vicious Circle** 2012 documentary **_Generation 71** 2011 feature

FILROUGE ■ Uroš Goričan ■ info@filrouge.si ■ www.filrouge.si



Let Him Be a Basketball Player

by Boris Petkovič

expected delivery: May 2017

Košarkar naj bo, 2017, DCP, c, 90 min

Ranta was so tall he could put neckties on giraffes and so thin he was translucent. He ate everything he saw, including the plate it was served on, and he was so lazy that his bed had to come to him in the evening on its own, otherwise he'd fall asleep standing... Ranta never suspected that basketball would change his life completely: that a talented basketball player would arise from an indolent klutz.

Ranta's "basketball path" is full of difficulties, surprises, first love, joy, rises and falls, happiness and disappointment, victory and defeat. The story depicts this youthful playfulness with humour, favourable disposition and understanding for the problems and mistakes that teenagers make as they are growing up.

After graduating from the Faculty of Maritime Studies and Transport, in 2005 **Boris Petkovič** (1971, ba) graduated from film direction at the Paris film school EICAR, where he also taught for the following three years. Currently he lives in Ljubljana and works as a freelance film director.

directed by **Boris Petkovič** written by **Primož Suhodolčan** dop **Mitja Ličen**
music **Blaž Celarc, Nino de Gleria** ■ cast **Klemen Kostrevc, Matija Brodnik, Gaja Filač, Teja Majzelj, Marko Miladinović, Gojmir Lešnjak, Lado Bizovičar, Ana Marija Mitić, Matjaž Javšnik** ■ production **Gustav film** producer **Frenk Celarc** co-production **RTV Slovenija, MB Grip, Studio Ritem** co-funding **Slovenian Film Centre, Creative Europe – Media Development**

Selected Filmography (from 2010)

_Let Him Be a Basketball Player 2017 feature **_The Beat of Love** 2015 feature **_In the Year of Hip-Hop** 2010 documentary

GUSTAV FILM ■ **Frenk Celarc** ■ info@gustavfilm.si ■ www.gustavfilm.si







I Act, I am

by Miroslav Mandić

expected delivery: summer 2017

Igram, sem, 2017, DCP, 1:2.35, b&w, 95 min

While researching or playing a role, an actor decides to quit acting and live the life of their character instead. A complete identification of an actor with their character can be quite ambivalent – could the transformation of a performance into real life become the ultimate form of acting? This triptych is conceived in such a way that the stories feed off of each other, the impact of a particular main character complementing the other two. The character studies explore the social aspects of a particular country, while preserving the main idea – in each story, the protagonist is an actor.

Miroslav Mandić studied comparative literature in Sarajevo, and then graduated from the Columbia University in New York (MFA in screenwriting and directing). Following a brief film career in his native Bosnia and Herzegovina, during the Yugoslav Wars he emigrated to the Czech Republic, where he directed numerous documentaries. He currently lives and works in Slovenia. His films have been screened and won awards at a number of renowned IFFs: Locarno, Chicago, Santa Barbara, Munich, Sarajevo, Melbourne, Cracow, etc.

directed & written by **Miroslav Mandić** dop **Mitja Ličen, Erol Zubčević** edited by **Andrej Nagode** production design **Emina Kujundžić, Barbara Kapelj, Ivana Škrabalo** costume design **Ivana Zozoli, Emina Kujundžić, Emil Cerar** ■ cast **Luna Zimić Mijović, Gregor Zorc, Goran Bogdan, Lana Barić, Mojca Funkl, Amar Čustović, Senad Bašić** ■ production **Filmostovje** executive producer **Nina Robnik** co-production **SCCA/pro.ba, Dinaridi film** co-producers **Amra Bakšić Čamo, Tena Gojić** co-funding **Slovenian Film Centre, Foundation of Cinematography Sarajevo**

Selected Filmography (feature, from 2010)

_I Act, I am 2017 _Stairway 2015 _Adria Blues 2013

FILMOSTOVJE ■ Nina Robnik ■ info@filmostovje.com ■ www.filmostovje.com



Ana's Commission

by Igor Šmid

expected delivery: autumn 2017

Anina provizija, 2017, DCP, 2.35 scope, c, 101 min

In a world of fear and obedience, those who might reveal the truth are paid commissions as hush money. Who are you people that are paying these commissions? Don't you know that with every such commission, there's another kind of commission that comes with it? A commission of loss.

The topical (Slovenian) phenomenon of "tycoons" and countless related affairs represent the framework for the personal and intimate drama of photographer Ana Mlejnik, caused by the "tycoon" endeavours of her husband Saša. The greed, blurring the line between good and evil, concealment of white-collar crimes and infidelity result in a course of events that the husband is no longer able to control: he vanishes without a trace. Ana and her daughter become helpless victims of an invisible criminal association, while the society refuses to believe that Ana had no part in it or that she was unaware of her husband's crimes...

In the beginning of the story, Ana's profound empathy for fellow people in distress leads her to photograph refugees crossing the razor wire fences at the border. The completely unexpected twist at the end is thus an even greater shock for Ana: metaphorically, Ana and her daughter become refugees as well...

Professor **Igor Šmid** (1961) has worked as a professional director (as well as writer, co-writer and producer) continuously since 1985. He has also been active as an expert in the field of film and television in many different roles: chairman of the Slovenian Film Centre Board is one of them. For his work, he has received a number of national and international awards. For almost 25 years he has also worked as a university teacher of television directing at the AGRFT, where he was granted full professorship in 2009.

directed by **Igor Šmid** written by **Marcel Buh** screenplay consultant **Igor Šmid** cinematography **Valentin Perko**/ZFS edited by **Stanko Kostanjevec**/DPPU music **Slavko Avsenik, ml.** sound design **Borut Berden** art direction **Janez Kovič** costume design **Meta Sever** make-up **Petra Hartman** ■ cast **Vesna Milek, Rebeka Marinšek Počivavšek, Dejan Spasić, Robert Prebil, Lado Bizovičar, Janez Škof, Žiga Saksida, Valentina Plaskan, Matic Jamar, Aljoša Kovačič, Jana Morelj, Manca Dorrer, Rok Kunaver, Medea Novak, Zijad Mehić, Ivan Šeme - Štimbi, Tanja Potočnik, Denis Avdić, Davor Janjić, Boris Cavazza** ■ production **Studio Arkadena** executive producer **Marcel Buh** producers **Janez Kovič, Katja Getov** co-production **Studio Ritem** co-funding **Slovenian Film Centre**

Short Filmography

In his 31 years of professional work, Igor Šmid has been credited in over 400 titles of film and television productions, mainly as the director (partially also as writer, co-writer and producer). His long-time passion was directing children's and youth television programmes, for example *Periskop*, a legendary Slovenian television show in the 1980s. *Ana's Commission* is (besides his television dramas) his second "purely" cinematographic movie: the first one was *The Rift* (1998), which has won some of the most important national awards and has been screened at a number of IFFs, including the American Film Institute FF and the Sarajevo FF.

STUDIO ARKADENA ■ Katja Getov ■ katja@arkadena.com
www.arkadena.com





Erased

by Miha Mazzini

expected delivery: September 2017

Izbrisana, 2017, DCP, 1:1.85, 90 min

Zala arrives to the maternity ward and gives birth without any problems. However, there is a hiccup when her information cannot be found in the computer. At first she thinks this is an error, soon to be corrected. However, things get increasingly complicated as Zala and her daughter get dragged into a Kafkaesque nightmare. Zala has lived in Slovenia almost all her life, but now she no longer exists and in terms of status she is nothing but an illegal immigrant.

When she attempts to leave the hospital, the director calls the police and Zala is taken to an asylum centre. Her child remains in the hospital, even if only temporary. Legally speaking Zala's daughter does not have a mother or father, therefore she will have to be given up for adoption in case Zala fails to succeed in her desperate struggle for her child.

On 26 February 1992 the Slovenian Ministry of the Interior erased 26,671 people. Later other countries have followed this example. Around ten million people have been erased worldwide, of these approximately 300,000 in Europe.

Miha Mazzini (1961), writer, computer expert, director and screenwriter. He has an MA in Creative Writing for Film and Television from the University of Sheffield and a PhD in Anthropology of Everyday Life from the Institutum Studiorum Humanitatis. Mazzini is a voting member of the European Film Academy.

Mazzini has directed five short films (winner of the Best Director Award of the Highgate FF, London) and written scripts for two feature films (European CIRCUM Award for Best TV Film of the Year, Golden Palm for Best Film of the XXII Mostra de Valencia, and other awards). www.mihamazzini.com

directed & written by **Miha Mazzini** co-directed by & dop **Dušan Joksimović**
 edited by **Tomislav Pavlic** music **Jura Ferina**, **Pavao Miholjević** sound designer
Borut Berden costume designer **Sanja Džeba** make-up **Talija Ivančič** ■ cast
Judita Franković, **Sebastian Cavazza**, **Jernej Kogovšek**, **Silva Čušin**, **Izudin Bajrović**, **Doroteja Nadrah**, **Jernej Šugman**, **Pia Zemljič**, **Marko Mandić**
 ■ production **Gustav film** co-production **Kinorama**, **Delirium** co-funding
Slovenian Film Centre, **HAVC**, **Film Centre Serbia**, **Eurimages**, **Creative Europe – Media Development**





Stories from the Chestnut Woods

by Gregor Božič

Zgodbe iz kostanjevih gozdov, 2017, 35 mm, c, 90 min

In the mid-20th century, in a forested valley between Italy and Yugoslavia, a stingy widower befriends a young woman and helps her depart across the ocean to find there a better life. A chance encounter gives rise to a dreamy parable on loss, loneliness and the power of imagination.

Gregor Božič (1984) studied film directing at the AGRFT and, in 2016, finished his postgraduate studies at the DFFB in Berlin. He has directed three short films, created videos for theatre and occasionally works as a director of photography. Apart from this, Gregor is a passionate researcher of Mediterranean pomology. In 2012, he conducted an extended research on the old and autochthonous fruit varieties, in collaboration with old farmers from the Italian-Slovenian borderland. It was during this time that he collected numerous memories and stories from the 20th century, which inspired him to embark upon making his debut feature *Stories from the Chestnut Woods*.

directed by **Gregor Božič** written by **Marina Gumzi, Gregor Božič** dop **Ferran Paredes Rubio** edited by **Beppe Leonetti** production design **Giovanna Cirianni** costume design **Katharina Jockwer** make-up **Barbara Morosetti** ■ cast **Massimo De Francovich, Giusi Merli, Ivana Roščić, Tomi Janežič, Nejc Cijan Garlatti, Anita Kravos, Nataša Keser, Dora Ciccone** ■ production **Nosorogi** producer **Marina Gumzi** co-production **Transmedia** ■ co-producer **Igor Prinčič** co-funding **Slovenian Film Centre, FS Viba Film, Creative Europe – Media Development, Eurimages, MiBACT, FVG Audiovisual Fond, FVG Film Commission, MiBACT**

Selected Filmography (from 2010)

_Stories from the Chestnut Woods 2017 _Shoes from Trieste 2014 short

NOSOROGI ■ Marina Gumzi ■ marina@nosorogi.com ■ www.nosorogi.com





Houston, We Have a Problem!

by Žiga Virč

Huston, imamo problem!, 2016, DCP, 16:9, c, 90 min

In March 1961, Yugoslavia sold its secret space programme to the US. Two months later Kennedy announced that the US would go to the Moon. Many people believe that Yugoslavia's president Tito saved the USA's "reputation" in the space race by selling them Yugoslav space flight technology. The story of the film is based on real-life facts and inspired by real events.

Festivals: Tribeca, Karlovy Vary, Warsaw, BFI London, IDFA Amsterdam, Cottbus, Zurich, Minsk, Stockholm, Arras, Pula, FSF, Prizren, Istanbul...

Awards: Best Feature Film at the FSF 2016, Slovenian submission for Best Foreign Language Film Academy Award 2017.

Sales: Cat & Docs (fr), info@catndocs.

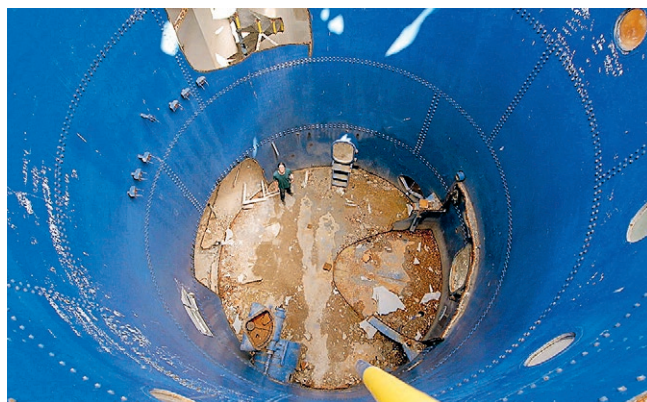
Žiga Virč (1987) is a film and television director, whose short film *Trieste Is Ours!* was nominated for the Student Academy Awards in 2010. His works are internationally renowned for their dramatic visual style, use of music to build tension, and incorporating a detailed approach to the narrative structure and thus making it appealing to a broad audience.

directed by **Žiga Virč** written by **Boštjan Virč, Žiga Virč** dop **Andrej Virč**
 ■ production **Studio Virč** producer **Boštjan Virč** co-production **Nukleus film, Sutor Kolonko** co-producers **Siniša Juričić, Ingmar Trost** co-funding **Slovenian Film Centre, Creative Europe - MEDIA, Eurimages, HAVC, HBO Europe, WDR Germany, Doha Film Institute Qatar, RTV Slovenija, FS Viba film**

Selected Filmography (from 2010)

_Houston, We Have a Problem! 2016 docu-fiction **_A Crescent Above the Edelweiss** 2013 documentary **_Mira Marko Debelak** 2013 documentary **_Trieste Is Ours!** 2010 short

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Nightlife

by Damjan Kozole

Nočno življenje, 2016, DCP 2K, 1:2.35, c, 85 min

One night, a high-profile attorney is found on the pavement along a main road through Ljubljana. He is barely conscious, lying in a pool of blood, and covered in dog bites.

Doctors at the medical centre fight to keep him alive while his wife, in shock, confronts her deepest fears. During the course of this night she will break every moral standard she has stood up for in her life.

Festivals: Cluj – Transilvania IFF 2017, Jeonju IFF 2017, Istanbul FF 2017, Cleveland FF 2017, Let's CEE FF Vienna 2017, FEST Belgrade 2017, Sofia IFF 2017, Reykjavik – Stockfish FF 2017, Trieste FF 2017, CineDays Skopje IFF 2016, Braunschweig IFF 2016, Cottbus FF 2016, Arras FF 2016, Cinema Mediterranean FF 2016, CinEast IFF 2016, Alexandria – Mediterranean Countries FF 2016, FSF 2016, Miskolc IFF 2016, Sarajevo FF 2016.

Awards: the Crystal Globe for Best Director Award (Karlovy Vary IFF 2016), the Best Director Award (Zadar Avantura FF 2016), the Vesna Awards for Best Director, Best Actress, Best Supporting Actor, Best Production Design (FSF 2017).

Damjan Kozole (1964): "This is a film about society where fear is the driving force. It doesn't provide any simple solutions, but it deals with how fragile our lives are and how everything is connected. It also deals with the fact that some wounds never heal – because people are more vicious than dogs." Kozole is an award-winning Slovenian filmmaker whose directing credits include nine feature films and two feature documentaries, among them the critically acclaimed *Spare Parts* (2003), nominated for the Golden Bear at the 53th Berlin IFF; the worldwide-released *Slovenian Girl* (2009), which premiered in 2009 at the Toronto, Pusan and Sarajevo IFF; and *Nightlife* (2016), the winner of the Best Director Award at the 51st Karlovy Vary IFF.

In 2008 *Sight & Sound* ranked Kozole's *Spare Parts* among ten most important films of the New Europe. In 2005, a Damjan Kozole film retrospective took place in the United States and Canada, hosted by the *American Film Institute*, while in 2012 he received the Lifetime Achievement Award at the Med Film Festival in Rome, Italy.

directed by **Damjan Kozole** written by **Damjan Kozole, Ognjen Sviličić, Urša Menart** dop **Miladin Čolaković**
 edited by **Jurij Moškon, Ivo Trajkov** music **Kostov, Silence** sound design **Igor Čamo, Julij Zornik, Gašper Loborec** production design **Dušan Milavec, Neža Zinajić** costume design **Zora Stančič** make-up **Mojca Gorogranc Petrushevska** ■ cast **Pia Zemljič, Jernej Šugman, Marko Mandić, Petre Arsovski, Jana Zupančič, Dejan Spasić, Peter Musevski, Matija Vastl, Mojca Partljič, Blaž Šef, Andrej Murenc** ■
 production **Vertigo** producer **Danijel Hočevar** co-production **Sisters and Brother Mitevski, SCCA/pro.ba** co-producers **Amra Bakšić Čamo & Adis Đapo** co-funding **Slovenian Film Centre, Macedonian Film Agency, Film Fund Sarajevo, FS Viba film**

Selected Filmography (from 2010)

_Nightlife 2016 feature **_Borders** 2016 short documentary **_Ulay: Project Cancer** 2013 documentary
_Long Vacation 2012 documentary









A Comedy of Tears

by Marko Sosič

Komedija solz, 2016, drama, DCP, 1:1.85, c, 76 min

Albert is an elderly man – a cynic, a choleric, and a racist. He lives in solitude, in a wheelchair in a spacious flat in Trieste, immersed in obsessive, fragmented memories of his unresolved relations with his family members that he had distanced himself from a long time ago. His only contacts with reality are Ida, an educated middle-aged lady who arrives from Istria to Albert's place twice a week to clean up, cook for him and to bathe him; and whatever Albert sees through the window he keeps looking from. One day Albert and Ida's time together starts with Albert nagging cynically and aggressively. Ida puts up with his horrible attitude with dignity and peace, but that even worsens Albert's malicious behaviour.

Festivals: Trieste FF (Trieste 2017), PIFF (Pune 2017), K3 FF (Villach 2016), Raindance FF (London 2016), FSF 2016.

Marko Sosič (1958) is a writer and director. For many years he has worked as the art coordinator of the Slovenian Theatre in Trieste and at the Slovenian National Theatre in Nova Gorica. He has directed plays in Trieste, Ljubljana and Rome, and worked for TV as well. He has writ-

ten four novels and two collections of short stories. His works have received several awards.

directed & written by **Marko Sosič** dop **Radovan Čok** edited by **Janez Bricelj** music **Stefano Schiraldi** sound design **Jože Trtnik, Boštjan Kačičnik** production design **Dušan Milavec** costume design **Zvonka Makuc** make-up **Mirjam Kavčič** ■ cast **Marjuta Slamič, Ivo Barišič, Mojca Lavič, Katerina Antler, Tina Gunzek, Matija Rupel, Luna Jurančič Šribar, Ivo Selj** ■ production **Arsmedia** producer **Boštjan Ilovic** co-production **MB Grip, Iridium Film, Zvokarna** co-funding **Slovenian Film Centre, Rai Friuli Venezia Giulia – SLO, FS Viba film**

Selected Filmography (from 2010)

_A Comedy of Tears 2016 **_Portrait: Nora Jankovič (opera singer) 2013** documentary

ARSMEDIA ■ Boštjan Ilovic ■ info@arsmedia.si ■ www.arsmedia.si

Come Along

by Igor Šterk

Pojdi z mano, 2016, DCP, 1:1.85, c, 83 min

In search of the best photo for a school competition, four modern, spoiled teenagers head to remote hills. The competition for awards turns into a struggle for survival... At the end the main hero, Manc, is the one who safely guides them back home.

A coming-of-age story about love, friendship and heroism. The warm but suspenseful and sometimes spine-chilling film focuses on what happens in the today's world when technology stops working and the "primal" human instincts come to light.

Come Along, completed in September 2016, has already qualified for the main programme of the CINEKID FF in Amsterdam.

Festivals: CINEKID (Amsterdam 2016), Schlingel FF (Chemnitz 2016), Cottbus FF 2016, FSF 2016, LIFFE 2016.

Awards: SCHLINGEL – the MDR special award, FSF – the Audience Award, the Art Cinema Association Award for Best Film, Special Achievement, Best Sound, Best Music.

Distribution: Fivia (si), ales.vidic@cenex.si.

Ever since his first feature *Express Express*, director, screenwriter and producer **Igor Šterk** (1968) has won many prestigious international awards.

directed by **Igor Šterk** written by **Dušan Čater** dop **Miloš Srdić** edited by **Petar Marković** music **Jura Ferina, Pavao Miholjević** sound design **Julij Zornik** production design **Maja Vovk** costume design **Katja Rosa** make-up **Talija Ivančič** casting **Tijana Zina** ■ cast **Ivan Vastl, Matija David Brodnik, Mak Tepšić, Ronja Matijevac Jerman** ■ production **A. A. C. Productions** producer **Petra Vidmar** co-production **Gustav Film, MB Grip, Kinorama**

Selected Filmography (feature)

_Come Along 2016 **_9:06** 2009 **_Tuning** 2005 **_Ljubljana** 2002 **_Express** 1997

A. A. C. PRODUCTION ■ Petra Vidmar ■ petra.vidmar@siol.net









Nika

by Slobodan Maksimović

Nika, 2016, DCP, 16:9, c, 90 min

Nika is a seventeen-year-old girl who loves racing go-karts. Her father, a professional race car driver who died in a car accident, had inspired her for this sport. Nika's mother is afraid that after the death of her husband she could lose her only daughter as well. However, her prohibition reaches the opposite of the desired effect.

A teen & family film about rebellion, conflicts, understanding and love. When mother and daughter really listen to each other, the story about winning begins.

Nika was premiered at Zlin FF 2016 and won the Best Youth Film Award at the Motovun FF.

Slobodan Maksimović (1975, ba), director and screenwriter. His shorts *1/2* (premiered at the 60th Cannes IFF – Tous Les Cinemas Du Monde Section) and *AgapE* have been shown in the competition programmes of more than 30 IFFs and won 14 international rewards. His debut feature, *Thanks for Sunderland*, won the Vesna Award for Best Film at the FSF 2012.

directed by **Slobodan Maksimović** written by **Matjaž Pikalo, Slobodan Maksimović** dop **Predrag Dubravčić** edited by **Jurij Moškon** music **Miha Guštin, Peter Dekleva** sound design **Julij Zornik** production design **Marko Juratovec** costume design **Tatjana Birgmajer** ■ cast **Ylenia Mahnič, Marjuta Slamič, Sebastian Cavazza, Benjamin Krnetić, Gašper Tič, Nenad Tokalič, Gojmir Lešnjak, Primož Pirnat, Borut Veselko, Patrik Škvarč** ■ production **Nora Production Group** producer **Darko Vinkl** co-production **RTV Slovenija** co-producers **Bistra Borak, Miha Hočevnar, Alan Vitezič** co-funding **Slovenian Film Centre, FS Viba film**

Selected Filmography (from 2010)

_Nika 2016 feature **_Technology for the People** 2015 documentary **_Forgotten** 2015 documentary **_Thanks for Sunderland** 2012 feature **_Slovenia's Candidature for EuroBasket 2013** 2010 short

NORA PRODUCTION GROUP ■ Darko Vinkl ■ darko@nora-pg.si
www.nora-pg.si



When the Day Had No Name

by Teona Strugar Mitevska

Dan brez imena (orig. Koga denot nemaše ime), 2017, DCP, c, 82 min

Milan, Peter, Rape, Cvetan, Ace and Vladan are ordinary teenagers, and nothing specific sets them apart from the thousands of others from Skopje, Macedonia or anywhere else in the world. What unites them is that each of them is a direct product of the society that surrounds them, a society full of bondage, violence and frustration, a kind of airless society. The story takes place during a single day in the lives of these six friends and paints a very real picture of a whole generation of young people raised in the time of transition, a time of questionable values, when the local became universal and the culture of kitsch and trash were the ones everybody aspired to.

When the Day Had No Name is the first film in a triptych on the social aspects of Macedonian society.

Premiere: Berlinale 2017, Panorama selection.

Between the ages of 6 and 12, **Teona Strugar Mitevska** (1974, mk) was a child actor appearing in television, commercials, theatre performances and radio dramas. Later, she trained as a painter and obtained her BA in Graphic Design. She left a successful career as an art director for internationally renowned companies (Saatchi and Saatchi, Virgo Publicis) and turned to filmmaking. In 1998, she enrolled in the MFA film programme at New York University's Tisch School of Arts.

Her first feature *How I Killed a Saint* premiered at the 2004 Rotterdam IFF Tiger Award Competition, toured many festivals (received the Grand Prix at Crossing Europe FF in Linz, Austria) and has been released in North America and in Balkan countries. Her second feature *I Am from Titov Veles* premiered in 2007 at Sarajevo, Toronto and Pusan IFFs, and

was screened in the Berlinale Panorama programme and Cannes FF Acid selection in 2008. The film has received 20 international awards. Her next feature *Woman Who Brushed off Her Tears*, starring Victoria Abril, premiered in the Panorama Special selection of the official selection of the 2012 Berlin IFF.

Teona lives and works between Brussels and Skopje.

directed by **Teona Strugar Mitevska** written by **Teona Strugar Mitevska**, **Elma Tataragić** dop **Angès Godard** edited by **Stefan Stabenow**, **Sophie Vercruysse** music **Jean-Paul Dessy** sound design **Ingrid Simon**, **Thomas Gauder**, **Paul Heymans** production design **Vuk Mitevski** costumes design **Monika Lorber** make-up **Mojca Gorogranc Petrushevska** ■ cast **Leon Hristov**, **Hanis Bagasov**, **Dragan Misevski**, **Stefan Kitanović**, **Ivan Vrtev Šoptrajanov**, **Igorco Postolov** ■ production **Sisters and Brother Mitevski (mk)** producer **Labina Mitevska** co-production **Vertigo**, **Entre Chien et Loup** co-producers **Danijel Hočevár**, **Sébastien Delloye**, **Diana Elbaum & François Touwaide** co-funding **Macedonian Film Agency**, **Eurimages**, **Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles**

Selected Filmography (feature, from 2007)

_When the Day Had No Name 2017 **_Woman Who Brushed off Her Tears** 2012 **_I Am from Titov Veles** 2007

VERTIGO ■ Danijel Hočevár ■ info@vertigo.si ■ www.vertigo



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_Fiction in Production



History of Love

by Sonja Prosenc

Zgodovina ljubezni, shooting date: summer 2017

After the death of her mother, the daughter discovers her secret past. An unexpected couple – the girl and her mother's secret lover – embark on a journey through past and present, guilt and anger, grief and their newly-awakening desires.

Sonja Prosenc (1977), film director and writer. Her award-winning and critically-acclaimed first feature *The Tree* was the Slovenian candidate for the Foreign Language Academy Award. *History of Love* is her second feature. It was developed in co-operation with TorinoFilmLab, EAVE and Midpoint, and it received two development awards at the WEMW in Trieste 2016. It is to be released in 2018.

directed and written by **Sonja Prosenc** dop **Mitja Ličen** ■ production **Mono O**
producers **Rok Sečen, Sonja Prosenc** partners **Nefertiti Film, Antitalent, EZ Film, Incitus** co-funding **Slovenian Film Centre, Creative Europe – MEDIA, REACT, FVG Fondo Audiovisivo**

Selected Filmography (from 2010)

_Impromptu 2015 short **_The Tree** 2014 **_Man with a Raven** 2012
documentary **_Morning** 2013 short

MONO O ■ Rok Sečen ■ rok@monoo.si ■ www.monoo.si

Let's Be Frank

by Metod Pevec

Jaz sem Frenk, shooting date: autumn – winter 2017/18

The unexpected inheritance from their dead father causes a dispute between Frenk, the rebel who still swears by the socialist values, and his brother Rajko, a typical post-transition tycoon. While Frenk investigates the origins of the money that their late father had appropriated with various suspicious dealings as one of the visible protagonists of the Slovenian independence, Rajko wants to lay claim on it with the help of lawyers and the network of his father's "cronies", who do not shy away even from mafia methods. Rajko's wife Ines, who has in fact been in love with Frenk all along, once again finds herself in the middle of the fraternal dispute that leads to the final showdown in which one of the brothers must die.

Metod Pevec (1958) a film director, screenwriter, novelist and actor, who graduated in Philosophy and Comparative Literature from the Faculty of Arts in Ljubljana. Before and during his studies, in the 1970s and 1980s, he played several main roles in Slovenian and Yugoslav fea-

tures and TV serials. Among them, his several collaborations with the Serbian director Živojin Pavlović were the most important, i.e. the Slovenian feature *Farewell in the Next War* (1981). Pevec has also written several novels and a collection of short stories.

directed & written by **Metod Pevec** dop **Marko Brdar** sound design **Julij Zornik** production design **Marco Juratovec** ■ production **Vertigo** producer **Danijel Hočvar** co-production **Interfilm, Tris Films** co-funding **Slovenian Film Centre**

Selected Filmography (from 2010)

_Home 2015 documentary **_Tango Abrazos / Practicing Embrace** 2012 feature **_Alexandrians** 2011 documentary **_Good Night, Missy** 2011 feature

VERTIGO ■ Danijel Hočvar ■ info@vertigo.si ■ www.vertigo.si





My Last Year as a Loser

by Urša Menart

Ne bom več luzerka, shooting date: autumn 2017

A drama/comedy about disillusionment, shame, and the gap between the overeducated, underemployed millennials and their parents, who had high expectations for their kids and feel powerless as they watch them fail.

In the last couple of years the majority of smart, educated and ambitious young people have left Slovenia or have been planning to leave, but Špela decided to stay. At the age of 29 she finds herself lonely, unemployed and stuck sleeping on her disappointed parents' couch in the midst of Slovenia's seemingly never-ending economic crisis. She decides to turn her life around until her 30th birthday, but a newfound friendship with a group of similarly-fated losers threatens to even further prolong her extended adolescence.

Urša Menart (1985) is a writer and director. Her feature documentaries *Once Upon a Time There Was a Land of Hard-Working People* and

What About Mojca? deal with national identity and the relationship between history and pop-culture. *My Last Year as a Loser* is her first fiction feature.

directed & written by **Urša Menart** dop **Darko Herič** edited by **Jurij Moškon**
sound design **Julij Zornik, Gašper Loborec** production design **Marco Juratovec**
costume design **Tina Bonča** ■ production **Vertigo** producer **Danijel Hočevar**
co-funding **Slovenian Film Centre**

Selected Filmography (documentary, from 2010)

_What about Mojca? 2014 **_Once Upon a Time There Was a Land of Hard-Working People** 2011 **_Poet You Know Your Due? (The story about Slovene rap)** 2010

VERTIGO ■ Danijel Hočevar ■ info@vertigo.si ■ www.vertigo.si

Man with the Shadow

by Ema Kugler

Človek s senco, shooting date: autumn 2017

The genetic code forces people to reproduce. Infants have no choice: they become a part of this world without any will of their own, and as completely helpless beings they are subjected to training in civilisational norms... Is anything else possible at all?

Ema Kugler (1955) is a multidisciplinary artist with a unique and distinctive authorial expression. Her original opus encompasses fiction and full-length documentary films, as well as numerous shorter video films, performances, and fine arts installations. Her distinctive visual language, marked by extreme precision and the highest aesthetic standards, tells stories of the depths pertaining to the human spirit and roots them in universal themes, intertwined with a strong symbolic dimension. She has received numerous awards in Slovenia (including the highest national Prešeren Fund Award) as well as abroad (to mention just the few latest awards for her last feature *Echoes in Time*: the American Movie Award – Best Experimental, 2016; the Rising Star Award at the Canada IFF, Vancouver, 2015; the Van Gogh Award –

Excellence in Cinematography at the Amsterdam FF 2015; etc). www.ema-kugler.si

directed & written by **Ema Kugler** dop **Lev Predan Kowarski** music **Robert Jiša** sound design **Boštjan Kačičnik** production & costume design **Ema Kugler** make-up **Ema Kugler, Anita Ferčak** hairdresser **Meta Podkrajšek** digital post-production **NuFrame** ■ cast **Loup Abramovici, Marko Mandić, Matija Vastl, Jure Henigman, Nataša Matjašec-Rošker, Nataša Živkovič, Maj Gruden** ■ production **Zank** producer **Ema Kugler** co-production **VPK, NuFrame, Zvokarna, Mb Grip, Big Heart Studio** co-funding **Slovenian Film Centre**

Selected Filmography (from 2010)

_From Kapelica to KUD 2014 documentary **_Echoes of Time** 2013 feature **_You Made My Day** 2013 documentary **_Orion** 2012 documentary

ZANK ■ Ema Kugler ■ ema.kugler@guest.arnes.si ■ www.zavod-zank.si





Men Don't Cry

by Alen Drljević

**Moški ne jokajo (orig. Muškarci ne plaču), expected delivery:
spring 2017**

A group of war-scarred veterans from different sides in the Yugoslavian conflict are brought together by a peace organisation to share their wartime experiences and to try to establish a degree of trust and faith between them. Emotions are highly charged as old enmities and hostilities emerge.

Already with his diploma film *First Paycheck* (2005) at the Academy of Performing Arts in Sarajevo, **Alen Drljević** (1968, ba) won the EFA/UIP Award at the 11th Sarajevo FF and was nominated for the Best Short Film Award of the European Film Academy. His first documentary *Carnival* (2006) was screened at the most important international documentary film festival IDFA in as many as two sections: "First Appearance" and "Movies that Matter". *Men Don't Cry* is his first fiction feature.

directed by **Alen Drljević** written by **Alen Drljević, Zoran Solomun** dop **Erol Zubčević** sound design **Igor Čamo** edited by **Vladimir Gojun** production designer **Mirna Ler** costume designer **Sanja Džeba** ■ cast **Boris Isaković, Leon Lučev, Emir Hadžihafizbegović, Sebastian Cavazza, Ermin Bravo, Boris Ler, Ivo Gregurević** ■ production **Deblokada (ba)** producers **Damir Ibrahimović, Jasmila Žbanić** co-production **Iridium Film, Manderley Films, Živa produkcija, This and that Productions, Cine Planet** co-producers **Bojan Mastilović, Rebekka Garido, Smiljan Tolj, Snežana Penev, Igor Vranjković** co-funding **Slovenian Film Centre, Film Fund Sarajevo, HAVC, Eurimages, ZDF**

Selected Filmography (from 2010)

_Full 2011 documentary

IRIDIUM FILM ■ Bojan Mastilović ■ b@iridiumfilm.com ■ www.iridiumfilm.com



Freedom or Die

by Vladimir Blaževski

Svoboda ali smrt, expected delivery: May 2017

A soft political satire about a peculiar friendship between a lonesome monkey and a ZOO warden, and about an upside-down world in transition as seen by a chimpanzee who succeeds in escaping from the ZOO and thus becomes a rebellious hero in the cheerless Balkan gloominess.

Vladimir Blaževski (1955) graduated in directing at the Academy for Film, Theatre, Radio & Television in Belgrade. His films, from his two first features *Hi-Fi* (1987) and *The Revolution Boulevard* (1992), have won numerous awards at IFFs. Since 1994 Blaževski has been the Professor of Film Theory and Film History at the Faculty of Drama Arts in Skopje, Macedonia.

directed by **Vladimir Blaževski** written by **Vladimir Blaževski, Dušan Spasojević, Catherine Maximoff** dop **Dimo Popov** edited by **Blagoja Nedelkovski**

music **Aleksandar Pejovski** sound design **Igor Popovski, Sašo Kalan** production design **Mile Jeremić, Boban Petrushevski** costume design **Zaklina Krstevska** make-up **Mojca Gorogranc Petrushevska** ■ cast **Igor Angelov, Marija Kohn, Rešad Behreda, Elena Trajkovska, Faik Mefailoski, Čun Lajči** ■ production **Punk Film (mk)** producer **Darko Popov** co-production **Strup produkcija, Kiselo dete, Ikone Studio** co-producers **Viva Videnović, Mina Đukić, Valon Bajgora** co-funding **Slovenian Film Center, Macedonian Film Agency, Film Center Serbia, Kosova Cinematography Center, FS Viba film, SEE Cinema Network, Eurimages**

Selected Filmography (feature, from 2010)

_Punk's Not Dead 2011

STRUP PRODUKCIJA ■ Viva Videnović ■ info@strup.si ■ www.strup.si

46 **Every Good Story is a Love Story** by Rajko Grlić & Matjaž Ivanišin

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54 **The Family** by Rok Biček

56 **Codelli** by Miha Čelar

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60 **Blue Velvet Revisited** by Peter Braatz

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Every Good Story is a Love Story

by Rajko Grlić & Matjaž Ivanišin

Vsaka dobra zgodba je ljubezenska zgodba, 2017, DCP, 16:9, c, 71 min

A film about the theatre play “Boris, Milena, Radko” and the four well-known artists who produced it: the writer-director Dušan Jovanović and actors Milena Zupančič, Radko Polič and Boris Cavazza. It is a story about a love triangle as well as, in many respects and without any disguise, about the public artistic and private lives of these performers. Following a four-month process from the first rehearsal to the opening night as well as focusing on the intimate lives of the artists at the same time, the film tells a universal story of the relationship between the real and the imagined, a story of the relationship between the intimate and the public aspects of art.

Premiere: ZagrebDox 2017.

www.everygoodstoryisalovestory.com

Rajko Grlić (1947, hr): *“This is a film about the creation of a theatre performance. The film follows the production and its protagonists, and in the process tell a story of the relationship between reality and imagination, between fact and fiction. It examines the relationship between the intimate and the public aspect of art, our inclination to weave our personal experience, our intimacy, and our lives into the stories that we tell. The film tries to determine how much of what we tell is exhibitionism, and how much of it is a sincere and sometimes painful self-confrontation.”*

Grlić graduated from the FAMU (cz). As a director and scriptwriter he has worked on twelve features, which have been shown in cinemas across all five continents and included in the competition programs of the leading world festivals, including the Cannes FF, where they have received numerous international awards.

www.rajkogrljic.com

Matjaž Ivanišin (1981) graduated in film and TV directing from the AGRFT. He has directed several fiction and documentary films for which he has received both national and international awards. He is currently working on his first feature film. See also p 52.

directed & written by **Rajko Grlić & Matjaž Ivanišin** camera **Matjaž Ivanišin, Lev Predan Kowarski, Darko Sinko, Rajko Grlić, Marko Brdar, Marko Cafnik, Matjaž Mrak** colorist **Teo Rižnar** music **Drago Ivanuša** sound design **Julij Zornik** edited by **Matic Drakulić** ■ feature **Dušan Jovanović, Milena Zupančič, Radko Polič, Boris Cavazza** ■ production **Vertigo** producer **Danijel Hočevar** co-production **NP7** co-producer **Rajko Grlić** in collaboration with **NuFrame, Studio 100** co-funding **Slovenian Film Centre**

Selected Filmography (from 2010)

_Every Good Story is a Love Story 2017

RAJKO GRLIĆ _The Constitution 2016 feature **_Just Between Us** 2010 feature **MATJAŽ IVANIŠIN _see p 52**

VERTIGO ■ Danijel Hočevar ■ info@vertigo.si ■ www.vertigo.si







The Last Ice Hunters

by Jure Brecljnik & Rožle Bregar

expected delivery: May 2017

Zadnji ledeni lovci, 2017, Ultra HD (4K), 2:1, c, cca 85 min

The story of the present generation of hunters in the Inuit community of Eastern Greenland, and the final chapter in their long history.

Due to the isolation caused by the ice cap, no colonisation of East Greenland took place, and the area remained practically unknown to anyone outside the local population. The people of East Greenland lived in a delicate balance and relationship with their environment that set the pace of life and all the natural cycles of living. Now their environment and society is rapidly changing. The undermining of the economic structure of their society, together with the unstoppable cultural influences of the outside world, is causing the disappearance of an indigenous Inuit culture that has existed for 4000 years.

www.thelasticehuntersmovie.com

After he graduated from the FAMU (cz), **Jure Brecljnik** (1974–2015) worked as an established freelance photographer and was active in art and commercial photography. In 2006 he started working intensively in the film industry, his biggest love, and made a few internationally-renowned climbing shorts such as *Snowkite Clinic*, *Le Tango Vertical*, and *Rambo AIR* (all in 2008). In 2009 Brecljnik founded the FilmIT production house and through it shot eight documentaries. In 2012 he finished his first full-length documentary *Wild One*, for which he has won several film festival awards. He continued with his creative pursuits until July 2015, when he suddenly died during the filming of *The Last Ice Hunters*. Two of his documentaries were released posthumously: *Terra Magica* and *Crossing Iceland*.

Rožle Bregar (1988) – a cinematographer, traveller, al-

pinist, juggler, a man of many talents – graduated in sport photography from the IAM. After a major hand injury, which caused him to give up climbing, he focused on photography and later on cinematography, which became one of his priorities in life. Now he takes his camera everywhere he goes, be that Slovenia or anywhere else in the world, underwater or high in the air. Bregar is a co-founder of the video production company Vizualist, established in 2008 by a group of young, ambitious and creative people who came together because of their passion for motion pictures enriched with sound in a different, unique style. Rožle has shot several documentaries, many commercials and tourism promotion videos, mostly in Slovenian mountains. His eye is eager and constantly on the lookout for things that others cannot see.

directed by **Jure Brecljnik & Rožle Bregar** written by **Jure Brecljnik** dop **Rožle Bregar**, **Wesley Johnson** edited by **Urban Potočnik** music **Miha Petric** sound design **Borut Berden** visual id **Jure Legac** ■ production **FilmIT** producers **Jure Brecljnik**, **Slaviša Majstorović**, **Natalija Gros** co-production **RTV Slovenija**, **Studio Ritem**, **Vizualist** co-funding **Slovenian Film Centre**, **CED – Media**

Selected Filmography (documentary, from 2010)

_The Last Ice Hunters 2017 **_Crossing Iceland** 2016 **_Terra Magica** 2015 **_Wild One** 2012 **_New Dimensions** 2010 **_When lines speak** 2011 **_Black and White Heaven** 2011 **_Snowgroomer's Diary** 2010

FilmIT ■ Natalija Gros ■ natalija@filmit.si ■ www.filmit.si



How Much Do You Love Yourself?

by Nina Blažin

expected delivery: May 2017

Koliko se ljubiš?, 2017, DCP, 1:2.39, c, cca 85 min

Viktorija is homeless and explores abandoned buildings. She visits her husband, who is in jail. She tries to stop using drugs and find a place she could call home: somewhere with running water, a toilet and a warm bed. After prison, the plans are big: to find an apartment, a job, to get their lives in order. Will they make it? The film reveals an aspiration we all have, regardless of where we sleep at night (in an empty parking garage or a warm bed): to be loved and to belong somewhere, to someone. But first we have to love ourselves.

Nina Blažin (1980) graduated in film and TV directing at the AGRFT. She has attended many international workshops: Mobile Academy 2005, Berlin Talent Campus 2006, IDFAcademy 2011, Documentary in Europe 2011, NISI MASA: ESP 2012, ESODOC 2013, Aristoteles Workshop Association 2014, etc. As a director, she is interested in atmosphere and feelings, in real emotions. Life itself is full of details, we just have to take the time to look closely.

directed and written by **Nina Blažin** dop **Darko Herič/ZFS**, edited by **Zlatjan Čučkov** sound design **Boštjan Kačičnik** colour grading **Iridium Film** ■ production **Sever & Sever** producer **Jani Sever** executive producer **Nina Jeglič** co-founding **Slovenian Film Centre**

Selected Filmography (from 2010)

_How Much Do You Love Yourself? 2017 documentary **_Dawn** 2014 short **_The Two of Us** 2014 short documentary

SEVER & SEVER ■ Nina Jeglič ■ nina.jeglic@gmail.com
www.seversever.com



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Playing Men

by Matjaž Ivanišin

Playing Men, 2017, DCP, c, 80 min

During the filming of a documentary about traditional men's games, the film director suddenly runs away. His assistant is left alone with unedited material, unable to stop reflecting on it. Gradually, he starts perceiving everything around him as an act of playing... An ode to the "absurdity of gesture".

Matjaž Ivanišin (1981), writer and director. The short films shot during his studies at the Slovenian national film school as well as his medium-length documentaries, which he has directed after his graduation in 2007, have been screened at numerous festivals around the world, where they have received several awards. See also p 46.

written and directed by **Matjaž Ivanišin** dop **Gregor Božič** edited by **Matic Drakulić** sound recording **Ivan Antić** ■ production **Nosorogi** producer **Marina Gumzi** co-production **Restart** co-producers **Vanja Jambrović, Tibor Keser** co-funding **Slovenian Film Centre, FS Viba film, HAVC**

Selected Filmography (documentary, from 2010)

_Playing Men 2017 **_Every Good Story is a Love Story** 2017 (with Rajko Grlić) **_Little Houses** 2014 (with Darko Sinko) **_Karpotrotter** 2013

NOSOROGI ■ Marina Gumzi ■ marina@nosorogi.com ■ www.nosorogi.com

The Family

by Rok Biček

Družina, 2017, HD, 16:9, c, 100 min

The Family follows Matej (14-24 years old) over the course of ten years. At the age of fourteen, already having to take care of his mentally challenged parents and older brother, Matej spent an isolated youth among his peers. As he became father himself at the age of twenty, it seemed as if he was able to transcend life patterns and create a family on his own. However, his behavioural and personality patterns connected to living in a dysfunctional family disturb the young family's peace. Two months after the birth of his daughter, his girlfriend leaves him and they get into a fight for custody which comes to a point where Matej decides for a radical move...

Rok Biček (1985) has won awards at various festivals for his distinctive auteur approach to his student films as well as to his feature debut *Class Enemy*, which premiered at the 28th Venice International Film Critics' Week and qualified as a finalist for the 2014 Lux Prize.

directed & written by & dop **Rok Biček** ■ featuring **Matej Rajk, Barbara Krese, Nia Krese, Mitja Rajk, Alenka Rajk, Boris Rajk** ■ production **Cvinger film**
producer **Rok Biček** co-production **RTV Slovenija, Zwinger Film** co-funding
Slovenian Film Centre, Austrian Film Institute, FS Viba film

Selected Filmography (from 2010)

_The Family 2017 documentary **_Class Enemy** 2013 feature **_Duck Hunting** 2010 short

CVINGER FILM ■ Rok Biček ■ info@cvinger-film.si ■ cvinger-film.si







Codelli

by Miha Čelar

Codelli, 2017, HD, DCP, 16:9, 80 min

An exploratory live-action/documentary story about a little-known “film project” by a renowned Slovenian inventor, Baron Anton Codelli.

In the period between 1910 and 1915, Codelli erected telegraph transmitters in Togo in Africa, attempting to establish wireless communication between the German colonial Africa and Berlin as soon as in 1914. Codelli documented the African project with more than 800 documentary and staged photographs, while also supporting Hans Schomburg technically and financially, so that he could come to Togo and shoot a documentary.

Apart from the documentary Codelli and Schomburg also made a silent live-action film *The White Goddess of Wangora*, written by the Baron's mother, Rozalija Codelli. The film materials were allegedly confiscated during World War I. However, Schomburg never told Codelli that he changed the title of their film, added a few scenes in Germany, and released it under another name.

Thus *The White Goddess of the Wangora* – the first live-action film written by a Slovenian screenwriter and produced by a Slovenian producer (and at the same time the first live-action film in the world shot

in Africa) – was hidden within a silent film story *Eine weisse unter Kannibalen* (A White Woman Among Cannibals, 1921, Übersee-Film-GmbH). A copy is kept by Das Bundesarchiv, while Codelli's unedited African materials are probably kept in the National Archives.

Since the beginning of the 1990s, the director, screenwriter and producer **Miha Čelar** (1970) has worked on TV and partly on film, notably documentaries.

directed & written by **Miha Čelar** dop **Rožle Bregar** music **Silence** sound design **Gašper Loborec, Julij Zornik** choreography **Maša Kagao Knez** ■ starring **Primož Bezjak, Janja Majzelj, Mojca Fatur, Grega Zorc** ■ production **Astral** producer **Miha Čelar** co-funding **Slovenian Film Centre, RTV Slovenija**

Selected Filmography (documentary, from 2010)

_Codelli 2017 **_Tatjana in Motherland** 2014 **_A Beautiful Mind** 2012 **_Hitler's Bible** 2010

ASTRAL FILM ■ miha.celar@gmail.com







The End

by Vid Hajnšek

Konec, documentary, 2017, DCP, 1:1.77, c, 74 min

A widowed grandmother, a funeral speaker and a cremator.

Because we cannot say much about death, we talk about life.

Vid Hajnšek (1991) graduated in Film and Television Directing from the AGRFT, where he is currently finishing his postgraduate studies. *The End* is his MA film project.

directed & written by, dop **Vid Hajnšek** edited by **Andrej Nagode** sound design **Samo Jurca** ■ cast **Marjeta Hajnšek, Ana Onič, Rado Škofič** ■ production **UL AGRFT** producer **Nina Robnik** co-funding **Slovenian Film Centre**

Filmography

_The End 2016 documentary **_Strangers** 2014 short

UL AGRFT ■ Nina Robnik ■ nina.robnik@agrft.uni-lj.si ■ www.agrft.uni-lj.si



Blue Velvet Revisited

by Peter Braatz

Blue Velvet Revisited, 2016, DCP, 25 fps, 1:1.78 (16:9), c & bw, 85 min

Peter Braatz has obtained the exclusive rights to document the entire production of the cult classic film *Blue Velvet* (1985) from David Lynch himself, with most of the footage never before released to the public. In *Blue Velvet Revisited*, the film images, numerous sound recordings, photographs, paintings, objects and relics that Braatz has collected are selected and composed into an evocative new film, based on a story told by the director without the need for narration. These lost and mostly never before seen images are revisited and reinterpreted now, 30 years later.

Blue Velvet Revisited is a journey, sharing with the viewer a kind of a buried treasure.

World premiere: the 60th BFI – London Film Festival, October 7, 2016.

<http://belafilm.si/en/seznam-filmi/blue-velvet-revisited>

Peter Braatz aka Harry Rag: *"Blue Velvet Revisited is my excava-*

tion of a hidden treasure, which just needed to be touched once more to blossom and sparkle." Braatz is a freelance filmmaker and musician, living in his birth city Solingen and in Ljubljana.

directed, written, filmed & edited by **Peter Braatz** music **Tuxedomoon & Cult With No Name & John Foxx** ■ production **Taris Filmproduktion (de)** producer **Peter Braatz** co-production **Bela film** co-producer **Ida Weiss** co-funding **Slovenian Film Centre, Film und Medienstiftung Nordrhein-Westfalen, FS Viba film**

Selected Filmography (documentary, from 2010)

_Blue Velvet Revisited 2016 _Forever Young 2011

BELA FILM ■ Ida Weiss ■ info@belafilm.si ■ www.belafilm.si





"I think that Laibach in North Korea is the most fascinating cultural, ideological, political event of the 21st century so far."
– Slavoj Žižek, philosopher and culture critic



Liberation Day

by Uģis Olte & Morten Traavik

Liberation Day, 2016, 2K DCP 1:1.85, c, 100 min

Under the loving but firm guidance of an old fan turned director and cultural diplomat, and to the surprise of a whole world, the ex-Yugoslav – now Slovenian – cult band Laibach becomes the first rock group ever to perform in the fortress state of North Korea. Confronting strict ideology and cultural differences, the band struggles to get their songs through the needle's eye of censorship before they can be unleashed on an audience never before exposed to alternative rock'n'roll. Meanwhile, propaganda loudspeakers are being set up at the border between the two Koreas and a countdown to war is announced. The hills are alive... with the sound of music.

Premiere: IDFA, November 2016.

Sales: Doogwoof, Vesna Čudić, vesna@dogwoof.com, www.dogwoof.com.

www.liberationday.film

Morten Traavik is a Norwegian director and artist working across a wide spectrum of artistic genres and international borders. Trained as a theatre director in Russia and Sweden, the notion of the world as a stage and identity as role play is always apparent in his works, as is a characteristically blurred distinction between art, activism and social issues. His beauty pageants for landmine survivors, *Miss Landmine Angola* (2008) and *Miss Landmine Cambodia* (2009) made headlines and fueled discussions across the world. He is also renowned for a series of controversial collaborations with North Korean artists and cultural authorities, as well as for being an authorised cultural affairs liaison for that country.

Uģis Olte is a Latvian director and editor who enjoys staying playful when dealing with serious subjects. Equipped with the senses of a musician and a belief that dreams, myths and fairytales can be useful tools for telling any contemporary story, he has created numerous original TV formats, music videos, ads and also three short fiction films – *The Red Spot*, *KK2678* and *King of the Wild Things*. His efforts in the documentary genre have resulted in two films – *Stuck in Stikine* (2007) and *Double Aliens* (2015), which premiered in last year's IDFA medium-length competition.

directed by **Uģis Olte & Morten Traavik** cinematography **Valdis Celmiņš, Sven-Erling Brusletto** edited by **Gatis Belogrudovs, Uģis Olte** music & interpretation **Laibach** sound design **Artis Dukaļskis, Ernests Ansons** graphics **Valnoir** motion graphics **Komposter.si** ■ featuring: **Eber + Saliger + Dachauer + Keller, Milan Fras, Janez Gabrič, Luka Jamnik, Rok Lopatič, Ivan (Jani) Novak, Mina Špiler, Boris Benko/ Silence** ■ production **VFS Films (lv), Traavik.Info (no)** producers **Uldis Cekulis, Morten Traavik** co-production **Staragara, Norsk Fjernsyn, Mute Records** co-producers **Tommy Gulliksen, Hans Lukas Hansen, Linn Aronsen, Miha Černec** co-funding **Slovenian Film Centre, National Film Centre Of Latvia, Culture Capital Foundation, Arts Council Norway**

STARAGARA ■ Miha Černec ■ miha@staragara.si ■ www.staragara.si

66 **Days of Madness** by Damian Nenadić

65 **Avenge** by Marija Zidar

67 **Arrived** by Želimir Žilnik

_Documentary in Production

Avenge

by Marija Zidar

Krvno maščevanje, expected delivery: winter 2017

In the remote mountains of Albania, a young girl is shot dead by her neighbours. It will now be the duty of her father and her six brothers to avenge her death by taking a life – according to the centuries-old Albanian custom whose echoes have been revived in the corrupt and dysfunctional Albanian state after the fall of the Communist dictatorship. Two groups of mediators are pressuring the father to forgive – the first one referring to the Bible and the second to the remains of the traditional common law. However, the father cannot grant forgiveness without feeling remorse first.

Marija Zidar (1976), a former journalist for the main Slovenian daily newspaper *Delo*, has previously written three mid-length documenta-

ries for TV Slovenia and directed one, *Identity Contrabandits* (2015). With the Kosovo-Albanian DoP Latif Hasolli, she has been developing and filming the story of *Avenge* in Albania over the course of the last three years.

directed & written by **Marija Zidar** dop **Latif Hasolli** edited by **Latif Hasolli**, **Jurij Moškon** sound design **Julij Zornik** ■ production **Vertigo** producer **Danijel Hočevar** co-production **RTV Slovenija, Dera Film** co-funding **Slovenian Film Centre, Kosovo Cinematoprahy Centre, Creative Europe – MEDIA**

VERTIGO ■ Danijel Hočevar ■ info@vertigo.si ■ www.vertigo.si



Days of Madness

by Damian Nenadić

Dnevi norosti, expected delivery: autumn 2017

Maja and Mladen are suffering from different mental disorders, but they do not consider themselves mentally ill, but mentally diverse. Unlike the other "patients", who mainly follow strict medical advices that actually do not help them much, Maja and Mladen take their lives in their own hands. They decide to fight: they do not only stand up to the obvious discrimination against the mentally diverse, but also speak about their accumulated emotional problems...

Days of Madness is a combination of observational documentary and participatory video that will delve into what is quintessential – the feeling of security.

Before finding his place in film and contemporary art, **Damian Nenadić** (1979) first graduated in ecology from the Faculty of Science and received a degree as a director of photography and a photographer from the Academy of Dramatic Art (both in Zagreb). Nenadić has held

numerous exhibitions in different media, exploring the relationship between man and nature. Currently he works as a freelance photographer for several Croatian magazines, while he also directs and shoots music videos. *Days of Madness* is his debut documentary.

directed by **Damian Nenadić** written by **Damian Nenadić, Oliver Sertić** filmed by **Mladen Badun, Maja Ščukanec, Srđan Kovačević, Damian Nenadić** edited by **Sandra Bastašić** ■ production **Restart (hr)** producer **Tibor Keser** co-production **Petra Pan Film Production** co-producers **Petra Seliškar, Vanja Jambrović** co-funding **Slovenian Film Centre, HAVC, City of Zagreb, Creative Europe – MEDIA**

PETRA PAN FILM PRODUCTION ■ Petra Seliškar ■ petra@petrapan.com
www.petrapan.com





Arrived

by Želimir Žilnik

Na cilju (orig. Am Ziel), expected delivery: September 2017

In the last five decades Austria has received several generations of economic migrants, the so-called *gastarbeiters*, from all the former Yugoslav republics. Thus these people have increased their living standard, started families, educated themselves, renewed or rebuilt their homes in their native country, provided for their children and grandchildren, ensured retirement benefits for themselves, etc. They have shaped their new lives with work, dedication, diligence, as well as by adapting – within their families, to the society, at their workplaces... On the basis of the small as well as momentous life decisions of the former immigrants, the film brings the attention to the current economic-political developments that have led to the increased flow of refugees from the Middle East and Africa. It is this very exchange of experience and opinions between the “old” and “new” guests in Austria that represents the main point of this documentary.

The internationally-renowned author and director **Želimir Žilnik** (1942, Yugoslavia) also became known for his debut *Early Work* (1969), which has, among other awards, received the Berlin Bear. Due to censorship and ideological attacks (his films belong in the so-called Black Wave), he retreated from Yugoslavia for a few years and moved to

Germany, where he was involved in independent production. After his repatriation he started developing a specific language of his so-called docu-dramas, which have been presented successfully at the local as well as international television stations and festivals. In the 1990s, in Belgrade, he encouraged the video and film production of anti-war projects, among others also with his film *Marble Ass* (1995), which once again won the Berlin Bear and received significant attention from the global public (Los Angeles, Sao Paulo, Chicago, Munich, Moscow). As of the second half of the 1990s Žilnik has dedicated himself to education and lecturing at film workshops and schools.

www.zilnikzelimir.net/biography

directed & written by **Želimir Žilnik** dop **Peter Roehsler** sound design **Guenther Tupping**, **Julij Zornik** ■ production **Nanookfilm (at)** producer **Peter Roehsler** co-production **Tramal Films**, **Staragara** co-producer **Miha Černec** co-funding **Slovenian Film Centre**, **BKA**

TRAMAL FILMS ■ Miha Černec ■ tramalfilms@gmail.com

CREATIVITY WAS FIRST!



Although we may never know for certain the origin of the universe and life on our planet, over time we have learned that the world is driven by creation and cooperation. That is why creativity should be promoted and protected.

In Slovenia, we have built a home for authors, producers and performers engaged in the creation of audiovisual works, in which we have been looking after the collective administration of their copyrights for six years.



AIPA

Collecting Society of Authors, Performers and Film Producers
of Audiovisual Works of Slovenia

www.aipa.si

Slovenian Film in the Domestic Theatrical Distribution 2016

title	distributed by	admissions	date of release
Pr' Hostar Pr' Hostar	Karantanija Cinemas	179.667	October 27, 2016
Huston, We Have a Problem! Huston, imamo problem!	2iFilm	18.547	April 16, 2016
Nika Nika	Cinemanija group	11.967	October 6, 2016
Come Along Pojdi z mano	Fivia	11.340	December 1, 2016
Nightlife Nočno življenje	Cinemanija group	3.639	November 24, 2016
Home Dom	Vertigo	2.581	February 17, 2016
• Šiška Deluxe Šiška Deluxe	Fivia	1.683	October 29, 2015
Mother Mama	Gustav Film	1.569	September 16, 2016
• The Beat of Love Utrip ljubezni	Continental Film	1.326	October 15, 2015
• Juliette and Alpha Romeo Julija in alfa Romeo	Fivia	1.066	September 17, 2015
Case: Osterberg Psi brezčasja	Karantanija Cinemas	725	June 19, 2016

• only admissions for 2016

10 Most Popular Features in Slovenia 2016

title	distributed by	admissions	date of release
Pr' Hostar Pr' Hostar	Karantanija Cinemas	179.667	October 27, 2016
Secret Life of Pets Skrivno življenje hišnih ljubljencev	Karantanija Cinemas	103.925	August 11, 2016
Ice Age: Collision Course Ledena doba: Veliki trk	Blitz	92.709	July 14, 2016
Bridget Jones' Baby Dojenček Bridget Jones	Karantanija Cinemas	54.352	September 15, 2016
Sing Zapoj	Karantanija Cinemas	45.977	December 8, 2016
Planeta Singli Planet samskih	Reit	61.517	April 21, 2016
Kung Fu Panda 3 Kung fu panda 3	Blitz	58.480	March 17
Alvin and the Chipmunks: The Road Chip Alvin in veverički: Velika avantura	Blitz	60.856	February 4
Dirty Grandpa Dedek uide z vajeti	Blitz	50.562	February 4
Trolls Trolji	Blitz	48.220	November 3, 2016

Who

is

Who

detailed
information:

www.film-center.si/en/film-in-slovenia

INSTITUTIONS

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info@sfc.si
www.sfc.si

Slovenia Film Commission
ales.gorisek@sfc.si
www.filmcommission.si

Slovenian Film Archive
ars@gov.si
www.arhiv.gov.si

Slovenian Cinematheque
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www.kinoteka.si

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PROFESSIONAL ASSOCIATIONS

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**DFPS – Association of
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**DSR – Directors Guild of
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**ZFS – Slovenian Association
of Cinematographers**
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www.zfs.si

**SKOM – Slovenian Association
of Production & Costume
Designers & Makeup Artists**
info@skom.si
www.skom.si

**ZDUS – Slovenian Association
of Dramatic Artists**
info@zdus.si
http://zdus.si

**DPPU – Association of Post-
production Artists**
info@dppu.org
http://dppu.org

**Kraken – Society for Short
Film Promotion**
info@kraken.si
www.kraken.si

**DSAF – Slovene Animated
Film Association**
matija@dsaf.si
www.dsaf.si

**SNAPV – Slovenian
Independent Audiovisual
Producers**
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FILM FESTIVALS

**FSF – Festival of Slovenian
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**LIFFE – Ljubljana International
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FeKK – Ljubljana Short FF
peter@kraken.si
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**FGLF – Ljubljana Gay and
Lesbian FF**
siqr@mail.ljudmila.org
www.ljudmila.org/siqrdfgl

**Grossmann – Fantastic Film
and Wine Festival**
peter.beznec@grossmann.si
www.grossmann.si

Kurja polt – Genre FF
masa.pece@kurjapolt.org
www.kurjapolt.org

**Eye on Film – IFF for Children
and Youth**
rok.govednik@vizo.si
www.filmnaoko.si

Luksuz Cheap FF
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 www.studiomaj.si

Studio Virc
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Studio Vrtinec
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 www.studio-vrtinec.si

Temporama
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Triglav Film

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Vertigo

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Zavod Maja Weiss

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ZTMD – Tolmin Union of Youth Associations

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ZVVIKS – Institute for Film and AV Production

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DISTRIBUTIONS COMPANIES**Association for Reanimation of Storytelling 2 Reels**

igor.prassel@animateka.si
www.animateka.si

Blitzfilm & Video Distribution

marketing@blitz-film.com
www.facebook.com/BlitzFilm

Cankarjev dom

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Cinemanía group

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www.cinemanía-group.si

Continental film

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www.continentalfilm.si

Demiurg

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www.demiurg.si

Fivia / Cenex

cenex@siol.net
ales.vidic@cenex.si
www.cenex.si

Karantanija Cinemas

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Kolosej kinematografi

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www.kolosej.si

Slovenian Cinematheque

tajnistvo@kinoteka.si
www.kinoteka.si

Video art

info@videoart.si
www.videoart.si

2i Film

siber@2ifilm.hr
www.2ifilm.hr

PRODUCTION FACILITIES**FS Viba film**

Vojko Stopar
info@vibafilm.si
www.vibafilm.si

Studio Arkadena

Katja Getov
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VPK

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POSTPRODUCTION FACILITIES**Art Rebel 9**

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www.artrebel9.com

Ax Recording

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Cebram

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Invida

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NuFrame

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Iridium Film

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Studio Ritem

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Studio 100

Julij Zornik
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www.100doo.si

Teleking

Aleša Mihelič
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www.teleking.si

TELEVISION STATIONS & NETWORKS**RTV SLO**

Radio Television Slovenia
Marko Fili
Kolodvorska 2
SI-1000 Ljubljana
www.rtvlo.si

Planet TV

Antenna TV SL
Vladan Andjelković
Stegne 19
SI-1000 Ljubljana
www.planet.si

Pop TV

Pro Plus
Pavle Vrabec
Kranjčeva 26
SI-1000 Ljubljana
www.pro-plus.si
www.pop-tv.si

TV3 Medias

PINK SI
Sebastijan Vežnaver
Šmartinska 152
SI-1000 Ljubljana
www.tv3m.si

FILM EDUCATION PROGRAMMES**Slovene Art Cinema**

Association – Film Education
artkinomrezaslovenije
@gmail.com
http://artikomreza.si

CID Ptuj

Film Up Close – Film
Workshop
cid@cid.si
www.cid.si

Enimation – Education in Animation

info@enimation.si
http://enimation.si

Festival Velenje

ana.godec@festival-velenje.si
www.festival-velenje.si

Film Factory – Youth Film Workshops

info@filmfactory.si
www.blog.filmfactory.si

JSKD

[Republic of Slovenia Public
Fund for Cultural Activities]
**Annual Film and Video Seminar
– Laboratory**
peter.jarh@jskd.si

Kinodvor: Kinobalon – Film Education Programme for Children and Youth

petra.slatinsek@kinodvor.org
www.kinodvor.org/en/kinobalon

Mad About Film

rok.govednik@vizo.si
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Mitra

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Slovenian Cinematheque – Film Education Programme for Secondary School And Teachers

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Society of Allies for Soft Landing

lucksuz.proukcija@gmail.com
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The Elephant – Association for Film Education

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VIZO – Institute for Advancement of Visual Culture

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www.vizo.si

ZIK Črnomelj – Film Camp

info@zik-crnomelj.si

ZVVIKS edu – Animated Film Workshops and Seminars

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