

18. Festival slovenskega filma
18th Festival of Slovenian Film

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THE FESTIVAL

Dvajset let neodvisne podpore slovenskemu filmu

Twenty Years of Independent Support for Slovenian Cinema

V letošnjem letu Slovenski filmski center (SFC) obeležuje dvajseto obletnico rojstva samostojne ustanove za podporo nacionalnemu filmu v Sloveniji. S prvim januarjem 1995 je namreč začel delovati Filmski sklad Republike Slovenije, takrat prva tovrstna institucija na področju t. i. nove Evrope. Slovenija je prebijala led in po njenem zgledu so se organizirale tudi podobne ustanove v drugih državah. Pomembno dejstvo je, da filmska ustanova ni nastala kot projekt kulturne politike, temveč je bil takratni zakon sprejet na pobudo filmskih delavcev in s podporo posamičnih poslancev, ki so menili, da film v Sloveniji potrebuje še kaj več kot zgolj razdelitev subvencij za produkcijo, ki je tedaj potekala na Ministrstvu za kulturo. In da predvsem potrebuje strokovno in ne zgolj politično podporo.

Sledilo je dvajsetletno obdobje, ki je bilo bolj ali manj turbulentno. Politika je korenito posegala v delovanje institucije, tako kadrovske kot tudi finančno. Institucijo je v tem času vodilo 12 različnih direktorjev in vršilcev dolžnosti (zgolj za primerjavo – na čelu francoskega Centre National de Cinema, prve tovrstne institucije v Evropi, se je od leta 1946 zvrstilo 14 vodilnih).

V obdobju 20 let je nastalo več kot 100 celovečernih filmov in več kot 40 manjšinskih koprodukcij ter veliko število drugih filmskih form.

Oktober bo minilo pet let od sprejema Zakona o Slovenskem filmskem centru. Ta je prinesel nekaj ključnih sprememb, saj je zmanjšal vpliv politike pri imenovanju vodstva ustanove, hkrati pa je dotedanje investicijske transferje opredelil kot subvencije in uvedel financiranje s strani RTV Slovenija, ki je po porodnih krčih končno zaživel.

This year, the Slovenian Film Centre (SFC) is celebrating the 20th anniversary of an independent institution for the support of national cinema in Slovenia. On 1 January 1995, the Slovenian Film Fund became operational as the first such institution in countries of the so-called New Europe. Slovenia broke the ice and set an example for similar institutions in other countries. Very importantly, this film institution had not been conceived as a cultural policy project; the then law was passed on the initiative of film professionals and with the support of individual MPs who believed the Slovenian cinema needed more than just the allocation of production grants, which was within the competence of the Ministry of Culture. And above all, that it needed support of the industry rather than politics.

What followed have been more or less turbulent twenty years. There have been major political interventions in both staffing and financial matters. The institution had 12 different directors and acting directors (in comparison, France's Centre National de Cinema, Europe's first institution of the kind, has had 14 chief executives since 1946).

One of the results of these 20 years is more than 100 feature films and more than 40 minority co-productions as well as many other film forms.

Five years ago in October, the Slovenian Film Centre Act was adopted, making some key changes by reducing political influence in appointing new management, as well as redefining capital transfers as grants and introducing a funding obligation for the Slovenian National Radio and Television, which after some



Vendar spopadanja s težavami s tem ni bilo konec. Kadrovske rošade je v zadnjih petih letih zamenjalo varčevanje, saj so se javna sredstva za film zmanjševala bolj kot pa za druga področja kulture. Za SFC še vedno velja (ne)slavni ZUJF, ki osrednji nacionalni instituciji iz proračuna sofinancira sredstva za plače zgolj treh zaposlenih. Poskusi sprememb in dopolnitev zakona o SFC in drugih procedur so nasledili bodisi zaradi hitrih menjav vlad bodisi zaradi nerazumevanja in nezmožnosti izpeljati spremembe. Finančne napovedi, ki jih v zadnjem času prebiramo v medijih, so zaskrbljujoče.

V zadnjih petih letih smo bili priča digitalnemu preskoku, tako na področju snemanja kot tudi na področju prikazovanja. Zaskrbljujoče dejstvo je, da je obisk kinematografov v prostem padu.

V vseh teh letih pa je slovenski film dokazal svojo vitalnost, kreativnost, trdoživost. Festival doživlja polnoletnost in zrelost. Zato je ob svoji polnoletnosti tudi zrasel za dodaten dan.

Zgodbe, ki jih snemamo, so moderne, intrigantne, kritične in raznovrstne. Priča smo pospešenemu razvoju animacije in dokumentaristike. Filmska vzgoja je v porastu. Mednarodne aktivnosti akterjev so vedno večje. Pobožna želja je, da bi kulturna politika zaupala v veliki potencial, ki ga prinaša slovensko avdiovizualno področje, ter sledila in podpirala ta hitri tempo sprememb.

Joško Rutar
Direktor Slovenskega filmskega centra

teething troubles is now finally being met.

But problems did not end there. In the last five years, staff reshuffles have given way to austerity, public funds for film being cut at a rate unmatched by any other field of culture. The (in)famous Fiscal Balance Act is still applicable to SFC, providing the central national institution with resources to finance salaries for just three employees. Attempts to change and amend the Slovenian Film Centre Act and other procedures have failed either due to rapid changes of government or due to lack of understanding and the incompetence to implement changes. Financial prospects in latest media reports are worrying.

In the last five years, we have witnessed a digital shift, both in the making and screening of films. The fact that cinema admission figures are in free fall is a cause for concern.

Nevertheless, throughout the years the Slovenian cinema has proven its vitality, creativity, resilience. The festival is coming of age, reaching maturity, and is now also a day longer.

What we capture on film are modern, intriguing, critical, versatile stories. We are seeing a rapid development of animation and documentary filmmaking. Film education is on the rise. International activity has been increasing. Perhaps it is just wishful thinking, but cultural policy should have faith in the great potential of the Slovenian audio-visual sector, and follow and service this quick pace of change.

Joško Rutar
Director of Slovenian Film Centre

Polnoletnost slovenskega filma

The Coming of Age of Slovenian Cinema

Po lanskoletni, od politikov povzročeni sušni ediciji Festivala slovenskega filma (FSF), ko smo predstavili le osem celovečernih filmov in je kratki študijski film Prespana pomlad pobral večino vesen, se nam letos obeta rekordna letina s kar 15 celovečernimi filmi. Še pomembnejše od dolžine filmov je dejstvo, da je letošnja izredno kvalitetna produkcija tudi žanrsko bogata. Odločitev programskega odbora, da pred celovečernimi filmi prikaže kratki film, je zahvala kratkemu metru, ki je lansko leto rešil festival, in obenem pobuda za dodatno podporo produkciji kratkega filma v Sloveniji. Pet programov, posvečenih dokumentarnemu filmu, priča o originalnosti in potencialu domačega dokumentarca. Končno pa se je v Sloveniji pojavil tudi prvenec filmskega žanra, akcijska grozljivka, ki ob tradiciji mladinskega filma lahko predstavlja bodočnost slovenske filmske industrije. Kvaliteta slovenske filmske produkcije se bo letos izkristalizirala v primerjavi z mednarodno uspešnimi koprodukcijami, ki pričajo o dobri programski usmeritvi Slovenskega filmskega centra.

Ob polnoletnosti se veselimo strateškega partnerstva z Akademijo za gledališče, radio, film in televizijo, saj bodo študentje AGRFT prek spletne Akademске televizije AKTV šest ur dnevno prenašali dogajanje z 18. FSF. Program bo poleg reportaž, komentarjev in prenosa zajtrkov z avtorji predvajal tudi filme, ki se niso uvrstili v uradni program, ter filme iz slovenske filmske zgodovine.

After the politically induced lean year for the Festival of Slovenian Film (FSF) in 2014, when only 8 feature films were screened and short student film The Springtime Sleep took most of the Vesna Awards, this year is yielding a record-breaking 15 feature films. But even more important that the running times of films is the fact that this year's high quality range of films is also versatile genre-wise. The Programme Board's decision to screen each feature together with a short film is a way to thank shorts for saving the day last year, as well as an initiative for additional support for short film production in Slovenia. Five programmes dedicated to documentary cinema attest to the originality and potential of documentaries in Slovenia. And at last, we have a genre debut: an action horror – this could, coupled with the long tradition of youth film, be the future of Slovenia's film industry. The level of Slovenian filmmaking can be assessed when compared with internationally acclaimed co-produced films, the latter speaking in the favour of the Slovenian Film Centre's programme strategy.

In the year the festival is coming of age, we are happy to announce our strategic partnership with the Academy of Theatre, Radio, Film and Television. Daily, its students will make six hours of coverage from the 18th FSF to be broadcast by Academy's online TV channel AKTV. In addition to reports, commentary, and live broadcast of Breakfasts with Filmmakers, the channel will show the films that did not make it to the festival line-up, and some from the history of Slovenian cinema.



Strokovni spremljevalni program v organizaciji Centra Ustvarjalna Evropa v Sloveniji, Slovenskega filmskega centra in Zavoda AIPA letos ponuja nabor dogodkov za strokovno usposabljanje, izmenjavo dobrih praks in navezovanje stikov, med katerimi izpostavljamo okroglo mizo z naslovom *Kako odgovoriti na izzive distribucije?* in predstavitev FilmFlow, prvega slovenskega podkasta, ki je v celoti posvečen filmu in popularni kulturi.

Tudi letos se bomo ob zaključku projekcij prepuščali glasbenim vibracijam. Med tednom bo center dogajanja v legendarnem baru Kanela na portoroški plaži, ob koncu tedna pa se selimo Na domači vrt s kino koncertom Bratka Bibiča in k svečanemu zaključku festivala z Vasko Atanasovski Triom in Jimmy Barka Experience.

Zahvaljujem se vsem partnerjem in pokroviteljem, še posebej novemu pokrovitelju Telemachu in novemu medijskemu partnerju Ekranu, ki so pokazali, da je slovenski film vreden zaupanja.

Na koncu se iz srca zahvaljujem požrtvovalni ekipi festivala, s katero smo FSF dvignili nad rdečo preprogo in ga ponosno pripeljali do polnoletnosti. Od tukaj naprej se začeneja odrasla doba slovenskega filma.

Igor Prassel

18. Festival slovenskega filma

Organised by the Creative Europe Desk Slovenia, the Slovenian Film Centre, and AIPA (Collecting Society of Authors, Performers and Film Producers of Audiovisual Works of Slovenia), the industry section features a range of events for professionals to gain new knowledge, exchange good practices, and network. They include a round-table discussion entitled *How to address distribution challenges?*, and a presentation of FilmFlow, the first Slovenian podcast entirely dedicated to film and popular culture.

The time after screenings is a time to catch some good music vibes. During the week, the place to go is the legendary Kanela bar on the Portorož beach. During the weekend, we are relocating to the Family Garden with Bratko Bibič Cinema Concert, and to the Awards Ceremony with Vasko Atanasovski Trio and Jimmy Barka Experience.

My thanks go to all partners and sponsors, particularly our new sponsor Telemach and our new media partner Ekran, who demonstrate that Slovenian cinema is a trustworthy brand.

Last but not least, a heartfelt thank you to the committed festival team; together we have taken FSF to a new level beyond the red carpet and proudly brought it to maturity. Now, the Slovenian cinema is entering its adulthood.

Igor Prassel

18th Festival of Slovenian Film

Dunja Klemenc: Prejemnica nagrade Metoda Badjуре 2015 Recipient of 2015 Metod Badjura Award

OBRAZLOŽITEV KOMISIJE ZA IZBOR NAGRADE

»Komisija se je odločila, da nagrado Metoda Badjуре za življenjsko delo na področju filmske ustvarjalnosti za leto 2015 podeli gospe Dunji Klemenc. Dunja Klemenc je ena prvih slovenskih profesionalnih filmskih producentk z dolgoletnimi izkušnjami in izjemnimi uspehi. Svojo bogato kariero je začela leta 1965 po diplomi na Fakulteti dramskih umetnosti v Beogradu, kjer je diplomirala iz filmske in TV produkcije. Bila je tudi dolgoletna producentka Otroškega in mladinskega programa RTV Slovenija. Kot producentka in ustanoviteljica produkcijske hiše Studio Maj je sodelovala pri številnih celovečernih filmih, med katerimi so številni prejeli najvišja priznanja in nagrade tako v domačem kot v mednarodnem profesionalnem filmskem svetu.

Najuspešnejši film, *Nikogaršnja zemlja*, je prejel vse najpomembnejše nagrade, ki jih film sploh lahko dobi: nagrado za najboljši scenarij v Cannesu, zlati globus, feliksa, cezarja in seveda oskarja za tujejezični film. Tudi drugi filmi, ki jih je producirala so bili zelo uspešni. Dunja Klemenc je sodelovala z Rajkom Grličem, Benjaminom Filipovičem, Dejanom Šorakom, Danisem Tanovičem, Ines Tanović in Hanno A. W. Slak. Številni režiserji so se uveljavili v mednarodnem prostoru, tudi po njeni zaslugi.

Dunji Klemenc se lahko zahvalimo tudi za profesionalizacijo poklica filmski producent, s katerim se je začela ukvarjati že v obdobju nekdanje Jugoslavije. Danes je vse manj tistih, ki se zares spoznajo na svojo stroko. Specializirani filmski poklici v

JURY COMMENTARY

“The jury has decided that the Metod Badjura Lifetime Achievement Award for creativity in film for 2015 is to be presented to Dunja Klemenc. Dunja Klemenc is one of the first professional film producers in Slovenia, with years of experience and remarkable achievements. She started her prolific career in 1965 after graduating in Film and TV Production from the Faculty of Dramatic Arts in Belgrade. She was a longtime producer for the Children and Youth Programme Department at the Slovenian national radio and television. As producer and founder of the Studio Maj production company she has been involved in the making of a series of feature films, many of which were awarded some of the highest recognitions and prizes in the professional world of film both in Slovenia and internationally.

The most successful one of them, *No Man's Land*, won all the most prestigious awards a film can receive: the award for best screenplay in Cannes, a Golden Globe, a European Film Award, a César, and the Academy Award for best foreign language film. Other films she produced have also garnered success. Dunja Klemenc has worked with Rajko Grlič, Benjamin Filipovič, Dejan Šorak, Danis Tanović, Ines Tanović, and Hanna A. W. Slak. Thanks to her, many directors have become internationally recognised names.

Dunja Klemenc also deserves credit for professionalising the position of a film producer, an occupation she started to pursue back in the times of the former Yugoslavia. Nowadays, people who are true



takšnem vzdušju izgubljajo vrednost in pomen. Vse manj je tistih, ki vedo in znajo ceniti dobro produkcijo, ki ni zreducirana zgolj na *plačevanje računov*, temveč je eden najpomembnejših delov ustvarjanja filma.

Z dodelitvijo nagrade Metoda Badjure letošnji dobitnici želi komisija opozoriti na pomen dela, ki ga opravlja filmski producent, ter izkazati spoštovanje Dunji Klemenc, ki je na področju produkcije ustvarila enega najodmevnejših opusov v našem prostoru, s svojo profesionalnostjo pa veliko pripomogla k promociji slovenskega filma v svetu.«

Z nagrado Metoda Badjura za življenjsko delo slovenska filmska stroka izkazuje spoštovanje Dunji Klemenc za njene izjemne avtorske prispevke.

experts in their line of work are increasingly difficult to find. In this climate, specialised professions in film are losing their significance and value. Few people still recognise and can appreciate good production, the kind which, contrary to merely *footing the bills*, makes one of the most important aspects in making a film.

By presenting the Metod Badjura Award to this year's recipient, the jury wishes to emphasise the importance of the work undertaken by a film producer, and pay tribute to Dunja Klemenc, who has built one of the most impressive oeuvres in her line of production in Slovenia, while her professional approach has made a substantial contribution to the international promotion of Slovenian cinema."

By presenting her with the Metod Badjura Lifetime Achievement Award, film professionals from Slovenia pay tribute to Dunja Klemenc for her outstanding original contribution.

**DOSEDANJI PREJEMNIKI NAGRADE METODA
BADJURE ZA ŽIVLJENJSKO DELO**
**PREVIOUS RECIPIENTS OF METOD BADJURA
LIFETIME ACHIEVEMENT AWARD**

2014 Hanna Preuss
2013 Karpo Godina
2012 Alenka Bartl Prevoršek
2011 Ljubo Struna
2010 Filip Robar Dorin
2009 Mako Sajko
2008 Milan Ljubić
2007 Mirjana Borčić
2006 Peter Zobec
2005 Jože Pogačnik
2004 Vojko Duletič
2003 Rudi Vaupotič
2002 Jože Gale
2001 Matjaž Klopčič
2000 Jane Kavčič
1999 Boštjan Hladnik
1998 Rudi Omota
1997 Berta Meglič
1996 Jože Babič
1995 Ivan Marinček in Dušan Povh

**KOMISIJA ZA PODELITEV NAGRADE METODA
BADJURE 2015**
**THE JURY PRESENTING THE 2015 METOD
BADJURA AWARD**

Danijel Hočevvar
Dušan Kastelic
Marko Japelj
Nina Zagoričnik
Karpo Godina

Dunja Klemenc – producentka Dunja Klemenc – Producer

Že v srednješolskih letih je pokazala zanimanje za filmsko umetnost in obiskovala razne filmske krožke, med drugim *Klub ljubiteljev filma*, ki je deloval v okviru Oddelka za filmsko vzgojo v Pionirskem domu v Ljubljani. Z željo, da bi se tudi poklicno posvetila filmski vzgoji, se je vpisala na študij pedagogike in psihologije na ljubljanski Filozofski fakulteti. V začetku šestdesetih let se je preselila v Beograd in se vpisala na Fakulteto dramskih umetnosti, smer filmska in televizijska produkcija, in študij uspešno zaključila. V Beogradu je sodelovala pri več serijah Televizije Beograd in pri celovečernih, kratkih, igranih in dokumentarnih filmih kot scenaristka, pomočnica režije, režiserka, kostumografka in producentka. Nato je nekaj let opravljala delo glavnega producenta Kulturno-umetniškega programa Televizije Novi Sad. Po vrnitvi v Ljubljano leta 1978 je postala producentka na Dopisni delavski univerzi (DDU), med letoma 1987 in 1998 pa je bila zaposlena na RTV Slovenija kot producentka Otroškega in mladinskega programa.

Leta 1989 je ustanovila produkcijsko hišo Studio Maj, ki je sčasoma postala ena najuspešnejših in najbolj priznanih produkcijskih hiš v Sloveniji. Producirala je številne igrane kot tudi dokumentarne filme. Filmi so bili predstavljeni na vseh najpomembnejših domačih in mednarodnih festivalih – Cannes, Benetke, Rotterdam, Karlovy Vary, New York, Cottbus, Montreal, Lecce, Solun, San Sebastian, Motovun, Sarajevo, Pulj in drugi –, kjer so bili pogosto deležni najvišjih nagrad. Najpomembnejši dosežek je nagrada oskar za tujejezični film, ki ga je leta 2002 prejela za koprodukcijski film *Nikogaršnja zemlja*.

Dunja Klemenc showed interest for cinema while still a high school student, joining various film clubs, including the *Film Lovers' Club*, which was part of the *Film Education Department* at the Pionirski dom arts centre, Ljubljana. Seeking to build a career in film education, she enrolled in the Faculty of Arts, Ljubljana, to study pedagogy and psychology. In early 1960's, she moved to Belgrade to study at the Faculty of Dramatic Arts, and graduated in Film and TV Production. In Belgrade, she worked as screenwriter, assistant director, director, costume designer, and producer on several series produced by the Belgrade Television, and various feature, short, live action and documentary films. In the following years, she was the main producer for the culture and arts programme of the Novi Sad Television. After returning to Ljubljana in 1978, she was producer for The Workers' Correspondence University (DDU), and between 1987 and 1998 producer of the children and youth programme for the Slovenian national radio and television.

In 1989, she set up the Studio Maj production house, which grew to become one of the most successful and acclaimed production companies in Slovenia. Klemenc produced a number of fiction and documentary films, which were shown, and often awarded, at all the leading Slovenian and international festivals – Cannes, Venice, Rotterdam, Karlovy Vary, New York, Cottbus, Montreal, Lecce, Thessaloniki, San Sebastian, Motovun, Sarajevo, Pula, etc. Her most significant achievement is the Academy Award for best foreign language film in 2002, for the co-produced

Film nasploh velja za najuspešnejše delo, pri katerem je sodelovala, saj je poleg oskarja prejel tudi zlati globus za najboljši film, nagrado za scenarij Evropske filmske akademije, nagrado cezar za najboljši prvenec, nagrado za scenarij na filmskem festivalu v Cannesu ter številne druge strokovne nagrade in nagrade občinstva.

V svoji petdesetletni karieri je sodelovala pri več kot štiridesetih filmih, kot izvršna producentka in koproducentka pri več kot desetih filmih z mednarodno ekipo.

Kot dobra poznavalka filmske umetnosti je bila in je še vedno članica številnih domačih in mednarodnih žirij na festivalih v Sloveniji in v tujini ter različnih komisij, aktivna pa je tudi v strokovnih združenjih, kjer zastopa interese slovenskih filmskih ustvarjalcev in producentov.

film *No Man's Land*. This is the most successful film she has been involved in: in addition to the Oscar, it received the Golden Globe for best film, European Film Award for best screenwriter, César award for best debut, the award for best screenplay in Cannes, and many other jury and audience awards.

In a career which spans five decades, Dunja Klemenc has worked in more than forty films, including more than ten films with an international crew as executive producer and co-producer.

With her extensive knowledge of cinema, she has been member of a number Slovenian and international juries at festivals in Slovenia and abroad, and various committees, and an active member of industry associations, where she speaks in the interest of Slovenian filmmakers and producers.

DUNJA KLEMENC – FILMOGRAFIJA
DUNJA KLEMENC – FILMOGRAPHY

Poducentka/Producer

Naše vsakdanje življenje/Naša svakodnevna priča/Our Everyday Life, 2015, celovečerni igrani film/feature film (koproducent/co-producer)
Režija/Directed by Ines Tanović; BiH, Slovenija, Hrvaška/Bosnia and Herzegovina, Slovenia, Croatia

Cirkus Columbia, 2010, celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Danis Tanović; BiH, Slovenija, Francija, Belgija, Velika Britanija, Nemčija/Bosnia and Herzegovina, Slovenia, France, Belgium, UK, Germany

Neke druge zgodbe/Neke druge priče/Some Other Stories, 2010; celovečerni igrani film – omnibus/feature film – omnibus (producentka slovenske zgodbe/producer of Slovenian film)
Režija/Directed by Hanna A. W. Slak; Slovenija, Hrvaška, Srbija, BiH, Makedonija, Irska/Slovenia, Croatia, Serbia, Bosnia and Herzegovina, Macedonia, Ireland

Naj ostane med nami/Neka ostane medu nama/Just Between Us, 2010, celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Rajko Grlić; Hrvaška, Slovenija, Srbija/Croatia, Slovenia, Serbia

Ženini/Bachelors, 2008, celovečerni dokumentarni film/feature documentary (producentka/producer)
Režija/Directed by Igor Zupe; Slovenija/Slovenia

Tea/Teah, 2007, celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Hanna A. W. Slak; Slovenija, Poljska, Hrvaška/Slovenia, Poland, Croatia

Izginuli/Warchild, 2006, celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Christian Wagner; Slovenija, Nemčija/Slovenia, Germany

Dva igralca s klopi/Dva igrača s klupe/Two Players from the Bench, 2005, celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Dejan Šorak; Slovenija, Hrvaška/Slovenia, Croatia

Dobro urejeni mrtveci/Dobro uštimani mrtveci/Well Tempered Corpses, 2005; celovečerni igrani film/feature film (producentka/producer)
Režija/Directed by Benjamin Filipović; Slovenija, BiH, Francija, Italija/Slovenia, Bosnia and Herzegovina, France, Italy

Shadows of Time, 2003, celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Mike deRam Maria; Slovenija, Avstrija, ZDA/Slovenia, Austria, USA

11-09-01, 2002, celovečerni igrani film – omnibus/feature film – omnibus (producentka bosanske zgodbe/producer of Bosnian film)
Režija/Directed by Danis Tanović; Francija/France

Lilijina zgodba/Lilly's Story, 2002, celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Roviros Manthoulis; Slovenija, Francija, Grčija/Slovenia, France, Greece

Nikogaršnja zemlja/No Man's Land, 2001, celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Danis Tanović; Slovenija, Francija, Italija, Belgija, Velika Britanija/Slovenia, France, Italy, Belgium, UK

Resnice o vinu/Truths About Wine, 1999, serija dokumentarnih filmov/documentary series (producentka/producer)
Režija/Directed by Dunja Klemenc; Slovenija/Slovenia

Izgubljena formula Janeza Puharja/Lost Formula of Janez Puhar, 1999, kratki dokumentarni film/documentary short (izvršna producentka/executive producer)
Režija/Directed by Pavel Grzinčič; Slovenija/Slovenia

Božična pravljica/Christmas Tale, 1998, TV kratki igrani film za otroke/children's TV short (producentka/producer)
Režija/Directed by Andreja Humar-Gruden; Slovenija/Slovenia

Živalske zgodbe/Animal Tales, 1996/1997, TV serija/TV series (producentka/producer)
Režija/Directed by Mirza Idrizović; Slovenija/Slovenia

Moj prijatelj Arnold/My Friend Arnold, 1997, TV igrana serija/TV series (producentka/producer)
Režija/Directed by Boris Jurjašević; Slovenija/Slovenia

Peter in Petra/Peter and Petra, 1996, TV mladinski igrani film/youth TV film (producentka/producer)
Režija/Directed by Franci Arko; Slovenija/Slovenia

Junaki petega razreda/Friends of the 5th Grade, 1996, TV serija/TV series (producentka/producer)
Režija/Directed by Boris Jurjašević; Slovenija/Slovenia

Simpozij/Symposium, 1989, TV igrani film/TV film (producentka/producer)
Režija/Directed by Anton Tomašič; Slovenija/Slovenia

Waitapu, 1989, TV igrana serija/TV series (izvršna producentka/executive producer)
Režija/Directed by Zoran Lesić; Slovenija/Slovenia

Marija se bori z angeli/Maria Fights With Angels, 1988; celovečerni igrani film/feature film (koproducentka/co-producer)
Režija/Directed by Giorgio Albertazzi; Slovenija, Italija/Slovenia, Italy

Zaročenca/Betrothed, 1987, celovečerni igrani film in TV serija/feature film and TV series (koproducentka/co-producer)
Režija/Directed by Salvatore Nocita; Slovenija, Italija/Slovenia, Italy

I promessi sposi, 1989, TV serija/TV series (pomočnica direktorja filma/line producer)
Režija/Directed by Salvatore Nocita; Slovenija, Italija/Slovenia, Italy

Ljubezni Blanke Kolak/Loves of Branka Kolak, 1987, celovečerni igrani film/feature film (pomočnica direktorja filma/line producer)
Režija/Directed by Boris Jurjašević; Jugoslavija/Yugoslavia

Čas brez pravljic/Time Without Tales, 1986, celovečerni igrani film/feature film (pomočnica direktorja filma/line producer)
Režija/Directed by Boštjan Hladnik; Jugoslavija/Yugoslavia

Eva, 1983, celovečerni igrani film/feature film (pomočnica direktorja filma/line producer)
Režija/Directed by Franci Slak; Jugoslavija/Yugoslavia

Košava, 1974, celovečerni igrani film/feature film (organizatorica/line producer)
Režija/Directed by Dragoslav Lazić; Jugoslavija/Yugoslavia

Strokovna žirija 18. FSF Jury of the 18th FSF



GREGOR BOŽIČ

Gregor Božič (1984) se je po opravljeni maturi leta 2002 vpisal na študij filmske in televizijske režije na AGRFT v Ljubljani, kjer je leta 2009 diplomiral. V času študija je kot študent gost za obdobje enega semestra obiskoval predavanja in praktične vaje iz režije na šoli Centro sperimentale di cinematografia v Rimu. Od leta 2009 je podiplomski študent filmske režije na Deutsche Film- und Fernsehakademie Berlin (dffb) v Berlinu. Trenutno pripravlja svoj celovečerni prvenec *Zgodbe iz kostanjevih gozdov*.

GREGOR BOŽIČ

Gregor Božič (1984) started his studies at the Ljubljana Academy of Theatre, Radio, Film and Television in 2002, and graduated in Film and TV Directing in 2009. For one semester, he was a visiting student of filmmaking at Centro sperimentale di cinematografia in Rome, Italy. Since 2009, he has been a postgraduate student of Film Directing at Deutsche Film- und Fernsehakademie Berlin (dffb) in Berlin, Germany. He is now making his feature debut, *Zgodbe iz kostanjevih gozdov*.



SINIŠA GAČIČ

Siniša Gačič (1980) je leta 2013 končal študij filmske in televizijske montaže na ljubljanski Akademiji za gledališče, radio, film in televizijo, kjer trenutno končuje še študij televizijske režije. Kot novinar in režiser od leta 1999 sodeluje z različnimi uredništvji na Televiziji Slovenija, kjer je posnel več dokumentarnih filmov. Leta 2014 je posnel svoj celovečerni prvenec *Boj za*, ki je na Festivalu slovenskega filma prejel nagrado vesna za najboljši celovečerni film. Za dokumentarni film *Boj za* je prejel tudi nagrado Štiglichev pogled za izjemno režijo, ki jo podeljuje Društvo slovenskih režiserjev.

SINIŠA GAČIČ

Siniša Gačič (1980) obtained his degree in TV and Film Editing from the Academy of Theatre, Radio, Film and Television in Ljubljana in 2013. At the Academy, he is currently finishing his postgraduate studies of TV Directing. He has been collaborating with the Slovenian national TV since 1999 as journalist and director, making TV documentaries. In 2014 he finished his first feature film *A Fight for*, which won him a Vesna award for best feature film at the Festival of Slovenian Film 2014. For the same documentary film he also received an award from the Directors Guild of Slovenia.



VARJA MOČNIK

Varja Močnik je končala študij filmske in TV režije na ljubljanski AGRFT, čemur je sledilo življenje, posvečeno filmu: kratki študijski filmi *Diareja Co.*, *Otroci na cesti*, *Gusarski pohod*, prispevek v omnibusu *Desperado Tonic*, video film *Sexikon*, televizijski film *Bankirke*. Gledališka monodrama *Zrno soli* (z igralko Olgo Kacjan). Po študiju je kot režiserka študijskih in terenskih oddaj več let delala tudi v različnih uredništvih TV Slovenija in kot asistentka, snemalka tona ali slike, montažerka in še kaj sodelovala pri različnih projektih drugih avtorjev. Kmalu je začela tudi prevajati in pisati besedila o filmu in sodelovati pri Slovenski kinoteki. Vse od nastanka festivala Kino Otok – Isola Cinema na festivalu sodeluje v različnih vlogah, v zadnjih letih kot urednica programa in filmska selektorica. Zadnje mesece kot urednica programa sodeluje s Slovensko kinoteko. Naj živi svoboda filma, pravi, in obožuje film vseh vrst, žanrov in oblik.

VARJA MOČNIK

Varja Močnik graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. What followed has been a life dedicated to film: short student films *Diarrhea Co.*, *Children On The Street*, *No More Heroes*, a contribution to omnibus film *Desperado Tonic*, video film *Sexikon*, TV film *Bankirke*. Theatre monodrama *Zrno soli* (with actress Olga Kacjan). After her studies, she also worked as director for studio and on-site programmes of the Slovenian National Television, and as assistant, sound recordist, cinematographer, editor, etc., for various projects of other authors. Early on, she began translating and writing texts about film, and collaborating with the Slovenian Cinematheque. She has worked with the Kino Otok – Isola Cinema festival in various roles since its beginnings, in recent years as film curator and programmer. For the last several months she has been curating programme for the Slovenian Cinematheque. Fond of films of all types, genres, and forms, she calls: Long live the freedom of film.



POLONA PETEK

Polona Petek je diplomirala iz primerjalne književnosti na Univerzi v Ljubljani in nato nadaljevala študij na Univerzi v Melbournu, kjer je doktorirala iz filmskih študij. Je avtorica monografije *Eho in Narcis: Ekolociranje gledalca v dobi raziskav občinstva* (Echo and Narcissus: Echolocating the Spectator in the Age of Audience Research, Cambridge Scholars Publishing, 2008). V novejših objavah se osredotoča na transnacionalnost, kozmopolitstvo in mobilnost skozi prizmo spola v slovenski in drugih evropskih kinematografijah. Predava na Oddelku za sociologijo Ljubljanske Filozofske fakultete in na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Kot prevajalka redno sodeluje z založbami oziroma založniškimi oddelki ustanov, kot sta Studia humanitatis in Slovenska kinoteka.

POLONA PETEK

Polona Petek graduated from the University of Ljubljana (Comparative Literature) and continued her studies at the University of Melbourne, where she received her PhD in Cinema Studies. She is the author of *Echo and Narcissus: Echolocating the Spectator in the Age of Audience Research* (Cambridge Scholars Publishing, 2008). Her recent work focuses on transnationalism, cosmopolitanism and mobility, particularly on the ways these issues intersect with the issue of gender, in Slovenian and other European cinemas. She teaches in the Department of Sociology (Faculty of Arts) and at the Academy of Theatre, Radio, Film and Television, the University of Ljubljana. As a translator, she regularly collaborates with publishing houses and publishing departments of institutions such as Studia humanitatis and Slovenska kinoteka.



SIMON PINTAR

Simon Pintar zadnjih 15 let dela kot direktor fotografije. Odraščal je s fotografskim aparatom in je od nekdaj velik ljubitelj filma. Do pred nekaj leti je bil njegov medij izključno filmski trak. Pri delu, ki se ga je med drugim učil od svojega velikega idola in prijatelja Vilka Filača, je precej potoval, med drugim je delal v Ukrajini, Rusiji, Angliji in na Hrvaškem. V Sloveniji je sodeloval z večino uveljavljenih režiserjev – kot direktor fotografije je med drugim z Miho Hočevarjem posnel celovečerni film *Jebiga* (2000) in z Metodom Pevcem *Hit poletja* (2008). Kot fotograf in operater je sodeloval pri kratkem filmu *Atorzija* (2003) Stefana Arsenijeviča, ki je v Berlinu prejel zlatega medveda, zmagal na vrsti festivalov in bil nominiran za oskarja za igrani kratki film. Veliko se ukvarja s snemanjem oglasov, pri katerih sodeluje s priznanimi ustvarjalci doma in v tujini. Med drugim je z režiserko Sharon Maguire (*Dnevnik Bridget Jones*) kot snemalec posnel video za pesem Unbreak My Heart skupine Il Divo. Je dolgoletni član Združenja filmskih snemalcev.

SIMON PINTAR

Simon Pintar has been working as director of photography for the last 15 years. He grew up with a camera in hand, and has long been a great fan of film. Until just years ago, film stock had been his only medium. In his career, where he also learned from his great role model and friend Vilko Filač, he has travelled extensively, working in Ukraine, Russia, the UK, and Croatia. He has worked with most of the renowned filmmakers in Slovenia – as director of photography with Miha Hočevar on *Fuckit* (2000), with Metod Pevec on *Summer Hit* (2008). He served as photographer and camera operator for *Atorsion* (2003), a short film by Stefan Arsenijevič, which went on to receive a Golden Bear award in Berlin, best film awards at a number of festivals, and an Academy Award nomination for best live action short film. Pintar frequently works on commercials, collaborating with notable directors in Slovenia and abroad. As cinematographer, he did the video for Unbreak My Heart by Il Divo with director Sharon Maguire (*Bridget Jones's Diary*). Pintar is a long standing member of the Slovene Association of Cinematographers.

Predstavitev nagrad

Awards Presentation

NAGRADE VESNA

Letos se bodo filmi v tekmovalnem programu potegovali za 12 nagrad vesna, ki jih najboljšim filmom podeljuje petčlanska strokovna žirija.

Podeljene bodo naslednje nagrade vesna:

1. nagrada za najboljši celovečerni film,
2. nagrada za najboljši kratki film,
3. nagrada za najboljšo režijo,
4. nagrada za najboljši scenarij,
5. nagrada za najboljšo glavno žensko vlogo,
6. nagrada za najboljšo glavno moško vlogo,
7. nagrada najboljšo stransko žensko vlogo,
8. nagrada za najboljšo stransko moško vlogo,
9. nagrada za najboljšo fotografijo,
10. nagrada za najboljšo glasbo,
11. nagrada za najboljšo montažo,
12. nagrada za najboljši študijski film.

Poleg teh nagrad ima strokovna žirija na voljo še največ osem nagrad vesna, ki so podeljene le v primeru, če kateri izmed filmov na naslednjih področjih še posebej izstopa. Med dodatne nagrade spadajo:

13. nagrada za najboljši eksperimentalni film,
14. nagrada za najboljši dokumentarni film,
15. nagrada za najboljši animirani film,
16. nagrada za najboljšo scenografijo,
17. nagrada za najboljšo kostumografijo,
18. nagrada za najboljšo animacijo,
19. nagrada za najboljšo masko,
20. nagrada za najboljši ton,
21. nagrada za najboljšo manjšinsko koprodukcijo,
22. nagrada za posebne dosežke.

VESNA AWARDS

This year, films from the competition programme will compete for 12 Vesna awards, which are presented to best films by a 5-member jury.

Vesna awards include:

1. award for best feature film,
2. award for best short film,
3. award for best direction,
4. award for best screenplay,
5. award for best actress in a leading role,
6. award for best actor in a leading role,
7. award for best actress in a supporting role,
8. award for best actor in a supporting role,
9. award for best cinematography,
10. award for best music,
11. award for best editing,
12. award for best student film.

The jury can also give out six additional Vesna awards, which are only presented in case any of the films stands out particularly in one of the following fields. Additional awards include:

13. award for best experimental film,
14. award for best documentary,
15. award for best animated film,
16. award for best production design,
17. award for best costume design,
18. award for best animation,
19. award for best make-up,
20. award for best sound,
21. award for best minority co-production,
22. award for special achievement.

Nagrado vesna za najboljšo manjšinsko koprodukcijo lahko prejme le koprodukcijski film z manjšinskim deležem slovenskih producentov, ki skupaj znaša več kot 10 %.

Nagrade vesna za najboljši film (celovečerni, kratki, študijski, animirani, dokumentarni) lahko prejmejo le filmi iz tekmovalnega programa, ki imajo večinski producerski delež slovenskih producentov ali so pretežno posneti v slovenskem jeziku.

DRUGE NAGRADE

Poleg nagrad vesna bo letos podeljenih še šest nagrad, ki so jih prispevali partnerji oziroma pokrovitelji festivala.

Nagrada občinstva

Nagrado občinstva v protivrednosti 1.000 EUR podeli podjetje Telemach. Za nagrado občinstva za najboljši slovenski celovečerni film, predstavljen v tekmovalnem programu festivala, glasujejo gledalci. Nagrado občinstva dobi režiser, čigar film je dosegel najvišjo povprečno oceno, izračunano na dve decimali.

Stopova igralka oziroma igralec leta

Nagrado za Stopovo igralko oziroma igralca leta 2015, o kateri bo odločila tričlanska strokovna žirija, revija Stop podeljuje v osveženi obliki. V želji, da bi spodbujali slovensko filmsko umetnost, bodo namesto praktične nagrade podelili finančno nagrado v vrednosti 1.500 EUR.

Teleking nagrada za najboljši igrani celovečerni film

Nagrado prejme producent/producentka najboljšega celovečernega filma po izboru strokovne žirije 18. Festivala slovenskega filma. Teleking nagrada zajema postprodukcijske storitve v protivrednosti 10.000 EUR.

Vesna award for best minority co-production can only be presented to a co-produced film in which Slovenian co-producers represent a minority share exceeding 10%.

Vesna award for best film (feature, short, student, animated, documentary) can only be presented to films from the competition programme in which Slovenian producers represent a majority share or which are mostly filmed in the Slovenian language.

OTHER AWARDS

Aside from Vesna Awards, six other awards will be presented at the festival, which will be contributed by festival partners or sponsors.

Audience Award

The Audience Award in the amount of EUR 1,000 will be presented by Telemach. The Audience Award for best Slovenian feature film is voted for by the viewers of films presented in the Festival competition programme. The Audience Award goes to the director whose film achieves the highest average rating (correct to two decimal places).

Stop Actress or Actor of the Year

Stop Actress or Actor of the Year award for 2015 will be presented to a winner selected by a three-member jury. This year, in the desire to provide an incentive for the Slovenian cinema, Stop Magazine is taking a new approach and presenting the winner with EUR 1,500 in prize money.

Teleking Award for Best Feature Film

The award goes to the producer of the best feature film as selected by the jury of the 18th Festival of Slovenian Film. The Teleking Award comprises postproduction services in the amount of EUR 10,000.

Restart nagrada za najboljši študijski film

Nagrado prejme režiser/režiserka najboljšega študijskega filma po izboru strokovne žirije 18. Festivala slovenskega filma. Restart nagrada za najboljši študijski film zajema postprodukcijske storitve v protivrednosti 6.300 EUR.

Nagrada Art kino mreže Slovenije

Nagrada omogoča promocijo izbranega celovečernega filma v digitaliziranih kinematografih Art kino mreže Slovenije. Žirijo sestavljajo programski sodelavci kinematografov: Petra Božič (Art kino Odeon, Izola), Mateja Lapuh (Mestni kino Ptuj) in Matjaž Marinič (Mestni kino Domžale).

Nagrada Združenja slovenskih filmskih kritikov

Nagrado podeljuje Združenje slovenskih filmskih kritikov s ciljem dodatne promocije filmske umetnosti, predvsem filmov mladih in talentiranih avtorjev. Žirijo sestavljajo: Denis Valič, Nina Cvar in Ana Jurc.

Restart Award for Best Student Film

The award goes to the director of the best student film as selected by the jury of the 18th Festival of Slovenian Film. The Restart Award for Best Student Film comprises postproduction services in the amount of EUR 6,300.

Slovene Art Cinema Association Award

The award enables the chosen feature film to a promotion campaign in digital cinemas of the Slovene Art Cinema Association. The jury is composed of programme heads in member cinemas: Petra Božič (Odeon Art Cinema, Izola), Mateja Lapuh (Ptuj Town Cinema) and Matjaž Marinič (Domžale Town Cinema).

Slovenian Federation of Film Critics Award

Presented by the Slovenian Federation of Film Critics, the award enables additional promotion of art film, particularly films by young and talented authors. The Jury is composed of: Denis Valič, Nina Cvar and Ana Jurc.

CELOVEČERNI IN SREDNJEMETRAŽNI FILMI
FEATURE AND MEDIUM-LENGTH FILMS

Celovečerni igrani film

Feature Films: Fiction

- 24 Dekleta ne jočejo/Girls Don't Cry
- 26 Idila/Idyll
- 28 Julija in alfa Romeo/Juliette and Alfa Romeo
- 30 Psi brezčasje/Case: Osterberg
- 32 Šiška Deluxe
- 34 Štiri stvari, ki sem jih želel početi s tabo
/Four Things I Wanted To Do With You
- 36 Utrip ljubezni/The Beat of Love

Koprodukcijski celovečerni igrani film

Feature Films: Co-productions

- 38 Kosec/Kosac/The Reaper
- 40 Naše vsakdanje življenje/Naša svakodnevna priča/
Our Everyday Life
- 42 Postali bomo prvaki sveta/Bićemo prvaci sveta/
We Will Be the World Champions
- 44 Spomini utopljenca/Oi entyposeis enos
pnigmenou/Impressions of a Drowned Man
- 46 Ti me nosiš/Ti mene nosiš/You Carry Me
- 48 Zenit/Zvizdan/The High Sun

Celovečerni dokumentarni film

Feature Films: Documentary

- 50 Dom/Home

Srednjemetražni dokumentarni film

Medium-Length Films: Documentary

- 52 Fronte Kurdistan/The Front Lines of Kurdistan
- 54 Hiške/Little Houses
- 56 Križ in kladio/Partisan Priest
- 58 Tehnika ljudstvu/Technology to the People
- 60 Vitanje v vesolju: Sunita/Vitanje In Space: Sunita

Tekmovalni program
Competition Programme

Dekleta ne jočejo

Girls Don't Cry

2015, 74'27", barvni / colour, DCP, 1:1,66, STEREO

Režija / Directed by Matevž Luzar
Scenarij / Written by Matevž Luzar
Fotografija / Cinematography Simon Tanšek
Avtor glasbe / Music Drago Ivanuša, Anže Rozman
Montaža / Edited by Miloš Kalusek
Scenografija / Production Design Marco Juratovec
Kostumografija / Costume Design Nadja Bedjanič
Maska / Make-up Anže Košir
Oblikovanje zvoka / Sound Design Robert Sršen
Izvršni producent / Executive Producer Janez Pirc
Direktorica filma / Production Manager Barbara Daljavec
Producent / Producer Jani Virk
Produkcija / Production RTV Slovenija, igrani program

Igrajo / Cast Tanja Ribič (Tatjana), Nina Rakovec (Suzi), Maša Derganc (Marina)

Tatjanino brezskrbno, preskrbljeno življenje se konča, ko se njen mož Mile ponesreči. Če hoče preživeti in mu stati ob strani, mora sama prevzeti njegov posel. Tako se znajde v krogu šovinizma, sumljivih biznismenov in nevarnosti, ki jih prinaša posel na robu legalnosti.

MATEVŽ LUZAR je bil rojen v Trbovljah. Najprej je študiral teologijo, pozneje pa filmsko režijo na AGRFT. Njegov diplomski kratki film *Vučko* se je uvrstil med finaliste za oskarja za študentski film leta 2008.



Tatjana's carefree, well-provided-for existence is cut short when her husband Mile has an accident. To make ends meet and be there for him, she takes over his business, landing in the world of chauvinism, shady businessmen, and the dangers of a semi-legal business.

MATEVŽ LUZAR was born in a small industrial town of Trbovlje. Studied Theology and later Film Directing at the AGRFT. Among other achievements, Matevž Luzar's graduation short *Wolfy* was voted finalist at the 35th Student Academy Awards.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Dekleta ne jočejo (Girls Don't Cry), celovečerni igrani film/feature film, 2015

Mamin dan (Mother's Day), TV nadaljevanka/TV series, 2014

Srečen za umret (Good to Go), celovečerni igrani film/feature film, 2013

Vučko (Wolfy), kratki igrani film/short film, 2008



Idila Idyll

2015, 83'30", barvni / colour, DCP, 1:1.85, DOLBY SRD

Režija / Directed by Tomaž Gorkič
Scenarij / Written by Tomaž Gorkič
Fotografija / Cinematography Nejc Sajc
Avtor glasbe / Music Davor Herceg
Montaža / Edited by Tomaž Gorkič
Scenografija / Production Design Gregor Nartnik
Kostumografija / Costume Design Sanja Grcić
Maska / Make-up Sedy Kumalakanta
Oblikovalec zvoka / Sound Design Sašo Kalan
Maska za posebne učinke / Special Make-up Effects Sedy Kumalakanta
Kreator maske / Key Make-up Artist Lana Rakanović
Snemalec zvoka / Sound Recording Miha Rudolf
Kolorist / Colourist Teo Rižnar
Prvi pomočnik režije / Assistant Director Luka Rus
Producent / Producer Zoran Dževerdanović
Produkcija / Production Zavod Blade produkcija
Koprodukcija / Co-production Zavod Strup produkcija, NuFrame d.o.o.

Igrajo / Cast Nina Ivanišin (Zina), Lotos Vincenc Šparovec (Franci), Jurij Drevenshek (Vintlr), Nika Rozman (Mia), Sebastian Cavazza (Blitzc), Manca Ogorevc (Dragica), Damjana Černe (Enooka prodajalka / One-Eyed Merchant), Damir Leventić (Renc), Matic Bobnar (Vid), Liza Marija Grašič (Lana), Kaja Janjić (Sara), Ajda Smrekar (Živa)

Amaterski fotomodel Zina se po prekokani noči odpravi na modno fotografiranje v naravo v družbi ambiciozne Mie, apatične Dragice in snobovskega fotografa Blitzca. Na poti do lokacije srečajo nekaj čudaških domačinov, za katere se ne zmenijo. Na idiličnem travniku, ki so si ga izbrali za fotografiranje, jih grobo napadeta domnevna lastnika travnika Franci in Vintlr. Tako se povsem običajno modno snemanje v naravi začne spreminjati v neusmiljen boj za preživetje.

TOMAŽ GORKIČ (1974) se v zadnjih petnajstih letih ukvarja z govorico gibljive slike v različnih oblikah. Nekaj let je delal za RTV Slovenija in kasneje še za švedsko televizijsko podružnico TV3. Pred desetimi leti je v lastni neodvisni produkciji začel ustvarjati glasbene videe, oglase, umetniške videe za različne namene in tudi osem avtorskih kratkih filmov. V letu je 2015 realiziral celovečerni prvenec *Idila*, ki ga je finančno podprl Slovenski filmski center.



After a night of carousing, amateur model Zina heads for a fashion shoot in nature, accompanied by the ambitious Mia, the apathetic Dragica and the snobby photographer Blitzc. On their way to the location they come across some odd locals, but pay no attention to them. On an idyllic meadow that they have chosen as their location, they are violently attacked by the supposed property owners Franci and Vintlr, and what was to be an ordinary fashion shoot in nature turns into a fierce battle for survival...

TOMAŽ GORKIČ (1974) has been engaging in the language of motion pictures in various forms for the last fifteen years. For several years, he worked for the Slovenian national television and later for TV3, a subsidiary of a Swedish TV channel. Ten years ago, he started making independently produced music videos, commercials, and art videos for various purposes, and has since created eight original short films. In 2015, he completed his feature debut, *Idyll*, which was supported by the Slovenian Film Centre.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Idila (Idyll), celovečerni igrani film/feature film, 2015

Med mano, tabo in bogom (Between Me, You and God), kratki igrani film/
short film, 2012

Dvigalo (Elevator), kratki igrani film/short film, 2010

Veriga mesa (Chain of flesh), kratki igrani film/short film, 2009



Julija in alfa Romeo

Juliette and Alfa Romeo

2015, 83', barvni / colour, DCP, 1:2.35, DIGITAL

Režija / Directed by Blaž Završnik

Scenarij / Written by Danilo Bečković, Dimitrije Vojnov, Blaž Završnik, Andrej Zupanec

Fotografija / Cinematography Lev Predan Kowarski

Avtor glasbe / Music Gramatik

Montaža / Edited by Andrej Nagode

Scenografija / Production Design Maja Moravec

Kostumografija / Costume Design Katja Hrobat

Maska / Make-up Špela Veble

Oblikovalec zvoka / Sound Design Boštjan Kačičnik

Producent / Producer Aleš Pavlin

Produkcija / Production Perfo d.o.o.

Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Dario Nožič Serini (Tilen), Jan Gerl Korenč (Željko), Katja Škofic (Tina), Špela Colja (Sara), Andrej Nahtigal (Rado), Ana Dolinar (Ana), Lena Capuder (Lena), Petra Robek (Olivija)

Film spremlja Tilna, postavnega gimnazijca, ki svoji trenutni puncici v upanju na izgubo nedolžnosti s figo v žepu prišeže večno zvestobo. Sosledje nenadnih in neprijetnih dogodkov pa Tilnu kmalu zamaje tla pod nogami. Prepričanje, da je uročen, mu preprečuje zbližanje s sošolko Saro, pravo ljubeznijo njegovega življenja.

BLAŽ ZAVRŠNIK, rojen 1984 v Celju, je po diplomi iz arhitekture nadaljeval s študijem filmske in TV režije na AGRFT. Leta 2012 je s kratkim filmom *Amelia* diplomiral. Na AGRFT je posnel kratke filme *Dotik* (2009), *Nad mestom se dani* (2012), *Amelia* (2012) in *Adagio* (2013), ki so bili predvajani na mnogih mednarodnih festivalih. Za *Nad mestom se dani* je prejel vesno za najboljši kratki film. Njegov celovečerni prvenec *Pot v raj* (2014) je na Festivalu slovenskega filma prejel nagrado občinstva.



The film follows the life of Tilen, a good-looking high school student, who swears eternal fidelity to his current girlfriend in the hope of losing virginity. Then, a series of sudden unfortunate events rocks his world. Convinced he has found himself under a spell, he is unable to approach his schoolmate Sara, the true love of his life.

BLAŽ ZAVRŠNIK, born in Celje in 1984, graduated in Architecture and continued his studies at the Ljubljana Academy of Theatre, Radio, Film and Television. In 2012, he graduated in Film Directing with short film *Amelia*. All his short films made at the academy – *The Touch* (2009), *Sunrise over the City* (2012), *Amelia* (2012), and *Adagio* (2013) – were shown at a number of international festivals. *Sunrise over the City* won the Vesna award for best short film. His feature debut, *Sailing to Paradise* (2014), won the Audience Award at the Festival of Slovenian Film.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Julija in alfa Romeo (Juliette and Alfa Romeo), celovečerni film/feature film, 2015

Pot v raj (Sailing to Paradise), celovečerni film/feature film, 2014

Adagio, kratki dokumentarni film/documentary short, 2013

Amelia, kratki igrani film/short film, 2012

Nad mestom se dani (Sunrise over the City), kratki igrani film/short film, 2012

Dotik (The Touch), kratki dokumentarni film/documentary short, 2010



Psi brezčasja

Case: Osterberg

2015, 90'12", barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Matej Nahtigal

Scenarij / Written by Zoran Benčič, Matej Nahtigal

Fotografija / Cinematography Vladan Janković

Avtor glasbe / Music Res Nullius

Montaža / Edited by Lignit Film

Scenografija / Production Design Urška Mazej

Kostumografija / Costume Design Sanja Grcić

Maska / Make-up Eva Uršič

Oblikovalec zvoka / Sound Design Boštjan Kačičnik, Kačon d.o.o.

Asistent režije / Assistant Director Nina Tratnik

Producent / Producer Tomi Matič

Produkcija / Production Lignit Film

Koprodukcija / Co-production MC Velenje, Filmski studio Viba
Film Ljubljana, RTV Slovenija

Igrajo / Cast Primož Vrhovec (Rok Osterberg), Vida Breže (Katarina), Predrag Mitrović (Django), Emil Cerar (Inšpektor Holtz / Inspector Holtz), Radko Polič (Kovač Starejši), Ivo Barišič (Spaski), Andrijana Boškoška Batič (Lili), Akira Hasegawa (Aldo), Blaž Setnikar (Inšpektor Polak / Inspector Polak), Niko Goršič (Inšpektor Kramer / Inspector Kramer), Marko Ujc (Inšpektor Štajner / Inspector Štajner), Valentina Plaskan (Roksana)

Rok Osterberg se po štiriletni odsotnosti vrne v domače mesto, da bi raziskal umor svojega mlajšega brata Maksa. Ker se je njegov brat medtem vpletel v kriminalne posle, njegova smrt nikogar ne zanima. Edini, ki mu je pripravljen pomagati, je družinski prijatelj, inšpektor Kramer. Ob vrnitvi se ponovno sooči z ljudmi iz svoje preteklosti.

MATEJ NAHTIGAL je leta 2011 diplomiral iz grafične in medijske tehnike na Univerzi v Ljubljani, leta 2012 pa zaključil 1. stopnjo magistrskega študijskega programa, smer fotografija, na Univerzi v Sarajevu.



After being away for four years, Rok Osterberg returns to his home town to investigate the murder of his younger brother Maks. As Maks was involved in illegal business, nobody seems to care about his death. The only person willing to help is a family friend, Inspector Kramer. Back home, Osterberg must face people from his past.

MATEJ NAHTIGAL graduated in Graphic and Media Technology from the University of Ljubljana in 2011, and finished Year 1 of his MA Photography postgraduate course at the University in Sarajevo in 2012.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Psi brežčasja (Case: Osterberg), celovečerni igrani film/
feature film, 2015



Šiška Deluxe

2015, 108', barvni / colour, DCP, 1:1.85, DIGITAL

Režija / Directed by Jan Cvitkovič
Scenarij / Written by Jan Cvitkovič
Fotografija / Cinematography Jure Černec
Avtor glasbe / Music Aleksander Pešut - Schatzl
Montaža / Edited by Dafne Jemersič
Scenografija / Production Design Vasja Kokelj, Ivan Bartling
Kostumografija / Costume Design Emil Cerar, Žaklina Krstevska
Maska / Make-up Anja Godina, Goran Ignjatovski
Oblikovalec zvoka / Sound Design Lukáš Moudrý
Producent / Producer Aleš Pavlin
Produkcija / Production Perfo d.o.o.
Koprodukcija / Co-production Evolution Films, Kino Oko

Igrajo / Cast Žiga Födriansperg (Fedr), David Furlan (Zekir), Marko Miladinović (Mile), Petre Arsovski (Goce), Jana Prepeluh (Jana), Marijana Breclj (Mama Olga), Gala Kovač Mijač (Kristina), Marjuta Slamič (Lili)

Zgodba govori o treh prijateljih iz otroštva, Fedru, Miletu in Zekirju, ki se zavedajo, da niso več mladi, ne znajo pa popolnoma odrasti. Lotili so se že marsičesa, a nikoli jim ni nič uspelo, ker se ničesar ne lotijo zares. Ko enemu izmed njih umre teta in po njej podeduje majhen poslovni prostor, se odločijo, da bodo poskusili s picerijo. Sprva se zdi tudi ta projekt obsojen na neuspeh, saj jim ob vseh nerazrešenih težavah, ki jih ima vsak od njih, ne gre zlahka od rok.

JAN CVITKOVIČ, rojen leta 1966, je uveljavljen slovenski filmski in televizijski režiser, scenarist in arheolog. V svoji karieri je prejel številna priznanja in nagrade tako za režijo kot za scenarije, med drugim nagrado Prešernovega sklada, zlato ptico in zlatega leva prihodnosti.



The story revolves around three childhood friends, Fedr, Mile and Zekir, who seem to be aware of their age but cannot quite grow up. They have undertaken dozens of ventures, but as their hearts are never truly in it, everything always comes to nothing. When one of them inherits a small commercial property from his late aunt, they decide to open a pizza place. At first, this venture too seems to be destined to fail, because with all the unresolved issues each of them has, things are not progressing smoothly.

JAN CVITKOVIČ (1966) is an acclaimed Slovenian film and TV director, screenwriter, and archaeologist. In his career, he has received numerous recognitions and awards both as director and screenwriter, including the Prešeren Fund Award, the Golden Bird Award, and Lion of the Future Award.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Šiška Deluxe (Šiška Deluxe), celovečerni igrani film/feature film, 2015
Ljubezen na strehi sveta (Love on the Top of the World), kratki igrani film/short film, 2015

Sto psov (Hundred Dogs), kratki igrani film/short film, 2012

Arheo (Archeo), celovečerni igrani film/feature film, 2011

Totalni gambit (Total Gambit), dokumentarni film/documentary film, 2010

To je zemlja, brat moj (This is Earth, My Brother), kratki igrani film/short film, 2009

Vem (I Know), kratki igrani film/short film, 2007

Odgrobadogroba (Gravehopping), celovečerni igrani film/feature film, 2005

Srce je kos mesa (Heart Is A Piece Of Meat), kratki igrani film/short film, 2003

Daleč je smrt (Death Is Far Away), TV nanizanka/TV Series, 2002

Kruh in mleko (Bread and Milk), celovečerni igrani film/feature film, 2001



Štiri stvari, ki sem jih želel početi s tabo **Four Things I Wanted To Do With You**

2015, 93'38", barvni / colour, DCP, 1:1.85, STEREO

Režija / Directed by Miha Knific
Scenarij / Written by Žiga Valetič, Miha Knific
Fotografija / Cinematography Aljoša Korenčan
Montaža / Edited by Jurij Moškon, Miha Knific
Scenografija / Production Design Dušan Milavec
Kostumografija / Costume Design Tina Bonča
Maska / Make-up Katja Kmc
Oblikovalec zvoka / Sound Design Robert Sršen
Producent / Producer Jani Virk
Izvršni producent / Executive Producer Janez Pirc
Produkcija / Production RTV Slovenija

Igrajo / Cast Klemen Novak (Simon), Mojca Fatur (Maja), Marko Mandić (Dragan), Iva Kranjc (Urša)

Celovečerni film prikazuje zgodbo mladih ljudi v zgodnjih tridesetih letih, tematizira njihove pretekle in sedanje ljubezni ter iskanje samostojne poti v življenje, ki bi temeljila na pristnih občutkih in odločitvah. Namesto utečenih razmerij, ki zavirajo vitalni tok življenja, išče neposreden stik s svetom in soljudmi.

MIHA KNIFIC (1976) je kljub svojim mladim letom v Sloveniji že uveljavljen režiser, ki se ukvarja z različnimi umetniškimi mediji. Svojo multidisciplinarnost in željo po spoznavanju medosebnih odnosov je zaokrožil v svojih večkrat nagrajenih filmih. Kamera je njegovo okno v svet in snemalno okolje je njegovo igrišče, na katerem odkriva globlje vzgibe življenja.



The film tells the story of young people in their early 30s; it speaks of their past and present romantic relationships and their attempts to find their way in life, one based on true feelings and decisions. Rather than well-set relations, which obstruct the vital flow of life, it seeks a direct contact with the world and other people.

MIHA KNIFIC (1976) is, despite his young age, an acclaimed Slovenian director, who works across various artistic media. His multidisciplinary and desire to explore interpersonal relationships have come together in his award-winning films. The camera is his window to the world, and the set is his playground where he can examine the deeper impulses of life.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Vztrajanje (Perseverance), v postprodukciji/in post-production, celovečerni igrani film/feature film, 2015

Štiri stvari, ki sem jih želel početi s tabo (Four Things I Wanted To Do With You), celovečerni igrani film/feature film, 2015

Pikapolonica hoče odrasti (Little Ladybird Wants to Grow Up), kratki animirani film/animated short, 2012

Lovec oblakov (The Cloud Catcher), kratki igrano-animirani film/live action and animation short, 2009

Srebrna koža (Silver Skin), kratki igrano-animirani film/live action and animation short, 2009

Lisica v lisičjem jeziku (Vixen in the Fox Language), kratki animirani film/animated short, 2009

Noč (Let Me Sleep), celovečerni igrani film/feature film, 2006



Utrip ljubezni The Beat of Love

2015, 77', barvni / colour, DCP, 1:1.85, 5.1 SURROUND

Režija / Directed by Boris Petkovič
Scenarij / Written by Boris Petkovič
Fotografija / Cinematography Marko Brdar
Avtor glasbe / Music Blaž Celarec
Montaža / Edited by Jurij Moškon
Scenografija / Production Design Denis Dautovič
Maska / Make-up Talija Ivančič
Oblikovalec zvoka / Sound Design Borut Berden
Producent / Producer Frenk Celarc
Produkcija / Production Gustav Film
Koprodukcija / Co-production RTV Slovenija, MB Grip, Studio Ritem, Pakt Media

Igrajo / Cast Jernej Gašperin (Bruno), Judita Frankovič (Nina), Zlatan Čordić Zlatko (Zoki), Matic Klemenc (Leon), Zvezdana Garič (Vesna)

"Welcome to Slovenia, radi 'mamo fešto, zato ne grem nikamor, predstavljam svoje mesto, barvamo ga vedno – samo v dobri luči, ne kopam se v kešu, ampak v dobri družbi ..." spretno rima Zoki (Zlatan Čordić - Zlatko), ki s svojima najboljšima prijateljema Brunom (Jernej Gašperin) in Leonom (Matic Klemenc) sanja o prvih koncertnih odrih. Njihovo srce bije hip-hop in zdi se, da te ljubezni ne more zamajati nič na svetu. Dokler se nekega večera ne srečajo oči Bruna in lepe violinistke Nine (Judita Frankovič).

BORIS PETKOVIČ, rojen leta 1971 v Zenici, je leta 1996 v Portorožu končal študij na Višji prometni šoli. Leta 2005 je diplomiral iz filmske režije na filmski šoli EICAR v Parizu, kjer je naslednja tri leta tudi poučeval. Leta 2008 se je vrnil v Slovenijo, kjer trenutno živi in ustvarja. Njegov predzadnji dokumentarni film *V letu hip hopa* je bil prikazan na več mednarodnih festivalih (Toronto, Beograd, Prizren ...), bil nagrajen na mednarodnem festivalu DORF 2012 na Hrvaškem, leta 2011 pa je bil po raziskavi Dnevnika tretji najbolj gledan dokumentarni film v slovenski kinematografski distribuciji.



"Welcome to Slovenia, we like to get witty, so I'm goin' nowhere, I speak for my city, nothing we say about it can ever be bad, I'm not rolling in cash, but my buddies are worth more than that..." raps Zoki (Zlatan Čordić - Zlatko), who dreams of hitting the stage together with his best friends Bruno (Jernej Gašperin) and Leon (Matic Klemenc). Their hearts beat for hip-hop, and it seems nothing in the world can shatter this love. Until one evening Bruno's eyes meet the eyes of pretty violinist Nina (Judita Frankovič).

BORIS PETKOVIČ (1971, Zenica) graduated from the School of Transport in Portorož in 1996. In 2005 he graduated in Film Directing from EICAR Paris, where he continued to teach the following three years. In 2008 he returned to Slovenia, where he currently lives and works. His documentary *In the Year of Hip Hop* was shown at many international festivals (Toronto, Belgrade, Prizren...) and was awarded at the International Festival DORF 2012 in Croatia. According to a survey by Dnevnik, it was the third highest grossing documentary film in theatrical distribution in Slovenia in 2011.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Utrip ljubezni (The Beat of Love), celovečerni igrani film/feature film, 2015

V letu hip hopa (In the Year of Hip Hop), dokumentarni film/documentary film, 2010

Volilni molk (Election Silence), kratki igrani film/short film, 2009

paris.love, celovečerni igrani film/feature film, 2006

Hudičeva kolonija (Devil's Colony), dokumentarni film/documentary film, 2006

Desperado Tonic, celovečerni igrani omnibus/fiction omnibus, 2004

Touché, kratki igrani film/short film, 2004

Meje mojega sveta (Frontiers of My World), dokumentarni film/documentary film, 2003

Sstress, kratki igrani film/short film, 2003

Director's Cut, kratki igrani film/short film, 2001

Naprej (Forward), kratki igrani film/short film, 1998



Kosec Kosac The Reaper

2014, 98', barvni/colour, DCP, 1:2.35, 5.1

Režija/Directed by Zvonimir Jurić

Scenarij/Written by Zvonimir Jurić, Jelena Paljan

Fotografija/Cinematography Branko Linta

Avtor glasbe/Music Jura Ferina, Pavao Miholjević

Montaža/Edited by Dubravka Turić, Tomislav Pavlic

Scenografija/Production Design Ivan Veljača

Kostumografija/Costume Design Ivana Zozoli Vargović

Maska/Make-up Mojca Gorogranc Petrushevska

Oblikovalec zvoka/Sound Design Julij Zornik

Producent/Producer Ankica Jurić Tilić

Koproducent/Co-producer Eva Rohrman

Produkcija/Production Kinorama

Koprodukcija/Co-production Forum Ljubljana

Igrajo/Cast Ivo Gregurević (Ivo), Mirjana Karanović (Mirjana),
Igor Kovač (Josip), Nikola Ristanovski (Krešo), Zlatko Burić
(Rodić), Lana Barić (Ana), Peter Musevski (Zlatko)

Ivo, delavec v slavonskem kmetijskem kombi-natu, najraje dela ponoči. Neke noči mu pot prekrizajo ženska, ki je na samotni cesti ostala brez bencina, delavec na bencinski črpalki in lokalni policist. Tri zgodbe, ki se zgodijo v eni sami usodni noči, postopoma razkrijejo podobo človeka, ki ostaja zaznamovan s svojim zločinom, ravno tako kot njegov domači kraj ostaja ujet v spomine na vojno.

ZVONIMIR JURIĆ (1971, Osijek) velja za enega najboljših sodobnih hrvatskih režiserjev. Leta 1999 je diplomiral iz filmske in TV režije na Akademiji dramskih umetnosti v Zagrebu. Je avtor večkrat nagrajenih kratkih in dokumentarnih filmov. Leta 2009 je skupaj z Goranom Devićem napisal in režiral celovečerec *Črnci* (Crnci), ki je osvojil številne mednarodne nagrade, med njimi vodomca na Liffu. Film *Kosec* je mednarodno premiero doživel v Torontu, v Pulju je prejel štiri nagrade, uvrščen pa je tudi v letošnji izbor Variety Critics' Choice.



Farm labourer Ivo prefers to work at night.

One night he crosses paths with a woman who's become stranded in a car without fuel, a petrol station worker, and a local policeman. Three stories taking place during a single night gradually give us a picture of a man forever haunted by his crime, just as his home town remains stuck in the memory of war.

ZVONIMIR JURIĆ (1971, Osijek) is considered one of the greatest contemporary directors in Croatia. He graduated in Film and TV Directing from the Zagreb Academy of Dramatic Art. He is the author of award-winning short and documentary films. In 2009 he co-wrote and co-directed, together with Goran Dević, feature film *The Blacks*, which won a number of international awards, including the Kingfisher Award at Liffé. *The Reaper* had its international premiere in Toronto, won 4 awards in Pula, and featured in this year's Variety Critics' Choice section.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Kosec (Kosac/The Reaper), celovečerni igrani film/feature film, 2014

Bijela, kratki igrani film/short film, 2013

Pragovi (Thresholds), kratki igrani film/short film (co-director), 2013

Žuti mjesec (Yellow Moon), kratki igrani film/short film, 2010

Crnci (The Blacks), celovečerni igrani film/feature film, 2009

Zagrebačke priče (Zagreb Stories), celovečerni igrani film/feature film, 2009

Seks, piće i krvoproliće (Sex, Drink and Bloodshed), celovečerni igrani film/feature film, 2004

Onaj koji će ostati neprimijećen (The One Who Will Stay Unnoticed), celovečerni igrani film/feature film, 2003

Crnci su izdržali, a ja, kratki dokumentarni film/video documentary short, 2000

Nebo ispod Osijeka, dokumentarni film/documentary film, 1996



Naše vsakdanje življenje

Naša svakodnevna priča

Our Everyday Life

2015, 89'11", barvni / colour, DCP, 1:1.85, 5.1 SURROUND

Režija / Directed by Ines Tanović
Scenarij / Written by Ines Tanović
Fotografija / Cinematography Erol Zubčević
Montaža / Edited by Režinald Šimek
Scenografija / Production Design Mario Ivezić
Kostumografija / Costume Design Sanja Džeba
Maska / Make-up Tina Šubic Dodočić
Oblikovalec zvoka / Sound Design Igor Čamo
Mešalec zvoka / Sound Mixer Julij Zornik
Producenti / Producers Alem Babić, Dunja Klemenc, Zdenka Gold
Produkcija / Production Dokument Sarajevo
Koprodukcija / Co-production Studio Maj d.o.o., Spiritus Movens

Igrajo / Cast Uliks Fehmiu (Saša), Emir Hadžihafizbegović (Muhamed), Jasna Ornela Beri (Marija), Maja Izetbegović (Lejla), Vedrana Seksan (Senada), Nina Viočić (Nina), Marko Mandić

Zgodba o problemih tranzicijske družbe, ki ljudem poskuša vsiliti neke nove standarde, hkrati pa jim ne more omogočiti osnovnih življenjskih pogojev. Saša (40) je mladenič, ki se počuti izigranega, vojna ni prinesla zmage, temveč status quo. Oče Muhamed (63) doživlja katarzo. Iz neizprosnega človeka, ki se ne želi odpovedati svojemu prepričanju, se spreminja v skrbnega, čustvenega očeta, ki dojame, da je družina najpomembnejša. Kot tipična bosanska ženska nosi mati Marija (60) svoje trpljenje v sebi, to pa se izrazi na najhujši način – z rakom dojke. Četudi bolna, je mati resnična gonilna sila družine.

INES TANOVIĆ (Sarajevo, 1965) je diplomirala na Akademiji dramskih umetnosti v Sarajevu na oddelku za dramaturgijo. Od leta 1988 je članica Društva filmskih ustvarjalcev Bosne in Hercegovine. Vse od leta 1996 dela na Televiziji BiH kot urednica in režiserka. Samostojno je sodelovala pri realizaciji več kot 50 ur filmskega arhiva Sarajeva, posnetega na 35-milimetrski filmski trak, in devetih dokumentarcev o Sarajevu. Po lastnem scenariju je režirala pet kratkometražnih filmov.



A story about the problems of a transition society attempting to enforce new standards on people while failing to provide the basic living conditions. Saša (40) is a young man who feels cheated after the war had maintained the status quo instead of bringing victory. Father Muhamed (63) is experiencing a catharsis: from a relentless man unwilling to give up his beliefs he is turning into a caring, loving father who realises the importance of family. As a typical Bosnian woman, mother Marija (60) holds her grief inside, and this manifests itself in the most tragic way – breast cancer. Even ill, the mother is the true motor of the family.

INES TANOVIĆ (1965, Sarajevo) has graduated in dramaturgy from the Academy of Dramatic Arts in Sarajevo. She has been a member of the Directors Guild of Bosnia and Herzegovina since 1988. Since 1996, she has worked for Televizija BiH as an editor and a director. Independently, she worked on the realisation of more than 50 hours of the Sarajevo film archives, shot on 35mm film, and nine documentaries about Sarajevo. She directed and scripted five short films.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Naše vsakdanje življenje (Naša svakodnevna priča/Our Everyday Life), celovečerni igrani film/feature film, 2015

Geto 59, dokumentarni film/documentary film, 2014

Živi spomenik, dokumentarni film/documentary film, 2012

Jedan dan na Drini (A Day on the Drina), dokumentarni film/documentary film, 2011

Neke druge zgodbe (Some Other Stories), celovečerni igrani omnibus/fiction omnibus, 2010

Brez sladkorja (Bez kalorija/Sugar-Free), kratki igrani film/short film, 2002

Sindrom (Syndrome), kratki igrani film/short film, 1998

Krogji (Krugovi), kratki igrani film/short film, 1987



Postali bomo prvaki sveta Bićemo prvaci sveta We Will Be the World Champions

2015, 124', barvni / colour, DCP, 1:1.85, DIGITAL

Režija / Directed by Darko Bajić

Scenarij / Written by Nebojša Romčević, Ognjen Sviličić, Gordan Mihalj

Fotografija / Cinematography Milan Tvrđišić

Avtor glasbe / Music Zoran Kiki Lesendrić

Montaža / Edited by Andrija Zafranović

Scenografija / Production Design Jelena Sopić

Kostumografija / Costume Design Dragica Laušević

Maska / Make-up Kuno Schlegelmilch, Halid Redžebašić

Oblikovalec zvoka / Sound Design Velibor Hajduković

Producent / Producer Aleš Pavlin

Produkcija / Production Perfo d.o.o.

Koprodukcija / Co-production Intermedia Network, Kinorama

Igrajo / Cast Strahinja Blažić (Nebojša Popović), Miloš Biković (Radomir Šaper), Aleksandar Radojčić (Bora Stanković), Marko Janketić (Aleksandar Nikolić), John Savage (William Jones), Iva Babić (Maja Bedeković), Jure Henigman (Ivo Daneu), Katarina Čas (Jana Goldberg), Toni Čahunek (Aljoša Žorža)

Postali bomo prvaki sveta je film, ki tematizira zgodovino jugoslovanske košarke od leta 1947, ko je bil v Beogradu odigran prvi mestni derbi med Crveno zvezdo in Partizanom, do svetovnega prvenstva leta 1970, ko je jugoslovanska reprezentanca s kapetanom Ivom Daneuom, odličnim Krešimirjem Čosićem in pod vodstvom znamenitega selektorja Aleksandra Nikolića v Ljubljani osvojila naslov svetovnih prvakov. V ospredje filma je postavljena prav ključna tekma tega prvenstva med Jugoslavijo in ZDA.

DARKO BAJIĆ se je rodil v Beogradu leta 1955 in že s svojim debitantskim filmom *Direktan prenos* osvojil več nagrad na filmskem festivalu v Pulju. V slovenskem prostoru je najbolj znan kot režiser znamenite televizijske serije *Sivi dom* (1986) in celovečernih filmov *Črni bombardier* (1992), *Vojna v živo* (2000), *O Gringo* (2013).



We Will Be the World Champions is a film about the history of Yugoslav basketball from 1947, when the first Belgrade derby was played between Crvena zvezda and Partizan, to the 1970 World Championship, when the Yugoslav national team with captain Ivo Daneu, the outstanding Krešimir Čosić, and the legendary coach Aleksandar Nikolić, won the title in Ljubljana. The film focuses on the key match of this championship between teams Yugoslavia and USA.

DARKO BAJIĆ was born in Belgrade in 1955. For his very first film, *Live Broadcast*, he won multiple awards at the Pula film festival. In Slovenia, Bajić is recognised for his legendary TV series *Grey Home* (1986), and feature films *The Black Bomber* (1992), *War Live* (2000), and *O Gringo* (2013).

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Postali bomo prvaci sveta (Bićemo prvaci sveta/We Will Be the World Champions), celovečerni igrani film/feature film, 2015

O Gringo, celovečerni igrani film/feature film, 2013

Na lepom plavom Dunavu (On the Beautiful Blue Danube), celovečerni igrani film/feature film, 2008

Rat uživo (War Live), celovečerni igrani film/feature film, 2000

Balkanska pravila (Balkan Rules), celovečerni igrani film/feature film, 1997

Crni bombarder (The Black Bomber), celovečerni igrani film/feature film, 1992

Zaboravljeni (The Forgotten Ones), TV serija/TV series, 1989

Početni udarac (First Strike), celovečerni igrani film/feature film, 1989

Zaboravljeni (The Forgotten Ones), celovečerni igrani film/feature film, 1988

Sivi dom (Grey Home), TV serija/TV series, 1984

Direktan prenos (Live Broadcast), celovečerni igrani film/feature film, 1982



Spomini utopljenca

Oi entyposeis enos pnigmenou

Impressions of a Drowned Man

2015, 82', barvni / colour, DCP, 1:1.85, DIGITAL

Režija / Directed by Kyros Papavassiliou

Scenarij / Written by Kyros Papavassiliou, Yiorgos Zois, Maria Varnakkidou, Philippos Yiannikouris

Fotografija / Cinematography Konstantinos Othonos

Avtor glasbe / Music Nikos Veliotis

Montaža / Edited by Yiannis Chalkiadakis

Scenografija / Production Design Andy Bargilly

Kostumografija / Costume Design Notis Panagiotou, Konstantina Andreou

Maska / Make-up Alexandra Myta

Oblikovalec zvoka / Sound Design Persefoni Miliou

Producent / Producer Kyros Papavassiliou

Produkcija / Production Drytree Films

Koprodukcija / Co-production Restart Production, Filmblade

Igrajo / Cast Thodoris Pentidis (Potnik / Passenger), Christodoulos Martas (Igralec / Actor), Marisha Triantafyllidou (Maria)

Popolnoma ločen od svoje preteklosti in spomina, soočen s svojo vnaprej določeno usodo; usodo, ki jo podoživlja ob vsaki obletnici svoje smrti, Potnik išče samega sebe in svojo identiteto.

KYROS PAPAVASSILIOU (Ciper, 1972) je režiser samouk, ki je pred tem med petnajstletnim bivanjem v Atenah delal v različnih fazah produkcije. Film *Spomini utopljenca* je njegov režijski celovečerni prvenec. Njegov najnovejši kratki film *Gia to onoma tou spourgitiou* je bil leta 2007 prikazan v tekmovalnem programu festivala v Cannesu. Običajno dela kot režiser za TV nadaljevanke in montažer za celovečerne filme. Napisal je pesniško zbirko in režiral gledališko predstavo.



Totally disconnected from his past and memory, the Passenger tries to define himself confronted by his pre-determined fate, a fate that he has to re-live upon every anniversary of his death.

KYROS PAPAVASSILIOU (Cyprus, 1972) is a self-taught director who had previously worked on various positions on the production line, during his 15-year stay in Athens. *Impressions of a Drowned Man* is his first feature film. His most recent short film *In the Name of the Sparrow* was presented in competition at the Cannes Film Festival in 2007. He usually works as a freelance director for TV series and as editor for feature films. He has published a collection of poems and directed a theatre performance.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Spomini utopljenca (Oi entyposeis enos pnigmenou/Impressions of a Drowned Man), celovečerni igrani film/feature film, 2015

Gia to onoma tou spourgitiou (In the Name of the Sparrow), kratki igrani film/short film, 2007

Sto dokimastirio tou Kafka (At Kafka's Trial Room), kratki igrani film/short film, 2005

Lament, kratki igrani film/short film, 2002



Ti me nosiš Ti mene nosiš You Carry Me

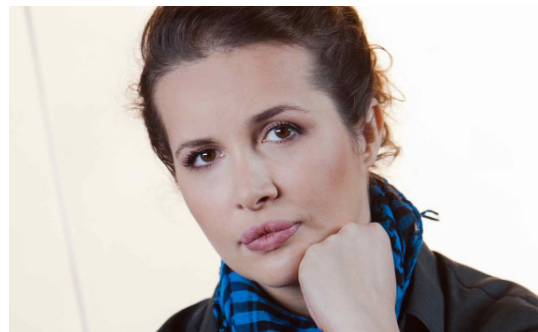
2015, 157', barvni / colour, DCP, 1:2.35, DOLBY SRD

Režija / Directed by Ivona Juka
Scenarij / Written by Ivona Juka
Fotografija / Cinematography Mario Oljača
Avtor glasbe / Music Teho Teardo
Montaža / Edited by Vladimir Gojun
Scenografija / Production Design Ivan Ivan
Kostumografija / Costume Design Ivana Zozoli Vargović
Maska / Make-up Snježana Gorup
Oblikovalec zvoka / Sound Design Julij Zornik
Producent / Producer Danijel Hočevar
Produkcija / Production Vertigo
Koprodukcija / Co-production 4 Film, Sloane Film Production

Igrajo / Cast Lana Barić (Ives), Vojislav Brajović (Ivan, Ivesin oče / Ives' Father), Helena Beljan (Dora), Goran Hajduković (Vedran, Dorin oče / Dora's Father), Nataša Janjić (Lidija, Dorina mama / Dora's Mother), Juraj Dabić (Jan, Dorin brat / Dora's Brother), Nataša Dorčić (Nataša), Filip Križan (Filip), Sebastijan Cavazza (Marin)

Dora je zapostavljena deklica, ki sanja o tem, da bo nekoč vodja nogometnega moštva. Nenadoma se v njeno življenje vrne njen s kriminalno preteklostjo obremenjeni oče in med njima se stke pristen odnos. Ives, režiserka žajfnic, neguje svojega za Alzheimerjevo boleznijo obolelega očeta. Ko ga postopoma izgublja, začne tudi sama izgubljati tla pod nogami. Nataša, uspešna producentka, je noseča. Ko se ji življenje postavi na glavo, se sklene soočiti z odtujenim očetom. Boj treh hčera za sprejetje, odrešitev in nove priložnosti.

IVONA JUKA (Zagreb, 1975) je leta 2001 diplomirala iz igre na Akademiji dramskih umetnosti v Zagrebu in na isti akademiji vpisala študij filmske in TV režije. Režirala je številne uspešne kratke filme, trije med njimi so bili nagrajeni na več filmskih festivalih. Leta 2006 je posnela celovečerni dokumentarni film *Što sa sobom preko dana*, ki je prejel nagradi za najboljši dokumentarni film na filmskih festivalih v Sarajevu in Wiesbadnu. Ivona je sodelovala tudi pri celovečernem omnibusu *Neke druge zgodbe*.



Dora is a neglected girl, who dreams about becoming a football manager. Suddenly, her outlaw father enters her life and they build a close relationship. Ives, a soap opera director, nurses her father who suffers from Alzheimer's. As she loses him, she gradually loses the ground beneath her feet. Nataša, successful producer, is pregnant. When things go awry for her, she decides to confront her estranged father. Three daughters battle for acceptance, redemption and new opportunities.

IVONA JUKA (1975, Zagreb) graduated in Acting from the Zagreb Academy of Dramatic Art in 2001, and went on to study Film and TV Directing at the same Academy. She has made a series of acclaimed short films, three of which were awarded at a number of film festivals. Her documentary feature *Facing the Day*, released in 2006, won the awards for best documentary at film festivals in Sarajevo and Wiesbaden. Juka also did one of the stories for omnibus *Some Other Stories*.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Ti me nosiš (Ti mene nosiš/You Carry Me), celovečerni igrani film/feature film, 2015

Neke druge priče (Some Other Stories), celovečerni omnibus (prva zgodba: Hrvatska priča)/omnibus (First part: Croatian Story), 2010

Što sa sobom preko dana (Facing the Day), dokumentarni film/documentary film, 2006



Zenit Zvzdan The High Sun

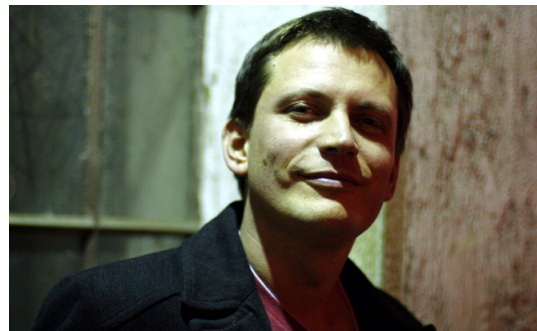
2015, 124', barvni / colour, DCP, 1:1.66, DOLBY SRD

Režija / Directed by Dalibor Matanić
Scenarij / Written by Dalibor Matanić
Fotografija / Cinematography Marko Brdar
Montaža / Edited by Tomislav Pavlica
Maska / Make-up Mojca Gorogranc, Talija Ivančić
Oblikovalec zvoka / Sound Design Julij Zornik
Koproducent / Co-producer Petra Vidmar, Frenk Celarc
Produkcija / Production Kinorama
Koprodukcija / Co-production Gustav Film, See Film

Igrajo / Cast Tihana Lazović (Jelena/Nataša/Marija), Goran Marković (Ivan/Ante/Luka), Nives Ivanković (Jelenina/Natašina mama / Jelena's/Nataša's Mother), Dado Ćosić (Saša), Stipe Radoja (Božo/Ivno), Trpimir Jurkić (Ivanov/Lukov oče/Ivan's/Luka's Father), Mira Banjac (Ivanova babica/Ivan's Grandmother), Nejc Cijan Garlatti (mladi vojak/Young Soldier)

Tri desetletja, dve sosednji vasi, obremenjeni z zgodovinskim nasledstvom, in tri ljubezenske zgodbe, povezane v klasično zgodbo o prepovedani ljubezni.

DALIBOR MATANIĆ je diplomiral na Akademiji dramskih umetnosti v Zagrebu. V svoji filmografiji ima nekaj dokumentarnih filmov, tri kratkometražne filme in osem celovečernih filmov, ki so bili nagrajeni na mednarodnih festivalih. Režiral je tudi tri gledališke predstave. Film *Zenit*, pod katerega se podpisuje kot režiser in scenarist, je njegov deveti igrani film.



Set in three consecutive decades, in two neighbouring Balkan villages burdened with a long history of inter-ethnic hatred, three different love stories come together in a classic tale of forbidden love.

DALIBOR MATANIĆ has graduated from the Academy of Dramatic Art in Zagreb. His filmography includes documentary films, three shorts, and eight feature films, which have been awarded at international festivals. Matanić has also worked as director in three theatre productions. *The High Sun*, which he directed and scripted, is his ninth feature film.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Zenit (Zvizard/The High Sun), celovečerni igrani film/feature film, 2015

Majstori (Handymen), celovečerni igrani film/feature film, 2013

Mezanin, kratki igrani film/short film, 2011

Čača (Daddy), celovečerni igrani film/feature film, 2011

Majka asfalta (Mother of Asphalt), celovečerni igrani film/feature film, 2010

Kino Lika (The Lika Cinema), celovečerni igrani film/feature film, 2009

Tulum, kratki igrani film/short film, 2009

Volim te (I Love You), TV film/drama film, 2005

Djevojčica sa olovkama, kratki igrani film/short film, 2004

100 minuta slave (100 Minutes of Glory), celovečerni igrani film/
feature film, 2004

Suša, kratki igrani film/short film, 2002

Fine mrtve djevojke (Fine Dead Girls), celovečerni igrani film/
feature film, 2002



Dom Home

2015, 82', barvni / colour, DCP, 1:1,85, DOLBY SRD

Režija / Directed by Metod Pevec
Scenarij / Written by Metod Pevec
Fotografija / Cinematography Metod Pevec
Avtor glasbe / Music Aldo Kumar
Montaža / Edited by Janez Bricelj, Jurij Moškon
Oblikovalec zvoka / Sound Design Julij Zornik
Dramaturgija / Story Editing Ivo Trajkov
Producent / Producer Danijel Hočevár
Produkcija / Production Vertigo

Samski dom na ulici Vide Pregarc v Ljubljani: pet nadstropij, tri vhode in devetnajst lastnikov ima po privatizaciji dom, ki je bil zgrajen kot samski dom gradbenih delavcev. V njem živijo protagonisti različnih usod ...

METOD PEVEC (Ljubljana, 1958) je filmski režiser in scenarist; pisatelj in igralec. Diplomiral je iz filozofije in primerjalne književnosti na Filozofski fakulteti v Ljubljani. Pred in med študijem je intenzivno nastopal kot igralec v številnih slovenskih in jugoslovanskih celovečernih filmih in TV serijah. Znano je njegovo igralsko sodelovanje s srbskim režiserjem Živojinom Pavlovićem, najpomembnejši med filmi je slovenski celovečerni film *Nasvidenje v naslednji vojni* (1981), v katerem je Pevec odigral glavno vlogo partizana Berka.



Worker's quarters on Vida Pregarc Street, Ljubljana: a house originally built to accommodate construction workers has five storeys, three entrances, and as a result of the privatization process, nineteen owners. The fates of its residents vary...

METOD PEVEC (1958, Ljubljana) is film director and screenwriter; writer and actor. He graduated in Philosophy and Comparative Literature from the Faculty of Arts in Ljubljana. Before and during his studies, he worked extensively as actor in Slovenian and Yugoslav feature films and TV series. He is known for having worked with Serbian director Živojin Pavlović, most significantly in Slovenian feature film *See You in the Next War* (1981), where Pevec appeared as the main character, partisan Berk.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Dom (Home), dokumentarni film/documentary film, 2015

Vaje v objemu (Tango Abrazos), celovečerni igrani film/feature film, 2012

Aleksandrinke (The Alexandrians), dokumentarni film/documentary film, 2011

Lahko noč, gospodična (Good Night, Missy), celovečerni igrani film/feature film, 2011

Hit sezone (Summer Hit), TV celovečerni igrani film/TV feature film, 2008

Estrellita - Pesem za domov (Estrellita), celovečerni igrani film/feature film, 2007

Pod njenim oknom (Beneath Her Window), celovečerni igrani film/feature film, 2003

Carmen (Carmen), celovečerni igrani film/feature film, 1995



Fronte Kurdistana

The Front Lines of Kurdistan

2015, 55'1", barvni / colour, XDCAM, 16:9, STEREO

Režija / Directed by Iztok Tory
Scenarij / Written by Erik Valenčič
Snemalec / Camera Erik Valenčič
Montaža / Edited by Dejan Koban
Oblikovalec zvoka / Sound Design Marjan Drobnič
Producent / Producer Damjan Zupančič
Produkcija / Production RTV Slovenija

Glas / Voice
Lidija Hren, Erik Valenčič

Fronte Kurdistana je televizijski dokumentarec o moderni zgodovini zatiranega oziroma obleganega ljudstva Kurdiv, ki si na pogorišču Bližnjega vzhoda prizadevajo za ustanovitev svoje države. So največji narod brez nje; njihova območja spadajo pod Iran, Turčijo, Irak in Sirijo. Dokumentarec popelje gledalca po prvih bojnih črtah med kurdske silami in Islamsko državo v Kirkuku in na gori Sindžar (Irak) ter v Kobaneju (Sirija). Avtorju Eriku Valenčiču se je decembra 2014 in januarja 2015 uspelo prebiti v ospredje srditih ofenziv in intervjuvati ključne osebe v boju za samostojni Kurdistan.

ERIK VALENČIČ je dolgoletni novinar in poročevalec z Bližnjega vzhoda. V svoji karieri je delal za Radio Študent, slovensko izdajo revije *Le Monde Diplomatique*, tednik *Mladina*, trenutno pa je sodelavec zunanje-politične redakcije TV Slovenija. Valenčič je sam s kamero obiskal številna območja konfliktov na Bližnjem vzhodu in v zadnjih treh letih ustvaril več oddaj in daljših reportaž za TV Slovenija. Je tudi publicist in avtor knjige *Obleganje Gaze/Ubijanje palestinskega ljudstva*, ki je izšla januarja 2011. Za film *Koalicija sovaštva* je prejel pohvalo Mednarodnega združenja regionalnih televizij Circom v kategoriji raziskovalno novinarstvo.



The Front Lines of Kurdistan is a TV documentary about the modern history of the Kurds, an oppressed and besieged people attempting to create an independent state on the ruins of the Middle East. The Kurds are the largest ethnic group without one; Kurdish-inhabited areas reach into Iran, Turkey, Iraq, and Syria. The documentary takes us to the battle lines between Kurdish forces and the Islamic State in Kirkuk and the Sinjar Mountains (Iraq), and Kobani (Syria). In December 2014 and January 2015, Erik Valenčič made it to the front lines of the fierce offensives and interviewed the key figures in the struggle for an independent Kurdistan.

ERIK VALENČIČ is a longtime journalist and reporter focusing on the Middle East. In his career, he has worked for Radio Študent, the Slovenian edition of *Le Monde Diplomatique*, *Mladina*, and most recently for the world news desk at TV Slovenia. Video camera in hand, Valenčič has been to many conflict zones across the Middle East, and has over the last three years made a series of programmes and longer reports for TV Slovenia. Valenčič is also writer and author of *Obleganje Gaze/Ubijanje palestinskega ljudstva*, a book released in January 2011. His documentary *The Coalition of Hate* was commended by the European Association of Regional Televisions (Circom) in the category 'Investigative Journalism'.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Fronte Kurdistan (The Front Lines of Kurdistan), dokumentarni film/
documentary film, 2015

Koalicija sovraštva (The Coalition of Hate), dokumentarni film/
documentary film, 2014

Globus: Gaza (Globus: Gaza Strip), TV oddaja/TV programme, 2013

Globus: Sirija (Globus: Syria), TV oddaja/TV programme, 2012



Hiške Little Houses

2014, 51', barvni/colour, DCP, 16:9, STEREO

Režija/Directed by Darko Sinko, Matjaž Ivanišin
Scenarij/Written by Darko Sinko, Matjaž Ivanišin
Fotografija/Cinematography Matjaž Ivanišin
Avtor glasbe/Music Doroteja Dolšak
Montaža/Edited by Gorazd Kernel
Oblikovalec zvoka/Sound Design Matjaž Moraus Zdešar
Kolorist/Colourist Teo Rižnar
Snemalec zvoka/Sound Recording Darko Sinko
Producent/Producer Marina Gumzi, Darko Sinko
Produkcija/Production Nosorogi

Glas/Voice Darko Sinko

V dokumentarnem filmu *Hiške* poskušata režiserja prek pripovedi domačinov prikazati življenje v neki majhni vasi na Štajerskem, kot sta ga videla poleti 2014.

DARKO SINKO (1979) je diplomiral na Akademiji za gledališče, režijo, film in televizijo. Je scenarist in režiser, samozaposlen v kulturi.

MATJAŽ IVANIŠIN (1981) je leta 2007 diplomiral na AGRFT v Ljubljani, smer filmska in televizijska režija. Odlej deluje kot samozaposlen v kulturi.



In *Little Houses*, the directors give voice to the locals to depict the life in a small village in the Štajerska region as experienced by them in the summer of 2014.

DARKO SINKO (1979) has graduated from the Academy of Theatre, Radio, Film and Television in Ljubljana. He is a freelance screenwriter and director.

MATJAŽ IVANIŠIN (1981) studied Film and TV Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. Since his graduation in 2007, he has worked as a freelance filmmaker.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Darko Sinko

Sošolki (Schoolmates), kratki igrani film/short film, 2015

Hiške (Little Houses), srednjemetražni dokumentarni film/medium-length documentary film, 2014

Upor, dokumentarni film/documentary film, 2013

Kritična generacija (Critical Generation), dokumentarni film/documentary film, 2009

Dedek Mraz (Grandpa Frost), kratki igrani film/short film, 2008

Angoraangora, kratki igrani film/short film, 2005

Matjaž Ivanišin

Hiške (Little Houses), srednjemetražni dokumentarni film/medium-length documentary film, 2014

Karpopotnik (Karpotrotter), srednjemetražni dokumentarni film/medium-length documentary film, 2013

Šentilj-Spielfeld: mejni prehod, ki ga ni več (Šentilj-Spielfeld, a Border Crossing that once was), dokumentarni film/documentary film, 2009

Moje male ljubice (My Little Sweethearts), srednjemetražni igrani film/medium-length film, 2006

Quick View, kratki igrani film/short film, 2005

Che Sara, kratki dokumentarni film/short documentary film, 2002



Križ in kladivo Partisan Priest

2015, 67'48", barvni / colour, bluray, 16:9, STEREO

Režija / Directed by Bojan Labovič
Scenarij / Written by Bojan Labovič
Fotografija / Cinematography Jure Čemec
Avtor glasbe / Music Branko Rožman
Montaža / Edited by Uja Irgolič
Oblikovalec zvoka / Sound Design Matej Avsenak
Zvokovna obdelava dialogov / Audio Mastering Ivo Smogavec
Snemanje dialogov / Sound Recording Matej Muhvič
Producent / Producer Djordje Legen
Produkcija / Production Studio Legen d.o.o.
Koprodukcija / Co-production RTV Slovenija

Glas / Voice Jure Ivanušič, Milada Kalezić, Vlado Novak, Ivo Ban, Peter Ternovšek, Davor Herga, Vladimir Vlaškalić, Miloš Battelino, Bojan Marošević, Petja Labovič

Dokumentarna drama *Križ in kladivo* temelji na dramatični življenjski zgodbi slovenskega duhovnika in partizana Jožeta Lampreta. Ta neizprosni borec za pravičnost in enakost med ljudmi je vse svoje življenje poskušal združiti nezdružljivo – praktično krščanstvo in mednarodni socializem. Na koncu je bil izigran od obeh. Pa ne idej, temveč tistih, ki so v njem videli bodisi sovražnika ali pa le sredstvo za dosego svojih ciljev. Zgodba, ki prikrito odseva tudi danes.

BOJAN LABOVIČ (1961) je po zaključeni gimnaziji med drugim delal na televiziji in splet okoliščin mu je odstrl možnosti za študij filmske in televizijske ustvarjalnosti. Opravi je sprejemne izpite na katedri za dokumentarno režijo in scenaristiko praške filmske akademije FAMU, ki jo je leta 1990 zaključil. Je avtor več dokumentarnih in igrano-dokumentarnih filmov in nadaljevank, množice različnih televizijskih oddaj ter različnih scenskih postavitev.



Documentary drama *Partisan Priest* is based on the dramatic life story of Slovenian priest and partisan Jože Lampret. All his life, this uncompromising fighter for justice and equality strived to reconcile the irreconcilable: Christian practice and international socialism. In the end, he was betrayed by both – not the ideas, but by those who saw him as the enemy or merely the means to get what they wanted. A story which indirectly reflects the present day.

BOJAN LABOVIČ (1961) coincidentally found a chance to study film and TV creativity after working at a TV channel following his high school graduation. He enrolled in the Prague Film Academy FAMU to study Documentary Film and Screenwriting, and graduated in 1990. He is the author of a series of documentary and live-action documentary films, TV series, TV programmes, and various stage productions.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Križ in kladivo (Partisan Priest), srednjemetražni dokumentarni film/
medium-length documentary film, 2015

Gospoda gre čez progo, 2014

Na poti pride vse naproti, 2012

Mariborska dvorišča, kratki dokumentarni film/short documentary, 2005

Hraniti ohraniti, 2003



Tehnika ljudstvu Technology to the People

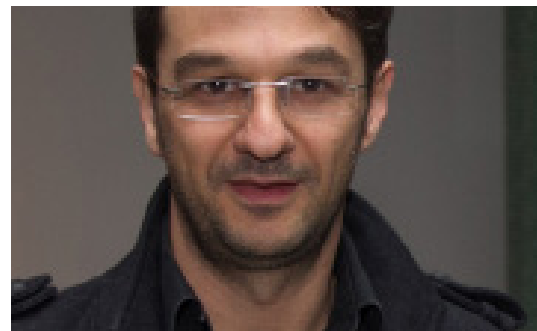
2015, 50'06", barvni / colour, DCP, 16:9, DOLBY SRD

Režija / Directed by Slobodan Maksimović
Scenarij / Written by Jaka Terpinc
Fotografija / Cinematography Rožle Bregar
Avtor glasbe / Music Miha Kralj, Jani Kovačič, Skakafci
Montaža / Edited by Jernej Žmitek, Jaka Terpinc
Maska / Make-up Petra Hartman
Snemalec zvoka / Sound Recording Alijaž Lukan
Oblikovalec zvoka / Sound Design Grega Švabič
Vodja snemanja / Production Manager Nina Dolinšek
Producent / Producer Jure Vizjak
Produkcija / Production Invida d.o.o.
Koprodukcija / Co-production RTV Slovenija

Nastopajoči / Featuring Jonas Žnidaršič, Jure Longyka, Žiga Turk, Sergej Hvala, Jernej Pečjak, Primož Jakopin, Saša Albert, Jani Kovačič, Matevž Kmet, Andrej Vihtelič, Ciril Kraševac, Gorazd Marinček

Pred tremi desetletji je delovno ljudstvo hrepenelo po prvih računalniških izkušnjah. Država je kljub deklariranim načrtom o informatizaciji prepovedala uvoz hišnih računalnikov, kar seveda ni bila ovira za čedalje več mladih entuziastov, ki so postavljali prve mejnike popularnega računalništva v nekdanji državi. *Tehnika ljudstvu* je zgodba o osembitni sceni v Sloveniji iz prve roke.

SLOBODAN MAKSIMOVIČ (1975, Sarajevo) je študiral filmsko in TV režijo na Akademiji za gledališče, radio, film in TV v Ljubljani. Njegov prvi študentski kratki film *1/2* so premierno prikazali na filmskem festivalu v Cannesu v sekciji Tous Les Cinemas Du Monde. Kratka študentska filma *1/2* in *AgapE* sta bila prikazana v tekmovalnih selekcijah več kot 30 mednarodnih festivalov in si prislužila 14 mednarodnih nagrad. Njegov prvi celovečerni film *Hvala za Sunderland* je na 15. FSF prejel 4 vesne, tudi vesno za najboljši film.



Three decades ago, the working people longed for some computer experience. But despite its officially declared computerisation plans, the state forbade all import of personal computers. This, of course, could not prevent an increasing number of young enthusiasts from setting the milestones of popular computer science in the former Yugoslavia. *Technology to the People* is a first-hand account of the 8-bit scene in Slovenia.

SLOBODAN MAKSIMOVIČ (Sarajevo, 1975) studied Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television. *1/2*, his first short film as a student, premiered in the Tous Les Cinemas Du Monde section of the Cannes festival. Short films *1/2* and *AgapE* were shown in competition in more than 30 international festivals, and won 14 international awards. His first feature film, *Thanks for Sunderland*, won 4 Vesna Awards, including the Best Film Award, at the 15th Festival of Slovenian Film.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Nika, mladinski celovečerni film/youth feature film, 2015/16

Tehnika ljudstvu (Technology to the People), dokumentarni film/
documentary film, 2015

Hvala za Sunderland (Thanks for Sunderland), celovečerni igrani film/
feature film, 2012

Ni vse tako črno-belo, TV drama, 2008

AgapE, kratki igrani film/short film, 2007

Inkognito, TV drama, 2007

1/2, kratki igrani film/short film, 2006



Vitanje v vesolju: Sunita

Vitanje In Space: Sunita

2015, 52'18", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Jasna Hribernik
Scenarij / Written by Jasna Hribernik
Fotografija / Cinematography Rado Likon
Animacija / Animation LALALAND Matic Grgič
Avtor glasbe / Music Ljoba Jenče, Bojana Šaljić Podešva, Theramidi orchestra
Montaža / Edited by Jasna Hribernik
Kostumografija / Costume Design Barbara Stupica
Maska / Make-up Anita Ferčak
Snemalec zvoka / Sound Recording Peter Gruden
Oblikovalec zvoka / Sound Design Marjan Drobnič
Producent / Producer Rado Likon
Izvršni producent / Executive Producer Nina Marucelj
Produkcija / Production CEBRAM d.o.o.
Koprodukcija / Co-production RTV Slovenija
Atraktor / Attractor Dragan Živadinov
Postgravitacijski umetnik / Postgravity Artist Miha Turšič

Nastopajoči / Featuring Sunita Williams (ameriška astronautka / US Astronaut), Lara Komar (recitatorka / Reciter), Ivan Peternelj (plesalec / Dancer)

Dokumentarni film obravnava problem bivanja v vesolju skozi oko znanosti in umetnosti. Osnovo za dokumentarni film predstavljajo slovenski znanstvenik in vizionar Herman Potočnik Noordung (raketni inženir in utemeljitelj astronautike in kozmonavtičke), Sunita Williams (astronavtka slovensko-indijskega rodu, državljanka vesolja) in KSEVT v Vitanju (kulturno središče evropskih vesoljskih tehnologij). Filmski esej o človekovi želji po odkrivanju in osvajanju vesolja.

JASNA HRIBERNIK (1959, Maribor) je diplomirala iz TV režije na AGRFT. Obiskovala je dvoletni študij dokumentarne režije na Discovery Campus Masterschool v Münchnu (2001-2002). Živi v Ljubljani in dela kot samostojna filmska režiserka in ustvarjalka video filmov, video instalacij in drugih večmedijskih del. Velikokrat je podpisana kot snemalka, montažerka in compositing artist.



The documentary explores the issue of living in space through the lens of science and art. It is centred on Slovenian scientist and visionary Herman Potočnik Noordung (rocket engineer and pioneer of astronautics and cosmonautics), Sunita Williams (astronaut of Slovenian-Indian descent, citizen of the universe), and KSEVT (Cultural Centre of European Space Technologies) in Vitanje. A film essay on man's desire to explore and conquer space.

JASNA HRIBERNIK (Maribor, 1959) has graduated in TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. She completed a two-year training in Documentary Directing at the Discovery Campus Masterschool in Munich (2001-2002). She lives in Ljubljana and works as a freelance director and artist making films and video films, video installations, and other multimedia works. She often collaborates in projects as camera operator, editor, and compositing artist.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Vitanje v vesolju: Sunita (Vitanje In Space: Sunita), dokumentarni film/
documentary film, 2015

Vandima, celovečerni igrani film/feature film, 2012

Franja, celovečerni igrano-dokumentarni film/live action documentary
feature film, 2011

Labirint, umetniško-dokumentarni film/art documentary film, 2008

Svet ni vedel, da je pristal v pesmi, dokumentarni film/documentary film,
2008

Ko nam je zoğa padla na glavo - Portret Milka Djurovskega, kratki
dokumentarni TV film/short TV documentary film, 2000

Černobilski zvonovi, kratki dokumentarni video/short documentary video,
1991

Nikoli me ne glej v oči, kratki dokumentarni video/short documentary
video, 1991



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Koprodukcijski kratki animirani film

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Tekmovalni program
Competition Programme

Dva Ena Two One

2015, 25'52", barvni/colour, DCP, 1:1.85, DOLBY SR

Režija / Directed by Peter Bratuša
Scenarij / Written by Peter Bratuša, Špela Levičnik Oblak
Fotografija / Cinematography Marko Brdar
Avtor glasbe / Music Sebastijan Duh
Montaža / Edited by Tomislav Pavlic
Kostumografija / Costume Design Vesna Črnelič
Maska / Make-up Nataša Sevnčnikar
Oblikovalec zvoka / Sound Design Sebastijan Duh
Producent / Producer Tilen Ravnikar, Peter Bratuša
Produkcija / Production Felina Films
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Borut Veselko (Aleš), Lenča Ferenčak (ga. Rozman / Mrs Rozman), Nina Rakovec (zopma ženska / Annoying Woman), Sebastijan Cavazza (Sašo), Jana Zupancič (Polona), Ana Urbanc (Jasna), Tanja Dimitrijevska (nezadovoljna žena / Frustrated Wife), Lotos Vincenc Šparovec (staro godrnjalo / Grumpy Old Man), Bojan Emeršič (poslovnež / Businessman), Gaja Filač (veselo dekle / Happy Girl), Doroteja Nadrah (pijana najstnica / Drunk Teenage Girl), Vito Weis (pijani najstnik 1 / Drunk Teenage Boy 1), Petja Labović (pijani najstnik 2 / Drunk Teenage Boy 2)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Dva Ena (Two One), 2015

Življenje Tomaža Kajzerja (The Lives of Tomaž Kajzer), 2014
Mile, 2011

10 let (10 Years), 2010



Zgodba spremlja običajen delovnik taksista Aleša Križnika, ki bi ga lahko opisali kot izobraženega, verjetno diplomiranega ekonomista, lastnika nekoč uspešnega podjetja, ki pa je nesrečno propadlo. Kot taksist srečuje najrazličnejše ljudi, nekega poznega večera pa sprejme še zadnji klic ...

PETER BRATUŠA, rojen v Mariboru leta 1962, je študiral fotografijo na ADU v Zagrebu. Kot direktor fotografije se je podpisal pod dva celovečerca, *Babica gre na jug* in *Gipsy eyes*, posnel je veliko kratkih filmov in režiral več kot 250 reklamnih spotov. V zadnjih letih se je vrnil k igranemu programu.

The film follows a typical workday in the life of taxi driver Aleš Križnik, an educated man, likely with a degree in Economy, the owner of what used to be a successful business but is now in ruins. As a taxi driver, he meets all kinds of people, until one day late at night, he takes one last call...

PETER BRATUŠA, born in Maribor in 1962, studied Photography at the Academy of Dramatic Art, Zagreb. As director of photography, he worked on two feature films, *Grandma Goes South* and *Gipsy Eyes*. He has also made a number of short films and directed more than 250 commercials. In recent years, his focus has been back on fiction.

Impromptu

2015, 15', barvni / colour, DCP, 1:2,35, DIGITAL

Režija / Directed by Sonja Prosenc

Scenarij / Written by Rok Sečen, Sonja Prosenc

Fotografija / Cinematography Mitja Ličen

Avtor glasbe / Music Frederic Chopin

Montaža / Edited by Miloš Kalusek

Scenografija / Production Design Neža Zinajč

Kostumografija / Costume Design Katja Hrobat

Maska / Make-up Lija Ivančič

Snemalec zvoka / Sound Recording Peter Žerovnik

Oblikovalec zvoka / Sound Design Julij Zornik

Izvajalec glasbe / Music performed by Jure Goričan

Producent / Producer Rok Sečen

Produkcija / Production Monoo

Koprodukcija / Co-production RTV Slovenija, Nuframe

Igrajo / Cast Katarina Stegnar (Ema), Primož Bezjak (Ivan)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Impromptu, 2015

Drevo (The Tree), 2014

Jutro (Morning), 2012

Mož s krokarjem (Man with a Raven), 2012

Impromptu v maniri sodobne kratke zgodbe pogleda v življenje para v trenutku, ko ju nepripravljena zaloti preteklost.

SONJA PROSENC je diplomirala iz novinarstva in kulturologije. Udeležila se je Talent Campusa na Berlinu in v Sarajevu in bila izbrana za podiplomski scenaristični program na TorinoFilmLab. Končala je program Midpoint za scenaristiko in filmsko dramaturgijo na FAMU.

In the manner of modern short story, *Impromptu* enters the life of a couple just as they are caught off guard by the past.

SONJA PROSENC graduated in Journalism and Cultural Studies. She took part in Berlinale and Sarajevo Talent Campuses, and was selected for the Script&Pitch postgraduate programme at TorinoFilmLab. She has also completed a Midpoint course in script development and film dramaturgy at FAMU.

In je takoj večer And Suddenly It's Evening

2015, 23'06", barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Kristijan Krajncan

Scenarij / Written by Nejc Gazvoda

Fotografija / Cinematography Rok K. Nagode

Avtor glasbe / Music Kristijan Krajncan

Montaža / Edited by Jordi Beukers

Scenografija / Production Design Iris Čeh

Kostumografija / Costume Design Iris Čeh

Maska / Make-up Eva Seljan

Snemalec zvoka / Sound Recording Taco Drijfhout

Oblikovalec zvoka / Sound Design Gokhan Ceylan

Direktor filma / Production Manager Romana Krajncan

Producent / Producer Kristijan Krajncan

Produkcija / Production Hrosch Productions

Igrajo / Cast Žigan Krajncan, Lara Ostan, Jette Ostan-Vejrup, Boris Ostan, Bernarda Oman, Lojze Krajncan, Neža Čadež



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

In je takoj večer (And Suddenly It's Evening), 2015

Menuet For Umbrella, 2006

Augenblick, 2005

Na navaden dan v navadnem kraju se fant in dekle odločita, da bosta naredila samomor. Brez besed, brez očitnih razlogov. Njuni odsotni družinski člani niti opazijo ne, da izgineta. Sta sama s sabo, v avtomobilu, na jasi. Ampak življenje se ne da kar tako. Vztraja, nekje globoko v njiju, v njunih žilah in pogledih. On se noče boriti. Ona pa. Prihaja večer. Kdo od njiju ga bo videl?

KRISTIJAN KRAJNCAN je bobnar, violončelist, skladatelj, pisec filmske glasbe in režiser, ki trenutno deluje in ustvarja v Amsterdamu na Nizozemskem. Gostoval je v več kot 23 državah po vsem svetu, in sicer v Evropi, Aziji, Afriki, ZDA in državah Bliznjega vzhoda. Prejel je več mednarodnih nagrad na vseh področjih svojega ustvarjanja.

In a typical town on a typical day, boy and girl decide to commit suicide. No words, no apparent reasons. Their distant families don't even seem to notice they are gone. They are alone with themselves, in a car, on a clearing in the woods. But life has no intention of giving up. It persists, somewhere deep down inside, in their veins, in their eyes. He does not want to fight. She does. The evening is coming. Who will live to see it?

KRISTIJAN KRAJNCAN is a drummer, cellist, composer, film composer and director currently based in Amsterdam, the Netherlands. He has performed in more than 23 countries worldwide, in Europe, Asia, Africa, USA, and the Middle East. He has received several international awards in all areas of his creative work.

Jašek Manhole

2015, 19'54", barvni / colour, DCP, 1:2,35, 5.1 SURROUND

Režija / Directed by Urban Zorko
Scenarij / Written by Urban Zorko
Fotografija / Cinematography Lev Predan Kowarski
Avtor glasbe / Music Peter Žargi
Montaža / Edited by Sara Gjergek
Scenografija / Production Design Maša Cvetko
Kostumografija / Costume Design Minka Rozman
Maska / Make-up Sandra Pečnik
Oblikovalec zvoka / Sound Design Igor Iskra
Producent / Producer Marko Kumer
Produkcija / Production Smehomat produkcija
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Anže Zevnik (Miha), Tina Potočnik (Jenny), Adriana Vučković (Tina), Ivo Barišič (umetnik / Artist), Rok Kunaver (tekač / Runner), Klemen Mauhler (šef / Boss)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Jašek (Manhole), 2015
Zelena utopija (Utopia in Green), 2013
Pet rezin srca (5 Pieces of Heart), 2013
A Moment in Time, 2013
IQ kurbanje (IQ Whoring), 2012
Kurent (The Kurent), 2012

Nedelja je in mesto je mrtvo. Na praznem parkirišču poleg supermarketa Eurodil se v komunalnem jašku zbudi podiplomski študent in potiskač vozičkov Miha. Domneva, da je v luknjo padel med pospravljanjem vozičkov. Njegovi kriki prikličejo mimoidoče, ki so polni idej, nasvetov ali prezira, Miha pa je za vse nekako uporaben. Toda Mihi se mudi ven.

URBAN ZORKO (1983) je filmski režiser, scenarist, novinar, publicist in avtor, delavec na AV področju in je, kot junak aktualnega filma, tudi sam tipični prekarer. Sicer diplomant primerjalne književnosti se že več kot deset let ukvarja z zgodbo v literarni in filmski formi. Od leta 2012 je eden ključnih članov produkcijske hiše Smehomat, režijsko in novinarsko pogosto deluje na RTV, je pisec besedil na oglaševalski agenciji.

It is Sunday and the city is dead. In an empty parking lot next to the Eurodil supermarket, postgraduate student and trolley collector Miha wakes up in a manhole. He assumes he fell in while collecting trolleys. His screams attract the attention of passers-by, who are full of ideas, advice, or contempt, and they all can find a use for him there. But Miha is in a hurry to get out.

URBAN ZORKO (1983) is a film director, screenwriter, journalist, writer, AV artist and a typical precarious worker. A Comparative Literature graduate, he has been focusing on story in literature and films for more than a decade. Since 2012 he has been a key member of Smehomat production company. He works for the Slovenian national TV as director and journalist, and is copywriter for an advertising agency.

Ljubezen na strehi sveta

Love on the Roof of the World

2015, 15'58", barvni/colour, DCP, 16:9, STEREO

Režija/Directed by Jan Cvitkovič
Scenarij/Written by Jan Cvitkovič
Fotografija/Cinematography Jure Černec
Avtor glasbe/Music Niko Novak
Montaža/Edited by Andrej Nagode
Scenografija/Production Design Vasja Kokelj
Kostumografija/Costume Design Polonca Valentinčič
Maska/Make-up Anja Rančič Godina
Oblikovalec zvoka/Sound Design Boštjan Kačičnik
Fotograf/Still Photographer Mitja Ličen
Producent/Producer Miha Černec
Produkcija/Production Staragara
Koprodukcija/Co-production RTV Slovenija

Igrajo/Cast Marjana Brečelj (Ana), Ivo Barišič (Viktor)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Ljubezen na strehi sveta (Love on the Roof of the World), 2015
Šiška Deluxe (Šiška Deluxe), 2015
Sto psov (Hundred Dogs), 2012
Arheo (Archeo), 2011
Totalni gambit (Total Gambit), 2010
To je zemlja, brat moj (This is Earth, My Brother), 2009
Vem (I Know), 2007
Odgrobadogroba (Gravehopping), 2005
Srce je kos mesa (Heart Is A Piece Of Meat), 2003
Daleč je smrt (Death Is Far Away), 2002
Kruh in mleko (Bread and Milk), 2001

Viktor in Ana sta skupaj že vse življenje. Imata samo drug drugega. Majhne stvari, majhni dogodki so tisto, kar jima je še ostalo. Svoje domovanje sta si uredila v skromni hišici, ki ima idiličen starokmečki pridih. Ali se še privlačita, ali se še prenašata? Čas je zabrisan, stare zamere lahko v sekundi privrejo na dan. Ali so sploh resnične? Ali ju lahko uničijo?

JAN CVITKOVIČ, uveljavljen slovenski filmski in televizijski režiser, scenarist in arheolog, se je rodil leta 1966. V svoji karieri je prejel številna priznanja in nagrade tako za režijo kot za scenarije, med drugim nagrado Prešernovega sklada, zlato ptico in zlatega leva prihodnosti.

Viktor and Ana have spent their whole lives together. All they have is each other, and all that remains are the little things, the small events. They live in a modest house with an idyllic old-fashioned rustic feel to it. Are they still attracted to each other, can they still stand each other? Time is a blur, and old resentments can surface in a split second. But are they real? Can they come between them?

JAN CVITKOVIČ (1966) is an acclaimed Slovenian film and TV director, screenwriter, and archaeologist. In his career, he has received numerous recognitions and awards both as director and screenwriter, including the Prešeren Fund Award, the Golden Bird Award, and Lion of the Future Award.

Luči mesta City Lights

2015, 15', barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Klemen Dvornik
Scenarij / Written by Goran Vojnović
Fotografija / Cinematography Miloš Srđić
Avtor glasbe / Music Davor Herceg
Montaža / Edited by Ivana Fumić
Scenografija / Production Design Marco Juratovec
Kostumografija / Costume Design Katja Hrobat
Maska / Make-up Mojca Gorogranc Petrushevska
Snemalec zvoka / Sound Recording Gašper Loborec
Oblikovalec zvoka / Sound Design Boštjan Kačičnik
Producent / Producer Vlado Bulajić, Lija Pogačnik
Produkcija / Production December
Koprodukcija / Co-production RTV Slovenija, Aatalanta, NuFrame, Filmservis, Kačon

Igrajo / Cast Dare Valič (Stane), Uroš Fürst (Roman), Branko Jordan (Marko)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Luči mesta (City Lights), 2015
Kruha in iger (Bread and Circuses), 2011
Like a God, 2006
Totalka (Write-off), 2006
Ostrorogi Jalen, 2003
Puhlež (The Shallow Man), 2002
Zlato srce (Golden Heart), 2001
Zlatko!, 1999



V Romanov taxi se usede star gospod, ki se ne more spomniti, kam je namenjen. Skozi njegovo nepovezano pripoved se počasi sestavlja zgodba o prepadu med dvema svetovoma, dvema časoma in dvema generacijama.

KLEMEN DVORNIK, rojen leta 1977 v Novem mestu, je po končani gimnaziji vpisal študij filmske in televizijske režije. Dela kot režiser filmov, oddaj, glasbenih spotov in reklam. Zaposlen je kot asistent za televizijsko režijo na AGRFT. Od leta 2012 je predsednik Društva slovenskih režiserjev.

An old man gets into Roman's taxi, and cannot remember where he was going. His incoherent narrative slowly builds into a story of a gulf between two worlds, two times, and two generations.

KLEMEN DVORNIK (Novo mesto, 1977) studied Film and TV Directing. He works as director of films, TV programmes, music videos and commercials, and is employed as Teaching Assistant for TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television. Since 2012, he has been President of the Directors Guild of Slovenia.

Mali princ Little Prince

2015, 15'30", barvni/colour, DCP, 16:9, STEREO

Režija/Directed by Matej Peljhan

Scenarij/Written by Matej Peljhan

Fotografija/Cinematography Brand Ferro (dokumentarni del/
for Documentary), Jure Černec (animirani del/for Animation)

Avtor glasbe/Music Luka Tavčar - Luks

Montaža/Edited by Urška Vavpetič

Scenografija/Production Design Vasja Kokelj

Oblikovalec zvoka/Sound Design Boštjan Kacičnik

Animacija/Animation Špela Čadež, Matej Lavrenčič,
Leon Vidmar

Producent/Producer Miha Černec

Produkcija/Production Staragara

Koprodukcija/Co-production RTV Slovenija

Nastopajoči/Featuring Luka Tavčar - Luks, Nataša Mavsar

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Mali Princ (Little Prince), 2015

Zahtevam most, pripada mi! (I Demand a Bridge, I Am
Entitled to it!), 2014

*Sveti dan roma ili kako je studentski film nemogoče
snimiti*, 2009

Tri priče (soavtor Igor Vuk Torbica), 2008

Kod nas jedu pse, 2007

Krug, 2006

Vreme, 2006

L'homme machine, 2003



Luka je 12-letni fant z mišično distrofijo.

Njegovo telo vse bolj in bolj slabi, tako da zmore
le še malo gibov in moči. Pred svojo usodo si
ne zatiska oči, a se ji tudi ne predaja preveč.
Zase noče niti pomilovanja niti usmiljenja. Luka
nariše balon, s katerim poleti v fiktiven filmski
animirani svet, kjer je s pomočjo filmske magije
mogoče tako rekoč vse.

MATEJ PELJHAN (1967) je diplomiral iz psihologije in po prvi
zaposlitvi naredil še specializacijo iz klinične psihologije, pod-
ročja, na katerem pri delu z otroki s posebnimi potrebami deluje
še danes. Kot amaterski fotograf se je pričel s fotografijo resneje
ukvarjati leta 2009.

Luka is a 12 year old boy with muscular
dystrophy. His body is growing weaker, limiting
his range of movements and strength. Luka
does not shut his eyes to his fate, nor is he
completely resigned to it. He wants neither
self-pity nor sympathy. He draws a balloon,
which takes him to an imaginary animated
world. There, the magic of cinema makes
anything possible.

MATEJ PELJHAN (1967) graduated in Psychology, and after his
first job proceeded to specialise in Clinical Psychology, a field he
continues to focus on today in his work with children with special
needs. An amateur photographer, Peljhan began to pursue
photography more seriously in 2009.

Mario je gledal morje z zaljubljenimi očmi

Mario Was Watching the Sea With Love

2014, 12'09", barvni / colour, DCP, 1:2,35, STEREO

Režija / Directed by Svetlana Dramlić

Scenarij / Written by Dušan Šarotar

Fotografija / Cinematography Marko Brdar

Avtor glasbe / Music Zoran Simijanović

Montaža / Edited by Svetlana Dramlić

Scenografija / Production Design Niko Novak

Kostumografija / Costume Design Zora Mojsilović

Maska / Make-up Nataša Sevcnikar

Snemalec zvoka / Sound Recording Petar Stojčić

Oblikovalec zvoka / Sound Design Boštjan Kačičnik

Producent / Producer Katja Getov, Janez Kovič

Produkcija / Production Studio Arkadena d.o.o.

Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Dušan Šarotar (Mario), Branka Katić (Ana), Vanja Radanović (Direktor/Director), Delavci ladjedelnice Lamljana/
Employees of the Lamljana shipyard (Delavci/Workers)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Mario je gledal morje z zaljubljenimi očmi

(Mario Was Watching the Sea with Love), 2014

Trenutek vročice (Moment of Fever), 2013

Literatura v gibanju (Literature in Motion), 2012

Mario je žerjavist v manjši ladjedelnici na otoku. Nekega pustega in vetrovnega dne ga spreleti misel, da je morje v njegovih očeh lahko tudi drugačno. Odloči se, da bo zbežal pred samoto in rutino. Ta dan si bo zapomnil po nečem lepem.

SVETLANA DRAMLIĆ (1982) že več kot desetletje soustvarja slovensko filmsko krajino kot režiserka in montažerka. S svojimi kratkimi filmi je osvojila vrsto mednarodnih nagrad, kot montažerka pa je sodelovala tudi pri nagrajenih tujih celovečernih filmih.

Mario is a crane operator in a small shipyard on an island. On a gloomy, windy day, it suddenly occurs to him that the sea could be different in his eyes. He decides to escape the solitude and routine. He will remember this day for something beautiful.

SVETLANA DRAMLIĆ (1982) has helped shape the Slovenian film culture for more than a decade as a film director and editor. Her shorts have received several international awards. She has also edited international award-winning features.

Matter: Meduze

2015, 3'30", barvni/colour, DCP, 1:2,35, STEREO

Režija/Directed by Katarina Rešek KUKLA

Scenarij/Written by Katarina Rešek KUKLA

Fotografija/Cinematography Sašo Štih

Avtor glasbe/Music Matter

Scenografija/Production Design Peter Perunović

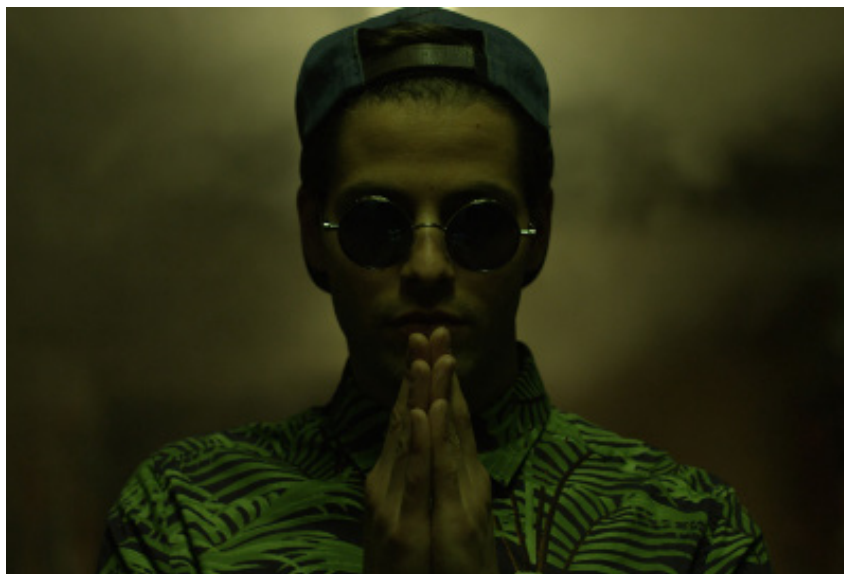
Kostumografija/Costume Design KUKLA Katarina Rešek,
Tamara Lašič Jurković, Dario Nožić Serini

Maska/Make-up Etian Nedić

Oblikovalec zvoka/Sound Design Dario Nožić Serini, Luka Lah

Producent/Producer Katarina Rešek KUKLA

Igrajo/Cast Matter: Dario Nožić Serini, Luka Lah, Matej Tunja;
meduza/Jellyfish: Maja Mihelič, Valeska Gaber



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Matter: Meduze, 2015

Palma, 2015

Plavanje (Swimming), 2014

Pijana nevesta (Drunken Bride), 2013

Moje ime je Ogledalo (My name is Mirror), 2013

Zid (Wall), 2012

Glasbeni videospot

»Zažgal avto, pa nismo šli v Milano.«

KATARINA REŠEK, rojena 1991, je zaključila študij filmske in TV režije na AGRFT. Poleg filma se ukvarja tudi z glasbo in je idejni vodja benda Napravi mi dete.

Music video

"We burned the car, and didn't go to Milan."

KATARINA REŠEK (1991) graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. She works across film and music, and is the creative force behind the band Napravi mi dete.

Pečat Signature

2015, 4'55", čb/b&w, DCP, 2.40:1, STEREO

Režija / Directed by Kristijan Stramič

Scenarij / Written by Kristijan Stramič

Fotografija / Cinematography Kristijan Stramič

Avtor glasbe / Music Pionir 10

Montaža / Edited by Kristijan Stramič

Oblikovalec zvoka / Sound Design Kristijan Stramič

Producent / Producer Kristijan Stramič

Koprodukcija / Co-production Obsession d.o.o.

Igrajo / Cast Luka Bizjak (skejter/Rider), Matej Počervina (statist/Extra)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Pečat (Signature), 2015

Neverendingstory, 2013

Light The Way, 2013

Morocco - Ocean, Lotion and Motion, 2012

Ko prevozi lužo na deževen dan, mokra sled koles riše linije po asfaltu. Zvok skejta odmeva po ulicah, njegova senca se razpreda po stavbah. Tudi če ga nisi opazil, v zraku začutiš neoprijemljiv vonj svobode. Skoraj kot podpis skejter pusti svoj pečat – na ulicah in v nezavednem spominu ljudi – pečat svobode.

KRISTIJAN STRAMIČ

Prve posnetke je Kristijan naredil že v osnovni šoli s staro družinsko kamero. Prvo premiero filma je imel v lokalnem klubu. Po selitvi v Ljubljano, novih poznanstvih in novih filmskih izkušnjah je v Cankarjevem domu razprodal in premiero predstavil daljši rolkarski film.

The wet trail of wheels on pavement after skidding through a puddle, the sound of the skateboard echoing through the streets and his shadow spreading across buildings. Even if you didn't notice him, you can almost taste the lingering freedom in the air. Like a signature, a rider leaves his mark—on the streets and in people's memories. A signature of freedom.

KRISTIJAN STRAMIČ

Kristijan made his first shorts with one of his family's old cameras while still in primary school. His first premiere was at a local club. After moving to Ljubljana, meeting new people from the scene, and gaining new experience in filmmaking, Kristijan's skateboarding film premiered, and sold out, at one of Ljubljana's theatres.

Sošolki Schoolmates

2015, 25'37", barvni / colour, DCP, 1:2,35, STEREO

Režija / Directed by Darko Sinko

Scenarij / Written by Darko Sinko

Fotografija / Cinematography Lev Predan Kowarski

Montaža / Edited by Darko Sinko

Scenografija / Production Design Robert Čmelč

Kostumografija / Costume Design Katja Hrobat

Maska / Make-up Anže Košir

Oblikovalec zvoka / Sound Design Robert Sršen

Producent / Producer Barabra Daljavec

Produkcija / Production RTV Slovenija

Igrajo / Cast Maruša Majer (Sonja), Olga Kacjan (ravnateljica / Headmistress), Mojca Partljič (pedagoginja / Pedagogue), Sabina Kogovšek (Monika), Barbara Vidovič (Katja)

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Sošolki (Schoolmates), 2015

Hiške (Little Houses), 2014

Upor, 2013

Kritična generacija (Critical Generation), 2009

Dedek Mraz (Grandpa Frost), 2008

Angoraangora, 2005



Mlada učiteljica Sonja poskuša razrešiti prepir med dvema sošolkama. Vmešajo se starši, iz otroškega spora se začnejo v šolskih pisarnah razvijati nepričakovane posledice.

DARKO SINKO (1979) je diplomiral na Akademiji za gledališče, režijo, film in televizijo. Je scenarist in režiser, zadnja leta se je posvečal predvsem dokumentarnemu filmu.

Young teacher Sonja tries to resolve a conflict between two girls. Their parents get involved, and the kids' squabble moves into school offices, with unexpected repercussions.

DARKO SINKO (1979) has graduated from the Academy of Theatre, Radio, Film and Television in Ljubljana. He is a screenwriter and director focusing on documentary filmmaking.

Stopnice Stairway

2015, 16'48", barvni / colour, DCP, 1:2,35, DOLBY SRD

Režija / Directed by Miroslav Mandić
Scenarij / Written by Miroslav Mandić
Fotografija / Cinematography Jure Černec
Avtor glasbe / Music Aldo Kumar
Montaža / Edited by Andrej Nagode
Scenografija / Production Design Vasja Kokelj
Kostumografija / Costume Design Polonca Valentinčič
Maska / Make-up Anja Rancič Godina
Oblikovalec zvoka / Sound Design Boštjan Kacičnik
Producent / Producer Miha Černec
Produkcija / Production Staragara
Koprodukcija / Co-production RTV Slovenija, SCCA/PRO.BA

Igrajo / Cast Davor Golubović (Damir), Liza Marija Grašič (Anja),
 Jaša Savič (Črt, 5), Lovro Karunc Dobravc (Črt, 1)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Stopnice (Stairway), 2015
Adria Blues, 2013
Searching For Johnny, 2009
Ljubav na granici (Ljubimca na meji / Borderline Lovers), 2005
Top lista nadrealista (Top Chart of Surrealists), 1989–91
Život radnika (Walking on the Water), 1987
Brak radnika (Workers' Marriage), 1985

Kot priseljenec med vojno v 90-ih sem se spominjal krajev iz svojega otroštva v Sarajevu, posebej stopnišča, kjer smo si kot otroci izmenjevali stripe. Pod pritiskom nemogoče izmenjave je v mojih sanjah postalo veliko kot piramide. Po vojni sem obiskal ulico svojega otroštva. Nisem prepoznal stopnišča ali bolje, nisem mogel verjeti, da je se »piramida« skrčila na tri majhne stopnice.

MIROSLAV MANDIĆ se je rodil v Sarajevu, kjer je študiral primerjalno književnost. Nato je diplomiral na Univerzi Columbia v New Yorku (MFA scenaristiko in režijo). Po kratki filmski karieri v rodni Bosni in Hercegovini je med vojno emigriral na Češko, kjer je režiral številne dokumentarce. Trenutno živi in dela v Sloveniji.

As an immigrant during the war in the 1990's, I reminisced about places from my childhood in Sarajevo, especially the stairway where we had exchanged comic books as kids. Under the pressure of an impossible exchange, the stairway grew in my dream into a huge pyramid. After the war, I revisited my childhood street. I didn't recognise the stairway, or rather, I couldn't believe the "pyramid" had shrunk to three small steps.

MIROSLAV MANDIĆ was born in Sarajevo, where he studied Comparative Literature. He graduated from Columbia University in NYC (MFA Screenwriting/Directing). After a short film career in Bosnia and Herzegovina, the war prompted him to migrate to the Czech Republic, where he made a series of documentaries. He is currently based in Slovenia.

Vdih

The Last Inspiration

2015, 14'30", barvni / colour, HD CAM, 1:1,85, STEREO

Režija / Directed by Blaž Završnik
Scenarij / Written by Blaž Završnik, Danijel Modrej
Fotografija / Cinematography Darko Herić
Montaža / Edited by Katja Završnik
Scenografija / Production Design Maja Moravec
Kostumografija / Costume Design Anja Tomlje
Maska / Make-up Anja Tomlje
Snemalec zvoka / Sound Recording Nina Bučuk
Oblikovalec zvoka / Sound Design Boštjan Kačičnik
Producent / Producer Janko Sever
Produkcija / Production Sever&Sever d.o.o.
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Aljaž Jovanović (Andrej), Janez Starina (Krištof)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Vdih (The Last Inspiration), 2015
Julija in alfa Romeo (Juliette and Alfa Romeo), 2015
Pot v raj (Sailing to Paradise), 2014
Adagio, 2013
Amelia, 2012
Nad mestom se dani (Sunrise over the City), 2012
Dotik (The Touch), 2010

Samotar Krištof (62) sredi nenaseljene narave iz avtomobila reši Andreja (23), ki je poskušal narediti samomor. Odpelje ga na svojo domačijo, kjer Andrej počasi pride k sebi. Brez besed se med njima stke pristna vez, ki skupaj z idiličnim okoljem Andreja spet potegne nazaj v življenje.

BLAŽ ZAVRŠNIK, rojen 1984 v Celju, je po diplomii iz arhitekture nadaljeval s študijem filmske in TV režije na AGRFT. Leta 2012 je s kratkim filmom *Amelia* diplomiral. Na AGRFT je posnel kratke filme *Dotik* (2009), *Nad mestom se dani* (2012), *Amelia* (2012) in *Adagio* (2013), ki so bili predvajani na mnogih mednarodnih festivalih. Za *Nad mestom se dani* je prejel vesno za najboljši kratki film. Njegov celovečerni prvenec *Pot v raj* (2014) je na Festivalu slovenskega filma prejel nagrado občinstva.

In remote wilderness, Krištof, a 62-year-old recluse, rescues Andrej, 23, from his car, where he attempted suicide. He takes him to his homestead, where Andrej slowly recovers. With no unnecessary words, a special bond grows between them, which, in the idyllic setting, gives Andrej back his will to live.

BLAŽ ZAVRŠNIK, born in Celje in 1984, graduated in Architecture and continued his studies at the Ljubljana Academy of Theatre, Radio, Film and Television. In 2012, he graduated in Film Directing with short film *Amelia*. All his short films made at the academy – *The Touch* (2009), *Sunrise over the City* (2012), *Amelia* (2012), and *Adagio* (2013) – were shown at a number of international festivals. *Sunrise over the City* won the Vesna award for best short film. His feature debut, *Sailing to Paradise* (2014), won the Audience Award at the Festival of Slovenian Film.

Všečkana Liked

2015, 29', barvni/colour, DCP, 1:1.85, DIGITAL

Režija / Directed by Dražen Štader
Scenarij / Written by Dražen Štader, Vita Žnidarič Štader
Fotografija / Cinematography Miloš Srdić
Avtor glasbe / Music Davor Herceg
Montaža / Edited by Igor Gajič
Scenografija / Production Design Mateja Medvedič
Kostumografija / Costume Design Nataša Lapornik
Maska / Make-up Urška Bizjak
Snemalec zvoka / Sound Recording Igor Iskra, Peter Žerovnik
Oblikovalec zvoka / Sound Design Julij Zornik
Producent / Producer Vita Štader
Produkcija / Production Produkcija Studio
Koprodukcija / Co-production Slovenski Filmski Center

Igrajo / Cast Inja Zalta (Anja), Domen Valič (Peter), Nataša Barbara Gračner (Anjina mama / Anja's Mum), Brane Završan (Anjin oče / Anja's Stepfather), Barbara Sorčič (Nina), Tadej Koren Šmid (Tibor), Zvezdana Mlakar (ravnateljica / Headmistress)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Všečkana (Liked), 2015
Paradise Tv Japan, 2015
Zavarovalniški agent (The Insurance Agent), 2013
Paket (The Package), 2012
Poročno potovanje (Honeymoon), 2006
Rudi Omota: Prezrto poglavje slovenske kinematografije (Hidden chapter of the Slovenian Film), 2004
Orgazmus, 2002
Sladko življenje (Sweet Life), 2001
Žile (Veins), 2000
V tranzitu (In Transit), 1999



Všečkana je zgodba o 17-letni Anji, eni tistih simpatično flirtajočih punc, ki ji všečki na družbenem omrežju krojijo življenje in samopodobo. Anja čez noč postane tarča spletnega škandala, ki se kot vihar razširi med šolskimi klopni in sproži val zgražanja in zasmehovanja.

DRAŽEN ŠTADER je diplomirani filmski režiser in direktor fotografije. V študentskih letih je bil prejemnik številnih mednarodnih in domačih filmskih nagrad (*Žile*, *Orgazmus*, *V tranzitu*, *Made in China*). Po končanem študiju je ustanovil svojo produkcijsko hišo Produkcija Studio, ki ustvarja sodobne, profesionalne in sveže TV, filmske in spletne vsebine. Kot režiser je pilotiral vse od TV oddaj do filmov, kot direktor fotografije se je podpisal pod številne TV oddaje, oglaševalske kampanje in videospote.

Liked is a story of Anja, 17, the kind of cutely flirtatious girls for whom life and self-image depend on the number of likes. Overnight, Anja is targeted in an online scandal, which spreads though the school like fire, causing indignation and mockery.

DRAŽEN ŠTADER has graduated in Film Directing and Cinematography. As a student he received a number of international and national film awards (*Veins*, *Orgazmus*, *In Transit*, *Made in China*). After graduation, he established his own production company Produkcija Studio, which makes modern, professional, fresh works for TV, film, and web. As director, Štader has worked on everything from TV programmes to films, as director of photography he collaborated on a number of TV programmes, advertising campaigns, and music videos.

Zunaj Outside

2015, 12'04", barvni / colour, DCP, 1:2,35, DIGITAL

Režija / Directed by Juš Premrov

Scenarij / Written by Juš Premrov

Fotografija / Cinematography Darko Herič

Animacija / Animation Žan Flaker Berce

Montaža / Edited by Juš Premrov

Kostumografija / Costume Design Ina Ferlan

Snemalec zvoka / Sound Recording Gašper Antauer

Oblikovalec zvoka / Sound Design Simon Penšek

Producent / Producer Andraž Jerič, Jerca Jerič

Produkcija / Production Filmsko društvo Temporama

Igrajo / Cast Anja Novak, Dan Mrevlje, Benjamin Krnetič



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Zunaj (Outside), 2015

Vse najboljše (Happy Birthday), 2014

Zeng Xiangbo, 2013

Tu nikogar v resnici ni, 2012

Dobro jutro, 2011

Kresnik, 2011

People, 2010

Dotexe, 2009

Mlad par se sprehaja po divjini. Ona je prepuščena toku, on pa ji z nekaj oklevanja sledi. Po deževni noči, ki jo prevedrita v skalnem zavetju, se jima pridruži nekdo iz njene preteklosti. Skupaj prispejo do ceste.

JUŠ PREMROV se je rodil leta 1987 v Ljubljani, nato je študiral na Akademiji za vizualne umetnosti AVA, trenutno pa je prijatelj dveh mačk in lastnik treh računalnikov.

A young couple is taking a walk in the wilderness. She is going with the flow, and he follows, hesitantly. After a rainy night spent in a shelter in the rocks, someone from her past joins them. Together, they reach a road.

JUŠ PREMROV was born in Ljubljana in 1987, studied at the AVA Academy of Visual Arts, and is now friends with two cats and the owner of three computers.

Božja napaka God's Mistake

2014, 22'39", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Eva Matarranz, Anna Savchenko
Scenarij / Written by Eva Matarranz, Anna Savchenko
Fotografija / Cinematography Eva Matarranz
Montaža / Edited by Eva Matarranz, Anna Savchenko, Catarina Leal
Snemalec zvoka / Sound Recording Catarina Leal
Producent / Producer Tom Gomizelj
Produkcija / Production DZMP Luksuz produkcija

Nastopajoči / Featuring
Salome



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Eva Matarranz

Božja napaka (God's Mistake), 2014

Pola-pola (Half-Half), 2014

Du baro mesto, 2011

Cik! Cik! POSTRIZI ME, 2011

Anna Savchenko

Božja napaka (God's Mistake), 2014

Vasilij, 2009

Save it for the Morning After, 2010

Moving the Movie, 2010

Walls.LJ, 2011

Senčilo za oči v mavričnih barvah. Svetlolasa ženska pripoveduje o svojem otroštvu v Jugoslaviji, ko je bila v očeh drugih še deček. Obravnave pri psihiatrjih, služenje vojaškega roka, šolsko okolje, mati in vera niso omajali njene vere v to, da se je rodila v napačnem telesu.

EVA MATARRANZ (A Coruña, 1982) je končala višjo šolo za avdiovizualne umetnosti v Španiji. Delala je na več video projektih, občasno kot fotografinja. Leta 2010 je bila prostovoljka EVS v DZMP v Krškem, kje trenutno dela kot mentorica za video.

ANNA SAVCHENKO (25, Belorusija) je študirala medije in komunikacijo in nato še sociologijo. Delala je na področju medijske vzgoje in televizijskega novinarstva. S filmom se ukvarja od leta 2004, najbolj pa jo zanimajo raziskovalna dokumentaristika, eksperimentalni film in video.

Rainbow eyeshadow palette. A blond woman tells of her childhood in Yugoslavia, when in the eyes of others she was still a boy. Sessions with psychiatrists, compulsory military service, the school environment, mother and religion – none of these have shaken her belief that she had been born in the wrong body.

EVA MATARRANZ (A Coruña, 1982) has graduated in Audio-visual Arts in Spain and worked on several video projects, occasionally as photographer. In 2010, she was an EVS volunteer for DZMP in Krško, where she now works as a video mentor.

ANNA SAVCHENKO (25, Belarus), studied Media and Communication and later Sociology. She worked in media education projects and TV journalism. She has been involved in filmmaking since 2004, focusing on research documentaries, experimental films and video-clips.

Optimisti Optimists

2015, 17'40", barvni / colour, Blu-ray, 16:9, STEREO

Režija / Directed by Žiga Virč

Scenarij / Written by Žiga Virč

Producent / Producer Matjaž Berger

Produkcija / Production Anton Podbevšek Teater

Nastopajoči / Featuring

Branko Jordan



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Optimisti (Optimists), 2015

Polmesec nad planikami (Half-Moon Above Edelweiss), 2013

Trst je naš! (Trieste is Ours), 2009

Nebo nad blokom (Sky Above the Town), 2008

Trilogija Tine Strela (Tine Strela Trilogy), 2004, 2005, 2006

Poiskali smo običajne ljudi in jih vprašali, kaj jim pomeni beseda "upor".

ŽIGA VIRČ je diplomant filmske in TV režije na AGRFT. Med svoje najljubše filmske projekte uvršča trilogijo *Tine Strela* ter diplomski film *Trst je naš!*. Režiral je tudi dokumentarne filme, trenutno pa v družinski produkcijski hiši Studio Virč zaključuje svoj prvi celovečerni film, *Houston, We Have a Problem!*

We looked for ordinary people and asked them about the meaning of the word 'rebellion'.

ŽIGA VIRČ has graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. His favourite film projects include *Tine Strela* Trilogy and his graduation film *Trieste is Ours*. He has also made documentaries, and is currently completing his feature debut called *Houston, We Have a Problem!* for this family production business Studio Virč.

Pletena borba Knitting the Fight

2014, 13'56", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Marion Trotte

Scenarij / Written by Marion Trotte, Eva Matarranz

Snemalec / Camera Tomaž Pavkovič, Eva Matarranz

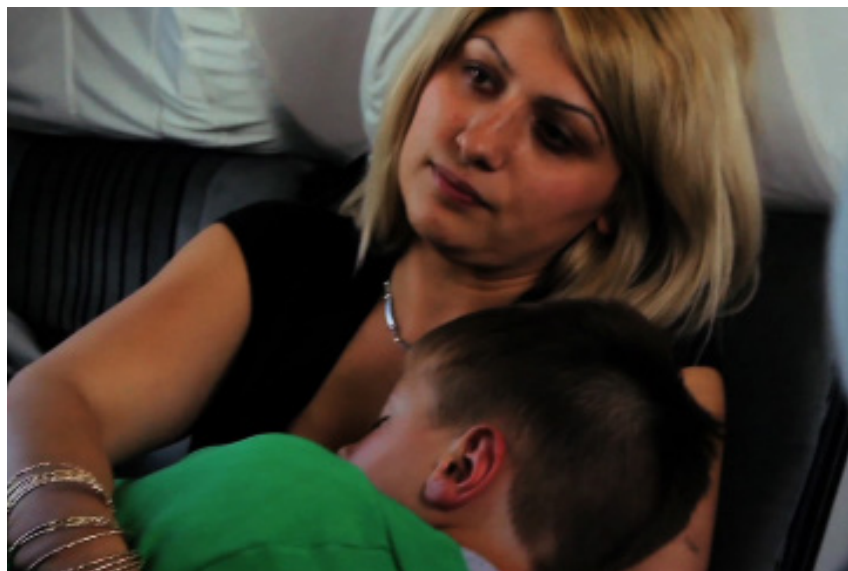
Montaža / Edited by Eva Matarranz, Marion Trotte

Snemalec zvoka / Sound Recording Kato Drobysh, Aliaksandra

Ihnatovich, Florence Guenaut

Producent / Producer Tom Gomizelj

Produkcija / Production DZMP Luksuz produkcija



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Pletena borba (Knitting the Fight), 2014

Low End Naïve Attraction Victory, 2012

Hairy Love, 2012

Last Devoted Objects, 2012

La Cena, 2011

Prihaja iz romske družine. Je aktivistka. Mlada, privlačna in mati. Vzela je usodo v svoje roke. Jasmina je borka, ne žrtev.

MARION TROTTE se je rodila leta 1988 v Franciji, končala pa je študij filmske tehnike. Režirala je že kar nekaj filmov, tudi eksperimentalnih, in delala na televiziji kot snemalka in pomočnica režiserja.

She comes from a Roma family. She is an activist. Young, attractive, a mother. She took her destiny into her own hands. Jasmina is a fighter, not a victim.

MARION TROTTE was born in France in 1988, and graduated in Image and Sound. She has directed several films, including experimental works, and worked for a TV channel as a camera operator and assistant director.

Pola-Pola Half-Half

2014, 8'44", barvni/colour, HD CAM, 16:9, STEREO

Režija/Directed by Eva Matarranz, Florence Guenaut
Scenarij/Written by Eva Matarranz, Florence Guenaut
Fotografija/Cinematography Eva Matarranz
Montaža/Edited by Eva Matarranz, Florence Guenaut
Snemalec zvoka/Sound Recording Florence Guenaut
Producent/Producer Tom Gomizelj
Produkcija/Production DZMP Luksuz produkcija

Nastopajoči/Featuring

Nace Lazarov, Jovan Stavrev, Aco Dimov, Dragan Popović,
Naomče Dimov, Kzima Delaca

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Eva Matarranz

Pola-pola (Half-Half), 2014

Božja napaka (God's Mistake), 2014

Du baro mesto, 2011

Cik! Cik! POSTRIZI ME, animirani film/animation, 2011

Florence Guenaut

Pola-pola (Half-Half), 2014

Fekolog, 2014

Morning Glory, 2014



Delovni dan sredi poletja. Makedonski, bosanski in albanski delavci gradijo novo slovensko železnico.

EVA MATARRANZ (A Coruña, 1982) je končala višjo šolo za avdiovizualne umetnosti v Španiji. Delala je na več video projektih, občasno kot fotografinja. Leta 2010 je bila prostovoljka EVS v DZMP v Krškem, kje trenutno dela kot mentorica za video.

FLORENCE GUENAUT je po končanem magistrirju iz filmskih študij in filozofije in treh letih potovanj v okviru Evropske prostovoljne službe prišla v Luksuz produkcijo.

A summer workday. Macedonian, Bosnian and Albanian workers are building a new railway track in Slovenia.

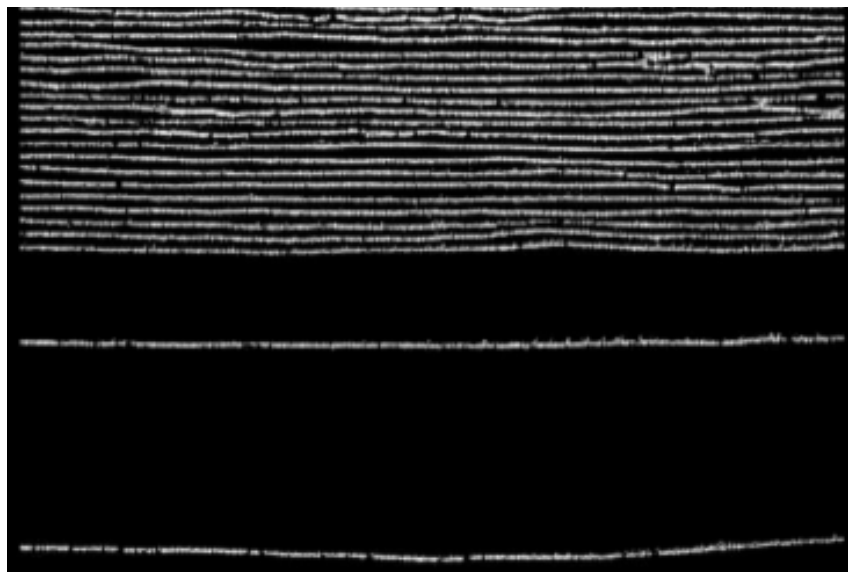
EVA MATARRANZ (A Coruña, 1982) has graduated in Audio-visual Arts in Spain and worked on several video projects, occasionally as photographer. In 2010, she was an EVS volunteer for DZMP in Krško, where she now works as a video mentor.

FLORENCE GUENAUT obtained her Master's Degree in Cinematographic Studies & Philosophy and then travelled for three years before starting a European Voluntary Service in Luksuz produkcija.

Kompozicija Composition

2015, 3'34", čb/b&w, 35mm, 4:3, STEREO

Režija / Directed by Mitja Manček
Scenarij / Written by Mitja Manček
Fotografija / Cinematography Mitja Manček
Animacija / Animation Mitja Manček
Avtor glasbe / Music Mitja Manček
Montaža / Edited by Borko Radešček
Oblikovalec zvoka / Sound Design Mitja Manček
Producent / Producer Mitja Manček



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Kompozicija (Composition), 2015
Slovenia Tourist & Anti-Terrorist Guide, 2013
The Progress, 2012
Pravici je končno zadoščeno!, 2012
Slovenia Tourist & Terrorist Guide, 2010
Življenje ali smrt (Life or Death), 2009
Sebe-kanibalismus (Self-cannibalism), 2008
Homework, 2008
Carpet Santa, 2008
Smrt (The Death), 2007
Živali, ljudje, vesoljci (Animals, People, Aliens), 2004
Naša evolucija (Our Evolution), 2003
Gora (The Mountain), 2002
Živi dolgčas (Pure Boredom), 2001
Rdeča papica (Red Ridding Food), 2000
Neptun - skrivnostni planet (Neptune - the Secret Planet), 1999

Skoraj 35 000 črt, ki ustvarjajo tako sliko kot tudi zvok, je prostoročno spraskanih na 35mm filmski trak.

MITJA MANČEK (Postojna, 1987) je svoj prvi film začel delati pri desetih letih, nato pa se leta 2007 vpisal na Filmsko šolo Zlín (Češka), kjer dve leti kasneje diplomiral kot filmski animator. Kot samozaposlen v kulturi že pet let oblikuje knjige, vodi filmske delavnice, dela neodvisne animirane filme ter tudi žirira na festivalih.

Nearly 35,000 lines, which create both image and sound, have been scratched onto 35mm film stock free-hand.

MITJA MANČEK (1987, Postojna) started working on his first film as a ten-year-old. In 2007, he started his studies at Film School Zlín in the Czech Republic, where he graduated in Film Animation two years later. In the last five years, he has worked freelance, designing books, running film workshops, making independent animations, and serving as a jury member at festivals.

Poglej me, no #2

Hey, Over Here! #2

2015, 9'42", barvni/colour, HD CAM, 16:9, nemi/silent

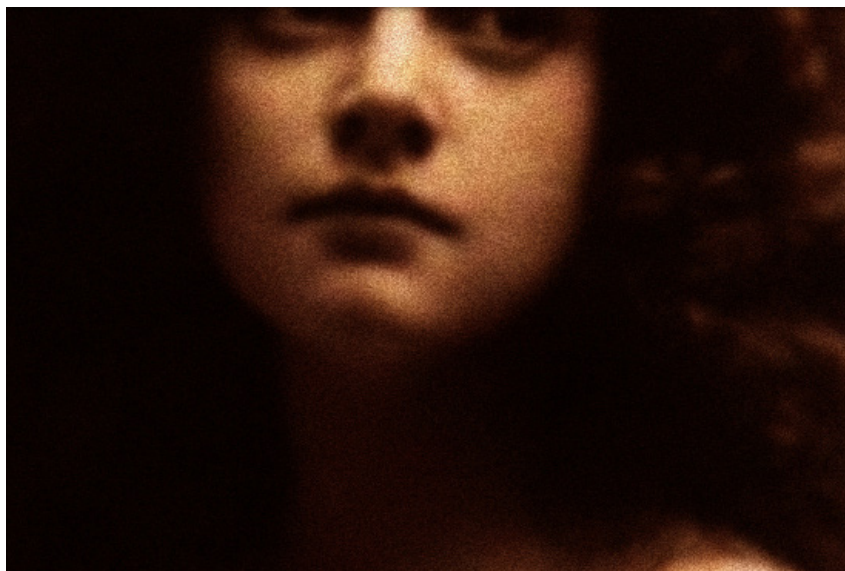
Režija/Directed by Davorin Marc

Scenarij/Written by Davorin Marc

Fotografija/Cinematography Davorin Marc

Montaža/Edited by Davorin Marc

Producent/Producer Davorin Marc



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

9,8m/s., 2015

Poglej me, no #2, 2015

Poglej me, no #3, 2015

Film za dva (Movie for Two), 2014

Last Few Frames, 2014

Ona. Ni ranjena, 2014

Wagon Wheel, 2013

Indigo, 2013

Ellen, 2013

DAVORIN MARC, rojen v Izoli. Med letoma 1976 in 1986 posname okrog 150 filmov, večinoma na 8mm trak. Trenutno se največ ukvarja z digitalno filmsko umetnostjo.

DAVORIN MARC, born in Izola. Made 150 films between 1976 and 1986, mostly on 8 mm. He is currently focusing on digital film art.

Poletne basni Summer Fables

2015, 5'30", barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Matevž Jerman

Scenarij / Written by Matevž Jerman

Fotografija / Cinematography Andraž Jerič

Avtor glasbe / Music Miha Robida, Chris Zabriskie

Montaža / Edited by Matevž Jerman

Asistent režije / Assistant Director Matej Bandelj

Asistent kamere / Assistant Camera Darej Šömen

Best Boy Martin Agostini Pregelj

Producent / Producer Matevž Jerman

Koprodukcija / Co-production Sixtynine

Nastopajoči / Featuring

Liza Marija Grašič (dekle 1 / Girl 1), Lucija Tratnik (dekle 2 / Girl 2)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Poletne basni (Summer Fables), 2015

Kar ostane, 2014

Woodsman's Bizarre Dream 1-3, 2009-2011

Balada, 2010

Felix: v vrtincu slave, 2009

Vroča poletna noč. Nekje v daljavi grmi, lisica in mačka sta na begu in jutraj bo konec sveta.

MATEVŽ JERMAN je filmski publicist, asistent na programskem oddelku Slovenske kinoteke, soustanovitelj društva za uveljavljanje kratkega filma Kraken in festivala FeKK, kurator sekcije kratkih filmov Video na plaži na festivalu Kino Otok. Posnel za prgišče kratkih filmov, videospotov in oglasov.

A hot summer night. Distant thunder, a fox and a cat on the run, tomorrow is the end of the world.

MATEVŽ JERMAN writes about film for various media, works as assistant in the programme department of the Slovenian Cinematheque, is co-founder of the Kraken Society for short film promotion and the FeKK festival, and the curator of Video on the Beach, a short film section of the Kino Otok - Isola Cinema festival. He has made a handful of short films, music videos and commercials.

Poti Putevi Trails

2015, 6'06", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Peter Cerovšek

Scenarij / Written by Peter Cerovšek

Fotografija / Cinematography Peter Cerovšek,

Matevž Jerman

Avtor glasbe / Music Sašo Benko

Montaža / Edited by Peter Cerovšek, Matevž Jerman

Oblikovalec zvoka / Sound Design Luka Cvetko

Producent / Producer Peter Cerovšek



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Poti (Putevi/Trails), 2015

The Runner, 2014

Kralj falafila, 2013

Ljubezenska zgodba je davek, ki ga mora zaljubljenec plačati svetu, da bi se z njim pomiril. (Roland Barthes)

PETER CEROVŠEK živi v Ljubljani in se ukvarja s filmom. Je soustanovitelj Društva za uveljavljanje kratkega filma Kraken.

The love story is the tribute the lover must pay to the world in order to be reconciled with it. (Roland Barthes)

PETER CEROVŠEK lives in Ljubljana and works in film. He is a co-founder of the Kraken Society for short film promotion.

XYX

2014, 3'42", barvni/colour, HD CAM, 16:9, STEREO

Režija/ Directed by Kato Drobysh, Saša Ihnatovič
Scenarij/ Written by Kato Drobysh, Saša Ihnatovič
Fotografija/ Cinematography Kato Drobysh, Saša Ihnatovič
Montaža/ Edited by Saša Ihnatovič, Kato Drobysh
Snemalec zvoka/ Sound Recording Luka Cvetko
Oblikovalec zvoka/ Sound Design Saša Ihnatovič
Producent/ Producer Tom Gomizelj
Produkcija/ Production DZMP Luksuz produkcija

Igrajo/ Cast

Diane Ntahimpera, Tina Maroh, Kris Van den Bulck, Lorena Duarte de Olivera, Pierre Martin, Peter Cerovšek, Yasmina Ikimou



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

XYX, 2014

Hrana Anarh, 2014

Save It for the Morning After, 2010

Borderland, 2010

Case, 2009

XYX je avdiovizualno potovanje po telesu, njegovi kulturni zaznavi ter neuresničljivih in fizičnih oblikah in površinah. Prek vizualne raziskave tabuiziranih domišljjskih telesnih podob odpira povezavo med spolnostjo in telesom. Pri tem queerovsko ukrivlja normativne spolne podobe, da bi presegel predstavo o vizualnem užitku ter seksualizirani podobi telesa.

KATO DROBYSH prihaja iz Belorusije. Diplomirala je iz grafičnega oblikovanja, potem pa v okviru Evropske prostovoljne službe prišla v Luksuz produkcijo.

SAŠA IHNATOVIČ (Belorusija, 1989) je neodvisna filmska ustvarjalka, raziskovalka in ustvarjalka na področju vizualne kulture. Snema družbeno-kulturno kritične dokumentarne filme in videoreportaže.

XYX is an audio-visual journey across the body, its cultural perception, its visionary and physical shape and texture. Through visual exploration of taboo bodily imagery, the film opens up the interrelation between sexuality and the body, queering normative sexual images, tending to transgress the very notion of visual pleasure and the sexualised vision of the body.

KATO DROBYSH is Belarussian. She has graduated in Graphic Design before starting a European Voluntary Service in Luksuz produkcija.

SAŠA IHNATOVIČ (Belarus, 1989) is an independent filmmaker, researcher and practitioner of visual culture. She has produced short documentaries and video reports from the perspective of a social-cultural critic.

The Runner

2014, 5'39", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Peter Cerovšek, Nataša Čiča, Toma Zidić
Scenarij / Written by Peter Cerovšek, Nataša Čiča, Toma Zidić
Fotografija / Cinematography Toma Zidić
Montaža / Edited by Toma Zidić
Oblikovalec zvoka / Sound Design Luka Cvetko
Producent / Producer Tom Gomizelj
Produkcija / Production DZMP Luksuz produkcija
Koprodukcija / Co-production Kinoklub Zagreb

Nastopajoči / Featuring Mirko Vindiš



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Peter Cerovšek

Poti (Putevi/Trails), 2015

The Runner, 2014

Kralj falafa, 2013

Nataša Čiča

The Runner, 2014

The Letter and Four Seasons, 2007

Toma Zidić

The Runner, 2014

Carousel, 2011

Deckdown, 2009

Screwed Werder, 2007

Zvrk, 2007

Film Music, 2006

The Last Breath, 2005

Prvi vdih je odločitev. Vsak nadaljnji dih je boj za cilj, ki ostane neviden. Boj za življenje. On je nekdanji tekač na dolge proge. Razkriva svoje trpljenje, bolečino in trud, ki so vsi ključni elementi vsake tekme.

PETER CEROVŠEK živi v Ljubljani in se ukvarja s filmom. Je soustanovitelj Društva za uveljavljanje kratkega filma Kraken.

NATAŠA ČIČA (Karlovac, 1989) je leta 2007 kot sorediserka in animatorka soustvarila animirani kratki film v tehniki animacije peska, ki nosi naslov *Letter and Four Seasons*. *The Runner* je njen drugi film.

TOMA ZIDIĆ (Zagreb, 1988) je kot producent, vodja snemanja, pomočnik režije sodeloval pri ustvarjanju hrvaških filmov in mednarodnih koprodukcij. Je soustanovitelj in umetniški vodja Hrvaške revije kratkega filma, ki poteka v kraju Zelina.

The first breath is a decision. Each subsequent breath is a struggle for a goal that remains unseen. A struggle for life. He is a former long-distance runner. He reveals his suffering, pain, and effort, all of which are crucial elements of each and every race.

PETER CEROVŠEK lives in Ljubljana and works in film. He is a co-founder of the Kraken Society for short film promotion.

NATAŠA ČIČA (Karlovac, Croatia, 1989) co-directed and animated *Letter and Four Seasons*, an animated short film in sand animation technique in 2007. *The Runner* is her second film.

TOMA ZIDIĆ (Zagreb, 1988) has worked as producer, production manager, assistant director on Croatian productions and foreign co-productions. He is a co-founder and Artistic Director of Croatian Revue of Short Films in Zelina, Croatia.

Cipercoper Zippity Zappity

2014, 16'06", barvni / colour, DCP, 16:9, DOLBY SRD

Režija / Directed by Jernej Žmitek, Boris Dolenc
Scenarij / Written by Zarja Menart, Boris Dolenc
Animacija / Animation Jernej Žmitek, Toni Mlakar,
 Matej Lavrenčič, Jernej Lunder, Timon Leder
Avtor glasbe / Music Matevž Lavrinc
Montaža / Edited by Jernej Žmitek
Scenografija / Production Design Zarja Menart
Oblikovalec zvoka / Sound Design 100 d.o.o.
Producent / Producer Jure Vizjak
Produkcija / Production Invida d.o.o.

Igrajo / Cast

Ajda Smrekar (Štumfa), Jana Zupančič (Kuštra), Klemen Slakonja
 (Brihta), Jernej Šugman (Dr. Škrbec, soseda / Neighbour)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Jernej Žmitek

Cipercoper (Zippity Zappity), 2014

Boris Dolenc

Cipercoper (Zippity Zappity), 2014

Maček Muri (Muri the Cat), 2013

Wanted, 2013

Smehljaji (Smile), 2010

Stripburger v gibanju (Stripburger in Motion), 2010

Palčica (Thumbelina), 2009

Štumfa in Kuštra se odločita, da bosta namesto v šolo in k zobozdravniku šli raje iskat svojega čarovniškega mačka Packa. Spremljamo ju na začopranem potovanju skozi prostor in čas, kjer se jima pridruži tudi pametnjakovič Brihta.

JERNEJ ŽMITEK (1981) je kot animator, producent in sedaj tudi kot režiser sodeloval v produkciji več filmov, oglasov, animiranih promocijskih videov, glasbenih videov in oddaj. V produkcijskem studiu Invida je vodja animacijske ekipe, v zadnjih dveh letih tudi režiser in scenarist.

BORIS DOLENC (1982) je študiral filmsko in TV režijo na AGRFT. Leta 2009 je za animirani kratkometražec *Palčica* na Festivalu slovenskega filma prejel vesno za najboljši animirani film, na Berlinu 2010 pa je bil izbran za Talent Campus. Leta 2013 je spet prejel vesno za najboljši animirani film s filmom *Wanted*.

Štumfa and Kuštra decide to go looking for their lost magic cat Pacea instead of going to school and to the dentist. We follow them on a zippity-zappity journey through time and space, where they team up with nerdy Brihta.

JERNEJ ŽMITEK (1981) has worked on a number of films, commercials, animated promotional videos, music videos, and programmes as animator, producer and director. He is the head of the animation team, in the last two years also director and screenwriter, at production studio Invida.

BORIS DOLENC (1982) studied Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television. At the 2009 Festival of Slovenian Film, he won the Vesna Award for best animated film for *Thumbelina*. In 2010, he was selected for the Berlinale Talent Campus. In 2013, he won another Vesna Award for best animation for *Wanted*.

Meni ptič, tebi nič! Just like that!

2015, 2', barvni/colour, HD, 16:9, DIGITAL

Režija, scenarij, fotografija, scenografija in animacija/Directed and Written by, Cinematography, Production Design, Animation

Ana Kristina Budnar, Sasha Hajzler, Sanja Hrvačanin, Simona Korošec, Tina Lagler, Polona Matjašič, Tamara Németh, Tanja Semion, Katarina Škofic, Tina Šulc

Avtor glasbe/Music Sanja Hrvačanin, Simona Korošec, Miha Šajina

Montaža/Edited by Timon Leder

Oblikovalec zvoka/Sound Design Miha Šajina

Barvna korekcija slike/Colour Correction Teo Rižnar

Producent/Producer Kolja Saksida, Matija Šturm

Produkcija/Production ZVVIKS

Koprodukcija/Co-production MSUM - Muzej sodobne umetnosti Metelkova



Tragična usoda zelenega vrabčka nam razkrije tri življenjske modrosti.

The tragic fate of a green sparrow reveals three pearls of wisdom about life.

Film je nastal kot skupinsko delo v sklopu delavnice za odrasle v organizaciji ZVVIKS in v sodelovanju z MSUM+, pod mentorstvom Kolje Saksida in Timona Ledra. Udeleženske: Ana Kristina Budnar, Sasha Hajzler, Sanja Hrvačanin, Simona Korošec, Tina Lagler, Polona Matjašič, Tamara Németh, Tanja Semion, Katarina Škofic, Tina Šulc.

The film was made as a collective work as part of a workshop for adults organised by ZVVIKS in collaboration with MSUM+, with instructors Kolja Saksida and Timon Leder. The participants were Ana Kristina Budnar, Sasha Hajzler, Sanja Hrvačanin, Simona Korošec, Tina Lagler, Polona Matjašič, Tamara Németh, Tanja Semion, Katarina Škofic, Tina Šulc.

Peter Peter

2015, 10'54", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Katarina Nikolov
Scenarij / Written by Katarina Nikolov
Animacija / Animation Jure Lavrin, Urška Vavpetič
Avtor glasbe / Music Doša
Montaža / Edited by Urška Vavpetič
Oblikovalec zvoka / Sound Design Doša
Izvajalec glasbe / Music performed by Doša
Ilustratorka / Illustrator Tanja Semion
Producent / Producer Miha Černec
Produkcija / Production Traml Films



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Peter Peter, 2015
Ritem gibanja, 2005
Zaprisega o izbiri nenasilja, 2005
Lepotica in zver, 2005
Koora, 2004
Hrček Miha pripoveduje, 2003–2007
Vijolica, 2003
Z-film, 1998

Sodobna zgodba, ki rešitev zapleta poišče v stari modrosti slovenske pripovedke o Petru Klepcu, na izviran način krmari med sedanjostjo in preteklostjo ter ju prepleta z lirčno pripovedjo v verzih, ki svoj navdih išče v sodobni rap glasbi.

KATARINA NIKOLOV je na Institutu Callegari študirala notranji dizajn. Kot kostumografska je sodelovala v gledaliških in filmskih projektih, potem pa se je preusmerila v filmsko produkcijo, kjer je delovala kot producentka televizijskih in komercialnih vsebin. Svojo profesionalno pot je nadaljevala v oglaševanju, marketingu in odnosih z javnostmi. Sedaj ustvarja kot scenaristka in režiserka animiranih filmov ter scenaristka kratkih in dokumentarnih filmov.

Turning to the ancient wisdom of the Slovenian tale of Peter Klepec for a resolution in its dramatic twist, this modern story takes an original approach to balancing the present and the past, intertwining them with a lyrical narrative in verse inspired by contemporary rap music.

KATARINA NIKOLOV studied interior design at Institutu Callegari. She worked on theatre and film productions as costume designer, before moving to film production as producer for TV programmes and commercial projects, and later to advertising, marketing, and public relations. Now she makes animated films as screenwriter and director, and writes screenplays for short and documentary films.

Wiener Blut

2014, 8', barvni/colour, DCP, 16:9, DIGITAL

Režija / Directed by Zlatko Bourek, Pavao Štalter

Scenarij / Written by Zlatko Bourek

Fotografija / Cinematography Ernest Gregl

Avtor glasbe / Music Vjeran Šalamon

Montaža / Edited by Bajko I. Hromalić

Scenografija / Production Design Zlatko Bourek, Pavao Štalter

Kostumografija / Costume Design Zlatko Bourek, Pavao Štalter

Maska / Make-up Pavao Štalter

Oblikovalec zvoka / Sound Design Vjeran Šalamon

Kolorist / Colourist Janez Ferlan

Producent / Producer Vinko Brešan

Produkcija / Production Zagreb Film

Koproducent / Co-producer Bojan Mastilović

Koprodukcija / Co-production Restart Production



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Zlatko Bourek

Wiener Blut, 2014

Most na Orljavi (Bridge Over Orljava), 2002

Mister ventriloquist, 1980

Farsa (The Married Life Of little Red Riding Hood), 1973

Mačka (The Cat), 1971

Kapetan Arbanas Marko (Captain Arbanas Marko), 1967

Bečarac (Dancing Songs), 1966

Cirkus Rex, 1965

I videl sam daljine meglene i kalne (Far Away I Saw Mist And Mud), 1965

Pavao Štalter

Greetings from Croatia, 1991

Posljednja stanica (The Last Station), 1987

Ogledalce (Mirror), 1985

Film je avtorjev spomin na začetek 2. svetovne vojne. Spremljamo odhod gospe Sarike v judovski upokojski dom. Kar naj bi bil miren konec življenja, se prelije v grozo holokavsta, katerega žrtev postane tudi sama. Vizualni navdih za film je bilo delo Georga Grosza in Otta Dix.

ZLATKO BOUREK (1929) je akademik, akademski kipar, slikar, gledališki in filmski režiser, avtor animiranih filmov.

PAVAO ŠTALTER (1929) je slikar, scenograf in režiser, pa tudi dolgoletni ilustrator učbenikov, otroških knjig in slikanic.

This is the author's memory of the start of WWII. Mrs Sarika moves to a Jewish retirement home. What should be a peaceful ending to life turns into the horror of the Holocaust, with her as one of the victims. The film was visually inspired by the works of George Grosz and Otto Dix.

ZLATKO BOUREK (1929) is an academician, sculptor, painter, theatre and film director, animation filmmaker.

PAVAO ŠTALTER (1929) is a painter, set designer and director, as well as a long-standing illustrator of school books, children's books and picture books.

ŠTUDIJSKI FILMI
STUDENT FILMS

Študijski igrani film
Student Films: Fiction

- 94** Igračka plačka/After Laughter Come Tears
- 95** Na novo/Anew
- 96** Nazaj/Backwards
- 97** Plavanje/Swimming
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- 99** Tujca/Strangers
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Študijski dokumentarni film
Student Films: Documentary

- 102** Alex
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Študijski eksperimentalni film
Student Films: Experimental

- 105** Oddaljen spomin/Distant Memory

Študijski animirani film
Student Films: Animation

- 106** Aha. OK
- 107** Eggsercize
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Tekmovani program
Competition Programm

Igračka plačka

After Laughter Come Tears

2015, 9'49", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Ana Trebše

Scenarij / Written by Ana Trebše

Fotografija / Cinematography Milica Drakulić

Montaža / Edited by Stefan Veličković

Kostumografija / Costume Design Nataša Dželetović, Mina Krstajić

Snemalac zvoka / Sound Recording Teodora Radović

Oblikovalec zvoka / Sound Design Filip Verkić

Producent / Producer Ana Trebše

Produkcija / Production Fakultet dramskih umetnosti Beograd

Igrajo / Cast

Milena Radulović (Ema), Aleksandar Kecman (Stefan), Lazar Djukić (Igor)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Igračka plačka (After Laughter Come Tears), 2015

Vozel (Čvor/Knot), 2015

Razgovor (Talk), 2014

Zablude, 2014

Zabaven clubbing na enem od beograjskih splavov se sprevrže v nočno moro, ko se ljubosumni fant odloči razčistiti s svojo punco.

ANA TREBŠE (Ljubljana, 1992) se je leta 2012 vpisala na študij filmske in televizijske režije na FDU v Beogradu. Snema kratke igrane filme. Trenutno na hrvaškem otoku Kaprije snema dokumentarni film *Dolce vita*, ki bo končan do konca leta. Rada ima naravni pomarančni sok, road tripe in kampiranje.

Fun clubbing on one of Belgrade's rafts turns into a nightmare after a jealous boyfriend decides to settle things with his girlfriend.

ANA TREBŠE (1992, Ljubljana) enrolled in FDU Belgrade to study Film and TV Directing in 2012. She makes short films. She is now on the Croatian island of Kaprije, filming her documentary *Dolce vita*, which will be completed by the end of the year. She likes fresh orange juice, road trips, and camping.

Na novo Anew

2015, 18'06", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Ema Muc

Scenarij / Written by Ema Muc, Pia Vatovec

Fotografija / Cinematography Sašo Štih

Avtor glasbe / Music Anže Rozman

Montaža / Edited by Jaka Krivec

Scenografija / Production Design Neža Zinajč

Kostumografija / Costume Design Ina Ferlan

Maska / Make-up Lija Ivančič

Snemalec zvoka / Sound Recording Peter Žerovnik

Oblikovalec zvoka / Sound Design Jure Strajnar

Producent / Producer Nina Robnik

Produkcija / Production UL AGRFT

Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast

Živa Selan (Daša), Ana Urbanc (Petra), Gregor Gruden (Mitja),
Draga Potočnjak (Malči), Saša Tabaković (kupec / Customer),
Lidija Tušek (Lana), Mi (pes / Dog)

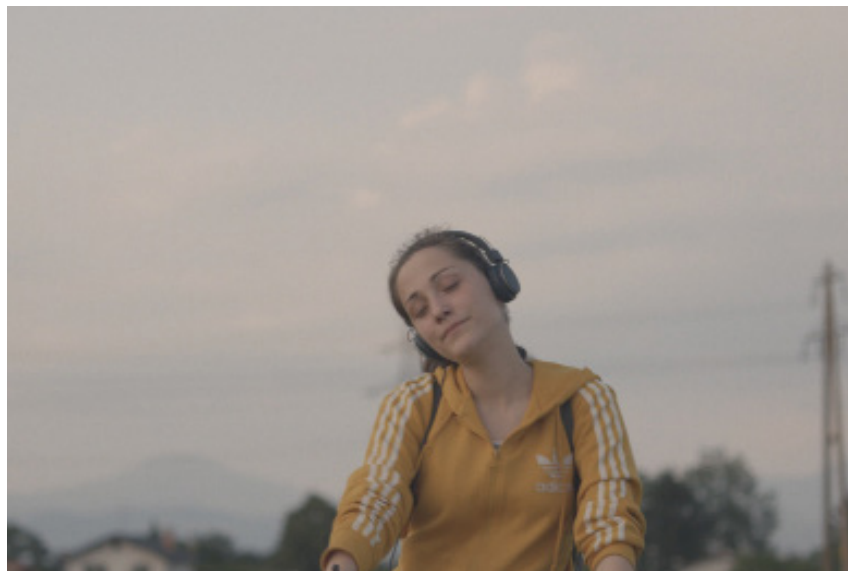
IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Na novo (Anew), 2015

Veverce, 2015

Zdravo! (Nazdar!), 2014

Beg (Escape), 2013



Daša in Petra se spopadata s hudo izgubo. Vsaka žaluje na svoj način in nikakor ne najdeta skupnega jezika.

EMA MUC (Novo mesto, 1993) se je po gimnaziji vpisala na AGRFT, kjer študira filmsko in televizijsko režijo.

Daša and Petra are trying to cope with a terrible loss. They experience mourning in different ways, and cannot seem to see eye to eye.

EMA MUC (1993, Novo mesto) studies Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television.

Nazaj Backwards

2015, 20', barvni / colour, DCP, 1:2,35, STEREO

Režija / Directed by Jan Marin

Scenarij / Written by Jan Marin, Tamara Babić

Fotografija / Cinematography Rok Kajzer Nagode

Avtor glasbe / Music Andi Koglot

Montaža / Edited by Sara Gjeršek

Scenografija / Production Design Miha Ferkov

Kostumografija / Costume Design Tina Bonča

Maska / Make-up Petra Hartman

Oblikovalec zvoka / Sound Design Peter Žerovnik

Snemalec zvoka / Sound Recording Peter Žerovnik

Producent / Producer Nina Robnik

Produkcija / Production UL AGRFT

Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast

Filip Samobor (Matej), Boris Ostan (Rado), Lara Vouk (Nadia)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Punca brez imena, 2015

Nazaj (Backwards), 2015

Na kolesih zgodovine (On the Wheels of History), 2013

Na poti (On the Road), 2012

Na drugo stran, 2011

Pulz, 2010



Matej se vrne iz Nemčije na obisk k očetu Radu v Slovenijo, da bi ga prosil za pomoč pri financiranju stanovanja, ki ga želita kupiti z nasečo punco. Ob srečanju izve, da so očeta vrgli čez prag lastne firme, po dodatnem raziskovanju pa še, da je v zelo velikih dolgovih, na nitki pa visi tudi hiša. Matej želi rešiti očetove težave, četudi po manj legalnih poteh.

JAN MARIN (1992) se že od otroštva zanima za film in gledališče. Na Akademiji za gledališče, radio, film in televizijo, smer filmska in TV režija, je režiral kratki dokumentarni film *Na kolesih zgodovine*, nazadnje pa se je podpisal pod študijski kratki igrani film *Nazaj* in študijsko kratko TV dramo *Punca brez imena*.

Matej returns from Germany to Slovenia to visit his father Rado. He and his pregnant girlfriend need help in buying a flat. When they meet, Matej learns his father was pushed out of his own company and, after some additional research, that his is heavily indebted and may lose his house. Matej decides to resolve this, even if using less legal ways.

JAN MARIN (1992) has been interested in film and theatre ever since he was a child. His films made at the Academy of Theatre, Radio, Film and Television, where he studies Film and TV Directing, include short documentary *Na kolesih zgodovine*, and most recently short film *Backwards*, and short TV drama *Punca brez imena*.

Plavanje Swimming

2014, 23'43", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Katarina Rešek
Scenarij / Written by Katarina Rešek, Blaž Gracar
Fotografija / Cinematography Rok Kajzer Nagode
Avtor glasbe / Music Kukla Kesherović
Montaža / Edited by Andrej Avanzo
Scenografija / Production Design Neža Zinajč
Kostumografija / Costume Design Mateja Fajt
Maska / Make-up Petra Hartman
Oblikovalec zvoka / Sound Design Peter Žerovnik
Snemalec zvoka / Sound Recording Peter Žerovnik
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast

Merisa Porić (Sanela), Edina Mehić Silić (mama / Mother),
 Nadja Štradjot (Klara), Nika Rozman (učiteljica plavanja /
 Swimming Instructor)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Matter: Meduza, 2015

Palma, 2015

Plavanje (Swimming), 2014

Pijana nevesta (Drunken Bride), 2013

Moje ime je Ogledalo (My name is Mirror), 2013

Zid (Wall), 2012



Dvanajstletna deklica Sanela je uspešna v plavanju in si želi tekmovati na šolskem plavalnem tekmovanju, a ji pot prekriža menstruacija, ki zanjo in za njeno tradicionalno muslimansko družino predstavlja korenito spremembo v življenju. Tema filma je versko-kulturni konflikt med Zahodom in islamom, kot ga doživljajo otroci in mladostniki, ki odrasčajo razpeti med vrednotami zahodne družbe spektakla in islamske tradicije.

KATARINA REŠEK (1991) je zaključila študij filmske in TV režije na AGRFT. Poleg filma se ukvarja tudi z glasbo in je idejni vodja benda Napravi mi dete.

Sanela, 12, is a good swimmer and wants to compete in a school swimming competition, but her period gets in the way. For her and her traditional Muslim family, menstruation is a major change in life. The film is about the religious and cultural gap between the West and Islam as experienced by children and youngsters growing up torn between the values of the Western society of the spectacle, and the Islamic tradition.

KATARINA REŠEK (1991) graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. She works across film and music, and is the creative force behind the band Napravi mi dete.

Ringelšpil vikend

Ringelšpil Weekend

2015, 16'23", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Ester Ivakič, Teja Miholič

Scenarij / Written by Ester Ivakič, Teja Miholič

Fotografija / Cinematography Gregor Kocjančič

Avtor glasbe / Music Calla, Hinkstep

Montaža / Edited by Gregor Kocjančič, Filip Košnik, Ester Ivakič

Scenografija / Production Design Ester Ivakič, Teja Miholič

Kostumografija / Costume Design Ester Ivakič, Teja Miholič,

Katja Petelin

Maska / Make-up Ester Ivakič, Teja Miholič

Oblikovalec zvoka / Sound Design Gregor Kocjančič, Filip Košnik, Ester Ivakič

Snemalec zvoka / Sound Recording Gregor Kocjančič

Izvajalec glasbe / Music performed by Calla, Hinkstep

Dramaturgija / Dramaturgy Ester Ivakič, Teja Miholič

Producent / Producer Boštjan Potokar

Produkcija / Production Visoka šola za umetnost, UNG

Igrajo / Cast

Viktoria Monhor (Lassie), Martin Pavlovec (Ribez), Filip Košnik (Adi), Anne Tassel (Mimi), Saša Mrak (Izak)

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Ester Ivakič

Ringelšpil vikend (Ringelšpil Weekend), 2015

AHA.OK, 2015



Na igrišču se igrajo prijazne in hudobne živali.

ESTER IVAKIČ (Celje, 1992) trenutno študira na Visoki šoli za storitve v Novi Gorici, kjer skupaj s sošolci in sama ustvarja kratke filme in animacije.

TEJA MIHOLIČ (Celje, 1993) trenutno študira na Visoki šoli za storitve, smer fotografija. Stanuje v Ljubljani, kjer se iz dneva v dan prebija s kovanci, ki si jih prislužili kot delavka v Galeriji Fotografija.

Good and bad animals play in the courtyard.

ESTER IVAKIČ (1992, Celje) is a student at the School of Arts in Nova Gorica, where she makes short films and animations by herself or in collaboration with fellow students.

TEJA MIHOLIČ (1993, Celje) is a Photography student at the School of Applied Sciences. She lives in Ljubljana, where she tries to make ends meet with the pennies she earns working in the Fotografija Gallery.

Tujca Strangers

2014, 24'45", barvni/colour, DCP, 1:2,35, STEREO

Režija / Directed by Vid Hajnšek
Scenarij / Written by Vid Hajnšek
Fotografija / Cinematography Maksimilijan Sušnik
Avtor glasbe / Music Blaž Gracar
Montaža / Edited by Tina Novak
Scenografija / Production Design Neža Zinajić
Kostumografija / Costume Design Mateja Fajt
Maska / Make-up Petra Hartman, Lija Ivančič
Oblikovalec zvoka / Sound Design Samo Jurca
Snemalec zvoka / Sound Recording Jože Trtnik
Izvajalec glasbe / Music performed by Blaž Gracar
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast

Nejc Cijan Garlatti (Maj), Matjaž Tribušon (oče/Father)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Tujca (Strangers), 2014

Potnje morskega ježka (The Sweating of Sea Urchins), 2014

Franček in Otilija (Franček and Otilija), 2012

Maj, sin politika, izgubi mamo in z njo glavno družinsko vez. Hladen odnos z očetom se stopnjuje do maščevanja, ki vodi v Majevo osamosvojitve.

VID HAJNŠEK (Maribor, 1991) je leta 2014 diplomiral iz filmske in televizijske režije na AGRFT v Ljubljani.

Maj, the son of a politician, loses his mum, and thus the person who held the family together. His cold relationship with his father escalates into vengeance, pushing Maj into independence.

VID HAJNŠEK (1991, Maribor) graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television in 2014.

Vozel Čvor Knot

2014, 8'45'', barvni / colour, DCP, 1:2.35, STEREO

Režija / Directed by Ana Trebše

Scenarij / Written by Ana Trebše

Fotografija / Cinematography Milica Drakulić

Montaža / Edited by Tamara Kostić

Scenografija / Production Design Iva Vejnović

Kostumografija / Costume Design Nataša Dželetović,
Mina Krstajić

Oblikovalec zvoka / Sound Design Danilo Crnogorac

Snemalec zvoka / Sound Recording Teodora Radović

Producent / Producer Ana Trebše

Produkcija / Production Fakultet dramskih umetnosti

Igrajo / Cast

Tamara Krcunović (Stela), Nenad Pečinar (Luka), David Tasić
(oče / Father)

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Igračka plačka (After Laughter Come Tears), 2015

Vozel (Čvo / Knot), 2015

Razgovor (Talk), 2014

Zablude, 2014



Na bdenju pred pogrebom skupnega znanca se srečata bivša ljubimca. Na površino izplava nerazrešena preteklost.

ANA TREBŠE (Ljubljana, 1992) se je leta 2012 vpisala na študij filmske in televizijske režije na FDU v Beogradu. Snema kratke igrane filme. Trenutno na hrvaškem otoku Kaprije snema dokumentarni film *Dolce vita*, ki bo končan do konca leta. Rada ima naravni pomarančni sok, road tripe in kampiranje.

A meeting of former lovers at the wake before the funeral of someone they both knew brings up unresolved past issues.

ANA TREBŠE (1992, Ljubljana) enrolled in FDU Belgrade to study Film and TV Directing in 2012. She makes short films. She is now on the Croatian island of Kaprije, filming her documentary *Dolce vita*, which will be completed by the end of the year. She likes fresh orange juice, road trips, and camping.

Živalski vrt Zoo

2015, 21'07", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Maja Križnik
Scenarij / Written by Maja Križnik
Fotografija / Cinematography Marko Kurat
Avtor glasbe / Music XX
Montaža / Edited by Sara Gjergek
Scenografija / Production Design Adriana Furlan, Neža Zinajč
Kostumografija / Costume Design Ina Ferlan
Maska / Make-up Polona Slabe
Snemalec zvoka / Sound Recording Žiga Rezar
Producent / Producer Nina Robnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast

Maksimilijan Franceschini Muhič (Tilen), Mojca Funkl (mami/
Mum), Alenka Čilenšek (babi/Grandma)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Živalski vrt (Zoo), 2015

Hiša odprtih rok (The House of Open Arms), 2014



Tilen je otrok ločenih staršev, ki živi z mami in babi. Da bi spet združil svojo družino, si izmisli, da na obisk prihaja oči in da jih bo peljal v živalski vrt. Mami se šokirana pripravi na nepredvideni obisk, ko pa se izkaže, da se je sin zlagal, je prisiljena prevrednotiti svoj odnos s Tilnom in se na novo iskreno povezati z njim.

MAJA KRIŽNIK (Celje, 1986) je leta 2012 diplomirala na Filozofski fakulteti iz filozofije ter primerjalne književnosti in literarne teorije. Istega leta se je vpisala na AGRFT, kjer študira filmsko in televizijsko režijo.

After the divorce of his parents, Tilen lives with his mum and grandma. To reunite his family, he makes up a story of his dad planning to come to take them all to the zoo. Surprised, mum prepares for this unexpected visit. When it turns out her son lied, she is forced to re-evaluate her relationship with Tilen, and create a new, genuine bond between them.

MAJA KRIŽNIK (1986, Celje) graduated in Philosophy, and Comparative Literature and Literary Theory from the Faculty of Arts in 2012, and continued her studies in Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television.

Alex

2015, 11'39", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Iza Skok

Scenarij / Written by Iza Skok

Fotografija / Cinematography Vid Izlakar

Avtor glasbe / Music August Adrian Braatz

Montaža / Edited by Klemen Golobič

Oblikovalec zvoka / Sound Design Tristan Peloz

Snemalec zvoka / Sound Recording Samo Kozlevčar, Aljaž Bastič

Producent / Producer Nina Robnik

Produkcija / Production UL AGRFT

Koprodukcija / Co-production RTV Slovenija



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Alex, 2015

Jaz, 2015

Moja lasulja, 2014

Ogledalo, 2014

Zadnji šus, 2014

Film *Alex* prikazuje petintridesetletnega moškega, ki želi postati profesionalni plesalec sodobnega plesa, vendar kljub temu, da ni posebej nadarjen, vztraja in uživa v poti do uspeha. Svoje življenje je popolnoma posvetil plesu.

IZA SKOK (Ljubljana, 1993) študira filmsko in televizijsko režijo na Akademiji za gledališče, radio, film in televizijo v Ljubljani.

Alex is a film about a 35-year-old man who wants to become a professional contemporary dancer. Despite a lack of talent, he persists and enjoys his road to success. His whole life is committed to dance.

IZA SKOK (1993, Ljubljana) is a student of Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television.

Csillag

2015, 14'10", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Áron Horváth

Scenarij / Written by Áron Horváth

Fotografija / Cinematography Peter Perunović

Avtor glasbe / Music August Adrian Braatz

Montaža / Edited by Andrej Avanzo

Oblikovalec zvoka / Sound Design Peter Žerovnik

Snemalec zvoka / Sound Recording Peter Žerovnik

Producent / Producer Nina Robnik

Produkcija / Production UL AGRFT

Koprodukcija / Co-production RTV Slovenija



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Csillag, 2015

Kdo hudiča je Aydin Demir?! (Who the Fuck is Aydin Demir?!), 2014

Csillag Jenő prispe v Prekmurje in se nastani v motelu. Njegov cilj je, da razišče govorice domačinov, ki so pred leti zaznavali nenavadne leteče predmete. Zbira dokaze in vzorce, ki jih sam preučuje v svojem majhnem prenosnem laboratoriju.

ÁRON HORVÁTH (Murska Sobota, 1991) je na Pedagoški fakulteti končal tri leta študija likovne pedagogike, nato pa se vpisal na AGRFT, smer filmska in televizijska režija. Šest let je bil član slovenske plavalne reprezentance. Rad gleda in študira film, saj si želi tudi on pripovedovati zgodbe.

Csillag Jenő arrives to Prekmurje and checks into a motel. His mission there is to investigate local rumours of UFO sightings from a few years ago. He starts collecting evidence and samples, which he studies in his own small portable lab.

ÁRON HORVÁTH (1991, Murska Sobota) studied Art Pedagogy at the Faculty of Education before transferring to the Academy of Theatre, Radio, Film and Television to study Film and TV Directing. For six years, he was part of the Slovenia national swimming team. He likes to watch and study films, as he too wants to tell stories..

Smeh Laughter

2015, 9'27", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by August Adrian Braatz
Scenarij / Written by August Adrian Braatz
Fotografija / Cinematography Peter Perunovič
Avtor glasbe / Music Jazz in the Pants
Montaža / Edited by Olga Michalik
Oblikovalec zvoka / Sound Design Samo Jurca
Snemalec zvoka / Sound Recording Peter Kozlevčar
Producent / Producer Nina Robnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Smeh (Laughter), 2015
Obljuba si (You Promised), 2014

Film *Smeh* predstavlja utrinek iz vsakdana petih »akademij smeha«, kjer se smeh uporablja v zdravstvene, izobraževalne, sprostitvene, lepotne in finančne namene. Akademije smeha so prostori, v katerih nastopajo glavni liki iz različnih starostnih skupin, ki jih povezuje smeh. Vsak izmed njih izhaja iz drugačnega socialnega okolja in se s smehom ukvarja na svoj način.

AUGUST BRAATZ je bil rojen v Berlinu nemškemu očetu in slovenski materi, od drugega leta pa živi v Ljubljani. Film je v njegovi krvi, saj sta oba starša režiserja. Tako je večino svojega otroštva preživel za in pred kamero. Leta 2013 se je uspešno vpisal na AGRFT v Ljubljani.

Laughter is a glimpse into the everyday life at five "academies of laughter", where laughter is used for medical, educational, cosmetic, financial purposes and for relaxation. Academies of laughter are spaces where performers of various age groups have one thing in common: laughter. Each comes from a different background, and has a different way of engaging in laughter.

AUGUST BRAATZ was born in Berlin to a German father and a Slovenian mother, and has lived in Ljubljana since he was 2. Film is in his blood, both parents being directors. He spent most of his childhood behind and in front of the camera. In 2013, he passed the audition for the Ljubljana Academy of Theatre, Radio, Film and Television.

Oddaljen spomin

Distant Memory

2014, 2'43'', barvni / colour, HD CAM, 16:9, STEREO

Režija, scenarij, fotografija, avtor glasbe, montaža / Directed and Written by, Cinematography, Music, Edited by
Valerie Wolf Gang (Valerija Zabret)

Producent / Producer Boštjan Potokar

Produkcija / Production Visoka šola za umetnost UNG



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Mivka (Sand/Areia), 2015

Oddaljen spomin (Distant Memory), 2014

New Land New Beginning, 2014

Dali's Blue, 2013

(fe)male identity, 2012

Inspiration for Inspiration for Inspiration, 2011

Oddaljen spomin je video poezija o časih, ki so nekoč bili. Začne se z naključnim dogodkom, ki v pripovedovalcu vzbudi spomin na čase pred razpadom Jugoslavije in hkrati spodbudi razmišljanje o tem, kaj prinese vojna in kako hitro lahko ljudje vse pozabimo.

VALERIE WOLF GANG je diplomirala na Visoki šoli za umetnost Univerze v Novi Gorici ter nadaljevala študij na magistrskem programu Medijske umetnosti in prakse s specializacijo iz video filma in sodobne umetnosti. Svoje teoretično in praktično znanje je izpopolnjevala tudi na filmski akademiji FAMU v Pragi in akademiji ESAD na Portugalskem. Dejavno je vključena v različna področja sodobne umetnosti in produkcije, video in filmske projekte, mednarodne razstave selekcije ter umetniške rezidence.

Distant Memory is video poetry about the times that once were. It starts with a random event which brings back the memory of the time before the breakup of Yugoslavia, and poses questions about the implications of war and people's forgetfulness.

VALERIE WOLF GANG graduated from the School of Arts in Nova Gorica and continued her Master's studies in Media Arts and Practices, specialising in video film and contemporary art. She gained additional theoretical and practical knowledge at FAMU in Prague and ESAD in Portugal. She has been involved in various fields of contemporary art and production, video and film projects, international exhibitions, and artist residencies.

AHA.OK

2015, 5'26", barvni/colour, HD CAM, 16:9, STEREO

Režija/Directed by Ester Ivakič

Scenarij/Written by Ester Ivakič

Fotografija/Cinematography Ester Ivakič

Avtor glasbe/Music Ester Ivakič, Teja Miholič, Špela Šafarič,
Vibhavaræe Gargeya, Sod Araygua

Montaža/Edited by Ester Ivakič

Producent/Producer Boštjan Potokar

Produkcija/Production Visoka šola za umetnost UNG



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Ringelšpil vikend (Ringelšpil weekend), 2015

AHA.OK, 2015

Mačji princ se odloči, da pobegne od doma. Na poti se sreča z ovirami, ki pa jih (ne)uspešno premaga.

ESTER IVAKIČ (Celje, 1992) trenutno študira na Visoki šoli za umetnost v Novi Gorici, kjer skupaj s sošolci in sama ustvarja kratke filme in animacije.

Cat Prince decides to run away from home.

Many obstacles come in his way, and he (more or less) overcomes all of them.

ESTER IVAKIČ (1992, Celje) is a student at the School of Arts in Nova Gorica, where she makes short films and animations by herself or in collaboration with fellow students.

Eggsercize

2015, 4'16", barvni/colour, HD CAM, 16:9, STEREO

Režija / Directed by Žiga Stupica
Scenarij / Written by Žiga Stupica
Fotografija / Cinematography Žiga Stupica
Animacija / Animation Žiga Stupica
Avtor glasbe / Music 80's love- (Riot Boy Scout)
Montaža / Edited by Žiga Stupica
Scenografija / Production Design Žiga Stupica
Oblikovalec zvoka / Sound Design Sharma Yervelton
Producent / Producer Boštjan Potokar
Produkcija / Production Visoka šola za umetnost UNG
Koprodukcija / Co-production Šola uporabnih umetnosti
 Famul Stuart



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Eggsercize, 2015

Friendly Neighbour, 2013

Štiri kokoške na samotni kmetiji sobivajo z zaspanim petelinom in tečnim starim psom. Za kmetijo in živalce skrbi kmetica. Kokoške niso dobre v izleganju jajc, kar jih potre, ker tako ne morejo pomagati kmetici. A kmalu najdejo rešitev v glasbi in telovadbi.

ŽIGA STUPICA je obiskoval Srednjo lesarsko šolo v Ljubljani, a se je ob tem ves čas ljubiteljsko ukvarjal z video obdelavo, nato pa začel še risati in se zanimati za 2D animacijo. Trenutno je vpisan na Visoko šolo za digitalno umetnost na Univerzi v Novi Gorici.

Four hens live at a secluded farm together with a sleepy rooster and a grumpy old dog. A female farmer looks after the farm and the animals. But hens are not very good at laying eggs, and they are upset for not being able to help the farmer. Soon, they find a solution: music and exercise.

ŽIGA STUPICA studied in secondary school to become a carpenter, but has always pursued video processing as a hobby. Then he also became interested in drawing and 2D animation. He is now a student at the School of Arts, University of Nova Gorica.

Happy Birthday

2014, 4'05", čb/b&w, HD CAM, 16:9, STEREO

Režija / Directed by Damir Grbanović

Scenarij / Written by Damir Grbanović

Fotografija / Cinematography Damir Grbanović

Animacija / Animation Damir Grbanović

Avtor glasbe / Music Kevin Macleod

Montaža / Edited by Damir Grbanović

Scenografija / Production Design Damir Grbanović

Kostumografija / Costume Design Damir Grbanović

Maska / Make-up Damir Grbanović

Oblikovalec zvoka / Sound Design Damir Grbanović, Jure Galičič

Snemalec zvoka / Sound Recording Damir Grbanović

Producent / Producer Boštjan Potokar

Produkcija / Production Visoka šola za umetnost UNG



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

The BIG catch, 2015

Happy Birthday, 2014

Maria Gata, 2013

Yet Another Day, 2012

Babica je osamljena v domu za ostarele. Krmi golobe, svoje najboljše in edine prijatelje.

DAMIR GRBANOVIČ, idejno zasnovan konec osemdesetih, luč sveta ugleda septembra leta 1990. Šola se na IAM, kjer leta 2011 diplomira iz 3D modeliranja in animacije. Lakota po novi, umetniški perspektivi animiranega filma ga vodi na VŠU. Vmes se teleportira za leto izmenjave na ESAD na Portugalsko in diplomira leta 2014. Ker mu vrag še vedno ne da miru, trenutno ustvarja magisterij iz animiranega filma na VŠU.

Grandma lives a lonely life a retirement home. She feeds pigeons, her best and only friends.

DAMIR GRBANOVIČ, conceptually designed in late 1980's, sees the light of day in September 1990. He studies at IAM, where he graduates in 3D Modelling and Animation in 2011. Craving for a new, artistic take on animation, he enrolls in the School of Arts. During his studies, he teleports himself for a one-year exchange at ESAD, Portugal, before graduating in 2014. Still not content, he is back at the School of Arts for a Master's degree in Animated Film.

SREDNJEMETRAŽNI FILMI
MEDIUM-LENGTH FILMS

Srednjemetražni dokumentarni film
Medium-Length Films: Documentary

- 110** Do vrha in nazaj / To the Top and Back
- 112** Izpeljanka / Derivative
- 114** Ljubljana, London, New York
- 116** Poroka / Wedding

Netekmovalni program
Panorama Programme

Do vrha in nazaj To the Top and Back

2015, 50', barvni / colour, DCP, 1:1.85, DOLBY SR

Režija / Directed by Jan Zakonjšek

Scenarij / Written by Jan Zakonjšek

Fotografija / Cinematography Radovan Čok

Montaža / Edited by Gorazd Krnel

Oblikovalec zvoka / Sound Design Boštjan Kačičnik

Strokovni sodelavec / Professional Associate Igor Kadunc

Producent / Producer Boštjan Ikovic

Produkcija / Production Arsmedia

Koprodukcija / Co-production MB Grip, Restart

Bila so leta debelih krav in vsi kazalci so bili obrnjeni navzgor. Potem so se finance sesule in sledilo je spoznanje – krave so bile na steroidih. Medtem ko se strokovnjaki kregajo, ali ima črta krize obliko V-ja, W-ja ali pa je samo še daljica na dnu grafa, se sprašujemo: Pa kako je bilo to sploh mogoče?! Nekaj odgovorov smo zbrali v filmu Do vrha in nazaj. Nastopa: Albin Kordež, finančnik, nekdanji predsednik uprave, menedžer leta, član Sveta Banke Slovenije, idejni oče menedžerskega odkupa, »tajkun«, obtoženec in stanovalec na polodprtem oddelku Zavoda za prestajanje kazni zapora Dob – Slovenska vas.

JAN ZAKONJŠEK (Ljubljana, 1960) je diplomant Akademije za gledališče, radio, film in televizijo. Živi in dela v Ljubljani kot filmski, televizijski in gledališki režiser ter poučuje filmsko režijo na AGRFT.



There were times when the economy was thriving and all indicators were turned upwards. But then finances crashed and reality hit in – the economy had been on steroids. While professionals argue whether the financial crisis runs in the form of V or in the form W or has become a line segment at the bottom of the graph, we are wondering: “How could this have happened?!” Some answers can be found in To The Top And Back. Featuring Albin Kordež, a financier, a former president of the board, manager of the year, a member of the Bank of Slovenia governing board, the mastermind of management buyout, a “tycoon”, a convict residing in the semi-open unit of the Dob Prison.

JAN ZAKONJŠEK (1960, Ljubljana) graduated from Ljubljana Academy of Theatre, Radio, Film and Television. He lives in Ljubljana and works as a film, TV and theatre director, and teaches Film Directing at the Academy.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Do vrha in nazaj (To the Top and Back), 2015

Prihajam iz Gaze (I'm from Gaza), 2010

Lesi se vrača (Lassie Returns), 2000

Irena: Portret flavtistke Irene Grafenauer (Portrait Of The Flutist Irena Grafenauer), 1997

Bonboniera (A Candy Box), 1995

Preludij poletju (A Prelude To Summer), 1992

Primer Vladimirja Pavlina (The Case of Vladimir Pavlin), 1988

Godzila, 1985

Srp, 1984



Izpeljanka Derivative

2014, 59', barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Žiga Stanovnik, Maja Zupanc
Scenarij / Written by Maja Zupanc, Žiga Stanovnik
Fotografija / Cinematography Zoran Mihajlović
Avtor glasbe / Music Slon in Sadež, Bensound
Montaža / Edited by Maja Zupanc, Žiga Stanovnik
Oblikovalec zvoka / Sound Design Matej Delakorda
Producent / Producer Zoran Mihajlović
Produkcija / Production Studio 12

Mladi kreativni posamezniki so prevzeli določene ameriške ideje, jih izpeljali in prilagodili za slovensko okolje. Podkasti, stand-up komedija, spletne nanizanke, mobilne aplikacije in konference TED so nekatere prakse, ki so v svojem formatu ameriške, vendar jih v Sloveniji uporabljamo po svoje. Postavlja se vprašanje, ali slovenska družba s temi vplivi izgublja ali bogati svojo identiteto.

MAJA ZUPANC, ki je diplomirala iz sociologije na temo Fordizem v filmu in dokumentarnem filmu, po študiju dela v Slovenski Kinoteki in na različnih slovenskih filmskih festivalih. Je članica filmskega podkasta FilmFlow in zaposlena v produkciji Studio 12.

ŽIGA STANOVNIK, je diplomirani filozof in zgodovinar. Po končanem študiju se je posvečal delu v vzgoji in izobraževanju, vseskozi pa se je ukvarjal z umetnostjo fotografije. Filmske obrti se je učil na London Film Academy in v Izobraževalnem središču RTVSLO, zadnja leta ustvarja neodvisne, kratke in dokumentarne filme ter sodeluje pri Studiu 12.



Young creative individuals have embraced certain American ideas, and transformed and adapted them to the Slovenian context. Podcasts, stand-up comedy, web series, mobile apps and TED events are some of the practices that are American by format, but have changed with use in Slovenia. With these influences, is Slovenia losing its identity, or gaining?

MAJA ZUPANC, has graduated in Sociology with a thesis on Fordism in cinema and documentary cinema before starting to work for the Slovenian Cinematheque and various film festivals in Slovenia. She is a member of the FilmFlow podcast, and works for Studio 12 production company.

ŽIGA STANOVNIK, graduated in Philosophy and History, and went on to work in the field of education. He has always engaged in photography, and has received training in film from the London Film Academy and the Slovenian national radio and television. In the recent years, he has been making independent, short and documentary films, and collaborating with Studio 12.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Maja Zupanc

Rastoče grede, 2015

Izpeljanka (Derivative), 2014

Žiga Stanovnik

Izpeljanka (Derivative), 2014

Flying of Dakari, 2014

Revolucija ljubezni, 2012

Into the Roots of Freedom, 2010

Vrnitev domov, 2009



Ljubljana, London, New York

2014, 50'17", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Boris Jurjaševič
Scenarij / Written by Boris Jurjaševič
Fotografija / Cinematography Zoran Hochstatter
Montaža / Edited by Milan Milošević, Matjaž Jankovič
Oblikovalec zvoka / Sound Design Robert Sršen
Snemalec zvoka / Sound Recording Samo Kozlevčar, Nikola Klavžar
Producent / Producer Radovan Mišić
Produkcija / Production Fabula d.o.o.
Koprodukcija / Co-production RTV Slovenija

Film prikaže slikarja Tuga Šušnika, enega najpomembnejših slovenskih slikarjev srednje generacije, z vseh plati, intimno, anekdotično, nazorsko, s poudarkom na Londonu in New Yorku, ki sta ga v življenju najbolj opredelila kot osebnost in kot umetnika.

BORIS JURJAŠEVIČ (Slovenj Gradec, 1955) je med študijem ekonomije ustanovil amaterski filmski klub »Paranoja film«. S prijatelji je posnel nekaj kratkih igranih filmov na Super 8mm. Nato se je preselil v Ljubljano, študiral FTV režijo na AGRFT Ljubljana in leta 1984 diplomiral. Živi in dela v Ljubljani, režira in piše scenarije.



This is a portrait of Tugo Šušnik, one of the key representatives of the middle generation of Slovenian painters. The film examines him from all angles, his intimate life, through anecdotes, his beliefs, focusing on London and New York as the main influences on him as an individual and as an artist.

BORIS JURJAŠEVIČ (1955, Slovenj Gradec) founded the amateur film club "Paranoja film" while still an economics student. With friends, he made a few short films using a Super 8mm camera. Then he moved to Ljubljana to study Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television, and graduated in 1984. He lives in Ljubljana and works as a director and a screenwriter.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Ljubljana, London, New York, 2014

Marpurgi, 2012

Marko skače, 2010

Dotik sveta, 2010

Nebesa pod Triglavom, 2008

Portret Ljube Prenner, 2006

Enigma Turoff, 2005

To je moja država, druge nimam, 2004

Dergi in Roza: V kraljestvu svizca (Alpenpolka), 2004

Blues za Saro (Blues For Sarah), 1998

Srčna dama (The Queen of Hearts), 1991

Ljubezni Blanke Kolak (Blanka Kolak's Love), 1986

Trije prispevki k slovenski blaznosti (Three Contributions to Slovene Madness), 1983



Poroka Wedding

2015, 53'15", barvni / colour, HD, 16:9, STEREO

Režija / Directed by Rudi Uran

Scenarij / Written by Rudi Uran

Fotografija / Cinematography Rudi Uran

Avtor glasbe / Music Andrej Veble, Mario Modrinjak, Mascara

Montaža / Edited by Rudi Uran

Producent / Producer Irena Kramberger Uran

Produkcija / Production Studio Kramberger Uran

Dokumentarni film *Poroka* ni samo filmski portret Darje in Lojza. Je pripoved o drugačni komunikaciji, drugačnih ljudeh, ki pa imajo enake želje in potrebe kot t. i. »normalni« ljudje.

RUDI URAN (Ljubljana, 1961) je leta 1980 končal Šolo za oblikovanje. Istega leta opravil sprejemne izpite na Akademiji za likovno umetnost v Ljubljani in jo leta 1985 končal. Istega leta je postal član Društva likovnih umetnikov Maribor. Živi in dela kot režiser v Mariboru.



Documentary film *Wedding* is more than a film portrait of Darja and Lojz. It is a story of a different kind of communication, of people who are different, but have the same desires and needs as those we consider normal.

RUDI URAN (1961, Ljubljana) graduated from the High School of Design in 1980, and continued his studies at the Ljubljana Academy of Fine Art, where he graduated in 1985. In the same year, he became a member of the Maribor Fine Art Society. He lives in Maribor and works as a director.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Poroka (Wedding), 2015

Kdo=MI2?, 2015

Tista njena iskrica (A Sparkle in Her Eyes), 2014

Začarani v nevidne (Enchanted Into Invisibles), 2013

Placebo, 2012

Nebeška vas (Heavenly Village), 2012

Munira, 2010

Vlada, 2009

Ko je nebo previsoko in zemlja pretrda (Sky too High, Soil too Hard), 2008



KRATKI FILMI
SHORT FILMS

Kratki igrani film

Short Films: Fiction

- 119** Ephemera
- 120** Forgotten Ritual
- 121** Indigo
- 122** Najboljša Prijateljca: Crossy Road/Best Friends:
Crossy Road
- 123** Nikoli ne bova sama/We Will Never Be Alone
- 124** Rezbar/Woodcarver
- 125** Vse najboljše/Happy Birthday
- 126** Zadnja runda/Last Call

Kratki dokumentarni film

Short Films: Documentary

- 127** Čakajoč Axla/Waiting for Axel
- 128** Leon in Jan – mlada kmetovalca/Leon and Jan –
Young Farmers
- 129** Morning Glory
- 130** Nikoli prej letel/Never Flew Before
- 131** Osvobodimo Osvobodilno fronto/Liberate Liberation
Front
- 132** Po vino v Krčevino/Getting Wine in Krčevina
- 133** Rail Waiting
- 134** Richard pride jutri/Richard is Coming Tomorrow
- 135** V rdečem/In the Red
- 136** Verouk spolnosti/Religious Class On Sex
- 137** Življenje na visoki nogi/Living High

Kratki eksperimentalni film

Short Films: Experimental

- 138** Po toku/With the Flow
- 139** Spin Off

Kratki animirani film

Short Films: Animation

- 140** 25 let potem/25 Years After

Netekmovalni program
Panorama Programme

Ephemera

2014, 6"20", barvni/colour, HD CAM, 16:9, STEREO

Režija / Directed by Camille Tang Quynh, Jasna Merklin, Pierre Martin, Kris Van den Bulck

Scenarij / Written by Camille Tang Quynh, Jasna Merklin, Pierre Martin, Kris Van den Bulck

Snemalec / Camera Jasna Merklin, Kris Van den Bulck

Snemalec zvoka / Sound Recording Camille Tang Quynh, Pierre Martin

Producent / Producer Tom Gomizelj

Produkcija / Production DZMP Luksuz produkcija

Igrajo / Cast Ana Pukišič, Oto Mesarič, Alja Alina Markež, Svit Pivec



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Življenje na visoki nogi (Living High), 2014
Ephemera, 2014

Postarana koža, stari zidovi. Grad se je spremenil v ruševino. Stara gospa še vedno hodi po njegovih praznih sobanah. Nekoč je tu živela kot deklica, nato kot mlada ženska. Ljubila je. On je umrl.

JASNA MERKLIN ima diplomo iz novinarstva in je študentka magistrskega programa Kulturne študije. Delala je za lokalno televizijsko postajo, radijske postaje in različne časopise ter revije.

Aging skin, ancient walls. The castle has fallen into ruin. The old lady still paces its empty rooms. She used to live here as a girl, then as a young woman. She found love. He died.

JASNA MERKLIN has a degree in Journalism, and is a Master's student of Cultural Studies. Her work experience as a journalist include a local TV channel, radio stations, and various newspapers and magazines.

Forgotten Ritual

2015, 10'32", barvni / colour, HD, 1:2.35, STEREO

Režija / Directed by Mirjam Hlastan

Scenarij / Written by Mirjam Hlastan

Fotografija / Cinematography Mirjam Hlastan

Avtor glasbe / Music Adam Matschulat Aguiar

Montaža / Edited by Mirjam Hlastan

Scenografija / Production Design Mirjam Hlastan

Kostumografija / Costume Design Christina Siemoneit

Maska / Make-up Christina Siemoneit

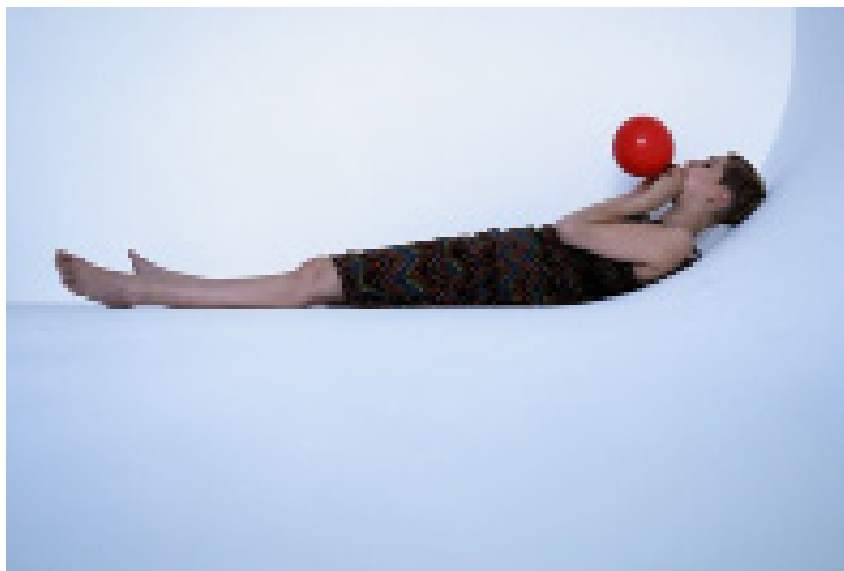
Oblikovalec zvoka / Sound Design Adam Matschulat Aguiar

Barvna korekcija / Colour Correction Alexander Peterhansel

Tehnična oprema / Technical Equipment Simon Obleščak

Producent / Producer Mirjam Hlastan

Igrajo / Cast Christina Siemoneit (Human + Breath)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Forgotten Ritual, 2015

Daydreaming, 2005

Color Blindness, 2004

Kaj, če je potrebno le 18 sekund, da najdeš izpopolnitev?

MIRJAM HLASTAN (Ljubljana, 1984) je po končani Srednji šoli za oblikovanje in fotografijo začela samostojno pot filmskega umetnika in je doslej realizirala več kot 40 nacionalnih in mednarodnih projektov, od kratkih in celovečernih filmov, oglasov, glasbenih videov do TV oddaj. V letu 2008 je bila izbrana za sarajevski talent kampus in v prizadevanju za realizacijo naslednjega kratkega filma *Feeling Blue* se je leta 2012 preselila v Berlin. Trenutno promovira svoj tretji kratki igrani film *Forgotten Ritual* in razvija prvi celovečerni film *Impossible*.

What if it takes only 18 seconds to find fulfilment?

MIRJAM HLASTAN (1984, Ljubljana) attended the Secondary School of Design and Photography in Ljubljana before starting her career as a filmmaker. She has worked on more than 40 Slovenian and international projects, from short and feature films, commercials, music videos to TV programmes. In 2008 she was selected for the Sarajevo Talent Campus, and in 2012 she moved to Berlin in an effort to complete her next short film, *Feeling Blue*. She is currently promoting her third short, *Forgotten Ritual*, and developing her feature debut, *Impossible*.

Indigo

2015, 14'55", barvni / colour, DCP, 1:1,85, STEREO

Režija / Directed by Fabris Šulin

Scenarij / Written by Fabris Šulin, Voranc Boh, Lara Vouk

Fotografija / Cinematography Andraž Kadunc

Avtor glasbe / Music Fog Lake

Montaža / Edited by Fabris Šulin

Scenografija / Production Design Iris Čeh

Kostumografija / Costume Design Iris Čeh

Dramaturgija / Dramaturgy Tamara Babić

Oblikovalec zvoka / Sound Design Matej Srebnič

Snemalec zvoka / Sound Recording David Wetter Zagajšek,
Matej Srebnič

Asistent produkcije / Production Assistant Bojana Bregar

Asistent režije / Assistant Director Žan Timon Aldžić Matiš

Asistent kamere / Assistant Camera Jan Milič

Asistent zvoka / Sound Assistant Jaša Bužinel

Producent / Producer Anja Medved, Fabris Šulin

Produkcija / Production Zavod Kinokašča

Koprodukcija / Co-production Railworks Independent

Igrajo / Cast Lara Vouk (ona/She), Voranc Boh (on/He)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Indigo, 2015

Fak Ju, 2014



Zgodba o paru, ki ga družijo le še skupna soba in obala.

FABRIS ŠULIN, 1992, Nova Gorica.

A story of a couple held together by nothing more than a shared room and the coast.

FABRIS ŠULIN, 1992, Nova Gorica.

Najboljša Prijatelja: Crossy Road

Best Friends: Crossy Road

2015, 4'28", čb/b&w, Bluray, 16:9, STEREO

Režija / Directed by Tosja Flaker Berce
Scenarij / Written by Tosja Flaker Berce, Luka Marčetič
Fotografija / Cinematography Juš Premrov
Montaža / Edited by Luka Marčetič
Scenografija / Production Design Luka Marčetič
Kostumografija / Costume Design Luka Marčetič
Maska / Make-up Luka Marčetič
Oblikovalec zvoka / Sound Design Luka Marčetič
Snemalec zvoka / Sound Recording Žan Flaker Berce
Producent / Producer Tosja Flaker Berce

Igrajo / Cast Benjamin Krnetič (Beno), Luka Marčetič (Martič),
Tosja Flaker Berce (Tosja), Neža Grum (Sara)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Najboljša Prijatelja: Crossy Road (Best Friends: Crossy Road), 2015

Vse najboljše (Happy Birthday), 2014

Časotresk (Timetum), 2013

Montaža Ekstaza (AGRFT Days & Nights), 2012

Kje si stari? (What's up, Dude?), 2011

Klemen Klemen, 2010

Malo o obešanju perila, 2009

Med čakanjem pri semaforju se med prijatelji utrne debata.

TOSJA FLAKER BERCE se je rodil leta 1987 v Ljubljani in odtlej tam tudi živi. Študiral je filmsko in televizijsko režijo na AGRFT.

Waiting for the traffic lights to turn sparks off a debate among friends.

TOSJA FLAKER BERCE was born in Ljubljana in 1987, and has lived there since. He has graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television.

Nikoli ne bova sama

We Will Never Be Alone

2014, 11'53", barvni / colour, HD, 1:2,35, STEREO

Režija / Directed by Sašo Štih
Scenarij / Written by Varja Hrvatinić
Fotografija / Cinematography Sašo Štih
Avtor glasbe / Music Lepi slovenski dečki
Montaža / Edited by Žarko Brecl
Kostumografija / Costume Design Ina Ferlan
Oblikovalec zvoka / Sound Design Dane Vlaisavljevič
Snemalec zvoka / Sound Recording Tina Ščavničar
Asistentka režije / Assistant Director Tina Ščavničar
Drugi asistent režije / 2nd Assistant Director Matic Lukšič
Asistent kamere / Assistant Camera Katka Sušnik
Drugi asistent kamere / 2nd Assistant Camera Luka Belak
Producent / Producer Sašo Štih
Koprodukcija / Co-production Brana Srdić

Igrajo / Cast Mia Skrbinac (Evelin), Voranc Boh (Adam), Eva Jesenovec (Karla)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Nikoli ne bova sama (We Will Never Be Alone), 2014
Enya, 2012

Zgodba o odnosih, ki nimajo jasno postavljenih mej.

SAŠO ŠTIH je diplomirani dramski in audiovizualni umetnik, delujoč na področju filma in fotografije. Diplomiral na Fakulteti dramskih umetnosti v Beogradu. Zadnji dve leti študija je bil štipendist Ministrstva za kulturo RS. Decembra 2014 je skupaj s Katarino Rešek aka. Kuklo ustanovil kolektiv, v katerem se ukvarjajo s progresivno filmsko umetnostjo.

A story of relationships with no delineated boundaries.

SAŠO ŠTIH is a graduate in Drama and Audio-visual Arts working in the field of film and photography. He graduated from the Faculty of Dramatic Arts Belgrade. For the last two years of his studies he got a grant from the Slovenian Ministry of Culture. In December 2014 together with Katarina Rešek aka Kukla, he founded an artist collective dedicated to progressive cinema.

Rezbar Woodcarver

2015, 24'06", barvni / colour, DCP, 1:2,35, STEREO

Režija / Directed by Tomo Novosel

Scenarij / Written by Tomo Novosel

Fotografija / Cinematography Miha Kolar

Snemalec / Camera Miha Kolar, Rok Petelin, Tine Lenart

Dramaturgija / Dramaturgy Tomo Novosel, Žiga Čamernik

Avtor glasbe / Music Dani Bedrač, Benjamin Pirnat, Aleksander Smode

Montaža / Edited by Miha Kolar, Tomo Novosel

Scenografija / Production Design Rok Petelin, Miha Kolar, Tomo Novosel

Kostumografija / Costume Design Tomo Novosel

Maska / Make-up Nastja Vodenik

Oblikovalec zvoka / Sound Design Domen Hudrap

Snemalec zvoka / Sound Recording Domen Hudrap, Tine Lenart, Rok Petelin

Producent / Producer Tomo Novosel

Produkcija / Production Društvo eksperimentalne umetnosti Slovenija

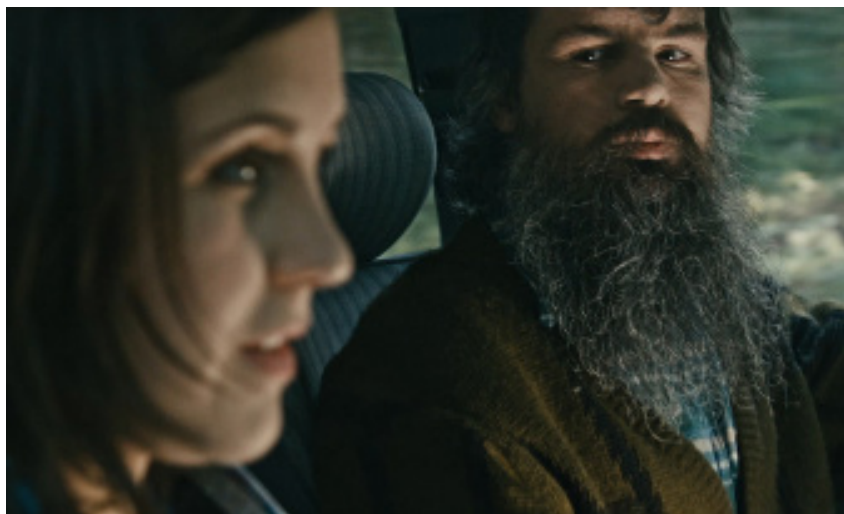
Igrajo / Cast Peter Korbus (rezbar / Woodcarver), Maša Flogie (Juliette), Gregor Podričnik (težak 1 / Nuisance 1), Žiga Čamernik (težak 2 / Nuisance 2), Miha Maznik (poslovodja / Manager), Miha Pačnik (novinar / Journalist), Karin Šnabl (študentka / Student), Leon Vovk (blagajničar / Cashier), Nina Bizjak (dekle iz preteklosti / Girl from the Past), Dušan Stojanovič (radijski glas / Radio Voice)

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Rezbar (Woodcarver), 2015

Vezela, 2014

Tu se piše življenje, 2013



Odmaknjen od mestnega vrveža, sredi gorske idile in obdan s tišino, živi star mojster rezbarjenja. Zbudi se v skrbno načrtovani dan, a mu ga prekine mlada študentka iz Francije, ki naključno zaide na stranpot v gore. Življenji obeh se pričneta počasi prepletati in zgodba sledi skupnemu dnevu v življenju obeh protagonistov.

TOMO NOVOSEL (Slovenj Gradec, 1989) je slovenski pesnik, pisatelj, scenarist in režiser. Novosel je prvi, ki je na Koroškem posnel celovečerni film: Tu se piše življenje je posnet v nizkoprodukciji oz. s sredstvi, ki niso znašala več kot 1200 evrov. Novosel živi in ustvarja v Slovenj Gradcu.

Away from the city hustle and bustle, in a peaceful and idyllic mountain landscape, lives an old master of woodcarving. He wakes into a meticulously planned day, which is soon interrupted by a young student from France, who happens to wander into the mountains. Their paths intertwining, the film follows the shared day in the lives of the protagonists.

TOMO NOVOSEL (1989, Slovenj Gradec) is a Slovenian poet, writer, screenwriter and director. He was the first director from the Koroška region to make a feature film: Tu se piše življenje is an amateur production low-budget film made for less than EUR 1200. He lives and works in Slovenj Gradec.

Vse najboljše Happy Birthday

2014, 7'39", barvni/colour, DCP, 16:9, DIGITAL

Režija / Directed by Tosja Flaker Berce, Juš Premrov
Scenarij / Written by Tosja Flaker Berce, Andraž Jerič, Juš Premrov, Gašper Tesner
Fotografija / Cinematography Juš Premrov
Scenografija / Production Design Gašper Tesner
Snemalec zvoka / Sound Recording Gašper Antauer
Producent / Producer Andraž Jerič
Produkcija / Production Filmsko društvo Temporama

Igrajo / Cast Luka Marčetič (Borut), Nika Jurman (Manca), Boj Nuvak (Bor)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Tosja Flaker Berce

Najboljša Prijateljca: Crosso Road (Best Friends: Crosso Road), 2015

Vse najboljše (Happy Birthday), 2014

Časotresk (Timetum), 2013

Montaža Ekstaza (AGRFT Days & Nights), 2012

Kje si stari? (What's up, Dude?), 2011

Klemen Klemen, 2010

Malo o obešanju perila, 2009

Juš Premrov

Zunaj (Outside), 2015

Vse najboljše (Happy Birthday), 2014

Zeng Xiangbo, 2013

Tu nikogar v resnici ni, 2012

Dobro Jutro, 2011

Kresnik, 2011

People, 2010

Borut je obseden z zabavami presenečenja, njegovi bližnji pa so jih že siti. Nastopi Borutov rojstni dan ...

TOSJA FLAKER BERCE se je rodil leta 1987 v Ljubljani in odtelej tam tudi živi. Študiral je filmsko in televizijsko režijo na AGRFT.

JUŠ PREMROV se je rodil leta 1987 v Ljubljani, nato je študiral na Akademiji za vizualne umetnosti AVA, trenutno pa je prijatelj dveh mačk in lastnik treh računalnikov.

Borut is obsessed with surprise parties, but everyone around him is sick and tired of them. Then comes Borut's birthday...

TOSJA FLAKER BERCE was born in Ljubljana in 1987, and has lived there since. He has graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television.

JUŠ PREMROV was born in Ljubljana in 1987, studied at the AVA Academy of Visual Arts, and is now friends with two cats and the owner of three computers.

Zadnja runda

Last Call

2015, 5'23", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Miha Umek

Scenarij / Written by Thomas Aymard

Fotografija / Cinematography Branco Grabovac

Avtor glasbe / Music Charles Chambaz

Montaža / Edited by Miha Umek

Maska / Make-up Anže Košir

Snemalec zvoka / Sound Recording Tadej Juvančič

Producent / Producer Thomas Aymard

Produkcija / Production Analogika Produkcjska Hiša

Igrajo / Cast Peter Novljan (duhovnik / Priest), Maja Djordjevič (Milena), Anja Višnjevac (prijateljica / Friend)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Zadnja runda (Last Call), 2015

Failsafe, 2013

Duhovnik se zaljubi v lokalno natakario.

MIHA UMEK je svojo umetniško pot začel kot glasbeni producent in DJ. A že kot deček je gojil veliko ljubezen do sedme umetnosti. Prve izkušnje s televizijsko in filmsko kamero je pridobil na RTV Slovenija, najprej kot asistent snemalca, nato kot snemalec. To delo opravlja še danes. Z vse bolj poglobljenim poznavanjem kamere pa je v Umeku vse bolj vrela želja iz otroštva: režirati in posneti svoj film.

A priest falls in love with a local waitress.

MIHA UMEK started his career as an artist as a music producer and a DJ. From an early age he maintained a strong interest in films. He gained his first experience with camera at the Slovenian national television as a camera assistant and later as a cameraman. This remains his job today. Learning more and more about camera, Umek started returning to his childhood desire: to make his own film.

Čakajoč Axla Waiting for Axel

2014, 18'23", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Andrea Celija, Simona Jerala
Scenarij / Written by Andrea Celija, Simona Jerala
Fotografija / Cinematography Simona Jerala
Montaža / Edited by Andrea Celija
Oblikovalec zvoka / Sound Design Enej Mavsar
Producent / Producer Anita Ramšak
Produkcija / Production Ekvilib Inštitut (ART SOC/Globalna Sofa)
Koprodukcija / Co-production DZMP Luksuz produkcija

Nastopajo / Featuring Axel Grgorić



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Andrea Celija

Čakajoč Axla (Waiting for Axel), 2014
Razkrite roke (Uncovered Hands), 2013
Kralj falafela (King of Falafel), 2013
Janez, 2012

Simona Jerala

Alice and us, 2015
Ana, 2015
Čakajoč Axla (Waiting for Axel), 2014
Sosedje platna (Neighbours of the Screen), 2014
Pokopališče, 2014
Stanovanje št.4, 2013

Film spremlja mlado transspolno (FTM – female to male) osebo iz Hrvaške, ki bi že zdavnaj morala začeti s hormonsko terapijo. Namesto tistega, kar so mu zdravniki obljubili, se bori z ignorantnim in neprofesionalnim zdravstvenim sistemom, ki nenehno odlaga začetek terapije.

ANDREA CELIJA (Pulj, 1985) je diplomirala iz sociologije na Fakulteti za družbene vede v Ljubljani. *Janez* je bil njen prvi kratki dokumentarni film, zanj pa je prejela nagrado na 28. Festivalu lezbičnega in gejevskega filma. Trenutno dela pri društvu DZMP Krško (Luksuz produkcija).

SIMONA JERALA (1984) je diplomirala iz sociologije kulture in primerjalne književnosti na Filozofski fakulteti v Ljubljani. Trenutno se izobražuje na magistrskem študiju režije dokumentarnega filma *DocNomads* v Lizboni, Budimpešti in Bruslju.

The film follows a young Croatia FTM transgender person, who should have started a process of hormone therapy a long time ago. Instead of getting what his doctors had promised him, he struggles with an ignorant and unprofessional medical system, which keeps postponing his treatment

ANDREA CELIJA (1985, Pula, Croatia) has graduated in Sociology from the Faculty of Social Sciences in Ljubljana. For her first documentary short, *Janez*, she won award at the 28th Ljubljana Lesbian & Gay Film Festival. She works for DZMP Krško (Luksuz produkcija).

SIMONA JERALA (1984) has graduated in Sociology of Culture and Comparative Literature from the Faculty of Arts in Ljubljana. She is now a Master's student of the Documentary Filmmaking course in Lisbon, Budapest and Brussels.

Leon in Jan – mlada kmetovalca

Leon and Jan – Young Farmers

2014, 15', barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Jernej Kastelec
Scenarij / Written by Jernej Kastelec
Fotografija / Cinematography Thomas Aymard
Avtor glasbe / Music Tim Žibrat
Montaža / Edited by Jernej Kastelec
Oblikovalec zvoka / Sound Design Marjan Drobnič
Organizator / Line Producer Robert Končar
Urednica filma / Supervising Producer Metka Dedakovič
Producent / Producer Metka Dedakovič
EBU Izvršna producentka / EBU Executive Producer Phillis Fermer
Produkcija / Production Otroški in mladinski program RTV Slovenija



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Leon in Jan – mlada kmetovalca
(Leon and Jan – Young Farmers), 2015
Moje rožnato življenje (My Colourful Life), 2011
Glasba z oblakov (The Song from the Clouds), 2010
Plesoče življenje (Dancing Life), 2009
Klepet z Piko (A Chat with Pika), 2008
Obleka (A Dress), 2007
Barve (Colours), 2005

Sanjski projekt prijateljstva!

Leon in Jan obdelujeta lastni zelenjavni vrt. Ob resnem vrtnarjenju želita pridelke na koncu tudi prodati na pravi tržnici – pod svojo posebno znamko.

JERNEJ KASTELEC je filmski režiser, rojen leta 1978 v Ljubljani, kjer tudi živi in dela. V preteklih letih je režiral več dokumentarnih filmov za RTV Slovenija. Leta 2004 je diplomiral iz etnologije in kulturne antropologije na Filozofski fakulteti v Ljubljani. Študij filmske režije na Akademiji za gledališče, radio, film in televizijo je končal leta 2008.

A dream project of friendship!

Leon and Jan grow their own vegetable garden. As passionate as they are, they want to sell their produce at a real market – under their own brand.

JERNEJ KASTELEC is a film director born in 1978 in Ljubljana, where he still lives and works. In recent years, he has directed several documentary films for Slovenia's National Television. He graduated in Ethnology and Cultural Anthropology from the Faculty of Arts, Ljubljana, in 2004, and in Film Directing from the Ljubljana Academy of Theatre, Radio, Film and Television in 2008.

Morning Glory

2014, 7'46", barvni / colour, HD, 16:9, Mono

Režija / Directed by Kato Drobysh, Florence Guenaut
Scenarij / Written by Kato Drobysh
Fotografija / Cinematography Florence Guenaut
Montaža / Edited by Florence Guenaut
Producent / Producer Tom Gomizelj
Produkcija / Production DZMP Luksuz produkcija
Koprodukcija / Co-production Zavod Otok



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Florence Guenaut

Pola-pola (Half-Half), 2014

Fekolog, 2014

Morning Glory, 2014

Kato Drobysh

XYX, 2014

Nikoli prej letel (Never Flew Before), 2014

Morning Glory, 2014

Hrana Anarh, 2014

Na obrobju izolskega filmskega festivala Kino Otok se dani. Ob morski jutranji gloriiji se prekrizajo poti delavcev, ribictev, pijancev in sprehajalcev. So tisti, ki gredo spat prepozno, in tisti, ki vstajajo prezgodaj.

FLORENCE GUENAUT je po koncanem magisteriju iz filmskih studij in filozofije in treh letih potovanj v okviru Evropske prostovoljne sluzbe prisa v Luksuz produkcijo.

KATO DROBYSH prihaja iz Belorusije. Diplomirala je iz graficnega oblikovanja, potem pa v okviru Evropske prostovoljne sluzbe prisa v Luksuz produkcijo.

A new day is breaking on the sidelines of the Kino Otok film festival in Izola. Against a background of the morning glory of the seaside, paths cross for workers, fishermen, drunks, and strollers. There are those who go to sleep too late, and those who get up too early.

FLORENCE GUENAUT travelled for three years after her Master's Degree in Cinematographic Studies & Philosophy, before starting a European Voluntary Service in Luksuz produkcija.

KATO DROBYSH is Belarussian. She has graduated in Graphic Design before starting a European Voluntary Service in Luksuz produkcija.

Nikoli prej letel

Never Flew Before

2014, 15'42", barvni/colour, HD CAM, 16:9, STEREO

Režija/Directed by Kato Drobysh
Scenarij/Written by Kato Drobysh
Fotografija/Cinematography Saša Ihnatovič, Kato Drobysh
Montaža/Edited by Kato Drobysh
Snemalec zvoka/Sound Recording Uroš Hlastan
Producent/Producer Tom Gomizelj
Produkcija/Production DZMP Luksuz produkcija

Nastopajo/Featuring
Ana, Matic, Kenneth, Dino



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

XYX, 2014

Nikoli prej letel (Never Flew Before), 2014

Morning Glory, 2014

Hrana Anarh, 2014

Ključke prebadajo kožo, ki visi nad šumečimi valovi. Pritajen kot šepet, stok tistih, ki so na suspenziji, želi dati glas izkušnji, ki »ni najbolj boleča, je pa najbolj intenzivna«. Pod vodstvom skrbne dame, prekrite s tatuji, je suspenzija videti kot zdravniški poseg. V *Nikoli prej letel* je telo kontinent, katerega meje se da preseči.

KATO DROBYSH prihaja iz Belorusije. Diplomirala je iz grafičnega oblikovanja, potem pa v okviru Evropske prostovoljne službe prišla v Luksuz produkcijo.

Hooks pierce the skin suspended over rustling waves. Almost as a whisper, the voice of those suspended try to attach words to the experience which is "not the most painful, but is the most intense". Under the careful guidance of a tattoo covered lady, the suspension looks like a medical procedure. In *Never Flew Before*, body is a continent the borders of which can be transgressed.

KATO DROBYSH is Belarusian. She has graduated in Graphic Design before starting a European Voluntary Service in Luksuz produkcija.

Osvobodimo Osvobodilno fronto

Liberate Liberation Front

2015, 20"22", barvni/colour, HD, 16:9, DOLBY SR

Režija / Directed by Diego Menendes

Scenarij / Written by Diego Menendes

Fotografija / Cinematography Diego Menendes

Avtor glasbe / Music Kevin Macleod

Montaža / Edited by Diego Menendes

Oblikovalec zvoka / Sound Design Diego Menendes

Producent / Producer Diego Menendes

Produkcija / Production Do It Yourself Production

Nastopajo / Featuring

Diego Menendes, Ladislav Troha, OF delegacija / Liberation Front delegation, Janez Stanovnik



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Osvobodimo Osvobodilno fronto (Liberate Liberation Front), 2015

Zovem se Niko, 2014

Mladi Menendes (Diego Menendes: The Early Years), 2014

Svinje na protestu, 2014

Pizdarije v Kopru, 2013

We are Hollywood, 2012

Razstava, horror politijada, 2011

Parada Maškarada, 2011

Menendes Brothers Marathon, 2011

Fužine neiberhud: športni upi, 2010

Dead Duck, 2010

Dan OF je tradicionalni slovenski praznik, ki praznuje požrtvovalnost in pogum vseh antifašističnih borcev, ki so v letih 1941–45 sodelovali v boju proti okupatorju, a več kot očitno je, da dandanes politika praznik izkorišča v svoje namene, kot ga je v času okupacije. Se zgoda vna ponavlja?

DIEGO MENENDES, rojen v Brežicah, leta 2001 posname svoj prvi film, ki je pretežno trash tematike, in nadaljuje v tej smeri do približno leta 2008, dokler ne začne eksperimentirati. Obreme se tudi k žanrom parodije, komedije in filmu politične usmeritve, ki ga sam imenuje politični horror. Leta 2013 skrivnostno izgine, v tujih in domačih medijih se piše celo o smrti, a nič ni res, zato Menendes sklene, da o tem posname film.

The Liberation Front Day is a traditional Slovenian public holiday celebrating the selfless commitment and courage of all anti-Fascist combatants who rose against occupation in the years 1941-45. Today, the holiday is clearly exploited to serve political purposes, like it was at the time of the occupation. Is the history repeating itself?

DIEGO MENENDES begins his filmmaking career with a trash film in 2001, and continues on this course until 2008, when he starts experimenting. He explores the genres of parody, comedy, and political films he calls political horror. In 2013 he mysteriously disappears, the foreign and national press even suggests death, but this is a hoax, and Menendes decides to turn it into a film.

Po vino v Krčevino

Getting Wine in Krčevina

2014, 8'14", barvni / colour, HD, 16:9, mono

Režija / Directed by Vinko Krč

Scenarij / Written by Vinko Krč

Fotografija / Cinematography Viktor Radić, Tomaž Pavkovič

Avtor glasbe / Music Brencl banda

Montaža / Edited by Marko Cvejič

Oblikovalec zvoka / Sound Design Izvanredni Bob

Korekcija barv / Colour Correction Jure Čemec

Producent / Producer Tom Gomizelj

Produkcija / Production DZMP Luksuz produkcija

Koprodukcija / Co-production CID PTUJ

Nastopajo / Featuring

Urška Pajer (dama / Lady), Zmago Gasperič (Zmago)



Mlada dama obišče pridelovalca vina. Ta je očitno pregloboko pogledal v kozarec in se ne zaveda, kako trapasto izpade, ko v družbi dame izreka prostaške žaljivke.

Prvi Vinkov film.

A young lady visits a wine manufacturer. He seems to have drunk too much: he fails to realise how ridiculous he comes across with his vulgar remarks.

Vinko's first film.

Rail Waiting

2014, 4'32", barvni / colour, HD, 16:9, mono

Režija / Directed by Marie le Hir, Charlene Biju
Scenarij / Written by Charlene Biju
Fotografija / Cinematography Marie le Hir
Montaža / Edited by Marie le Hir, Charlene Biju
Producent / Producer Tom Gomizelj
Produkcija / Production Luksuz produkcija
Koprodukcija / Co-production CID PTUJ



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Marie le Hir

Ruche Ouvrière, 2012

Ecrire avec les yeux, 2011

Ici ou là-bas

Nonette

Železniška postaja. Čakanje na vlak ali na kaj drugega? Anonimno čakanje na peronu. Čakajo s svojo prtljago in s svojimi zgodbami. Njihove misli pripadajo samo njim. Nekaj »izgubljenih« minut pred naslednjo vožnjo.

MARIE LE HIR je po končanem študiju sociologije in filozofije nadaljevala s študijem dokumentarnega filma. Dlje časa se ukvarja s fotografijo in je tudi fotografinja na filmskih setih. Je članica šol PointVue in »Webdocumentary in Paris«.

CHARLENE BIJU je študirala AV v različnih mestih po Franciji. Po letu študija v Veliki Britaniji sedaj dela v Franciji kot AV tehnika.

A railway station. Waiting for the train or something else? Waiting anonymously on the platform. They are waiting, with their luggage and their stories. Their thoughts belong to them alone. For some "lost" minutes before the next ride.

MARIE LE HIR graduated in Sociology and Philosophy before proceeding to study Documentary Film. She has a longstanding interest in photography, and occasionally works as photographer on film sets. She is a member of PointVue and Webdocumentary in Paris schools.

CHARLENE BIJU studied Audiovisual Studies in various cities across France. After a one-year study experience in the UK, she now works in France as an AV technician.

Richard pride jutri

Richard Is Coming Tomorrow

2015, 14'40", barvni/colour, HD CAM, 16:9, STEREO

Režija/Directed by Jani Sever

Scenarij/Written by Jani Sever

Fotografija/Cinematography Lev Predan Kowarski

Montaža/Edited by Andrej Nagode

Oblikovalec zvoka/Sound Design Boštjan Kačičnik

Snemalec zvoka/Sound Recording Nina Bučuk

Barvna korekcija/Colour Correction Janez Ferlan

Grafična podoba/Graphic Design Darko Miladinović

Producent/Producer Nina Jeglič

Produkcija/Production Sever&Sever d.o.o.

Koprodukcija/Co-production Lev Predan Kowarski



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Richard pride jutri (Richard Is Coming Tomorrow), 2015

Bum, bum, bis, 2014

Adagio, 2013

Alen, ki je pred šestimi leti oslepel zaradi možganskega tumorja, pred božičem prejme telefonski klic. Na drugi strani je Richard, ki mu pove, da ima napravo, s katero bo Alen lahko spet videl. Alenova pričakovanja so velika. Po dolgem čakanju mu nekega večera Richard v spremstvu trenerjev preda napravo. Bo Alen res spregledal?

JANI SEVER, diplomirani zgodovinar (FF v Ljubljani), je 13 let deloval kot novinar in od 1997 do 2006 odgovorni urednik revije Mladina. Je ustanovitelj in odgovorni urednik spletnega portala Vest.si, producent in režiser.

Alen is blind from a brain tumour six years ago. Just before Christmas, he receives a phone call. It is Richard, who tells him he has a device that will make Alen see again. Alen's expectations are high. One evening after a long wait, in the company of his instructors, Richard gives him the device. Will Alen really see again?

JANI SEVER graduated in History (Faculty of Arts Ljubljana) and worked as a journalist for 13 years and as the editor-in-chief of the Mladina magazine from 1997 to 2006. He is the founder and the editor-in-chief of news website Vest.si, a producer and a director.

Verouk spolnosti

Religious Class on Sex

2014, 18'23", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Lola Juarez
Scenarij / Written by Lola Juarez, Matjaž Vertuš
Fotografija / Cinematography Joze Rehberger Ogrin, Lola Juarez
Montaža / Edited by Lola Juarez, Matjaž Vertuš
Snemalec zvoka / Sound Recording Matjaž Vertuš
Producent / Producer Maja Malus Azhdari
Produkcija / Production Mitra
Koprodukcija / Co-production DZMP Luksuz produkcija



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Verouk spolnosti (Religious Class on Sex), 2014
Haložan, 2014

Katoliški duhovnik in kompleksne teme: celibat, homoseksualnost, masturbacija. Dokumentarni film daleč od sterilnega diskurza duhovščine o spolnosti ponuja humanistični pogled na seksualne razlike in presunljivo vizijo ljubezni do bližnjega.

LOLA JUAREZ je diplomirala iz medijske komunikacije in je sodelovala pri različnih projektih, na primer pri kratkem igranem filmu *Coopera-t* z M30M produkcijo. Bila je prostovoljka EVS v Luksuz produkciji, slovenski organizaciji, ki že več kot deset let deluje na področju neodvisne produkcije in medijskega angažmaja mladih.

A catholic priest and complex issues: celibacy, homosexuality, masturbation. Far from the sterile discourse of the clergy on sexuality, this documentary offers a humanist view of sexual distinction and a touching vision of the love toward one another.

LOLA JUAREZ has graduated in Media Communication, and has worked on various projects such as short film *Coopera-t* with the M30M production company. She was an EVS volunteer with Luksuz produkcija, a Slovenian organisation with more than 10 years of experience in independent production and social engagement of young people through media.

V rdečem In the Red

2014, 19'28", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Ana Pečar, Oliver Ressler

Scenarij / Written by Oliver Ressler, Ana Pečar

Fotografija / Cinematography Ana Pečar, Thomas Parb

Avtor glasbe / Music David Backer, Carlos Mandelbaum

Montaža / Edited by Ana Pečar, Oliver Ressler

Oblikovalec zvoka / Sound Design Rudolf Gottsberger

Barvna korekcija / Colour Correction Rudolf Gottsberger

Producent / Producer Oliver Ressler

Koprodukcija / Co-production Ana Pečar, Galery Apart

Nastopajo / Featuring

Alex, Ann, Jacques, Laura, Nicky, Ohyoon, Sandy, Sean, Winter



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Oliver Ressler

The Visible and the Invisible, 2014

V rdečem (In the Red), 2014

Leave It in the Ground, 2013

The Plundering, 2013

The Right of Passage, 2013

Robbery, 2012

The Bull Laid Bear, 2012

Comuna Under Construction, 2010

5 Factories – Worker Control in Venezuela, 2006

Strike Debt je skupina progresivnih mislecev iz New Yorka, ki z raznimi aktivnostmi razkriva prikriti mehanizme finančnega kapitalizma. Pri tem uporablja enake postopke kot borzni posredniki, le da dolg, ki ga je odkupila za stotino osnovne vrednosti, po enaki ceni kot špekulanti, potem odpiše.

OLIVER RESSLER (1970) živi in dela na Dunaju. Ustvarja instalacije, projekte v javnem prostoru in filme o ekonomiji, demokraciji, globalnem segrevanju, oblikah upora in družbenih alternativah.

ANA PEČAR (1977) je video in intermedijska umetnica. Živi in dela v Mariboru. Udeležuje se kot organizatorka javnih dogodkov, prek katerih komunicira umetniške in kolektivne tokove. Ukvarja se s temo družbeno konstruirane stvarnosti kot ene od mnogih načinov branja ter interpretiranja sedanjega časa in prostora.

Strike Debt is a group of progressive individuals living in New York City who perform various activities to expose hidden mechanisms of financial capitalism. They use the same methods as brokers; they buy debt for a fraction of the debt's true value, at the same price as speculators, only to then write it off.

OLIVER RESSLER (1970) lives and works in Vienna. He produces installations, projects in the public space, and films on issues such as economics, democracy, global warming, forms of resistance and social alternatives.

ANA PEČAR (1977) is a video and intermedia artist living and working in Maribor. She organises public events to communicate artistic and collective movements. She is interested in socially constructed reality as one of the many ways of reading and interpreting the present time and place.

Življenje na visoki nogi

Living High

2014, 9'49", barvni/colour, HD CAM, 16:9, STEREO

Režija / Directed by Jasna Merklin, Kaja Vrhovec Andrič
Scenarij / Written by Jasna Merklin, Kaja Vrhovec Andrič
Snemalec zvoka / Sound Recording Jasna Merklin,
Kaja Vrhovec Andrič
Producent / Producer Tom Gomizelj
Produkcija / Production DZMP Luksuz produkcija



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Jasna Merklin

Življenje na visoki nogi (Living High), 2014
Ephmera, 2014

Kaja Vrhovec Andrič

Življenje na visoki nogi (Living High), 2014
Little Big Aleksej, 2014
Drugi dom (Second Home), 2010

Kakšno je življenje v visokih petah? Posa-
mezniki se dan za dnem odločajo za nošenje
visokih pet. Za nekatere je to del zasebnega
življenja, za druge pa obvezen del vsakdana.

JASNA MERKLIN ima diplomu iz novinarstva in je študentka
magistrskega programa Kulturne študije. Delala je za lokalno
televizijsko postajo, radijske postaje in različne časopise ter
revije.

KAJA VRHOVEC ANDRIČ ima diplomu iz kulturnih študij.
Sodelovala je na več filmskih delavnicah in v izmenjavi Erasmus
s predmeti iz filmske teorije.

Life in high heels – what is it like? Many
decide for high heels day after day. Some only
wear them in private, for others they are an
indispensable part of their everyday lives.

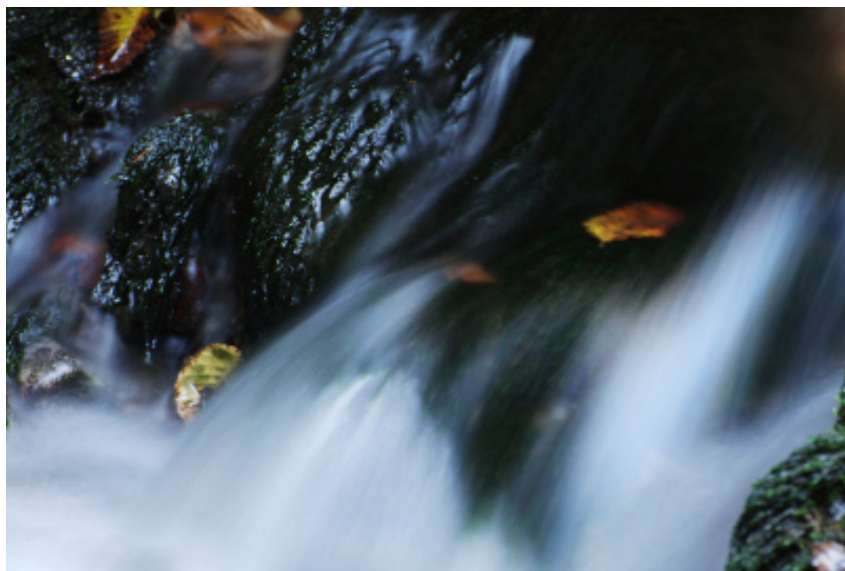
JASNA MERKLIN has a degree in Journalism, and is a Master's
student of Cultural Studies. Her work experience as a journalist
include a local TV channel, radio stations, and various
newspapers and magazines.

KAJA VRHOVEC ANDRIČ has a degree in Cultural Studies. She
has participated in a number of filmmaking workshops, and in
an Erasmus exchange focusing on film theory.

Po toku With the Flow

2014, 5'40", barvni / colour, Blu-ray, 16:9, STEREO

Režija, scenarij, fotografija, montaža / Directed and Written by,
Cinematography, Edited by Amir Muratović
Producent / Producer Amir Muratović



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Po toku (With the Flow), 2014

Majoš, 2009–2010

Impresija velemešta, 2009

Fabiani : Plečnik, 2006–2008

Druža generacija, 2005–2006

Kruhovo leto, 2005

Portreta z ozadjem, 1994–2000

Delo sestavlja serija digitalnih fotografij, ki beležijo pretakanja v naravi. Posnete so z dolgimi osvetlitvenimi časi, nato pa med seboj prepletene. Tako je v posameznem posnetku sočasno več časovnih plasti.

AMIR MURATOVIČ je študiral na Fakulteti za arhitekturo ter filmsko in televizijsko režijo na AGRFT. Kot režiser, scenarist in montažer podpisuje številne dokumentarne filme za Televizijo Slovenija. V eksperimentalnih filmih raziskuje preplet animiranega in dokumentarnega. Je avtor filmske monografije *Sladka strast periferije* / Enciklopedija Ivce Matiča.

The film is composed of a series of digital photographs which capture flows in nature. By intertwining long-exposure photos, each image depicts several intervals of time.

AMIR MURATOVIČ studied Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television, and Architecture. As director, screenwriter and editor, he has worked on a number of documentary films for the Slovenian National Television. In his experimental films, he explores the blending of the animated and the documentary. He is the author of a book about Ivca Matič, *Sladka strast periferije* / Enciklopedija Ivce Matiča.

Spin Off

2014, 2'25", barvni/colour, HD, 16:9, mono

Režija / Directed by Izvanredni Bob

Scenarij / Written by Izvanredni Bob

Montaža / Edited by Izvanredni Bob

Producent / Producer Tom Gomizelj

Produkcija / Production DZMP Luksuz produkcija

Igrajo / Cast Florence Guenaut



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Spin Off, 2014

Nation of Satan, 2007

Euforia, 2004

(X), 2003

soc.com <<http://soc.com>>, 2000

Vertigo!

IZVANREDNI BOB je desperado beogradskega undergrounda. Deluje na področju glitch arta in »show businessa«. Končal je Šolo filmske režije v Akademskem filmskem centru. Aktivno se ukvarja s filmom in videom, interaktivnimi programi, video instalacijami in noisom.

Vertigo!

IZVANREDNI BOB is a Belgrade underground desperado working in the fields of glitch art and show business. He has graduated in Film Directing from the Academic Film Centre Belgrade. His fields of interest include film and video, interactive programmes, video installations, and noise.

25 let potem 25 Years After

2014, 3'25", barvni / colour, DVD, 16:9, STEREO

Režija / Directed by Zdravko Barišič

Scenarij / Written by Zdravko Barišič

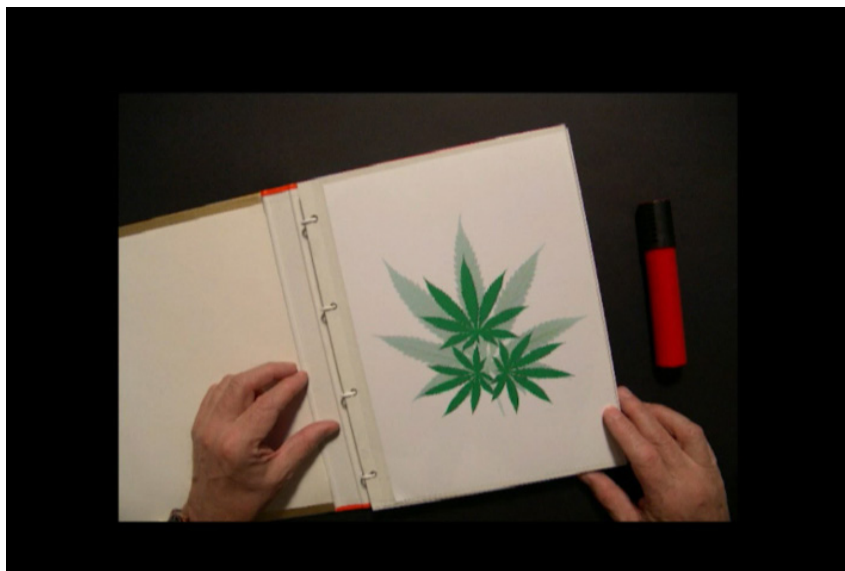
Fotografija / Cinematography Igor Barišič

Montaža / Edited by Zdravko Barišič

Scenografija / Production Design Igor Barišič

Producent / Producer Zdravko Barišič

Produkcija / Production ZB Dream Production



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

25 let potem (25 Years After), 2014

Dissident (Dissident), 2002

My First Cut, 1999

Balkanska ruleta (Balkan Roulette), 1997

Oblast (Authority), 1987

Pot (Voyage), 1986

25 let po tem, ko je bil slovenski film *Oblast* nagrajen z zlatim medvedom, sem spoznal, da se je naše življenje na mnogih področjih spremenilo. Edino, kar je ostalo enako, je bilo to, da je oblast ostala nepismena.

ZDRAVKO BARIŠIČ, rojen leta 1938 v Zenici, se je šolal na metalurški smeri Srednje tehniške šole in na Višji šoli za organizacijo dela. S filmom se ukvarja od leta 1986. Z animatorjema Steinbacherjem in Jurco je ustanovil producentsko firmo ARF. Sedaj je upokojen filmski delavec. Rad kuha.

25 years after Slovenian film *Authority* won the Golden Bear, I realised our lives had changed in many ways. The only thing that stayed the same was that those in power were still illiterate.

ZDRAVKO BARIŠIČ, born in Zenica in 1938, graduated from the Secondary Technical School, Department of Metallurgy, and from the School of Organisational Studies. His career in film started in 1986. With animators Steinbacher and Jurca, he founded the ARF production company. He is now retired. He enjoys cooking.

ŠTUDIJSKI FILMI
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Študijski igrani film
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Študijski dokumentarni film
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Študijski animirani film
Student Films: Animation

145 Beard Up

Netekmovalni program
Panorama Programme

Riot Ana

2015, 23'30", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Klemen Berus
Scenarij / Written by Klemen Berus, Tamara Babić
Fotografija / Cinematography Rok Kajzer Nagode
Avtor glasbe / Music Leon Firšt
Montaža / Edited by Aljaž Bastič
Scenografija / Production Design Miha Ferkov
Kostumografija / Costume Design Andrej Vrhovnik
Maska / Make-up Špela Ema Veble, Maja Vučina
Oblikovalec zvoka / Sound Design Tristan Peloz
Snemalec zvoka / Sound Recording Peter Žerovnik
Producent / Producer Nina Robnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Lucija Lila Tratnik (Riot Ana), Tadej Koren Šmid
(Sandi Meksikajnar), Jernej Kogovšek (snemalec / Camera Operator)

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

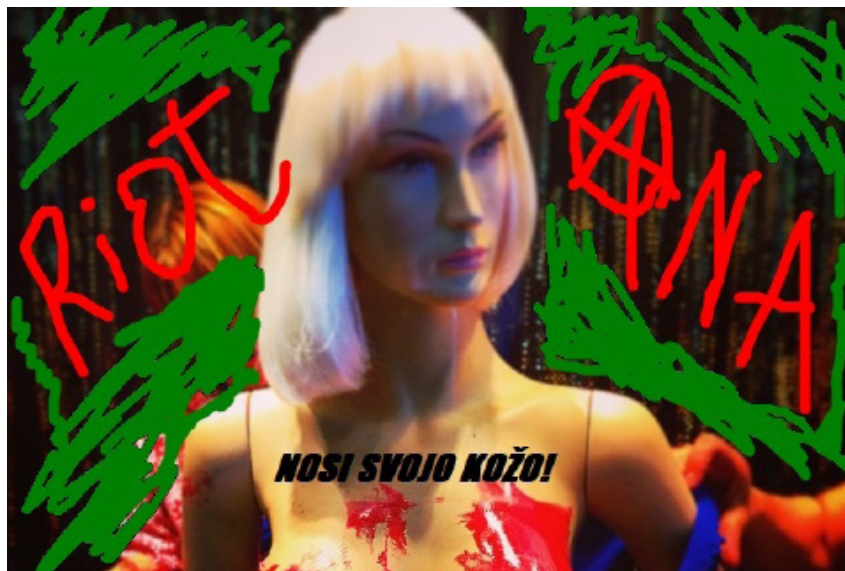
Riot Ana, 2015

Free Božidar, 2014

Opijalnice, 2012

Izključena (Disconnected), 2010

Moj poredni sosod (My Naughty Neighbour), 2010



Pesem osamljenega mariačija, napisana v španščini in zapeta za film *Riot Ana*, najbolje predstavi vsebino filma.

KLEMEN BERUS (Novo mesto, 1993) je filme snemal že v osnovni šoli, prvič pa je na Festivalu slovenskega filma sodeloval kot srednješolec s kratkim filmom *Izključena*. Leta 2012 je bil sprejet na študij filmske in televizijske režije na AGRFT, postal vegetarijanec in začel iskati svojo kožo.

The best way to tell about this film is with the song of a lonely mariachi written in Spanish and performed for *Riot Ana*.

KLEMEN BERUS (1993, Novo mesto) started making films while still in primary school. His first appearance at the Festival of Slovenian Film was in high school with short film *Disconnected*. In 2012, he was admitted to the Ljubljana Academy of Theatre, Radio, Film and Television to study Film and TV Directing, became a vegetarian, and started searching for his skin.

Ognjeni fantje

Fire Boys

2015, 12'47", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Rok Hvala
Scenarij / Written by Rok Hvala
Fotografija / Cinematography Klemen Kraševce
Avtor glasbe / Music Marjan Hvala, Matej Železnik
Montaža / Edited by Špela Bajc
Oblikovalec zvoka / Sound Design Jure Strajnar
Snemalec zvoka / Sound Recording Samo Kozlevčar
Producent / Producer Nina Robnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Ognjeni fantje (Fire Boys), 2015
Proti toku, 2014
Glej, kaj vem z Nino Rakovec, 2014

Dokumentarec govori o prostovoljnem gasilcu Urbanu, ki si želi veliko akcije, vendar večjih, rednejših intervencij v njegovem kraju ni. Urban tako večino časa preživi v gasilskem domu, upajoč na intervencijo. Ko skoraj obupa in se sprijazni z mirnim dnevom, pa se pojavi nesreča ...

ROK HVALA (Trbovlje, 1994) je po končani gimnaziji in ekonomski srednji šoli Trbovlje naredil sprejemne izpite na Akademiji za gledališče, radio, film in televizijo.

This is a documentary about volunteer firefighter Urban, who craves action. But in his home town big interventions are few and far between, so Urban spends most of the time at the fire station, hoping for an intervention. Just when he is about to accept the fact that it will be a quiet day, there is an accident...

ROK HVALA (1994, Trbovlje) attended the high school in Trbovlje before being admitted to the Ljubljana Academy of Theatre, Radio, Film and Television.

Šiška (p)osebno Šiška, Up Close and Personal

2015, 30', barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Dino Schreilechner
Scenarij / Written by Dino Schreilechner, Nika Logar
Fotografija / Cinematography Dino Schreilechner
Snemalec / Camera Dino Schreilechner
Montaža / Edited by Dino Schreilechner
Producent / Producer Boštjan Potokar
Produkcija / Production Visoka šola za umetnost NGU
Koprodukcija / Co-production Šola uporabnih umetnosti
Famul Stuart



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Šiška (p)osebno (Šiška, Up Close and Personal), 2015

Dokumentarni film skozi zgodbe posameznikov odkriva skrivnosti Šiške. Če je ta soseska za marsikoga (predvsem za Nešiškarje) le sinonim za gručo neposrečeno razmetanih hiš in blokov ob eni od ljubljanskih vpadnic, njene ulice in nemarne fasade v resnici skrivajo bogato in raznoliko življenje, ki tja vedno pogosteje zvablja tudi nedomačine.

DINO SCHREILECHNER se je rodil v Skopju. Med vojno je z družino prišel v Slovenijo, kjer se je začela njegova ljubezen do filma, ko je sodeloval je pri ustvarjanju begunskega televizijskega programa ITV v Sloveniji in Švici. Odkar je končal je program multimedije na Šoli uporabnih umetnosti Famul Stuart, že več kot deset let dela kot snemalec, fotograf in del produkcijske ekipe.

The film unveils the secrets of Šiška through stories of individuals. If many (especially non-residents) consider the neighbourhood merely a bunch of poorly scattered houses and blocks of flats lined up along one of Ljubljana's main roads, its streets and dingy fronts reveal a wealth and versatility of life, which is increasingly attractive for non-locals.

Dino Schreilechner was born in Skopje, Macedonia. During the war, his family moved to Slovenia, where his love for film was born, as he was involved in the making of ITV TV programmes for refugees in Slovenia and Switzerland. He studied Multimedia at the Famul Stuart School of Applied Arts, and has since then worked for more than a decade as a camera operator, photographer, and member of production crews.

Beard Up Beard Up

2015, 3'11", barvni/colour, HD CAM, 16:9, STEREO

Režija / Directed by Neva Kumelj, Nika Lemut
Scenarij / Written by Neva Kumelj, Nika Lemut
Animacija / Animation Neva Kumelj, Nika Lemut
Avtor glasbe / Music Freesound.org
Montaža / Edited by Nika Lemut
Scenografija / Production Design Neva Kumelj, Nika Lemut
Scenografija ozadja / Background Design Neva Kumelj, Nika Lemut
Kostumografija / Costume Design Neva Kumelj, Nika Lemut
Oblikovanje likov / Character Design Neva Kumelj, Nika Lemut
Postprodukcija / Post-production Nika Lemut
Producent / Producer Boštjan Potokar
Produkcija / Production Visoka šola za umetnost UNG
Koprodukcija / Co-production Šola uporabnih umetnosti
 Famul Stuart



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Nika Lemut
Beard Up, 2015
Abuzz, 2014
Gap, 2014
Unpacked, 2013

V modernem fantazijskem mestu živijo najrazličnejša pravljična bitja, izredno povezana z modnimi trendi. Ob nastajanju novega trenda se vilinci vzvišeno posmehujejo košatim bradam palčkov. Potem se eden od palčkov odloči, da je britje brade preveč nepraktično in da tega ne bo več počel.

NEVA KUMELJ študira digitalne umetnosti in prakse na Visoki šoli za umetnost v Novi Gorici. V veliko inspiracijo so ji ameriški stripi in animirane serije, najraje ustvarja (večinoma ilustrira) na temo fantazije.

NIKA LEMUT trenutno končuje študij digitalnih umetnosti in praks na Visoki šoli za umetnost (Univerza v Novi Gorici). Ukvarja se predvsem s področjem animacije, ilustracije ter stripovske umetnosti, zanima pa jo tudi videooblikovanje in postprodukcija.

A modern fantasy city is home to various fairytale creatures, who are very much in touch with the latest fashion trends. While a new trend is emerging, the elves persistently shave their beards and arrogantly mock the hairy dwarves. One day, one of the dwarves decides shaving is too inconvenient, and refuses to do it.

NEVA KUMELJ studies Digital Arts and Practices at the School of Arts Nova Gorica. She finds inspiration in American comic strips and animated series, while her favourite subject as an artist (illustrator) is fantasy.

NIKA LEMUT is currently completing her studies in Digital Arts and Practices at the School of Arts Nova Gorica. She mostly works in animation, illustration and comic strip art, and is also interested in video design and post-production.

POSEBNE PROJEKCIJE

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Tea Teah

celovečerni igrani film / **feature film, 2007,**
87', barvni / **colour, 35mm**

Režija / Directed by Hanna A. W. Slak

Scenarij / Written by Hanna A. W. Slak

Fotografija / Cinematography Karina Kleszczewska

Montaža / Edited by Miloš Kalusek, Tomica Pavlica

Avtor glasbe / Music Bartłomiej Gliniak

Zvok / Sound Hanna Preuss

Scenografija / Set Design Katja Šoltes

Kostumografija / Costume Design Bjanka Ursulov

Maska / Make-up Tina Šubic Dodočić

Producent / Producer Frenk Celarc

Produkcija / Production Gustav film

Koprodukcija / Co-production Studio Maj (Slovenija / Slovenia),

RTV Slovenija / Slovenia, SPI (Poljska / Poland), Jadran film

(Hrvaška / Croatia), PRO.BA (BiH / Bosnia and Herzegovina)

Sofinanciral / Co-funding Filmski sklad Republike Slovenije –

javni sklad / Slovenian Film Fund

Distribucija / Distribution Cinemania group d.o.

Igrajo / **Cast**

Nikolaj Burger, Pina Bitenc, Marko Mandić, Sandi Krošl, Tatjana Šojć, Manca Dorrer, Žan Marolt, Senad Bašić, Gruša Kočica, Špela Petkovšek, Maj Klemenc

Deček Martin želi rešiti starodavni gozd, kjer se začnejo dogajati nenavadne stvari, in spozna, da čarovnija ne prebiva v gozdu, temveč v srcih ljudi.

HANNA A. W. SLAK, rojena leta 1975 v Varšavi, je diplomirala na AGRFT v Ljubljani. Je avtorica več mednarodno odmevnih kratkih filmov; za kratki film *Brez štroma* je prejela nagrado za obetavne mlade režiserje na Festivalu filmskih šol v Münchnu; kratki film *Zjutro* je bil razglašen za najboljši študentski film na Festivalu slovenskega filma v Portorožu, prejel pa je tudi prvo nagrado na 10. Juvenalu v Celovcu. Leta 1999 je bila razglašena za najbolj obetavnega slovenskega filmskega ustvarjalca leta. Njen celovečerni prvenec *Slepa pega* je na festivalu v Cottbusu prejel nagrado ekumenske žirije, režiserka pa na festivalu v Sofiji nagrado za najboljšo režijo.



A boy called Martin wishes to save the ancient forest, where strange things begin to happen, and realises that magic is not in the forest but in the hearts of people.

HANNA A. W. SLAK, born in 1975 in Warsaw, graduated from the Academy of Theatre, Radio, Film and Television in Ljubljana. She is the author of several internationally recognised short films; her first film *FREAKquencies* was awarded the prize for emerging young director at the Munich Film Festival of Film Schools and the short film *A. M.* won the prize for Best Student Film at the Festival of Slovenian Film in Portorož. The film was also awarded at the 10th Juvenale in Klagenfurt. In 1999 she was named the Most Promising Young Slovenian Filmmaker. Her feature debut *Blind Spot* won the award of the Ecumenical Jury Don Kihot at the 12th Cottbus Film Festival in Germany, and the director was awarded Best Director at the 7th Sofia International Film Festival in Bulgaria.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Tea (Teah), celovečerni igrani film/feature film, 2007

Američanke (100 % Slovenian), srednjemetražni dokumentarni film/
medium-length documentary, 2005

Desperado Tonic, celovečerni filmski omnibus/feature omnibus film, 2004

Slepa pega (Blind Spot), celovečerni igrani film/feature film, 2002

Super Chick!, kratki animirani film/animated short, 2001

Dvojno življenje (Double Life), dokumentarni film/documentary film, 2000

Predor (The Tunnel), kratki igrani film/short film, 1999

Zjutro (A. M.), kratki igrani film/short film, 1998

Brez štroma (FREAKquences), kratki dokumentarni film/short
documentary, 1997



Nikogaršnja zemlja

No Man's Land

celovečerni igrani film / feature film
2001, 98', barvni / colour, 35mm

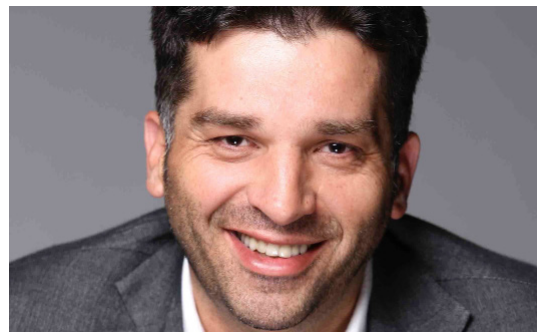
Režija / Directed by Danis Tanović
Scenarij / Written by Danis Tanović
Fotografija / Cinematography Walther Van Den Ende
Avtor glasbe / Music Danis Tanović
Montaža / Edited by Francesca Calvelli
Scenografija / Set Design Dušan Milavec
Zvok / Sound Henri Morelle
Producent / Producer Čedomir Kolar, Marc Baschet, Frédérique Dumas
Koproducent / Co-Producers Cat Villiers, Judy Counihan, Dunja Klemenc, Igor Pediček, Marion Hänsel, Marco Müller
Produkcija / Production Noé Productions, Fabrica Cinema, Man's Films, Counihan Villiers Productions, Studio Maj, Casablanca

Igrajo / Cast

Branko Djurić, Filip Šovagović, Katrin Cartlidge, Simon Callow, Rene Bitorajac, Mustafa Nadarević, Bogdan Diklić, Tanja Ribić, Branko Završan

Nikogaršnja zemlja je vojni film o treh vojaki, ki se znajdejo na nikogaršnji zemlji, med dvema bojnima črtama. Gre za pripoved o preprostih ljudeh, porinjenih v vrtnec nacionalnih sovraštev in političnih iger, pri čemer je njihova zgodba prežeta z ironičnim in ciničnim humorjem. Film se ne ukvarja s tem, kdo je vojno začel, temveč je pripoved o nesmiselnosti vojne.

DANIS TANOVIĆ (Zenica, BiH, 1969) je diplomiral na Akademiji dramskih umetnosti v Sarajevu. Je član Sarajevske skupine avtorjev (SAGA), ki je za svoje dokumentarne posnetke oblegane Sarajeva prejela nagrado FIPRESCI na podelitvi Evropskih filmskih nagrad. Tanović je na bojnih linijah posnel več kot 300 ur materiala, ki so ga uporabili za televizijska poročila po vsem svetu. Skupaj z Dinom Mustafićem je napisal in režiral dokumentarna filma *Moja mama Šahid* (1992) in *Portret umetnika v vojni* (1994). Po končanem obleganju Sarajeva se je preselil v Belgijo, kjer je posnel mednarodno nagrajena dokumentarca *Down/L'Aube* (1997) in *Ča ira* (1999). *Nikogaršnja zemlja* je njegov prvi celovečerec.



No Man's Land is a war film about three soldiers of the opposing armies that end up on no man's land between two front lines. It is a tale of simple people shoved into a maelstrom of national hatred and political games. Their story is full of irony and cynical humour. The film is not about who started the war – it is a tale about the meaninglessness of war.

DANIS TANOVIĆ (1969, Zenica, BiH) graduated from the Academy of Performing Arts in Sarajevo. He belongs to the Sarajevo Group of Authors (SAGA) collective whose wartime documentation during the siege of Sarajevo was awarded the FIPRESCI Prize at the European Film Awards. Tanović filmed over 300 hours of footage on the front lines, which was used in news reports broadcast around the world. Together with Dino Mustafić, he wrote and directed documentaries *My Mother The Shahid* (1992) and *Portrait of the Artist in the War* (1994). After the siege was over, he moved to Belgium where he made internationally awarded documentaries *Dawn/L'Aube* (1997) and *Ča ira* (1999). *No Man's Land* is his first full-length feature.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Looking for Europe, dokumentarni film/documentary film, 2015

Tigers, celovečerni igrani film/feature film, 2014

Epizoda v življenju zbiralca železa (An Episode in the Life of an Iron Picker), celovečerni igrani film/feature film, 2013

Cirkus Columbia, celovečerni igrani film/feature film, 2010

Triaža (Triage), celovečerni igrani film/feature film, 2009

L'enfer, celovečerni igrani film/feature film, 2005

11'09''01 - September 11, celovečerni filmski omnibus/feature omnibus film, 2002

Nikogaršnja zemlja (No Man's Land), celovečerni igrani film/feature film, 2001

Budjenje, 1999

L'aube, kratki dokumentarni film/short documentary, 1996



Terra Magica

dokumentarni film / documentary film
2015, 52', barvni / colour, Bluray

Režija / Directed by Jure Breceljnik
Scenarij / Written by Jure Breceljnik
Fotografija / Cinematography Rožle Bregar, Matic Oblak
Izvajalec glasbe / Music performed by Miha Petrič
Produkcija / Production Film IT

Film prikazuje, kako so Goriška Brda prišla na svetovni zemljevid vin, v njem pa nastopijo tudi priznani vinarji, kot so Aleš Kristančič s posestva Movia, Edi Simčič, Stojan Ščurek ter številni drugi. Dokumentarni film krasijo prekrasni kadri briške pokrajine in jasno zaokrožena pripoved o briškem vinu.

JURE BRECELJNIK (1974–2015), fotograf, filmski avtor. Diplomant fotografije na praškem FAMU. Avtor več kot sto fotografskih razstav doma in po svetu (tudi v Musée de l'Elysée, Lausanne). Leta 2007 začne filmsko kariero, predvsem dokumentarnega formata.



Featuring renowned wine growers, such as Aleš Kristančič from Movia estate, Edi Simčič, Stojan Ščurek and many others, the film shows how the region of Goriška Brda made it to the global map of wines. This documentary boasts splendid shots of the landscape and a clearly articulated narrative of wines from Brda.

JURE BRECELJNIK (1974–2015), photographer, filmmaker. Graduated in Photography from FAMU, Prague. He has shown his work in more than a hundred exhibitions at home and abroad (including Musée de l'Elysée, Lausanne). In 2007 he began making films, particularly documentaries.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Terra Magica, dokumentarni film/documentary film, 2015

Divji (Wild One), dokumentarni film/documentary film, 2012

Čez Islandijo, dokumentarni film/documentary film, 2012

Nova razsežnost (New Dimension), dokumentarni film/documentary film, 2010

Dnevnik voznika ratraka (Snowgroomer's Diary), dokumentarni film/documentary film, 2010

Črno-bela nebesa, dokumentarni film/documentary film, 2010

Kreda & čokolada (Chalk & Chocolate), dokumentarni film/documentary film, 2009



Kino koncert: Bratko Bibič – Na domačem vrtu

Cinema Concert: Bratko Bibič – In the Family Garden



Bratko Bibič se skupaj zasedbo predstavlja v glasbeno-filmskem projektu Na domačem vrtu. Bibič je od leta 1973 dalje neprekinjeno delujoč avtor-komponist in izvajalec-interpret glasbe (klavirska harmonika, vokal) v različnih domačih in mednarodnih zasedbah. Od leta 1999 do 2005 je v sodelovanju s Slovensko kinoteko in Slovenskim filmskim arhivom produciral filmsko-glasbeni projekt "Na domačem vrtu", s katerim je kreativno interpretiral slovensko zgodovino skozi zgodovino (nemega in zvočnega) filma ter ob tem komponiral in s skupino The Madleys v živo izvajal izvirno avtorsko glasbo. Na domačem vrtu v Portorožu bodo nastopili Bratko Bibič na harmoniki in vokal, Matjaž Sekne na violini in violi ter Vasko Atanasovski na saksofonu in flauti.

Bratko Bibič and his band are performing the music and film project In the Family Garden. Bibič has been present on the scene since 1973 as author/composer and performer (piano accordion, vocals) for various Slovenian and international bands. From 1999 to 2005 he was producing the music and film project In the Family Garden in collaboration with the Slovenian Cinematheque and the Slovene Film Archives, creatively interpreting the history of Slovenia through the history of (silent and sound) cinema as well as composing original music and performing it live with The Madleys. In the Family Garden in Portorož, the band will feature Bratko Bibič on accordion and vocals, Matjaž Sekne on violin and viola, and Vasko Atanasovski on sax and flute.

Program za otroke in mlade

Children and Youth Programme

Kulturi spoštovanje, prosim!

O filmski vzgoji se vse več govori. Minulo šolsko leto je bilo zaznamovano z nacionalnim filmskovzgojnim programom, ki se je izvajal predvsem v art in mestnih kinematografih po vsej Sloveniji, vse več je tovrstnih programov in projektov, ki vstopajo v vzgojno-izobraževalne zavode, vloga in pomen filmske vzgoje se z obširnimi članki tematizirata v tiskanih medijih, oblikovala se je celo strokovna skupina s predstavniki resornih ministrstev in z nekaj posamezniki iz stroke, ki določajo strategijo filmske vzgoje, morebiti celo za formalne strukture izobraževanja ... A kljub pomembnemu dejstvu, da na tem področju vendarle prihaja do pomembnih in konkretnih premikov, vse to obnemi ob informaciji, da vlada v prihodnjem letu načrtuje zmanjšanje sredstev za kulturo.

Izkazuje se mačehovski odnos države, ki v svoji zgodovini ni imela krone, aristokracije ali visokega meščanstva, ki so v drugih »velikih nacionalnih« država h kovali trdne družbene entitete; kot večina majhnih narodov je imela kulturo. In na njej se je gradila slovenska zavest.

V tem času duhov o »izsušenih kravah« je še toliko pomembneje, da vsem otrokom in mladim ne glede na ekonomske predispozicije omogočimo čim več kakovostnih kulturno-umetniških vsebin. Komu pa, če ne njim? Ja, nekateri bodo rekli: »Saj je filmov zadosti po TV.« hkrati pa sprenevedanci dobro vedo, da jih le še redkokdo gleda tam. Za film je ključnega pomena ves trud, namenjen temu, da nam ga uspe za trenutke ustaviti na prikazovalni površini, ki jih izbirajo otroci in

Respect for Culture, Please!

Film education is emerging as an increasingly prominent topic of public debate. In the past school year, Slovenia's National Film Education Programme started its implementation, primarily in arthouse and city cinemas across Slovenia; the number of programmes and projects from this field that manage to enter educational institutions is increasing; the role and significance of film education are being discussed extensively in the press; a group of experts has even been formed, with representatives of the relevant ministries and some individual professionals, to devise a film education strategy, which perhaps would even be used in formal education structures... But despite the important fact that significant, concrete moves have finally been made in this field, all this fades with the government's announcement of further cuts to the culture budget next year.

Here, we can recognise the stepmother treatment of the state, a state which had no crown, aristocracy or upper middle class like other big "nation states" to build a strong social entity; like most of the small nations, it had culture. This is what has shaped the Slovenian identity.

In the present spirit of "lean cows", it is all the more important to enable all children and young people, regardless of their economic background, access to as many good cultural and arts programmes as possible. Who else, if not them? Some will say: "You can see plenty of films on TV", but the feigning ignorants know very well that few people still watch films this way.

mladi danes, in da se o njem pogovorimo. Refleksija mora preseči navdušenost in vsak »zakaj« ima vedno svoj »zato«. Vedno.

Filmski program na letošnjem Festivalu slovenskega filma je sestavljen iz kratkih animiranih filmov za vrtce in prvo triado osnovne šole (v pomembnem sodelovanju z Društvom slovenskega animiranega filma), za druge osnovnošolce pa tokrat prikazujemo pravi biser med slovenskimi mladinskimi filmi, film *Tea* (iz leta 2006) režiserke Hanne A. W. Slak in producentke Dunje Klemenc, ki je letošnja Badjurova nagrajenka. Z njima se bomo ob tej priložnosti pogovorili na posebni projekciji. Srednjim šolam pa ponujamo pravo »eksplozijo« mlade ustvarjalnosti, velike lanske zmagovalce, ki so skupaj pobrali kar sedem nagrad vesna od 21 podeljenih, med njimi tudi najbolj ključne, ki jih povečini pobirajo »stari filmski mački«. Gre za tri filme mladih avtorjev, *Šuolni iz Trsta* Gregorja Božiča, *Prespana pomlad* Dominika Menceja in *Rejnica* Mihe Možine. Letos nam infrastrukturo na pomoč prihaja tudi Art kino Odeon v Izoli, kjer bomo z dvema projekcijama »animirali« nekaj vrtcev.

Če smo lani želeli v festivalskem programu otrokom in mladim predstaviti ustvarjalno pestrost filma in filmske ustvarjalce, se bomo letos z več kot osemsto otroki in mladimi predvsem pogovarjali. Ker nas vse kaj pesti, teži, navdušuje, razveseljuje, jezi in nasmeji. Film vse to opazi. In prikaže.

Rok Govednik

All the effort made to bring films, if only briefly, to any screening platform used by children and young people today, and to discuss them, is of vital importance for cinema. Reflection must go beyond enthusiasm, and every question has its answer. Always.

The line-up at this year's Festival of Slovenian Film includes animated shorts for preschool children and the first three years of primary school (in vital collaboration with the Slovenian Animated Film Association). For other primary school children, we are screening a true gem among Slovenian youth films, *Teah* (2006), a film by director Hanna A. W. Slak and producer Dunja Klemenc, the Metod Badjura Award recipient for 2015. A talk with them will accompany a special screening of the film. For high school students, we have prepared a real "explosion" of young creativity: last year's big winners – films that took 7 of a total of 21 Vesna awards, including the most prestigious ones usually reserved for "old hands". The three films made by young filmmakers are: *Shoes from Trieste* by Gregor Božič, *The Springtime Sleep* by Dominik Mencej, and *Foster Mom* by Miha Možina.

Some support in infrastructure will be provided by Art Cinema Odeon in Izola, where we are organising two screenings to "animate" a few groups of preschool children.

If our aim with the programme last year was to introduce children and youngsters to the creative diversity of cinema and filmmakers, our time with more than 800 children and young people this year will mostly be spent talking to them. We all have something that bothers us, troubles us, encourages us, makes us happy, angry, makes us laugh. Films notice it. And show it.

Rok Govednik

Program slovenskih kratkih animiranih filmov in pedagoški pogovor (5–8 let)

Slovenian Animated Shorts and Discussion (for ages 5–8)



CIPERCOPER/ZIPPITY ZAPPITY

Jernej Žmitek, Boris Dolenc, 2014, 16', DCP, produkcija/
production: Invida

Štumfa in Kuštra se odločita, da bosta namesto v šolo in k zobozdravniku šli raje iskat svojega čarovniškega mačka Packa. Spremljamo ju na zacopranem potovanju skozi prostor in čas, kjer se jima pridruži tudi pametnjakovič Brihta.

Štumfa and Kuštra decide to go looking for their lost magic cat Pacek instead of going to school and to the dentist. We follow them on a zippity-zappity journey through time and space, where they team up with nerdy Brihta.



KOYAA – LAJF JE ČIST ODBIT/ KOYAA – THE EXTRAORDINARY

Kolja Saksida, 2011, 3', DCP, produkcija/production: ZWIKS

Koyaa se na čisto poseben način spoprijema z vsakdanjimi opravki. Zjutraj si poskusi zavezati vezalke, te pa ga ne ubogajo. K sreči na zakotni gorski polici ne živi sam: ko postanejo stvari preveč nore, mu priskoči na pomoč njegov prijatelj, modri Krokcar.

Koyaa tackles everyday situations in his own wacky way. In the morning, he wants to tie his shoes but the naughty laces won't listen. Luckily, he's not alone on the remote mountain ledge: when things start getting crazy, his friend, the wise Raven, is always ready to help.



KOYAA – ROŽA/KOYAA – FLOWER

Kolja Saksida, 2013, 3', DCP, produkcija/production: ZWIKS

Koyaa želi lepo sončno jutro izkoristiti za vrtnarjenje, vendar mu ne gre po načrtih. Posajena roža najprej noče rasti, nato pa pod vplivom glasbe zraste v mesojedo pošast, ki ga skuša pojesti. Koyaa s Krokcarjevo pomočjo obvlada podivjano rožo in z njo zapleše v ritmih tanga.

Another extraordinary day begins on the rocky ledge where Koyaa and his friend the Raven live. In the morning Koyaa is about to plant a beautiful flower, but somehow he grows a carnivorous plant instead. With Raven's help they Koyaa manages to subdue the green monster and dance the tango with her.



**POTOVANJE NA LADJI BEAGLE – PASAVEC/
THE VOYAGE OF THE BEAGLE – ARMADILLO**

Maja Šubic, Jernej Lunder, 2013, 10', DCP, produkcija/
production: Invida

Vstopite na krov raziskovalne ladje Beagle. Charles Darwin se odpravlja odkrivat obale Južne Amerike. Na poti bo zagotovo srečal kakšno zanimivo žival. Že veste katero? In veste, kaj je, kje spi, kako živi in kakšni so njeni bližnji in daljni sorodniki? Uživate v raziskovanju.

Come aboard the Beagle exploration ship. Charles Darwin is about to set off to discover the shores of South America. Surely he will meet interesting animal on his voyage. Can you name one? And can you tell what it eats, where it sleeps, how it lives and what its close and distant relatives are? Have fun exploring.



**PIKAPOLONICA HOČE ODRASTI / LITTLE
LADYBIRD WANTS TO GROW UP**

Miha Knific, 2011, 12', DCP, produkcija / production: Shakemoo
Animation

Animirana zgodba za otroke o mali pikapolonici, ki se odloči, da bo odrasla. Zapusti svoj domači travnik, da bi poiskala odrasle pikapolonice, ki jih še nikoli ni videla, saj je živel v internatu. Tako se začne njena pustolovščina, polna čudnih žužkov, med katero ugotovi, da biti odrasel mogoče vseeno ni tako zabavno, kot je mislila.

A children's animated story about a little ladybird who decides that she wants to grow up. Leaving her meadow home in search of grown up ladybirds she has never seen due to being in a boarding school all her life, she embarks on an adventure filled with a cast of strange bugs and finds out that perhaps being an adult isn't as fun as she thought it would be.



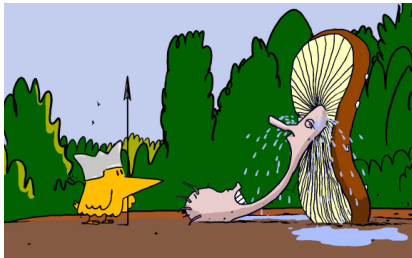
**PRINC KI-KI-DO: POŠAST IZ MOČVIRJA /
PRINCE KI-KI-DO: THE SWAMP MONSTER**

Grega Mastnak, 2014, 4', DCP, produkcija / production: Ozor

Prebivalce močvirja iz njihovih domovanj prežene grozljivo tuleča pošast. Po pomoč se zatečejo na stolp Princa Ki-Ki-Do-ja. Princ Ki-Ki-Do in njegova zvesta prijateljica Tine in Bine neustrašno odletijo v megleno močvirje pošasti naproti. Megla skriva mnoge skrivnosti in izkaže se, da je pošast v resnici neubran pevski zbor ...

The inhabitants of a swamp are driven from their homes by a horrible howling monster. They seek help and shelter in the tower of Prince Ki-Ki-Do. Prince Ki-Ki-Do and his faithful friends Tine and Bine fly into the murky swamp to confront the monster. The fog conceals many secrets and it just so turns out that the monster is in fact an out-of-tune choir...

Celovečerni mladinski igrani film Tea in pedagoški pogovor (9–14 let) Children's Feature Film Teah and Discussion (for ages 9–14)



PRINC KI-KI-DO: STO NESREČNIH GOBIC/ PRINCE KI-KI-DO: ONE HUNDRED UNHAPPY MUSHROOMS

Grega Mastnak, 2013, 4', DCP, produkcija/production: Ozor

Sredi temnega gozda na vrhu kamnitega stolpa živi majhen piščanček. To je Princ Ki-Ki-Do, neustrašni borec za pravice prebivalcev gozda, ki mu pomaga tudi tigrasti komar Tine. Objestna svinja Rozi divja po gozdu in prevrača gobice. Ali bo Ki-Ki-Do ju uspelo zaustaviti Rozo in rešiti vseh sto gobic?

In a dark forest on top of a stone tower lives a small chick, Prince Ki-Ki-Do, a fearless fighter for the rights of forest inhabitants, who is helped by tiger mosquito Tine. The wanton sow Rosalia is romping through the forest, toppling little mushrooms. Will Ki-Ki-Do manage to save all hundred of them?



TEA/TEAH

2007, 87', barvni/colour, 35mm

Režija in scenarij/Directed and Written by Hanna A. W. Slak

Fotografija/Cinematography Karina Kleszczewska

Scenografija/Set Design Katja Šoltes

Kostumografija/Costume Design Bjanka Adžić Ursulov

Producenta/Producers Frenk Celarc, Dunja Klemenc

Deček Martin želi rešiti starodavni gozd, kjer se začnejo dogajati nenavadne stvari, in spozna, da čarovnija ne prebiva v gozdu, temveč v srcih ljudi.

A boy called Martin wishes to save the ancient forest, where strange things begin to happen, and realises that magic is not in the forest but in the hearts of people.

Program slovenskih kratkih filmov in pedagoški pogovor (14 let in več)

Slovenian Shorts and Discussion (for ages 14 and up)



ŠUOLNI IZ TRSTA / SHOES FROM TRIESTE

kratki igrano-dokumentarni film/fiction/documentary short
Gregor Božič, 2014, 11'42", DCP, produkcija/production:DFFB,

Starka iz Benečije se spominja dogodka iz svoje mladosti. V obujenem trenutku elegance, ki je mlademu dekletu razsvetlil težki povojni vsakdan, se odseva usoda skupnosti s slovensko-italijanske meje.

An old lady from the Veneto region is reminiscing about an event in her past. An awakened moment of elegance, which brightened up the young girl's harsh post-war reality, is a reflection of the fate that befell the community on the Slovenia-Italy border.

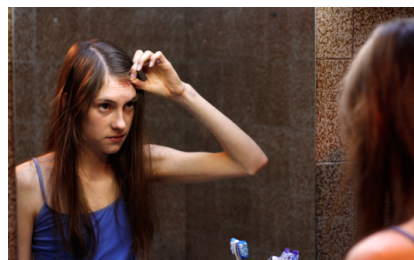


REJNICA / FOSTER MOM

kratki dokumentarni film/documentary short
Miha Možina, 2014, 28'54", DCP, produkcija/production: AGRFT,

Življenjski krog rejnice Bernarde se utaplja ter žari skozi preplet preteklosti in prihodnosti usodnih odločitev.

The life cycle of foster mom Bernarda is drowning and radiating through a tangle of the past and the present of life-changing decisions.



PRESPANA POMLAD / THE SPRINGTIME SLEEP

kratki igrani film/short film
Dominik Mencej, 2014, 19'39", DCP, produkcija/production: AGRFT

Svet za Jasno je naenkrat postal drugačen ali pa je bil tak že od nekdaj. Tega ne namerava ugotoviti, raje izkuša zdaj, takšnega kot je. V istem početju spozna Perota, mlajšega fanta, ki se ji zdi malo sumljiv, ampak "kul", in skupaj se napotita k spoznanju, kako nepomembno je to, kar je bilo in kar ju še čaka.

For Jasna, the world has suddenly changed – or has it always been like this? She doesn't plan to find out; she prefers to experience the moment as it is. Doing this, she meets Pero, a younger guy she thinks is a little suspicious, but cool. Together, they realise how irrelevant the past and their future are.

Ostrenje pogleda – filmskokritiška delavnica

Sharpening the View – Young Critics Workshop

Izvajalec: Društvo za širjenje filmske kulture Kino!

Mentorici: Maja Krajnc, odg. urednica revije KINO! in izvajalka pedagoškega programa Kino-katedra za srednješolce v Slovenski kinoteki in Anja Banko, asistentka

Kontakt: urednistvo@e-kino.si, 040 720 717

Tudi letos bomo na Festivalu slovenskega filma nadaljevali s filmskokritiško delavnico za dijake s primorskih šol. Vsakodnevna srečanja skupine prijavljenih dijakov v sproščenem festivalskem vzdušju bodo obsegala gledanje filmov in poglobljeno diskusijo z dijaki, oboje pa bo rezultiralo v pisanju filmske kritike. Besedila se bodo premlevala in kalila skozi pogovor z mentoricama, ki bosta podajali konstruktivno kritiko, komentarje in smernice med delom v nastajanju. V pogovore bomo vključili tudi posamezne avtorje, filmske in festivalske delavce, končni izdelki pa bodo objavljeni na festivalski spletni strani ter spletni strani Društva za širjenje filmske kulture Kino!. Na ustvarjalni delavnici si bomo prizadevali predstaviti in podajati film kot umetnost, sledeč ugotovitvam, da lahko film ključno pripomore k otrokovemu in mladostnikovem razvoju kritičnega mišljenja, estetskega čuta in ustvarjalnih sposobnosti.

Delavnica je za dijake brezplačna.

Run by: Kino! Society for Expanding Film Culture

Mentors: Maja Krajnc, Editor-in-Chief of KINO! magazine and head of the film education programme for students at the Slovenian Cinematheque and Anja Banko, assistant

Contact: urednistvo@e-kino.si, 040 720 717

The film criticism workshop for secondary school students from the region returns to the Festival of Slovenian Film. A group of registered participants will meet daily in a relaxed festival atmosphere to watch films and engage in in-depth discussions, which will ultimately result in writing film reviews. Their texts will be discussed and polished through debate with the mentors, who will provide constructive criticism, as well as comments and guidelines for the works in the making. Joining the debate will be some of the authors, filmmakers and members of the festival team, and the finished products will be posted on websites of the festival and the Kino! Society for Expanding Film Culture. Based on the findings that cinema can make a key contribution in the development of critical thinking, aesthetic sense and creative abilities of children and youth, the creative workshop will aim at presenting and discussing cinema as art.

Students can attend the workshop free of charge.

Strokovni program 18. Festivala slovenskega filma

Industry Events at the 18th Festival of Slovenian Film

Strokovni program festivala je namenjen usposabljanju, izmenjavi dobrih praks in navezovanju stikov na področju filma. Nastaja v sodelovanju s **Centrom Ustvarjalna Evropa (CED Slovenija)**, ki skrbi za promocijo istoimenega programa Evropske unije oz. obeh podprogramov – **MEDIA** za avdiovizualni in **Kultura** za kulturni sektor, **Zavodom za uveljavljanje pravic avtorjev, izvajalcev in producentov avdiovizualnih del Slovenije – AIPA** ter **Slovenskim filmskim centrom – SFC** in regionalno izobraževalno-razvojno pobudo **RE-ACT**.

V letošnji ediciji strokovnega programa bodo uvodoma predstavljeni rezultati prvega leta izvajanja **Nacionalnega filmskovzgojnega programa** Art kino mreže Slovenija in priložnosti za uveljavitev amaterskih filmov s sodelovanjem na evropskih dogodkih **Student Cuts**. Predstavljen bo tudi svež način promocije filmov prek podkastov, kot je slovenski **FilmFlow**, ki (zahtevnejši) filmski publiki v sodobni 'fast food' in 'copy paste' kulturi informacij ponujajo bolj poglobljene medijske vsebine.

Na čedalje aktualnejše vprašanje, kako z alternativnimi in inovativnimi pristopi **premagati izzive tradicionalne kinematografske distribucije**, bodo na četrtkovi okrogli mizi odgovore iskali domači in priznani mednarodni strokovnjaki iz širše regije in gostujoče države v fokusu – Litve. Petek bo namenjen avtorskim pravicam: poglobljen seminar zavoda AIPA bo obravnaval vprašanja urejanja pravic na AV delih in pogosto zanemarjenih pravic avtorjev prispevkov k AV delu (npr. montažerjev, scenografov in kostumografov).

Sobotni zaključek strokovnega programa odpira prostor za **pogled nazaj in v prihodnost** – letos poteče pet let od sprejetja Zakona o Slovenskem filmskem centru, javni agenciji RS, zato je čas za pregled dosedanjega delovanja ter iskreno in argumentirano soočenje mnenj in pogledov, v katero smer voditi filmsko dejavnost v prihodnji petletki.

The aim of the festival's industry events is to provide opportunities for training, exchange of good practices and networking in the field of film. Events have been prepared in cooperation with **Creative Europe Desk – CED Slovenia** (which is in charge of the promotion of this EU programme and its subprogrammes **MEDIA** for the audiovisual sector and **Culture** for the cultural sector), the **Institute of Authors, Performers and Producers of Audiovisual Works of Slovenia (AIPA)**, the **Slovenian Film Centre (SFC)** and **RE-ACT** – Regional Audiovisual Cooperation and Training.

This year's edition of industry events will start with a presentation of the results of the first year of the Slovenian Art Cinema Network's **National Film Education Programme**, and opportunities for the affirmation of amateur films through participation at **Student Cuts** European events. A fresh way of promoting films through podcasts will also be presented – with a focus on **FilmFlow**, a Slovenian podcast which offers in-depth content to (demanding) film audiences in this contemporary "fast-food" and "copy paste" information culture.

The increasingly topical issue of using alternative and innovative approaches to **overcome the challenges posed by traditional film distribution** will be addressed at a round table on Thursday, with Slovenian guests and acknowledged international experts from the wider region as well as from Lithuania, the guest country in focus. Friday will be dedicated to copyrights: the AIPA Institute seminar will first address the question of the audiovisual copyrights regulation and the frequently neglected rights of the authors of contributions to audiovisual works (e.g. editors, production designers and costume designers).

On Saturday, the last event in this year's industry events will be an opportunity to **look into the past and the future**. Five years after the adoption of the Slovenian Film Centre, public agency of the Republic of Slovenia Act, it is time for a review of the agency's past work, and a candid, informed exchange of views on the best course of action for the next five years.

PREDSTAVITEV REZULTATOV NACIONALNEGA FILMSKOVZGOJNEGA PROGRAMA

(Sreda, 16. september, 14.00–14.30, Rdeča dvorana)

Art kino mreža Slovenije (AKMS) je v šolskem letu 2014/2015 izvajala **Nacionalni filmskovzgojni program**. Projekt je več kot 16.000 otrokom in mladim omogočil brezplačno filmskovzgojno izkušnjo, ki je poleg ogleda filma v kinodvorani vključevale še pogovor, delavnice animiranega filma, knjižice iz zbirke Kinobalon in pedagoška gradiva za strokovne delavce. Živa Jurančič, vodja projekta, bo predstavila potek projekta, dosežene rezultate, odziv strokovnih delavcev v vzgojno-izobraževalnih zavodih in kinematografov ter predloge razvoja nacionalnega programa filmske vzgoje v prihodnje.

Nacionalni filmskovzgojni program financirata Ministrstvo za kulturo in Evropska unija, in sicer iz Evropskega socialnega sklada.

FILMSKI FESTIVAL STUDENT CUTS: ISKRIVOST LOKALNEGA OKOLJA SKOZI AMATERSKI FILM

(Sreda, 16. september, 14.30–15.00, Rdeča dvorana)

Filmski festival **Student Cuts** je festival mladih filmskih ustvarjalcev, ki so na samem začetku svojih ustvarjalnih poti. Festival deluje kot platforma za povezovanje in sodelovanje različnih lokalnih okolij, od Finske prek Slovenije do Španije, in ponuja zavetje tistim ustvarjalcem, ki v svet filma vstopajo skozi raznolika vrata ali želijo raziskovati filmski jezik na nekonvencionalne načine. Skozi mrežo dogodkov v sklopu Student Cuts dobijo njihovi filmi priložnost prikazovanja na velikem platnu širom Evrope; na osrednjem festivalskem dogodku so najboljši tudi nagajeni. Ustvarjalci teh filmov ne dobijo zgolj priložnosti pokazati svoje izdelke izven meja lastne države, ampak tudi priti v stik s strokovnjaki in predvsem biti opaženi.

PRESENTATION OF NATIONAL FILM EDUCATION PROGRAMME RESULTS

(Wednesday, 16 September, 14:00-14:30, Red Hall)

In the school year 2014/2015 the Art Cinema Network of Slovenia (AKMS) started implementing the **National Film Education Programme**. The project enabled more than 16,000 children and young people access to free film education, which included cinema screenings, discussions, animation film workshops, Kinobalon booklets and educational resource guides for professionals. Živa Jurančič, the project leader, will present the progress of the project, the results achieved, the response of the professionals from educational institutions and cinemas, as well as proposals for the future development of the National Film Education Programme.

The National Film Education Programme is financed by the Ministry of Culture and the European Union (European Social Fund).

STUDENT CUTS FILM FESTIVAL: INGENUITY OF THE LOCAL ENVIRONMENT THROUGH THE EYES OF AMATEUR FILM

(Wednesday, 16 September, 14:30-15:00, Red Hall)

The **Student Cuts** Film Festival is dedicated to young filmmakers at the beginning of their creative careers. The festival functions as a networking platform, facilitating cooperation between different local environments from Finland to Slovenia and Spain, and provides a safe haven for the authors who enter the world of film through diverse doors or strive to explore the film language in unconventional ways. The Student Cuts event network enables the screening of such films on big screens all over Europe, and the best ones are eligible for awards at the main festival event. The filmmakers taking part in the Student Cuts network are not only offered a chance to show their works to the public outside their countries, but also to contact professionals and get noticed.

PODKAST FILMFLOW

(Sreda, 16. september, 15:30-16:00, Rdeča dvorana)

Štiri ženske, en mikrofona, preveč filmov, preveč hormonov je tagline za prvi slovenski podkast, ki je v celoti posvečen filmu in popularni kulturi. **FilmFlow** (www.filmflow.si) se v svojih oddajah posveča filmski produkciji, ki pri nas običajno ni deležna večje medijske pozornosti. Eno oddajo na mesec zato posveča tudi slovenski filmski sceni. Podkasti oziroma internetne radijske oddaje so relativno mlad, prilagodljiv, sodoben, lahko dostopen in demokratičen medij, ki je vedno bolj priljubljen zaradi razvoja tehnologije in spreminjanja načina konzumiranja medijskih vsebin. Kako jih delati in kako z njihovo pomočjo na alternativen način producirati in poglobljeno promovirati zanimive in kvalitetne (filmske) vsebine, bodo predstavile članice podkasta FilmFlow, Bojana Bregar, Maja Peharc, Ana Šturm in Maja Zupanc.

OKROGLA MIZA:

KAKO ODGOVORITI NA IZZIVE DISTRIBUCIJE?

(Četrtek, 17. september, 15:00-17:00, Rdeča dvorana)

Dogodek bo potekal v angleškem jeziku.

Kako premagati **aktualne izzive** tradicionalne kinematografske distribucije z **alternativnimi in inovativnimi pristopi** h kroženju filmov?

Na okrogli mizi bodo svoje izkušnje delili tako predstavniki domače kinematografije kot tudi priznani strokovnjaki iz držav širše regije ter Litve kot primerljive države. Z vidika produkcije, distribucije in prikazovanja bodo prek študij primerov izbranih filmov opredeljeni izzivi kinoprikazovanja ter predstavljene dobre izkušnje pri iskanju učinkovitih načinov za dinamično distribucijo in doseganje čim širšega filmskega občinstva. Distribucija igranega filma *Drevo* v okviru projekta Kinoluna, prikazovanje celovečernega dokumentarnega filma *Kaj pa Mojca?* prek Art kino mreže in program kratkih filmov *Cipercoper* in *prijatelji* v distribuciji

FILMFLOW PODCAST

(Wednesday, 16 September, 15:30-16:00, Rad Hall)

Four women, one microphone, too many films, an excess of hormones is the tagline for the first Slovenian podcast entirely dedicated to films and popular culture.

FilmFlow podcasts (www.filmflow.si) focus on the films which are mostly overlooked by the Slovenian media. Therefore one podcast per month is dedicated to the Slovenian film scene. Podcasts or internet radio programmes are a relatively new, adaptable, contemporary, accessible, and democratic medium which is becoming increasingly popular due to technological development and the changing ways of consuming media content. The members of the FilmFlow Podcast (Bojana Bregar, Maja Peharc, Ana Šturm and Maja Zupanc) will give a presentation about making podcasts and using them for the production and thorough promotion of interesting and highquality (film) content in an alternative way.

ROUND TABLE:

HOW TO ADDRESS DISTRIBUTION CHALLENGES?

(Thursday, 17 September, 15:00-17:00, Red Hall)

The event will be held in English.

How to overcome the **current challenges** posed by traditional film distribution in cinemas by employing **alternative and innovative approaches** to the circulation of films?

Representatives of the Slovenian cinema as well as recognised experts from the wider region and Lithuania as a comparable Baltic state will present their experience at this round table. From the viewpoints of production, distribution and screening, the challenges of cinema screening will be examined through case studies. Good practices of identifying efficient ways for dynamic distribution and reaching the widest possible film audience will be presented.

Slovenian examples will include the distribution of the

Društva slovenskega animiranega filma bodo obravnavani domači primeri, predstavljeni pa bodo tudi inovativni modeli distribucije iz širše regije. V okviru poglobljenega sodelovanja Centrov Ustvarjalne Evrope iz Slovenije in Litve, namenjenega tesnejšemu povezovanju predstavnikov avdiovizualnega in kuturnega sektorja iz obeh držav, bo litvanske izkušnje predstavila distributerka in prikazovalka Greta Akcijonaitė, predstavnica art kina Pasaka iz Vilne in članica združenja Europa Distribution.

**AIPA SEMINAR (I):
KAJ JE MOJE? KAJ JE TVOJE? – VPRAŠANJE
PRENOSA PRAVIC NA AVDIOVIZUALNIH DELIH**

(Petek, 18. september, 11.00–13.00, Rdeča dvorana)

Vprašanje **režima pravic na AV delih** je ključnega pomena za ustvarjalce, saj vpliva na njihova premoženjska upravičenja. Pravice po zakonu pripadajo ustvarjalcem, vendar lahko avtor materialne pravice prenaša tudi na druge (pravne) osebe. Tak prenos definira pogodba. Izkoriščanje avtorskega dela je mogoče torej le na način in v obsegu, kot izhaja iz pogodbe.

Pa je res tako?

Na seminarju bodo priznani strokovnjaki pod drobno-gled vzeli:

- pogodbe, s katerimi se prenašajo avtorske pravice v celoti;
- avtomatičen prenos 'vseh' materialnih pravic in njihov prenos 'enkrat in za vse primere';
- nenatančno specificirane pogodbe.

Vprašanje je, katere pravice mora producent prenesti nase za dokončanje AV dela, katerih pa ne. Katere so namenjene temu, da avtorjem materialno omogočajo (spodbujajo?) nadaljnje ustvarjanje novih del?

feature film *The Tree* as part of the Kinoluna project, the screenings of the feature documentary *What about Mojca?* through the Art Cinema Network, and the short films programme *Zippity Zappity and Friends*, distributed by the Slovenian Animated Film Association. Innovative distribution models from the broader region will be presented as well.

In the context of the extensive cooperation between the Slovenian and Lithuanian Creative Europe Desks, aimed at establishing closer connections between audiovisual and cultural sectors of both countries, Lithuanian experiences will be presented by distributor and exhibitor Greta Akcijonaitė, representative of Pasaka art cinema from Vilnius and member of the Europa Distribution association.

**AIPA SEMINAR (I):
WHAT IS MINE? WHAT IS YOURS? – THE ISSUE OF
AUDIOVISUAL COPYRIGHTS TRANSFER**

(Friday, 18 September, 11:00-13:00, Red Hall)

The issue of the **audiovisual copyrights regime** is of key importance for the artists, as it influences their property rights. According to the legislation the rights belong to the authors. However, the authors may transfer the material copyrights to other (legal) persons. Such transfers are defined in the relevant contracts. Thus the use of copyrighted works is only possible in the manner and scope defined in these contracts. Does this work in practice?

At the seminar renowned experts will discuss the following:

- the contracts transferring copyrights in whole;
- the automatic transfer of "all" material copyrights and their transfer "once and for all and for all cases";
- imprecisely specified contracts.

The question is which copyrights the producers have to transfer to themselves in order to complete audiovisual works and which can be left to the authors?

**AIPA SEMINAR (II):
MONTAŽERJI, SCENOGRAFI IN KOSTUMOGRAFI – ALI
SO NAVEDENI RES '... NEBISTVENA PRITIKLINA
AV DEL ...'?**

(Petek, 18. september, 14.00-16.00, Rdeča dvorana)

V drugem delu strokovnega srečanja se bomo dotaknili montažerjev, kostumografov, scenografov in drugih **avtorjev prispevkov k AV delu**. Po ZASP-u imajo namreč priznan status avtorja, a se v praksi že leta bojujejo, da bi se njihova pravica tudi materializirala. Že dve desetletji se namreč dogaja, da iz naslova kabelske retransmisije materialne pravice uživa le šestina avtorjev prispevkov, drugi pa (še?) nič. V sodelovanju z Društvom slovenskih režiserjev.

**PET LET ZAKONA O SLOVENSKEM FILMSKEM
CENTRU, JAVNI AGENCIJI REPUBLIKE SLOVENIJE**

(Sobota, 19. september, 11.00-14.00, Rdeča dvorana)

Četrtega oktobra 2010 je Državni zbor sprejel Zakon o Slovenskem filmskem centru, javni agenciji Republike Slovenije (SFC).

Kaj se je v tem času spremenilo; kaj izboljšalo, kaj pa poslabšalo; kakšne so priložnosti, ki jih zamujamo in kateri so izzivi, s katerimi se bomo morali v prihodnosti soočiti?

Dogodek bo platforma za iskreno in argumentirano soočenje mnenj in pogledov, v katero smer voditi filmsko dejavnost v prihodnji petletki.

Which are the rights intended to enable (encourage?) the authors, in the material sense, to create new works?

**AIPA SEMINAR (II):
EDITORS, PRODUCTION DESIGNERS AND COSTUME
DESIGNERS: ARE THEY TRULY A "...NONESSENTIAL
PART OF AUDIOVISUAL WORKS..."?**

(Friday, 18 September, 14:00-16:00, Red Hall)

In the second part of the expert meeting we will focus on editors, costume designers, production designers and other **authors of contributions to audiovisual works**. Now, the Copyright and Related Rights Act officially gives them the status of authors. However, in practice they have been struggling for years to see their rights materialise. For two decades only one sixth of the contribution authors have been receiving any royalties from cable retransmission, while others have not (yet?) received anything.

Organized in collaboration with the Directors Guild of Slovenia.

**FIVE YEARS OF SLOVENIAN FILM CENTRE, PUBLIC
AGENCY OF THE REPUBLIC OF SLOVENIA ACT**

(Saturday, 19 September, 11:00-14:00, Red Hall)

On 4 October 2010, Slovenia's National Assembly passed the Slovenian Film Centre (SFC), public agency of the Republic of Slovenia Act.

What has changes since then; what has changed for the better and what for the worse; what opportunities are we missing, and what are the challenges we will have to face in the future?

The event will provide a platform for a candid, informed exchange of views on the best course of action for the next five years.

Podelitev nagrade kosobrin in praznovanje desete obletnice DSR

Kosobrin Award Ceremony and 10 Years of Directors Guild of Slovenia

**Sobota, 19. september,
17.00–19.00, Kanela bar, Obala 14, Portorož**

Društvo slovenskih režiserjev svojo deseto obletnico delovanja obeležuje s prvo podelitvijo nagrade kosobrin za dragocene filmske sodelavce. Vsi, ki delujemo na področju filma, zelo dobro vemo, kaj pomeni »dragocen filmski sodelavec«, in nemudoma lahko naštejemo vrsto imen, priimkov, predvsem pa nadimkov, po katerih jih poznamo. Brez teh sodelavcev si sploh ne moremo predstavljati ne kakovostnega delovnega procesa ne dobrega končnega izdelka.

Nagrado bomo vsako leto podelili eni ali enemu od njih, vsem pa se lahko ob tej priložnosti javno poklonimo in zahvalimo. Dobimo se torej na veselem dvojnem praznovanju na obali – v Kanela baru!

**Saturday 19 September,
17.00–19.00, Kanela bar, Obala 14, Portorož**

The Directors Guild of Slovenia is marking its 10th anniversary by presenting, for the first time, the Kosobrin Award for priceless film professionals. Anyone from this field knows very well what a “priceless film professional” means, and can instantly produce a list of names, surnames, but especially the nicknames they go by. Without them, we cannot even begin to imagine either a good working process or a good end result.

Each year, the award will be given to one of them, but this is also an occasion for a public tribute and thank you to all of them. So let us meet for a jolly double celebration at the seaside – in Kanela bar!

AKTV: Spletni prenos dodatnega filmskega programa

Additional Film Programme AKTV Web Stream

Video ekipa, ki je zadnji dve leti pokrivala dogajanje na Festivalu slovenskega filma s snemanjem prispevkov in dnevnih oddaj, letos razširja svoje delovanje. Študenti Akademije za gledališče, radio, film in televizijo Univerze v Ljubljani bodo ekipo ponovno razširili in popestrili tudi svoje delovanje. K projektu so priključili Akademsko televizijo (AKTV), ki bo kot uradni partner festivala v izvedbi stare-nove ekipe pripravila 24-urni 7-dnevni spletni program v živo.

V živo bodo v program Akademске televizije prvič prenašali vsakodnevne zajtrke z avtorji (11.30), tudi letos bodo pripravljali dnevne povzetke dogajanja na Festivalu – Preglednike (10.30), novost pa bo še filmski program (13.00), ki ga bodo sestavljali filmi, ki niso bili izbrani v redni program Festivala, ter arhivski filmi Slovenskega filmskega centra. Vse to vam bo televizijska ekipa pripravljala ob posebni scenografiji. Poskrbeli bodo, da bo program kar najbolj zanimiv in pester – tudi zato so letos k sodelovanju povabili tudi ekipo podkasta FilmFlow. V živo pa bodo prenašali še zaključno prireditev s podelitvijo nagrad – in prenos nadaljevali tudi v nadaljevanju večera.

Spremljajte nas na naslovih:

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prek Instagrama [@a_g_r_f_t](https://www.instagram.com/a_g_r_f_t) ter
na video.arnes.si – zavihek "V živo".

The video crew that covered the last two editions of the Festival of Slovenian Film by making reports and programmes is now expanding its scope of activities. Students of the Ljubljana Academy of Theatre, Radio, Film and Television will make their team bigger, and their programmes more diverse. The Academy's AKTV online TV channel has joined the project as the official festival partner to broadcast the programmes made by the old/new crew live 24/7.

For the first time, the daily Breakfasts with Filmmakers (11.30) will be broadcast live on AKTV. Daily festival Recaps (10.30) are one of the traditional programmes, while another new feature is the Film Programme (13.00), composed of films that had not been selected for the official festival line-up as well as films from the archives of the Slovenian Film Centre. All this with special scenic elements. The crew will make sure to produce interesting, diverse programmes – to this end, they have invited the team behind the FilmFlow podcast to join in. The awards ceremony will also be broadcast live – along with the rest of the last festival evening.

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Razstava Dunja Klemenc – Badjurova nagrajenka 2015

Exhibition: Dunja Klemenc – 2015 Metod Badjura Award Recipient

Bela dvorana Avditorija Portorož
18. Festival slovenskega filma, 15.–20. 9. 2015

Ime Dunje Klemenc je neizbrisljivo povezano s filmom. Zapisala se mu je že v srednješolskih letih, mu posvetila svoja študentska leta, potem pa je delo pri filmu postalo tudi njen poklic. Študij na Fakulteti dramskih umetnosti v Beogradu – smer filmska in televizijska produkcija – ji je odprl možnosti, da je po zaključku študija sodelovala pri več serijah Televizije Beograd in pri celovečernih, kratkih, igranih in dokumentarnih filmih kot scenaristka, pomočnica režije, režiserka, kostumografka in producentka. Nato je nekaj let opravljala delo glavnega producenta Kulturno-umetniškega programa Televizije Novi Sad. Po vrnitvi v Ljubljano leta 1978 je postala producentka na Dopisni delavski univerzi (DDU), med letoma 1987 in 1998 pa je bila zaposlena na RTV Slovenija kot producentka Otroškega in mladinskega programa. Po letu 1989, ko je ustanovila produkcijsko hišo Studio Maj, je producirala številne igrane kot tudi dokumentarne filme. Filmi so bili predstavljeni na vseh najpomembnejših domačih in mednarodnih festivalih – Cannes, Benetke, Rotterdam, Karlovy Vary, New York, Cottbus, Montreal, Lecce, Solun, San Sebastian, Motovun, Sarajevo, Pulj in drugi – in na njih pogosto deležni najvišjih nagrad.

Na razstavi, s katero se bodo Festival slovenskega filma, Slovenski filmski center in Slovenska kinoteka poklonili prejemnici Badjurove nagrade za življenjsko delo, bo predstavljeno dokumentarno fotografsko gradivo iz osebne arhiva nagrajenke, arhivov

Avditorij Portorož, White Hall
18th Festival of Slovenian Film, 15–20 Sep 2015

The name of Dunja Klemenc is indelibly associated with cinema. She dedicated her life to it while still a secondary school student, studied it at university, and made it her profession. Studying at the Faculty of Dramatic Arts Belgrade – the Department of Film and TV Production – gave her an opportunity afterwards to work on a number of series produced by the Belgrade Television and on feature, short, fiction and documentary films as a screenwriter, assistant director, director, costume designer, and producer. The following several years, she was the main producer for the culture and arts programme of the Novi Sad Television. After returning to Ljubljana in 1978, she was producer for The Workers' Correspondence University (DDU), and between 1987 and 1998 producer of the children and youth programme for the Slovenian national radio and television. Since 1989, when she founded the Studio Maj production company, she has produced a number of fiction and documentary films, which were shown, and often awarded, at all the leading Slovenian and international festivals – Cannes, Venice, Rotterdam, Karlovy Vary, New York, Cottbus, Montreal, Lecce, Thessaloniki, San Sebastian, Motovun, Sarajevo, Pula, etc.

The exhibition organised by the Festival of Slovenian Film, the Slovenian Film Centre and the Slovenian Cinematheque to pay tribute to the recipient of the Metod Badjura Lifetime Achievement Award, puts on display photo documentary material from the personal archive



Slovenske kinoteke, Slovenskega filmskega centra in drugih virov ter filmski plakati. Razstava se bo posvetila tudi – po nagradah in odmevnosti – najuspešnejšemu filmu iz opusa Dunje Klemenc, *Nikogaršnji zemlji*. O tem je novinarki Marjani Virant, ko jo je ta pred podelitvijo nagrad oskar povprašala po njenih občutkih, povedala: »Dozdajšnji uspeh *Nikogaršnje zemlje* – z oskarjem ali brez – se ob številnih drugih nagradah zdi kot pravljica. Oskarja seveda pričakujem, če pa se zgodi, da se Ameriška akademija za film odloči drugače, bom mirno živela naprej.«

of the recipient, the archives of the Slovenian Cinematheque, the Slovenian Film Centre, and other sources, as well as film posters. The exhibition also focuses on the most successful film in Dunja Klemenc's filmography in terms of awards and reception: *No Man's Land*. When journalist Marjana Virant asked her about her thoughts before the Oscar awards ceremony, Klemenc said: "The success *No Man's Land* has had so far with this multitude of awards – Oscar or no Oscar – seems like a fairy tale. I do expect to win the Oscar, but if the Academy of Motion Picture Arts and Sciences decides to the contrary, I can live with this."

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V sodelovanju z ekipo FilmFlow/In cooperation with FilmFlow team: Bojana Bregar, Ana Šturm, Maja Zupanc, Maja Peharc

ZAHVALE/THANKS TO

Katja Mevlja, Marko Česnik, Robert Mahnič in ekipa Avditorija Portorož (staff of Avditorij Portorož), Ivan Nedoh in ekipa Slovenske kinoteke (staff of Slovenian Cinematheque), Peter Bossman, Slavica Tucakov in Monika Romanello Rebol (Občina Piran/Piran Municipality), Marko Filli, Sabrina Povšič Štimec in Andraž Poeschl (RTV Slovenija), Gregor Štibernik in Andreja Kralj (ALPA), Marko Šter in Aleksandar Kovačević (Telemach), Matjaž Požlep in Martina Lajtner (Teleking), Bojan Mastilović (Restart), Marjana Štalekar (Art kino mreža Slovenije/Art Cinema Network of Slovenia), Miran Zupanič, Igor Šmid in Klemen Dvornik (AGRFT), Matija Šturm (DSAF), Valerija Cokan (DSR), Lorena Pavlič in Tanja Hladnik (Kino Otok), Petra Božič (Kino Odeon), Mitja Klodic in Gregor Sotlar (Kulturno izobraževalno društvo PiNA), Mateja Lazar in Maša Ekar (Center Ustvarjalna Evropa v Sloveniji/Motovila), Eva Brazdžionytė (Creative Europe Desk Lithuania - MEDIA), Alessandro Gropplero (Friuli Venezia Giulia Audiovisual Fund), Slavica Karan (GEM), Ana Kandare (Radio Student), Tina Bernik (Stop), Andrej Šavko (RTV Koper), Ciril Oberstar (Ekran), Nuša Šimič (KlasikTV), Tilen Pajek (Radio Capris), Jan Leopoli in Martina Repinc (Radio Trst A), Katja Miklavčič (Obala.net), Viktorija Fabjan-Kovač (Mladina), Izak Košir (Torek ob petih), Darko Pukl (Radio SI), Mario Horvat in Marjan Košuta (Info-kod), Tjaša Skale - Dolinšek (Primorske novice), Mensad Kurtović (Delo), Marjana Vovk (Vklomp), Miha Cvek (DPG), Maja Malus Ahzdari (Mednarodni festival dokumentarnega filma DOKUDOC/DOKUDOC International Documentary Film Festival), Nataša Sedminek (TAM TAM), Simon Čergol (Amicus), Reja Zupanec (Steklarna Rogaška), Igor in Barbara Černe (Vinarstvo Černe), Helena Božič (Vina Božič), Marko Cerovšek in Jelena Milinković (Barcaffé), Darja Pocič (Cockta), Dragan Spremo (Atlantic Grupa), Tina Cipot (Lidl), Rok Škerjanc (BlenderGroup), Andreja Kešpret (Umco), Boštjan Kozole in Bojana Grlic (Evrosad), Nataša Zlatič (Cvetličarna Nataša), Taj Pečnikar (audiolab), Bogdan Sojč (Kanela bar), Goran Sambt (Kolesarsko društvo Raketa), Ronald Kvarantan (Hoteli Metropol), Ljiljana Terzić (Hoteli LifeClass), Grega Simčič (Maygut Portorož), Alenka Strašek (Garni Strašek), Marco Janković (Europa Hostel Portorož), Simon Zagoričnik (Adrenalinček, Kaki Plac), Nenad Bebić, Emilija Kastelic



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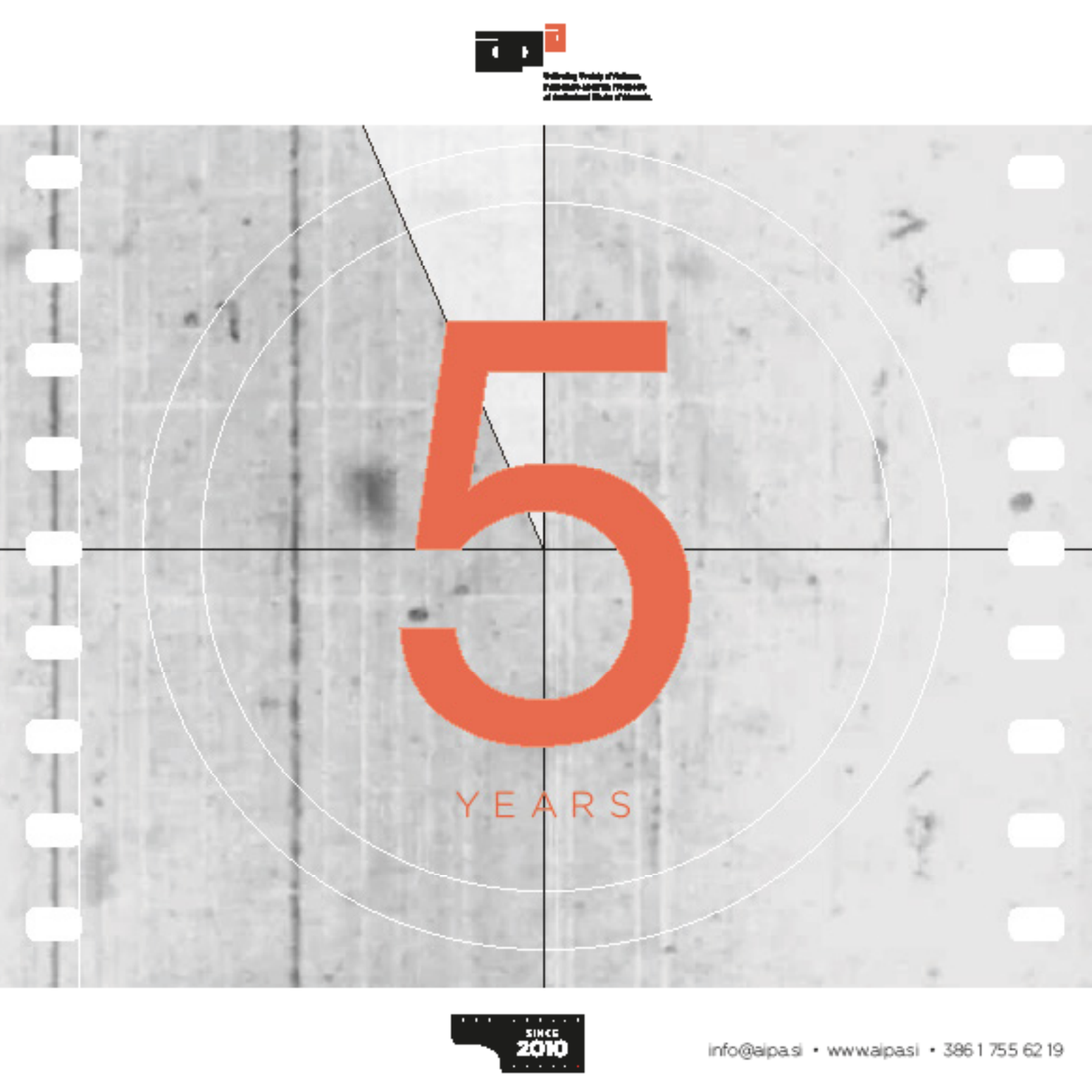
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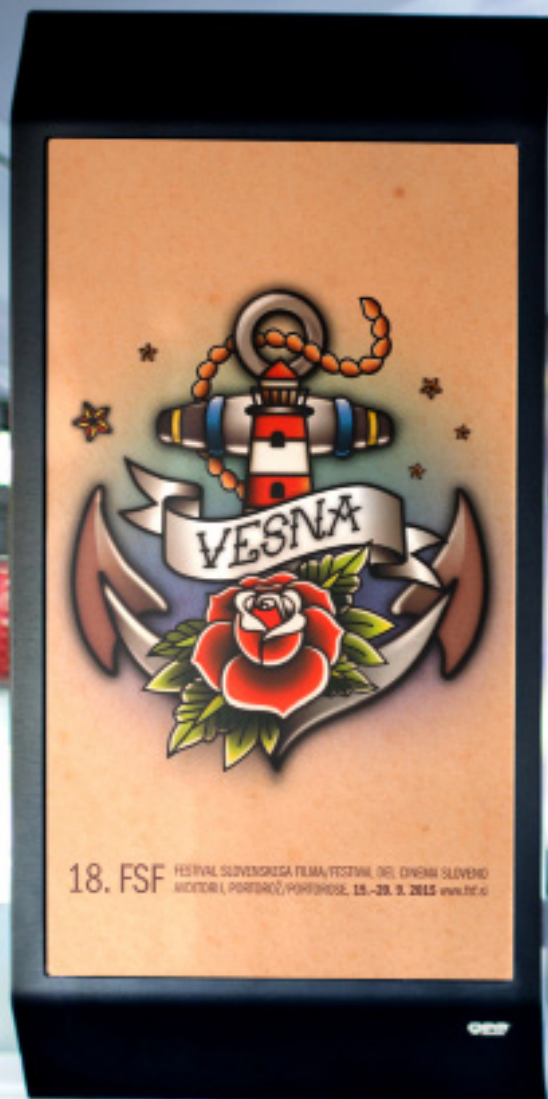
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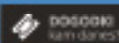
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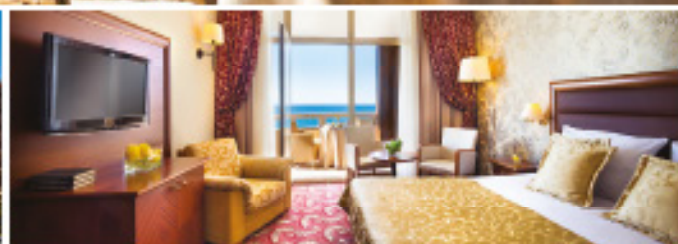


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