



11. FESTIVAL  
SLOVENSKEGA  
FILMA

11<sup>TH</sup> FESTIVAL  
OF SLOVENIAN  
FILM

PORTOROŽ  
22.-25. 10. 2008



## Na istem bregu

Samo Rugelj  
Direktor 11. Festivala slovenskega filma

### *On the same side*

Samo Rugelj  
Director of the 11<sup>th</sup> Festival of Slovenian Film

Vsi, ki ste prijeli v roke katalog za letošnji, 11. Festival slovenskega filma, ste na prvi strani gotovo opazili letošnja simbola festivala. Dva sta, oba neposredna, režiserski stol in soj žarkov v obliki Slovenije. Trdim lahko, da je asociacija hitra in natančna: slovenski film. Tudi vsi, s katerimi sem pri pripravi letošnjega FSF-ja sodeloval v zadnjih mesecih in so mi letošnjo celostno grafično podobo kakor koli komentirali, so mi to potrdili. Nekateri so izdelek pohvalili z besedami, da je vse skupaj preprosto in učinkovito ter jasno na prvi pogled. Nekateri so uporabili druge besede, denimo: »Koncept operira s skrajno banalnimi simboli. Milijonkrat videni režiserski stol in patetični obris Slovenije.« Kot vse drugo v zvezi s slovenskim filmom je tudi tako preprosta stvar, kot je letošnja zunanja podoba festivala, slovenske filmarje takoj razdelila in polarizirala.

A ni bilo vedno tako. Letos mineva šestdeset let od nastanka prvega slovenskega celovečernega filma *Na svoji zemlji*. Tone Frelih v svoji novi knjigi *France Štiglic: od epopeje do nostalgijskega*, navaja tudi to, kako je potekalo načrtovanje tega filma. Iz današnje perspektive sta prav fascinantna filmski angažma nekaterih največjih slovenskih intelektu-

alcev tistega časa ter tudi sam način predstavitev tega projekta v javnosti. Natečaj za »prvi slovenski celovečerni umetniški film« je bil razpisан v obeh slovenskih dnevnikih, v razsodišču pa so sodelovali taki težkokategorjni intelektualci, kot so bili takrat Josip Vidmar, Dušan Pirjevec, Samo Hubad in Bojan Stupica. Tudi razpis za scenarij so prejeli nekateri takrat najboljši slovenski pisatelji, od Miška Kranjca, Cirila Kosmača in Prežihovega Voranca do Vitomila Zupana, Igorja Torkarja in Franceta Bevka. Ko so snemali prvi slovenski celovečerni zvočni film, se je zganila vsa nacija. Danes je precej drugače. Ni pa nujno, da bo vedno tako.

Vsek festival je priložnost za nov začetek. Zato naj končam z besedami, ki mi jih je v enem svojih prijaznih pisem zapisal eden najbolj znanih slovenskih filmskih režiserjev, Jože Pogačnik: »Festival slovenskega filma je najpomembnejša manifestacija slovenskega filma. Je edino srečanje vseh, ki se s filmom ukvarjam in ga imamo radi. Je priložnost, da celostno vidimo, kaj zmoremo in kakšne so možnosti, da bomo v prihodnje še boljši, med seboj bolj strpni in ne nazadnje bolj solidarni. Vsi, ki v slovenskem filmu dobro mislimo, moramo biti na istem bregu.«

*Anyone picking up this catalogue, for the 11<sup>th</sup> Festival of Slovenian Film, has probably noticed the festival symbols. There are two, both straightforward and direct: a director's chair and light from a spotlight in the shape of Slovenia. I would say the association is immediate and accurate: Slovenian film. Everyone I have worked with in preparation for this year's Festival over the past months that gave any kind of feedback on the visual identity confirmed that to me. Some praised it, saying it is simple and effective, and obvious at first sight. Others used different words, like: "The concept operates with particularly banal symbols. A director's chair, seen a million times over, and a pathetic outline of Slovenia." Like everything else about Slovenian film, even a simple thing like the visual identity of this year's Festival has immediately divided and polarized the Slovenian film industry.*

*But it wasn't always like this. This year we are celebrating the 60<sup>th</sup> anniversary of the first Slovenian full feature, Na svoji zemlji (On Our Own Land). In his new book France Štiglic: od epopeje do nostalgije (France Štiglic: From Epic to Nostalgia), Tone Frelih describes the preparations for the film. From today's perspective, the engagement of some of the greatest Slovenian intellectuals of the time, as*

*well as the presentation of the project to the public, were fascinating. There was an announcement for a competition for "the first Slovenian artistic feature" in both Slovenian daily newspapers, and the jury included such intellectual heavy-weights as Josip Vidmar, Dušan Pirjevec, Samo Hubad and Bojan Stupica. Some of the best Slovenian writers, from Miško Kranjec, Ciril Kosmač and Prežihov Voranc to Vitomil Zupan, Igor Torkar and France Bevk, were invited to submit screenplays. When the first Slovenian sound feature was being filmed, the whole nation was mobilized. It is very different today. But it doesn't have to stay this way.*

*Every festival is an opportunity for a new beginning. So let me conclude with words written to me in a kind letter from one of the most well-known Slovenian film directors, Jože Pogačnik: "The Festival of Slovenian film is the most important manifestation of Slovenian film. It is the only gathering of everyone who works in films and loves them. It is an opportunity to view in full what we can do and what our chances are, so that in the future we can get even better, become more tolerant of each other and, ultimately, show more solidarity. All well-meaning people in Slovenian film must be on the same side."*



## Ob enajstem srečanju slovenskih filmarjev

Jože Dolmark

Selektor 11. Festivala slovenskega filma

### *Upon the 11<sup>th</sup> Meeting of Slovenian Filmmakers*

Jože Dolmark

Selector of Films at the 11<sup>th</sup> Festival of Slovenian Film

Drago občinstvo, cenjeni kolegi filmarji, spoštovani gostje in predstavniki institucij, drago mesto Portorož.

Vljudno vas vabim na 11. Festival slovenskega filma, ki bo med 22. in 25. oktobrom tudi letos v nam filmarjem dragem Portorožu. Prav filmski delavci se lahko počutimo kot izgubljeni sinovi, ki ste nas na Obali tako dobrohotno znova sprejeli medse v časih, ki so za nas kar nekolikanj težavni, zato še zlasti upam, da bo letošnji festival spoštljivo srečanje avtorjev in njihovih del z zainteresiranim občinstvom. Film je umetnost pozornosti in pogleda, in če smo zato nekoliko bolj ljubljeni v tem hitro brzečem življenju, potem bi bilo že prav, da smo vsaj teh nekaj dni prizanesljivi drug do drugega. To bi bilo prav tudi iz spoštovanja do filmskih oči, ki nas ogledujejo in nam dajejo tisto malo tihе spravljivosti, ki je tu zaradi kina in njegove očarljive sposobnosti, da nam je v življenju vsaj kanček lažje. Tako vam želim lepe dneve in noči in obilo cinefilskega ugodja.

Na letošnjem festivalu bo v portoroškem Avdito-riju na velikem platnu prikazanih skupno 58 filmov, od kratkih animiranih pa do celovečernih igranih. Filmska bera je bogata kljub razgretim filmskim prerekanjem o tem, kaj od te produkcije nosi recentno proizvodno letnico in kaj je starejšega datuma. Sam sem si filme ogledal zelo pozorno, da bi v dolgih dnevih in nočeh ostal pošten in občutljiv razsodnik pri njihovem razvrščanju v temovalni izbor. Pri tem se nisem oziral na vse nakopičene probleme in tegobe, ki jih imajo slovenski filmarji pri svojem delu z upravitelji domače kinematografije. Na to sem skušal pozabiti že iz osnovnega spoštovanja do filmov, ki sem si jih ogledal, čeprav se v marsikatem izmed njih poznajo klice ustvarjalnih težav. Pa vendarle smo ustvarili nekaj odličnih domačih celovečerjev in marsikaj prispevali k dobrim koprodukcijskim filmom. Posneli smo tudi nekaj izjemnih kratkih filmov, ki so nas že dostenjno predstavljalni na uglednih mednarodnih festivalih. Potem je tukaj še

zgledna produkcija dokumentarnih filmov, pa vznemirljivi filmi študentov filmskih šol. Skratka, filmska bera je peстра in zadovoljiva. Na vprašanje, v kaknem aranžmaju je bil narejen posamezen film, pa je najbrž treba odgovarjati na drugem mestu.

*Dear audience, esteemed fellow filmmakers, honoured guests and members of institutions, dear town of Portorož,*

*I extend my heartfelt invitation to you to join us at the 11<sup>th</sup> Festival of Slovenian Film, once again taking place between the 22<sup>nd</sup> and 25<sup>th</sup> October in our beloved Portorož. People working in the film industry may well feel rather like prodigal sons, being welcomed so warmly by this coastal community in these, for us, somewhat troubled times, and I therefore hope even more sincerely that this year's festival will be a respectful meeting between authors and their work and the interested public. Film has always been an art of attention and looking, and if this makes us a bit more loved in a fast-paced life, it would seem only right that we are considerate to one another; also out of respect for the film eyes watching us and awarding us that little bit of silent generosity, which is here for the cinema and its charming ability to make our hectic lives a bit easier. So I wish you wonderful days and nights and many cinematic pleasures.*

*At this year's festival, 58 films in all will be screened on the big screen of Avditorij in Portorož – from animation shorts to full features. The film harvest is plentiful, despite heated debates regarding the recent and less recent production dates of these films. I have viewed them with all the necessary attention in order to remain, during the long*

*days and nights of my film journey this year, an honest and sensitive judge in selecting the competing films. I disregarded the many problems and difficulties Slovenian filmmakers face in their work from the managers of Slovenian cinema. I tried to forget about this, if only out of respect for the films I saw, although many of them show the seeds of creative difficulties. And yet, we have made a number of brilliant Slovenian full features and also contributed considerably to some good co-productions. We have made some incredible short films, which have represented us well at various prominent international festivals. We have a decent production of documentary films, as well as some exciting films by film school students. In short, the harvest is varied and satisfactory. The production details of each individual film, however, are a matter worth considering somewhere else.*



# Spoštovani filmski ustvarjalci in ljubitelji filmske umetnosti, dobrodošli na 11. Festivalu slovenskega filma v Portorožu!

Tomaž Gantar  
Župan Občine Piran

Veseli nas, da turistična Občina Piran znova gosti Festival slovenskega filma, s katerim je že leta tesno povezana. V naši občini je bilo posnetih več filmskih uspešnic domačih producentov in tujih koprodukcij, pred leti pa je tu deloval celo filmski studio. Vse to priča, da sta Piran in Portorož ne samo turistično privlačni mesti, ampak da njuna bogata kulturnozgodovinska dediščina predstavlja neusahljiv vir ustvarjalnosti in umetniškega navdiha.

V Piranu se s ponosom spominjamo tudi znanega filmskega režiserja Františka Čapa, ki je živel in deloval na naši občini in ki je s svojimi legendarnimi filmi odkrival mlade talente ter ponesel filmsko ime Slovenije v svet.

Danes pa se nove filmske uspešnice porajajo prav v okviru Festivala slovenskega filma. Tako smo na lanski portoroški otvoritvi imeli priložnost videti premierno uprizoritev *Petelinjega zajtrka*, ki je postal najbolj gledani slovenski film vseh časov. Sedaj že tradicionalno srečanje mladih in uveljavljenih filmskih ustvarjalcev je zato za našo občino izjemnega pomena, saj potruje našo filmsko tradicijo, z novostmi bogati našo kulturo ter s tem ne nazadnje tudi poživilja turistični utrip kraja.

Dovolite mi, da ob tej priložnosti vsem, ki ste bili uvrščeni v selekcijo tekmovalnega programa, še posebej pa prejemnikom letošnjih nagrad iskreno čestitam. V želji, da bi bil tudi tokratni Festival slovenskega filma uspešna odskočna deska za sedanje in prihodnje ustvarjalne filmske podvige, pa vas prihodnje leto spet vabim v Portorož.

**Gentili operatori cinematografici,  
cari amanti del cinema, benvenuti  
all'11° Festival del cinema sloveno  
a Portorose!**

Tomaž Gantar  
Il Sindaco del Comune di Pirano

*È con grande piacere che nel Comune di Pirano ospitiamo nuovamente la rassegna annuale del cinema sloveno. Rassegna con la quale, con il passare degli anni, abbiamo tessuto legami molto intensi.*

*Nel nostro comune si sono girati film di successo, sia di produzione nazionale che di coproduzione straniera. Alcuni anni fa esistevano a Pirano anche gli studi cinematografici. Tutto ciò testimonia che le cittadine di Pirano e Portorose non sono soltanto degli ameni luoghi di villeggiatura ma vantano anche un ricco retaggio storico culturale quale fonte inesauribile di creatività e ispirazione artistica.*

*Ricordiamo con orgoglio le opere del noto regista František Čap che per diversi anni visse e lavorò nel nostro comune e che grazie ai suoi leggendari film, scoprì molti volti nuovi e portò la cinematografia slovena a livello internazionale.*

*Oggi, nuovi film di successo, vengono lanciati proprio dal Festival cinematografico sloveno. L'anno scorsoabbiamo potuto vedere, qui a Portorose, la prima del film Petelinji zajtrk (A colazione col gallo) diventato il film sloveno più visto di tutti i tempi. Perciò quest'incontro cinematografico dei giovani e dei già affermati cineasti, divenuto ormai tradizionale, costituisce un momento molto importante per il nostro comune, poiché ribadisce la nostra tradizione cinematografica, arricchisce con novità la nostra cultura e non per ultimo, rende ancor più variegata la nostra offerta turistica.*

*Permettetemi di congratularmi con tutti coloro che si sono classificati nella selezione dei film in concorso, e in particolare con i premiati di quest'anno. Nel desiderio che anche l'edizione del festival cinematografico di quest'anno diventi un trampolino di lancio per i cineasti presenti e quelli futuri, rinnovo il mio invito all'appuntamento qui a Portorose, l'anno prossimo.*

**Dear filmmakers and lovers of  
the art of film, welcome to the  
11<sup>th</sup> Festival of Slovenian Film in  
Portorož!**

Tomaž Gantar  
Mayor of the Municipality of Piran

*Our tourist-oriented Municipality of Piran is happy to host once again the Festival of Slovenian Film, with which it has become closely linked through the years. Several film hits by Slovenian producers and foreign co-productions have been filmed in our community, and some years ago we even had an active film studio. This would suggest that Piran and Portorož are not only appealing to tourists; their rich cultural and historical heritage is also an inexhaustible well of creativity and artistic inspiration.*

*Piran proudly remembers the famous film director František Čap, who lived and worked in our community, discovering young talent in his legendary films and making Slovenia known in the world of film.*

*Nowadays, it is at the Festival of Slovenian Film that new film hits are launched. At last year's opening in Portorož, we were privileged to see the premiere of Petelinji zajtrk (Rooster's Breakfast), which became the most viewed Slovenian film of all time. This now traditional meeting of young and seasoned filmmakers is therefore of tremendous importance to our community; it is proof of our film tradition, it infuses new things into our culture and, in addition, stimulates tourism in our community.*

*Allow me to use this occasion to offer my sincere congratulations to everyone who has been selected for the competition, and particularly this year's winners. Hoping that the Festival of Slovenian Film will again prove a successful spring board for present and future creative film adventures, I invite you to come to Portorož again next year.*

# Festivalска екипа

## Festival Crew

Organizator/*Organized by*  
**Filmski sklad Republike Slovenije**  
– javni sklad

Direktor festivala/*Festival Director*  
**Samo Rugelj**

Selektor (izbor tekmovalnega in preglednega programa) / *Selector of Films (Selection of the Competition Program and Review)*  
**Jože Dolmark**

Festivalsko središče/*Festival Centre*  
**Avditorij Portorož**

Vodja tehnične izvedbe/  
*Head of Technical Execution*  
**Radovan Cok**

Koordinatorka projekta /  
*Project Co-ordinator*  
**Barbara Mali**

Vodja promocije in odnosi z javnostmi/  
*Head Promotion and Public Relations*  
**Renate Štruci**

Urednik kataloga/*Catalogue Editor*  
**Matevž Rudolf**

Prevodi v angleščino/*English Translations*  
**Katarina Jerin**

Jezikovni pregled/*Proof-Reading*  
**Tine Logar**

Oblikovanje/*Design*  
**Ziga Valetič, Borut Ivanišević**

Tisk kataloga/*Catalogue Printing*  
**Franci Rožmanec, Potens d. o. o.**

Spletna stran/*Website*  
**PLAN e**

Koordinatorka filmskih materialov/  
*Co-ordinator of Film Materials*  
**Barbara Mali**

Režiser festivalskega napovednika/  
*Director of the Festival Trailer*  
**Boris Dolenc**

Tajnica žirije/*Jury Secretary*  
**Tanja Kukovec**

Služba za domače in tujе goste/  
*Domestic and Foreign Guests*  
**Tina Šebenik**

Fotografija/*Photography*  
**Borut Krajnc**

Oblikovalka nagrade vesna/  
*Design of the Vesna Award*  
**Irena Romih**

Izdelava nagrade vesna/  
*Manufacturing of the Vesna Award*  
**Steklarna Rogaska d.d.,**  
**oblikovalec Franci Černelc**

Medijski partnerji/*Media Partners*  
**RTV Slovenija**  
**Primorske novice**  
**Stop, Planet 9**  
**Premiera, Bukla**

# Kazalo

## Contents

<b>2</b>	<b>Na istem bregu</b> <i>On the same side</i>	
<b>4</b>	<b>Ob enajstem srečanju slovenskih filmarjev</b> <i>Upon the 11<sup>th</sup> Meeting of Slovenian Filmmakers</i>	
<b>6</b>	<b>Spoštovani filmski ustvarjalci in ljubitelji filmske umetnosti, dobrodošli na 11. Festivalu slovenskega filma v Portorožu!</b> <i>Gentili operatori cinematografici, cari amanti del cinema, benvenuti all'11° Festival del cinema sloveno a Portorose!</i> <i>Dear filmmakers and lovers of the art of film, welcome to the 11<sup>th</sup> Festival of Slovenian Film in Portorož!</i>	
<b>7</b>	<b>Festivalska ekipa</b> <i>Festival Crew</i>	
<b>9</b>	<b>Kazalo</b> <i>Contents</i>	
<b>10</b>	<b>Predstavitev strokovne žirije</b> <i>Who's Who on the Jury</i>	
<b>14</b>	<b>Nagrade</b> <i>Awards</i>	
<b>17</b>	<b>Celovečerni igrani in dokumentarni film</b> <i>Full-length feature films and documentary films</i>	
	<b>Srednjemetažni igrani filmi</b> <i>Medium-length feature films</i>	
<b>45</b>		
<b>51</b>	<b>Kratki igrani in animirani filmi</b> <i>Short features and animated films</i>	
<b>63</b>	<b>Koproduksijski celovečerni igrani filmi</b> <i>Co-production full-length feature films</i>	
<b>71</b>	<b>Filmi študentk in študentov Akademije za gledališče, radio, film in televizijo ter Šole uporabnih umetnosti Famul Stuart (igrani in dokumentarni)</b> <i>Films by students of the Academy of Theatre, Radio, Film and Television and Famul Stuart School of Applied Arts (features and documentaries)</i>	
<b>87</b>	<b>Celovečerni igrani in dokumentarni filmi</b> <i>Full-length feature and documentary films</i>	
<b>95</b>	<b>Srednjemetažni dokumentarni filmi</b> <i>Medium-length documentary films</i>	
<b>107</b>	<b>Kratki dokumentarni film</b> <i>Short documentary film</i>	
<b>111</b>	<b>Obrazložitev nagrade Metod Badjura</b> <i>The reasons for the Metod Badjura award</i>	
<b>112</b>	<b>Spremljevalni dogodki</b>	
<b>114</b>	<b>Abecedno kazalo filmov</b> <i>Index of Films</i>	



## Predstavitev strokovne žirije

*Who's Who on the Jury*

### **Miha Hočvar, predsednik žirije**

Rojen 1963 v Ljubljani, kjer je 1983 maturiral na gimnaziji Poljane. Leta 1984 se je vpisal na študij filmske in televizijske režije na AGRFT v Ljubljani, kjer je absolviral, vendar ni diplomiral. Že na začetku študija se je aktivno vključil v filmsko in televizijsko prakso kot asistent in režiser. Preživila se večinoma s komercialnimi projektmi, posnel je nekaj sto reklam (med njimi so nekatere izjemne uspešnice), piše scenarije, danes pa so za njim tudi trije celovečerniigrani filmi: *Jebiga* (2000), *Na planincah* (2003) in *Distorzija* (2007, v postprodukciiji).

### **Miha Hočvar, President of Jury**

*He was born in Ljubljana in 1963, where he attended primary school and graduated from Poljane High School in 1983. A year later, after national service, he began his studies of film and television direction at the Academy of Theatre, Radio, Film and Television in Ljubljana. He finished the four years, but didn't graduate. Even as a young student he started working for film and television as assistant and director. He mainly works on commercial projects, and has made several hundred commercials, some of them major hits. He writes screenplays, and has to date three full-length features to his name: Jebiga (Fuck It; 2000), Na planincah (On the Sunny Side; 2003) and Distorzija (Distortion; 2007, in post-production).*

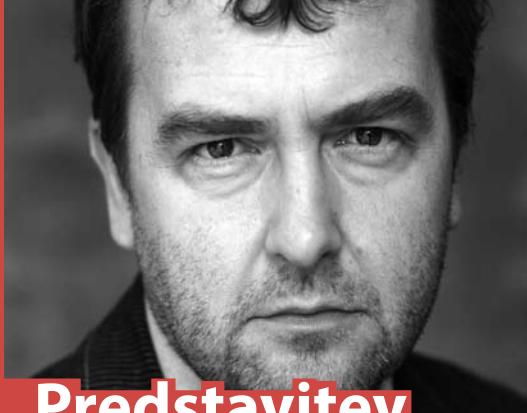


### **Demeter Bitenc, član žirije**

Demeter Bitenc, rojen 21. julija 1922 v Ljubljani, je zagotovo legenda slovenske filmografije. Pri enaindvajsetih letih se je začel ukvarjati z gledališčem v ljubljanski Drami, že kmalu potem pa je njegova glavna strast postal film. Na filmskem platnu je debitiral z vlogo komisarja v filmu *Na svoji zemlji* (1948). Kot profesionalni igralec dela že več kot šestdeset let, nastopal je več kot 80 filmih in kljub svojim šestinosemdesetim letom še zmeraj ustvarja nove vloge. Nazadnje smo ga lahko gledali v Cvitkovičevem celovečerku *Odgrobodogroba* (2005) in Klopčičevem filmu *Ljubljana je ljubljena* (2005). Snemal je s celo vrsto svetovnih filmskih zvezdnikov iz Evrope in ZDA ter z mnogimi domačimi igralci. Igral je najrazličnejše vloge v domačih in tujih filmih. Tako smo ga lahko videli v vsem dobro znanim *Winetouju I* (1963), nekateri se ga spominjajo kot nemškega kapetana v partizanskih spektaklih *Bitka na Neretvi* (1969) in *Sutjeska* (1973) in partizana v filmu *Valter brani Sarajevo* (1972). Slovenskemu občinstvu se je še posebej vtisnil v spomin s filmi *Ples v dežju* (1961), *Akcija* (1960), *Minuta za umor* (1962) in *To so gadi* (1977).

### **Demeter Bitenc, Member of Jury**

Demeter Bitenc, born on 21<sup>st</sup> July 1922 in Ljubljana, is a legend of Slovenian film. At 21 years of age, he became involved in theatre at SNT Drama Ljubljana, but soon after, it was film that became his main passion. He made his film debut in the role of a commissar in *Na svoji zemlji* (On Our Own Land; 1948). He has been working as a professional actor for over sixty years, has more than 80 film credits to his name and, despite his 86 years, continues to create new roles. His most recent roles were in Jan Cvitkovič's *Odgrobodogroba* (Gravehopping; 2005) and Matjaž Klopčič's *Ljubljana je ljubljena* (Ljubljana the Beloved; 2005). He has appeared alongside a number of international film stars from Europe and Hollywood and many Slovenian actors. He has played all kinds of roles in Slovenian and foreign films. We saw him in the well-known *Winettou I* (1963); some will remember him as a German Captain from the partisan epics *Bitka na Neretvi* (Battle of the Neretva; 1969) and *Sutjeska* (1973) and as a partisan in *Valter brani Sarajevo* (Walter Defends Sarajevo; 1972). Slovenian viewers remember him most from *Ples v dežju* (Dance in the Rain; 1961), *Akcija* (Action; 1960), *Minuta za umor* (A Minute for Murder; 1962) and *To so gadi* (Real Pests; 1977).



## Predstavitev strokovne žirije

*Who's Who on the Jury*

### **Marko Crnkovič, član žirije**

Marko Crnkovič je eden najbolj znanih slovenskih kolumnistov. Je urednik in bloger Blogosa, kolumnist Dnevnika in svetovalec Styrie Media International AG. Že med študijem primerjalne književnosti in francoščine na Filozofski fakulteti je začel objavljati literarne in gledališke kritike ter prevode iz francoščine. V letih 1986/87 je bil eden od kolumnistov Teleksa v zloglasni rubriki Ura kulturne anatomije. Po diplomi leta 1987 je bil novinar v kulturni redakciji Dela, dokler ni leta 1991 postal direktor kulturno-umetniškega programa v Cankarjevem domu. Po letu dni se je vrnil na Delo in postal urednik štirinajstdnevnika Naši razgledi oz. Razgledi. To delo je opravljal do ukinitve časopisa 1999. V letih od 1995 do 2000 je pisal kolumnne Principi za Sobotno prilogo. Pri DZS je izšel izbor najboljših kolumn pod naslovom Najboljši Principi, založba UMco pa je lani izdala izbor njegovih najbolj provokativnih kolumn, objavljenih v Financah, Žurnalu, Dnevniku in Jani ter na blogu Za narodov blagor. Trenutno se ukvarja z ustanavljanjem kulturnega štirinajstdnevnika.

### **Marko Crnkovič, Member of Jury**

Marko Crnkovič is one of the most famous Slovenian columnists. He is also an editor and a blogger of Blogos, a columnist of the newspaper Dnevnik, and an advisor to Styrie Media International AG. Even as a student of comparative literature and French studies at the Faculty of Arts in Ljubljana, he started publishing literary and theatre reviews and translations of French authors. In 1986/87 he was one of the contributors to the Teleks magazine's notorious column A Lesson in Cultural Anatomy. After graduating in 1987 he became a journalist in the culture department of the daily Delo, and in 1991 director of cultural and artistic programming of Cankarjev dom. After a year he returned to Delo, where he became editor of the bi-monthly magazine Naši razgledi and then Razgledi; he remained the magazine's editor until it folded in 1999. From 1995 until 2000 he wrote columns called Principles for Sobotna priloga. In 1999 the DZS publishing house published a selection of his best columns under the title of The Best Principles, and last year the UMco publishing house issued a selection of his most provocative columns from Finance, Žurnal, Dnevnik and Jana, and from his blog "Za narodov blagor". He is currently establishing a cultural bi-monthly.



### **Mateja Valentincič, članica žirije**

Mateja Valentincič je novinarka Uredništva oddajo o kulturi na Televiziji Slovenija. S prispevki s področja filma redno sodeluje v osrednji slovenski televizijski oddaji o kulturi Osmi dan, v dnevnoinformativni oddaji Kultura ter v oddajah Ars 360° in Umetni raj. Od leta 1994 je na Radiu Študent pravljala tedensko oddajo Metropolis, posvečeno estetiki in zgodovini filma ob programu takrat na novo ustanovljene Slovenske kinoteke, kasneje pa še oddajo Kinoburger. Od leta 1998 je članica ureduščstva revije o filmu in televiziji Ekran, pri kateri objavlja filmske kritike, esejistiko in pogovore z domačimi in tujimi filmskimi ustvarjalci.

### **Mateja Valentincič, Member of Jury**

*Mateja Valentincič is a journalist at TV Slovenija in the Department of Cultural Broadcasting. She makes regular contributions on film topics to the main Slovenian television culture show Osmi dan, the daily news show Kultura, and Ars 360° and Umetni raj. In 1994 she began running a weekly show at Radio Študent about aesthetics and the history of film, called Metropolis, supporting the cinema programme of the newly founded Slovenska kinoteka; and later also a show called Kinoburger. Since 1998 she has been one of the editors of the Ekran film and television magazine, contributing film reviews, essays and interviews with Slovenian and foreign filmmakers.*

# Nagrade

## Awards

### Nagrada Metod Bajjura za življenjsko delo

#### Vesne:

- najboljši celovečerni film (igrani, dokumentarni ali animirani)
- najboljši kratki film (igrani, dokumentarni ali animirani)
- najboljša režija
- najboljši scenarij
- najboljša glavna ženska vloga
- najboljša glavna moška vloga
- najboljša stranska ženska vloga
- najboljša stranska moška vloga

#### Strokovna žirija lahko podeli še nagrade vesna za posebne dosežke na naslednjih področjih:

- najboljša montaža
- najboljša scenografija
- najboljša kostumografija
- najboljša animacija
- najboljša maska
- najboljši ton
- najboljša fotografija
- najboljša glasba

### Nagradi revije Stop za najboljšo igralko in najboljšega igralca

### Kodakova nagrada za najboljšo kamero

### Nagrada Sveta filma za najboljši študentski film

### Nagrada občinstva

### Nagrada žirije Društva slovenskih filmskih kritikov

### *Metod Bajjura Award for Life's Work*

#### *The Vesna Award:*

- best full-length film (feature, documentary or animated)*
- best short film (feature, documentary or animated)*
- best director*
- best screenplay*
- best actress in a leading role*
- best actor in a leading role*
- best actress in a supporting role*
- best actor in a supporting role*

#### *The official jury can also choose to grant the special achievements for:*

- best editing*
- best production design*
- best costume design*
- best animation*
- best make-up*
- best sound*
- best cinematography*
- best film music*

### *Stop Magazine Award for Best Actress and Best Actor*

### *Kodak Award for Best Cinematography*

### *World of Movie Award for Best Student Film*

### *The Audience Award*

### *The Slovenian Film Critics' Association Award*

## STOPOVI IGRALCI IN IGRALKE

Revija Stop že od začetkov filmskega festivala v Portorožu podeljuje priznanja za igraške dosežke. Letos bomo na 11. FSF podelili nagradi za najboljšo Stopovo igralko in najboljšega Stopovega igralca leta 2008. Dobila bosta ček za 1000 evrov.

Leto 1994: Mirjam Korbar (Halgato), Stopova igralka leta, in Jože Kramberger (Halgato), Stopov igralec leta

Leto 1995: Nataša Barbara Gračner (Carmen), Stopova igralka leta, in Vlado Novak (Striptih), Stopov igralec leta

Leto 1997: Nataša Barbara Gračner (Triptih Agate Schwarzkobler), Stopova igralka leta, in Gregor Baković (Ekspres, ekspres), Stopov igralec leta

Leto 1998: Darja Reichman (Brezno), Stopova igralka leta, Robert Pešut Magnifico (Stereotip), Stopov igralec leta, in Dare Valič (Gala), Stopov epizodist leta

Leto 1999: Jan Cvitkovič (V leri), Stopov igralec leta, Jernej Šugman (Blues za Saro), Stopov epizodist leta, in Mojca Fatur (V leri), Stopova obetavna igralka leta

Leto 2000: Natalija Danilova (Porno film), Stopova igralka leta, Matjaž Latin (Porno film), Stopov igralec leta, Karmen Rupnik (Jebiga), Stopova epizodistka leta, in Primož Petkovšek (Porno film), Stopov obetavni igralec leta

Leto 2001: Veronika Drolc (Sladke sanje), Stopova igralka leta, Peter Musevski (Kruh in mleko), Stopov igralec leta, Sonja Savić (Kruh in mleko), Stopova epizodistka leta, in Primož Bezjak (Barabe), Stopov obetavni igralec leta;

Leto 2002: Ksenija Mišić (Zvenenje v glavi), Stopova igralka leta, Jernej Šugman (Zvenenje v glavi), Stopov igralec leta, Gregor Zorc (Šelestenje), Stopov epizodist leta, in Iva Krajnc (Varuh meje), Stopova obetavna igralka leta

Leto 2003: Polona Juh (Pod njenim oknom), Stopova igralka leta, Peter Musevski (Rezervni deli), Stopov igralec leta, Marijana Breclj (Pod njenim oknom), Stopova epizodistka leta, in Saša Tabakovč (Pod njenim oknom in Na planincah), Stopov obetavni igralec leta

Leto 2004: Nataša Matjašec (Ruševine), Stopova igralka leta, Darko Rundek (Ruševine), Stopov igralec leta, Matjaž Tribušon (Ruševine), Stopov epizodist leta, in Janja Majzelj (Ruševine), Stopova obetavna igralka leta

Leto 2005: Peter Musevski (Delo osvobaja), Stopov igralec leta

Leto 2006: Jernej Šugman (Kratki stiki), Stopov igralec leta

Leto 2007: Pia Zemljic (Petelinji zajtrk) Stopova igralka leta



Pia Zemljic, Stopova igralka leta 2007 za vlogo  
Bronje v Petelinjem zajtrku

## KDO BOSTA STOPOVA IGRALKA IN IGRALEC LETA 2008?



## Celovečerni igrani in dokumentarni film

*Full-length feature films and documentary films*

Dar Fur – Vojna za vodo / *Dar Fur – War for Water*

Hit poletja / *Summer Hit*

Lajf / *Life*

Morje v času mrka / *The Sea at the Time of the Eclipse*

Nikoli nisva šla v Benetke / *We've Never Been to Venice*

Otroci / *Letter to a Child*

Pokrajina Št.2 / *Landscape No.2*

Prehod / *Transition*

Realnost / *Reality*

Veter se požvižga / *The Wind Pays No Regard*

Videvanja Van Gogha / *Seeing Van Gogh*

Za konec časa / *For the End of Time*

Za vedno / *Forever*

**režija/director**

Tomo Križnar in Maja Weiss

**scenarij/screenplay**

Tomo Križnar in Maja Weiss

**direktor fotografije/DOP**

Tomo Križnar

**montaža/editing**

Peter Braatz

**glasba/music**

Chris Eckman, Tomaž Pengov

**zvok/sound**

Julij Zornik, Johanna Herr,  
Boštjan Kačičnik

**format/format**

35mm, barvni/colour

**dolžina/running time**

89 min

**produdent/producer**

Ida Weiss

**produkacija/production**

Bela film

**koprodukcija/co-production**

TV Slovenija – Dokumentarni  
program, Taris film, Tomo Križnar

**tehnične usluge/technical support**

Filmski studio Viba film

**sofinanciranje/co-funding**

Filmski sklad Republike Slovenije –  
javni sklad



## Dar Fur – Vojna za vodo

celovečerni dokumentarni film, 2008

## Dar Fur – War for Water

full-length documentary film, 2008

*Dar Fur – Vojna za vodo* je dokumentarni film o misiji Toma Križnarja, aktivista za človekove pravice in posebnega odposlanca nekdanjega slovenskega predsednika Dr. Janeza Drnovška, na prepovedana področja zahodnega Sudana, kjer se dogaja trenutno največja svetovna humanitarna katastrofa. To je prvi film o Dar Furju, ki ostalemu svetu omogoča vpogled v mišljenje darfurških upornikov in dogodkov, ki so se dogajali tam v letu 2006 in pokaže zakaj je mirovni sporazum med sudansko vlado in samooklicanim podpredsednikom SLA Minijem Minawijem, ki so ga orkestrirale ZDA in je bil podpisani pod okriljem Afriške Unije v Abuji, Nigerija, politična farsa, ki traja še danes. Dokumentarec ugovarja, da vojna v Dar Furju ni samo vojna proti marginalizaciji in upor proti pohlepu arabske vlade. Ponuja močne argumente, da se je vojna začela kot posledica klimatskih sprememb, ki so zadele Sahel ob koncu zadnjega tisočletja. Pretresljivi posnetki in intervjuji pričajo, da so spopadi za kozarec vode med afriškimi in arabskimi plemeni v Dar Furju manipulirani s strani tujih interesov. Najbogatejši vodni viri v Sahelu so v gorah Jebel Marre, kjer živijo Furi.

*Dar Fur – War for Water* is a documentary film about a mission undertaken by Tomo Križnar, a human rights campaigner, and the late Slovenian President Dr. Janez Drnovšek's special envoy, in the forbidden territories of the west Sudan where one of the world biggest humanitarian catastrophes is currently unfolding. This is the first film about Dar Fur which enables the rest of the world to have an insight into the mentality of the rebels in Dar Fur and into the events which took place in 2006. It shows why the Peace Treaty between the Sudanese Government and the self-proclaimed SLA leader Minni Minawi, which was orchestrated by USA and signed under African Union supervision in Abuja, Nigeria, was obviously just a political charade, which continues to this day. The documentary argues that the war in Dar Fur is not just a war against marginalisation and a rebellion against the Arab government's greed. It offers strong argumentation that the war started as a result of climate change that hit the Sahel towards the end of the last millennium. The shocking footages and interviews show how the clashes for a glass of water between African and Arab tribes in Dar Fur are being manipulated by foreign interests. The richest springs of water in Sahel are found in the Mountains of Jebel Marra, where the Fur live.



**filmografija (izbor) – Tomo Križnar**  
**filmography (selection) – Tomo Križnar**

2000 Nuba – čisti ljudje – celovečerni dokumentarni film / *Nuba – Pure People* – full-length documentary film

2001 Nuba – ljudje z druge strani – srednjemetažni dokumentarni film / *Nuba – Voices From the Other Side* – medium-length documentary film

2008 Dar Fur – Vojna za Vodo – celovečerni dokumentarni film / *Dar Fur – War for Water* – full-length documentary film

**filmografija (izbor) – Maja Weiss**  
**filmography (selection) – Maja Weiss**

2000 Nuba – čisti ljudje – celovečerni dokumentarni film / *Nuba – Pure People* – full-length documentary film

2002 Varuh meje – celovečerni igralni film / *Guardian of the Frontier* – full-length feature film

2004 Child in time – kratki igralni film / *Child In Time* – short feature film

2007 Instalacija ljubezni – celovečerni igralni film / *Installation of Love* – full-length feature film

2008 Dar Fur – Vojna za Vodo – celovečerni dokumentarni film / *Dar Fur – War for Water* – full-length documentary film

2008 Občutek za veter – srednjemetažni dokumentarni film / *Feel for the Wind* – medium-length documentary film



### Tomo Križnar in Maja Weiss

Uspešno sta sodelovala že pri dokumentarnem filmu *Nuba – čisti ljudje*. Film je na Festivalu slovenskega filma v Portorožu leta 2000 osvojil nagrado za najboljši slovenski dokumentarec; bil je posebej omenjen na Rotterdamskem sejmu izobraževalnih programov in multimedijev leta 2000; osvojil je prvo nagrado na Krakovskem festivalu etničnega filma leta 2000 in nagrado za najboljši kulturni dokumentarec na Festivalu gorskih filmov v Grazu in v ameriškem Telluridu leta 2001. *Dar Fur – vojna za vodo* je osvojil nagrado Special Mention Amnesty International na 29. mednarodnem filmskem festivalu v Durbanu leta 2008.

### Tomo Križnar and Maja Weiss

*Successfully collaborated together on the documentary film Nuba – čisti ljudje (Nuba – Pure People). The film was awarded Best Slovene documentary at the Festival of Slovenian Film, Portorož 2000; received a Special Mention at the Rotterdam market for Educational Programmes and Multimedia, 2000; awarded First Prix at the Krakow Ethnic Film Festival, 2000; awarded Best Cultural Documentary Award at Mountain Film Festival, Graz, 2000; awarded Best Cultural Documentary Award at Mountain Film Festival, Telluride, USA, 2001. Dar Fur – War for Water received a Special Mention Amnesty International Award at the 29<sup>th</sup> International Film Festival in Durban, 2008.*

**režija/director**  
Metod Pevec

**scenarij/screenplay**  
Feri Lainšček, Metod Pevec

**literarna predloga/based on the book by**  
Feri Lainšček

**direktor fotografije/DOP**  
Simon Pintar

**montaža/editing**  
Milan Milošević

**glasba/music**  
Boštjan Gombač

**zvok/sound**  
Samo Kozlevčar, Robert Sršen

**scenografija/production design**  
Maja Moravec

**kostumografija/costume design**  
Polonca Valentinčič

**maska/make-up**  
Tina Šubic

**igrajo/cast**

Ula Furlan, Bojan Emeršič, Dario Varga, Primož Bezjak, Vlado Novak, Silva Čušin, Danilo Ivanuša, Boris Cavazza, Tadej Toš, Andrej Nahtigal, Jožica Avbelj, Kristjan Guček, Vlado Kreslin, Nejc Ropret, Andrej Karoli, Mladen Škrabec, Sašo Hribar, Katarina Čas, Miha Šalehar

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
95 min

**direktor filma/production manager**  
Janez Pirc

**produkcia/production**  
TV Slovenija, Kulturni in umetniški programi, Uredništvo domačih filmov in nadaljevanj



## Hit poletja

celovečerni igrani film, 2008

## Summer Hit

full-length feature film, 2008

Film, ki ugotavlja, kako se spremeniijo odnosi in razmere v družini, ko se dekle odloči, da bo zamejala študij za pevsko kariero. Tina namreč odlično poje in bi rada postala pevka. Zato pusti študij in se vrne domov, v manjše slovensko mesto. Mama vztraja pri študiju, v njeno pevsko kariero ne verjame, torej je spor s starši neizbežen. Po srečanju z Matjažem, dobriim prijateljem iz otroških let, se Tina preseli k njemu. Izkaže pa se, da jo ima Matjaž rad bolj kot mu je ona ljubezen sposobna vračati, saj se Tina vse resneje ukvarja s pevsko kariero. Cena za uspešno kariero pa je visoka, kajti različni »glasbeni menedžerji« od nje zahtevajo preveč. Ker noče sprejeti njihovih pravil, zaide v dolgove; uspeh in problemi na negotovi poti slave jo odtujijo staršem in Matjažu. Ko Matjaž odide delat v tujino, stoji Tina pred pomembno življenjsko odločitvijo ...

*A film looking at how relationships and circumstances within a family change when a daughter decides to abandon her studies for a singing career. Tina is a brilliant singer and would like to sing professionally. She quits her studies and goes home to a small Slovenian town. Her mother, who doesn't believe in her singing career, will hear nothing of it, so conflict is inevitable. After getting together with Matjaž, a childhood friend, Tina moves in with him. As it turns out, Matjaž's feelings for her are strong, but she is not able to reciprocate, because her singing career is getting more and more serious. The price of a successful career is high, however, because of the various demands of her "musical managers". Not willing to play by their rules, she goes into debt; the ups and downs on the slippery road to fame alienate her from her parents and Matjaž. When Matjaž goes to work abroad, Tina has to make a major, life-changing decision...*



**filmografija (izbor)**  
**filmography (selection)**

1992 Vse je pod kontrolo – kratki igrani film / *Everything Is Under Control* – short feature film

1995 Carmen – celovečerni igrani film / *Carmen* – full-length feature film

2003 Pod njenim oknom – celovečerni igrani film / *Beneath Her Window* – full-length feature film

2007 Estrellita – pesem za domov, celovečerni film / *Estrellita* – full-length feature film

2008 Hit poletja – celovečerni igrani film / *Summer Hit* – full-length feature film



### **Metod Pevec**

Filmski in televizijski režiser ter scenarist, pisatelj in igralec. Na Filozofski fakulteti je diplomiral leta 1983 na oddelkih za filozofijo in primerjalno književnost. Pred študijem in med njim je odigral nekaj velikih in opaznejših vlog v slovenskih in jugoslovanskih filmih – najbolj znani sta vlogi v filmih *Ko zorijo jagode* (r. Rajko Ranfl, 1978) in *Nasvidenje v naslednji vojni* (r. Živojin Pavlović, 1980). Napisal je več romanov: *Carmen* (izšel leta 1991); *Marija Ana* (1994); *Večer v Dubrovniku* (2002), zbirko novel *Luna, violine* (1994) in več scenarijev za celovečerne filme.

### **Metod Pevec**

A film and television director, screenwriter, author and actor. He graduated in philosophy and comparative literature at the Faculty of Arts in 1983. Before and during his studies he played some major and visible roles in Slovenian and Yugoslav films – notably in *Ko zorijo jagode* (Strawberry Time; dir. Rajko Ranfl, 1978) and *Nasvidenje v naslednji vojni* (Farewell Until the Next War; dir. Živojin Pavlović, 1980). He wrote several novels: *Carmen* (published in 1991); *Marija Ana* (1994); *Večer v Dubrovniku* (An Evening in Dubrovnik; 2002), a collection of short stories *Luna, violine* (The Moon, the Violins; 1994) and several screenplays for feature films.

**režija/director**  
Vito Taufer

**scenarij/screenplay**  
Tina Kosi

**direktor fotografije/DOP**  
Matej Križnik

**montaža/editing**  
Urban Potočnik

**glasba/music**  
Uroš Rakovec

**zvok/sound**  
Robert Petranovič,  
Boštjan Kačičnik

**scenografija/production design**  
Damjan Cavazza

**kostumografija/costume design**  
Barbara Podlogar

**maska/make-up**  
Petra Hartman

**igrajo/cast**  
Tjaša Železnik, Minca Lorenči,  
Jagoda, Aljoša Koltak,  
Renato Jenček

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
72 min

**produdent/producer**  
Andrej Kregar

**produkacija/production**  
VPK

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije –  
javni sklad



## Lajf

celovečerni igrani film, 2008

## Life

full-length feature film, 2008

Komična drama *Lajf* kaže življenje najstnikov, ki skušajo odrasti, in staršev, ki jim pri tem niso ravno v pomoč. Tara je sita prepirov z očetom, po njenem prepričanju alkoholiku, in njena najboljša prijateljica Ana ne ve, kako bi povedala staršem, da je zanosila z bivšim anoreksikom Vladom, ki se neuspešno trudi iztrgati iz kremljev svoje pose-sivne matere. *Lajf* je nastal na podlagi pogovorov z mladimi in njihovih spisov – zgodb, pesmi, dialogov in govoril o večnih problemih generacijske razklanosti, težavnosti iskanja identitete v svetu razpadlih družin in vrednot, osamljenosti, brez-perspektivnosti in utesnjenosti v posttranzicijski globalni vasi, kjer eni skrivajo svoje bogastvo in množica drugih svojo revščino.

*The comical drama Life is about teenagers trying to grow up and their parents not being very helpful in the process. Tara is fed up with quarreling with her alcoholic father and her best friend, Ana, is afraid to tell her parents that she is pregnant by Vlado, an ex-anorexic living with his possessive mother. Based on interviews with teenagers, the film features a tragicomic series of real-life themes - loneliness, future without prospects, the claustrophobia of living in a small global village, sleepwalking generations lost in the "success story" of a post-transitional society where some hide their wealth and many more their poverty.*

**filmografija**  
**filmography**

2008 Lajf – celovečerniigrani film  
/ *Life* – full-length feature film



**Vito Taufer**

Vito Taufer je zrežiral okrog 80 dramskih predstav in 6 oper. Pogosto svoje predstave tudi sam opremi s scenografijo, kostumografijo in glasbo. *Lajf* je njegov filmski prvenec.

**Vito Taufer**

*Vito Taufer has directed about 80 theatre performances and 6 operas. For his productions he often designs sets, costumes and records music. Lajf is his first film.*

**režija/director**  
Jure Pervanje

**scenarij/screenplay**  
Jure Pervanje

**literarna predloga/based on the book by**  
Mate Dolenc

**direktor fotografije/DOP**  
Valentin Perko

**montaža/editing**  
Stane Kostanjevec

**glasba/music**  
Lado Jakša

**zvok/sound**  
Tine Avpič, Borut Berden

**animacija/animation**  
Simon Sedmak

**scenografija/production design**  
Janez Kovič

**kostumografija/costume design**  
Jerneja Jambrek

**maska/make-up**  
Marija Jurkovič

**igrajo/cast**  
Boris Cavazza, Ajda Smrekar,  
Devi Bragolini, Brane Grubar, Pia  
Zemljič, Helena Lenka Ferencak

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
82 min

**producent/producer**  
Jani Virk

**produkacija/production**  
TV Slovenija

**koprodukcija/co-production**  
Studio Arkadna

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije  
– javni sklad



## Morje v času mrka

celovečerni igrani film, 2008

## The Sea at the Time of the Eclipse

full-length feature film, 2008

Val Sebald je pisatelj, ki se je na Otok umaknil pred življjenjem in kopnim. Tu živi med otočani in svojimi priljubljenimi ženskami, junakinjami različnih romanov o morju. Odnosi z realnimi ženskami iz njegovega preteklega življenja so vezani na njegovo obredno pošiljanje (metanje v vodo) sporočila v steklenici. Realne osebe Val združuje z literarnimi v en sam, njemu domač prostor – kot se tudi njegovo realno življenje vedno bolj staplja z morjem in podvodnim svetom. Riba je njegov zadnji in končni izviv. S skupino turistov na otok pride Ivana, mlado dekle, ki se pojavi v Valovem življenu kot utelešenje najbrž njegove zadnje idealne ljubezni, posebljenje Ženske in vseh žensk. Mlado dekle, slikarka, ki Vala očara, ker najraje slika to, česar ni; Val pa njo privlači predvsem s svojim vedenjem o morju in potapljanju. Čeprav preživita skupaj precej dni, tudi kak večer oz. noč, pa mlado dekle zapelje (od Vala seveda mnogo mlajši) domačin, Otočan – kot se za poletno avanturo spodbidi. Ivana odide in Valu ostane samo slika Otoka v snegu.

*Val Sebald is an author who comes to the Island to retreat from life and land. There he lives among the islanders and his favourite women, the heroines of various maritime novels. His relations with actual women from his past are reduced to messages in bottles that he ceremonially throws into the water. Val brings the real and imaginary people together into a place he is comfortable with, while his real life also becomes more and more one with the sea and the underwater world. Fish are his ultimate and final challenge. As Ivana, a young girl, comes to the island with a group of tourists, she appears in Vlado's life as an incarnation of probably his last ideal love, the ultimate Woman incarnate. The young woman, a painter, captivates Vlado because she prefers to paint the non-existent; and Val fascinates her most of all with his knowledge of the sea and diving. Although they spend many days and occasional evenings or nights together, the girl is seduced by an islander, who is much younger than Val, of course – which is only fitting for a summer love affair. Ivana leaves and all Val is left with is a painting of the Island in the snow.*



**filmografija (izbor)**  
**filmography (selection)**

1982 Naš novi naslov: Titovo Velenje – kratki dokumentarni film / *Our New Address: Titovo Velenje* – short documentary film

1983 Vprašaj – kratki dokumentarni film / *Question Mark* – short documentary film

1990 Do konca in naprej – celovečerni igralni film / *To the Limit and Beyond* – full-length feature film

1991 Triangel – celovečerni igralni film / *Triangle* – full-length feature film

1993 Zrakoplov – celovečerni igralni film / *The Flying Machine* – full-length feature film

2008 Morje v času mrka – celovečerni igralni film / *The Sea at the Time of the Eclipse* – full-length feature film



### Jure Pervanje

Rojen leta 1940 v Milanu. Študiral je režijo na Akademiji za gledališče, radio, film in televizijo v Ljubljani, a študija ni končal. Svoje delo pri filmu je začel kot uspešen filmski amater, asistent in pomočnik režije ter organizator. Poleg kratkih filmov je veliko snemal za televizijo, kot direktor fotografije celovečernih filmov pa je sodeloval predvsem z Boštjanom Hladnikom in Rajkom Ranflom. Njegov največji režijski uspeh je zagotovo lahkotna komedija *Do konca in naprej*.

### Jure Pervanje

*Born in 1940 in Milan. He studied direction at the Academy of Theatre, Radio, Film and Television, but dropped out. He started his work in film as a successful film amateur, an assistant, an assistant director and production coordinator. Besides short films, he has done a lot of television work, and worked with Boštjan Hladnik, Rajko Ranfl and others as director of photography on feature films. His greatest direction success to date is a light comedy Do konca in naprej (To the Limit and Beyond).*

**režija/director**  
 Blaž Kutin  
  
**scenarij/screenplay**  
 Blaž Kutin, Rolanda Rebrek  
  
**direktor fotografije/DOP**  
 Mitja Lican  
  
**montaža/editing**  
 Jurij Moškon  
  
**glasba/music**  
 Polona Janežič  
  
**zvok/sound**  
 Jože Trtnik, Boštjan Kačičnik  
  
**scenografija/production design**  
 Niko Novak  
  
**maska/make-up**  
 Lija Ivančič  
  
**igrajo/cast**  
 Aljoša Ternovšek, Iva Krajnc,  
 Peter Ternovšek, Tadej Toš  
  
**format/format**  
 35 mm, barvni/colour  
  
**dolžina/running time**  
 62 min  
  
**producent/producer**  
 Andrej Kregar, Blaž Kutin,  
 Rolanda Rebrek  
  
**direktor filma/production manager**  
 Ivana Jurkovič  
  
**produkacija/production**  
 VPK  
  
**koprodukcija/co-production**  
 Tomahawk  
  
**sofinanciralo/co-funding**  
 Filmski sklad Republike Slovenije  
 – javni sklad



## Nikoli nisva šla v Benetke

celovečerni igrani film, 2008



## We've Never Been to Venice

full-length feature film, 2008

*Nikoli nisva šla v Benetke* je zgodba o mladem paru Gregu in Maši, ki ju iz tujine pride obiskat Gregov oče Tone. Čeprav o tem nihče ne spregovori, se je zgodilo nekaj groznega. Da bi jima vsaj na kratko malo olajšal bolečino, ju Tone pelje ven in tako se začne njihovo pohajkovanje z avtom. Na poti Grege in Maša doživljata hitre spremembe razpoloženja, sta agresivna, pa globoko žalostna, naenkrat vesela, pa živčna, depresivna, igriva ... Skupaj sta, a obenem vsak zase. In prepad med njima postaja vse globlji. Tone pa ju medtem pelje vse bolj stran od doma, a nič bolj proč od tega, kar se je zgodilo.



**filmografija (izbor)  
filmography (selection)**

2006 Principessa – kratki igralni film / *Principessa* – short feature film

2008 Nikoli nisva šla v Benetke – celovečerni igralni film / *We've Never Been to Venice* – full-length feature film



### Blaž Kutin

Blaž Kutin se je rodil leta 1970 v Ljubljani. Diplomiral je iz etnologije in kulturne antropologije ter sociologije kulture. V času študija je režiral reklame, bil stalni sodelavec Radia Študent in občasno ali redno pisal za več slovenskih časnikov. Leta 1995 je izšla njegova knjiga *Dežela belih golobov*. S scenarijem za celovečerni film *Gravitacija* je bil leta 2002 kot prvi Slovenec izbran na European Pitchpoint v Berlinu, postal National winner of Hartley-Merril Screenwriting Award, projekt pa je bil izbran tudi na MFI Scriptworkshops (2002), CineLink (2004) in Connecting Cottbus (2004). Po lastnem scenariju je režiral kratki film *Principessa*, posnet v hrvaško-slovenski produkciji (Gral film, Studio Arkadena), ki je premiero doživel v tekmovalnem programu kratkih filmov filmskega festivala v Sarajevu (2006). Za scenarij za celovečerni film *Lara* je leta 2006 prejel nagrado MEDIA New Talent of European Union Award. *Lara* je dobila tudi nagrado CineLink (2006).

### Blaž Kutin

*Blaž Kutin was born in 1970 in Ljubljana. He graduated in ethnology and cultural anthropology and sociology of culture. As a student, he directed commercials, worked regularly at Radio Študent and contributed occasionally or regularly to several Slovenian newspapers. In 1995, he published his book *Dežela belih golobov* (*Land of White Doves*). In 2002 he became the first Slovenian to have his screenplay for a feature film *Gravitacija* (*Gravitation*) chosen by the European Pitchpoint in Berlin; he was National winner of the Hartley-Merril Screenwriting Award (2002); and the project was also chosen at MFI Scriptworkshops (2002), CineLink (2004) and Connecting Cottbus (2004). He directed a short film *Principessa*, based on his own screenplay, which was filmed in a Croatian-Slovenian co-production (Gral film, Studio Arkadena) and premiered in the short film competition at the Sarajevo Film Festival (2006). He received the MEDIA New Talent of European Union Award for his screenplay for the feature film *Lara*. *Lara* also received the CineLink Award (2006).*

**režija/director**  
Vlado Škafar

**scenarij/screenplay**  
Vlado Škafar

**direktor fotografije/DOP**  
Aleš Belak

**montaža/editing**  
Vlado Škafar

**zvok/sound**  
Julij Zornik

**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
100 min

**producent/producer**  
Petric Vidmar

**produkacija/production**  
Gustav Film

**koprodukcija/co-production**  
100

**koproducent/co-producer**  
Franci Celarc

**sofinanciranje/co-funding**  
Gustav Film,  
Filmski sklad Republike Slovenije –  
javni sklad



## Otroci

celovečerni dokumentarni film, 2008

## *Letter to a Child*

*full-length documentary film, 2008*

Otroci prinašajo intimne pogovore z neznanimi ljudmi o njihovem življenu in bivanju v tem svetu. V središče je postavljeno vprašanje o otroku in otroštvu kot izhodišče za človekovo razmišljanje o svojem življenu. Tako človek hitro zaide k razmisleku o svojih bistvenih stvareh, o življenu in svetu danes, o svojem mestu v njem, družbenem, političnem, moralnem, a tudi duhovnem in čustvenem. Film poskuša prodreti v njegova najgloblja doživetja življenga. V pogovorih se neprisiljeno odkriva posameznikovo občutenje tega sveta, svojega življenga in človeške vere (vere v ta svet). Ne gre za anketo, intervju, gre za srečanja, poglobljene pogovore, za človeške dialoge, ki počasi razkrivajo tudi posameznikov intimni svet. Skozi film se prepletata intimni dnevnik in družbena kronika.

*Letter to a Child offers intimate conversations with strangers about their lives and living in this world. It revolves around the child and childhood as the basis for one's outlook on one's life. From there, it is only a short step to reflections on essential themes: today's life and world, our place in the world, the social, political, moral, but also the spiritual and emotional. The film attempts to penetrate the deepest experiences of life. Through conversation, it casually reveals the individual's sense of this world, one's life and human faith (faith in this world). It is not a survey, nor an interview; these are encounters, deep conversations, human dialogues, which also slowly reveal one's own world. The film intertwines the intimate diary with the social chronicle.*

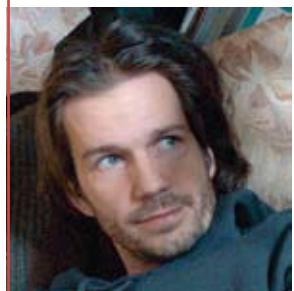


**filmografija (izbor)**  
**filmography (selection)**

1998 Stari most – kratki dokumentarni film / *The Old Bridge* – short documentary film

2003 Peterka: leto odločitve – celovečerni dokumentarni film / *Primož Peterka – full-length documentary film*

2008 Otroci – celovečerni dokumentarni film / *Letter to a Child – full-length documentary film*



### Vlado Škafar

Rodil se je leta 1969 v Murski Soboti. Leta 1992 je opustil študij primerjalne književnosti in filozofije ter se v celoti posvetil filmu. Ustanovil je filmski krožek Retrovizor in pripravil programska izhodišča za ustanovitev Slovenske kinoteke, v kateri je bil med letoma 1994 in 1999 programski vodja. Pozneje je pripravljal izhodišča za postavitev art kina in filmskega središča Kinodvor ter slovenske art kinomreže. Leta 2004 je s skupino filmskih zanesenjakov ustanovil in vodil filmski festival Kino otok v Izoli. Je član predsedstva filmskega festivala v Innsbrucku in programski sodelavec FF v Rotterdamu. Kot dramaturg je sodeloval pri filmih *Ekspres*, *ekspres*, *Ljubljana*, *Slepa pega* in pri omnibusu *Desperado tonik*. Leta 1998 je posnel svoj kratkometražni prvenec *Stari most*. Film *Peterka: leto odločitve* (2001–2002) je bil nagrajen s Častno omembo na 22. mednarodnem festivalu športnih filmov in televizijskih oddaj v Milanu.

### Vlado Škafar

*He was born in 1969 in Murska Sobota. In 1992 he dropped out of university, where he was studying comparative literature and philosophy, to dedicate himself to film. He founded a film club called Retrovizor and prepared the programme outlines for the foundation of Slovenska kinoteka; he was director of its programme department from 1994 to 1999. He later prepared the outlines for establishment of the Kinodvor art cinema and film centre and the Slovenian art cinema network. In 2004 he co-founded the Kino Otok Film Festival in Izola with a group of fellow enthusiasts and became its director. He is on the Innsbruck Film Festival board and a programme associate of the Rotterdam Film Festival. He contributed to the films Ekspres, ekspres (Express, Express), Ljubljana, Slepa pega (Blind Spot) and the omnibus Desperado tonic. In 1998 he made his short feature debut with Stari most (The Old Bridge). The film Peterka: leto odločitve (Peterka: Year of Decision; 2001–2002) received an Honourable Mention at the 22<sup>nd</sup> International Festival of sports films and television shows in Milan.*

**režija/director**  
Vinko Möderndorfer

**scenarij/screenplay**  
Vinko Möderndorfer

**literarna predloga/based on the book by**  
Vinko Möderndorfer

**direktor fotografije/DOP**  
Dušan Joksimović

**montaža/editing**  
Andrija Zafranović

**glasba/music**  
Borut Kržišnik

**zvok/sound**  
Julij Zornik

**scenografija/production design**  
Dušan Milavec

**kostumografija/costume design**  
Alenka Korla

**dramaturgija/script consultant**  
Blaž Lukanc

**maska/make-up**  
Mojca Gorogranc

**igrajo/cast**

Marko Mandić, Slobodan Čustić,  
Barbara Cerar, Maja Martina  
Merljak, Janez Hočevar, Jaka Lah,  
Janez Škof, Slavko Cerjak,  
Peter Musevski, Alenka Cilenšek,  
Domen Šneberger, Nataša  
Ninković, Štefka Drolc

**format/format**  
35 mm

**dolžina/running time**  
90 min

**producent/producer**  
Eva Rohrman

**produkacija/production**  
Forum Ljubljana

**koprodukcija/co-production**  
Delirium Films,  
RTV Slovenija, VPK

**tehnične usluge/technical support**  
FS Viba film Ljubljana, 100,  
Hungarian Film Laboratories

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije –  
javni sklad, Filmski centar Srbije

**prodajni agent/sales agent**  
Wide management

**distribucija/distribution**  
Cinemania group

## Pokrajina Št.2

celovečerni igrani film, 2008

Vlomilca Sergej in Polde ukradeta dragoceno sliko »Pokrajina Št.2«. Sergej po naključju ukrade tudi skrivnostni dokument s konca druge svetovne vojne. Inštruktor prevzame primer in je odločen izslediti ukradeno sliko in dokument, kar sproži diabolični mehanizem preteklosti.

Film *Pokrajina Št.2* je nastal iz spoznanja, da vsaka nerazčiščena preteklost, bodisi osebna ali nacionalna, pušča sledove in se neprestano vrača. Njeno vračanje pa vedno obremenjuje tiste nove generacije, ki s preteklostjo svojih dedov in očetov nimajo ničesar in ostajajo do te problematike celo brezbržni. Gre za zgodbo povojuh pobojev nacističnih sodelavcev, katere je v njihovem narodnem izdajstvu podpirala tudi katoliška cerkev.

Zamolčana in nereflektirana preteklost, grehi naših prednikov, blodijo med nami, še posebej zdaj, ko smo združili različne preteklosti različnih narodov v skupno evropsko zgodovino.

## Landscape No.2

full-length feature film, 2008

*Two burglars, Sergej and Polde, steal a valuable painting called Landscape No.2. Quite by accident, Sergej also steals a mysterious document from the end of the Second World War. Instructor takes over the case of the missing painting and document, and a diabolical mechanism from the past is unleashed.*

*Landscape No.2 builds on the realisation that the unresolved past of a person or nation leaves its mark and keeps coming back. However, its return is a burden for generations which had nothing to do with the past of their fathers and grandfathers, and who even remain untouched by the issue. The film is a story of the post-war execution of Nazi collaborators who were supported by the Catholic Church in their treason.*

*The untold and unreflected past, and the sins of our forefathers haunt us, especially now that the various histories of different nations are being brought together in a common European history.*



**filmografija (izbor)**  
**filmography (selection)**

2004 Predmestje – celovečerni  
igrani film / *Suburbs* – full-length  
feature film

2008 Pokrajina Št.2 – celovečerni  
igrani film / *Landscape No.2* –  
full-length feature film



### **Vinko Möderndorfer**

Rojen leta 1958. Diplomiral iz gledališke režije na Akademiji za gledališče, radio, film in televizijo. Režira v gledališču, operi, na televiziji. Je tudi pisatelj. Objavil je več kot 30 knjig.

Film *Predmestje* (2004) so predvajali na festivalih v Benetkah, Montrealu, Karlovyih Varih, Cannesu, idr. Dobil je več nagrad: Nagrada mladega občinstva za najboljši film (Montpellier), Posebna nagrada žirije (Annonay), Nagrada za najboljšega igralca (ARIFF), Nagrada za najбоjošo režijo (AFF) in FIPRESCI posebna nagrada (Palić). Najboljši film po izboru filmskih kritikov na Festivalu slovenskega filma. Uvrščen je bil tudi v izbor kritikov revije Variety »Variety Critics' Choice: Europe Now«, ki opozarja na 10 najboljših filmov evropskih filmskih režiserjev.

Film *Pokrajina Št.2* (2008) je imel svetovno premiero na letošnjem Beneškem festivalu.

### **Vinko Möderndorfer**

Born in 1958. Graduated in theatre direction at the Academy of Theatre, Radio, Film and Television. He is a theatre, opera and television director. He is also an author and has published over 30 books.

His film *Predmestje* (*Suburbs*) was screened in Venice, Montreal, Karlovy Vary, Cannes, etc. It won a number of awards: The Young People's Award for Best Film (Montpellier), Special Jury Award (Annonay), Best Actor Prize (ARIFF), Best Director Award (AFF) and FIPRESCI Special Award (Palić). Award for the best film by critics at the Festival of Slovenian Film. It was also selected for the "Variety Critics' Choice: Europe Now", which spotlights ten notable films from European filmmakers.

The world premiere of *Landscape No.2* (2008) was at this year's Venice Festival.

**režija/director**  
Boris Palčič

**scenarij/screenplay**  
Vladimir Nardin, Franci Slak,  
Boris Palčič

**direktor fotografije/DOP**  
Radovan Čok

**montaža/editing**  
Andrija Zafranović, Jurij Moškon

**glasba/music**  
Dragana Jovanović

**zvok/sound**  
Gašper Loborec, Julij Zornik,  
Martin Schinz

**animacija/animation**  
Ivan Šijak, Dušan Jovović

**scenografija/production design**  
Ursa Loboda

**kostumografija/costume design**  
Bjanka Adžić Ursulov

**maska/make-up**  
Tina Lasić Andrejević

**igrajo/cast**  
Jure Ivanušič, Iva Krajnc,  
Anita Kravos, Svetozar Cvetković,  
Matjaž Tribušon, Uroš Smolej

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
86 min

**produtent/producer**  
Branislav Srdić

**produkcia/production**  
Branislav Srdić

**koprodukcija/co-production**  
TV Slovenija

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije  
– javni sklad



## Prehod

celovečerni igrani film, 2008



## Transition

full-length feature film, 2008

Slikar Vlado v ekstatični zamaknjenosti nariše portret neznane ženske. Ne more verjeti svojim očem, ko se ta ženska, Tanja, ki je ni prej še nikoli srečal, pojavi na otvoritvi njegove razstave. Še bolj je presenečen, ko ob Tanji zagleda Izidorja, svojega prijatelja iz otroštva, in ko mu skrivnostni tržaški trgovec z umetninami Memo Turner ponudi odkup slik. Otvoritev se spektakularno konča z umorom in Izidorjevim izginotjem. Na videz naključno srečanje sproži med Tanjo in Vladom usodno privlačnost, ki slednjega potisne v vrtinec nenavadnih in njemu nerazumljivih dogodkov. Tanja sledi v Trst, kjer se zaplete v labirinte skrivnostne organizacije ZOM, ki ji pripadata tudi Tanja in izginuli Izidor. Tržaški ZOM-center vodi Rebecca, ženska, ki ima nad Vladom posebno moč. Ta se skozi raziskovanje skrivnostnih samomorov pogreza v nastavljenou past, resnica o Izidorju je zanj vse bolj oddaljena, ljubezen do Tanje pa vse teže uresničljiva. ZOM se zaseje v vse pore njegovega življenja in zdi se, da iz smrtonosnega objema brezkompromisne in nevarne manipulacije ni rešitve ...

*The painter Vlado, in an ecstatic trance, draws a portrait of an unfamiliar woman. He cannot believe his eyes when the woman, Tanja, whom he has never met, shows up at the opening of his exhibition. He is even more surprised to find her at the side of Izidor, his childhood friend, and to have a mysterious art dealer from Trieste Memo Turner offer him to buy his paintings. The opening scene ends spectacularly with a murder and Izidor's disappearance. A seemingly accidental encounter triggers a fatal attraction between Tanja and Vlado, which draws him into a vortex of unusual and inexplicable events. Following Tanja to Trieste, he finds himself in the maze of a mysterious organisation called ZOM, among whose members are Tanja and the missing Izidor. The Trieste branch of ZOM is led by Rebecca, a woman who has a special hold on Vlado. As he investigates a series of mysterious suicides and sinks deeper and deeper into a trap, the truth about Izidor seems ever more remote, and his love for Tanja ever more unattainable. ZOM enters every pore of his life and it seems that there is no escape from the deadly embrace of uncompromising and dangerous manipulation...*



### Boris Palčič

Rodil se je leta 1958 v Kopru. Po končani gimnaziji je v Ljubljani študiral filozofijo, kasneje tudi filmsko režijo in na obeh šolah diplomiral leta 1985. Leta 1989 je opravil šestmesečno specializacijo iz filmske režije na Centro sperimentale di cinematografia v Rimu. Do sedaj je posnel pet kratkih igranih filmov in šest dokumentarcev, napisal pa je tudi več scenarijev. Boris Palčič je s svojimi filmi sodeloval na številnih mednarodnih festivalih in retrospektivah, posebej odmevno s *Kratko himna domovini*, ki je na festivalih v Gavi – Španija in Tebessi – Alžirija zmagala, v Portorožu pa prejela nagrado za najboljšo fotografijo.

### Boris Palčič

*He was born in 1958 in Koper. After finishing high school, he studied philosophy in Ljubljana and, later, film direction. He graduated in both in 1985. In 1989 he completed a six-month course in film direction at Centro Sperimentale di Cinematografia in Rome. He has made five short feature films and six documentaries and also written several screenplays. Boris Palčič has participated at numerous international festivals and retrospectives, most notably with his Kratka himna domovini (A Short Anthem for My Country), which won at the Spanish Gava Festival and the Algerian Tebessa Festival, and won Best Photography Award in Portorož.*

### filmografija (izbor) filmography (selection)

1984 Noč nasilja – kratki dokumentarni film / *Night of Violence* – short documentary film

1999 Kratka himna domovini – kratki igrani film / *A Short Anthem For My Country* – short feature film

2004 ET(h)NOS Anche noi Tudi mi – kratki dokumentarni film / *ET(h)NOS Anche noi Tudi mi We Too* – short documentary film

2007 Vikend paket – kratki igrani film / *Weekend Package* – short feature film

2008 Prehod – celovečerni igrani film / *Transition* – full-length feature film



**režija/director**  
Dafne Jemeršič  
**scenarij/screenplay**  
Dafne Jemeršič  
**direktor fotografije/DOP**  
Ven Jemeršič, Miloš Srdić  
**montaža/editing**  
Dafne Jemeršič  
**glasba/music**  
Sebastijan Duh  
**zvok/sound**  
Julij Zornik, Rudi Jeseničnik  
**animacija/animation**  
Art Rebel 9, Restart, Arkadena

**scenografija/production design**  
Dafne Jemeršič, Pepi Sekulić  
**kostumografija/costume design**  
Uroš Belantič, Dafne Jemeršič  
**maska/make-up**  
Tina Lasić Andrejević  
**igrajo/cast**  
Simon Tanšek, Slavko Škvorc, Filip Šovagović, Anika Horvat, Goran Navojec, Mirna Miličič, Katarina Čas, Iva Kranjc, Aljoša Ternovšek, Matjaž Latin, Olga Kacjan, Ven Jemeršič, Sašo Podgoršek, Danilo Šerbedija, Anja Tomažin, Matjaž Kenda, Vanja Alič, Rafael Vončina, Danilo Čavdaja, Ognjen Vučinič, Gušti, Grega Skočir, Lido Bizožičar  
**format/format**  
35 mm, barvni/colour  
**dolžina/running time**  
90 min

**produtent/producer**  
Jani Kovič, Dafne Jemeršič,  
Andrej Stritof

**produkcia/production**  
Studio Arkadena, Brigada, Perfo

**koprodukcija/co-production**  
RTV Slovenija, Brigada, Propeler

**tehnične usluge/technical support**  
Cinebox/Cinelab

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije –  
javni sklad



## Realnost

celovečerni igrani film, 2008

## Reality

full-length feature film, 2008

*Realnost* je komedija polna družbeno izgubljenih karakterjev, kateri poskušajo realizirati svojo identiteto. V kantini S.O.S. usoda združi dva brezdomca, propadli igralec in izgubljeni pesnik si začneta pripovedovati ključne dogodke iz svojega življenja. Po nenavadnem obratu spoznamo, da sta brezdomca popularna in bosta sodelovala v filmskem eksperimentu na Luni. Film *Realnost* se s poln mero humorja igra z vprašanji, kaj je to realnost in kaj smisel življenja.

Reality is a comedy about socially lost people who are still trying to control each other, instead of taking care of themselves. Destiny unites two homeless men in an S.O.S. canteen. A failed actor and a lost poet begin telling each other about the key events in their lives. After an extraordinary twist, we become aware that the two men are popular and are to participate in a film experiment on the Moon. The film humorously plays with idea of what is real, and the meaning of life.



**filmografija**  
**filmography**

1994 Bravo – kratkiigrani film /  
*Bravo – short feature film*

1995 Hrdina dne – kratkiigrani  
film /

2008 Realnost – celovečerniigrani  
film / *Reality – full-length feature  
film*



### Dafne Jemeršič

Dafne Jemeršič je bila rojena leta 1965 v Zagrebu na Hrvaškem. Študirala je igro na Akademiji za dramske umetnosti v Zagrebu (1986-1990). Zatem je sodelovala s številnimi režiserji pri različnih gledaliških predstavah (Šerbedžija, Juvančić, Durbešić, Hajdarhodžić). Leta 1993 je začela študirati montažo na FAMU-ju – praški filmski akademiji. Montirala je več študentskih filmov, dva kratka študentska filma pa je tudi napisala in režirala: *Bravo* (1994) in *Hrdina dne* (1995). Po študiju v Pragi se je preselila v Ljubljano. Na AGRFT-ju je montirala več študentskih filmov. Kot samostojna montažerka je montirala kratke in igrane slovenske filme. Leta 2005 je na Slovenskem filmskem festivalu osvojila vesno za najboljšo montažo, leta 2006 pa viktorja za najboljši dokumentarec – *Kaj boš počel, ko prideš ven od tu?* Režirala in montirala je tudi več televizijskih oddaj in Eurosong 2003 – 16 kratkih predstavitevih filmov za TV Slovenija. Dafne Jemeršič je scenaristka, režiserka in montažerka glasbenih videospotov. *Realnost* je naslov njenemu prvemu celovečernemu filmu, ki ga je napisala, režirala in montirala.

### Dafne Jemeršič

*Born 1965 in Zagreb, Croatia, Dafne Jemeršič studied acting at ADU – the Academy of Dramatic Arts in Zagreb, Croatia (1986-1990). In the following years, she worked with various directors on theatre productions (Šerbedžija, Juvančić, Durbešić, Hajdarhodžić). In 1993, Dafne start to study film editing at FAMU – the Film Academy in Prague. She edited a number of student films, and wrote and directed two short student movies: *Bravo* (1994) and *Hrdina dne* (1995). After studies in Prague, she moved to Ljubljana, Slovenia. At the Academy of Theatre, Radio, Film and Television in Ljubljana, she edited several student films. As an independent film editor, she has edited short and feature Slovenian films. At the 2005 Slovenian Film Festival, Jemeršič won the Vesna Award for Best Editing, and in 2006 the Viktor Award for best documentary – What Are You Going to Do When You Get Out of Here? She has also directed and edited several TV shows, and Eurosong 2003 – 16 short presentation films for RTV Slovenia. Dafne Jemeršič is a writer, director and editor of music videos. Reality is her first feature as writer, director and editor.*

**režija/director**  
Filip Robar Dorin

**scenarij/screenplay**  
Filip Robar Dorin

**direktor fotografije/DOP**  
Primož Kastelic

**montaža/editing**  
Matjaž Jankovič

**glasba/music**  
Iztok Mlakar

**zvok/sound**  
Boštjan Frantar, Igor Laloš

**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
112 minut

**produtent/producer**  
Primož Kastelic

**produkacija/production**  
STUDIO VRTINEC d. o. o.

**koprodukcija/co-production**  
TV Slovenija

**sofinanciranje/co-funding**  
Sklad za avdiovizualne medije,  
Ministrstvo za kulturo RS



## Veter se požvižga

celovečerni dokumentarni film, 2008

## The Wind Pays No Regard

full-length documentary film, 2008

Dokumentarni celovečerni film *Veter se požvižga* osvetljuje dejstva in razmere v odnosih med Slovenijo in Italijo od kapitulacije Italije, delovanja Gladia, tržaške Rižarne, zaključnih vojaških operacij zaveznikov, povojnih likvidacij, pariške konference in osimskega sporazuma pa vse do dogodkov zadnjih dveh let, ko so se na italijanski strani znova pojavile močne irendentistične težnje. Znano je, da nekateri italijanski politiki in, žal, tudi del zgodovinske stroke sistematično delujejo tako, da bi italijanska javnost ne zvedela za pravo preteklost, v kateri je italijanski fašizem izvajal raznrodovalno in genocidno politiko na zasedenih ozemljih. Film prikazuje delovanje Gladia, dogajanje v tržaški Rižarni, dejstva o ezulih in fojbah, delovanje povojnega iridentizma in neofašizma ter okoliščine in posledice osimskih sporazumov oziroma koncepta delovanja odprte meje.

*The feature documentary film The Wind Pays No Regard highlights the facts and circumstances of relations between Slovenia and Italy from the Italian capitulation, the operations of the Gladio organisation, the Risiera in Trieste, the final military operations of the Allies, post-war liquidations, the Paris Conference and Treaty of Osimo, up to the events of two years ago, when once again strong irredentist tendencies resurfaced on the Italian side. It is a well-known fact that certain Italian politicians, as well as – unfortunately – professional historians systematically act so as to prevent the Italian public from finding out the truth about their past, when Italian fascists implemented policies to destroy national identity and carried out acts of genocide in the territories they occupied. The film shows the operations of Gladio, the goings-on in the Risiera in Trieste, the facts about refugees and foibas, the workings of post-war irredentism and neo-fascism, and the circumstances and consequences of the Treaties of Osimo and the concept of an open border.*



**filmografija (izbor)  
filmography (selection)**

1972 Posebna šola – kratki dokumentarni film / *A Special Kind Of School* – short documentary film

1985 Ovni in mamuti – celovečerniigrani film / *Rams and Mammoths* – full-length feature film

1989 Veter v mreži – celovečerniigrani film / *The Windhunter* – full-length feature film

2004 Trdinov ravn – celovečerniigrano dokumentarni film / *Trdina's Rough-House* – full-length feature documentary film

2007 Vivat Kozina – celovečerniigrano dokumentarni film / *Vivat Kozina* – full-length feature documentary film

2008 Veter se požvižga – celovečerni dokumentarni film / *The Wind Pays No Regard* – full-length documentary film



### **Filip Robar Dorin**

Scenarist, režiser in montažer se je rodil v Boru, Srbija, 8. septembra 1940. Študiral je primerjalno književnost in filozofijo na Filozofski fakulteti v Ljubljani ter filmsko scenaristiko, režijo, kamerovo in montažo na Columbia Collegeu v Chicagu, kjer je tudi diplomiral 1969. Dve leti je poučeval filmsko prakso in zgodovino na inštitutu Montesano v Gstaadu, Švica, potem pa je bil do leta 1980 asistent za filmsko režijo in igro na Akademiji za gledališče, radio, film in televizijo v Ljubljani. V začetku osemdesetih let je ustanovil eno prvih neodvisnih producentskih podjetij Filmske alternative, pozneje Filmal Pro. Robar Dorin je tudi avtor 12 celovečernih filmskih in videoportretov slovenskih pesnikov in pisateljev, glasbenikov in slikarjev. Je dobitnik mnogih domačih in mednarodnih filmskih nagrad (Badjurova, Trdinova, Prešernovega sklada, 2 Zlati areni na festivalu YU filma v Pulu, nagrada Finninvest – Berlusconi na festivalu v Gorici, nagrada občinstva na videofestivalu San Gio' v Veroni, Velika nagrada Beograda, velika nagrada Mannheima, Viktor).

### **Filip Robar Dorin**

*A screenwriter, director and editor, he was born in Bor, Serbia, 8<sup>th</sup> September 1940. He studied comparative literature and philosophy at the Faculty of Arts in Ljubljana, and screenwriting, directing, camera and editing at Columbia College in Chicago, where he graduated in 1969. For two years he taught film practice and history at the Institute of Montesano in Gstaad, Switzerland, and then worked until 1980 as an assistant at the department of film directing and acting at the Academy of Theatre, Radio, Film and Television in Ljubljana. In the early 1980s he founded one of the first independent production companies, Filmske alternative, which later became Filmal Pro. Robar Dorin is also the author of twelve feature-length films and video portraits of Slovenian poets and writers, musicians and painters. He is the winner of a number of national and international film awards (Badjur Award, Trdina Award, Prešeren Foundation Award, two Golden Arenas at the Yugoslav Film Festival in Pula, Finninvest-Berlusconi Award at Gorizia Festival, Audience Award at the San Gio' Video Festival in Verona, the Grand Prix of Belgrade, the Grand Prix of Mannheim, the Viktor Award).*

**režija/director**

Mladen Jernejev

**scenarij/screenplay**

Mladen Jernejev

**direktor fotografije/DOP**

Miha Tozon

**montaža/editing**

Zlatjan Ćučkov

**glasba/music**

Jani Golob

**zvok/sound**

Miha Tozon, Robert Sršen

**scenografija/production design**

Mladen Jernejev

**kostumografija/costume design**

Katja Müller

**maska/make-up**

Katja Müller

**igrajo/cast**

Maja Gal Štrömér,  
Brane Gruber, Barbara Denžić

**format/format**

35 mm, barvni/colour

**dolžina/running time**

82 min

**producent/producer**

Mladen Jernejev

**produkcia/production**

Arthouse

**koprodukcija/co-production**

TV Slovenija

**tehnične usluge/technical support**

Cebram

**sofinanciran/cos-financing**

Filmski sklad Republike Slovenije –  
javni sklad



## Videvanja Van Gogha

celovečerni igrani film, 2008

## Seeing Van Gogh

full-length feature film, 2008

Film je svojevrstni hommage lepoti; lepoti kot likovnoestetski komponenti in predvsem duhovni lepoti, tisti, ki se v nas navadno hitreje razraste hkrati z ljubezni – seveda, če ji dovolimo dihati, če smo jo pripravljeni sprejeti in (po)deliti. Film se pojgrava in ne gradi na bizarnosti, temveč na estetiki, etiki in duhovnosti. Ona in on vsak zase obiskujeta Psihiatrijo; bolj introvertirana Ona in ekstravertiran On na seansah pripovedujeta in postopoma razkrivata posebno močno doživetje, ki na neki način pomeni preobrat v njunem čustvenem zastanku. Zlagoma spoznavamo, da nimata problema s sprejemanjem doživetega: Ona bi rada le izvedela, kje se je to zgodilo, in On bi rad vse ugledal znova ...

*The film is a homage to beauty; beauty in a visual and aesthetic sense, but primarily spiritual beauty, the beauty that normally thrives best in concert with love – if we let it breathe, that is; if we are prepared to accept it and share in it. The film is playful; it does not build on the bizarre, but on aesthetics, ethics and spirituality. She and He are in T(herapy); in their individual sessions the more introverted She and the extroverted He talk about and gradually uncover a particularly strong experience that in a way represents a turning in their emotional setback. We gradually realize that they do not have a problem accepting what has happened: She would just like to know where it happened, and He would like to see it all again...*



filmografija  
filmography

2008 Videvanja Van Gogha – celovečerniigrani film / *Seeing Van Gogh* – full-length feature film



### Mladen Jernejec

Rojen je v Ljubljani. Po maturi na Šubičevi gimnaziji se je vpisal na Akademijo za likovno umetnost in končal podiplomski študij slikarstva. Sodeloval je na številnih skupinskih in samostojnih razstavah. Občasno se je posvečal grafiki, v zadnjem času pa se ukvarja predvsem z literaturo. Napisal je sto kratkih zgodb in jih večino izdal v dveh knjigah: *Ljubezni vremena* in *Tristo let in dva dneva*. Napisal je več scenarijev za igrane filme in po enem režiral tudi celovečerni film *Videvanja Van Gogha*.

### Mladen Jernejec

*Born in Ljubljana. After graduating from Šubičeva High School, he entered the Academy of Fine Arts and did post-graduate studies in painting. He has participated in numerous collective and individual exhibitions. Occasionally he has done graphic art; lately he devotes most of his time to literature. He has written a hundred short stories, most of them published in two collections, *Ljubezni vremena* (*Love of the Weather*) and *Tristo let in dva dneva* (*Three Hundred Years and Two Days*). He has written several screenplays for feature films, including his film *Seeing Van Gogh*.*

**režija/director**

Ema Kugler

**scenarij/screenplay**

Ema Kugler

**direktor fotografije/DOP**

Janez Štucin

**montaža/editing**

Ema Kugler

**glasba/music**

Ema Kugler

**zvok/sound**

Boris Romih, Boštjan Kačičnik

**compositing:**

Erik Kapfer, Urban Potočnik

**3D-animacije:**

Boris Falež, Žiga Pokorn

**scenografija/production design**

Ema Kugler

**kostumografija/costume design**

Ema Kugler

**maska/make-up**

Tina Lasič, Luka Mirjan

**igrajo/cast**

Igor Samobor, Maja Delak, Marko Mandič, Gregor Luštek, Demeter Bitenc, Slavko Sever, Olga Kori, Romana Šalehar, Lydia Lunch, Janez Janša, Jaša Drnovšek, Drago Grabnar, Stane Kralj, Rok Vevar, Iztok Ilc, Žiga Saksida, Branko Potočan, Sebastian Starčić

**format/format**

35 mm, barvni/colour

**dolžina/running time**

123 min

**producent/producer**

Ema Kugler

**produkacija/production**

Zavod Zank in VPK

**tehnične usluge/technical support**

VPK, Viba film

**sofinanciranje/co-funding**

Ministrstvo za kulturo RS,  
Mestna občina Ljubljana,  
Filmski sklad Republike Slovenije  
– javni sklad



## Za konec časa

celovečerni eksperimentalni film, 2008

## *For the End of Time*

*full-length experimental film, 2008*

*Za konec časa* je film o duši, o telesu in o nezmožnosti spoja teh dveh entitet, ki tvorita civilizacijsko formo, ki se imenuje človek. Človek ni bitje sam po sebi, je konstrukt, je civilizacijski kod točno določenega časa in prostora. Človek ni enovito bitje, je razcep med mnogimi stvarmi; a najhujši razcep je ta, ki ga nosi v sebi; med dušo in telesom ... kot življenje ni nič drugega kot nenehen boj teh dveh entitet, teh dveh največjih možnih nasprotij ... kot vsak posameznik ni nič drugega kot le manifestacija konstantnega konflikta teh dveh tujcev v sebi ... *Za konec časa* je film o iskanju ... o večnem hrepenenju po ... »Najdi tisto!«

*For the End of Time is a film about the soul, the body and about the inability to integrate the two entities that make up the form of civilisation called the human being. A human being is not a being in itself; it is a construct, a code of civilisation within a specified time and place. A human being is not a uniform being, it is a rift between many things; the worst one being the rift one carries inside, the rift between body and soul...as life is nothing other than a constant battle between the two entities, the two greatest possible opposites...as each individual is nothing other than a manifestation of the continuous conflict of the two strangers within... The End of Time is a film about searching...about an eternal yearning for..."Find It!"*



**filmografija (izbor)**  
**filmography (selection)**

- 1993 Hydra – kratki art video /  
*Hydra* – short art film
- 1995 Obiskovalec – kratki art video / *The Visitor* – short art film
- 1996 Tajga – kratki art video / *Tajga* – short art film
- 1997 Postaja 25 – kratki art video / *Station 25* – short art film
- 1999 Menhir – kratki video film / *Menhir* – short video film
- 2000 Homo Erectus – kratki igralni film / *Homo Erectus* – short feature film
- 2003 Fantom – celovečerni igralni film / *Phantom* – full-length feature film

2005 Le Grand Macabre – celovečerni eksperimentalni film / *Le Grand Macabre* – full-length experimental film

2008 Za konec časa – celovečerni eksperimentalni film / *For the End of Time* – full-length experimental film



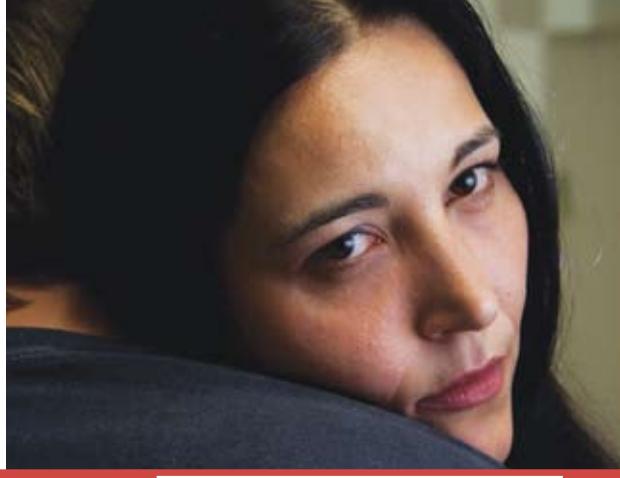
**Ema Kugler**

Ema Kugler je leta 1994 dobila zlato ptico za ustvarjanje na področju multimedijске umetnosti. Dobila je tudi nagrade bronasti medved za video-film *Obiskovalec*, Festival der Nationen, Avstrija – 1996, najboljši video za videofilm *Tajga*, Slovenski filmski festival – 1997, sfingo – glavno nagrado za celotni videoopus, Videomedеja, Novi Sad, Jugoslavija – 1998, najboljši videofilm za videofilm *Homo Erectus*, Slovenski filmski festival, Portorož – 2001, best short script za scenarij *Fantom*, New York International Independent Film Video Festival – 2001, best short experimental za *Homo Erectus*, New York International Independent Film Video Festival – 2001, gold remi award – best experimental short za film *Homo Erectus*, Worldfest, Houston, ZDA – 2001, gold remi award – phantom v kategoriji Film&VideoArt, mednarodni filmski festival – Worldfest, Houston, ZDA – 2004, spirit of moondance award – phantom zmagovalni film festivala Moondance Boulder CO, ZDA – 2004 in nagrada Prešernovega sklada za eksperimentalni film *Le Grand Macabre* in performans *Introitus* – 2008.

**Ema Kugler**

*Ema Kugler received a Golden Bird in 1994 for her work in the field of multimedia art. She was also the winner of the Bronze Bear Award at the Austrian Festival der Nationen in 1996 for her video *Obiskovalec* (*The Visitor*); Best Video Award for her video film *Tajga* (*Taiga*) at the Festival of Slovenian Film in 1997; Sfinga, the award for her entire video opus at Videomedеja in Novi Sad, Yugoslavia, in 1998; Best Video Film for the video film *Homo Erectus* at the Festival of Slovenian Film in Portorož in 2001; Best Short Script for the screenplay *Fantom* (*Phantom*) at New York International Independent Film Video Festival in 2001; Gold Remi Award – Best Experimental Short for her film *Homo Erectus* at Worldfest, Houston, USA, in 2001; Gold Remi Award for *Fantom* in the category of Film & Video Art at the international film festival Worldfest in Houston, USA, in 2004; Spirit of Moondance Award for *Fantom*, which was the winning film at the Moondance Festival in Bolder, Colorado, USA, in 2004; and the Prešeren Foundation Award for her experimental film *Le Grand Macabre* and the performance *Introitus* in 2008.*

**režija/director**  
Damjan Kozole  
**scenarij/screenplay**  
Damjan Kozole  
**direktor fotografije/DOP**  
Aleš Belak  
**montaža/editing**  
Jurij Moškon  
**glasba/music**  
Igor Leonardo  
**zvok/sound**  
Samo Kozlevčar, Boštjan Kačičnik  
**scenografija/production design**  
Zora Stančič  
**kostumografija/costume design**  
Zora Stančič  
**maska/make-up**  
Mojca Gororanc  
**igrajo/cast**  
Marjeta Slamič, Dejan Spasić, Peter Musevski, Mojca Partljič, Primož Petkovšek, Aljoša Kovačič, Matija Kozamernik, Blaž Valič  
**format/format**  
35 mm, barvni/colour  
**dolžina/running time**  
82 min  
**produdent/producer**  
Danijel Hočevar  
**produkacija/production**  
Vertigo/Emotionfilm  
**koprodukcija/co-production**  
E-Film  
**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije – javni sklad



## Za vedno

celovečerni igrani film, 2008

Tanja ima petintrideset let in je uspešna ženska. Njen mož Mare je arhitekt. V petek zvečer pride Tanja pozno ponoči domov. Po mučnem pogovoru in ljubosumnih očitkih Mare izgubi živce in jo udari. Očitno ne prvič v življenu. Tanja se zaklene v kopalnico. Pogovarjata se prek zakljenjenih vrat. Mare se pomiri. Ko Tanja pride ven, Mare spet postane grob. Ropot zbudi spodnjega soseda, ki pokliče policijo. Pomirita se. Ko policija odide, se nadaljuje psihično nasilje. Noč spretnega preobračanja besed. Plast za plastjo se razkrivajo skrivnosti njunega razmerja. Za fasado uspešnega para se skrivajo občutki nemoči, prevare, frustracije in travme iz mladosti. Film se zgodi v eni noči v nekem stanovanju v Ljubljani. Čeprav se zgodba dogaja dobesedno v resničnem času (začne se ob pol štirih, konča se ob petih zjutraj), je dogajanje skrajno zgoščeno in nabito z emocijami. Ključno vprašanje, suspenz, je, ali ga bo ona zapustila.

## Forever

full-length feature film, 2008

*Tanya is 35, with a successful career. Her husband Mare is an architect. One Friday, Tanya comes home late at night. Mare confronts her and they exchange some edgy words; Mare is clearly jealous, he loses control of himself and slaps her. Obviously, this is not the first time. Tanya locks herself in the bathroom. They continue their conversation through the locked door. Mare calms down, but when Tanya comes out of the bathroom, he becomes abusive again. The noise wakes up a neighbour, who reports them to the police. The police arrive and the couple calm down. When the policemen leave, the couple resorts to psychological abuse. What follows is a night of hateful and skilful twisting of words that step by step reveals all the dark secrets of their relationship. Behind the façade of a successful couple are suppressed feelings of inferiority, weakness, deceit, frustration and traumas from their youth. The whole story takes place during one night in an apartment in Ljubljana. Although the entire story actually takes place in real time (from 3:30 to 5:00 a.m.), it is highly condensed and emotional. The key question or the suspense is whether she will or will not walk out on him.*



**filmografija (izbor)  
filmography (selection)**

1987 Usodni telefon – celovečerni igrani film / *The Fatal Telephone Call* – full-length feature film

1988 Remington – celovečerni igrani film / *Remington* – full-length feature film

1997 Stereotip – celovečerni igrani film / *Stereotype* – full-length feature film

2000 Porno film – celovečerni igrani film / *Porn Film* – full-length feature film

2003 Rezervni deli – celovečerni igrani film / *Spare Parts* – full-length feature film

2005 Delo osvobaja – celovečerni igrani film / *Labour Equals Freedom* – full-length feature film

2008 Za vedno – celovečerni igrani film / *Forever* – full-length feature film

### Damjan Kozole

Rojen leta 1964 v Brežicah. Pri 22 letih posnel je posnel svoj prvi celovečerni film, nizkoproračunski *Usodni telefon*, ki je bil eden prvih neodvisnih filmov v takratni Jugoslaviji. Njegovi celovečerni filmi so bili prikazani na več kot 100 mednarodnih filmskih festivalih, prejeli so več kot 20 nagrad in priznanj. Dva izmed njegovih celovečernih filmov sta bila razglašena za slovenska filma leta. Film *Rezervni deli* spada med najuspešnejše slovenske filme: prikazan je bil v tekmovalnem programu filmskega festivala v Berlinu leta 2003. Leta 2005 je v ZDA in Kanadi potekala retrospektiva njegovih celovečernih filmov, ki so bili prikazani v Washingtonu, New Yorku, Chicagu, Ottawi, Vancouvrju in Clevelandu. Film *Delo osvobaja* je doživel svojo mednarodno premiero na filmskem festivalu v Locarnu in prejel številne mednarodne nagrade. Leta 2007 je posnel celovečerni film *Za vedno* in dokumentarni film *Poštar*, leta 2008 pa se je začela tudi produkcija celovečernega filma *Slovenka*. Film nastaja v mednarodni koprodukciji, njegova premiera pa je predvidena leta 2009. Damjan Kozole je član Evropske filmske akademije.

### Damjan Kozole

*Born in 1964 in Brežice. He made his first full-length feature film at 22, the low-budget *Usodni telefon* (The Fatal Telephone Call), which was one of the first independent movies of what was then Yugoslavia. His feature films were screened at over a hundred international film festivals and received over 20 awards and honours. Two were named Slovenian film of the year. Rezervni deli is one of the most successful Slovenian films: it was in competition at the Berlin Film Festival in 2003. During the retrospective of his feature films in USA and Canada in 2005, Kozole's films were screened in Washington, New York, Chicago, Ottawa, Vancouver, and Cleveland. His film Delo osvobaja (Labour Equals Freedom) premiered at the Locarno Film Festival and received many international awards, including Grand Prix and Best Director at the Valencia Film Festival in 2006, and Best Actor (Peter Musevski) at the Sarajevo Film Festival in 2005. In 2007 he made the feature Forever, and a documentary Poštar (Postman), and in 2008 production of his feature Slovenka (Slovenian Girl) started. It is an international co-production, and the premiere is scheduled for 2009. Damjan Kozole is a member of the European Film Academy.*





Uradna selekcija – tekmovalni program  
*Official Selection – Competitive Programme*

## Srednjemetražni igrani filmi

*Medium-length feature films*

Mala apokalipsa / *Minor Apocalypse*

Pirandello / *Pirandello*

Sonja / *Sonia*

**režija/director**  
Alvaro Petricig  
**scenarij/screenplay**  
Alvaro Petricig  
**direktor fotografije/DOP**  
Paolo Comuzzi  
**montaža/editing**  
Paolo Comuzzi  
**glasba/music**  
Massimo Tomiutti  
**format/format**  
BETA SP, barvni/colour  
**dolžina/running time**  
41 min

**producent/producer**  
Aleš Doktorič

**produkacija/production**  
Zavod Kinoatelje, Kinoatelje

**koprodukcija/co-production**  
Circolo di cultura – Kulturno društvo Ivan Trinko

**sofinanciranje/co-funding**  
Ministrstvo za kulturo RS,  
Assessorato alla Cultura Regione  
Autonoma Friuli Venezia Giulia,  
Urad Vlade RS za Slovence v  
zamejstvu in po svetu,  
Filmski sklad Republike Slovenije –  
javni sklad

**filmografija (izbor)**  
**filmography (selection)**  
2003 Starmi cajt – kratki  
dokumentarni film / *Il tempo  
ripido (Steep Time) – short  
documentary film*

2004 Ivan – kratki dokumentarni  
film / *Ivan – short documentary film*

2008 Mala apokalipsa –  
srednjemetražni dokumentarni  
film / *Minor Apocalypse – medium-  
length documentary film*



## Mala apokalipsa

srednjemetražni dokumentarni film, 2008

## Minor Apocalypse

medium-length documentary film, 2008

*Mala apokalipsa* ni dokumentarec v ožjem pomenu besede. Film črpa iz zgodbe, ki se je v resnici dogodila: smrt nekega kraja. Čišnje je (je bila) majhna vasica v Nediških dolinah – ki jo je ekonomski logika sodobnega življenja – podobno kot številne druge gorske ali obrobne kraje – obsodila na zapuščenost in propad. V tem primeru je do dokončne zapustitve prišlo po potresu v letu 1976, ko so zadnjim prebivalcem kot edino možnost ponudili preselitev v druga naselja v dolini, pa čeprav škoda v kraju ni bila tako velika.

### Alvaro Petricig

Rojen 15. oktobra 1967, živi in dela v Nediških dolinah v videmski pokrajini. Poklicno se ukvarja z grafično dejavnostjo, predvsem na področju založniških projektov in opremljanja razstav. Temu poklicu so se v zadnjih letih ob bok postavile pobude na področju raziskovanja in dokumentiranja (predvsem zbiranje fotografiskih in filmskih arhivov), ki so vezane na okolje, iz katerega izhaja, in ki jih razvija predvsem v okviru aktivnosti kulturnega društva Študijski center Nediža, v katerem je angažiran kot koordinator.

*Minor Apocalypse is, strictly speaking, not a documentary film. The film based on a true story: the death of a community. Čišnje is (or was) a tiny village in the valley of Nediža, doomed to neglect and ruin by the economic logic of modern life, like so many other highland or out-of-the-way places. In this case, the village was deserted after the earthquake of 1976, when the last inhabitants were given no other option but to move to other communities in the valley, although the damage to their village was not considerable.*

### Alvaro Petricig

*Born 15<sup>th</sup> October 1967. Lives and works in the valleys of Nediža in the Udine region. He is a graphic artist, designing publications and exhibitions. In recent years he has also become interested in research and documentation (particularly collecting photographic and film archives) related to his roots, and has been developing these initiatives within the cultural society of Študijski center Nediža, where he works as a co-ordinator.*

**režija/director**  
Igor Vrtačnik

**scenarij/screenplay**  
Igor Vrtačnik, Mitja Novljan

**direktor fotografije/DOP**  
Georgij Rerberg

**montaža/editing**  
Sonja Peklenik

**glasba/music**  
Mitja Vrhovnik – Smrekar

**zvok/sound**  
Andrej Logar, Samo Kotlevčar

**scenografija/production design**  
Bojan Bitežnik

**kostumografija/costume design**  
Jerneja Jambrek, Alan Hranitelj

**maska/make-up**  
Alenka Nahtigal

**igrajo/cast**  
Vlado Micković, Dario Varga,  
Zijah A. Sokolović, Janko  
Petrovec, Darja Čorko, Ivo  
Godnič, Andrej Rozman – Roza

**format/format**  
35mm, barvni/colour

**dolžina/running time**  
50 min

**produtent/producer**  
Igor Vrtačnik

**produkacija/production**  
Film Horizont d. n. o.

**koprodukcija/co-production**  
TV Slovenija

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije  
– javni sklad, TV Slovenija

**filmografija (izbor)**  
**filmography (selection)**  
1994 Tik – kratki igrani film /  
Tick – short feature film

1998–2008 Pirandello –  
srednjemetažni igrani film /  
Pirandello – medium-length  
feature film

2007/2008 Transatlantik 05 –  
celovečerni dokumentarni film  
/ Transatlantic 05 – full-length  
documentary film



## Pirandello

srednjemetažni igrani film, 1996–2008

## Pirandello

medium-length feature film, 1996–2008

Zgodba govori o malem, osemletnem dečku Pirandellu, ki ob očetu železničarju živi v mali železničarski hišici ob zapornicah. Skozi vsakodnevno opazovanje in raziskovanje usode osmih ljudi, ki vsak dan prečkajo križišče. Prečkali pa so tudi očetovo življenje, pride do spoznanja o sebi, o preteklosti, svojem izvoru in svoji nadaljnji poti. Sevda pa je vmes še usodna ženska, ki po osmih letih z vlakom ravnonkar prihaja v mesto ... Film je arabeskna melodrama o odraščanju v maniri črnega humorja. V celoti je posnet na Krasu.

*An eight-year old boy, Pirandello, lives with his father, a railway worker, in a small cottage by the railway. Every day he observes life and the people who pass by, who have also, in one way or another, been part of his father's life. Through this exploration he uncovers his own past, his identity, and his future path. And there is a femme fatale involved. She has been away for eight years and is now coming back to town by train. The film is a little arabesque melodrama, with an existentialist undertone and a touch of black humor.*

### Igor Vrtačnik

Rojen v Ljubljani 1967. 1989 se je vpisal na Akademijo za gledališče, radio, film in televizijo. Posnel je pet študentskih filmov, za film *Tik* je prejel dve mednarodni nagradi, njegov diplomski film je *Pirandello*. Za svoje delo (večinoma študentske filme) je prejel več mednarodnih nagrad. Je tudi strasten jadralec in plezalec.

### Igor Vrtačnik

*Born 1967 in Ljubljana. Graduated from the Academy of Theatre, Radio, Film and Television. As a student he made five films; his fiction film *Tik* (Tick) received two international awards. His graduation film is *Pirandello*. For his work (mostly student films) he has received many international awards. He is also a passionate sailor and free-climber.*

**režija/director**  
Janez Burger

**scenarij/screenplay**  
Janez Burger

**literarna predloga/based on the book by**  
Milan Kleč

**direktor fotografije/DOP**  
Bojan Kastelic

**montaža/editing**  
Miloš Kalusek

**glasba/music**  
Drago Ivanuša

**zvok/sound**  
Boštjan Kačičnik

**scenografija/production design**  
Vasja Kokelj, Andraž Trkman

**kostumografija/costume design**  
Alan Hranitelj

**maska/make-up**  
Alenka Nahtigal

**igrajo/cast**

Jana Zupančič, Primož Pernat,  
Olga Kacjan, Pavle Ravnohrib,  
Jette Ostan, Vojko Zidar, Saša  
Tabaković, Gregor Cušin, Jožko  
Rutar, Janez Škof, Kajetan Čop

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
55 min

**produdent/producer**  
Samo Radmilovič, Tanja Prinčič

**produkacija/production**  
TV Slovenija

**koprodukcija/co-production**  
Staragara

**filmografija (izbor)**  
**filmography (selection)**

1998 *V leru* – celovečerni igrani  
film / *Idle Running* – full-length  
feature film

2004 *Ruševine* – celovečerni igrani  
film / *Ruins* – full-length feature  
film

2007 *Na sončni strani Alp* – kratki  
igrani film / *On the Sunny Side of  
Alps* – short feature film

2007 *Sonja* – srednjemetažni  
igrani film / *Sonia*  
medium-length feature film



## Sonja

srednjemetažni igrani film, 2007

## Sonia

medium-length feature film, 2007

*Sonja* je ekranizacija kratke zgodbe Milana Kleča z naslovom *Mrtva in živa*. Kleč je znan po svoji temačnosti in bizarnosti. Nastala je romantična zgodba s primesmi grozljivke, ki se dogaja v nekakšnem medprostoru med živim in mrtvim svetom. V tem filmu imamo opraviti s čudnim, zaprašenim, po naftalinu in razpadanju smrdečim nadrealnim svetom, v katerem se rodi vroča ljubezen, ki ne more biti realizirana, ker se je rodila v popolnoma napačnem okolju. Mrtvi ne ljubijo, ker so mrtvi.

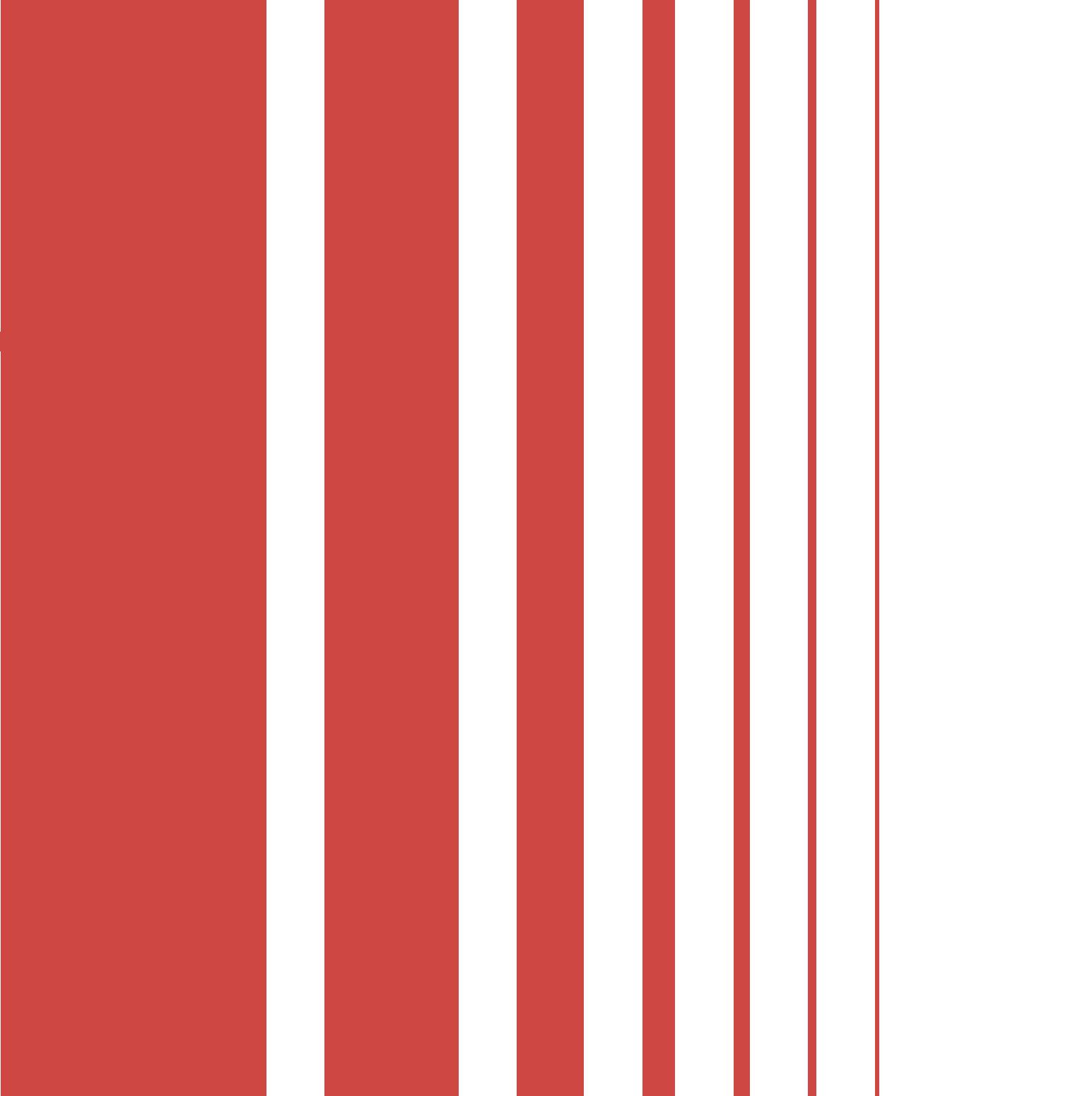
### Janez Burger

Rojen 21. marca 1964 v Kranju. Leta 1990 je bil sprejet na študij filmske režije na Famu v Pragi. Diplomiral je 1996 s polurno TV-inscenacijo *Mačka*. Vrnil se je v Slovenijo, kjer je ustanovil svojo gledališko skupino Burgerteater (1997). Leta 1997 je posnel svoj prvi celovečerni film *V leru*, za katerega je scenarij napisal skupaj z Janom Cvitkovičem. Film je prejel 20 nagrad in bil predstavljen na več kot 60 festivalih. Leta 2002 je posnel svoj drugi igrani film *Ruševine*, zanj je prejel 13 domačih filmskih nagrad. Skupaj z Janom Cvitkovičem je leta 2003 ustanovil svojo produkcijsko hišo Staragara ter produciral film Jana Cvitkoviča *Odgrobodogroba*.

*Sonia* is an adaptation of a short story by Milan Kleč called *Mrtva in živa* (Dead and Alive). The result is a romantic story, with elements of horror, taking place in an inter-space between the world of the living and the world of the dead. The film deals with an unusual, dusty, surreal world stinking of moth-balls and decay, where a passionate love is born that cannot come to fruition because it was born in a completely inappropriate environment. The dead don't love, because they are dead.

### Janez Burger

Born 21<sup>st</sup> March 1964 in Kranj. He was accepted by FAMU in Prague to study film direction in 1990. He graduated in 1996 with a half-hour TV production Mačka (A Cat). He returned to Slovenia and founded his own theatre group Burgerteater (1997). In 1997 he made his first full-length feature V leru (Idle Running); he co-authored the screenplay with Jan Cvitkovič. It is the winner of 20 awards and has been screened at over 60 festivals. In 2002 he made his second feature film Ruševine (Ruins), which won 13 Slovenian awards. In 2003 he founded a production house, Staragara, with Jan Cvitkovič, and produced Cvitkovič's film Odgrobodogroba (Gravehopping).





## Kratki igrani in animirani filmi

### *Short features and animated films*

Čikorja an` kafe / *Chicory `n` Coffee*

En glažek al` pa dva / *One Drink or Two*

Every Breath You Take / *Every Breath You Take*

Paco in Igor / *The Adventures of Paco and Igor*

Smrt / *The Death*

Vem / *I Know*

Vsakdan ni vsak dan / *Everyday Is Not The Same*

Vučko / *Wolfy*

Zelo preprosta zgodba / *A Very Simple Story*

**režija/director**  
Dušan Kastelic

**scenarij/screenplay**  
Dušan Kastelic

**literarna predloga/based on the poem by**  
Iztok Mlakar

**direktor fotografije/DOP**  
Dušan Kastelic

**montaža/editing**  
Dušan Kastelic

**glasba/music**  
Iztok Mlakar

**zvok/sound**  
Mateja Starič

**virtualna scenografija/  
virtual production design**  
Dušan Kastelic, Uroš Hohkravt

**animacija/animation**  
Dušan Kastelic, Cory Collins

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
8 min

**producent/producer**  
Dušan Kastelic

**produkcia/production**  
Bugbrain, Institut za animacijo

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije –  
javni sklad

**filmografija (izbor)/  
filmography (selection)**

2002 Perkmandeljic – kratki  
animirani film / *Perk – short  
animated film*

2004 Animatorjeva animirana  
avtobiografija – kratki animirani  
film / *Animator's Animated  
Autobiography – short animated  
film*

2008 Čikorja an' kafe – kratki  
animirani film / *Chicory 'n' Coffee  
– short animated film*



## Čikorja an' kafe

kratki animirani film, 2008

V animiranem filmu, narejenem po pesmi Iztoka Mlakarja, spremljamo zgodbo preprostega kmečkega para od njune poroke pa do smrti. Rdeča nit zgodbe je drobna prevara – žena je namreč možu vse življenje kuhalo poceni kavni nadomestek (čikorijo) namesto prave kave. Njen mož, ki je grobjan in ljudomrznež, prevare ni nikoli opazil, čeprav so zanj vedeli vsi. Zanj je tista brozga imela boljši okus od najboljše kave. Preprosta zgodba o tem, kako tistim, ki jih imamo radi, tega ne znamo pokazati, dokler ni prepozno.

### Dušan Kastelic

Dušan Kastelic, rojen 1964 v Trbovljah. Bil je učitelj geografije in likovne vzgoje. Kasneje se je uspešno preizkušal kot grafični oblikovalec, ker pa ga je vedno zanimalo pripovedovanje zgodb skozi sliko, se je kmalu preusmeril v strip in ilustracijo. Objavljaj je predvsem v reviji Mladina in mladinskem revialnem tisku. Animirani filmi pa se mu zdijo logična nadgradnja stripov, zato je pred leti je ustanovil Bugbrain, Inštitut za animacijo, na katerem se z nekaj kolegi ukvarja s produkcijo avtorskih animiranih filmov.



## Chicory 'n' Coffee

short animated film, 2008

*This animated film, based on the song by Iztok Mlakar, follows the story of a simple peasant couple from their wedding to their death. The main thread of the story is a tiny deceit – throughout their whole life the wife has prepared a cheap coffee substitute (chicory) instead of real coffee for her husband. The husband, who is a brute and misanthrope, never sees through her deception, although everyone else knows. For him, the swill tastes better than the best coffee. A simple story about how we are unable to show our loved ones that we love them until it is too late.*

### Dušan Kastelic

*Dušan Kastelic was born in 1964 in Trbovlje. He is a qualified teacher of geography and art. He then became a successful graphic designer, but since he was always interested in telling stories through images, he soon turned to comic books and illustration. He published mainly in Mladina magazine and in magazines for young people. He sees animated film as a logical next step after comic books, so a few years back he founded Bugbrain, an Institute of Animation, where he and his colleagues produce original animated movies.*

**režija/director**  
 Koni Steinbacher  
  
**scenarij/screenplay**  
 Marjan Tomšič  
  
**Snemalec**  
 Janez Mally in Koni Steinbacher  
  
**montaža/editing**  
 Koni Steinbacher  
  
**zvok/sound**  
 Koni Steinbacher  
  
**scenografija/production design**  
 Koni Steinbacher  
  
**animacija/animation**  
 Koni Steinbacher  
  
**format/format**  
 BETA SP, barvni/colour  
  
**dolžina/running time**  
 6 min  
  
**produkacija/production**  
 TV Slovenija,  
 Mladinski program

**filmografija (izbor)**  
**filmography (selection)**  
 1976 Močvirje – kratki animirani film / *The Swamp – short animated film*

1999 Peter Klepec – kratki animirani film / *Peter Klepec – short animated film*

2007 Lepa Nedelja pri Sv. Jakobu na Resniku – kratki animirani film / *A Beautiful Sunday at St. Jacob's in Resnik – short animated film*

2008 En glažek al' pa dva kratki animirani film / *One Drink or Two – short animated film*



## En glažek al' pa dva

kratki animirani film, 1982 in 2008

Zgodba humoristično razgalja ignoranco, neznanje, neučenost in hudočastnost zavistnih, malih ljudi, ki ne prenesejo nikogar, ki bi mu kakor koli uspelo ...

### Koni Steinbacher

Rojen leta 1940. Kot likovni pedagog je delal na osnovi šoli v Izoli (1964) in začel vnašati v likovno vzgojo osnove filmske animacije. Njegovi učenci so animirali približno devetdeset nekajminutnih filmov in opozorili nase v takratni SFRJ. Leta 1970 je začel v sodelovanju z Janezom Marinškom snemati kratke filme. Za opus animiranih filmov sta leta 1977 prejela nagrado Prešernovega sklada. V letih 1976–1986 je samostojno ustvaril več filmov, v sodelovanju z Marinškom pa je v letih 1987–1989 nastala še animirana nadaljevanka Kače. Med letoma 1993–1997 je samostojno realiziral pet epizod animirano-igrane nadaljevanke Briši-piši (Cancel-pencil) za mladinski program TV Slovenija. Po letu 1999 posnel vrsto filmov in za svoje delo prejel več kot petnajst pomembnih priznanj in nagrad.

## One Drink or Two

short animated film, 1982 and 2008

*This story humorously exposes the ignorance, stupidity and malice of those envious people who can't stand anyone who has managed to succeed in any shape or form.*

### Koni Steinbacher

*Born in 1940. He taught art in primary school in Izola (1964) and started introducing the basics of animation into his classes. The children made about 90 short films, for which they also received awards in Yugoslavia and abroad. In 1970 he began to make short films with Janez Marinšek. In 1977 they received the Prešeren Foundation Award for their opus of animated films. Between 1976 and 1986 he independently realised several films. Between 1987 and 1989, he and Marinšek made an animated series called Kače (Snakes). From 1993 to 1997 he independently produced five episodes of the animated feature serial Cancel-pencil for the youth programme of TV Slovenia. Since 1999 he has made several films and received more than fifteen significant awards and recognitions for his work.*

**režija/director**  
Igor Šterk

**Scenarij/screenplay**  
Igor Šterk, Siniša Dragin

**direktor fotografije/DOP**  
Simon Tanšek

**montaža/editing**  
Petar Marković

**zvok/sound**  
Boštjan Kačičnik,  
Marjan Cimperman

**scenografija/production design**  
Maja Moravec

**kostumografija/costume design**  
Katja Rosa

**maska/make-up**  
 Mojca Gororanc

**igrajo/cast**  
Igor Samobor, Enya Belak,  
Žan Perko, Jan Slunečko

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
10 min

**producent/producer**  
Danijel Hočevar

**produkacija/production**  
Vertigo/Emotionfilm

**koprodukcija/co-production**  
TV Slovenia, Viba film,  
A.A.C. Productions

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije  
– javni sklad

**filmografija (izbor)**  
**filmography (selection)**

1997 Ekspres, ekspres –  
celovečerni igrani film / Express,  
Express – full-length feature film

2005 Ugleševanje – celovečerni  
igrani film / Tuning, – full-length  
feature film

2008 Every Breath You Take –  
kratki igrani film / Every Breath  
You Take – short feature film



## Every Breath You Take

kratki igrani film, 2007

Družina se spopade s tragedijo po prometni nesreči, v kateri premine mati, sin pa ostane v komi. Oče in hči, vsak na svoj način, poskušata živeti naprej.

### Igor Šterk

Igor Šterk, rojen leta 1968, je diplomiral na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Po treh kratkih študijskih filmih (kratki dokumentarni film *Razglednice* je na Festivalu dokumentarnega in kratkega filma v Beogradu prejel nagrado za najboljši scenarij) je leta 1997 zrežiral svoj celovečerni prvenec, celovečerni film *Ekspres, ekspres*, za katerega je prejel 15 mednarodnih nagrad in doživel uspešno kinematografsko distribucijo v ZR Nemčiji. Drugi celovečerni film *Ljubljana* (2002) je bil premierno prikazan v tekmovalnem programu filmskega festivala v Rotterdamu. Tretji celovečerni film *Ugleševanje* (2005) je imel svetovno premiero v tekmovalnem programu filmskega festivala v Karlovy Varyh in je prejel Grand Prix na mednarodnem filmskem festivalu v Mannheim – Heidelbergu.



## Every Breath You Take

short feature film, 2007

*A family faces a tragedy - a car crash claims the life of the mother, and leaves the son in a permanent coma. Father and daughter, each in their own way, try to cope and carry on with their lives.*

### Igor Šterk

*Igor Šterk was born in 1968 and graduated at the Academy for Theatre, Radio, Film and Television in Ljubljana. After three short school films (his short documentary Razglednice (Postcards) won Best Screenplay Award at the Yugoslavian festival of short and documentary films); he directed his first feature film Ekspres, Ekspres (Express, Express) in 1997. The film received 15 international awards and had a successful theatrical release in Germany. His second feature film Ljubljana (2002) premiered at Rotterdam Film Festival's Tiger Award Competition. His third feature film Ugleševanje (Tuning; 2005) premiered in competition at Karlovy Vary Film Festival and received the Grand Prix at Mannheim Heidelberg Film Festival.*

**režija/director**

Gregor Andolšek, Ivan Tobalina

**scenarij/screenplay**

Gregor Andolšek, Ivan Tobalina

**direktor fotografije/DOP**

Merlyn Haycraft

**montaža/editing**

Gregor Andolšek

**glasba/music**

Srečna Mladina,  
Minister Amer, Demer

**zvok/sound**

Robert Kopec, Boštjan Pirnar

**scenografija/production design**

Inti Šraj

**kostumografija/costume design**

Urška Rečer, Gorka Berden

**maska/make-up**

Eve Laure Wremb,  
Marlene Gillioc

**igrajo/cast**

Marko Bajželj, Ivan Tobalina,  
Gwendolyn Gouvernec

**format/format**

BETA DIGITAL, čb/bw

**dolžina/running time**

10 min

**produdent/producer**

Gregor Andolšek,  
Ivan Tobalina, EICAR

**filmografija (izbor)  
filmography (selection)**

2004 Seitaro Sei –kratki igrani  
film / *Seitaro Sei – short feature  
film*

2005 V avtu – kratki igrani film /  
*In the Car – short feature film*

2007 Paco in Igor –kratki igrani  
film / *The Adventures of Paco  
and Igor – short feature film*



## Paco in Igor

kratki igrani film, 2008

Noč nad Parizom; Paco in Igor, lepa Parižanka, nočni klub, hašiš in poezija.

### Gregor Andolšek

Rojen 6. aprila 1979 v Ljubljani. Od leta 2001 je član Benjamin Producije, režira videospote in kratke filme. Leta 2008 je diplomiral iz filmske režije v Parizu na šoli EICAR. Živi in ustvarja med Parizom in Ljubljano.

## *The Adventures of Paco and Igor*

short feature film, 2008

*A night over Paris; Paco and Igor, a Parisian beauty, a night-club, hashish and poetry.*

### Gregor Andolšek

*Born 6<sup>th</sup> April 1979 in Ljubljana. Since 2001 he has been a member of Benjamin Production, directing music videos and short films. In 2008 he graduated in film direction at the Paris EICAR School. He lives and works in Paris and Ljubljana.*



**režija/director**  
Mitja Manček  
**scenarij/screenplay**  
Mitja Manček  
**montaža/editing**  
Borko Radešek  
**glasba/music**  
Matjaž Manček  
**zvok/sound**  
Boštjan Kacičnik,  
Matjaž Manček  
**animacija/animation**  
Mitja Manček  
**format/format**  
35 mm, barvni/colour  
**dolžina/running time**  
4 min

**producent/producer**  
Danijel Hočevar

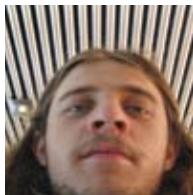
**produkacija/production**  
Vertigo/Emotionfilm

**filmografija (izbor)  
filmography (selection)**

1999 Neptun – skrivnostni planet  
– kratki animirani film / *Neptune – the Mysterious Planet – short animated film*

2004 Živali, ljudje, vesoljci – kratki animirani film / *Animals, People, Aliens – short animated film*

2008 Smrt – kratki animirani film /  
*The Death – short animated film*



## Smrt

kratki animirani film, 2008



## *The Death*

short animated film, 2008

Požrešna smrt zamahuje s svojo ubijalsko koso po svetu. Film ponuja preprosto, vendar zelo neposredno in brezkompromisno kritiko splošnega človeškega mišljenja, njegove sebične in pohlepne karakteristike in smeri, v katero to vse skupaj gre. Film je narejen s tehniko praskanja neposredno na filmski trak.

### Mitja Manček

Rodil se je leta 1987 v Postojni. Trenutno študira na Filmski šoli Zlin v Češki republiki. Še pred študijem je naredil 7 neodvisnih filmov: *Neptun – skrivnostni planet*, 1999; *Rdeča papica*, 2000; *Živi dolgčas*, 2001; *Gora*, 2002; *Naša evolucija*, 2003; *Živali, ljudje, vesoljci*, 2004; *Smrt*, 2007.

*Hungry Death swings his murderous scythe across the globe. The film offers a simple, yet very direct and uncompromising criticism of human thought, its selfishness and greed, and where this is all leading. The film technique employs scratching directly onto film.*

### Mitja Manček

*He was born in 1987 in Postojna. He is currently studying at the Zlin Film School in the Czech Republic. Even before he began his studies, he had made 7 independent films: Neptune – the Mysterious Planet; 1999), Little Red Food; 2000), Živi dolgčas (Bored to Death; 2001), Gora (A Mountain; 2002), Naša evolucija (Our Evolution; 2003), Živali, ljudje, vesoljci (Animals, People, Aliens; 2004) and Smrt, 2007.*

**režija/director**  
Jan Cvitković

**scenarij/screenplay**  
Jan Cvitković

**direktor fotografije/DOP**  
Jure Černeč

**montaža/editing**  
Miloš Kalusek

**zvok/sound**  
Julij Zornik

**scenografija/production design**  
Niko Novak

**kostumografija/costume design**  
Beti Njari

**maska/make-up**  
Lija Ivančić

**igrajo/cast**  
Niko Novak, Medea Novak,  
Miha Gulič

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
7 min

**producent/producer**  
Jožko Rutar

**produkcia/production**  
Staragara

**koprodukcija/co-production**  
Inforg Studio (Madžarska/  
Hungary), Potemkinove vasi,  
Tramal films, 100 d. o. o., Iluzija,  
Vizualni laboratorij

**filmografija (izbor)**  
**filmography (selection)**

2001 Kruh in mleko – celovečerni  
igrani film / Bread and Milk –  
full-length feature film

2003 Srce je kos mesa – kratki  
igrani film / Heart is a Piece of  
Meat – short feature film

2005 Odgrobodogroba –  
celovečerni igrani film / Grave-  
hopping – full-length feature film

2007 Vem – kratki igrani film /  
I Know – short feature film



## Vem

kratki igrani film, 2007

## I Know

short feature film, 2007

Moški si v svoji kleti zgradi mojstrovino. Ženska in deček ga opazujeta. Bog opazuje vse tri. Režiser je o filmu izjavil: »V tem filmu nihče nič ne razlagata in nihče nič ne sporoča. Gre za film, ki temelji na stanju stvari in na stanju emocij. Vsak gledalec ima pravico, da te stvari in te emocije poveže v svojo zgodbo.«

### Jan Cvitkovič

Rojen 1966. Arheolog, scenarist, igralec, režiser.

*A man is building a masterpiece in his cellar. A woman and a boy are observing him. God is observing all three of them. Says the director, "No-one explains anything in this film, and no-one relates anything. The film is based on the state of things and the state of emotions. Every viewer is free to put together his or her own story from these things and emotions."*

### Jan Cvitkovič

Born in 1966. Archaeologist, scenarist, actor, director.



**režija/director**  
Martin Turk

**scenarij/screenplay**  
Martin Turk

**direktor fotografije/DOP**  
Bojan Kastelic

**montaža/editing**  
Matjaž Janković

**glasba/music**  
Chris Eckman

**zvok/sound**  
Marko Tajić, Miha Jaramaz

**scenografija/production design**  
Urša Loboda

**kostumografija/costume design**  
Jerneja Jambrek

**maska/make-up**  
Anže Košir

**igrajo/cast**

Vladimir Vlaškalić, Boris Cavazza,  
Maja Gal Stromar, Robert Prebil,  
Barbara Žefran, Tigris Pešić, Ivnka  
Mežan, Maruša Kink, Sofija Trušnovec

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
12 min

**produdent/producer**  
Samo Radmilović

**koproducent/co-producer**  
Ida Weiss

**produkcia/production**  
TV Slovenija, Kulturni in umetniški  
programi, Uredništvo domačih filmov  
in nadaljevanj

**koprodukcija/co-production**  
Bela film

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije –  
javni sklad

**filmografija (izbor)**  
**filmography (selection)**

2006 Rezina življenja – kratki igrani  
film / *A Slice of Life* – short feature film

2008 Vsakdan ni vsak dan – kratki  
igrani film / *Everyday Is Not The Same*  
– short feature film



## Vsakdan ni vsak dan

kratki igrani film, 2008

Tu in tam se zgodi, da neki dogodek poveže več ljudi hkrati. Kratki film *Vsakdan ni vsak dan* predstavlja trenutek v času, ko se usode posameznih ljudi prepletejo in kljub konfliktom, ki jih v nekem trenutku združijo, omogočijo rojstvo novega življenja. Srečamo nosečnico, ki se s hčerkko odpravlja na porod. Njenega moža, ki jo mora čim prej odpeljati v porodnišnico. Žensko, ki se z njim spre zaradi parkirišča, njenega ljubimca, ki hoče resno zvezlo, in poštarja, ki hoče njegov podpis.

### Martin Turk

Rojen leta 1978 v Trstu. Je pripadnik slovenske manjšine v Italiji. Leta 1998 se je vpisal na AGRFT v Ljubljani, smer filmska in televizijska režija, in diplomiral leta 2004. Leta 2003 je prejel univerzitetno Prešernovo nagrado za diplomski kratki igrani film *Izlet*. Za ta film je prejel več mednarodnih nagrad (Montpellier, Wiesbaden, Bologna). Za debitantski kratki film *Rezina življenja* je leta 2006 na Festivalu slovenskega filma v Portorožu prejel nagrado vesna za najboljši slovenski kratki film.

## Everyday Is Not The Same

short feature film, 2008

*Every now and then, a random event will bring several people together. This short film portrays a moment in time when the destinies of certain people intertwine and, despite the conflicts that bring them together, enable new life to be born. We meet a pregnant woman and her daughter preparing to go to the maternity ward; the pregnant woman's husband, who has to take her to hospital as soon as possible; a woman who quarrels with him in the parking lot; the woman's lover, who wants a serious commitment; and a postman, who wants his signature.*

### Martin Turk

*Born in 1978 in Trieste. He is a member of the Slovenian minority in Italy. In 1998 he began his studies at the Academy of Theatre, Radio, Film and Television in Ljubljana, department of film and television directing, where he graduated in 2004. In 2003 he received a student Prešernova Award for his graduation film, a short feature *Izlet* (The Excursion). The film also won a number of international awards (Montpellier, Wiesbaden, Bologna). His debut short film *Rezina življenja* (A Slice of Life) won the Vesna Award for best Slovenian short film at the 2006 Festival of Slovenian Film in Portorož.*

**režija/director**  
Matevž Luzar

**scenarij/screenplay**  
Matevž Luzar

**direktor fotografije/DOP**  
Simon Tanšek

**montaža/editing**  
Miloš Klausek

**glasba/music**  
Blaž Celarec

**zvok/sound**  
Jože Trtnik, Julij Zornik

**scenografija/production design**  
Miha Ferko

**kostumografija/costume design**  
Katja Rora

**maska/make-up**  
Mirjam Kavčič

**igrajo/cast**

Evgen Car, Klemen Slakonja,  
Uroš Kaurin, Mojca Fatur, Silva  
Čušin, Pia Zemljič, Polona Juh,  
Suzana Grau, Mojca Funkl

**format/format**  
BETA SP, čb/bw

**dolžina/running time**  
22 min

**produdent/producer**  
Jozica Blatnik

**produkacija/production**  
UL AGRFT

**filmografija (izbor)**  
**filmography (selection)**

2005 POP – kratki dokumentarni  
film / *Priest in Prison – short  
documentary film*

2006 Prezgodaj dva metra spodaj  
– kratki igrani film / *Almost Six  
Feet too Deep – short feature film*

2007 Vučko – kratki igrani film /  
*Wolfy – short feature film*



## Vučko

kratki igrani film, 2007

Zdravko je upokojenec. Umrla mu je žena, hčerka pa pride le redkokdaj na obisk. Sam je. Nekega dne, ko gre iz trgovine, opazi, da se ljudje, ki imajo pse, v parku pogovarjajo drug z drugim. Zdravko poveže ena plus ena in si pri sosedi sposodi psa Vučka. Z Vučkom mu po nekaj neuspehl poskusih končno uspe navezati stik. Vendar je Vučka odvezal in ta mu pobegne. Zdravko ne ve, kaj bo storil. Izgubil je sosedinega psa. V stanovanju premišljuje, kako bo povedal sosedu. Nato nekdo pozvoni pri vratih. Zdravko odpre vrata, prepričan, da je prišla sosedka. Pred vrati pa sta dva fanta, oblečena v črno – misiонarja mormonske vere. Je Zdravko našel nekoga, da bi ga poslušal?

### Matevž Luzar

Rojen leta 1981. Študij je končal na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Vučko je njegov diplomski film. Poleg režije se ukvarja s pisanjem scenarijev. Njegovi scenariji so bili večkrat nagrajeni.



## Wolfy

short feature film, 2007

*Zdravko is retired. His wife is dead, and his daughter doesn't come to visit him. He is alone. On the way home from the shop one day, Zdravko notices that the people with dogs in the park talk to each other. So now Zdravko has a plan – he borrows his neighbour's dog Wolfy. He goes to the park. He finds people to talk to, but then forgets all about Wolfy and Wolfy runs away. He's lost his neighbour's dog. He doesn't know what to do. He just sits in his apartment mulling over what he is going to say to the neighbour. Suddenly, the doorbell rings. Zdravko opens the door to two men in black, two young Mormon missionaries. Has Zdravko finally found someone to talk to?*

### Matevž Luzar

*Born in 1981. Graduated from the Academy of Theatre, Radio, Film and Television in Ljubljana. Wolfy is his graduation film. Besides directing, he also writes screenplays, several of which have won awards.*

**režija/director**  
Miha Mazzini

**asistent režije/assistant director**  
Boštjan Vrhovec

**scenarij/screenplay**  
Miha Mazzini

**direktor fotografije/DOP**  
Rado Likon

**montaža/editing**  
Bojan Dovrtel

**igrajo/cast**  
Barbara Cerar

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
9 min

**produtent/producer**  
Alma Selimović

**sofinanciral/co-funding**  
Mestna občina Ljubljana

**filmografija (izbor)**  
**filmography (selection)**

1999 Svobodna si. Odloči se. –  
kratki igrani film / *You're Free. To Decide* – short feature film

2003 Sirota s čudežnim glasom  
– kratki igrani film / *The Orphan With the Miraculous Voice* – short feature film

2008 Zelo preprosta zgodba –  
kratki igrani film / *A Very Simple Story* – short feature film



### Miha Mazzini

Rojen 3. junija 1961, je pisatelj, avtor 12 objavljenih knjig (v 8 jezikih) in računalniški strokovnjak, avtor 8 priročnikov in dobitnik številnih nagrad. Je avtor scenarijev za dva celovečerna filma (*Operacija Cartier, Sladke sanje*) in režiser štirih kratkih filmov. Predava pisanje filmskih scenarijev – scenaristična šola Pokaži jezik (1999–2005), gostujuči predavatelj na zagrebški Akademiji dramske umetnosti (2001) in Northwest Film Forum, Seattle (2004). Končal je podiplomski študij scenaristike na The University of Sheffield. Je redni član Evropske filmske akademije.

## Zelo preprosta zgodba

kratki igrani film, 2008

Zgodba govori o mladi psihologinji, ki doživi trenutek spoznanja ob samomoru ilegalnega imigranta. Slovenska različica *Zelo preprosta zgodba* je del širšega multimedijiškega projekta [www.verysimplestory.com](http://www.verysimplestory.com), vendar obstaja tudi kot samostojna celota. Pred kamero je zgodba o osebni izkušnji, ki je psihologinji spremenila življenje, povedana »na dah«, brez rezov in drugih intervencij, v maniri »youtube« izpovedi, kjer ljudje doma sedejo pred kamero in izpovejo svojo zgodbo. Film je prvi v seriji, ki mu sledijo še druge različice, druge preproste zgodbe.

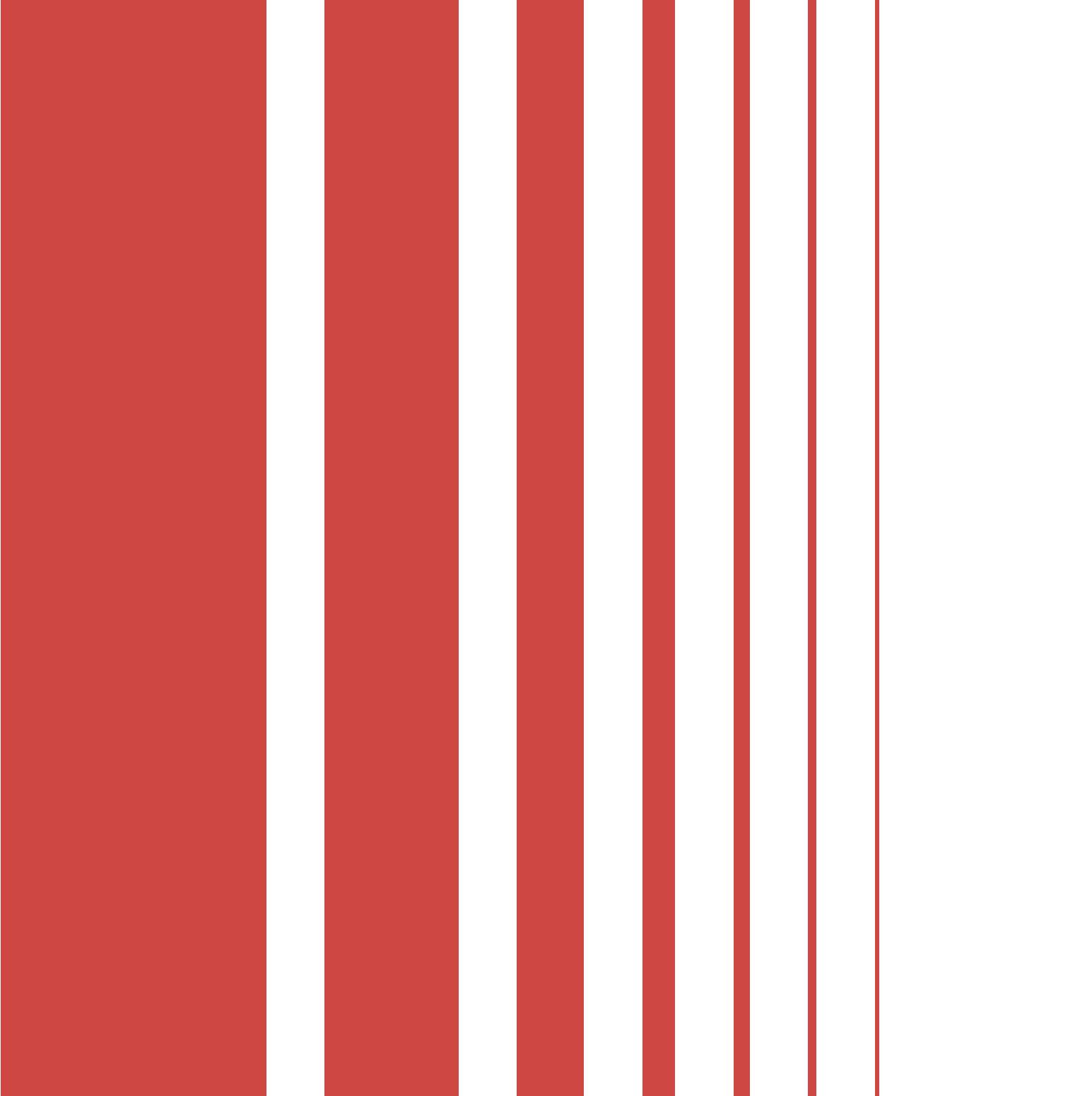
## A Very Simple Story

short feature film, 2008

*Story about a young psychologist who has a moment of enlightenment when an illegal immigrant commits suicide. The Slovenian version of A Very Simple Story is part of a wider multi-media project [www.verysimplestory.com](http://www.verysimplestory.com), but it also functions as an independent whole. In front of the camera, the story of a personal experience that changed one psychologist's life is told "in one go," without cuts or other interventions, in the style of a "Youtube" statement, where people at home sit down in front of a webcam and tell their story. This film is the first of a series, followed by other versions.*

### Miha Mazzini

Born 3<sup>rd</sup> June 1961. He is a writer, author of 12 published books (in 8 languages), a computer expert and author of 8 manuals. He has won many awards. He has written two full-length feature films (*The Cartier Operation, Sweet Dreams*) and directed four short films. He has taught film writing at the screenwriting school Show Your Tongue (1999-2005), as a guest teacher at the Academy of Dramatic Art in Zagreb (2001) and at Northwest Film Forum in Seattle (2004). He completed his post-graduate studies in screenwriting at the University of Sheffield. He is a full member of the European Film Academy.





Uradna selekcija – tekmovalni program  
*Official Selection – Competitive Programme*

## Koprodukcijski celovečerni igrani filmi

*Co-production full-length  
feature films*

Ljubezen in drugi zločini / *Love and Other Crimes*

Svet je velik in rešitev je za vogalom / *The World is Big and Salvation Lurks Around the Corner*

Turneja / *The Tour*

**režija/director**  
Stefan Arsenijević

**scenarij/screenplay**  
Bojan Vučetić, Stefan Arsenijević,  
Srdjan Koljević

**direktor fotografije/DOP**  
Simon Tanšek

**montaža/editing**  
Andrew Bird

**glasba/music**  
Naked Lunch

**zvok/sound**

Tomica Marton-Jankov,  
Andreas Hildebrandt

**animacija/animation**

Thomas Loeder, Sofia Zauner,  
Arnold Sakowsky, Sarah  
Wegmann, Danilo Dudić, Josip  
Mitev, Andreja Vučković, Igor  
Oršolić, Verica Sokanović

**igrajo/cast**

Anica Dobra, Vuk Kostić,  
Milena Dravić, Fedja Stojanović,  
Hanna Schwamborn

**scenografija/production design**  
Volker Schaeffer

**kostumografija/costume design**  
Veronica Albert,  
Nebojša Lipanović

**maska/make-up**  
Sandra Ivatović

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
105 mm

**producent/producer**  
Janez Kovič

**produkacija/production**  
Art and Popcorn

**koprodukcija/co-production**  
Studio Arkadena d. o. o.,

COIN FILM; Cologne  
Independent(Nemčija/Germany),  
KGP, Kranzelbinder Gabriele  
Production (Avstrija/Austria)

**sofinancirala/co-funding**

Filmski sklad Republike Slovenije  
– javni sklad



## Ljubezen in drugi zločini

celovečerni igrani film, koprodukcija, 2008

Anica (36) dela za manjšega lokalnega mafiskskega šefa Milutina. Utrujena je in osamljena. Občutek ima, da njeno življenje nikamor ne pelje. Zato si izmisli načrt. Tisti dan v mesecu je, ko terjajo denar za zaščito. Ob koncu dneva bo pobrala ves zbrani denar in izpraznila Milutinov sef, nato pa za zmeraj zapustila državo. Anica se začne potihoma poslavljati: prijateljem skrivaj pušča darilca in se maščuje sovražnikom, pri čemer neznansko uživa. Zelo neopazno in skrbno pripravlja popolni izhod iz nepopolnega življenja. Toda življenje je nepredvidljivo. In tisto, na kar Anica ni računala, je – ljubezen. In ljubezen se prikaže na nepričakovani način. Prav tistega dne ji petnajst let mlajši Stanislav, Milutinov najljubši uslužbenec, izpove ljubezen. Dan mineva, srečujeta se v različnih situacijah in njuna ljubezenska zgodba se silovito in strastno razvija. Ob koncu dneva se bo Anica morala odločiti. Ali lahko verjameš v ljubezen?

## Love and Other Crimes

(Ljubav i drugi zločini)

full-length feature film, co-production, 2008

Anica (36) works as a bookie for a small local mob boss, Milutin. Anica is tired and lonely. She thinks that her life isn't going anywhere. So, she has a plan. It is the day for monthly protection money. At the end of the day Anica will take all the collected money, and with the rest from Milutin's vault, leave the country forever. Aside from her usual job, Anica spends the day in quiet goodbyes, secretly leaving her belongings to friends and committing small acts of vengeance, which leads to the huge pleasures that she always longed for. Making sure that nobody notices, Anica organizes her perfect departure from her imperfect life. But life is unpredictable. The only thing Anica didn't count on was – love. And love appears in an unexpected way. On that very day, Stanislav, 15-years her junior and Milutin's favourite employee, confesses his love for her. As the day goes by, the two meet in different situations, and their love story strongly and passionately develops. At the end of the day, Anica will have to decide. Can you believe in love?



**filmografija (izbor)**  
**filmography (selection)**

2002 (A)torzija – kratki igrani film  
/ (A) torsion – short feature film

2002 Mala jutranja priča – kratki igrani film / Mala jutranja priča – short feature film

2005 Ljubezen in drugi zločini – celovečerni igrani film / Love and Other Crimes (Ljubav i drugi zločini) – full-length feature film



**Stefan Arsenijević**

Rojen leta 1977 v Beogradu. Diplomat Univerze za film in gledališče v Beogradu, kjer dela kot asistent. Soustanovitelj produkcjske hiše »Art & Popcorn«. Za svoje kratke filme je prejel več kot 30 nacionalnih in mednarodnih nagrad, med njimi so tudi zlati medved na Berlinalu, European Academy Film Award in nominacija za oskarja.

**Stefan Arsenijević**

*Born in 1977 in Belgrade. A graduate from the University of Film and Theatre in Belgrade, where he works as an assistant. A co-founder of the Art & Popcorn production house. He has received over 30 national and international awards for his short films, including the Golden Bear at Berlinale, the European Academy Film Award and an Academy Award nomination.*

**režija/director**  
Stefan Komandarev

**scenarij/screenplay**  
Stefan Komandarev, Dušan Milić,  
Ilija Trojanov, Jurij Dačev

**direktor fotografije/DOP**  
Emil Hristov

**montaža/editing**  
Nina Altaparmakova

**glasba/music**  
Stefan Valdobrev

**zvok/sound**

Aleksander Bačvarov, Erik  
Mischijew, Sebastian Schmidt,  
Holger Lehmann

**scenografija/production design**  
Anastas Yanakyev, Susanne Abel,  
Dušan Milavec

**kostumografija/costume design**  
Marta Mironška

**maska/make-up**  
Snežina Merdžanova, Mariana  
Zaharieva

**igrajo/cast**  
Miki Manojlović, Carlo  
Ljubek, Hristo Mutafčijev,  
Anna Papadopulu, Ljudmila  
Češmedžijeva, Dorka Gryllus,  
Nikolaj Urumov, Blagovest  
Mutafčijev, Vasil Vasilev –  
Zueka, Stefan Valdobrev, Meray  
Ulgen, Heinz – Joseph Braun,  
Napsugar Forgo, Georgi Kadurin,  
Pavel Popandov, Dobrin Dosev,  
Aleksander Dojnov

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
105 min

**produtent/producer**  
Danijel Hočevar

**produkcia/production**  
Vertigo/Emotionfilm

**koprodukcija/co-production**  
RFF International in BNTV  
(Bolgarija/Bulgaria), Pallas Film  
(Nemčija/Germany), Inforg Studio  
(Madžarska/Hungary)

**sofinanciranje/co-funding**  
Filmski sklad Republike Slovenije  
– javni sklad



## Svet je velik in rešitev je za vogalom

celovečerni igralni film, koprodukcija, 2008

Socialistična Bolgarija, septembra 1976. V kavarnici, ki je zatočišče kockarjev, igra Bai Dan igro svojega življenja. Ko vrže zmagovito kombinacijo kock in ga okronajo za kralja »backgammon«, v porodnišnici njegov novorojeni vnuk Aleks prvič zajoka ... V začetku osemdesetih let Danova hči Jana, njen mož Vasko in sin Aleks prebegnejo v Nemčijo. Vrnemo se v sedanjost, v leto 2006. 30-letni Aleks in njegova že rahlo postarana starša se peljejo proti Bolgariji. V zakotnem bolgarskem mestu se Dan mrzlično pripravlja na obisk njunih otrok ... A namesto veselega snidenja zazvoni telefon in njun svet se poruši. Vasko in Jana sta umrila v prometni nesreči, Aleks je v bolnišnici. Dan odpotuje v Nemčijo. V bolnišnici Aleks ne prepozna deda. V prometni nesreči je izgubil spomin in zdravniki menijo, da je zelo malo možnosti, da se mu bo povrnil. Z vnukom začne igrati backgammon. Ko ga vpeljuje v skrivenosti igre, mu razkriva tudi življenjske nauke: kako premagati obup in brezvoljnost, kako zagospodariti nad lastno usodo. Ded Dan zvleče Aleksa iz bolnišnice in skupaj odrijeti v Bolgarijo. Potovanje v Bolgarijo je potovanje v preteklost, med katerim se Alekstu povrne spomin in z njim tudi volja do življenja.

## The World is Big and Salvation Lurks Around the Corner

(*Svetat e golyam i spasenie debne otvsyakade*)

full-length feature film, co-production, 2008

*Socialist Bulgaria, September 1976. In a café, a gambling den, Bai Dan is playing the game of his life. He throws a winning combination and is crowned king of backgammon; in the maternity ward his grandson Aleks draws his first breath... In the early eighties, Dan's daughter Jana, her husband Vasko and son Aleks flee to Germany. We return to the present, it is 2006. The 30-year old Aleks and his now elderly parents travel to Bulgaria. In a God-forsaken town, Dan prepare excitedly for their children's visit... But instead of a happy reunion, the phone rings and their world caves in. Vasko and Jana have been killed in a car accident; Aleks is in the hospital. Dan travels to Germany. In the hospital, Aleks doesn't recognize his granddad. He's lost his memory in the accident, and the doctors think he may never recover. He starts playing backgammon with his grandson. As he teaches him the secrets of the game, he also imparts his ideas about life: how to overcome despair and weariness; how to take destiny into your own hands. Granddad Dan takes Aleks out of hospital and they set off for Bulgaria. On this journey, which is also a journey back to the past, Aleks gets his memory back, and with it, the will to live life.*



**sofinanciral/co-funding**  
Bulgarian National Film Center  
(Bolgarija/Bulgaria),  
MDM – Mitteldeutsche  
Medienförderung (Nemčija/  
Germany),  
Eurimages, Medienboard Berlin-  
Brandenburg (Berlin, Nemčija/  
Germany),  
German Federal Film Fund  
(Nemčija/Germany),  
Hungarian Motion Picture Public  
Foundation (Madžarska/Hungary),  
Filmski sklad Republike Slovenije –  
javni sklad (Slovenija/Slovenia)

**filmografija (izbor)**  
**filmography (selection)**

2000 »Pansion za kucheta« –  
celovečerniigrani film / *Dogs' home* –  
*full-length feature film*

2003 »Azbuka na nadejdata« –  
srednjemetražni dokumentarni  
film / *Alphabet of Hope – medium-  
length documentary film*

2008 Svet je velik in rešitev je  
za vogalom – celovečerniigrani  
film / *The World is Big and  
Salvation Lurks Around the Corner*  
(*Svetat e golyam i spasenie debne  
otvsyakade*) –*full-length feature  
film*



### **Stefan Komandarev**

Rojen 28. septembra 1966 v Sofiji, Bolgarija. Leta 1993 je diplomiral iz medicine in štiri leta delal kot otroški psihiater. Kasneje je na Novi bolgarski univerzi diplomiral tudi iz filmske in TV-režije. Za svoje štiri kratke filme je prejel številne nagrade širom Evrope, *Svet je velik in rešitev je za vogalom* je njegov drugi celovečerniigrani film. Je član Bolgarske zveze filmskih režiserjev.

### **Stefan Komandarev**

*Born 28<sup>th</sup> September 1966 in Sophia, Bulgaria. In 1993 he graduated in medicine and worked for four years as a child psychiatrist. Later he graduated in film and television directing at the New Bulgarian University. He has won several awards across Europe for his four short films; The World is Big and Salvation Lurks Around the Corner is his second full-length feature film. He is member of the Bulgarian Film Directors' Association.*

**režija/director**  
Goran Marković  
**scenarij/screenplay**  
Goran Marković  
**direktor fotografije/DOP**  
Radoslav Vladić  
**montaža/editing**  
Snežana Ivanović  
**glasba/music**  
Zoran Simjanović  
**scenografija/production design**  
Veljko Despotović  
**kostumografija/costume design**  
Ljiljana Petrović

**igrajo/cast**  
Dragan Nikolić, Josif Tatić, Jelena Đokić, Slavko Štimac, Gordan Kičić, Mira Furlan, Tihomir Stanić

**format/format**  
35 mm, barvni/colour

**dolžina/running time**  
107 min

**producent/producer**  
Branislav Srdić

**produkacija/production**  
Testament films d. o. o.

**koprodukcija/co-production**  
A Atalanta d. o. o., Balkan film (Bosna in Hercegovina/ *Bosnia and Herzegovina*) , Fos film (Hrvatska/Croatia), Concept films (Srbija/Serbia), Magic box (Srbija/Serbia), Radio televizija Srbije (Srbija/Serbia), Radio televizija republike Srbske (Bosna in Hercegovina/ *Bosnia and Herzegovina*), Federalna televizija Bosne i Hercegovine (Bosna in Hercegovina/ *Bosnia and Herzegovina*)



## Turneja

celovečerni igrani film, koprodukcija, 2008



## The Tour

full-length feature film, co-production, 2008

Leto 1993, najhujši vojni časi v Bosni in Hercegovini. Manjša skupina igralcev iz Beograda, ki se sploh ne zaveda, kaj se dogaja, gre na lov za hitrim zaslužkom – na »turnejo« po Srbski Krajini. Tam zabrede v vojni vrtinec in začne tavati od bojišča do bojišča, od vojske do vojske. Na grozljivi poti srečajo srbske, muslimanske in hrvaške borce, se znajdejo v brezupnih položajih, vendar se vedno rešijo. Njihova naivnost, ki jih je pahnila v te grozljive dogodke, jih hkrati tudi rešuje. Zaradi igralskih spremnosti se rešijo iz pogubnih položajev, ki jih čakajo na vsakem koraku. Na svoji »turneji«, polni grozljivih preizkušenj in velikih ponižanj, ohranjajo samo tisto, kar mora imeti vsak igralec – otročjo strast do igre. Ta lastnost se tako razlikuje od tistega, kar je v dušah ljudi, ki se vojskujejo, da te zlikovce puščajo zmedene, za igralsko družino pa se zdi, da jo veskozi varuje angel varuh. Ko se po nekaj dnevih, v katerih so doživelvi vse grozote vojne in nekajkrat bili na robu smrti, nazadnje vendarle vrnejo v svoje gledališče, so postali drugi ljudje. Vojna jih je spremenila: niso več nedolžna, otročja bitja, ki se veselijo igre, temveč ljudje z ma-dežem na duši.

*The year is 1993, the bleakest time of war in Bosnia and Herzegovina. A group of actors from Belgrade, utterly unaware of what they're setting themselves up for, embark on a search for some quick earnings – on a "tour" around the Serbian Krajina. However, there they are thrust into the heart of war and begin to wander from front to front, from one army to the next. During their horrible journey they meet Serbian, Muslim and Croatian troops, are faced with hopeless situations, but always seem to work their way out of them. Their naivety, which put them in the midst of these horrific events in the first place, is also what saves them. While putting their acting skills to use, they manage to save themselves from the perilous situations they encounter every step of the way.*



**filmografija (izbor)**  
**filmography (selection)**

1976 Posebna vzgoja – celovečerni  
igrani film / *Special Education*  
(*Specijalno vaspitanje*) – full-length  
feature film

1978 Državni razred – celovečerni  
igrani film / *National Class*  
*Category Up to 785 ccm*  
(*Nacionalna klasa*) –  
full-length feature film

1992 Tito in jaz – celovečerni  
igrani film / *Tito and I (Tito i ja)* –  
full-length feature film

2008 Turneja – celovečerni  
igrani film / *The Tour* full-length  
feature film



### Goran Marković

Rojen leta 1946 v umetniški družini. V letih 1965–1970 je študiral filmsko režijo v Pragi na znani filmski akademiji FAMU pri profesorju Karlu Zemanu. Posnel je približno 50 filmov, od katerih nekateri izstopajo zaradi svojo provokativne forme in pogumne vsebine. Objavil je knjigo Češka škola ne postoji, ki pojasnjuje pojav generacije najpomembnejših jugoslovenskih avtorjev, ki so študirali v Pragi. Leta 1993 je pri beograjski založbi Narodna knjiga objavil knjigo Tito i ja. Od leta 1979 je profesor filmske režije na Fakulteti dramatičnih umetnosti v Beogradu. Leta 2007 je dobil od Združenja univerzitetnih profesorjev in znanstvenikov nagrado prof. dr. Vojislava K. Stevanovića za izjemne rezultate pri umetniškem delu in poučevanju na DFU. Konec leta 1976 je posnel svoj prvi igrani film *Posebna vzgoja* (*Specijalno vaspitanje*), dramo iz življenja mladoletnih prestopnikov, ki je bil odkritje leta 1977.

### Goran Marković

Born in 1946 into an artistic family. From 1965 to 1970 he studied film direction in Prague, at the famous FAMU academy with Professor Karel Zeman. He has made some 50 films to date, some standing out for their provocative form and daring subject-matter. In 1990 he published *Češka škola ne postoji* (There's No Such Thing as the Czech School), explaining the phenomenon of an entire generation of prominent Yugoslav directors who studied in Prague. In 1993 he published *Tito i ja* (*Tito and Me*) with Narodna knjiga publishing house. Since 1979 he has been a professor of film directing at the Faculty of Dramatic Art in Belgrade. In 2007 the Association of University Professors and Scientists awarded him the Prof. Dr. Vojislav K. Stevanović Award for outstanding achievements for his artistic work and teaching at DFU. Late in 1976 he made his first feature film *Specijalno vaspitanje* (*Special Education*) – a drama about the life of juvenile delinquents – which exploded on the scene in 1977.



# Filmi študentk in študentov Akademije za gledališče, radio, film in televizijo ter Šole uporabnih umetnosti Famul Stuart (igrani in dokumentarni)

*Films by students of the Academy of Theatre,  
Radio, Film and Television and Famul Stuart  
School of Applied Arts (features and documentaries)*

10 minut proti celemu življenju /  
*10 Minutes vs. a Whole Life*

AgapE / *AgapE*

Amor magister optimus /  
*Love is the Greatest Teacher*

Bordo rdeča / *Burgundy Red*

Dedek Mraz / *Grandpa Frost*

Družina / *The Family*

Goslač / *The Fiddler*

Klepeta s Piko / *A Chat With Pika*

Osa / *The Wasp*

Proti oknu / *Against the Window*

Šah mat / *Checkmate*

Srce je žalostno / *The Heart Is Sad*

To je Slovenija / *This Is Slovenia*

Embrio / *Embrio*

**režija/director**  
Matic Grgić

**scenarij/screenplay**  
Matic Grgić

**direktor fotografije/DOP**  
Jakob Helbl

**montaža/editing**  
Matic Grgić

**zvok/sound**  
Klemen Pongrac, Matic Grgić

**scenografija/production design**  
Matic Grgić

**kostumografija/costume design**  
Brina Bate

**igrajo/cast**  
Izak Košir, Tina Skulj, Jurij Drevenšek, Jure Henigman, Anja Fijavž, Jean Žvan, Klemen Pongrac, Andraž Kržič, Matic Grgić

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
25 min

**produdent/producer**  
Boštjan Potokar

**koproducent/co-producer**  
CEBRAM d.o.o.

**produkacija/production**  
Šola uporabnih umetnosti  
FAMUL STUART



## 10 minut proti celiemu življenju

kratki igrani film, 2008

Bor spi v svoji sobi in zbudi ga zvonjenje telefona. Kliče ga Kaja. Bor se odpravi proti njenem domu. Med potjo razmišlja o svoji neizrečeni ljubezni do Kaje in doživi preblisk, da si Kaja prereže žile. Zvečer je pri Kaji zabava. Bor ugotovi, da je Kaja vzela tablete, ki bodo zaradi prevelike količine privedle do njene smrti. Pove ji, da jo ljubi in pretrese ga spoznanje, da je Kaja to že od nekdaj vedela. V svojem svetu omogoči Kaji zadnjih deset minut njenega življenja takšnih, kot si jih je želeta – polnih njegove ljubezni in razumevanja.

### Matic Grgić

Rojen je leta 1985 v Ljubljani. Študiral je na Šoli uporabnih umetnosti Famul Stuart, v okviru katere je naredil več izdelkov pod mentorstvom Boštjana Vrhovca. Leta 2007 je posnel kratki film v sodelovanju z igralci Akademije za gledališče, radio, film in televizijo Smrt, soba, neznanec in prišlek. Urejal in montiral je dokumentarni film *Filmska delavnica z Rajkom Grlićem*. Delavnice se je 2007 tudi udeležil.

## 10 Minutes vs. a Whole Life

short feature film, 2008

*Bor is asleep in his room when his phone wakes him – it's Kaja. He is on his way to Kaja's house, thinking about his undeclared love for her. He suddenly has a vision of her slashing her wrists. There is a party at Kaja's house that night. He realizes that Kaja has taken an overdose of pills that will kill her. Bor tells her he loves her and is surprised to find out she has known it all along. In his own world he enables Kaja to live the last ten minutes of her life the way she wanted them – full of his love and understanding.*

### Matic Grgić

*Born in 1985 in Ljubljana. He studied at the Famul Stuart School of Applied Arts and finished a number of projects under the mentorship of Boštjan Vrhovec. In 2007 he made a short movie with actors from the Academy of Theatre, Radio, Film and Television, Smrt, soba, neznanec in prišlek (A Death, a Room, a Stranger and a Newcomer). He edited the documentary Filmska delavnica z Rajkom Grlićem (The Film Workshop with Rajko Grlić), which he also attended (2007).*



**režija/director**  
Slobodan Maksimović

**scenarij/screenplay**  
Slobodan Maksimović

**direktor fotografije/DOP**  
Sven Pepeonik

**montaža/editing**  
Jurij Moškon

**glasba/music**  
Saša Lošić

**zvok/sound**  
Jože Trtnik, Julij Zornik

**scenografija/production design**  
Miha Ferkoš

**kostumografija/costume design**  
Alenka Korla

**maska/make-up**  
Anja Nedić Godina

**igrajo/cast**  
Nina Ivanišin,  
Vladimir Vlaškalić, Štefka Drolc,  
Jožica Avbelj, Ljerka Belak,  
Alenka Kozolec

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
20 min

**produdent/producer**  
Jožica Blatnik

**produkacija/production**  
UL AGRFT



## AgapE

kratki igrani film, 2007

V oddaljenem samostanu, v katerem živijo nune, se odločijo uvesti širokopasovni internet.

### Slobodan Maksimović

Rojen 28. maja 1975 v Sarajevu, BiH. Leta 2003 se vpisuje na Akademijo za gledališče, radio, film in TV v Ljubljani, Slovenija, na oddelek za filmsko in televizijsko režijo. Njegov prvi študentski kratki igrani film *1/2* so premierno prikazali na 60. filmskem festivalu v Cannesu v sekciiji Tous Les Cinemas Du Monde. Slobodan Maksimović se je kot eden izmed 24 talentiranih režiserjev iz jugovzhodne Evrope udeležil prvega Talent Campusa v Sarajevu.



## AgapE

short feature film, 2007

*In a distant convent, nuns decide to install broadband internet.*

### Slobodan Maksimović

*Born on the 28<sup>th</sup> of May 1975 in Sarajevo, BiH. In 2003 he got accepted to the Theatre, Movie, Radio and Film Academy in Ljubljana, in the course of Film and TV Directing. His first student short fiction film *1/2* was first shown on the 60<sup>th</sup> film festival in Cannes, in the section of Tous Les Cinemas Du Monde. Slobodan Maksimović was one of the 24 talented directors from southeastern region of Europe, who attended 1<sup>st</sup> Talent Campus in Sarajevo.*

**režija/director**

Žiga Virc

**scenarij/screenplay**  
Žiga Virc, Eva Kraševac

**direktor fotografije/DOP**  
Andrej Lupinc

**montaža/editing**  
Zvezdana Sabotić

**zvok/sound**  
Franci Velkavrh, Drago Kočiš,  
Marjan Drobič

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
18 min

**produtcent/producer**  
Jožica Blatnik

**produkcia/production**  
UL AGRFT



## Amor magister optimus

kratki dokumentarni film, 2007



## *Love is the Greatest Teacher*

*short documentary film, 2007*

Marko in Monika sta se spoznala v najstniških letih. Nato pa so se njune poti razšle za devet let. Marko je študiral v New Yorku, Rimu in Sloveniji in postal duhovnik. Monika pa se je poročila z Gregorjem, živila srečno življenje in imela tri otroke. Poleti 2005 pa se je družina odpravila na morje, kjer je doživelna prometno nesrečo, v kateri je Gregor umrl. Monika in Marko sta se po nesreči znova srečala in med njima je zraslo prijateljstvo, nato pa ljubezen, kljub temu da je bil duhovnik ...

### Žiga Virc

Žiga Virc je bil rojen leta 1987 v Novem mestu. V srednji šoli je posnel svoj prvi film, se ukvarjal s fotografijo ter se udeleževal mednarodnih srečanj. Po srednji šoli se je vpisal na Akademijo za gledališče, radio, film in televizijo v Ljubljani, kjer študira filmsko in TV-režijo. Poleg študija nabira izkušnje tudi v družinskom podjetju, ki se ukvarja s produkcijo korporativnih filmov. Redno obiskuje simpozije dokumentarnega filma Discovery Channel campus po tujini.

*Marko and Monika first met as teenagers. After their friendship fell apart, they went their separate ways and didn't see each other for nine years. Marko studied in New York, Rome and Slovenia to become a priest. Monika got married and had three children with Gregor. When the family went on holiday in summer of 2005, Gregor was killed in a car crash. Then Monika and Marko met again and became friends and later fell in love, despite the fact that he was a priest...*

### Žiga Virc

*Žiga Virc was born in Novo mesto, Slovenia, in 1987. He made his first film in grammar school. Photography was his passion, and he used to go on annual international meetings. Then he decided to enrol at the Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia, where he studies film and television directing. He also gains experience in the family company which specializes in corporate films. He regularly attends Discovery Channel campus symposiums abroad.*

**režija/director**  
Nejc Gazvoda

**scenarij/screenplay**  
Nejc Gazvoda

**direktor fotografije/DOP**  
Matej Križnik

**montaža/editing**  
Miloš Klausek

**zvok/sound**  
Jože Trtnik, Julij Zornik

**scenografija/production design**  
Tatjana Koritnik

**kostumografija/costume design**  
Elena Fajt Velikonja

**maska/make-up**  
Petra Hartman

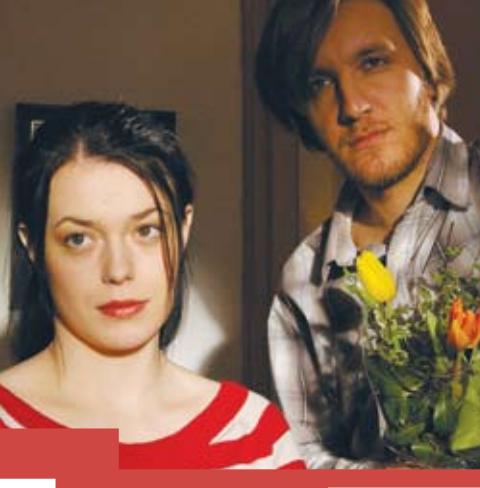
**igrajo/cast**  
Jurij Drevenšek, Nina Ivanišin,  
Matej Puc, Jožica Avbelj, Boris  
Cavazza

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
19 min

**producent/producer**  
Jožica Blatnik

**produkacija/production**  
UL AGRFT



## Bordo rdeča

kratki igrani film, 2007

Domen je rahlo zmeden in izgubljen mladenič, ki po naključju v knjigarni sreča Nino, za katero se izkaže, da je dekle njegovega brata, s katerim nista v najlepših odnosih. Če k temu dodamo večerjo za mamin rojstni dan, njenega novega spremjevalca in kopico nerazrešenih odnosov v družini, dobimo zgodbo o odraščanju in ljubezni, ki ni nujno srečna, ampak vseeno neizbrisljiva.

### Nejc Gazvoda

Nejc Gazvoda se je rodil leta 1985 v Novem mestu in se po končani srednji šoli vpisal na Akademijo za gledališče, radio, film in televizijo, kjer je v drugem letniku posnel dokumentarec o skakalcu BASA Kot ptič, v tretjem letniku pa kratki igrani film z naslovom *Bordo rdeča* ter TV-dramo, naslovljeno *Kot dva polža*. Je tudi uveljavljen pisatelj in je izdal knjigo kratkih zgodb, za katero je prejel nagrado fabula in zlato ptico, in dva romana, prvi je bil nominiran za nagrado kresnik.

## Burgundy Red

short feature film, 2007

*Domen is a confused student who happens to meet Nina in a bookstore, only later realizing that she is dating his brother, with whom Domen doesn't get along at all. During his mother's birthday party, meeting her new boyfriend and having to deal with complicated relationships in his family, we witness a story of growing up and love, which is not perfect, but nevertheless life-changing.*

### Nejc Gazvoda

*Nejc Gazvoda was born in 1985 in Novo mesto and enrolled in film studies at the Academy of Theatre, Radio, Film and Television after leaving high school. He directed a short documentary about a base jumper entitled *Kot ptič* (Like a Bird) in his second year, and in his third he made a short film, *Burgundy Red*, and a TV drama, *Kot dva polža* (Like Two Snails). He is also an acclaimed writer, winning the Fabula Award for best short fiction book, and the Zlata ptica Award for his book of short stories. His novel was nominated for the Kresnik Award for best novel of 2006.*

**režija/director**

Darko Sinko

**scenarij/screenplay**

Darko Sinko

**direktor fotografije/DOP**

Marko Brdar

**montaža/editing**

Frano Homen

**zvok/sound**

Jože Trtnik, Samo Drole

**scenografija/production design**

Ana Rahela Klopčič

**kostumografija/costume design**

Nadja Bedjančić

**maska/make-up**

Lija Ivančič

**igrajo/cast**

Ljuba Križaj, Ana Dolinar, Tomi Janežič, Vesna Jevnikar, Anže Stopajnik, Zaja Rutar, Janja Majzelj, Dejan Spasić, Uroš Nikolić

**format/format**

BETA SP, barvni/colour

**dolžina/running time**

15 min

**produdent/producer**

Jožica Blatnik

**produkacija/production**

UL AGRFT



## Dedek mraz

kratki igrani film, 2007

Peter pride na roditeljski sestanek, kjer se starši ne morejo dogovoriti, ali naj njihove otroke za Novo leto obdaruje Božiček ali Dedek Mraz. Starši glasujejo. Medtem se Peter spomni dogodka v zvezi z Dedkom Mrazom iz svojega otroštva.

### Darko Sinko

Rojen 1979 v Slovenj Gradcu. Odraščal v Velenju. Zaključil je študij komunikologije na Fakulteti za družbene vede v Ljubljani. Leta 2001 se je vpisal na AGRFT v Ljubljani in v letosnjem letu zaključil študij.

## Grandpa Frost

short feature film, 2007

*Peter comes to a parents' meeting in nursery school, where the parents cannot decide who will deliver New Year's presents to children – American, capitalistic Santa Claus, or the communistic Grandpa Frost of the old system?*

### Darko Sinko

*Darko Sinko was born in 1979 and spent his childhood in the multi-ethnic city of Velenje, once a symbol of ex-Yugoslavian "brotherhood and unity". He graduated in communications at the Faculty of Social Sciences in Ljubljana in 2006, and film directing studies at the Academy for Theatre, Radio, Film and Television in Ljubljana in 2008.*

**režija/director**

Rok Biček

**scenarij/screenplay**

Rok Biček

**montaža/editing**

Rok Biček

**zvok/sound**

Drago Kočiš, Marjan Drobnič

**format/format**

BETA SP, barvni/colour

**dolžina/running time**

36 min

**producent/producer**

Jožica Blatnik

**produkcia/production**

UL AGRFT



## Družina

srednjemetražni dokumentarni film, 2007



## The Family

medium-length documentary film, 2007

Oče, mama, dva sinova in pes. Manjka jim le še avto, da postanejo tipična slovenska družina. Vpogled med najbolj osnovne odnose vsake družine.

### Rok Biček

Rok Biček, 22, študent režije na ljubljanski Akademiji za gledališče, radio, film in televizijo. Od leta 2004 je tudi med vidnejšimi slušatelji PoEtike, občasne akademije za raziskovanje umetnosti filmske režije, ki jo vodi Janez Lapajne. Z njim je sodeloval kot somontažer pri celovečernem filmu *Kratki stiki*.

*Father, mother, two sons and a dog. The only thing that keeps them from being a typical Slovenian family is a car. An insight into every family's very basic relations.*

### Rok Biček

*Aged 22. He is a student at the Ljubljana Film Academy. He is also a member of PoEtika, an occasional academy for researching the art of film directing, tutored by Janez Lapajne. Rok Biček was co-editor of Lapajne's feature Kratki stiki (Short Circuits).*

**režija/director**

Matej Kolmanko

**scenarij/screenplay**

Janez Žlebič, Matej Kolmanko

**direktor fotografije/DOP**

Matjaž Kuronja

**montaža/editing**

Matej Kolmanko

**zvok/sound**

Ivo Knafej

**igrajo/cast**

Alen Kozar, Karel Kisilak, Igor Lačen, Gabrijela Dora – Lačen

**format/format**

BETA SP, ČB/BW

**dolžina/running time**

8 min

**produdent/producer**

Boštjan Potokar

**koproducent/co-producer**

MIKK Murska Sobota

**produkacija/production**

Šola uporabnih umetnosti

FAMUL STUART



## Goslač

kratki igrani film, 2007

Zgodba govori o starcu, ki igra violino ljudem na smrtni postelji.

### Matej Kolmanko

Po dveh letih študija sociologije kulture in umetnostne zgodovine se je vpisal na Šolo uporabnih umetnosti Famul Stuart v Ljubljani. Trenutno je študent drugega letnika, smer digitalni mediji. Tako se je začel avtorsko ukvarjati s filmom. Že nekaj let je aktiven član MIKK Murska Sobota. Pretežno se ukvarja z videospotki, koncerti, montažo in glasbo. Sodeluje v glasbenih projektih Hexenbrutal in Plueg in tudi z založbo God Bless This Mess. Skrbi tudi za oblikovanje zvoka, videa in glasbe za različne gledališke projekte.

## Goslač

kratki igrani film, 2007

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## The Fiddler

short feature film, 2007

*This is a film about an old man who plays the violin to people on their death beds.*

### Matej Kolmanko

*After two years of studying sociology of culture and history of art, he entered the Famul Stuart School of Applied Arts in Ljubljana. He is in his second year of studying digital media, which is how he got into film. He has been an active member of MIKK Murska Sobota for several years. His main areas of activity are music videos, concerts, editing and music. He participates in musical projects Hexenbrutal and Plueg, as well as with the God Bless This Mess Records.*

**režija/director**  
Jernej Kastelec

**scenarij/screenplay**  
Jernej Kastelec

**direktor fotografije/DOP**  
Marko Brdar

**montaža/editing**  
Janez Bricelj

**zvok/sound**  
Marko Tajić, Julij Zornik

**scenografija/production design**  
Miha Ferkov

**kostumografija/costume design**  
Katja Rosa

**maska/make-up**  
Mirjam Kavčič

**igrajo/cast**  
Nataša Burger,  
Nebojša Pot Tasić, Ivo Ban

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
26 min

**producent/producer**  
Jožica Blatnik

**produkacija/production**  
UL AGRFT



## Klepet s Piko

kratki igrani film, 2007

Veronika in Ljubo sta par srednjih let. Čeprav imata urejeno zakonsko življenje, je njun odnos utrujen od vsakdanje rutine. Veronika v službi pod vzdevkom Pika prek interneta klepeta s simpatičnim neznancem Pjerom. Njuni pogovori so osebni in iskrivi. Pjer povabi Veroniko na kavo, saj bi jo rad spoznal. Veronika sprejme povabilo in pride na zmenek v kavarno. Namesto Pjera pa se tam pojavi njen mož Ljubo.

### Jernej Kastelec

Jernej Kastelec, 29 let. Rojen v Ljubljani, kjer tudi živi. Po poklicu je diplomirani etnolog. Je študent filmske režije. Kratki film Klepet s Piko je njegov drugi igrani film.

## A Chat With Pika

short feature film, 2007

Veronica and Ljubo are a married couple. Their life is settled, but their relationship is tired of everyday routine. Veronica (using the nickname "Pika") chats on the internet with an unknown man, "Pierre", every day at work. Their chats are playful and quite personal. Pierre invites her for coffee, because he'd like to get to know her. Veronica accepts the invitation. But when she arrives at the Café, her husband Ljubo shows up instead of Pierre.

### Jernej Kastelec

Aged 29. Born and lives in Ljubljana. He graduated in ethnology. He studies film directing. He is married and has two daughters. A Chat With Pika is his second fiction film.

**režija/director**  
Kaja Tokuhisa

**scenarij/screenplay**  
Kaja Tokuhisa

**literarna predloga/based on the book by**  
Kaja Tokuhisa, Barbara Kobal

**direktor fotografije/DOP**  
Miloš Srdić

**montaža/editing**  
Svetlana Dramlić

**glasba/music**  
Marjan Šijanec

**zvok/sound**  
France Velkavrh, Julij Zornik

**scenografija/production design**  
Tatjana Koritnik

**kostumografija/costume design**  
Maja Možic

**maska/make-up**  
Mirjam Kavčič

**igrajo/cast**  
Uroš Smolej, Vesna Hauschild,  
Marko Simčič, Klemen Slakonja,  
Mira Lampe – Vujičič, Jurij  
Drevenšek, Tomaž Gubenski,  
Vesna Vončina, Miha Rodman

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
20 min

**produtent/producer**  
Jožica Blatnik

**produkacija/production**  
UL AGRFT



## Osa

kratki igrani film, 2007

## The Wasp

short feature film, 2007

Jana se zelo boji žuželk. Nekega dne pa mimo pribrenči gromozanska Osa! Ta obožuje opero in jagodni sok, predvsem pa na vesolje gleda polnoma drugače kot ljudje. Bo poletni potep po ljubljanskih ulicah Jani odprl oči za nove perspektive?

### Kaja Tokuhisa

Rojena je bila 13. septembra 1985 v Kranju. Po končani osnovni šoli se je vpisala v Klasično gimnazijo Poljane in leta 2004 maturirala summa cum laude. Istega leta je začela s študijem na Akademiji za gledališče, radio, film in televizijo – smer Televizijska in filmska režija, kjer trenutno obiskuje četrtni letnik.

Insects are Jana's worst fear. Yet one fine afternoon a gargantuan wasp passes her by! The Wasp loves strawberry juice and opera and its view of the universe is quite unlike that of humans. A summer stroll in picturesque Ljubljana may forever change Jana's philosophy of life.

### Kaja Tokuhisa

Born 13<sup>th</sup> September 1985 in Kranj. After primary school she entered the Poljane Classical High School and graduated summa cum laude in 2004. In the same year, she became a student of film and television directing at the Academy of Theatre, Radio, Film and Television, where she is currently in her fourth year.

**režija/director**  
Barbara Zemljč

**scenarij/screenplay**  
Barbara Zemljč

**direktor fotografije/DOP**  
Miloš Srdić

**montaža/editing**  
Ivana Fumić

**glasba/music**  
Tomislav Jovanović – Tokac

**zvok/sound**  
Julij Zornik, Johanna Herr

**scenografija/production design**  
Nataša Rogelj

**kostumografija/costume design**  
Nataša Rogelj

**maska/make-up**  
Anja Godina

**igrajo/cast**  
Damjana Černe,  
Nika Rozman, Judita Zidar

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
15 min

**produdent/producer**  
Jožica Blatnik

**produkcia/production**  
UL AGRFT



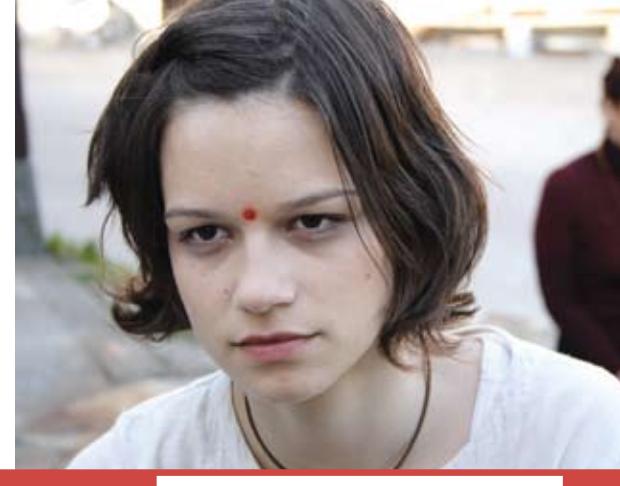
## Proti oknu

kratki igrani film, 2007

Brezpogojno ljubezen najdemo v odnosu staršev do svojih otrok, ne glede na otrokova dejanja in odločitve. Sprejemanje postane nekoliko težje ob verskih razkorakih, še posebej na vasi. Včasih pa zunanj konflikti zgolj služijo prikrivanju nezmožnosti ranljivosti in bližine. Anja in njena mama poskušata premostiti njune konflikte preko hišnega ljubljenčka, a dogodki se zasučejo zelo samosvoje.

### Barbara Zemljč

Rojena 15. 8. 1978 v Slovenj Gradcu. Študentka filmske in televizijske režije na AGRFT. Diplomirala iz filozofije na Filozofski fakulteti. Na RTV Slovenija dela od leta 1999 kot asistentka režije, kasneje kot režiserka oddaj Studio city, Lestvica na drugem, Prvi in drugi, in drugih. Kot scenaristka je sodelovala pri dokumentarnih filmih Iskanje izgubljene ljubezni in Zapeljivi bleščeči tenor. 2006 prejme Grossmanovo nagrado za scenarij Lasje. Njena prva televizijska igra je Nina in zajec. Miza, ki tudi laže, je njen prvi dokumentarni film odtisnjen na 16 mm, kratki film Proti oknu pa prvi igrani film zabeležen na filmski trak.



## Against the Window

short feature film, 2007

*Unconditional love is found in parents' attitude to their children irrespective of a child's actions and decisions. Acceptance becomes more difficult in the face of religious differences, not least in the countryside. Sometimes, however, external conflicts only mask an inability to display vulnerability, and intimacy. Anja and her mother are trying to overcome their conflicts through their pet animal; life, however, takes its own, independent course.*

### Barbara Zemljč

*Born on 15<sup>th</sup> August, 1978 in Slovenj Gradec. A student of Film and television directing on Academy for Theatre, Radio, Film and Television in Ljubljana. Graduated in philosophy at the Faculty of Arts, University of Ljubljana (2005). Working at RTV Slovenia since 1999 as an assistant of directing, recently as screenwriter of documentary films: Searching for Lost Love and Brilliant Tenor and director of the shows Studio City, Scale on the Second Channel, First and the Second, and others. In 2006 receives Grossman award for the script Hair. Her first television play is Nina and the Rabbit. The Table That Also Tells Lies is her first documentary imprinted on film band, Against the Window is her first short fiction film on 16mm film.*

**režija/director**  
Miha Šubic

**scenarij/screenplay**  
Miha Šubic

**direktor fotografije/DOP**  
Miha Šubic, Mitja Mlakar,  
Mojca Pernat, Robert Ribič

**montaža/editing**  
Miha Šubic

**zvok/sound**  
Nina Lebar, Luka Šubic

**scenografija/production design**  
Mitja Mlakar, Mojca Pernat,  
Robert Ribič, Miha Šubic

**kostumografija/costume design**  
Mitja Mlakar, Mojca Pernat,  
Robert Ribič, Miha Šubic

**maska/make-up**  
Mojca Pernat

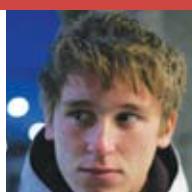
**igrajo/cast**  
Tomi Šmanjak, Robi Fišer,  
Simon Komar, Urška Aram

**format/format**  
BETA SP, barvni/*colour*

**dolžina/running time**  
15 min

**produdent/producer**  
Boštjan Potokar

**produkcia/production**  
Šola uporabnih umetnosti  
FAMUL STUART



## Šah mat

kratki igrani film, 2008

Kenny, Štef in Žirafa so prijatelji in tako kot marmozeta tudi njih mučijo najstniški problemi. Ne vedo, kaj bi počeli v življenu, in zaradi raznovrstnih stisk, predvsem socialnih, se ukvarjajo z ropanjem. Vendar Kenny želi spremeniti svoje življenje na bolje in prenehati s tovrstno dejavnostjo. Kljub njegovemu nasprotovanju ga Štef prepriča, da sodeluje pri zadnjem ropu. Fantje se odpravijo na rop, vendar tokrat ne gre vse po načrtih. Izkaže se, da njihovo prijateljstvo le ni tako močno, in na koncu prevlada le želja po čim večjem imetju.

### Miha Šubic

Rojen leta 1988, je član in soustanovitelj filmske skupine Caveman Pictures, s katero ustvarja kratke filme in animacije že od leta 2004. Njegova filmska pot se je začela v prvem letniku gimnazije, ko je posnel prvi kratki film z naslovom *Speed*. Leta 2007 se je vpisal na šolo uporabnih umetnosti Famul Stuart v Ljubljani, sicer pa je naredil že veliko samostojnih projektov, v veliki večini animacije. V času ustvarjanja se je s svojo filmsko ekipo udeležil veliko festivalov, delavnic in predvajanj.



## Checkmate

short feature film, 2008

*Kenny, Štef and Giraffe are friends with typical teenager problems. They don't know what to do in life, and because they are poor, they resort to robbery. However, Kenny would like to change his life and stop what he is doing. Only reluctantly, he lets himself be persuaded into one final robbery. But the robbery does not go according to plan and it turns out that their friendship is not so strong after all – in the end it is overshadowed by greed.*

### Miha Šubic

*Born in 1988, he is a member and co-founder of the film group Caveman Pictures, creating short films and animation since 2004. His path to films began in his first year of high school, when he made his first short film called Speed. Since 2007 he has been a student at the Famul Stuart School of Applied Arts in Ljubljana. He has also made many solo projects, mostly animation. With his group he has participated in several festivals, workshops and seminars.*

**režija/director**  
Milena Olip

**scenarij/screenplay**  
Milena Olip

**direktor fotografije/DOP**  
Jure Černeč

**montaža/editing**  
Janez Bricelj

**glasba/music**  
mag.Roman Verdel

**zvok/sound**  
Jože Trtnik, Julij Zornik,  
Peter Žerovnik

**scenografija/production design**  
Miha Ferkov

**kostumografija/costume design**  
Katja Rosa

**maska/make-up**  
Mirjam Kavčič

**igrajo/cast**  
Walter Juvan, Milka Olip

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
18 min

**produdent/producer**  
Jožica Blatnik

**produkcia/production**  
UL AGRFT



## Srce je žalostno

kratki igrani film, 2007

Melodija pojoče skrinjice skriva v sebi poleg spominkov razdvojenega zakonskega para tudi bolečino izgube sina. V samoti podeželja in asimilaciji edinega otroka predstavlja vse neizgovorjene besede, ki so se v letih nabrale v srcih dveh ljudi, ki sta duševno stisko premagovala vsak zase in na svoj način.

### Milena Olip

Milena Olip se je rodila 31. avgusta 1982 v Celovcu/Klagenfurtu, Avstrija. Kot pripadnica slovenske manjšine na Koroškem je obiskovala dvojezično ljudsko šolo v domačem kraju Sele, nato pa slovensko gimnazijo v Celovcu, kjer je leta 2000 maturirala. Po izobrazbi in diplomi na pedagoški akademiji v Celovcu je poučevala na privatni dvojezični šoli v Celovcu. Leta 2003 se je odločila za študij filmske režije na Ljubljanski Akademiji za gledališče, radio, film in televizijo, kjer je sedaj v četrtem letniku. Vodi amatersko mladinsko gledališko skupino v domačih Selah, redni pa so tudi njeni prispevki pri projektih kulturnega centra UNIKUM Univerze Celovec.



## The Heart Is Sad

short feature film, 2007

*Along with the memories of a married but alienated couple, the tune from a music box also conceals the loss of their son. In the loneliness of the countryside and in the face of the Germanization of their only son, it represents all the unspoken words which over the years have collected in the hearts of the two people, who have dealt with their distress separately and each in their own way.*

### Milena Olip

*Born on 31<sup>st</sup> August 1982 in Celovec/Klagenfurt, Austria. A member of the Slovenian minority in Carinthia, she attended the bilingual school in Sele, her native village, and then the Slovenian High School in Celovec, where she graduated in 2000. After graduating from the Pedagogical Academy in Celovec, she taught at a private bilingual school in the same city. In 2003 she opted for the programme in Film Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana and is now in her fourth year. She is the leader of an amateur youth drama group in her native Sele, and makes regular contributions to cultural projects at the UNIKUM Cultural Centre at the University of Celovec/Klagenfurt.*

**režija/director**  
Urša Menart

**scenarij/screenplay**  
Urša Menart

**direktor fotografije/DOP**  
Aleš Belak

**montaža/editing**  
Janez Bricelj

**zvok/sound**  
Gašper LoBorec, Julij Zornik

**scenografija/production design**  
Vasilija Fišer

**kostumografija/costume design**  
Maja Možic

**maska/make-up**  
Mirjam Kavčič

**igrajo/cast**

Aljaž Jovanovič, Matevž Lizar,  
Jurij Drevenšek, Maruša Kink,  
Tina Vrbovsek, Primož Petkovšek,  
Jette Ostan Verjup, Cvetozar Polič,  
Sebastjan Vojvoda

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
15 min

**producent/producer**  
Jožica Blatnik

**produkcia/production**  
UL AGRFT



## To je Slovenija

kratki igrani film, 2007

Potem ko je Martin izgubil službo, se pridruži skupini skinheadov. Kmalu pa spozna sestrino sošolko Heleno, zaradi katere se spre z novimi prijatelji.

### Urša Menart

Rojena v Ljubljani 15. januarja 1985. Je študentka Akademije za radio, gledališče, film in televizijo v Ljubljani. Kot asistentka režiserja je sodelovala pri celovečernem dokumentarju Ženini (Igor Zupe, 2008) in pri celovečercu Hit poletja (Metod Pevec, 2008) ter filmu Distorzija (Miha Hočvar, 2008).

## This Is Slovenia

short feature film, 2007

*After losing his job, Martin joins a gang of nationalist skinheads who mainly direct their aggression at people from other former Yugoslav countries (so-called Southerners or Yugos). But when he meets Helena, he puts the relationship with his new friends at risk.*

### Urša Menart

*Born in Ljubljana, on January 15<sup>th</sup> 1985. A student at the Academy of Radio, Theater, Film and Television in Ljubljana. She has worked as first assistant director on a feature documentary Ženini (Bridegrooms; 2008, directed by Igor Zupe) and as second assistant director on two features, Hit Poletja (Summer Hit; 2008, directed by Metod Pevec) and Distorzija (Distortion; 2008, directed by Miha Hočvar).*

**režija/director**  
Boris Dolenc

**scenarij/screenplay**  
Boris Dolenc

**direktor fotografije/DOP**  
Miloš Srdić

**montaža/editing**  
Boris Dolenc

**glasba/music**  
Luka Vehar, Mitja Kavčič

**zvok/sound**  
Jože Trtnik

**scenografija/production design**  
Sandra Ržen

**kostumografija/costume design**  
Ksenija Repina

**maska/make-up**  
Tina Lasič Andrejević

**igrajo/cast**

Uroš Fürst, Tjaša Železnik, Marjana Brecelj, Andrej Nahtigal, Tomaž Gobenšek, Lila Fürst

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
18 min

**produtent/producer**  
Jožica Blatnik

**produkacija/production**  
UL AGRFT



## Embrio

kratki igrani film, 2007

Nekje v prihodnosti se preko virtualnega foruma, spoznata Tim in Dana. Oba se zanimata za »projekt otrok«, ki ljudem v tej odtujeni in nesocialni družbi omogoča, da dobijo otroka. Otrok je cenjen statusni simbol, za katerega po zakonu mora nekdo umret. Tim ima očeta v komi, s katerim lahko preživlja svoj prosti čas v virtualnem svetu. Le še z očetom ima pristno vez, zato je za Tima odločitev o otroku težja kot za Dana. Dana je pri podpisu pogodbne nestrnpe, zato se mora Tim odločiti hitro. Tim se po romantičnem virtualnem srečanju z Dana dokončno odloči za otroka. Odpravi se v posebno institucijo Raj, kjer v komi leži njegov oče in prekine očetovo vez z življnjem. Ko se vrača domov, se v dvigalu pelje z Danino mamo, ki je še ne pozna. Dana mu je očitno prekrila dejstvo, da ima tudi ona nekoga, ki bi lahko umrl in se tako žrtvoval za otroka. Tim je izigran.

### Boris Dolenc

Rojen 1982. Končuje študij filmske in TV režije na AGRFT v Ljubljani.



## Embrio

short feature film, 2007

*Somewhere in the future at a virtual forum Tim meets Dana. Both are interested in "The Project Child" which allows people in this alienated and asocial society to have children. A child is an appreciated status symbol for which by law someone has to die. Tim's father is in a coma and he can spend his free time with him in the virtual world. The only true and honest relationship and real friendship Tim has with his father, therefore, the decision to have a child is more difficult for him than for Dana. Dana is impatient while signing the contract, so Tim has to decide quickly. After a virtual romantic meeting with Dana, Tim finally decides in favour of the child. He goes to the special institution called Heaven, where his father lies in coma and interrupts his fathers link to life. When he is returning home, he is in the elevator with Dana's mother. Tim does not know her yet. Dana has obviously kept a secret, also having someone who could have died and sacrificed for the child. Tim was tricked.*

### Boris Dolenc

*Born in 1982. He is a student of film and television directing at Academy of Theatre, Radio, Film and Television.*



## Celovečerniigrani in dokumentarni filmi

*Full-length feature and  
documentary films*

*Fabiani : Plečnik / Fabiani vs. Plečnik*

*Ivana Kobilca – portret slikarke / Ivana Kobilca – A Portrait of a Painter*

*Srebrna ptica / The Silver Bird*

*Tošl / The Wallet*

*Transatlantik 05 / Transatlantic 05*

**režija/director**  
Amir Muratović

**scenarij/screenplay**  
Amir Muratović

**direktor fotografije/DOP**  
Marko Kočevar

**snemalec/cameraman**  
Marko Kočevar

**montaža/editing**  
Amir Muratović

**glasba/music**  
Borut Kržišnik

**zvok/sound**

Marko Tajić, Frane Povirk, Franci Velkavrh, Samo Kozlevčar, Brane Atanasković, Robert Sršen

**dolžina/running time**  
82 min

**format/format**  
BETA DIGITAL, barvni/colour

**producent/producer**  
RTV Slovenija, Televizija Slovenija,  
Izobraževalni program

**produkcia/production**  
RTV Slovenija, Televizija Slovenija,  
Izobraževalni program

**sofinanciran/co-funding**  
Ministrstvo za kulturo RS

**filmografija (izbor)  
filmography (selection)**

1995 Utrinki iz snemanja – kratki dokumentarni film / *Flashes From the Shooting* – short documentary film

2000 Portreti z ozadjem – kratki igrani film / *Two Portraits With the Background* – short feature film

2006 Druga generacija – srednjemetražni dokumentarni film / *The Second Generation* – medium-length documentary film



## Fabiani : Plečnik

Celovečerni dokumentarni film, 2006/2008

## Fabiani vs. Plečnik

full-length documentary film, 2006/2008

*Maks Fabiani and Jože Plečnik, the two most important Slovenian architects, were rivals. This documentary film reveals for the first time just how often their stories converged. It explores the stylistic similarities between their works and points out the instances when they “copied” from each other and stole each other’s commissions, as well as bearing witness to their mutual respect. The urban planning of the Slovenian capital was mainly the work of Maks Fabiani, although we now speak of Plečnik’s Ljubljana. Only in the later years of their lives did they become friends again. Over a glass of wine they agreed that whoever lived longer would write the other’s obituary. The task fell to Fabiani; in 1958 he wrote the obituary, a year after Plečnik’s death.*

### Amir Muratović

Rojen v Sarajevu leta 1966. Študiral na Akademiji za gledališče, radio, film in televizijo in na Fakulteti za arhitekturo, magister umetnosti. Režiser, scenarist in montažer dokumentarnih filmov za Televizijo Slovenija.

### Amir Muratović

*Born in Sarajevo in 1966, studied at the Academy of Theatre, Radio, Film and Television and Faculty of Architecture, where he took his Master's degree. A director, screenwriter and editor of documentaries for TV Slovenia.*

**režija/director**  
Marta Frelih

**scenarij/screenplay**  
Marta Frelih,  
Vilma Štritof Čretnik

**direktor fotografije/DOP**  
Simon Tanšek

**montaža/editing**  
Zlatjan Čukov

**glasba/music**  
arhivska klasična glasba več izvajalcev

**zvok/sound**  
Marjan Cimperman,  
Robert Šeršen

**scenografija/production design**  
Marta Frelih

**kostumografija/costume design**  
Marta Frelih

**maska/make-up**  
Alex Nikič

**igrajo/cast**  
Nataša Matjašec, Aleksandra Balzamovič, Željko Hrs

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
73 min

**produdent/producer**  
Radovan Mišić

**produkacija/production**  
Fabula d. o. o.

**koprodukcija/co-production**  
TV Slovenija

**filmografija (izbor)**  
**filmography (selection)**  
2007/2008 Ivana Kobilca – portret slikarke – celovečerni igrano dokumentarni film / *Ivana Kobilca – A Portrait of a Painter* – full-length feature documentary film



## Ivana Kobilca – portret slikarke

celovečerni igrano dokumentarni film, 2007/2008

## *Ivana Kobilca – A Portrait of a Painter*

full-length feature documentary film, 2007/2008

Ivana Kobilca (1861–1962) je prava pionirka med slovenskimi slikarji. Leta 1889 je priredila v prvem nadstropju ljubljanske realke prvo slovensko razstavo. V filmu skozi oči naše največje slikarke Ivane Kobilce (igra jo Nataša Matjašec) spremljamo njen evropsko pot, ki jo vodi skozi Dunaj, München, Pariz, Sarajevo in Berlin. Domači in tuji evropski strokovnjaki iz šestih držav pa z današnjim pogledom osvetljujejo najzanimivejše delce njenega življenja. Film poudarja pot umetnice, ki v 19. stoletju za žensko ni bila lahka (kar je razvidno že iz težav pri iskanju šol, podpisovanju slik le z začetnico imena (I. Kobilca), saj je tako prikrivala svoj spol, kar ji je omogočalo nemoteno razstavljanje po pomembnih evropskih galerijah tistega časa).

*Ivana Kobilca (1861-1962) was a true pioneer of Slovenian painting. In 1889 she organized the first Slovenian exhibition on the first floor of the Ljubljana technical high school. In this film, our greatest painter Ivana Kobilca (played by Nataša Matjašec) takes us on her European journey to Vienna, Munich, Paris, Sarajevo and Berlin, while Slovenian and foreign experts from six countries shed light on the most interesting parts of her life. The film underlines the path of a female artist, which was anything but simple for a woman in the 19<sup>th</sup> century (which is evident from the difficulties she had in finding schools or from her signing pictures with an initial only (I. Kobilca) to conceal her gender, which enabled her to exhibit her work easily in major European galleries).*

### Marta Frelih

Leta 2007 je doktorirala na kólnski univerzi v Nemčiji: Konstinstitut der Human wissenschaftlichen Fakultät der Universität zu Köln, z nazivom doktorka razvojne znanosti. Leta 2002 se je pri predmetu filmska teorija na AGRFT v Ljubljani navdušila tudi nad filmom in tako se ji je porodila ideja o igranem dokumentarcu Ivana Kobilca. Napisala je scenarij tega dokumentarca in ga tudi režirala.

### Marta Frelih

In 2007 she received a PhD in developmental science from the Cologne University in Germany. In 2002 a course in film theory at the Academy of Theatre, Radio, Film and Television in Ljubljana sparked her enthusiasm for film, and that is when her idea for the documentary drama on Ivana Kobilca was born. She wrote the screenplay and directed it herself.



**režija/director**  
Aleš Ferenc

**scenarij/screenplay**  
Aleš Ferenc

**direktor fotografije/DOP**  
Alen Krmar

**montaža/editing**  
Alen Krmar

**glasba/music**  
Alen Krmar

**zvok/sound**  
Anže Plestenjak, Alen Krmar

**maska/make-up**  
Neža Avbelj

**igrajo/cast**

Nadja Šišarov, Tadej Demšar,  
Nina Žvanut, Anže Plestenjak,  
Marjan Bunič, Gašper Tonin, Lana  
Holuševič, Neža Avbelj, Petra  
Gašparič, Vasilij Polič,  
Tjaša Grdadolnik

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
90 min

**producent/producer**  
Aleš Ferenc

**produkacija/production**  
Filmsko društvo Nina film

**filmografija (izbor)**  
**filmography (selection)**

2005 Pot v neznanu –  
srednjemetražni igrani film /  
Path Into the Unknown – medium-  
length feature film

2006 Izlet – srednjemetražni igrani  
film / A Trip – medium-length  
feature film

2008 Srebrna ptica – celovečerni  
igrani film / The Silver Bird – full-  
length feature film,



## Srebrna ptica

celovečerni igrani film, 2008

## The Silver Bird

full-length feature film, 2008

Nadja in Nina sta sestri, ki živita z zelo strogim in natančnim očetom. Nič čudnega, saj je ravnatelj in od hčera pričakuje dobre rezultate, utečen urnik življenja brez kakršnih koli presenečenj. Za te poskrbi Nadja, saj jo nekoga večera napije prijateljica Sabina. Pri tem spozna dva vaška fanta Tadeja in Anžeta. Zbliža se s Tadejem, čeprav tudi njemu prvi trenutek ne zaupa. Oče sumi, da ni vse tako, kot bi moralo biti, a je z delom prezaposlen, da bi prišel dogodkom do dna. Nadja in Tadej preživljata proste trenutke skupaj, dokler med njiju grobo ne poseže Anže. Nadja se odpravi od doma, Tadej prav tako pospravi svoje stvari pri Anžetu, saj je bil tu le podnajemnik. Mlada dva pa se vseeno srečata ...

### Aleš Ferenc

Rodil se je marca 1967 v Ljubljani. Študiral je na Pedagoški fakulteti v Ljubljani. Danes poučuje na osnovni šoli Polje v Ljubljani. Leta 1994 je v samozaložbi izdal leposlovno delo Špela, leta kasneje pa v soavtorstvu taborniški priročnik Vodnik vodi vod. Na šoli je med letoma 2004 in 2005 vodil filmski krožek na razredni in predmetni stopnji, pri katerem so posneli nekaj krajsih otroških in mladinskih filmov, s katerimi so se predstavili na različnih prireditvah.

*Nadja and Nina are sisters living with a very strict and pedantic father. A headmaster by profession, he expects good results from his daughters, and a neatly-scheduled life without surprises. One evening, however, Nadja gets drunk with a little help from her friend Sabina. She meets two village boys, Tadej and Anže. She gets close to Tadej, although she doesn't trust him at first. Her father is suspicious that not everything is the way it's supposed to be, but he has too much work and too little time to get to the bottom of things. Nadja and Tadej spend their free moments together, until Anže interferes. Nadja leaves home and Tadej collects his belongings from Anže's house, where he lives as a tenant. But the couple meet again...*

### Aleš Ferenc

*He was born in 1967 in Ljubljana. He studied at the Faculty of Education in Ljubljana. He is a teacher at Polje Primary School in Ljubljana. In 1994 he financed the publication of his literary work Špela, and a year later a co-authored scouting manual. In 2004 and 2005 he managed a film club in his school, which produced several short children's and youth films, screened at various events.*

**režija/director**

Darko Štante, Domen Neffat,  
Gregor Pavli, Jerneja Žuran,  
Nataša Sirnik, Rok Klemenc

**scenarij/screenplay**

Žiga Čamernik, Darko Štante,  
Domen Neffat, Gregor Pavli,  
Jerneja Žuran, Nataša Sirnik, Rok  
Klemenc

**direktor fotografije/DOP**

Gregor Pavli, Sandi Čokić,  
Boštjan Veselič, Janez Štucin

**montaža/editing**

Uja Irgolič

**glasba/music**

Gal Gjurin, Hieronim Vilar

**zvok/sound**

Borut Dolenc, Hieronim Vilar

**animacija/animation**

Hieronim Vilar, Jan Hadžič

**scenografija/production design**

Darko Štante,  
Biljana Čakić-Veselič

**kostumografija/costume design**

Maja Drljepan

**maska/make-up**

Marjetka Zadnik,  
Maja Drljepan

**igrajo/cast**

Žiga Čamernik, Mitja Bajdaž,  
Marjetka Zadnik, Vida Brež,  
Suzana Grau, Tina Gams, Maja  
Drljepan, Maja Bahar, Srboljub  
Milošević, Darko Štante, Janez  
Valjevec, Andrej Valjevec

**format/format**

BETA SP, barvni/colour

**dolžina/running time**

61 min

**producent/producer**

Marko Ocepek

**produkcia/production**

Mladinska integracija ljubiteljev  
filma

**Toši**

celovečerni igrani film, 2007

**The Wallet**

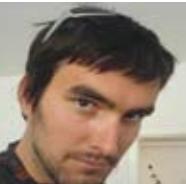
full-length feature film, 2007

Falirani študent, David, v WC-ju nekega lokalca najde žensko denarnico. Kmalu izvemo, da je v njej nekaj vrednega, vendar ne vemo kaj. David z zanimanjem raziskuje vsebino denarnice in se odloči, da jo bo temeljito pregledal, preden jo vrne lastnici. Njegovo delo mu znatno otežuje nevrotični natakar in še vrsta nenavadnih dogodkov v lokalcu. Naloga vračanja denarnice tako kar naenkrat postane nekaj sila zahtevnega, domala nemogočega. Ob pestrem dogajanju, ki spremlja njegovo odločitev, se David neprestano sooča še s svojimi strahovi iz otroštva, ki mu onemogočajo navezovanje pristnega stika z nežnejšim spolom.

**Darko Štante** – rojen 4. avgusta 1975 v Ljubljani.  
**Domen Neffat** – rojen 6. oktobra 1978 v Ljubljani.  
**Gregor Pavli** – rojen 22. oktobra 1979 v Kranju.  
**Jerneja Žuran** – rojena 7. septembra 1977 v Celju.  
**Nataša Sirnik** – rojena 1978.  
**Rok Klemenc** – rojen 15. maja 1977 v Ljubljani.

*David, a college dropout, finds a woman's wallet in a toilet. Soon we realize there is something valuable inside, but we don't know what. David explores it with interest and decides to inspect it in detail before returning it to the owner. His work is made very hard by a neurotic waiter and a number of unusual incidents in the bar, and suddenly the task of giving back the wallet becomes something very difficult, if not impossible. Through the bustle of events accompanying his decision, David constantly has to face his childhood fears, which preclude him from having genuine relations with the opposite sex.*

**Darko Štante** – born 4<sup>th</sup> August 1975 in Ljubljana.  
**Domen Neffat** – born 6<sup>th</sup> October 1978 in Ljubljana.  
**Gregor Pavli** – born 22<sup>nd</sup> October 1979 in Kranj.  
**Jerneja Žuran** – born 7<sup>th</sup> September 1977 in Celje.  
**Nataša Sirnik** – born in 1978.  
**Rok Klemenc** – born 15<sup>th</sup> May 1977 in Ljubljana.



**režija/director**  
Igor Vrtačnik

**scenarij/screenplay**  
Igor Vrtačnik

**snemalec/cameraman**  
Andraž Mihelin, Kristian Hajnšek,  
Sašo Grmek, Gregor Petak  
Jure Jerman

**montaža/editing**  
Jurij Moškon

**zvok/sound**  
Robert Sršen, Krisrtian Hajnšek,  
Andraž Mihelin

**igrajo/cast**  
Andraž Mihelin,  
Kristian Hajnšek

**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
94 min

**producent/producer**  
Igor Vrtačnik

**produkcia/production**  
Film Horizont Vrtačnik d.n.o

**sofinanciral/co-funding**  
Ministrstvo za kulturo RS

**filmografija (izbor)**  
**filmography (selection)**  
1994 Tik – kratki igrani film / *Tick*  
– short feature film

1998–2008 Pirandello –  
srednjemetažni igrani film /  
*Pirandello* – medium-length  
feature film

2007/2008 Transatlantik 05 –  
celovečerni dokumentarni film /  
*Transatlantic 05* – full-length  
documentary film



## Transatlantik 05

celovečerni dokumentarno-igrani film, 2007/2008

Štiri leta priprav, izdelovanja jadrnic, sanj, želja, upanja. Dva človeka sredi oceana. Dva človeka, ki se poznata do kosti, ki sta štiri leta skupaj sanjala in dihalo, sta si sedaj tako daleč ... Vrhunsko pravljena in motivirana, vsak v svoji lupinici sredi Atlantskega oceana. Vsak znotraj svoje zgodbe, v nevarnih in mejnih pogojih preživetja. Vseskozi na robu, se vsak po svojih močeh borita za čim boljši rezultat. 4266 nautičnih milj ali 7900 km v 30 dneh prek Atlantskega oceana, na eni najtežjih solo regat – Transatlantic 6.50. Film vzponov, padcev, bolečine in andrenalina.

### Igor Vrtačnik

Rojen v Ljubljani 1967. 1989 se je vpisal na Akademijo za gledališče, radio, film in televizijo. Po snel je pet študentskih filmov, za film *Tik* je prejel dve mednarodni nagradi, njegov diplomski film je *Pirandello*. Za svoje delo (večinoma študentske filme) je prejel več mednarodnih nagrad. Je tudi strasten jadralec in plezalec.

## Transatlantic 05

full-length feature documentary film, 2007/2008

*Four years of preparation, of building the boats, of dreams, wishes, hopes. Two men in the middle of the ocean. Two men, who know each other through and through, who dreamed and breathed together for four years, are now so very far from each other... In peak condition and highly motivated, each in his own little shell in the middle of the Atlantic Ocean. Each inside his own story, in dangerous and extreme conditions of survival. Constantly on the edge, they both strive for the best result possible, as well they know how. Some 4244 nautical miles or 7900 kilometres in 30 days across the Atlantic, in one of the most difficult solo races, the Transatlantic 6.50. A film of ups and downs, adrenaline and pain.*

### Igor Vrtačnik

*Born 1967 in Ljubljana. Graduated from the Academy of Theatre, Radio, Film and Television. As a student he made five films; his fiction film *Tik* (Tick) received two international awards. His graduation film is *Pirandello*. For his work (mostly student films) he has received many international awards. He is also a passionate sailor and free-climber.*





## Srednjemetražni dokumentarni filmi

### *Medium-length documentary films*

Breze, morje in neskončno / *The Birches, the Sea and Infinity*

Dišalo je po jazzu / *Scent of Jazz*

Drugisvet / *Another World*

Glasnik slovenske brežine / *The Messenger of Slovenian Shores*

Lahinja: rečne zgodbe vodnega kroga / *Lahinja – Stories of the River Water Cycle*

Občutek za veter / *Feel for the Wind*

Posnetek od blizu / *Dubravka Tomšič: Close-Up*

Tristo kosmatih / *300 Bearded*

Usode / *Destinies*

Zadnja kino predstava / *The Last Film Show*

**režija/director**  
Zdravko Pečenko

**scenarij/screenplay**  
Zdravko Pečenko

**montaža/editing**  
Goran Babič

**glasba/music**  
Tomaž Rauch

**zvok/sound**  
Marjan Drobnič, Boris Skubin

**scenografija/production design**  
Zavod Skledar

**kostumografija/costume design**  
Jerneja Jambrek

**maska/make-up**  
Marija Kermelj

**igrajo/cast**  
Dario Varga, Vlado Vlaškič, Rok Černe, Lojze Adamlje, Milan Štefe

**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
50 min

**producent/producer**  
Milan Skledar

**produkacija/production**  
Zavod Skledar

**tehnične usluge/technical support**  
Zavod Skledar, Zavod Gealux

**sofinanciranje/co-funding**  
Ministrstvo za kulturo RS

**filmografija (izbor)**  
**filmography (selection)**

1990 Razdejanje – kratki dokumentarni film / *Destruktion – short documentary film*

2006 Fotografija na Slovenskem – dokumentarna TV-nanizanka / *Photography in Slovenia – series of documentary dramas*

2007–2008 Breze, morje in neskončno – srednjemetažni igrano dokumentarni film / *The Birches, the Sea and Infinity – medium-length feature documentary film*



## Breze, morje in neskončno

srednjemetažni igrano dokumentarni film,  
2007–2008

V letih 2007 in 2008 je režiser Zdenko Pečenko posnel igrano dokumentarni film *Breze, morje in neskončno*. Gre za zgodbo fotografa Avgusta Bertholda z začetka 20. stoletja, osrednje osebnosti fotografije na Slovenskem do prve svetovne vojne, ki se je kot fotograf uveljavil tudi v širšem evropskem prostoru.

### Zdravko Pečenko

Rojen 28. oktobra 1962 v Postojni. Kot študent filmske in TV režije ljubljanske Akademije za gledališče, radio, film in televizijo se je preizkusil v različnih oddajah urednikov Draga Pečka in Janeza Lombergarja. Burno obdobje osamosvajanja v letih 1988–1992 je dejavno spremljal kot režiser Informativnega programa ter sooblikoval številne oddaje. Leta 1992 diplomiral, leto kasneje se je redno zaposlil kot režiser na TV Slovenija in posnel različne, tudi dokumentarne, TV-oddaje. V letih 2003–2005 je kot režiser in soscenarist posnel igrano-dokumentarno serijo *Fotografija na Slovenskem*. Zdravko Pečenko goji do slovenske fotografije in fotografov posebno naklonjenost in bo s tem delom, če mu bo to omogočeno, nadaljeval tudi v prihodnje.

## *The Birches, the Sea and Infinity*

medium-length feature documentary film,  
2007–2008

In 2007 and 2008 the director Zdenko Pečenko made a documentary drama *The Birches, the Sea and Infinity*. It's a story of August Berthold, a photographer who lived at the beginning of the 20<sup>th</sup> century, and who was the central figure of Slovenian pre-WW1 photography, also making his mark in a wider European context.

### Zdravko Pečenko

He was born on 28<sup>th</sup> October 1962 in Postojna. As a student of film and television direction at the Academy of Theatre, Radio, Film and Television in Ljubljana he tried his hand in various shows by TV editors Drago Pečko and Janez Lombergar. He followed the stormy time of independence in the years from 1988 to 1992 as a director of information programming, and co-authored many programmes. He graduated in 1992 and was employed by TV Slovenija as a director a year later. He has made a number of TV shows, including documentaries. In the years 2003–2005 he directed and co-authored a series of documentary dramas *Fotografija na Slovenskem* (*Photography in Slovenia*). Pečenko has a special affinity for Slovenian photography and photographers and will continue his work if circumstances permit.

**režija/director**  
Katarina Šedlbauer

**scenarij/screenplay**  
Ana Kajzer, Katarina Šedlbauer,  
Vlado Bulajić, Marko Bajželj

**direktor fotografije/DOP**  
Simon Stojko, Miha Tozon

**montaža/editing**  
Katarina Šedlbauer

**glasba/music**  
Ivo Meša

**zvok/sound**  
Igor Laloš, Sašo Kalan

**format/format**  
BETA DIGITAL, barvni/colour

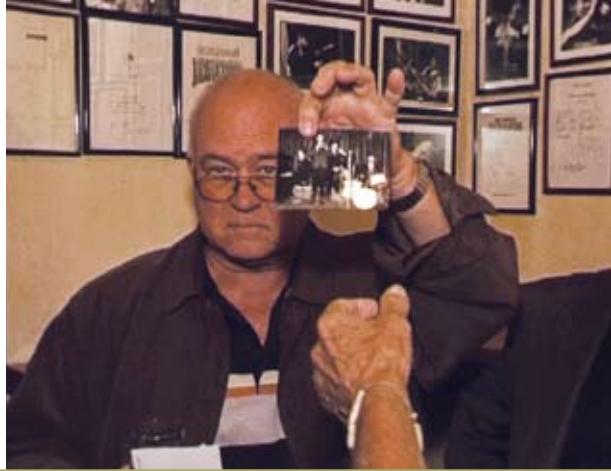
**dolžina/running time**  
54 min

**producent/producer**  
Ana Kajzer

**produkacija/production**  
KUD KREKER

**koprodukcija/co-production**  
TV Slovenija, Prodok

**sofinanciranje/co-funding**  
Ministrstvo za kulturo RS



## Dišalo je po jazzu

srednjemetražni dokumentarni film, 2007

## Scent of Jazz

medium-length documentary film, 2007

*Dišalo je po jazzu* je zgodba o začetkih slovenskega džeza in časih, ki jih več ni. Pri nas je prvič zadišalo po džezu v razmerah optimističnega razpoloženja dvajsetih let in do začetka druge svetovne vojne, ko je vonj postajal vse močnejši, se je zdelo, da se bo džez, skrit za imenom swing, razširil tudi med Slovenci. Toda z vojno je bil razvoj prekinjen, saj so džez kot glasnika zahodnih sil sprva preganjali okupatorji, nato pa tudi novi oblastniki. Radio Ljubljana, ki je v začetku petdesetih let postal središče džezovskega dogajanja v Sloveniji, in glasbeniki, ki so pod njegovim okriljem navduševali predvsem mlajše občinstvo, so predstavljalni gonalno silo razvoja slovenskega džeza.

### Katarina Šedlbauer

Rojena leta 1978 v Ljubljani, se je za film začela zanimati po končani srednji šoli. Med letoma 1996 in 1999 je obiskovala filmski in video seminar pod okriljem Sklada RS za kulturne dejavnosti, leta 2001 pa je na praški akademiji opravila 6-mesečno izobraževanje za filmsko in televizijsko montažo. Dokumentarni film *Dišalo je po jazzu* je njen režijski prvenec.

*Scent of Jazz* is a story about the beginnings of Slovenian jazz and times that are now gone. The first scent of jazz here can be traced back to the optimistic 1920's, and up to the beginning of the Second World War, as the scent grew stronger, it seemed that jazz, under the name of swing, would become popular among the Slovenians, as well. But during the war, progress was cut short; as a harbinger of Western power, it was suppressed first by the occupying forces and then by the new regime. Radio Ljubljana, which became the centre of the jazz scene in Slovenia, and the musicians under its wing, who captivated mostly younger audiences, were the driving force of Slovenian jazz.

### Katarina Šedlbauer

Born in 1978 in Ljubljana. Her interest in film began after high school. From 1996–1999 she attended a film and video seminar of the Public Fund for Cultural Activities, and then finished a six-month course of film and television editing at the Prague Academy. The documentary *Scent of Jazz* is her directorial debut.

**režija/director**  
Katja Colja

**scenariji/screenplay**  
Katja Colja

**montaža/editing**  
Alessandro Pinto

**glasba/music**  
Aleksander Ipavec

**zvok/sound**  
Vasja Križmančič,  
Massimo Tonutti

**igrajo/cast**  
Margot Zeriali, Claudio Dibitonto,  
Matija Tavčar, Claudio Miskulin,  
Boris Kafol, Dunja Fabjan, Paolo di  
Marcantonio

**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
48 min

**producent/producer**  
Alessandro Pinto

**produkacija/production**  
Pianetazero

**koprodukcija/co-production**  
Slovenski programi,  
Deželni sedež RAI (Trst)

**sofinanciranje/co-funding**  
Fondo Regionale per l'Audiovisivo  
del Friuli Venezia Giulia

**filmografija (izbor)/  
filmography (selection)**

2000 Postaja Topolove – kratki  
dokumentarni film / *Topolovo  
Station – short documentary film*

2001 Luči onkraj meje –  
kratki dokumentarni film /  
*Lights Beyond the Border – short  
documentary film*

2008 Drugisvet – srednjemetražni  
dokumentarni film / *Another  
World – medium-length feature  
documentary film*



## Drugisvet

srednjemetražni igrano dokumentarni film, 2008

Obmejno mesto združuje v sebi različne svetove, ki so v Trstu od nekdaj hlinili, da se ne poznajo. Meje, ki je toliko ločevala, v kratkem ne bo več. A ko po sončnem zatonu opazujem duše svojega mesta, občutim, da meja ni nikoli obstajala. Središče vsega je človek, življenje, njegove misli, ki segajo prek meja. Tako prisluhnem svojim protagonistom, njihovim zgodbam in vidim drugačen Trst. V njem se slovenščina in italijančina, noč in dan, luči in sence, normalnost in norost, mikrokozmos in makrokozmos nenehno prepletajo in vstopajo drug v drugega prek podob in besed in se tako vlivajo v eno samo stvarnost ... v drugi svet.

### Katja Colja

Katja Colja se je rodila v Trstu. Posnela je že več dokumentarnih filmov (*Od železa do kruha* 1997, *Rezija* 1998, *Postaja Topolovo* 2000, *Uno di noi* 2006). Leta 2002 se je preselila v Rim, začela sodelovati z raznimi filmskimi hišami in realizirala nekaj dokumentarnih filmov. Kot asistentka režije je sodelovala z režiserjem Paolom in Vittorijem Tavianijem.

## Another World

medium-length feature documentary film, 2008

*A border town combines different worlds, which in Trieste have pretended for a very long time that they don't know each other. The border that used to separate so much, will soon be gone. But after the sun goes down and I observe the souls of my town, I can feel that there never really was a border. At the centre of everything is the human being, life, thoughts that go beyond borders. So I listen to my protagonists, to their stories, and I see a different Trieste. There, the Slovenian and the Italian language, night and day, light and shadow, normality and insanity, microcosm and macrocosm continuously overlap and interpenetrate through images and words, pouring into one single reality...into another world.*

### Katja Colja

*She was born in Trieste. She has made a number of documentary films (Od železa do kruha (From Iron to Bread; 1997), Rezija (1998), Postaja Topolovo (Topolovo Station; 2000), Uno di noi (2006)) In 2002 she moved to Rome, and in collaboration with various film companies made several documentary films. She has also worked as assistant director with directors Paolo and Vittorio Taviani.*

**režija/director**  
Jurij Gruden

**scenarij/screenplay**  
Tatjana Rojc, Jurij Gruden

**montaža/editing**  
Zvone Judež

**glasba/music**  
Marko Feri, Sebastiano Zorza

**zvok/sound**  
Robert Sršen

**format/format**  
BETA SP, barvni/colour

**dolžina/running time**  
46 min

**producent/producer**  
Franci Zajc

**produkacija/production**  
Arsmedia

**koprodukcija/co-production**  
TV Slovenija, Uredništvo dokumentarnih filmov in RAI Radiotelevisione italiana, Deželni sedež za Furlanijo Julijsko krajino, Slovenski program

**filmografija (izbor)  
filmography (selection)**

1998 Podobe mesta – kratki dokumentarni film / *City Images – short documentary film*

2001 Nekoga moraš imeti rad – kratki igrani film / *You Have to Love Somebody – short feature film*

2002 Selitev – kratki igrani film / *Moving Away – short feature film*

2007 Edi Šelhaus: Bil sem zraven – celovečerni dokumentarni film / *Edi Šelhaus: I was there – full-length documentary film*

2008 Glasnik slovenske brežine – srednjemetažni dokumentarni film / *The Messenger of Slovenian Shores – medium-length documentary film*



## Glasnik slovenske brežine

srednjemetažni dokumentarni film, 2008

## *The Messenger of Slovenian Shores*

medium-length documentary film, 2008

Minilo je več kot sto let od Grudnovega rojstva. Leta 2008 obeležujemo 60. obletnico pesnikove smrti. Veliko se je spremenilo v njegovi rojstni vasi Nabrežini in svetu, ni pa se spremenilo osnovno čutene slovenskega človeka na tem izpostavljenem koncu narodovega prostora. Zato Grudnova poezija nagovarja tudi današnjega bralca. Njegova ljubezenska lirika se ne zdi več izzivalna, njegove pesmi, ki izražajo stisko in grozo ob prvi in drugi svetovni vojni, so še aktualne.

### Jurij Gruden

Rodil se je leta 1975 v Trstu. Diplomiral je na ljubljanski Akademiji za gledališče, radio, film in televizijo, smer filmska in televizijska režija. Med študijem je posnel kratkometražni dokumentarec *Podobe mesta* (1998), kateremu sta sledila kratka igrana filma *Nekoga moraš imeti rad* (2001) in *Selitev* (2002). Posnel je številne kratke televizijske drame. Celovečerni dokumentarni film *Edi Šelhaus Bil sem zraven* (2007) je njegov prvi pomembnejši projekt.

*It has been over a hundred years since Igor Gruden's birth. This year is the 60<sup>th</sup> anniversary of his death. A lot has changed in his home village of Nabrežina and in the world, but what hasn't changed are the basic feelings of Slovenians living in this exposed part of our nation's territory. That is why Gruden's poetry still talks to the reader of today. His love poems no longer seem provocative; his poems expressing the pain and horror of the Second World War are still relevant.*

### Jurij Gruden

*He was born in 1975 in Trieste. He graduated in film and television direction at the Academy of Theatre, Radio, Film and Television in Ljubljana. During his studies he made a short documentary *Podobe mesta* (Images of the City; 1998), followed by two short features *Nekoga moraš imeti rad* (You Need to Love Someone; 2001) and *Selitev* (Moving Away; 2002). He also made many short television dramas. A full-length documentary film *Edi Šelhaus: Bil sem zraven* (*Edi Šelhaus: I Was There*; 2007) was his first major project.*

**režija/director**  
Vasja Mihelčič

**scenariji/screenplay**  
Matjaž Mihelčič

**direktor fotografije/DOP**  
Jože Jagrič, Bernard Perme

**montaža/editing**  
Snežana Tadič

**glasba/music**  
Vanja Novak

**zvok/sound**  
Andrej Knafljič, Gašper Proj

**organizacija/organization**  
Katja Mihelčič

**maska/make-up**  
Mojca Natura

**igrajo/cast**  
Mojca Fatur, Žiga Čamernik, Ana Klepec, Daniel Klepec, Lijana Bizjak, Rihard Zupančič

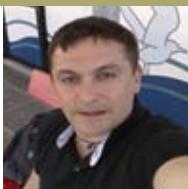
**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
25 min

**producent/producer**  
Matjaž Mihelčič

**produkcia/production**  
CV Koncept Multimedija

**koprodukcija/co-production**  
TV Slovenija



## Lahinja: rečne zgodbe vodnega kroga

srednjemetažni igrano dokumentarni film, 2008

Reka Lahinja v svoji rečni krajini govorji zgodbe o naravnih dediščinah ter kulturnih spomenikih, ki jih raziskujeta okoljevarstvenica Ana in fotograf Rok. Ob njuni čuječnosti za naključja odkrijeta posebno vrsto črne človeške ribice in obilo zanimivih ljudi, ki živijo v tej rečni krajini. Ob tem ju opazuje redki rečni prebivalec, ki v svojem vodnem okolju neizmerno uživa. Na pot se odpravita z vlakom in pri opazovanju kraških izvirov, ki so za belokranjsko regijo velika posebnost, opazujeta rečni vodni tok. Podvodni redki posnetki flore in favne v njihovem naravnem okolju pripovedujejo zgodbe, v kakšnem pravljičnem naravnem svetu živimo v Sloveniji. Le odpreti moramo srce in oči ter zavarovati naravno-kulturne bisere naše dediščine ter jo takšno, kot je, predati našim otrokom.

### Matjaž Mihelčič

V okviru serije kratkih dokumentarno-igranih filmov *Slovenski Vodni krog* je bilo do sedaj posnetih 40 kratkih filmov, pri katerih je sodelovalo nekaj odličnih režiserjev, med katerimi izstopata Vasja Mihelčič in Aleš Žemlja. Glavni avtor serije ter vseh posameznih filmov je scenarist Matjaž Mihelčič, ki je kot avdiovizualni ustvarjalec soustvaril vseh 40 do sedaj posnetih kratkih filmov.

## Lahinja – Stories of the River Water Cycle

medium-length feature documentary film, 2008

*The River Lahinja and its landscape tell stories of our natural heritage and cultural monuments, explored by an ecologist Ana and photographer Rok. They discover a new species of black proteus and also a number of interesting people who live with this river landscape. They are watched by a rare river inhabitant, who enjoys its watery habitat immensely. They begin their journey by train, observing the Karst springs, rare for the region of Bela Krajina, and the river's current. Exceptional underwater footage of plant and animal life in their indigenous environment bares witness to the magical natural world of Slovenia. We must only open our hearts and our eyes and protect the natural and cultural pearls of our inheritance for future generations.*

### Matjaž Mihelčič

40 short films have been made so far in the series of short documentary dramas *Slovenski Vodni krog* (Slovenian Water Cycle). Several great directors have participated, most notably Vasja Mihelčič and Aleš Žemlja. The main driving force of the series and of each individual film is the screenwriter Matjaž Mihelčič, who has co-authored all 40 of them.

**režija/director**  
Maja Weiss

**scenarij/screenplay**  
Feri Lainšček, Dušan Šarotar,  
Maja Weiss

**literarna predloga/based on the book by**  
Feri Lainšček, Dušan Šarotar

**montaža/editing**  
Peter Lozar

**glasba/music**  
Marko Grobler

**zvok/sound**  
Igor Laloš

**igrajo/cast**  
Feri Lainšček, Dušan Šarotar,  
Tomaž Kolarič, Vlado Kreslin

**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
53 min

**producent/producer**  
Ida Weiss

**produkcia/production**  
Bela film

**koprodukcija/co-production**  
TV Slovenija

**filmografija (izbor) filmography (selection)**

2002 Varuh meje – celovečerni igrani film / *Guardian of the Frontier – full-length feature film*

2008 Dar Fur – Vojna za Vodo – celovečerni dokumentarni film / *Dar Fur – War for Water – full-length documentary film*

2008 Občutek za veter – srednjemetažni dokumentarni film / *Feel for the Wind – medium-length documentary film*



## Občutek za veter

srednjemetažni dokumentarni film, 2008

## Feel for the Wind

medium-length documentary film, 2008

*Občutek za veter* je film o moči poezije, o vetru in tistem, kar je zunaj našega nadzora. Je poetični portret Prekmurja skozi mojostrstvo besede prekmurskih pesnikov Ferija Lainščka in Dušana Šarotarja, ki jo filmsko interpretira Belokranjska Maja Weiss. Leta 2004 je pri založbi Franc-Franc izšla knjiga z naslovom *Občutek za veter*, ki je svojevrstna duhovna monografija Prekmurja, obenem pa del širšega umetniškega projekta. Avtorji so projekt zasnovali kot umetniško potovanje na sledi občutku za veter, ki ga razumemo kot metaforo za tišino, skrivnost, tisto popolnoma drugo.

### Maja Weiss

Režiserka Maja Weiss sodi med najbolj priznane slovenske filmske ustvarjalce. Njeni filmi že petnajst let pobirajo mednarodne nagrade in predvajajo jih po številnih državah. Njen prvi igrani film, *Varuh meje*, je med drugim na Berlinalu leta 2002 prejel nagrado Manfreda Salzgeberja za najboljši evropski inovativni film, bil pa je tudi uradno nominiran za »Evropsko odkritje – najboljši evropski celovečerni prvenec« na Evropskih filmskih nagradah leta 2002.

*Feel for the Wind* is about the power of poetry, about the wind, and about what lies outside our control. It is a poetic portrait of Prekmurje, through the masterful words of the Prekmurje poets Feri Lainšček and Dušan Šarotar, interpreted on film by a Bela Krajina native Maja Weiss. In 2004, the publisher Franc-Franc issued a book called *Feel for the Wind*, which is a unique spiritual monograph of Prekmurje and, at the same time, part of a wider artistic project. The authors envisaged the project as an artistic journey – following the feel for the wind, which is understood as a metaphor for silence, for mystery, for that complete otherness.

### Maja Weiss

Director Maja Weiss is one of the most acknowledged Slovenian filmmakers. For fifteen years her films have received international awards and were widely broadcast. Among other awards, her first feature film *Varuh meje* (*Guardian of the Frontier*) received the Manfred Salzgeber Award for the most innovative European film at the Berlinale 2002 and was officially nominated for the "European Discovery – Best European first feature film" at the European Film Awards 2002.

**režija/director**  
Martin Srebotnjak

**scenariji/screenplay**  
Martin Srebotnjak

**urednica/executive producer**  
Danica Dolinar

**direktor fotografije/DOP**  
Ven Jemeršič

**montaža/editing**  
Zlatjan Čučkov, Martin Srebotnjak

**zvok/sound**  
Aleš Koman, Robert Sršen

**igrajo/cast**  
Ivo Brangjolica, Vesna Zalokar,  
Majda Orešič, Anton Nanut, Dejan  
Bravničar, Seymour Bernstein,  
Kristina Pugell, Eva Rubinstein

**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
58 min

**producent/producer**  
Tanja Likeb

**produkacija/production**  
RTV Slovenija Uredništvo za  
resno glasbo in balet, Kulturni in  
umetniški programi

**filmografija (izbor)**  
**filmography (selection)**  
1996 Pepelca – kratki  
dokumentarni film / *Cinders* –  
short documentary film

2000 Kaj bi še rad? ali Deset  
zapovedi za osamljene – kratki  
igrani film / *The Ultimate Guide for  
Bachelors* – short feature film

2001 Oda Prešernu – celovečerni  
igrani film / *Ode to the Poet* – full-  
length feature film

2006 Con anima – celovečerni  
dokumentarni film / *Con anima* –  
full-length documentary film



## Posnetek od blizu

srednjemetažni dokumentarni film, 2007

## Dubravka Tomšič: Close-Up

medium-length documentary film, 2007

Pianistka Dubravka Tomšič – Srebotnjak je imela svoj prvi recital s petimi leti, odtlej pa se je z zlatimi črkami zapisala v zgodovino slovenske in svetovne glasbene umetnosti. V Uredništvu za resno glasbo in balet je nastal dokumentarni portret prve dame črno-belih tipk, kot ga je celostno upodobil njen sin, scenarist in režiser Martin Srebotnjak.

### Martin Srebotnjak

Rojen leta 1972 v Kranju. Diplomiral je na Fakulteti za računalništvo in informatiko, nato še na Akademiji za gledališče, radio, film in televizijo iz filmske in televizijske režije. Na AGRFT poučuje filmsko režijo. V času študija in po njegovem zaključku se je dodatno izobraževal na mednarodnih filmskih delavnicah. Pri veliki večini realiziranih projektov nastopa kot režiser in scenarist hkrati, pri igranih pa tudi kot igralec. Je pobudnik in soustanovitelj Društva slovenskih režiserjev in njegov predsednik.

The pianist Dubravka Tomšič–Srebotnjak gave her first recital when she was five, and has since been immortalised in golden letters in the history of Slovenian and world music. TV Slovenia's Department of Classical Music and Ballet has filmed a documentary portrait of the first lady of the black and white keys, painted by her son, screenwriter and director Martin Srebotnjak.

### Martin Srebotnjak

He was born in 1972 in Kranj. He graduated from the Faculty of Computer and Information Science, and then also in film and television direction from the Academy of Theatre, Radio, Film and Television. He now teaches film direction at the Academy. During his studies and afterwards he also attended international workshops. In many of his realized projects, he is the director and screenwriter, and also plays roles in his feature films. He is the initiator and co-founder of the Directors Guild of Slovenia and also its president.

**režija/director**  
Zoran Grabarac

**scenarij/screenplay**  
Zoran Grabarac

**montaža/editing**  
Miloš Kalusek

**glasba/music**  
Rajko Bajt

**zvok/sound**  
Boštjan Kačičnik

**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
55 min

**producent/producer**  
Jožko Rutar

**produkacija/production**  
Staragara

**koprodukcija/co-production**  
TV Slovenija

**sofinanciralo/co-funding**  
Ministrstvo za kulturo RS



## Tristo kosmatih

srednjemetražni dokumentarni film, 2008

Tristo kosmatih je zelo neobičajen dokumentarni film. Ukvarja se namreč z zverjo, ki je od nekdaj del slovenske folklore, izročila in vsakdana – z medvedom. Šele podrobnejši pogled v sodobni odnos do medveda pokaže popolnoma shizofren odnos Slovencev do največje zveri v naših gozdovih. Medvedek je še vedno najljubša otroška igrača, resnični kosmatinec pa medijsko eksponirani izvozni artikel in dežurni krivec za resnične in namišljene pogigne drobnice in drugo ekonomsko škodo. V filmu sodelujejo kmetje, gozdarji, veterinarji, okoljevarstveniki in politiki, vsak s svojim prepričanjem in argumenti za medvede in proti njim. Eni menijo, da jih je odločno preveč, drugi da jih moramo za vsako ceno ohraniti.

### Zoran Grabarac

Zoran Grabarac, rojen 1979 v Ljubljani, je član kolektiva Narodno fantastični ansambel Sonce in bed vokali. Kot svobodnjak dela večinoma na gledališkem področju kot oblikovalec svetlobe, loteva pa se tudi avdiovizualnega. *Tristo kosmatih* v produkciji Staragare je njegov režijski prvenec.

## 300 Bearded

medium-length documentary film, 2008

*This is a very unusual documentary. It deals with an animal that has always been part of Slovenian folklore, tradition and everyday life – the bear. Only after a more detailed look into our contemporary views of the bear do we realize what a completely schizophrenic attitude Slovenians have towards our biggest woodland creature. A teddy bear is still our favourite toy, whereas the real deal is a media inflated export item and an eternal scapegoat for the actual and fabricated deaths of sheep and other economic damage. Farmers, foresters, veterinarians, ecologists and politics participate in the film, each with their own views and arguments for and against bears. Some say there are far too many. Others claim we need to protect them at all costs.*

### Zoran Grabarac

*He was born in 1979 in Ljubljana. He is a member of the collective Narodno fantastični ansambl Sonce in bed vokali ("The Sun and Bad Vocals Oberkreiner Fantastic Band"). As a free-lancer, he works mainly in theatre, as a lighting designer, but he also works with audio and video. 300 Bearded, produced by Staragara, is his directorial debut.*

**režija/director**  
Milan Ljubić

**scenarij/screenplay**  
Milan Ljubić

**montaža/editing**  
Milan Milošević

**glasba/music**  
Miha Vardjan

**zvok/sound**  
Igor Laloš

**maska/make-up**  
Anže Košir, Petra Hartman

**igrajo/cast**

Igor Samobor, Barbara Kobrzymńska,  
Mark Valentine, Maria Valentine,  
Daniel Valentine, Sylvia Valentine

**format/format**

BETA DIGITAL, barvni/colour

**dolžina/running time**  
46 min

**produdent/producer**  
Milan Ljubić, Tina Rakoše

**produkcia/production**  
Infofilm

**koprodukcija/co-production**  
TV Slovenija

**sofinanciranje/co-funding**  
Ministrstvo za kulturo RS

**filmografija (izbor)**  
**filmography (selection)**

1996 Štafeta mladosti – kratki dokumentarni film / Youth Relay – short documentary film

1980 Veseli veter – kratki dokumentarni film / Happy Wind – short documentary film

2007 Zadnja kino predstava – srednjemetražni dokumentarni film / The Last Film Show – medium-length documentary film

2007 Usode – srednjemetražni dokumentarni film / Destinies – medium-length documentary film



## Usode

srednjemetražni igrano dokumentarni film, 2007

## Destinies

medium-length feature documentary film, 2007

*Usode* je igrano-dokumentarni film, ki povezuje življenske zgodbe treh: Slovence Franca Valentiniča, poročnika bojne ladje, poveljnika torpedne ladje Durmitor, ki se aprila 1941 ni predala okupatorjem in je ušla ter se v Egiptu borila na strani Angležev; poljske bolničarke Waclawe Żarnowske, pripadnice poljske Brigade karpatskih strelcev, ki je sodelovala v bitki za Monte Cassino, in Marka Valentinea, v Ljubljani živečega Angleža, ki neguje spomin na krušne starše.

### Milan Ljubić

Rojen 1938 v Tuzli, Bosna in Hercegovina. Leta 1948 je prišel v Ljubljano, kjer je študiral režijo na Akademiji za igralsko umetnost v Ljubljani ter diplomiral kot prvi diplomant iz filmske režije. V letih 1974–1978 in 1986–1989 je bil direktor vođilnega slovenskega filmskega podjetja Viba film. Njegov filmski opus šteje več deset filmov pretežno dokumentarnega in televizijskega značaja. Poseben del njegovega opusa tvorijo portreti uglednih slovenskih ustvarjalcev. Napisal je več strokovnih knjig s filmskega področja.

*Destinies* is a short feature documentary film connecting the fates of three people: a Slovenian, Franc Valentinič, a warship commander, captain of the MTB Durmitor, which refused to surrender to the enemy, escaped and later on in Egypt fought on the side of the British; a Polish nurse, Waclawa Żarnowska, a member of the Polish Brigade of the Carpathian Rifles, who took part in the battle of Monte Cassino; and Mark Valentine, an Englishman who lives in Ljubljana and preserves the memories of his adoptive parents.

### Milan Ljubić

Born in 1938 in Tuzla, Bosnia and Herzegovina. In 1948 he came to Ljubljana, Slovenia, where he later studied direction at the Academy of Theatre, Radio, Film and Television and graduated as the first graduate of film direction. He was the director of Viba Film, the leading Slovenian film company, from 1974–1978, and then again from 1986–1989. He has made numerous mainly documentary and television films, of which his portraits of renowned Slovenian authors are of special interest. He is also the author of several books on film.

**režija/director**  
Milan Ljubić  
  
**scenarij/screenplay**  
Milan Ljubić  
  
**montaža/editing**  
Erik Kapfer  
  
**glasba/music**  
Miha Vardjan  
  
**zvok/sound**  
Boris Romih  
  
**format/format**  
BETA DIGITAL, barvni/colour

**dolžina/running time**  
48 min

**producent/producer**  
Milan Ljubić

**produkacija/production**  
Infofilm

**koprodukcija/co-production**  
TV Slovenija

**tehnične usluge/technical support**  
VPK – Video produkcija Kregar

**sofinanciranje/co-funding**  
Ministrstvo za kulturo RS

**filmografija (izbor)**  
**filmography (selection)**  
1962 Štafeta mladosti – kratki dokumentarni film/ *Youth Relay* – short documentary film

1970 Portret meniga – kratki dokumentarni film/ *Portrait Of A Monk* – short documentary film

1980 Veseli veter – kratki dokumentarni film / *Happy Wind* – short documentary film

2007 Zadnja kino predstava – srednjemetražni dokumentarni film / *The Last Film Show* – medium-length documentary film

2007 Usode – srednjemetražni dokumentarni film / *Destinies* – medium-length documentary film



## Zadnja kino predstava

srednjemetražni dokumentarni film, 2007

## *The Last Film Show*

medium-length documentary film, 2007

Dokumentarni film gledalca seznanja s filmsko zgodovino Grand hotela Union, zlasti z njegovo veliko dvorano, v kateri so potekale občasne kinopredstave od leta 1906, torej kmalu po otvoritvi hotela leta 1905. Leta 1935 je kinopodjetnik Milan Kham vzel v najem veliko unionsko dvorano in nekaj pripadajočih prostorov ter dvorano spremenil v kino. Milan Kham je kasneje osnoval še podjetje za proizvodnjo filmov Emona film. Po denacionalizaciji je bila dvorana s pripadajočimi prostori vrnjena prvotnemu lastniku, tj. hotelu Union.

### Milan Ljubić

Rojen 1938 v Tuzli, Bosna in Hercegovina. Leta 1948 je prišel v Ljubljano, kjer je študiral režijo na Akademiji za igralsko umetnost v Ljubljani ter diplomiral kot prvi diplomant iz filmske režije. V letih 1974–1978 in 1986–1989 je bil direktor vodilnega slovenskega filmskega podjetja Viba film. Njegov filmski opus šteje več deset filmov pretežno dokumentarnega in televizijskega značaja. Poseben del njegovega opusa tvorijo portreti uglednih slovenskih ustvarjalcev. Napisal je več strokovnih knjig s filmskega področja.

*The documentary unravels for the viewer the film history of the Grand hotel Union, and particularly of its big hall where occasional film screenings began in 1906, soon after the opening of the hotel in 1905. In 1935 businessman Milan Kham took a lease on the great hall and several adjacent rooms and turned it into a cinema. He later founded the film production company Emona Film. The hall and its rooms were returned to their original owner, the Union Hotel after denationalisation*

### Milan Ljubić

*Born in 1938 in Tuzla, Bosnia and Herzegovina. In 1948 he came to Ljubljana, Slovenia, where he later studied direction at the Academy of Theatre, Radio, Film and Television and graduated as the first graduate of film direction. He was the director of Viba Film, the leading Slovenian film company, from 1974–1978, and then again from 1986–1989. He has made numerous mainly documentary and television films, of which his portraits of renowned Slovenian authors are of special interest. He is also the author of several books on film.*



Pregledni program  
*Review*

## Kratki dokumentarni film

*Short documentary film*

*Gastarabajterji / Migrant Workers*

**režija/director**  
Nataša Sienčnik, Stefan Kreuzer,  
Nino Leitner

**scenarij/screenplay**  
Nataša Sienčnik

**direktor fotografije/DOP**  
Nino Leitner, Nataša Sienčnik

**montaža/editing**  
Nino Leitner

**zvok/sound**  
Nino Leitner, Stefan Kreuzer

**format/format**  
BETA digital, barvni/colour

**dolžina/running time**  
20 min

**produtcent/producer**  
Tom Gomizelj

**produkcia/production**  
Luksuz produkcija &  
KINOdvorana

**filmografija (izbor)**  
**filmography (selection)**

2003 (X) – kratki dokumentarni  
film / (X) – short documentary film

2005 Blue Notes – kratki  
dokumentarni film / Blue Notes –  
short documentary film



## Gastarabajterji

kratki dokumentarni film, 2007

## Migrant Workers

short documentary film, 2007

Dokumentarni film *Gastarabajterji* je pesniški portret treh nekdanjih izseljeniških delavcev, ki so se v sedemdesetih letih iz Jugoslavije s trebuhom za kruhom odpravili v Nemčijo. V gospodarskem razcvetu povojne Evrope so narasle potrebe po delovni sili. Tako so na delo v avtomobilsko industrijo in drugod vabili tako imenovane »Gastarbeiter« (gostujuče delavce), večinoma iz Jugoslavije in Turčije. Medtem ko je Nemčija za nekatere med njimi postala novi dom, pa so se protagonisti tega filma odločili, da se bodo vrnili v domovino. Toda doma so morali priznati, da se je marsikaj spremenilo: ne le ljudje, tudi politični sistem – rodila se je nova država. V pronicljivih intervjujih Malika, Jože in Marija govorijo o ločenosti od družine, življenju v tujini državi in vrnitvi domov.

### Nataša Sienčnik

Rojena 1984 v Celovcu v Avstriji, od leta 2007 študira na Univerzi Applied Arts na Dunaju, opravila je MA Communications design (Kingston University London), sodelovala pri veliko mednarodnih razstavah in projekcijah, prejela nekaj nagrad za filme, glasbo in literaturo.

The documentary film *Migrant Workers Back Home* is a poetic portrait of three former migrant workers who left Yugoslavia in the seventies to try their luck in Germany. The economic boom of post-war Europe produced an increased demand for labour. Hence so-called Gastarbeiter (guest workers), mostly from Yugoslavia and Turkey, were invited to work in the car industry. Whereas Germany became a new home for some of these workers, the protagonists of the film decided to return to their home country. However, back home they had to realise that a lot of things had changed: not only people, but also the political system – a new state had been born. During insightful interviews, Malika, Jože and Marija speak about their experiences of leaving their families, living in a foreign country and returning home.

### Nataša Sienčnik

Born in Klagenfurt, Austria. Currently studying at the University of Applied Arts in Vienna. Holds an MA in communications design (Kingston University, London). International exhibitions and screenings. Several awards for film, music and literature.





Milan Ljubić, letošnji dobitnik nagrade Metod Bajdura

# Obrazložitev nagrade Metod Badjura

## *The reasons for the Metod Badjura award*

Milan Ljubić, rojen v Tuzli, se je šolal v Ljubljani in bil prvi diplomant filmske režije na Akademiji za igralsko umetnost. Vse svoje profesionalno življenje je posvetil slovenskemu filmu. Od prvih korakov kot asistent in pomočnik režije znanim slovenskim filmskim režiserjem, do tega da je kasneje tudi sam režiral dva igrana filma in dolgo vrsto kratkih filmov in filmskih portretov znanih Slovencev. Postal je direktor Viba filma v dveh mandatih, ko so slovenski filmi dosegali lepe uspehe. Bil je direktor tudi tistega leta, ko je na jugoslovanskem festivalu igranega filma v Puli bilo prikazanih kar devet slovenskih celovečercev. Kasneje je ustanovil svoje podjetje in bil producent številnih novih filmov, ki jih je režiral sam ali njegovi kolegi. Ves čas se je intenzivno ukvarjal s filmsko vzgojo, izdal nekaj priročnikov in knjig s filmsko vsebino, bil predavatelj na raznih profesionalnih srečanjih doma in v tujini, posebno prijateljske vezi pa je stkal s poljsko kinematografijo in poljskimi filmskimi delavci, kar je bila posledica njegove štipendije, ki mu je dodelila Poljska. Še vedno je aktiven član male slovenske filmske skupnosti, vedno pripravljen pomagati in še vedno poln novih idej in življenskega elana. Želimo mu še veliko uspeha pri nadalnjem delu, za njegovo dosedanje pa mu dodelujemo letošnjo Badjurovo nagrado.

Dunja Klemenc,  
predsednica komisije za izbor  
Badjurovega nagrajenca

*Milan Ljubić, born in Tuzla, studied in Ljubljana and became the very first graduate of film direction at the Actor's Academy. He has devoted his entire professional life to Slovenian film. He took his first steps as an assistant and assistant director to well-known Slovenian film directors and went on to direct two feature films and a series of shorts and film portraits of famous Slovenians. During his two terms as director of Viba film, Slovenian films achieved a number of successes. It was under his directorship that nine Slovenian features were screened at the Festival of Yugoslav Film in Pula in a single year. Later on, he founded his own company and was the producer of a number of new films directed by him or his colleagues. He has consistently put intensive efforts into film education, published several manuals and books on film topics, lectured at various professional meetings at home and abroad, and – through a scholarship awarded to him by Poland – forged particularly friendly links with Polish cinema and Polish filmmakers. He is still an active member of the small Slovenian film community, never hesitant to help and still full of new ideas and enthusiasm. We wish him a lot of success in his future work, and for the work he has done to this point we have awarded him the Badjura Award.*

Dunja Klemenc,  
President of the Badjura Award Committee

# Spremljevalni dogodki

## Predstavitev institucij:

### Filmska vzgoja v gimnazijah.

V skladu z zadnjimi reformami šolskega sistema filmska vzgoja nezadržno pronica tudi v srednješolsko izobraževanje. V letu 2008 se je filmska vzgoja začela poskusno izvajati že v 25 gimnazijah po vsej Sloveniji. Katja Pavlič - Škerjanc in Primož Plevnik iz Zavoda za šolstvo Republike Slovenije bosta skupaj z gosti in glavnimi protagonisti predstavila program vpeljave filmske vzgoje v vzgojno izobraževalni sistem, model, po katerem se zgledujejo ter cilje, ki jih želijo doseči.

### Predstavitev filmske nagrade FNE.

Festivala se bo udeležila Anna Franklin, direktorica portala Film New Europe, ki bo predstavila novo filmsko nagrado Film New Europe (FNE). Nagrado bo Filmski sklad Republike Slovenije, skupaj s Film New Europe v Sloveniji lansiral prihodnje leto.

### Štiri desetletja Slovenskega filmskega arhiva.

Na tiskovni konferenci, kjer bosta sodelovala Alojzij Teršan in Tatjana Rezec Stibilj, bo predstavitev delovanja, publikacij in dosežkov Slovenskega filmskega arhiva pri Arhivu Republike Slovenije (SFA). Hkrati bo ob tem izšel njihov novi DVD s slovenskimi turističnimi filmi.

SFA je s štiridesetletno tradicijo eden izmed najstarejših filmskih arhivov v srednjevropskem prostoru, z izjemo Dunaja in Budimpešte ter drugi najstarejši filmski arhiv v bivši Jugoslaviji, takoj za Jugoslovansko kinoteko. V času svojega obstoja od 1968 dalje je zbral večino slovenskega filmskega gradiva, ki so ga posneli **slovenski producenti**, predvsem Triglav film in Viba film. Poleg tega so osnovni zbirki filmov dodali še mnogo filmov iz

starejšega obdobja od 1905 dalje, ki so jih posneli mnogi zasebni snemalci, med katerimi naj omenimo vsaj najbolj znane, **Karola Grossmann**, začetnika slovenske kinematografije, **Veličana Beštra**, **Božidarja Jakca**, in **Metoda Badjuro**.

Tiskovni konferenci bo sledila projekcija slovenskih kratkih igranih in dokumentarnih filmov po izboru Arhiva. Seznam filmov:

**Radenci**, 1937, producent Svetloton film Zagreb, 35 mm, zvočni, čb, 11 minut.

**Mladina gradi**, 1946, producent Triglav film, scenarist in režiser France Štiglic, snemalci France Cerar, Metod Badjura, Ivan Marinček, Anton Smeh, montaža Milka Badjura, 35 mm, zvočni, čb, 19 minut.

**Pot k sosedu**, 1974, producent Viba film, režiser Jože Pogačnik, 35 mm, zvočni, čb, 10 minut.

**Stopnice ljubezni**, 1971, producent Viba film, scenarist in režiser Mako Sajko, snemalka Veka Kokalj, 35 mm, zvočni, čb, 14 minut.

**Soseda**, 1964, producent Viba film, scenarist, režiser in montažer Jože Bevc, snemalec Mile de Gleria, 35 mm, čb, zvočni, 11 minut.

**Palček**, 1977, producent Viba film, scenaristka Sanja Milčinski Stanič, režiser in montažer Mitja Milčinski, snemalec Tone Robinik, 35 mm, barvni, 11 minut.

**Lesi se vrača**, 2000, producent Aatalanta, scenarist Vuk Babić, režiser Jan Zakonjšek, snemalec Radovan Čok, montažer Janez Brcl, 35 mm, barvni, zvočni, 24 minut.

## **Tiskovne konference ob izidu knjig in DVD-jev**

### **Tiskovna konferenca ob izidu obsežne knjige režiserja in publicista Filipa Robarja Dorina Resničnost in resnica v dokumentarnem filmu.**

Knjiga osvetljuje razvoj in dosežke neumišljenega filma po svetu in doma. Dokumentarni film je v vzponu tako v svetu, kot tudi v Sloveniji, zato bo izid te knjige dober povod za diskusijo o preteklosti, sedanjosti in prihodnosti slovenskega dokumentarnega filma. Knjiga bo izšla v sozaložništvu Slovenske kinoteke in založbe UMco.

### **Tiskovna konferenca ob izidu prevoda scenaričnega priročnika Zgodba Roberta McKeeja.**

Njegov urednik Zdravko Duša bo orisal pregled scenaristične literature na Slovenskem od začetka do danes in analiziral trenutno stanje slovenske scenaristike ter napovedal pomen **Zgodbe** za prihodnost slovenske filmske scenaristike. Knjiga je pri založbi UMco izšla s podporo Filmskega sklada Republike Slovenije.

### **Tiskovna konferenca ob izidu knjige France Štiglic: od epopeje do nostalgijske.**

Ob šestdesetletnici prvega celovečernega zvočnega filma **Na svoji zemlji**, je prvi direktor Filmskega sklada Republike Slovenije, drugače pa publicist in pisatelj Tone Frelih napisal monografijo **France Štiglic: od epopeje do nostalgijske**. Knjiga, ki je izšla pri Slovenski matici, bo predstavljena na tiskovni konferenci, na kateri bo avtor spregovoril tudi o pomenu režiserjevega dela za slovenski film.

### **Tiskovna konferenca ob izidu pesniške zbirke Lačna žival režiserja Jana Cvitkoviča.**

V času Festivala bo izšla pesniška zbirka režiserja Jana Cvitkoviča **Lačna žival**, ki bo predstavljena na tiskovni konferenci na tisti dan, ko si bomo v uradnem programu lahko ogledali tudi njegov kratki film **VEM**. Znani slovenski režiser je za pesniški

vstop zbral večinoma refleksivne pesmi in jih prepletel s kratkimi oblikami. Prej pesimistični kot veder pogled na svet, ki zaznamuje njegove filme, v poeziji še bolj potemni. Knjigo bosta predstavila avtor Jan Cvitkovič in urednik Zdravko Duša.

### **Tiskovna konferenca ob izidu DVD-jev Petelinji zajtrk in Otroci s Petrička.**

Film **Petelinji zajtrk** bo na DVD-ju izšel leta po kino premieri naše največje filmske uspešnice v samostojni Sloveniji, režiser Marko Naberšnik pa bo ob komentirjanju nedavno v knjižni obliki izdanega scenarija tega filma, razkril tudi svojo metodo pri adaptiraju istoimenskega Lainščkovega romana. Na tiskovni konferenci bo predstavljen tudi DVD lanskega zmagovalca **Otroci s Petrička** in knjiga, ki je filmu služila za osnovo.

### **Okrogle mize:**

#### **Kako spromovirati slovenski film.**

Na Festivalu premierno predstavljene slovenske filme kasneje čaka tudi pot po slovenskih kinodvoranah, zato bo kot nalašč pogovor o distribuciji in promociji slovenskega filma. Maja Kavran Rozman je v osmih letih vodila kino distribucijo skoraj 180-ih filmov, med njimi tudi 19 slovenskih. Z gosti se bo pogovarjala o tem, kaj vse odloča o dobrem plasmanju slovenskega filma v kinodvoranah ter s kaknimi problemi se soočajo ob tem.

#### **Kako čim hitreje do prvega celovečerca.**

Publicist in režiser mlajše generacije Goran Vojnović bo z gosti skušal kar najbolje odgovoriti na enega ključnih izzivov mladih režiserjev: kakšna je v Sloveniji najhitreša in najprimernejša pot do prvega celovečernega filma.

## Abecedno kazalo filmov /

### *Index of Films*

<i>10 Minutes vs. a Whole Life</i>	72	<i>Fabiani vs. Plečnik Family, The</i>	88	<i>Messenger of Slovenian Shores, The</i>	99	<i>This Is Slovenia</i>	84
10 minut proti celiemu življenju	72	<i>Feel for the Wind</i>	77	<i>Migrant Workers</i>	108	To je Slovenija	84
<i>300 Bearded</i>	103	<i>Fiddler, The</i>	78	<i>Minor Apocalypse</i>	46	Tošl	91
<i>Adventures of Paco and Igor, The</i>	55	<i>Forever</i>	42	Morje v času mrka	24	<i>Tour, The</i>	68
<i>Against the Window</i>	81	<i>For the End of Time</i>	40	Nikoli nisva šla v Benetke	26	Transatlantic 05	92
AgapE	73	Gastarbajterji	108	Občutek za veter	101	<i>Transition</i>	32
Amor magister optimus	74	Glasnik slovenske brežine	99	<i>One Drink or Two</i>	101	Tristo kosmatih	103
<i>Another World</i>	98	Goslač	78	Osa	53	Turneja	68
<i>Birches, the Sea and Infinity, The</i>	96	<i>Grandpa Frost</i>	76	Otroci	80	Usode	104
Bordo rdeča	75	<i>Heart Is Sad, The</i>	83	Paco in Igor	28	Vem	57
Breze, morje in neskončno	96	Hit poletja	20	Pirandello	55	<i>Very Simple Story, A</i>	60
<i>Burgundy Red</i>	75	<i>I Know</i>	57	Pokrajina Št.2	47	Veter se požvižga	36
<i>Chat With Pika, A Checkmate</i>	79	<i>Ivana Kobilca – A Portrait of a Painter</i>	89	Posnetek od blizu	30	Videvanja Van Gogha	38
<i>Chicory 'n' Coffee</i>	52	Ivana Kobilca – portret slikarke	89	Prehod	102	Vsakdan ni vsak dan	58
Čikorja an` kafe	52	Klepeta s Piko	89	Proti oknu	32	Vučko	59
Dar Fur – Vojna za vodo	18	Lahinja: rečne zgodbe vodnega kroga	79	<i>Reality</i>	81	<i>Wallet, The</i>	91
<i>Dar Fur – War for Water</i>	18	<i>Lahinja – Stories of the River Water Cycle</i>	79	Realnost	34	<i>Wasp, The</i>	80
<i>Death, The</i>	56	Lajf	100	<i>Scent of Jazz</i>	34	<i>We've Never Been to Venice</i>	26
Dedek mraz	76	<i>Landscape No.2</i>	100	<i>Sea at the Time of the Eclipse, The</i>	97	<i>Wind Pays No Regard, The</i>	36
<i>Destinies</i>	104	<i>Last Film Show, The</i>	100	<i>Seeing Van Gogh</i>	24	<i>Wolfy</i>	59
Dišalo je po jazzu	97	<i>Letter to a Child</i>	22	<i>Silver Bird, The</i>	38	<i>World is Big and Salvation</i>	
Drugisvet	98	<i>Life</i>	30	Smrt	90	<i>Lurks Around the Corner, The</i>	66
Družina	77	<i>Ljubav i drugi zločini</i>	105	<i>Sonia</i>	56	Zadnja kino predstava	105
<i>Dubravka Tomšič: Close-Up</i>	102	Ljubezen in drugi zločini	28	Sonja	48	Za konec časa	40
Embrio	85	<i>Love and Other Crimes</i>	22	Srce je žalostno	48	Za vedno	42
En glažek al` pa dva	53	<i>Love is the Greatest Teacher</i>	64	Srebrna ptica	83	Zelo preprosta zgodba	60
Every Breath You Take	54	Mala apokalipsa	64	<i>Summer Hit</i>	90		
<i>Everyday Is Not The Same</i>	58		64	<i>Svetat e golyam i spasenie debne otvsyakade</i>	20		
Fabiani : Plečnik	88		74	Svet je velik in rešitev	66		
			46	je za vogalom	66		
				Šah mat	82		

## Abecedno kazalo režiserk in režiserjev / Index of Directors

Andolšek, Gregor	55	Menart, Urša
Arsenijević, Stefan	64	Mihelčič, Matjaž
Biček, Rok	77	Mihelčič, Vaja
Burger, Janez	48	Möderndorfer, Vinko
Colja, Katja	98	Muratović, Amir
Cvitkovič, Jan	57	Neffat, Domen
Dolenc, Boris	85	Olip, Milena
Dorin, Robar Filip	36	Palčič, Boris
Ferenc, Aleš	90	Pavli, Gregor
Frelih, Marta	89	Pečenko, Zdravko
Gazvoda, Nejc	75	Pervanje, Jure
Grabarac, Zoran	103	Petricig, Alvaro
Grgič, Matic	72	Pevec, Metod
Gruden, Jurij	99	Sienčnik, Nataša
Jemersič, Dafne	34	Sinko, Darko
Jernejec, Mladen	38	Sirnik, Nataša
Kastelec, Jernej	79	Srebotnjak, Martin
Kastelic, Dušan	52	Steinbacher, Koni
Klemenc, Rok	91	Šedlbauer, Katarina
Kolmanko, Matej	78	Škafar, Vlado
Komandarev, Stefan	66	Štante, Darko
Kozole, Damjan	42	Šterk, Igor
Kreuzer, Stefan	108	Šubic, Miha
Križnar, Tomo	18	Taufer, Vito
Kugler, Ema	40	Tobalina, Ivan
Kutin, Blaž	26	Tokuhisa, Kaja
Leitner, Nino	108	Turk, Martin
Ljubić, Milan	104, 105	Virc, Žiga
Luzar, Matevž	59	Vrtačnik, Igor
Maksimović, Slobodan	73	Weiss, Maja
Manček, Mitja	56	Zemljjič, Barbara
Marković, Goran	68	Žuran, Jerneja
Mazzini, Miha	60	

## Kontakti – Institucije / Contacts – Institution

84	<b>AGRFT (Academy for Theatre, Radio, Film and Television)</b>	<b>Slovenska kinoteka (Slovenian Cinematheque)</b>
100	Nazorjeva ulica 3, 1000 Ljubljana, Slovenija	Miklošičeva cesta 38, 1000 Ljubljana, Slovenija
30	tel: +386 1 251 04 12	tel: +386 1 434 25 10
88	<a href="http://www.agrft.uni-lj.si">www.agrft.uni-lj.si</a>	<a href="http://www.kinoteka.si">www.kinoteka.si</a>
91		
83		
32	<b>Filmski sklad Republike Slovenije – javni sklad (Slovenian Film Fund – Public Fund)</b>	<b>Šola uporabnih umetnosti Famul Stuart (Famul Stuart School of Applied Arts Ljubljana)</b>
91	Miklošičeva 38, 1000 Ljubljana, Slovenija	Dunajska 56, 1000 Ljubljana, Slovenija
96	tel: +386 1 2343 200	tel: +386 1 436 47 06
20	<a href="http://www.film-sklad.si">www.film-sklad.si</a>	<a href="http://www.galerijagt-famul.si">www.galerijagt-famul.si</a>
108		
76		
91	<b>RTV Slovenija</b>	
102	Kolodvorska 2, 1550 Ljubljana, Slovenija	
53	tel: +386 (1) 475 21 11	
97	<a href="http://www.rtvslo.si">www.rtvslo.si</a>	
28		
91		
54	<b>Ministrstvo za kulturo RS (Ministry of Culture)</b>	
82	Maistrova ulica 10, 1000 Ljubljana, Slovenija	
22	tel: +386 1 369 59 00	
55	<a href="http://www.mk.gov.si">www.mk.gov.si</a>	
80		
58		
74	<b>Slovenski filmski arhiv (National Archive)</b>	
47, 92	Zvezdarska 1, 1127 Ljubljana, Slovenija	
18, 101	tel: +386 1 241 42 00	
81	<a href="mailto:ars@gov.si">e-mail: ars@gov.si</a>	
91		

Festival je omogočil:



Festivalski partnerji:



Medijski partnerji in pokrovitelji:



primorske novice

Festivalski pokrovitelji:



**Kodak**



Festival so medijsko podprt tudi:

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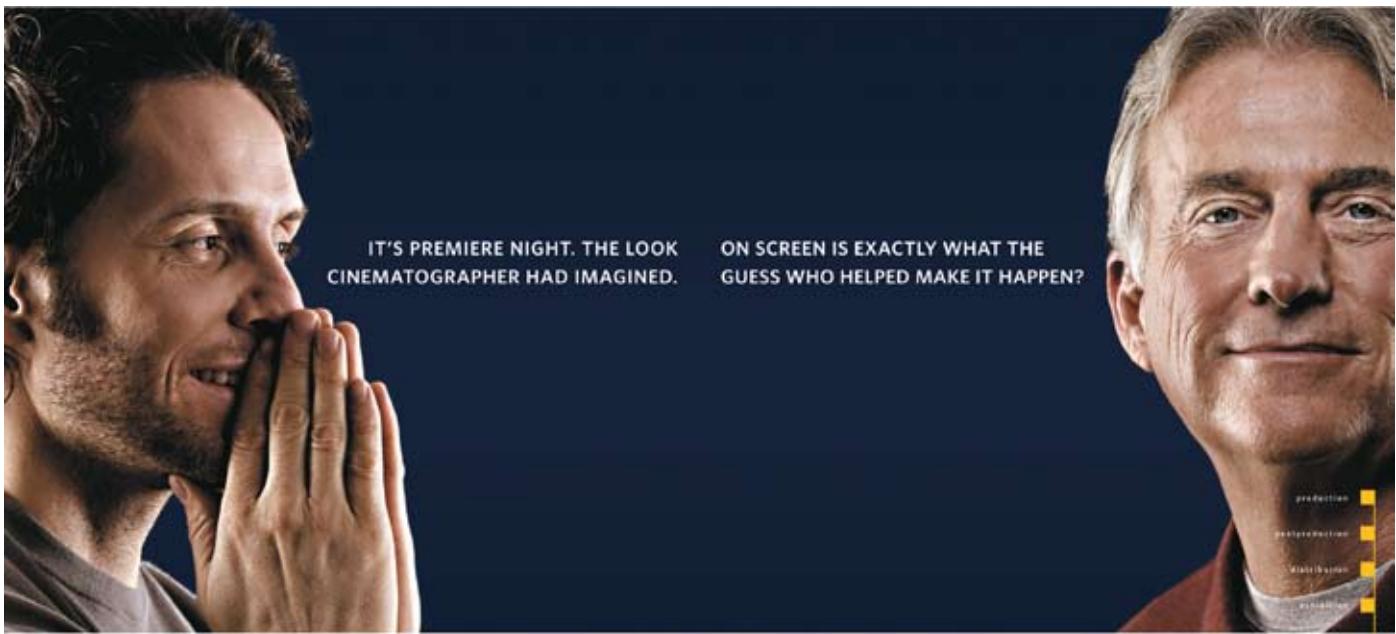


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Kristalni skledi, avtor Tihomir Tomič.

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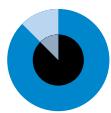
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