



ISOLA CINEMA

KINO OTOK

14. mednarodni filmski festival

14th International Film Festival

14

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V vizijah sveta prihodnosti, ki jih je skozi zgodovino filmske umetnosti ustvarila človeška domišljija, včasih opazujemo podobe divje narave, ki nebrzdano prerašča zadnje sledove civilizacije. Pri tem skrivnostni čar postapokaliptične estetike ne utiša niza preprostih, a srhljivih vprašanj. Zakaj? Kako? Kdaj?

Današnje globalno stanje stvari in duha le stežka napelje k misli, da bo čas, ki bo prišel, lepši, boljši, pravičnejši, nasploh svetlejši. Brezkončno nasilje, suženjstvo kapitalu, teptanje pravic šibkejših, brezsrčno bogatenje elit, onesnaževanje, brezmejno izkoriščanje omejene narave, prenaseljenost, vratolomne družbeno-politične spremembe, tekmovalnost, nemoč pravne države, vladavina potrošništva in samopromocije, populizem, fašizmi vseh vrst in oblik ter nenadane – propad najosnovnejših vrednot, kot sta kultura in izobrazba, na katerih je vzniknila zora človeštva.

Kaj če se divja narava, tisto najbolj primitivno v človeku, že razrašča po nekdam kultiviranem svetu?

V temni predapokaliptični gošči je sem pa tja seveda mogoče najti Otoka in Otočja optimizma, posameznike in skupnosti, ki si aktivno prizadevajo delovati za družbeno, tudi javno dobro. Zapustiti varno domače dvorišče in z namenom stopiti v svet, širiti poglede in obzorja misli, spodbujati občutljivost, glasno protestirati proti krivicam, so-ustvarjati rešitve namesto čakanja, da jih ponudijo – vse prevečkrat bajeslovni – drugi.

Za družbeni aktivizem obstaja morje načinov. Na Kino Otoku ga že štirinajst let živimo skozi približevanje vizionarskih filmskih del občinstvu, s prikazovanjem pogumnih filmov, ki med seboj ne tekmujejo, a vseeno burkajo občutke in krešejo mnenja. Hranimo ga s svobodo misli in besede, s priložnostmi za učenje in povezovanje gostov in obiskovalcev z vseh vetrov, z radovednim raziskovanjem preteklosti, sedanjosti in prihodnosti filmske umetnosti ter kina. Čeprav imata slednja vrednost sama po sebi, je v teh divjih časih nemogoče in nespametno prezreti njuno družbeno moč.

Skrajno strnjen povzetek letošnje 14. izdaje mednarodnega filmskega festivala Kino Otok – Isola Cinema bi se glasil: nujnost delovanja, akcije, ki presega posameznika, posega v družbo, jo pozitivno spreminja. Glavnina programa se bo odvila v Izoli med 6. in 10. junijem, medtem ko bodo festivalski sateliti Ljubljana, Koper, Sežana, Tolmin in Idrija filmsko utripali od 1. do 20. junija 2018. Vmes bomo zastavili nešteto vprašanj o in ob filmu, pretresali odgovore nanje, premlevali stalnost sprememb in snovali načrte za – upajmo! – prihodnja srečanja.

Vse od pojava blagovne menjave človeško sobivanje temelji na pripisovanju simbolne vrednosti snovnemu in nesnovnemu. Kljub dejstvu, da sta kultura in umetnost prvo gibalo in nepogrešljivo gonilo človeške civilizacije, je danes njuno vrednotenje vsaj nezadovoljivo, če ne sramotno nizko. Prvi nujen korak družbenega aktivizma je torej kulturni aktivizem, ponovno ustoličenje kulture in umetnosti kot ključne vrednote. Da ne bodo nekoč v prihodnosti neki bajeslovni drugi na naš čas gledali kot na začetek nekega konca.

Tanja Hladnik, direktorica festivala

In the visions of the world of the future created by human imagination throughout the history of cinema, we can sometimes see images of wild nature rampantly overgrowing the last vestiges of civilisation. The mysterious charm of post-apocalyptic aesthetics does not drown out the series of simple, but chilling questions: Why? How? When?

Today's global state of things and the human condition can hardly make us think that we can expect a nicer, better, more just and, in general, brighter future. There's endless violence, servitude to capital, trampling on the rights of the weaker, shameless enrichment of the elites, pollution, unlimited exploitation of limited natural resources, overpopulation, reckless socio-political changes, competitiveness, powerlessness of the rule of law, the reign of consumerism and self-promotion, populism, fascism of all shapes and forms and, last but not least, the decline of basic values such as culture and education, on which the dawn of humanity had risen.

What if wild nature, that which is most primitive in humans, is already spreading across the once cultivated world?

Here and there in the dark, pre-apocalyptic bushland, one can find Islands and Archipelagos of optimism, individuals and groups that actively strive to work for the social and public good. They leave their safe familiar backyard and go out into the world, spread ideas and broaden horizons, encourage sensitivity, loudly protest against injustices and co-create solutions instead of waiting for them to be offered by – all too often mythical – others.

There is a sea of ways to be socially active. In the last fourteen years, we at Isola Cinema have lived social activism by bringing visionary films closer to the audience, showing courageous films that do not compete with each other, but nevertheless rouse people's emotions and trigger discussions. We feed it with the liberty of thought and words, opportunities to learn, the connection of guests and visitors from all walks of life and a curious exploration of the past, present and future of cinema and cinemas. Although cinema and cinemas have a value in themselves, these wild times make it impossible and foolish to ignore their social power.

The most condensed summary of this year's 14th edition of the Kino Otok – Isola Cinema International Film Festival would be: the urgency of action that transcends the individual, intervenes in society and changes it for the better. Most of the programme will take place in Izola, between 6 and 10 June, while the festival satellites in Ljubljana, Koper, Sežana, Tolmin and Idrija will pulsate with film between 1 and 20 June 2018. During this time, we will pose countless questions about the films and the related issues, examine answers to them, think about the constancy of change and make plans for – hopefully! – future meetings.

Ever since the emergence of trade, human co-existence has been based on ascribing symbolic value to the material and the immaterial. Despite the fact that culture and art are the first motor and driving force of human civilisation, the value put on them today is unsatisfactory if not even shamefully low. Therefore, the first necessary step of social activism is cultural activism, the reinauguration of culture and art as key values. Let sometime in the future some mythical others see our time as the beginning of an end.

Tanja Hladnik, Festival Director

Pogled v svetovni džungli podivjanih podob

Ena glavnih nalog, obveznosti, celo bitk Kino Otoka – in bržkone še marsikaterega filmskega festivala – je iztrgati Podobo, gledanje in dojemanje podob iz konteksta sodobnosti in jo ponuditi v kontekstu ali, bolje, kontekstih Festivala. S »kontekstom sodobnosti« imam v mislih razvrednotenje podob, ki se je v zadnjih petnajstih letih razbohotilo po vseh kottičkih javnega in osebne življenja. Ta poplava podob s *copy-paste* oblikami in vsebinami, značilnimi za današnji čas, aktivno briše nekoč jasno ločnico med tistim, kar je javno, in tistim, kar je osebno – še več, ločnice med resnico, izmišljijo, predstavo, dejanskim dogodkom ali stanjem stvari. Gledalci podobam upravičeno ne zaupamo več. A filmi na programu Kino Otoka ne igrajo te igre sodobnosti, temveč jo razkrivajo, pa izprašujejo, tematizirajo, sprevrčajo in nanjo opozarjajo. V času popolne relativizacije vidnega v odnosu z resnico, nezanesljivosti ideje »kar vidim, dejansko to je« se tudi oblika (oblike) filma močno spreminja: meje med igranim in dokumentarnim, faktografijo in interpretacijo, med »objektivno« in »subjektivno« izkušnjo izginjajo, postajajo zabrisane, motne, nevidne – ali jih kratko malo več ni. Vprašanje razmerja med fikcijo in dokumentarnim pa ni vprašanje razmerja med resnico in izmišljijo, temveč je oblika izraza, pogosto – na programu Kino Otoka pa vedno – posvečena odkrivanju resnice.

Filmi, ki jih letos predstavljamo našemu občinstvu in ki jih hočemo z gledalci deliti, vsak zase (naj bodo kratki ali dolgometražni, stari ali novi, igrani, dokumentarni ali trans- ...) in vsi skupaj postavljajo množico vprašanj, ki nam bodo povzročila eksplozijo misli in srca (govorim iz lastnih izkušenj). Vendar pa so vprašanja, ki jih ti filmi postavljajo, tiste vrste, ki ne prinašajo dokončnih odgovorov, temveč pritegnejo, zaposlijo, razburkajo misel – ta razburkanost je včasih precej neprijetna, (a brez skrbi) spet drugič nadvse ljubezniva.

In kaj je novega? Največja in najvznemirljivejša novost progama so podobe in nizi podob letošnjih filmov. A če hočemo biti formalni, poudarimo, da smo v program z veseljem in ponosom uvrstili še več slovenskega filma, novo (in vsebinsko razgaljujočo, a zastrašujočo) sekcijo Evropa 2.0, ponovno pa smo obudili sekciji Dobri sosede in 35 mm kult-ure. Z zaupanjem v njegovo vratolomnost se bomo spustili po vznemirljivem toboganu umetnosti, zgodovine in kulture filma.

Na Kino Otoku se torej posvečamo temu, da obudimo in spodbudimo zaupanje v Podobo. Prebuditi želimo pogosto otopelo občutljivost gledalca, tisto, ki se ne odziva zgolj na faktografske podatke, temveč na podobe, ideje, čustva, poezijo, umetnost – in posledično na vse »drugo«, na tisto, česar ne poznamo iz lastne izkušnje, a vendarle sestavlja svet, v katerem živimo. Naša moč je v tem, da verjamemo v učinek in posledice filma, verjamemo, da nas, gledalce, stik z umetnostjo in kulturo senzibilizira ... In le občutljivi in pozorni lahko začenjamo razumeti, kaj se z nami in okoli nas sploh dogaja. Zato Kino Otok vztraja.

Varja Močnik, selektorica filmskega programa

The Gaze in the World Jungle of Images Gone Wild

One of the main tasks, duties, even struggles of Isola Cinema – and probably many other film festivals – is to wrest the Image, and the viewing and comprehension of images, from the context of contemporaneity and offer it in the context or, better yet, contexts of the Festival. What I mean by the “context of contemporaneity” is the devaluation of images, which, in the last fifteen years, has spread to every corner of public and personal life. This flood of images with *copy-paste* forms and contents characteristic of the present time actively erases the once clear dividing line between the public and the personal – even more, the dividing lines between truth, fabrication, performance, actual event and the state of things. Viewers justifiably no longer trust images. The films in Isola Cinema's programme, however, do not play this game of contemporaneity, but reveal, question, thematise, subvert and draw attention to it. In the time of complete relativisation of the visible in relation to the truth and the unreliability of the idea that “what I see actually is”, the form (forms) of film also changes substantially: the boundaries between fiction and documentary films, facts and interpretations, “objective” and “subjective” experience are disappearing, becoming blurred, vague, invisible – or simply no longer exist. But the question of the relation between fiction and documentary is not a question of the relation between truth and fabrication; it concerns the form of expression, which is often – or always in the case of Isola Cinema – dedicated to the uncovering of truth.

The films that we will present to our audience and would like to share with the viewers this year each by itself (be it short or feature-length, old or new, fiction, documentary or trans- etc.) and all together pose a myriad of questions that will cause an explosion in our minds and hearts (I speak from experience). These questions, however, are the kind of questions that do not bring definitive answers; instead they attract, employ and stimulate thought – this stimulation is sometimes quite unpleasant, and (no need to worry) at other times most pleasant.

And what's new? The greatest and most exciting new features of our programme are the images and series of images of this year's films. But for formality's sake, let us stress that we have gladly and proudly selected even more Slovenian films, introduced a new (and, in terms of content, a revealing, but frightening) section entitled Europe 2.0 and brought back the Good Neighbours and 35mm Cult-ure sections. Trusting its daringness, we will go down an exciting slide of the art, history and culture of film.

At Isola Cinema, we focus on reawakening and encouraging the trust in the Image. We would like to awaken the often apathetic sensitivity of the viewers so they react not only to factual information, but to images, ideas, emotions, poetry, art – and consequently to the “other”, to what we do not know from our own experience, but is nevertheless part of the world we live in. Our power lies in believing in cinema's impact and effect, in believing that the contact with art and culture sensitises us... And only sensitive and attentive people can begin to understand what is happening with us and around us. This is why Isola Cinema persists.

Varja Močnik, Film Programme Selector





LETNI KINO MANZIOLI / MANZIOLI OPEN-AIR CINEMA

Bikini Moon

Čuvarke / The Guardians

35 mm KULT-URE/35mm CULT-URE

Divji fantje / The Wild Boys

Djon África

Prijatelji/Friends

Kalifornijski sen / California Dreams

Mestni vrtovi / Città Giardino

Mesto sonca / City of the Sun

Ladje še zmeraj ne pristajajo / Ships Still Don't Come Ashore

BIKINI MOON



Naslovna junakinja filma *Bikini Moon* nima skoraj nobene rešilne bilke, ki bi se je lahko oprijela, da bi njeno življenje lahko približno opisali kot življenje, v katerem bi lahko našli prostor za osnovno človeško dostojanstvo. Na njej se kruta politična, vojaška in socialna realnost Zahoda lomi z intimnimi in osebnimi posledicami, ki jih je v skrajnih primerih zmožna pustiti na enem samem človeku. *Bikini Moon* daje občutek, da je ta realnost toliko večja od enega samega človeka, da skoraj izgubljam upanje, da bi bilo eno samo življenje v njej kakorkoli pomembno. New York, ki je že sam po sebi metafora za mesto, kjer človek preživi, le če se ne ustavi, in kjer ni prostora za pomoč tistim, ki se v tem mestu neštetih možnosti niso znašli, postane tu še enkrat simbol za izgubljeno dušo.

Bikini – vojna veteranka, mati, ki so ji odvzeli otroka, brezdomka, psihično nestabilna oseba na socialnem dnu pa tudi karizmatična, nora, lucidna, inteligentna in nepredvidljiva ženska, v filmu postane osrednja točka zanimanja mladega para, ki snema dokumentarec o ljudeh s socialnega dna. A v trenutku, ko Bikini prvič obrne kamero v njiju, je že močno vpletena v njuno življenje in ga tudi usodno spremeni. Dokumentarni princip snemanja, ki plete filmsko zgodbo, tu še enkrat znova sproži občutek, da nam filmske osebe prikazuje še bolj neposredno, in Bikini s svojo brutalno silo in igralsko močjo Condole Rashad prikaže kruto intimo ženske, za katero si želimo, da bi bilo mogoče življenje »popraviti« in se vrniti na točko, kjer se je pot navzdol začela. In v nas ustvarja morda brezplodno upanje, da je na videz nepopravljive življenjske okoliščine mogoče preseči, da je vsak lahko junak svojega

ZDA/USA, 2017

režija/directed by Milčo Mančevski **scenarij/screenplay** Milčo Mančevski, W.P. Rosenthal **fotografija/cinematography** Joshua Z Weinstein **glasba/music** Igor Vasiliev Novogradska **montaža/editing** Ann Husaini **igrajo/cast** Condola Rashad, Sarah Goldberg, Will Janowitz, Sathya Sridharan producentki/producers Anja Wedell, Muniré Armstrong **produkcija/production** CZAR Film, Milkman Productions, YN Films **distribucija/distribution** Demiurg

format/format DCP **dolžina/running time** 102'

The female protagonist of *Bikini Moon* has virtually nothing to resort to, to make her life somewhat describable as a life in which there is space for some basic human dignity. The political, military and social reality of the West is crumbling on her, prompting the uttermost intimate and personal consequences that can be induced on a single person in extreme circumstances. *Bikini Moon* makes us feel as if this reality is so much bigger than a single person that hope is almost being lost for a single life in it to matter at all. New York, a typical metaphor for a city where you can only survive as long as you don't halt, and where there is no space to help those who failed to succeed in this city of endless opportunities, once again becomes a symbol for a lost soul.

Bikini – a war veteran, a mother whose child had been taken from her, a homeless, physically unstable person in the gutter, but also a charismatic, crazy, lucid, intelligent and unpredictable woman, turns in the film into the central focus of a young couple making a documentary of people in the gutter. But by the time Bikini first turns the camera on them, she had already become involved heavily in their lives, changing them fatally. As is often the case, the documentary approach to filming on which the story is based, makes us feel as if the protagonists were shown more directly. With the brutal force and potent performance of Condola Rashad, Bikini depicts the cruel intimacy of a woman who leaves us wishing that life could be "mended", that one could return to the point from where it all went downhill. It gives us what is possibly vain hope: that the seemingly irrecoverable living circumstances could be surpassed, that each person may be the hero of their own life and that

MILČO MANČEVSKI

Milčo Mančevski (1959) je režiral pet celovečernih filmov, 50 kratkih filmov, glasbene videe, oglase in eno epizodo HBO-jeve serije *Skrivna naveza* (*The Wire*). Za svoje delo je prejel več kot 40 mednarodnih nagrad, med drugim beneškega zlatega leva in nominacijo za oskarja za celovečerni prvenec *Pred dežjem* (1994). Piše tudi eseje in leposlovje, izdal je dve knjigi fotografij.

Milcho Mančevski (1959) has directed five features, 50 short films, music videos, commercials, and one episode of HBO's *The Wire*, winning over 40 international awards, including Golden Lion in Venice and an Academy Award nomination for his feature debut *Before the Rain* (1994). He has published essays, fiction, as well as two books of photographs.



lastnega življenja in da se na koncu vse dobro izteče. Tukaj je morda res prostor samo še za – pravljico.

In na koncu koncev se zdi, kot da se na Bikinijini koži zrcali slika celotnega zahodnega sveta, na podlagi katere se lahko vprašamo le še, kdo je tukaj zares nor.

Maruša Majer

»Resničnostna televizija je odličen primer tega, kako enostavno je manipulirati z 'resnico' – in enako pravzaprav velja za dokumentarce. Zadnjih nekaj let vsi živimo v lastnih samopovzročenih mehurčkih, vidimo ljudi, ki so zatopljeni v svoje raznovrstne vidike pripovedovanja resnice. Čisto vsak od nas hodi naokrog s fotoaparatom v žepu in lahko poskrbi, da bo 'tisto, kar se je v resnici zgodilo' na voljo v sekundi, a imamo obenem manj prave resnice, manj modrosti.« -Milčo Mančevski

everything always works out in the end. Yet this could be nothing but – a fairy tale.

Ultimately, the image of the entire Western world seems to be reflected on Bikini's skin, and this raises the final question: Who is really the crazy one here?

Maruša Majer

"Reality TV is a perfect example of how easy 'truth' is to manipulate – as are documentaries, for that matter. And in the last several years, we are all living inside our own mediated bubbles, we see people being immersed in their own various aspects of telling the truth. Every single one of us walks around with a camera in their pocket and can make 'what really happened' accessible in seconds – but we have less real truth, less wisdom." -Milcho Mančevski

ČUVARKE / LES GARDIENNES / THE GUARDIANS



Francija, Švica/France, Switzerland, 2017

režija/directed by Xavier Beauvois **scenarij/screenplay** Xavier Beauvois, Frédérique Moreau, Marie-Julie Maille *po istoimenskem romanu Ernesta Pérochona/adapted from the eponymous novel by Ernest Pérochon* **fotografija/cinematography** Caroline Champetier **glasba/music** Michel Legrand **zvok/sound** Christophe Giovanonni, Loïc Prian, Damien Boitel, Eric Bonnard **montaža/editing** Marie-Julie Maille **igrajo/cast** Nathalie Baye, Laura Smet, Iris Bry, Cyril Descours, Gilbert Bonneau, Olivier Rabourdin, Nicolas Giraud, Mathilde Viseur-Ely **producenta/producers** Sylvie Pialat, Benoît Quainon **produkcija/production** Les Films du Worso, Rita Productions, KNM **distribucija/distribution** Fivia – VOJNIK

format/format DCP **dolžina/running time** 138'

Francosko podeželje v letih 1914 do 1918: svet razpada pod uničujočo težo prve svetovne vojne, a nekaj stebrov vendarle tiho in mogočno stoji – ženske ohranjajo skupnost, kulturo in ekonomijo v svetu, iz katerega so se moški izgubili ali pa so v njem izgubili pamet. Vojni film, v katerem se bitke odvijajo daleč doma (in od kamere), a globoko in glasno odzvanjajo v življenjih tistih, ki so ostale doma. Beauvois je z obeleženjem tega zgodovinskega trenutka proslavil domiselnost Francozinj, ki so začele opuščati svoje vloge z začetka 20. stoletja.

Film je nastal na podlagi malo znanega romana avtorja Ernesta Pérochona iz leta 1924 o kmetiji, ki se v zaledju prve svetovne vojne znajde v težavah. Xavier Beauvois: »Producentka Sylvie Pialat mi je pred približno petimi leti poslala roman Ernesta Pérochona. *Les Gardiennes* sem kar nekaj časa imel na nočni omarici. Nisem ga odprl, le tam je bil in pogosto sem ga opazil. S Sylvie sva ga omenila vsakokrat, ko sva se srečala. Ko sem ga končno prebral, se mi je zdel zelo prepričljiv. Najbolj pa mi je všeč, da so protagoniste ženske.«

Film se precej posveča delu z zemljo, prav človekov odnos do zemlje pa je ključni gradnik Beauvoisovih filmov. »Moj stari oče je bil železničar. Imel je zelenjavni vrtiček, pujsa in kokoši. Moj oče pa je hotel postati učitelj, a je navsezadnje postal pomočnik farmacevta. Vsak dan ista rutina, enaka vožnja v službo in nazaj, ob istih urah, enake kretnje ... Življenje hromečega dolgočasia, ki ga je naša družina poskušala predstavljati kot mobilnost navzgor. Moj stari oče pa je, za razliko od tega,

The French countryside between 1914 and 1918: the world is crumbling under the destructive weight of World War I, but nevertheless a few pillars still silently and imposingly stand – women preserving the community, culture and economy in a world in which men got lost or they lost their minds. A war film in which the battles are waged far away from home (and the camera), but deeply and loudly resound in the lives of those who stayed behind. In capturing the historical moment, Beauvois celebrates the ingenuity of French women as they start to stray from their early 20th-century roles.

The film is adapted from an obscure 1924 novel by Ernest Pérochon about a struggling farmstead on the home front of World War I. Xavier Beauvois: "The producer Sylvie Pialat had sent me the novel by Ernest Pérochon about five years ago. *Les Gardiennes* spent quite a while on a corner of my bedside table. I never opened it, but it was there and I often noticed it. Sylvie and I mentioned it each time we'd meet. Then I finally read it, and found it very compelling. What I liked most about it is that its heroes are women."

The film speaks a lot about working with soil, and man's relation to the soil is an essential part of Beauvois' cinema: "My grandfather was a railway worker. He had his vegetable patch, his pig and his chickens. As for my father, he wanted to become a schoolteacher. In the end, he became a pharmaceutical assistant. The same routine every day, the same ride to work and back, the same hours, the same gestures... a life of numbing boredom that my family tried to pass off as being

XAVIER BEAUVOIS

Xavier Beauvois (1967) je režiser, scenarist in igralec. Sprva je kot asistent režije sodeloval z Andréjem Téchinéjem in Manoelom de Oliveiro, potem pa začel ustvarjati svoje celovečerne filme. Med njimi so *N'oublie pas que tu vas mourir* (1995), *Mali poročnik* (2005) in *Božji možje* (2010). Prvi in slednji sta mu med drugim prinesla nagrade v Cannesu, prvi leta 1995 nagrado žirije, *Božji možje* pa leta 2010 veliko nagrado.

Xavier Beauvois (1967) is a film director, screenwriter and actor. He worked for a time as assistant director to André Téchiné and Manoel de Oliveira before directing his own features, which include *Don't Forget You're Going to Die* (*N'oublie pas que tu vas mourir*, 1995), *The Young Lieutenant* (*Le petit lieutenant*, 2005), and *Of Gods and Men* (*Des hommes et des dieux*, 2010). The former and the latter earned him awards in Cannes, Jury Prize in 1995 and the Grand Prix in 2010, respectively.



s svojim pujsom in piščanci veljal za klovna. Na neki način mi je bilo prepovedano, da bi ga spoštoval, prepovedano, da bi ga imel rad. Ta film sem hotel posneti, da bi se mu poklonil – če ne neposredno njemu, pa njegovemu razredu kmetov in njihovi posebni plemenitosti. /.../ Ženske so med vojno počele vse. Vozile so vlake, delale so v tovarnah, hranile so državo.«

Čuvarke je zelo zadržan film, zelo redkobeseden. »Poznam podeželane. Molčeči so, ne govorijo dosti. Zato smo v montaži dejansko odrezali cel kup dialogov. Kar naprej se vračam k Truffautovemu prepričanju, da je snemanje kritika scenarija in montaža kritika snemanja. Vse se mora nenehno spreminjati. Film je živa stvar. Ko snemam, delam in predelujem prizore. O njih premišljam v spanju. Jih pišem na novo, si jih na novo zamišljam.

Če je pomembno, da film naseli neki prostor, je pomembno tudi, da se za vedno naseli vate.«

upwardly mobile. My grandfather, in comparison, was considered a buffoon, with his pig and chickens. In a certain way, I was forbidden to respect him, forbidden to love him. I wanted to make this film to pay homage to him – if not to him directly, to that class of peasants and their own particular nobility. /.../ Women did everything during the war. They ran trains, they worked the factories, they fed the country."

The Guardians is a very restrained film, with not a lot of words. "I know country people. They're taciturn, they don't speak much. So in the editing we actually cut a ton of dialogue. I keep coming back to Truffaut's belief: the shoot is a critique of the screenplay, and the edit is a critique of the shoot. Things need to shift constantly. A film is living matter. When I'm shooting, I do and redo scenes. I think about them in my sleep. I rewrite them, I re-imagine them. If it is important for a film to inhabit a space, it also has to permanently inhabit you."

DIVJI FANTJE / LES GARÇONS SAUVAGES / THE WILD BOYS



Francija/France, 2017

režija/directed by Bertrand Mandico **scenarij/screenplay** Bertrand Mandico **fotografija/cinematography** Pascale Granel **glasba/music** Pierre Desprats, Hekla Magnúsdóttir **zvok/sound** Simon Apostolou, Laure Arto, Daniel Gries **montaža/editing** Laure Saint Marc **igrajo/cast** Pauline Lorillard, Vimala Pons, Diane Rouxel, Annaël Snoek, Mathilde Warnier, Sam Louwyck, Elina Lowensohn, Nathalie Richard **producent/producer** Emmanuel Chaumet **produkcija/production** Ecce Films **distribucija/distribution** No Wave Films

format/format DCP **dolžina/running time** 110'

V današnjih časih je celovečerni prvenec *Divji fantje* francoskega režiserja Bertranda Mandica nenavaden in zatorej toliko bolj dragocen film. Uporablja namreč historična in znotrajfilmska sredstva posebnih vizualnih učinkov za gradnjo svojega jezika. Na dramaturško posrečen način kombinira črno-beli in barvni film. Vrača nas v čas filmskega ekspresionizma in nadrealizma in nas tako popelje še v obdobje, ko je zavestna eksperimentacija s filmskim jezikom predstavljala pomembno dinamiko v razvoju filma kot umetniške zvrsti.

Divji fantje je tudi film, v katerem se srečata film in literatura. Film, ki se navezuje na sicer povsem različni dediščini Julesa Verna in Williama S. Burroughsa, ob tem pa med drugim še na *Utopijo* Thomasa Mora in *Gospodarja muh* Williama Goldinga. *Divji fantje* združuje dekadenco 19. in zgodnjega 20. stoletja s sodobnimi preokupacijami teorije spola, queer teorije in transseksualnosti. Vse to pa je uokvirjeno s Shakespearjevim *Macbethom*.

Zgodba padca bogate, privilegirane in zavoljo tega tudi arogantne in nasilne skupine mladeničev v svet kazni je umeščena v prizorišče njihove odrasitve. Film namreč združuje jezik sanj z elementi nelagodja, groze in nočne more. Prizorišče druge polovice filma, širšemu svetu neznan otok, združuje oba pola, ki ju v naši kolektivni domišljiji predstavlja pojem otoka. Ta je res lahko svet izgnanstva in prekletstva, lahko je kraj, kjer pridejo na dan domnevno najtemnejše prvine človekove narave. Toda otok je lahko tudi kraj utopije, kjer se udejanjajo elementi sprave in preseganja izkoriščanja, hierarhije in nasilja, s katerimi je zaznamovana sodobna družba.

Bertrand Mandico's debut feature *The Wild Boys* is an unusual film for these times and therefore so precious. It uses historical and filmic means of special visual effects to build its language. In a dramaturgically felicitous way, it combines black-and-white and colour cinematography. It takes us back to the time of expressionism and surrealism, back to a period in which conscious experimentation with film language was an important dynamic in the development of film as an art form.

The Wild Boys is also a film in which cinema and literature meet. A film that refers to two completely different legacies of Jules Verne and William S. Burroughs, and to Thomas More's *Utopia* and William Golding's *Lord of the Flies*, to name but a few. *The Wild Boys* combines the decadence of the 19th and early 20th century with the contemporary preoccupations of gender theory, queer theory and transsexuality, framing it all with Shakespeare's *Macbeth*.

The story of a rich, privileged and therefore also arrogant and violent group of adolescents falling into a world of punishment is set in the place of their redemption. The film combines the language of dreams with elements of unease, horror and nightmares. The setting of the second half of the film, an island unknown to the wider world, joins both poles that the concept of an island represents in our collective imagination. It can be a world of exile and damnation, a place where the supposedly darkest elements of human nature come to light. But an island can also be a place of utopia where people realise the elements of reconciliation and the overcoming of exploitation, hierarchy and violence characteristic of contemporary society.

BERTRAND MANDICO

Bertrand Mandico (1971) je študiral animacijo na prestižni francoski akademiji Gobelins. Poznan je kot eklektičen ustvarjalec, ki v svoje zelo osebne filme vključuje fotografijo in literarne elemente. Načrtuje dolgoročni projekt, v katerem bi z igralko Elino Löwensohn v 21 letih posnel 21 kratkih filmov. Za svoje delo je bil nagraden na več mednarodnih festivalih. *Divji fantje* je njegov celovečerni prvenec.

Bertrand Mandico (1971) was educated in animation at Gobelins. As an eclectic filmmaker, he incorporates photographs and written elements in his highly personal films. As a long-term project, Mandico is planning to make twenty-one short films in twenty-one years with actress Elina Löwensohn. His work has received multiple awards in international film festivals. *The Wild Boys* is his feature debut.



To dvojnost utopije in antiutopije film ohrani do konca. Toda bolj kot v vprašanja razrednih in medgeneracijskih nasprotij nas *Divji fantje* sili v preizpraševanje vrednot, ki jih na lažni način pripisujemo bodisi enemu bodisi drugemu, toda vedno esencionaliziranemu in zatoorej lažno predpostavljene biološkemu in družbenemu spolu. Kaj je moški, kaj je ženska, če ne podoba naših spreminjajočih se predstav in zahtev? Ne enega ne druge ni mogoče dokončno določiti, ločiti in nadzorovati. Ali res obstaja samo en spol nasilja, ob njem pa še drugi spol, ki je povsem in samo spol miru? In podobno: kaj so heteroseksualnost, homoseksualnost in biseksualnost? Tudi teh v resnici ni mogoče dokončno določiti, jih med sabo ločiti in jih nadzorovati tako, da za vekomaj ostanejo medsebojno ločene domene spolne želje nasploh.

Z odlično igro mladeničev, ki se v zaključku filma učinkovito poigra s pričakovanji gledalstva glede spola in spolnosti, je *Divji fantje* tematsko in formalno pogumen film. Globoko osebna in ponekod zagonetna poetika režiserja torej vendarle gledalstvu ponuja možnost, da se preizpraša tudi o nekaterih domnevnih gotovostih svojega lastnega sveta.

Nikolai Jeffs

The film preserves this duality of utopia and anti-utopia to the end. Rather than making us ask questions about class and inter-generational conflicts, it forces us to question the values that we falsely ascribe to one or the other, but always essentialised and therefore falsely presupposed sex and gender. What is a man or a woman if not an image of our changing notions and requirements? Neither the first nor the second can be definitively determined, distinguished and controlled. Is there really only one gender of violence as opposed to the second gender that is wholly and exclusively the gender of peace? And similarly: What are heterosexuality, homosexuality and bisexuality? They too can never be definitively determined, distinguished and controlled in a way that would forever separate the domains of sexual desire in general.

The boys' excellent acting, which towards the end of the film effectively plays with the viewers' expectations regarding gender and sexuality, contributes to *The Wild Boys* being a thematically and formally courageous film. The director's deeply personal and at points enigmatic poetics offers the viewers the possibility to question some of the presumed certitudes of their own world.

Nikolai Jeffs

DJON ÁFRICA



Družina, identiteta, jezik, pokrajina. Kam spadamo? Kako se to določa? Lahko izberemo, odločimo sami? To brezčasno in univerzalno, v temelju človeško vprašanje se postavlja tudi Miguelu.

»Nisem Portugalec, od tu sem,« odločno zagotavlja, še preden pristane na Zelenortskih otokih. »Rodil sem se na Portugalskem, vendar sem od tu.«

To trditev protagonist skozi film vztrajno ponavlja. Enako vztrajno, kot ga lokalni prebivalci opominjajo:

»A vseeno nisi od tu.« Za seboj je pustil Evropo s homogenimi belimi predmestji, brezbarvnimi kačastimi obzidji, brezokusnimi nakupovalnimi središči, dolgočasno službo v gradbeništvu in edinim sorodstvom, ki ga pozna – staro, nikoli vznemirjeno, vidno izčrpano zelenortsko babico.

»Prišel sem poiskat svoje korenine,« Miguel kar naprej zatrjuje v deželi, ki jo ima za svojo. Njegova mantra ima ritem potrjevanja, melodijo utemeljevanja, določene tone obrambe.

Te korenine, njegove korenine, temeljijo na obstoju neznanega očeta z Zelenortskih otokov (»Babica mi je o njem govorila le slabe stvari.«), neznanem priimku (Vieira Ramos), in otoku, s katerega izvira (Santiago). Filipa Reis in João Miller Guerra s svojim eksistencialnim, lucidnim, poetičnim in pogosto sanjskim filmom na inteligen način kopljeta po kompleksnih pojmih identitete in pripadanja, življenjskega bistva in dezorientacije, odtujitve, vezi, predsodkov, družbenih in notranjih konfliktov, ki izvirajo in kolonializma in preseljevanja. Z vedro melanholijo, čudovito otožnostjo, izrazno subtilnostjo. Miguel tava po vulkanskem otoku, od pomolov do vrhov, nosi ga med neskončnim horizontom oceana in navpičnostjo prepadnih

Portugalska, Brazilija, Zelenortske otoki/Portugal, Brazil, Cape Verde, 2018

režija/directed by Filipa Reis, João Miller Guerra **scenarij/**

screenplay Pedro Pinho, João Miller Guerra **fotografija/**

cinematography Vasco Viana **zvok/sound** Ruben Santiago **montaža/**

editing Eduardo Serrano, Ricardo Pretti, Luisa Homem **cast/igrata**

Miguel Moreira, Isabel Cardoso **producenti/producers** Pedro Pinho,

Rachel Ellis, Samira Pereira, Filipa Reis, João Miller Guerra **produkcija/**

production Terratreme Filmes **koprodukcija/co-production** Desvia,

OLL, Uma Pedra no Sapato **distribucija/distribution** Still Moving

format/format DCP **dolžina/running time** 95'

Family, identity, language, landscape. Where do we belong? What determines it? Can we choose it, decide it? This timeless and universal question, profoundly human, arises also for Miguel. "I am not Portuguese, I am from here," he states firmly even before he lands in Cape Verde. "I was born in Portugal, but I'm from here." It is a statement that our protagonist will keep repeating persistently throughout the film. As repeatedly as the local people will remind him: "Still, you're not from here." He has left Europe behind: homogeneous white suburbs, achromatic snakelike circumvallations, savourless malls, a tedious job in construction, and his only known family: an old, unagitated, seemingly exhausted Cape Verdean grandma. "I came to look for my roots," Miguel repeatedly affirms in the land he claims as his. His mantra has the rhythm of reaffirmation, the melody of vindication, certain tones of defence. Those roots, his roots, are founded on the existence of an unknown Cape Verdean father ("My grandma only told me bad things about him"), an unidentified family name (Vieira Ramos) and the island of origin (Santiago). This existential, perspicuous, poetic and often oneiric film by Filipa Reis and João Miller Guerra digs intelligently in the complexity of identity and belonging, life meaning and de-orientation, alienation, bonds, prejudices, social and inner conflicts derived from colonialism and migration. Brightly melancholic, beautifully sad, expressively subtle. Miguel wanders around the volcanic island, from piers to peaks, drifting between the infinite ocean horizon and the verticality of the abrupt mountains. The proficient, intimate camera invites us to accompany our protagonist along lively streets, meet serene faces,

FILIPA REIS, JOÃO MILLER GUERRA

Filipa Reis in João Miller Guerra živita in delata v Lizboni. Od leta 2010 skupaj ustvarjata dokumentarne filme, ki so bili prikazani in nagrajeni na nacionalnih in mednarodnih festivalih, kot so Cinéma du Réel, idfa in DokLeipzig. Leta 2008 sta ustanovila produkcijsko hišo Vendese Filmes, v okviru katere pripravljata televizijske projekte, obenem pa pod znamko Uma Pedra no Sapato razvijata dela za kinematografsko distribucijo. Med njimi so njihovi lastni projekti kot tudi dokumentarni in igrani filmi uveljavljenih in obetavnih mladih avtorjev.

Filipa Reis and João Miller Guerra live and work together in Lisbon. They have directed documentaries since 2010, which were exhibited and awarded at national and international festivals such as Cinéma du Réel, idfa, and DokLeipzig. In 2008 they founded Vendese Filmes, where they develop television projects and at the same time, under the name Uma Pedra no Sapato, work on films for theatrical release. This includes their own works as well as documentary and fictions projects by well-known and up-and-coming directors.



gora. Vešči in intimni posnetki nas vabijo, da protagonista spremljamo vzdolž živahnih ulic, da srečujemo resne obraze, očarljive ljudi, mirne glasove, čudovito melodijo kreolskega jezika, divji ritem tolkal tamkajšnje glasbe, aro ma domačega ruma. Njegovo negotovo in brezplodno iskanje se brez načrta odvija v dolgih urah slikovitih tihih dni in mrakobnih veseljaških noči. Nihče ne pozna njegovega očeta, ne zdi se, da bi se ga kdo spominjal. Miguel, sin neznanega Miguela, se giblje počasi in smeji obilno. Čeprav je njegov glas nagajiv in igriv, zveni vse bolj dremavo. Introspektivna samota, ki jo spreminjajo preroška srečanja. Ko se izgublja v veličastnosti diha jemajoče pokrajine otočja, se zdi, da se pogreza v nekakšno apatičnost. Tempo se upočasni, montaža postane fragmentarna, enigmatična, kot iz sanj. Iz lenobnosti ga prebudi nekaj glasovnih sporočil. Novice od doma. Doma? Morda je prav to tisti pravi odgovor na vprašanje, kdo Miguel sploh je – Miguel je Miguel in to je to.

Eloy Domínguez Serén

captivating people, tranquil voices, the fascinating melody of the Creole language, the frantic percussion of the local music, the aroma of grogue. His search, unsure and fruitless, comes along planlessly through the long hours of vivid silent days and gloomy festive nights. Nobody knows his father, nobody seems to remember him. Miguel, son of an unknown Miguel, moves slowly, laughs generously. His voice, though roguish and playful, sounds increasingly somnolent. Introspective solitude altered by oracular encounters. A certain apathy seems to enwrap him as he disappears in the grandiosity of the breathtaking archipelago landscape. The tempo diminishes, the editing turns fragmented, enigmatic, dreamlike. A couple of voice messages shake him from his lethargy. News from home. Home? That might be the right answer to who Miguel is: Miguel is Miguel, that's all.

Eloy Domínguez Serén

KALIFORNIJSKI SEN / CALIFORNIA DREAMS



ZDA/USA, 2017

režija/directed by Mike Ott **koncept/concept** Mike Ott **fotografija/cinematography** Mike Gioulakis **zvok/sound** Jan Bezouska **montaža/editing** Gerald D. Rossini **nastopajo/featuring** Cory Zacharia, Patrick Mio Llaguno, Neil Harley, Kevin Gilger AKA K-Nine the Dog Impersonator, Carolan J. Pinto, Mark Borchardt **producenti/producers** Heika Burnison, Nicole Arbusto, Alex Gioulakis **produkcija/production** Number 7 Films **distribucija/distribution** Melinda Prisco **format/format** DCP **dolžina/running time** 85'

Veste, če mogoče kakšen drugi Taco Bell zaposluje? Ker sem se prijavil in so rekli, da Taco Bell še največ zaposluje. Aja, to je Del Taco? Oprostite. Zamešal sem številki.

Cory Zacharia, *Kalifornijski sen*

Mike Ott, ki je eden najboljših neodvisnih filmarjev svoje generacije, že več kot desetletje raziskuje in beleži manj uhojena ozemlja in posebne energije okrožja Los Angeles. Od celovečernega prvenca *Analogni dnevi* (2006) do takih filmov, kot sta *Littlerock* (2010) in *Pearlblossom Hwy* (2012), je Ott ustvaril opus, ki ga opredeljuje vztrajna predanost geospecifičnemu.

S tipično duhovitostjo in nemo se v *Kalifornijskem snu* spet vrne k temu miljeju in si ustvari svoj kotiček v vedno manjšem prostoru med dokumentarnim in igranim filmom. Kalifornijčev najnovejši portret kraja, ki je zdaj smešen, zdaj ganljiv, se začne s serijo avdicij nekaj upanja polnih igralcev, ki izvajajo monologe iz svojih najljubših filmov – med drugim iz *Odpadnikov*, *Forresta Gumpa* in *Pijane ljubezni*. Toda Ottov ironično naslovljeni film, ki je daleč od samopoveličevalne bombastičnosti Hollywooda, izriše življenja svoje pisane družčine ob edinstvenem značaju pokrajine »Zlate države«, katere surova lepota nudi nekakšno strogo ozadje za vsakdanje neprijetnosti, s katerimi se srečamo na nižjih stopničkih družbene lestvice. Ottova skupina outsiderjev se preživlja z delom v restavracijah s hitro prehrano, kakršna je Wendy's, in v lokalnem zabaviščnem parku Six Flags ali pa so brezdomci in/ali brezposelni.

Do you know if any of the other Taco Bells are hiring by any chance? Because I turned in an application and they said most of all the Taco Bells were hiring. Oh, this is Del Taco? I'm sorry about that. I got the numbers mixed up.

Cory Zacharia, *California Dreams*

One of the finest independent filmmakers of his generation, Mike Ott has been exploring and capturing the less-trodden terrains and peculiar energies of Los Angeles County for more than a decade. From debut feature *Analog Days* (2006) to the likes of *Littlerock* (2010) and *Pearlblossom Hwy* (2012), Ott has created a body of work defined by its enduring investment in the geo-specific.

With typical wit and verve, Ott returns once again to this milieu in *California Dreams*, carving out his own corner in that ever-diminishing space between documentary and fiction filmmaking. By turns hilarious and poignant, the Californian's latest place-portrait opens with a series of auditions by several hopeful actors, who perform monologues from their favourite movies — *The Outsiders*, *Forrest Gump* and *Punch-Drunk Love* among them. A far cry from Hollywood's self-aggrandising bombast, however, Ott's ironically titled film maps the lives of its motley crew against the unique character of the Golden State's landscape — the brutal beauty of which provides a kind of tough-love backdrop to the quotidian unpleasantness encountered on the lower rungs of the social ladder. Ott's band of outsiders grind out their living working in the likes of Wendy's and the local Six Flags amusement park — or are else homeless and/or unemployed.

MIKE OTT

Mike Ott (1977) je svoje delo predstavil na več kot 100 festivalih po svetu, med drugim v Rotterdamu, Berlinu, MoMI in Lincoln Centru. Osvojil je več nagrad, med drugim nagrado občinstva na AFI Fest in nagrado za obetavnega filmskega ustvarjalca v okviru Independent Spirit Awards. Celovečerec *Actor Martinez* (2016), ki ga je so režiral z Nathanom Silverjem, je premiero doživel v Rotterdamu in bil prikazan na festivalu Tribeca.

Mike Ott (1977) has screened his work at over 100 festivals worldwide, including Rotterdam, Berlin, MoMA, and Lincoln Center. His films have won numerous awards including an Audience Award at AFI Fest, and the Someone to Watch Award at the Independent Spirit Awards. His feature *Actor Martinez* (2016), which was co-directed with Nathan Silver, premiered at Rotterdam and went to screen at Tribeca in 2016.



Ottov glavni junak v tej nalezljivo nepretenciozni zgodbi o trdoživosti je Cory Zacharia, čigar naivne upe, da bo odletel v Berlin, kjer bo nastopil v filmu skupaj s svojim nepredvidljivim nemškimi prijateljem Henningom, brzda neusmiljeno skeptična mama. Coryjevi prizori z mamo tvorijo stalno in zabavno nit v filmu, ki jo prekinjajo napol improvizirane sekvence, v katerih protagonist intervjuja druge like, ki bi tudi radi postali igralci, in jih sprašuje o podrobnostih njihovih vsakdanjih življenj: o seksualni preteklosti, kariernih ambicijah, odvisnosti od burrita.

Ott, mojstrski ustvarjalec podob, se premikov v tonu filma od zahtevnega in vznemirjujočega do čudnega in smešnega, ki meji že na situacijsko komiko, loteva s samozavestno spretnostjo – da sploh ne omenjamo plasti zdrsov med realnim in pristinim. Potem pa se v filmu pojavi še puščava, posneta v kalifornijskem somraku: temna nebo in to, kako pasovi spektralne rožnate visijo pod ponjavo nedotaknjene modrine.

Ott's frontman for this infectiously unpretentious tale of resilience is Cory Zacharia, whose naive hopes of flying to Berlin to star in a film with unpredictable German pal Henning are kept in check by a ruthlessly sceptical mother. Cory's scenes with Mom form an ongoing and amusing thread through the film that is punctuated by semi-improvised sequences, in which our protagonist interviews the film's other wannabe performers about the minutiae of their mundane lives: sexual histories, career ambitions, burrito addictions.

Ott, a masterful image-maker, handles the tonal shifts of his film, between the challenging and unsettling to the weird and borderline slapstick, with deft confidence—to say nothing of the film's layered slippages between realities and authenticities. And then there's the desert, shot in the Californian twilight: those dusk skies, and the way their strips of spectral pink hang beneath a sheet of untouched blue.

Michael Pattison

Michael Pattison

MESTNI VRTOVI / CITTÀ GIARDINO



Italija/Italy, 2018

režija/directed by Marco Piccarreda **scenarij/screenplay** Gaia Formenti, Marco Piccarreda **produkcija/production** Gaia Formenti, Marco Piccarreda, EliantoFilm **distribucija/distribution** Marco Piccarreda
format/format DCP **dolžina/running time** 53'

Sahid in pet drugih afriških fantov med 14. in 18. letom živijo priprti v sprejemnem centru na Siciliji. Njihova realnost je vključena v zapuščene »ne-prostore«, o katerih govori Marc Augé. V vročinski dekadenci centra je vse ovito v neskončno paletu toplih oker nians. Fiksni in centralni kadri ujamejo detajle njihovih življenj z atmosfero, ki vse preoblikuje v nerealno abstraktne tone. Zdi se, da vsi živijo v kolektivnih otroških sanjah, v katerih pa ne sanjajo o revoluciji kot Vigojevi najstniki v *Zéro de conduite*. Tu vsako dejanje ostaja izoliran fragment, ki mu je odvzet vsak kontekst. Tudi ko s pogradv črni angeli z glavo navzdol dražijo svoje sostanovce, je vse skupaj samo trenutek čarovnije, lepote in nežnosti, ki mine hitro in brez posledic.

V nasprotju z Buzzatičevim romanom *Tatarska puščava* ali Beckettovo dramo *Čakajoč Godota* afriški najstniki ne pričakujejo apokalipse ali kakšnega odrešilnega dogodka. O statusu begunca, zaradi katerega so prisiljeni ostati v centru, sploh ne govorijo. Prihodnosti ni, obstaja le izpraznjena neskončna sedanost. Kot ugotovimo, bleščeča in nežna koža njihovih obrazov prekriva preveč strašne zgodbe, da bi o njih spregovorili. Fantje se pred tem branijo s tišino in spanjem. Kot pravi Farouq, je njihovo življenje le zmešnjava brez smisla. Pravo življenje se je ustavilo, ko je imel deset let.

Niso pa vsi enaki. Najmlajši Sahid ves čas z daljnogledom gleda onkraj železnih vrat, ki simbolno markirajo nejasne meje centra. V daljavi zazna zastarele tovarne in grde nebotičnike, iz katerih se pojavljajo ljudje-duhovi, ki sprehajajo pse, tečejo ali se vozijo s skuterji. Njihovo življenje

Sahid and his five African friends aged between 14 and 18 live detained in a reception centre in Sicily. Their reality is bound to the abandoned "non-places" that Marc Augé talks about. In the fervid decadence of the centre, all is enveloped in an infinite palette of warm ochre nuances. The fixed and central shots capture the details of their lives with an atmosphere that transforms everything into unreal abstract tones. They all seem to be living in collective children's dreams, but they do not dream about revolution like Vigo's teenagers in *Zéro de conduite*. Here, every act remains an isolated fragment robbed of every context. Even when, from their bunk beds, black angels dangle their heads down to tease their roommates, this is a moment of magic, beauty and tenderness that passes quickly and without any consequences.

Contrary to Buzzati's novel *The Tartar Steppe* or Beckett's *Waiting for Godot*, the African teenagers do not expect an apocalypse or a redemptive event. They do not talk about the refugee status, the reason they are forced to stay at the centre. There is no future, only an emptied infinite present. As we find out, the shiny and tender skin of their faces conceals stories that are too dreadful to be talked about. The boys resist this by silence and sleep. As Farouq says, their lives are only confusion without meaning. His real life stopped when he was ten years old.

But they are not all the same. Sahid, who is the youngest, constantly looks through the binoculars beyond the iron gates that symbolically mark the unclear limits of the centre. In the distance, he detects disused factories and ugly skyscrapers from which emerge people-ghosts, who then walk their dogs, go

MARCO PICCARREDA

Marco Piccarreda (1976) je na akademiji za televizijo in film v Milanu diplomiral iz filmske montaže. Po diplomi je delal za več različnih produkcijskih hiš, leta 2005 pa z Vittorio Moronijem ustanovil lastno produkcijsko-distribucijsko podjetje 50Notturmo. Odtlej je pri več filmih, ki so nastali pod Moronijevo režijsko taktiko, sodeloval kot producent, scenarist, snemalec in montažer.

Marco Piccarreda (1976) graduated in film editing from Television and Cinema school of Milan, and went on to work for several film production companies. In 2005, he established the production and distribution company 50Notturmo together with Vittorio Moroni. Since then, he has worked on several films directed by Moroni as a producer, screenwriter, cinematographer, and editor.



se zdi ravno tako brez rešitev, brez možnih katarz kot življenje migrantov. A za Sahida je njihova mala svoboda dovolj, da dobi uvid v drugačno življenje.

Sahid in drugi imajo v centru na voljo hrano in prenočišče. Nihče jih ne preganja. A gre za njihovo možnost prehoda proti nebesom. Če ta predpogoj ni izpolnjen, postane ta ne-kraj, ne-čas ravno tako moreč. Sahid po vsej verjetnosti zbeži prav zato, da bi ponovno ustvaril zgodbo, nekaj, kar mu bi omogočalo odraščanje, spreminjanje, iskanje smisla, ponovno pridobivanje dostojanstva.

Mestni rtovi iz naslova so bila v zamislih arhitektov idealna mesta, obkrožena z zelenjem. Kot velja za druge utopije/nebesa dvajsetega stoletja, so od njih ostale le ruševine. Najvišjo ceno propada teh utopij danes plačajo migranti, a vanje smo vključeni prav vsi.

Jan Mozetič

for a run or ride on their scooters. Their lives seem to lack solutions and possible catharses just like the lives of migrants. But, for Sahid, their little piece of freedom is enough to give him an insight into a different life.

The centre offers Sahid and the others food and accommodation. Nobody persecutes them. But this is about their opportunity to move towards heaven. If this pre-condition is not fulfilled, then this non-place and non-time become agonising. Sahid most probably runs away precisely to again create a story, something that would enable him to grow up, change, search for meaning, regain his dignity.

The garden cities the title refers to were envisioned by architects as ideal cities surrounded by greenery. As is the case with other utopias/heavens of the 20th century, all that has remained of them are ruins. The greatest price for the decline of these utopias is now paid by migrants, but we are all chained to them.

Jan Mozetič

Elvis Šahbaz: PARENZANA BLUES

Glasbeni uvod/Live music intro, 30'

Glasbeni uvod izolskega kitarista Elvisa Šahbaza po navdihu filma Mestni rtovi.

Live music intro by Izola-based artist Elvis Šahbaz inspired by Città Giardino.

MESTO SONCA / MZIS QALAQI / CITY OF THE SUN



Gruzija, ZDA, Katar, Nizozemska/Georgia, USA, Qatar, Netherlands, 2017

režija/directed by Rati Oneli **scenarij/screenplay** Dea Kulumbegashvili, Rati Oneli **fotografija/cinematography** Arseni Khachaturan **glasba/music** Jean-Philippe Rameau, Johnny Jewel, Chromatics Jewel **zvok/sound** Sofia Matrosova, Alexey Kobzar **montaža/editing** Ramiro Suarez **nastopajo/featuring** Archil Khvedelidze, Zurab Gelashvili, Mariam Pkhaladze, Irina Pkhaladze **producenta/producers** Dea Kulumbegashvili, Rati Oneli **produkcija/production** OFA, Jim Stark **distribucija/distribution** Syndicado **format/format** DCP **dolžina/running time** 104'

Čiatura je mesto v zahodni Gruziji. Na vrhuncu razvoja je zagotavljalo 50 % svetovne oskrbe z manganom. Sovjetom je predstavljalo utelešenje svetle, utopične prihodnosti. Gradili so gledališča, univerze, koncertne dvorane, stadione in parke, poleg tega pa še prvi in največji javni zračni transportni sistem z gondolami na svetu. Danes je na dobri poti, da postane mesto duhov. Čiatura je bil velikopotezen človeški in tehnološki eksperiment, ki je navsezadnje propadel.

»Ko sem leta 2014 prvič obiskal Čiaturu, sem bil zaprepaden ob njeni nenavadni lepoti in siloviti opustošenosti. A v enaki meri sta me pretresla navidezna ravnodušnost prebivalcev in njihov smisel za humor glede položaja, v katerem so se znašli, njihovo hkratno kljubovanje in popolna vdanost v usodo. Stopali so po zemlji, ki je polna neizmerne bogastva, a niso imeli ničesar. Ko so se v zarjavelih jeklenih gondolah vozili na delo, so gledali smrti v oči, v nevarnih rudnikih pa so vsi blatni govorili o človeški lepoti in ljubezni.

Umirajoče mesto predstavlja povsem drugačno razsežnost človekovega obstoja. Tu se močno čuti relativnost časa, saj se ta upočasni do komaj opaznega minevanja in pridobi skorajda fizično viskoznost. Občutek obupa in skorajšnje pogube v kombinaciji s prirojeno potrebo po preživetju na prebivalce vpliva na nenavaden način. Tu se lahko pomiriš s smrtjo, a še vedno najdeš smisel v ritualih, ki potrjujejo življenje, tu popolna vdanost v usodo in kljubovanje soobstajata, ne da bi se to zdelo protislovno. Protagonisti v filmu se zdijo na silo vrženi v življenje, ki si ga niso izbrali in mu ne morejo ubežati.

Chiatura is a city in Western Georgia. At its peak, it was responsible for supplying 50% of the world's manganese. For the Soviets, it was the embodiment of a bright, utopian future. Theatres, universities, concert halls, stadiums and parks were built, along with the first and largest public aerial cable-car transportation system in the world. Today, it is well on its way to becoming a ghost town. Chiatura was a human and technological experiment on a grand scale that ultimately failed.

«When I visited Chiatura for the first time in 2014, the surreal beauty and grand devastation dismayed me. But I was as shocked by the inhabitants' apparent nonchalance and sense of humor about the situation they found themselves in: their simultaneous defiance and complete surrender. They walked on land filled with immense wealth, yet they possessed nothing. They looked death in the eye while riding corroded steel air-trolleys to work, but spoke of human beauty and love while covered in mud inside the dangerous mines.

A dying city presents an altogether different realm of human existence. Here the relativity of time flow is felt strongly; time slows to a crawl and attains almost physical viscosity. A sense of despair and impending doom mixed with a natural imperative to survive shapes the inhabitants in unconventional ways. Here one can make peace with death, but still find purpose in performing rituals that re-affirm life; here complete surrender and defiance co-exist without contradiction. The characters of the film seem to be violently thrown into a life they didn't choose and cannot escape. The question is whether they will wake up one day

RATI ONELI

Rati Oneli (1977) je po magisteriju iz bližnjevzhodnih študij v Tbilisiju študiral mednarodne odnose in medije na newyorški univerzi Columbia. Poleg režije se ukvarja tudi s producerskim in montažerskim delom. Leta 2014 je kot producent in somontažer sodeloval pri nastanku kratkega filma *Invisible Spaces*, ki je bil premierno prikazan v Cannesu in bil nominiran za zlato palmo. *Mesto sonca* je njegov celovečerni prvenec.

After earning a Master's degree in Middle East Studies in Tbilisi, Oneli (1977) studied International Relations and International Media at Columbia, NYC. He also works as a producer and editor. In 2014, he produced and co-edited *Invisible Spaces*, a short film that premiered at Cannes and was nominated for Palme d'Or. *City of the Sun* is his first feature-length film.



Vprašanje je, ali se bodo nekega dne prebudili ali bodo še naprej vztrajali v stanju hipnagogije neke med sanjami in budnostjo. Jalovost njihovih prizadevanj in pristnost njihovih življenj sta v ravnovesju.

Mesto sonca razumem kot pričevanje o človekovih skrajnostih – o naši želji po monumentalni arhitekturi in popolnem uničenju. To mesto v svoji DNK nosi tako seme univerzalnega trpljenja kot seme upanja. Ne glede na to, kateri del sveta obiščemo, najdemo podobne primere človekove domiselnosti in nemarnosti, urbane puščave, ki so jih prvotno postavili, da bi služile človekovim potrebam in hotenjem, in jih nato uničili prav tisti ljudje, ki bi jim po prvotnem načrtu morale služiti. Želel sem posneti film, ki bi gledalcu pronicel skozi pore in ostal v njem, film, ki je mestoma izmuzljiv kot poezija in pri katerem se lahko gledalec vedno znova napaja s čustvi.« -Rati Oneli

or just continue existing in a state of hypnagogia, somewhere between dreaming and wakefulness. The futility of their efforts and the authenticity of their lives is in the balance.

For me, *City of the Sun* is a testament to human extremes: our desire for monumental architecture and sweeping destruction. The city carries seeds of both universal suffering and hope in its DNA. No matter where we go in the world we encounter similar examples of human ingenuity and carelessness: urban deserts, originally erected to serve human needs and aspirations and subsequently destroyed by the humans they were originally designed to serve. My aim was to make a film which seeps through the viewers' pores and stays with them, a film that is at times intangible like poetry and to which the viewer can come back again and again for more emotion." -Rati Oneli

LADJE ŠE ZMERAJ NE PRISTAJAJO / BRODOVI I DALJE NE PRISTAJU / SHIPS STILL DON'T COME ASHORE

Ivan Ramljak, Hrvaška/Croatia, 2017, 3'

Leta 1955 je Mihovil Pansini, legenda hrvaškega eksperimentalnega filma in ustanovitelj festivala žanrskega filma GEFF, posnel film o nezmožnosti pobega z otoka in pred samim seboj. Njegov naslov je bil *Brodovi ne pristaju*. Dvainšestdeset let pozneje v tem 16-mm poklonu njegovega pranečaka ladje še zmeraj ne pristajajo.

In 1955, Mihovil Pansini, a legend of Croatian experimental cinema and founder of the Genre Film Festival (GEFF), made a film about the inability to escape from an island and from oneself. Its title was *Ships Don't Come Ashore*. Sixty-two years later, ships still don't come ashore in this 16mm tribute made by his grand-nephew.



A man in a black jacket is shown from the waist up, floating horizontally above a city street at night. His arms are outstretched, and his head is tilted back. The street below is filled with cars, some of which are blurred, suggesting motion. The scene is illuminated by streetlights, creating a dramatic, high-contrast atmosphere.

SIGNALI / SIGNALS

Jupitrova luna / Jupiter's Moon

Kongo na sodišču / The Congo Tribunal

KRONSKI DRAGULJI ZAHODA: dediščina kolonializma / CROWN JEWELS OF THE WEST:
The Legacy of Colonialism

SKELEHELLAVISION: program kratkih filmov Marthe Colburn / SKELEHELLAVISION:
Programme of shorts by Martha Colburn

Nori dnevi / Days of Madness

Tovarna nič / The Nothing Factory

JUPITROVA LUNA / JUPITER HOLDJA / JUPITER'S MOON



Madžarska, Nemčija/Hungary, Germany, 2017

režija/directed by Kornél Mundruczó **scenarij/screenplay** Kata Wéber, Kornél Mundruczó **fotografija/cinematography** Marcell Rév **glasba/music** Jed Kurzel **zvok/sound** Gábor Balázs, Michael Kaczmarek **montaža/editing** Dávid Jancsó **igrajo/cast** Merab Ninidze, Zsombor Jéger, György Cserhalmi, Móni Balsai **producenti/producers** Viktória Petrányi, Viola Fügen, Michael Weber, Michel Merkt **produkcija/production** Match Factory, Proton Cinema **distribucija/distribution** FIVA – Vojnik

format/format DCP **dolžina/running time** 123'

Jupiter ima 67 lun. Ena od njih je prav posebna – prekriva jo zamrznjen ocean, kar namiguje na možnosti obstoja človeku znanih oblik življenja. Luna nosi ime Evropa.

Somrak in reka, na drugi strani katere se razpenja zemeljska Evropa. V mrkem dežju poskušajo begunci prečkati mejo, a jih zasači policijska kontrola. Čolni se prevrnejo, ljudje kriče popadajo v vodo, nekateri priplavajo do obale, tečejo; tečejo skozi gozd, medtem ko se v ozadju dviguje sivkasta jutranja svetloba. Kamera jim sledi in se v neprekinjenem kadru fokusira na Aryana. Mladeniču uspe prebegniti na jaso, kjer ga zasači policaj. Ta ga v kaotičnem kričanju nekajkrat ustrelji v prsi. In potem se zgodi čudež. Aryan nenadoma vzlebdvi v zrak.

V isto umazano-sivkasto jutro se zbudi moški srednjih let. Prižge si cigareto, ko med napol gnilimi jabolki na balkonski mizi ugleda truplo sinice. Ko se odpravlja iz stanovanja, sreča v dvigalu Jehovovi priči. Posmehljivo sprejme ponujeno Biblijo. Če v kaj veruje? Da – v vstajenje Madžarske. V begunskem taborišču, kjer dela kot zdravnik, ga urgentno pozove policaj – vodja ene od mejnih kontrol –, ki zahteva, da ta v svojem poročilu prikrije dejanskost omenjenega strelskega obračuna.

A zdravnik, dr. Stern, mladeniča vzame pod okrilje. Se le zdi, ali je ta »angel« padel z neba prav zanj? Stern namreč nosi težak križ – smrt pacienta zaradi malomarnosti. Da bi odplačal dolg, v zameno za pomoč sprejema podkupnine beguncev iz taborišča. Bo ta obupani možak ob Aryanu spregledal Boga? Nasprotno, z dostojevskijevsko-ciničnim pridihom definicije človeške narave začne

Jupiter has 67 moons. One of them is very special – it is covered by a frozen ocean, which indicates the possible existence of life forms known to humans. The moon is called Europa.

A river in the dusk; on the other side of it extends earthly Europe. In dreary rain, refugees try to cross the border, but are caught by border police. Boats capsize and people screamingly fall into the water. Some swim to the shore and run; they run through the forest while, in the background, a greyish morning light is breaking. The camera follows them and, in an uninterrupted shot, focuses on Aryan. The young man manages to escape to a clearing where he is caught by a policeman. In chaotic screaming, the policeman shoots him in the chest. And then a miracle happens. Aryan suddenly floats up.

A middle-aged man awakens into the same dirty-greyish morning. While lighting his cigarette, he sees a dead tit among the half rotten apples on the balcony table. On his way out, he meets two Jehovah's witnesses in the elevator. He sneeringly accepts the offered Bible. Does he believe in anything? Yes – the resurrection of Hungary. At the refugee centre where he works as a doctor, he is urgently summoned by a policeman – the head of one of the border patrols – who demands that he conceals the actual facts of the mentioned shooting in his report.

But Doctor Stern takes the young man under his wing. Does it only seem so or has this "angel" fallen from the sky just for him? Stern has a heavy cross to bear – the death of a patient due to his negligence. To pay his debt, he takes bribes from the refugees at the camp in

KORNÉL MUNDRUCZÓ

Kornél Mundruczó (1975) je scenarist, režiser, ustanovitelj produkcijske hiše Proton Cinema in gledališke skupine Proton Theatre. *Jupitrova luna* je njegov peti film, ki je svetovno premiero doživel v Cannesu. *Beli bog* je leta 2014 tam zmagal v sekciji Un Certain Regard, prikazan je bil tudi na festivalu Sundance. Mundruczó je leta 2003 vstopil tudi na področje gledališča in opere, sprva na Madžarskem in nato v tujih gledaliških ustanovah.

Kornél Mundruczó (1975) is a screenwriter, film and theatre director, founder of Proton Cinema and Proton Theatre. *Jupiter's Moon* is his fifth film to world premiere at the Cannes Film Festival. *White God (Fehér isten)* won the 2014 Un Certain Regard Prize and was screened at Sundance. Since 2003, Mundruczó has also worked in theatre and opera, first in Hungary and then in theatres abroad.



zdravnik mladeniča voziti do umirajočih bolnikov, ki plačujejo velike vsote ob videnju »angela«. A tudi policaj ne popusti in eksistencialistično-surrealistična drama tako obenem privzame značaj napetega policijskega trilerja.

Jupitrova luna je sedmi celovečerec madžarskega režiserja Kornéla Mundrucza, ki je festivalska občinstva navdušil s filmom *Beli bog* (2014) – vizualno prav tako osupljivo, nadrealistično družbeno kritiko sodobne Madžarske. Tudi v *Jupitrovi luni* cineast s subtilno rabo posebnih učinkov in v osupljivo izigrani fotografiji na velikopotezno metaforičen način izrisuje stanje sodobne Evrope – od aktualne begunske krize do skorumpiranega madžarskega birokratskega sistema; predvsem pa film alegorično eksplicira »zamrznjeno«, Drugemu hladno odtujeno dušo Evrope. Le-to pa prav soočenje z Drugimi sili v odkrivanje vrednosti človeškega, kar drug v drugem odkrivata tudi glavna protagonista.

Anja Banko

exchange for his help. Will Aryan open this desperate man's eyes to God? On the contrary, in line with a Dostoevskyesque and cynical definition of human nature, the doctor starts taking the young man to dying patients that pay him large amounts of money upon seeing the "angel". But the policeman does not relent, and the existentialist-surrealist drama takes on the characteristics of a gripping police thriller.

Jupiter's Moon is the seventh feature film by Kornél Mundruczó, a Hungarian director who impressed festival audiences with his *White God* (2014) – another visually stunning, surrealist social critique of contemporary Hungary. With his subtle use of special effects and strikingly utilised cinematography in *Jupiter's Moon*, the cineaste again traces the condition of contemporary Europe in a grandiosely metaphorical way – from the current refugee crisis to the corrupt Hungarian bureaucratic system; but, above all, the film allegorically explicates the "frozen" soul of Europe, coldly alienated from the Other. It is precisely the encounter with the Other that forces Europe to discover the value of humanity, which the main protagonists also discover in each other.

Anja Banko

KONGO NA SODIŠČU / DAS KONGO TRIBUNAL / THE CONGO TRIBUNAL



Nemčija, Švica/Germany, Switzerland, 2017

režija/directed by Milo Rau **scenarij/screenplay** Milo Rau
fotografija/cinematography Thomas Schneider **glasba/music**
Marcel Vaid **zvok/sound** Marco Teufen, Jens Baudisch **montaža/**
editing Katja Dringenberg **nastopajo/featuring** Sylvestre Bisimwa,
Jean-Louis Gilissen **producenta/producers** Arne Birkenstock, Olivier
Zobrist **produkcija/production** Fruitmarket, Langfilm **distribucija/**
distribution Magnetfilm

format/format DCP **dolžina/running time** 100'

Milo Rau velja za enega najbolj kontroverznih in vitalnih gledaliških režiserjev v Evropi. S sodelavci v produkcijski hiši za gledališče in film The International Institute of Political Murder v slogu raziskovalnega novinarstva dosledno preiskuje in rekonstruira politične zgodbe in pri tem uspešno kombinira raznolika umetniška in raziskovalna orodja: film, gledališče, fotografijo, intervjuje, re-enactment, dokumentiranje. Obdeluje pomembne zgodovinske ali aktualne socialnopolitične konflikte: od pokola Tutsijev v Ruandi, genocida v Bosni do cenzure Putinove Rusije. Uprizoril je zadnje dneve Ceaușesca in Breivikov nagovor sodišča v Oslu. Slovenska publika ga je imela že večkrat priložnost spoznati na festivalu Mladi levi.

Kongo na sodišču je mešanica raziskovalnega novinarstva, dokumentarnega filma in gledališča, saj gre za konkretno raziskovalno delo na terenu in na podlagi tega uprizoritev sojenja (v Bukavuju in Berlinu), v katerem Milo v živo sooči žrtve in krvnike, priče in analitike 20 let trajajoče vojne v Kongu, v kateri je umrlo že več kot 6 milijonov ljudi. Mnogi opazovalci je ne razumejo več kot le bitko za prevlado v centralni Afriki, temveč kot eno odločilnih ekonomskih bitk v dobi globalizacije, saj ne temelji le na etničnih razlikah, temveč gre za divje izkoriščanje surovin, ki so tako pomembne za tehnološko 21. stoletje.

Milo Rau z neizprosno natančnostjo preiskuje vzroke in ozadja ene najbolj krvavih ekonomskih bitk v človeški zgodovini in v svojem značilnem transmedijskem projektu izrisuje analitično platno kot reakcijo na pasivnost svetovne javnosti ob

Milo Rau is considered one of the most controversial and vigorous European theatre directors. Together with his colleagues operating under The International Institute of Political Murder theatre and film production company, he explores and reconstructs political stories in the manner of research journalists, combining diverse artistic and research tools: film, theatre, photography, interviews, re-enactment, documentation. His focus is on important historical and current socio-political conflicts, from the Tutsi massacre in Rwanda and genocide in Bosnia to the censorship practiced in Putin's Russia. He staged the final days of Ceaușescu and Breivik's address to the court in Oslo. His works have been presented to the Slovenian audience in several editions of the Mladi levi festival.

Staging trials in Bukavu and Berlin based on field research, *The Congo Tribunal* is a mix of research journalism, documentary cinema and theatre. In the trials, Milo holds live confrontations of victims and perpetrators, observers and analysts of the 20-year war in Congo that has already claimed over 6 million lives. Many observers no longer see it only as a battle for supremacy in central Africa, but as one of globalisation's crucial economic distribution battles: alongside ethnic differences, this is about savage exploitation of raw materials crucial to the 21st century technology.

It is with unrelenting precision that Milo Rau explores the causes and backgrounds of one of the bloodiest economic wars in human history. The analytical canvas created within his typical transmedia project is a reaction to the passive global audience witnessing

MILO RAU

Režiser in avtor Milo Rau (1977) je od leta 2002 ustvaril več kot 50 gledaliških predstav, filmov, knjig in akcij. S predstavami je prepotoval več kot 30 držav in gostoval na najpomembnejših mednarodnih festivalih, kot so berlinski festival Theatertreffen, festival v Avignonu in dunajski Festwochen. Za svoje delo je prejel številne nagrade, med drugim leta 2016, kot najmlajši prejemnik doslej, prestižno nagrado Mednarodnega gledališkega inštituta ITI, ki jo podeljujejo ob svetovnem dnevu gledališča.

Director and author Milo Rau (1977) he has put out, since 2002, over 50 plays, films, books and actions. His productions have appeared at major international festivals, including the Berlin Theatertreffen, the Festival d'Avignon, and the Wiener Festwochen, and have toured more than 30 countries worldwide. Rau has received many awards, including, in 2016, as the youngest winner, the prestigious World Theatre Day ITI Prize.



sistematičnem ubijanju civilnega prebivalstva. Nikjer na svetu se globalni interesi ne prepletajo tako izrazito z lokalnimi oblastmi, kolonialno preteklostjo in postkolonialno sedanjostjo.

Če citiram Mila Raua: »Kljub številnim grozotam v tem filmu je zelo pomembno, da ne izgubimo upanja. *Kongo na sodišču* dokazuje, da je resnico mogoče podati ne glede na to, kako kompleksne so povezave.« Po zaslišanjih in pričanjih za film v Bukavu leta 2015, ki so potekali pod geslom "Resnica in pravica", sta bila odpuščena dva ministra in uprizorjeno sojenje je postalo nekakšno upanje za spremembo. Film so leta 2017 predvajali v Kongu in video ga je na tisoče ljudi, reakcija je bila osupljiva, kot zadnji klic k vstaji, klic na pomoč. Sprožil je nova sojenja, skupina ljudi iz Konga, mednarodnih odvetrovnikov, borcev za pravico in novinarjev pa nadaljuje kampanjo s ciljem ustanovitve institucije v vzhodnem Kongu, ki bo sodila odgovornim za množične in ekonomske zločine.

Ko politika zataji, nastopi umetnost!

Nevenka Koprivšek

the systematic killing of the civilian population. Nowhere else in the world are global interests so expressively intertwined with the local authorities, colonial past and postcolonial present.

In the words of Milo Rau: "And with all the horrors shown in the film, it is important to me not to lose sight of hope. If *The Congo Tribunal* has proved one thing, it is that the truth can be found, no matter how complicated the connections are." Following the hearings and testimonials for the film in Bukavu in 2015, which were held under the motto "Truth and Justice", two ministers were discharged and the staged trial came to be seen as hope for change. When the film was shown in Congo in 2017, it was seen by thousands of people. The reaction was astounding: a final call for revolt, a cry for help. It triggered new trials, and a group of people comprising locals, international lawyers, fighters for justice and journalists has continued the campaign, the aim of which is to establish an institution in East Congo that would put to trial everybody responsible for mass and economic crimes.

When politics fails, art takes its place!

Nevenka Koprivšek

KRONSKI DRAGULJI ZAHODA: dediščina kolonializma / CROWN JEWELS OF THE WEST: The Legacy of Colonialism

Velik del bogastva in stabilnosti Zahoda temelji na večstoletnem izkoriščanju drugih kontinentov, njihovih ljudi, dosežkov in naravnih virov. Črpanje bogastva iz tega vodnjaka še danes ni doseglo dna. Posledice surovega plenjenja so zelo žive, ne le na ekonomskem in političnem področju, temveč prežemajo družbo, kulturo, etiko in moralo sodobnega človeka. Kino Otok tudi s programom kratkih filmov opozarja na to kulturno, politično in ekonomsko dediščino zahodnega sveta.

Program filmov je nekaj več kakor ura in pol raznolikih tehnik, pripovednih načinov, poetik, slogov in raznovrstnega raziskovanja filmskega izraza, njegove neposrednosti in učinkovitosti pri prenašanju zelo konkretnih podob (preteklosti in sedanjosti) in prav tako abstraktnih idej, vtisov in čustev, ki sedanjost prežemajo. Z junakom prav dobesedno temnega filma *Visoka mesta iz kosti* se upremo temnim okoliščinam sistema, ki ne dovoli prostora tistim, ki se mu nočejo ukloniti. Z *Vse moje telefonske številke so utonile v ...* se potopimo v kolaž naše sodobnosti, v godljivo informacij o vsebini in obliki, ki je nočemo in tudi ne moremo urediti, razumeti, izčistiti. *Sončni kamen* precizno raziše najbolj zahodno točko evropske celine, vhod in izhod Evrope, kjer stoji od turistov oboževani in svetilničarjev nezaželeni svetilnik: lega svetilnika, opis tehnologije in razvoja te precizne (nekoč optične in mehanske, danes pa digitalne) naprave nadzora in ureditve sveta, vojaški in politični konteksti in osebne zgodbe govorijo in sporočajo o močni povezanosti tehnologije, zgodovine, kolonializma, kapitalizma in napredka civilizacije. Tok podob v *Arheopsihični časovni pasovi* nas postavi v puščavo Nove Mehike, v en prostor mnogoterih časov in kultur. Tudi *Afriška filmska šola* z uporabo najdenega arhivskega materiala na super 8-mm traku poveže preteklost s sedanjostjo – v več en stereotipen pogled belega človeka na podobe "eksotične" Afrike. Film *Zvezde Gaomeiga* nam ponudi osvežitev, pogled tujca v tujo kulturo, njene ljudske zgodbe, ki se razliva v sedanjost in mešajo s pogledom avtorja. Tujec poseže v dogajanje, a ta tujec zanesljivo ni ustvarjalec filma. Nekaj več kakor ura in pol udarne, srdite, analitične, otožne in tudi zabavne filmske poezije nas obdara z avdiovizualnim, intelektualnim, čutnim in čustvenim pogledom na številne družbene in intimne svetove naše realnosti.

Varja Močnik

A huge chunk of the West's riches and stability is based on centuries of exploitation of other continents, their people, achievements and natural resources. The depletion of this plentiful reservoir has still not reached its end point. Not only economic and political, the consequences of this savage plunder are still very much alive, permeating the society, culture, ethics and morals of modern man. This year, the Isola Cinema festival aims to address this cultural, political and economic legacy of the West with a programme of shorts.

The programme is a 98-minute mix of various techniques, modes of narration, poetics, styles and different explorations of film expression, its directness and effectiveness in conveying very concrete images (of the past and the present), as well as abstract ideas, impressions and emotions permeating the present. With the hero of the literally dark film *High Cities of Bone*, we resist the dark circumstances of the system that allows no space for those who will not submit to it. With *All My Phone Numbers Drowned In...* we immerse ourselves in a collage of our contemporaneity, a mess of information about content and form that we cannot and will not put in order, understand, clarify. *Sunstone* minutely examines the westernmost point of the European continent, the entry and exit point of Europe, the location of a lighthouse adored by tourists and unwanted by lighthouse keepers: the position of the lighthouse, the description of the technology and the development of this precise (once optical and mechanical, now digital) apparatus of control and world order, the military and political contexts and personal stories testify to and communicate the strong connection between technology, history, colonialism, capitalism and the advance of civilisation. The stream of images in *Archeopsychic Time Zones* places us in the desert of New Mexico, in one space of many times and cultures. By using found archival footage on 8-mm film, *African Film School* also connects the past and the present – into the eternal stereotypical view that white people have of the images of "exotic" Africa. *Stars of Gaomeigu* is a breath of fresh air, offering a foreigner's view of a foreign culture, of its folk tales that continue into the present and are mixed with the filmmaker's view. The foreigner intervenes in the action, but this foreigner is definitely not the maker of the film.

About an hour and a half of edgy, fierce, analytical, melancholy and also entertaining film poetry provides an audiovisual, intellectual, sensuous and emotional view of numerous social and intimate worlds of our reality.

Varja Močnik

VISOKA MESTA IZ KOSTI/ALTAS CIDADES DE OSSADAS / HIGH CITIES OF BONE

João Salaviza, Portugalska/Portugal, 2017, 19'

Karlon, v revni lisbonski četrti rojeni pionir kreolskega zelenortskega rapa, pobegne iz bivališča, kamor so ga naselili. Pronicljivo in domiselno popotovanje po Karlonovih spominih in prikritih zgodbah iz temačnih dni.

Karlon, a pioneer of Cape Verdean creole rap born in a slum in Lisbon, runs away from the housing project to which he had been relocated. A probing and imaginative exploration of Karlon's memories and the submerged stories from a dark time.



VSE MOJE TELEFONSKE ŠTEVILKE SO UTONILE V ... / ALL MY PHONE NUMBERS DROWNED IN...

Michel Klöfkmann, Nemčija, Nigerija/Germany, Nigeria, 2017, 11'

Nastopajoči se odeti v kostume, sešite iz oglasnih panojev, v nekakšnem performativnem živem kolažu gibljejo po nigerijskem velemestu Lagosu in po New Yorku. Film, ki v središče postavlja skrajna pola urbane civilizacije.

In a kind of performative live collage, performers dressed in costumes sewn from advertising banners, move through the Nigerian megacity Lagos and through New York. The film focuses on the extreme poles of urban civilization.



SONČNI KAMEN / SUNSTONE

Filipa César, Louis Henderson, Portugalska, Francija/Portugal, France, 2018, 35'

Medsebojni vpliv in povezave med vojaškimi in kolonialnimi optičnimi tehnologijami – od Fresnelovih leč, ki so jih uporabljali v svetilnikih, do satelitskih navigacijskih sistemov – ter zahodnimi modeli znanja.

The film explores how optical technologies of military and colonial design – from lighthouse Fresnel lenses to global satellite navigation systems – both inform and are informed by Western models of knowledge.



ARHEOPSIHIČNI ČASOVNI PASOVI / ARCHEOPSYCHIC TIME ZONES

Georg Koszulinski, ZDA/USA, 2018, 5'

Film, v katerem se srečujejo in prekrivajo različni časovni pasovi, ki segajo nekaj tisoč let v preteklost ter v daljno prihodnost, ko je človek sposoben odpotovati na rob znanega vesolja, posredno spregovori o zgodovini kolonizacije v Amerikah.

The film attempts to engage the history of colonization in the Americas, primarily through intersecting and overlapping time zones that span from thousands of years into the past, to distant future when humankind has found a way to travel to the edge of the known universe.





AFRIŠKA FILMSKA ŠOLA / AFRICAN FILM SCHOOL

Roger Horn, JAR/RSA, 2017, 5'

Domači posnetki divjine, posneti na S8-mm trak v Južni Afriki in kolonialni Rodeziji (Zimbabveju) v času apartheida v 60. letih, ki jih avtor združi z lastnim zvočnim zapisom, posnetim med filmskim usposabljanjem upodabljanja narave v Cape Townu leta 2007.

Found Super 8mm home movies of wildlife from 1960s apartheid era South Africa and colonial Rhodesia (Zimbabwe) juxtaposed with audio the filmmaker recorded while attending a wildlife film-training program in Cape Town in 2007.



ZVEZDE GAOMEIGA / STARS OF GAOMEIGU

Marko Grba Singh, Srbija, Kitajska/Serbia, China, 2017, 23'

V observatoriju Gaomeigu na Kitajskem pripadniki ljudstva Naxi opazujejo nebo v prepričanju, da so potomci tamkajšnjih nesmrtnih bitij in da so bili na Zemljo poslani prav z namenom, da bdijo nad njimi.

At the Gaomeigu Observatory in China, the Naxi people scan the sky, convinced they are the descendants of immortal beings living there, abandoned on earth to watch them.

SKELEHELLAVISION: program kratkih filmov Marthe Colburn / Programme of shorts by Martha Colburn

Filmi leta 1971 v ameriškem Gettysburgu rojene Marthe Colburn utripajo v vrtoglavem ritmu tričetrtinskega panka. Avtorica z različnimi strategijami – najdenimi posnetki, kolaži izrezljank in ročniimi preslikavami – gradi vizualno zgoščen in tipično političen podpis. Analogni filmski trak obdela z vseh strani, like divje premika in bliskovito izmenjuje, jih nalaga drugega prek drugega, deformira in na novo interpretira. Pri tem se med drugim loti ameriške identitete in zgodovine, pa tudi vloge medijev, lepotnih idealov in – z do nerazpoznavnosti razprskanim pornografskim gradivom – življenja po smrti. V poznejših delih se ta večkrat nagrajena avtorica, ki je svoj najnovejši film *Zahodna divjina* premierno predstavila v newyorški MoMI, poda na polje esejistike. V njih osrednjo vlogo vselej prevzame neutrudna opazovalka, ki svojo umetnost razume kot pot do osebne katarze. Gre za enega najbolj radikalnih, izvirnih in subverzivnih glasov sodobnega eksperimentalnega animiranega filma.

Predstavljeni program je razkošen potpuri z radikalno držo: od najdenih posnetkov v delu *Moja skrivna sramota* in kolažne tehnike animiranja v filmu *V našem bazenu je izprijenec*, prek divjih preslikav in reinterpretacij že videnega v filmih *Zlo Drakule* in *Skelehellavision* do obrata v esejistično smer v *Mitskih laboratorijih* in *Triumfu divjine*. Nobena slika ne ostane nedotaknjena, montaža v čisti ekstazi do potankosti sledi ritmu, podobe butajo gledalcu naravnost v oči. Virtuozno popotovanje po univerzumu Marthe Colburn v dvanajstih etapah.

Marius Hrdy

The breakneck three-quarter time of punk music throbs in the films of Martha Colburn, who was born in Gettysburg, Pa., in 1971. Different strategies—found footage, cutout collages, and hand-overpaintings—sport the artist's visually tight and quintessentially political signature. Analog film stock is manipulated from all sides; figures move frantically and are switched like insert cards, overlaid, deformed, and reinterpreted. In this process, Colburn examines American identity and history as well as the role of media, beauty ideals, and—using pornographic material scratched beyond recognition—life after death. In her later works, the award-winning artist, whose most recent film *Western Wild* premiered at the MoMA in New York City, ventures into essayistic territory. At their center is always a restless observer, who understands her art as a strategy for inner catharsis. One of the most radical, original, and subversive voices of contemporary experimental animation.

The programme is an exuberant potpourri with a radical edge: from the found-footage technique of *My Secret Shame*, the collage animation *There's a Pervert in Our Pool*, and wild overpaintings and reinterpretations like *Evil of Dracula* and *Skelehellavision* to an essayistic orientation in *Myth Labs* and *Triumph of the Wild*—no image remains untuned, all is tailored to the beat in pure ecstasy, and the visuals virtually jump off the screen. A virtuosic journey through Martha Colburn's work in twelve parts.

Marius Hrdy



MOJA SKRIVNA SRAMOTA / MY SECRET SHAME

ZDA/USA, 1996, 2'35"

Sramotna ravnanja.

Shameful behaviors.

V NAŠEM BAZENU JE IZPRIJENEC / THERE'S A PERVERT IN OUR POOL

ZDA/USA, 1998, 2'30"

Več zgodovinskih izpriencev skupaj v bazenu.

A number of historical perverts in a pool together.

KAJ JE NA SPOREDU? / WHAT'S ON?

ZDA/USA, 1997, 1'50"

Pogubni učinki televizije.

The evils of television.

ZLO DRAKULE / EVIL OF DRACULA

ZDA/USA, 1997, 2'20"

Oglaševalski vampirji iz 60. in 70. let 20. stoletja.

Vampires from throughout 1960's and 70's advertising.

MAČJA LJUBEZEN / CATS AMORE

ZDA/USA, 2000, 2'20"

Mačke se razkazujejo.

Cats in a state of exhibition.

SKELEHELLAVISION

ZDA/USA, 2002, 7'45"

Posmrtno življenje, prepleteno s podobami erotičnih filmov.

The afterlife mixed with images from erotic films.

MITSKI LABORATORIJI / MYTH LABS

ZDA/USA, 2008, 8'

Izmišljena zgodovina metamfetaminske epidemije v ZDA.

An imagined history of the Meth epidemic in the USA.

LEPOTNA KRIZA / COSMETIC EMERGENCY

ZDA/USA, 2005, 8'02"

Lepotne operacije v zgodovini, umetnosti in vojni.

Cosmetic surgery in history, art and war.

TRIUMF DIVJINE / TRIUMPH OF THE WILD

ZDA/USA, 2009, 10'

Neprijetnosti vojne in narave.

The trials of war and nature.

NIZOZEMSKI DAN / DAY OF THE DUTCH

ZDA/USA, 2014, 4'55"

Življenje dveh deklet v Amsterdamu.

The life of two your girls in Amsterdam.

ZAHODNA DIVJINA / WESTERN WILD...OR HOW I FOUND WANDERLUST AND MET OLD SHATTERHAND

ZDA/USA, 2018, 9'

Filmski ustvarjalec pripravlja film o slovitim nemškem pisatelju Karlu Mayu.

A film-maker making a film about the famed German author Karl May.



NORI DNEVI / DANI LUDILA / DAYS OF MADNESS



Hrvaška, Slovenija/Croatia, Slovenia, 2018

režija/directed by Damian Nenadić **scenarij/screenplay** Damian Nenadić **fotografija/cinematography** Maja Šćukanec, Mladen Badun, Damian Nenadić, Srđan Kovačević **glasba/music** Filip Sertić **zvok/sound** Martin Semenčić, Julij Zornik, Ivan Zelić **montaža/editing** Sandra Bastašić **producent/producer** Oliver Sertić **produkcija/production** Restart **koprodukcija/co-production** Petra Pan Film Production **distribucija/distribution** Petra Pan Film Production **format/format** DCP **dolžina/running time** 75'

Nori dnevi je opazovalni dokumentarec, ki nas popelje v sicer skrit in za večino izjemno neprijeten svet ljudi, ki so psihološko drugačni in jih družba z lahkoto zavrže in ožigosa za duševne bolnike.

Mladen in Maja v odraslo življenje vstopata v okovih demonov preteklosti in založena s tabletami, ki jima jih njuni psihiatri stalno nudijo namesto terapevtskih pogovorov. Skupnost se na njuno breme disfunkcionalne družinske preteklosti odzove neusmiljeno in z moralno dvoličnostjo, ki ju prepusti na milost in nemilost prav tistemu zdravstvenemu sistemu, zaradi katerega sta postala zasvojena.

Nori dnevi s pretanjeno živahnostjo beležijo njuno osamljeno vsakodnevno življenje, ujeta v začaran krog zavrnitev in krivde, pa tudi njun poskus, da bi našla svoj kotiček v družbi, ki ju je izobčila.

Na tej poti se bosta morala soočiti z lastnimi duhovi preteklosti in kralji sedanjosti, ki označijo za demonsko vse, česar ne razumejo. Mladen in Maja bosta zdravnikom dokončno rekla NE in svoje zdravje vzela v lastne roke, pripravljena svojo bolečo odisejado deliti z drugimi. Trenutki dveh skoraj izgubljenih življenj, ki so ujeti na občudovanja vreden način, odpirajo pereče vprašanje: Kdo je tu nor?

»To je zgodba o ljudeh, pri katerih so diagnosticirali različne duševne bolezni. Naletel sem na skupino nekaj takih ljudi, ki so se srečevali enkrat na teden na nekakšni skupinski terapiji, kjer so se pogovarjali, delili zgodbe ali se samo družili. Njihov glavni cilj je bil, da bi se znebili ogromnih količin zdravil, ki so jim jih predpisovali njihovi osebni zdravniki, in si pomagali z medsebojnim sprejemanjem, ljubeznijo in sklepanjem prijateljstev. Z grozo sem ugotovil,

Days of Madness is an observational documentary that takes us to the otherwise hidden and, for most, abject world of people who are mentally different, easily discarded by society and branded as mental patients.

Mladen and Maja enter maturity, haunted by demons of the past and with handfuls of pills that their psychiatrists keep offering them instead of therapeutic conversation. The community responds to their burden of dysfunctional family past ruthlessly, with moral hypocrisy, putting them at the mercy of the very health system that made them addicts. With subtle vibrancy, *Days of Madness* registers their lonely daily lives caught in the vicious circle of rejection and guilt, as well as their attempt to find a little corner of their own in the society that rejected them. On this journey, they will have to face their own ghosts of the past and the kings of the present, who call demonic everything they fail to understand. Mladen and Maja will say their final NO to the doctors and take their health into their own hands, finally ready to share their painful odyssey with others. The admirably captured moments of two almost lost lives raise an urgent question: Who is the mad one here?

“This is a story about people who are diagnosed with various kinds of mental illness. I came across a group of several of them meeting weekly for some kind of group therapy, talking, sharing stories or just hanging out. Their main goal was to try to get rid of enormous amounts of medicaments prescribed by their MPs and to help themselves through mutual acceptance, love and building friendships. It was terrible to find out that the health system is not doing anything to treat them properly with compassion and understanding.

DAMIAN NENADIĆ

Damian Nenadić (1979) se je po diplomu iz ekologije šest let posvečal naravoslovnemu delu na Cresu, kjer je koordiniral program varovanja biotske raznovrstnosti, ter v podobnih projektih v Španiji in na Portugalskem. Zdaj ob študiju snemanja na zagrebški Akademiji dramske umetnosti deluje kot svobodni fotograf, režiser in producent glasbenih videov. V svojih umetniških projektih se pogosto ukvarja z odnosom med človekom in naravo.

After graduating in Ecology, Damian Nenadić (1979) worked in the field of natural science for six years, coordinating a biodiversity protection program on the island Cres and engaging in similar projects in Spain and Portugal. Now he is a student of cinematography at the Zagreb Academy of Dramatic Arts, while working as freelance photographer, directing and producing music videos. In his projects, he often explores the relationship between man and nature.



da zdravstveni sistem ne dela ničesar, da bi jih ustrezno obravnaval s sočutjem in razumevanjem.

Ti ljudje niso duševno bolni, temveč se imajo za psihološko drugačne, in bolj ko sem se družil z njimi, bolj sem ugotavljal, da je to res. Prek odnosa z mamo, ki je prav tako dobila diagnozo duševne bolnice, in ljudi, ki sem jih spoznal med snemanjem filma, sem ugotovil, da čeprav življenje dojemajo bolj intenzivno, so tudi neverjetno iskreni.

Glavnima junakoma Maji in Mladenu je bila vseč zamisel, da bi bila v filmu, in sta odprto razkrila svoj boj ne le s sistemom, pač pa tudi z lastnimi demoni. Dali smo jima majhni kameri, da posnameta vse, kar se jima zdi zanimivo, in kar sta nam prinesla, je bilo včasih srce parajoče. Od blizu smo ju opazovali še nadaljnja tri leta, tako da je rezultat participatorno-opazovalna drama s srečnim koncem. Bolj kot karkoli drugega sem želel pokazati, da včasih lahko zaobidemo lastno dvoličnost.« -Damian Nenadić

Rather than mentally ill, these people consider themselves psychologically different and the more I hanged around them, the more I learned that this was true. Through the relationship with my mother, who was also diagnosed, and the people I met making this film, I realised that although they perceive life more intensely, they are also incredibly honest.

Maja and Mladen, our main characters, liked the idea of being in the film and openly exposed their struggle, not only with the system but also with their own demons. We gave them small cameras to film everything they find interesting and what they brought to us was sometimes heart-breaking. We continued to observe them closely for three more years, so the result is a participatory-observational drama with a happy end. But more than anything I wanted to show that sometimes there is a way around our own hypocrisies." -Damian Nenadić

TOVARNA NIČ / A FÁBRICA DE NADA / THE NOTHING FACTORY



Film *Tovarna nič*, ki so ga v reviji *Film Comment* izglasovali za najboljši film med tistimi, ki so bili lani zunaj redne distribucije, si za tarčo vzame nič manj kot sistemske napake oziroma samo zasnovno kapitalizma. Pinhov sicer igrani film, ki pritegne v maniri dokumentarca in govori o delavcih, ki zavzamejo tovarno dvigal na obrobju Lizbone, ostro preizprašuje marksistično dediščino, ... a hkrati predstavlja prepotrben katalog levičarskih vprašanj. Film, ki je navdihujoč tako z izmenjavami mnenj med liki kot tudi s skrbnim izpostavljanjem protislovij, ko opozarja na lastninska razmerja v na dobičku utemeljenem svetu, je hkrati mestoma absurdno smešen, pri čemer s svežino in nespoštljivostjo, s katerima podira navidezni zid med igralci in občinstvom, spominja na Godarda v poznih šestdesetih.

Pinhovo triurno hauntološko epsko delo tematizira prostor – in prek tega negotovost, zamisli in konflikte, ki ta prostor čedalje bolj opredeljujejo –, ki nastaja ob hitro izginjajoči delovni sili. Po eni strani imamo tu samo delovišče, prizorišče izkoriščanja, ki nenadoma, ko vodstvo izjeme po sprejemu odločitve, da se mašinerijo prestavi drugam, sredi noči ostane napol opuščeno v pričakovanju odpuščanja in likvidacije. Po drugi strani pa je v središču psihična energija, kolektivna miselnost, ki se začenja oblikovati v zavzeti etaži tovarne – solidarnost, to že, a tudi frustracije, razočaranje, počasno odkrivanje izgubljene prihodnosti. Zaposleni v *Tovarni nič* prepuščeni sami sebi začnejo razpravljati o poteh naprej. Ob spodbudi uporniškega italijanskega filmarja se odločijo nadaljevati proizvodnjo z okrnjenimi viri, ki jih še

Portugalska/Portugal, 2017

režija/directed by Pedro Pinho **scenarij/screenplay** Pedro Pinho, Luisa Homem, Leonor Noivo, Tiago Hespanha **fotografija/cinematography** Vasco Viana **glasba/music** José Smith Vargas, Pedro Rodrigues **zvok/sound** João Gazua **montaža/editing** Cláudia Oliveira, Edgar Feldman, Luisa Homem **igrajo/cast** José Smith Vargas, Carla Galvão, Njamy Sebastião, Joaquim Bichana Martins, Daniele Incalcaterra, Rui Ruivo, Hermínio Amaro, António Santos **producenti/producers** João Matos Leonor Noivo Luisa Homem Pedro Pinho Susana Nobre Tiago Hespanha **produkcija/production** Terratreme Filmes **distribucija/distribution** Demiurg

format/format DCP **dolžina/running time** 177'

Voted by *Film Comment* as last year's best undistributed film, *The Nothing Factory* takes aim at nothing less than the systemic failures, the very design, of capitalism itself. Unfolding in an absorbing documentary-like manner, however, Pedro Pinho's otherwise fictional account of labourers occupying an elevator factory on the outskirts of Lisbon is a poignant interrogation of marxist legacy as much as it is an urgent leftist treatise. Stimulating in its characters' verbal exchanges as well as in its careful attention to the contradictions underscoring the property relations of a world built upon profit, the film is also at points absurdly funny, breaking the fourth wall with a freeness and irreverence reminiscent of late-60s Godard.

Exploring the space — and the insecurities, ideas and conflicts that begin to define that space — left in the wake of a rapidly disappearing workforce, Pinho's film is a three-hour hauntological epic. On the one hand there's the workplace itself, a site of exploitation that is suddenly half-abandoned when its machinery vanishes following the decision to have machinery relocated, during the night, in anticipation of lay-offs and liquidation. On the other hand, there's the mental energies, the collective mindsets, that begin to take shape on the occupied factory floor: solidarity, yes, but also frustration, disillusion, the slow discovery of a lost future. Left to their own devices, the employees in *The Nothing Factory* begin to debate ways forward. Encouraged by a rebellious Italian filmmaker, they decide to continue production with the diminished resources they have — realising before too long that the division between head and hand upon which capital depends has rendered

PEDRO PINHO

Režiser, scenarist in producent Pedro Pinho (1977) je študiral film v Lizboni in Parizu. Celovečerni dokumentarni film *Bab Sebtá* (2008), ki ga je soredžiral s Federicom Lobom, je bil med drugim nagrajen na festivalih FID Marseille in Doclisboa. Leta 2009 je s še petimi drugimi filmskimi ustvarjalci ustanovil produkcijsko hišo Terratreme, ki odlej igra osrednjo vlogo pri promociji mladih portugalskih režiserjev. *Tovarna nič* je njegov prvi igrani celovečerni film.

Director, writer and producer Pedro Pinho (1977) studied cinema in Lisbon and Paris. *Bab Sebtá* (2008), a documentary feature he co-directed with Federico Lobo, was awarded at FID Marseille and Doclisboa. In 2009, with five other filmmakers, he founded Terratreme, a production company that has played a central role in promoting new Portuguese directors. *The Nothing Factory* is his first fiction feature.



imajo, a se kaj kmalu zavedo, da zaradi ločnice med glavo in rokami, od katerih je odvisen kapital, niso ustrezno pripravljeni za administrativne naloge.

Naj je *Tovarna nič* še tako odmevno streznjujoč film, ga ne moremo reducirati na še eno klavno zgodbo o smrtni agoniji našega gospodarstva. Film, ki se odvija na industrijskem obrobju portugalske prestolnice, se ponaša z resnično osupljivimi in nepozabnimi razpoloženskimi podobami, ki hkrati prikazujejo z viri in človeško iznajdljivostjo bogato pokrajino in pričajo o režiserjevem pronicljivem pristopu h kompoziciji. Ko je bil film leta 2017 premierno prikazan na festivalu v Cannesu v kategoriji Dva tedna režiserjev, je povsem zaslužno prejel nagrado FIPRESCI.

Michael Pattison

them under-prepared for administrative duties.

Resonantly sobering though all of this might be, *The Nothing Factory* isn't merely another miserable tale of our economy's death agony. Set amidst the industrial edgelands of Portugal's capital city, Pinho's film boasts some truly stunning and memorably atmospheric imagery, simultaneously revealing a landscape rich with resources and human ingenuity and demonstrating an acute compositional eye on its director's part. Deservedly, the film was the winner of a FIPRESCI Prize when it premiered as part of the Directors' Fortnight section at the 2017 Cannes Film Festival.

Michael Pattison





DOBRI SOSEDJE / GOOD NEIGHBOURS

Otok v Ljubljani / Otok in Ljubljana

Odjebi! Finske slike / Fuck Off! Images from Finland

Odjebi 2 – Finske slike / Fuck Off 2 – Images from Finland

Veliki pretres / The Big Shake, Stories From Inside the Earthquake

ODJEBI! FINSKE SLIKE / PERKELE! KUVIA SUOMESTA / FUCK OFF! IMAGES FROM FINLAND



Finska/Finland, 1971

režija/directed by Jörn Donner **scenarij/screenplay** Jörn Donner
fotografija/cinematography Heikki Katajisto, Eero Salmenhaara
glasba/music M.A. Numminen **zvok/sound** Tuomo Kattilakoski
montaža/editing Jörn Donner, Erkki Seiro, Jaakko Talaskivi
producent/producer Arno Carlstedt **produkcija/production** FJ-Filmi
distribucija/distribution National Audiovisual Institute, Finland
format/format 35mm **dolžina/running time** 104'



JÖRN DONNER

Jörn Donner (1933), pisatelj, režiser, producent, filmski kritik in politik, je svoj prvi roman izdal pri 18 letih. Leta 1960 je ustanovil lastno produkcijsko hišo, Jörn Donner Productions, in leta 1982 produciral film Ingmarja Bergmana *Fanny in Alexander*, ki je prejel štiri oskarje. Bil je med soustanovitelji Finskega filmskega arhiva in direktor Švedskega filmskega inštituta. Od 90. let dalje je aktiven v finski politiki, v obdobju 1996–1999 je bil poslanec v Evropskem parlamentu.

A writer, filmmaker, producer, film critic and politician, Jörn Donner (1933) published his first novel at the age of 18. In 1960 he started his own production company, Jörn Donner Productions, and, in 1982, produced Ingmar Bergman's film *Fanny and Alexander*, which received four Academy Awards. Donner is one of the founders of the Finnish Film Archive and was the director of the Swedish Film Institute. Since the 1990s, Donner has been active as a politician in Finland, between 1996 and 1999 he was an MEP.

V iskanju finskega duha – ali duha finskega človeka – je leta 1971 nastala očarljiva in udarna klasika *Odjebi! Finske slike*, šestinštirideset let pozneje, v čast stote obletnice finske neodvisnosti, pa njeno prav tako zabavno in prenicljivo nadaljevanje *Odjebi 2 – Finske slike*. Oba filmska esejja podpisuje finska kulturna ikona, pisatelj, politik, producent in režiser Jörn Donner.

Prvi del tega izvirnega pogleda na svet (ki ga bomo na Otoku lahko gledali s 35-mm filmske kopije v Slovenski kinoteki v Ljubljani) govori o družbi v času, ko je finska kmečka populacija odhajala s trebuhom za kruhom s podeželja in se selila v mesta in na Švedsko. Takrat se je Donner s kamero odpravil po Finski (in tudi po Švedski, saj se je tam začel modern svet) in sodržavljane vseh generacij in različnih družbenih slojev ter prepričanj, zlasti pa tiste z »družbenega roba«, spraševal o njihovih življenjih, sanjah, idejah o napredku, ljubezni, spolnosti in o njihovi deželi. Film močno odzvanja

In search of the Finnish spirit – or the spirit of the Finnish man, the charming and striking classic, *Fuck Off! Images from Finland*, was made in 1971, and its equally entertaining and insightful sequel, *Fuck Off 2 – Images from Finland*, followed forty-six years later to celebrate the centenary of Finland's independence. Both film essays were made by a Finnish film icon, writer, politician, producer and director Jörn Donner.

Presenting its original worldview, the first part (at the festival, it will be screened in 35mm in the Slovenian Cinematheque, Ljubljana) speaks of the society in a time when the Finnish peasant population was leaving the countryside in search of a better life, moving to cities and to Sweden. This was when Donner set out across Finland (and Sweden, where the modern world began) to ask fellow citizens of all generations, social classes and beliefs, and particularly people from the "margins of society" about their lives, dreams, ideas, as well as progress, love, sexuality and their country. Getting to know the inhabitants

ODJEBI 2 – FINSKE SLIKE / PERKELE 2 - KUVIA SUOMESTA / FUCK OFF 2 - IMAGES FROM FINLAND

Finska/Finland, 2017

režija/directed by Jörn Donner **scenarij/screenplay** Jörn Donner
fotografija/cinematography Rafael Donner, J-P Passi **glasba/music**
M.A. Numminen **zvok/sound** Karri Niinivaara **montaža/editing** Klaus
Grabber **producenta/producers** Misha Jaari, Mark Lwoff **produkcija/
production** Bufo **distribucija/distribution** Bufo
format/format DCP **dolžina/running time** 93'



tudi v naši, slovenski realnosti ko spoznavamo prebivalce hladnih in odročnih krajev, ki so pogosto ponižno vdani v usodo, se odločajo za selitev na Švedsko ali pa zatočišče iščejo v čezmernem vdajanju pijači. Podobe spremljajo protestne pesmi in v (anti)estetiki filma odzvanjata uporništvo in radikalno politično gibanje tistega časa, usmerjena proti političnim elitam.

Med osrednjim festivalskim dogajanjem si bomo v Izoli lahko ogledali tudi drugi del dokumentarnega eseja, *Odjebi 2 – Finske slike*; Donner, zdaj star petinosemdeset let, se še enkrat odpravi iskat srž finske družbe in njenega odnosa do življenja. Finska se je v skoraj pol stoletja drastično spremenila (in stopila v korak s sodobnostjo), a morda spet ne toliko – življenje za mnoge še vedno ostaja zapleteno vprašanje in trd boj. Donner se (po operaciji srca) spet poda med ljudi, kjer spozna različne življenjske okoliščine, ki botrujejo sreči nekaterih in depresiji drugih, mnogi tudi še vedno sanjajo o tem, da bodo srečo našli nekje drugje. Film se posveti ekonomskim in posledično družbenim neenakostim v sicer vse bogatejši državi, in kljub nabritemu sarkazmu Donner izkaže globoko sočutje do tistih z manj možnostmi – mladih, prosilcev za azil, prebivalcev podeželja, vseh, ki niso, nočejo ali ne morejo postati del »nove elite«. Drugi del polemične klasike s predhodnico povezujejo za novi čas retuširane protestne pesmi in osnovno vprašanje – je na Finskem še vredno živeti, umirati, spolno občevati?

of cold and remote places, who are often humbly fatalistic, considering a move to Sweden or seeking consolation in immoderate drinking, the film resonates strongly in the Slovenian reality. Accompanied by protest songs, the (anti-)aesthetic visuals echo rebellion and the then radical political movement directed against political elites.

The main festival programme set in Izola features part two of the documentary essay, *Fuck Off 2 – Images from Finland*. Donner, now eighty-five, once more sets out to find the crux of the Finnish society and its outlook on life. In almost half of a century, Finland had changed drastically (and is now in step with the contemporaneity), but perhaps not that much – to many, life remains a complicated issue and a struggle. (Following heart surgery) Donner again goes among people to learn about various living circumstances that are responsible for some people's happiness and others' depression, while many people still dream about finding happiness elsewhere. The film focuses on economic and the resulting social inequalities in a country that has been growing ever richer. Although displaying bitter sarcasm, Donner shows deep compassion for people with fewer opportunities – youth, asylum seekers, rural population, everybody who hasn't, won't or can't become part of the "new elite". What connects part two of the polemical classic with its predecessor is protest songs and the fundamental question – is it still worth to live, die and have sex in Finland?

Varja Močnik

Varja Močnik

VELIKI PRETRES / LA BOTTA GROSSA / THE BIG SHAKE, STORIES FROM INSIDE THE EARTHQUAKE



Italija/Italy, 2017

režija/directed by Sandro Baldoni **fotografija/cinematography**

Renato Alfarano, Gianluca Catania **montaža/editing** Claudio Borroni

producent/producer Gianfilippo Pedote **produkcija/production** Acqua
su Marte, Rai Cinema **distribucija/distribution** Istituto Luce-Cinecittà

format/format DCP **dolžina/running time** 82'

Gotovo smo vsi že kdaj videli otroka, ko se radostno zateče v varno zavetje kartonaste hišice. Potreba po varnosti, tudi taki, ki nam jo nudi streha nad glavo, je ena najvažnejših človekovih potreb. Zavemo pa se je največkrat šele tedaj, ko se nam zamajajo tla pod nogami. Tudi dobesedno. Prebivalci slikovitih gorskih in dolinskih naselij v osrednji Italiji so to doživeli med potresi katastrofičnih razsežnosti v letu 2016. Vedo, kako je, ko se izgubijo stabilnost, ustaljenost, mir in nastopijo nenehno rušenje, stalna napetost, prava vojna. Vojna narave in ljudi. Narave proti vsemu, kar so ustvarili ljudje.

Tako začenja svoje filmsko popotovanje po ruševinah svoje domače hiše in lastne duše režiser dokumentarca *Veliki pretres* Sandro Baldoni. Potres vidi kot katastrofo, ki te oropa preteklosti, sedanjosti in prihodnosti, ljudje se v trenutku znajdejo v boju za golo preživetje, brez lastne identitete in vsakršne perspektive. A to je šele začetek poti, ki jo režiser opravi skupaj z ljudmi najrazličnejših profilov, vsem pa je edino, da so žrtve *velikega pretresa*. Po njem ne bodo več isti.

Na pomoč so jim hitro priskočile različne organizacije, oni pa so želeli pokazati tudi, da zmorejo sami. Ena od lokalnih turističnih organizacij je zato dala povod za samoorganizacijo domačinov, ki so v improviziranih skupnih prostorih zaživeli kot tesno povezana skupnost. Tu si delijo izkušnje, ponudijo ramo, prakticirajo različne psihoterapije, plešejo, molijo. Šele tu ugotovijo, kaj zares šteje v življenju: medsebojna pomoč in ljubezen, ki si ju starejši zakonski par kot vedno izkazuje s poljubom pred spanjem in ki si ju izkazuje celotna skupnost

At some time or other, we have all probably seen a child happily seeking the safe shelter of a cardboard house. The need for safety, also the one provided by a roof over one's head, is one of the most important human needs. But we mostly become aware of it only when our world is shaken. Also literally. The inhabitants of picturesque settlements in the mountains and valleys of central Italy experienced this during the 2016 catastrophic earthquakes. They know what it is like to lose stability, steadiness, peace and to face unceasing collapsing, constant tension and a real war. The war between nature and people. The war of nature against everything that people have created.

This is how Sandro Baldoni, the director of the documentary *The Big Shake*, begins his journey through the ruins of his house and his own soul. He sees the earthquake as a catastrophe that robs you of your past, present and future; people instantly find themselves in a struggle for mere survival without their own identity and any perspective. But this is only the beginning of the path that the director traverses together with people from all walks of life whose common characteristic is that they are all victims of the *big shake*. They will never be the same after it.

Various organisations quickly come to their assistance, but the people also want to show that they can manage by themselves. One of the local tourist organisations therefore initiates the self-organisation of the locals who start to live as a closely-knit community in improvised common spaces. There, they share experiences, offer each other a shoulder to lean on, practise psychotherapies, dance, pray. It is only there that they realise what really counts in life: mutual assistance and love, which an older married

SANDRO BALDONI

Režiser in tekstopisec Sandro Baldoni (1954) je za svoj prvi celovečerni film *Strane storie* (1994) med drugim prejel nagrado za najboljši prvenec na beneškem filmskem festivalu. Film *Italian Dream* (2007) se je uvrstil na program filmskega festivala v Torontu. Leta 2016 je ustanovil podjetje Acqua su Marte, »prostor za razvijanje novih idej«, ki ukvarja s spletno in filmsko produkcijo.

Sandro Baldoni (1954), a director and copywriter, was presented with the Best First Film Award at the Venice International Film Festival for his feature debut *Weird Tales* (*Strane storie*, 1994). *Italian Dream* (2007) was selected for the Toronto Film Festival, among others. In 2016, Baldoni founded web and film production company Acqua su Marte, "a space for the cultivation of new ideas".



od jutra do mraka. Tudi ponoči seveda, ko je treba opraviti potrebo in moraš paziti, da ne zbudiš vse dvorane. Posameznikove potrebe zato kdaj trpijo, kajti skupnost pomaga, a tudi omejuje: ljubezen že, ampak kako v takšni veliki skupini *fare l'amore*?

Temeljna življenjska spoznanja oblikujejo tudi nov pogled na prihodnost. Veselje ob vselitvi v lastno kontejnersko hiško, preusmeritev poklicne poti iz univerzitetnega kabineta v družinsko slaščičarstvo, selitev iz gorskega okolja v obmorski ambient. Vse te spremembe zahtevajo adaptacijo, notranjo moč, a predstavljajo tudi nadaljevanje življenjskega toka. Zakaj torej pretirana navezanost na preteklost, tudi na lastno identiteto? Ali se ne v življenju vse ves čas obnavlja? Gorskega puščavnika je pot iz rodne Poljske zanesla v okolje samostana iz davnega 5. stoletja, zato da bi obnovil njegove ruševine. Zdaj je potres povzročil nove ruševine, iz katerih bo znova gradil. Počuti se pomirjenega, varnega. V tem večnem prenavljanju v zavetju večne narave.

Vesna Mikolič

couple continues to show with a kiss each night before going to sleep and which the entire community demonstrates from dawn till dusk. Even at night, when one needs to go to the toilet but also make sure not to wake up the entire hall. Sometimes, an individual's needs suffer, for a community helps, but it also restricts: love is all very well, but how do you *fare l'amore* in such a big community?

The fundamental realisations in life also shape a new view of the future. Happiness upon moving into one's own container house, redirecting one's career from the university office to a family confectionery, moving from a mountainous environment to the seaside. All these changes require adaptation and inner strength, but they also represent the continuation of life. Why, then, are we overly attached to the past and to our own identity? Is not everything in life constantly renewed? The journey from his native Poland brought a mountain hermit to a 5th-century monastery so he could restore its ruins. Now, the earthquake caused new ruins, from which he will build once more. He feels calm, safe. In the eternal renewal sheltered by eternal nature.

Vesna Mikolič





EVROPA 2.0 / EUROPE 2.0

Meteorji / Meteors

Waldheimov valček / The Waldheim Waltz

METEORJI / METEORLAR / METEORS



Turčija, Nizozemska/Turkey, Netherlands, 2017

režija/directed by Gürcan Keltek **fotografija/cinematography** Mustafa Sen, Firat Gürgen **zvok/sound** Paul Olivier, Sebastian Teller
montaža/editing Fazilet Onat **pripoveduje/narrator** Ebru Ojen
producenti/producers Marc Van Goethem, Gürcan Keltek, Arda Çiltepe, Burak Çevik **produkcija/production** 29P FILMS **distribucija/distribution** Heretic Outreach

format/format DCP **dolžina/running time** 84'

Streljanje, bombardiranje, policijska represija: kako posneti dogodek, ki se uradno nikoli ni zgodil? Film *Meteorji*, dolgometažni prvenec petinštiridesetletnega turškega eksperimentatorja Gürcana Kelteka, se spretno spopada z eno spornejših, delikatnejših, gotovo pa tudi bolj brutalnih ter neizprosno krvavih epizod v današnjosti te južnoevropske države. Oboroženi spopad med vojsko in kurdsimi separatisti v Anatoliji traja že od sedemdesetih, še nikoli prej pa ni bila neznosnost nasilja in nepravice – zlasti nad civilnim prebivalstvom – tako silovito vrezana na filmski trak.

Keltek, režiser in obenem eden od producentov, v resnici opravlja vlogo kolažerja; črno-bele, distorzirane podobe napadov namreč niso proizvod ustvarjalčeve kamere, pač pa najdeno, z ulic in internetnih zatočišč napraskano gradivo, čigar avtorji so v večji meri amaterji, mimoidoči opazovalci, ljudstvo. Seveda nekateri od uporabljenih posnetkov izvirajo iz uradnih, institucionalnih virov – ruskih televizijskih postaj, profesionalnih novinarjev, celo iz zasebnih videonadzornih kamer –, toda v *Meteorjih* povečini spremljamo grobe, nerezirane okruške, tresoče se prvoosebne dokumente, zajete s poceni digitalno kamero ali z nizkoresolucijskim telefonom.

Na vizualni ravni je tehnologija pustila svoj pečat – kadri so nemalokrat zamazani, kockasti, mestoma neostri ter grafično neločljivi, celo abstraktni –, toda pričevalna moč teh revnih, prekarnih podob ostaja nedotaknjena. Na trenutke so človeške figure očesu komaj razpoznavne, a ko nam skupina kurdskih otrok na nekajpalčnem telefonskem zaslonu kaže ostanke turških okupacij (ruševine, neeksplodirane rakete, z naboji preluknjane stene), postane

Shooting, bombing, police repression: how do you film an event that never happened? *Meteors*, the feature debut of the 45-year-old Turkish experimenter Gürcan Keltek, skilfully tackles one of the more contentious, delicate and certainly brutal and remorselessly bloody episodes in the present day of this Southern European country. The armed conflict between the army and Kurdish separatists in Anatolia has existed since the 1970s, but never before has the unbearableness of the violence and the injustice – especially against the civilian population – been so powerfully recorded on film.

Keltek, the film's director and also one of the producers, actually performs the tasks of a collagist; the black-and-white distorted images of attacks are not the product of the filmmaker's camera, but found footage gathered in the streets and internet havens and shot mostly by amateurs, passers-by, the people. Some of the used footage does of course belong to official, institutional sources – Russian television stations, professional journalists, even private surveillance cameras – but in *Meteors* we mostly follow rough, undirected fragments, shaking first-person documents captured by cheap digital cameras or low-resolution phones.

At visual level, the technology has left its mark – the shots are often blurred, pixelated, occasionally out of focus and graphically indistinguishable, even abstract – but the power of the poor, precarious images to testify remains intact. There are moments when the human figures are barely discernible to the eye, but when a group of Kurdish children shows the remains of Turkish occupations (ruins, unexploded bombs, bullet-riddled walls) on a very small telephone screen,

GÜRCAN KELTEK

V turškem Izmiru rojeni Gürçan Keltek (1973) je študiral film na Univerzi Dokuz Eylül. Njegov kratki film *Overtime* (2012) je bil prikazan na festivalih Visions Du Réel in DOK Leipzig, srednjemetražni *Colony* (2015) pa na festivalu FIDMarseille. *Meteorji*, ki je njegov celovečerni prvenec, je svetovno premiero doživel v Locarnu.

Born in Izmir, Turkey, Gürçan Keltek (1973) studied film at Dokuz Eylül University before directing several shorts including *Overtime* (2012), which was selected at Visions Du Réel and DOK Leipzig. His medium-length film, *Colony* (2015), was screened at FIDMarseille. *Meteors*, his first feature film, had its world premiere at the Locarno Festival.



uporniška sposobnost filmskih in fotografskih utrinkov jasna.

Prej kot z geopolitičnimi premenami agresije nad Kurdi – četudi ima Keltek tudi o teh povedati veliko – se nefikcijski film *Meteorji* spoprijema s položajem kinematografskega aparata kot instrumenta, orodja ter orožja v vojaškem boju (obenem pa tudi kot odporniškega sredstva, ki krivice militarističnih invazij lahko razkrinka ter prepreči). Keltek, preiskovalec razmerij med politiko, zgodovino, moderno tehnologijo (zlasti optiko) ter vesoljskimi fenomeni, navdih očitno črpa pri čilskem dokumentarnem pionirju Patriciu Guzmánu, a za razliko od slednjega se *Meteorji* v prvi vrsti posvečajo *skupnosti*. Zgodbe prizadetih posameznikov so v pripovedni liniji postavljene v ozadje, bolj kot usoda te ali one individualne osebe pa je avantgardnemu Kelteku pomemben *kolektiv*. Tako kot avtorji pridobljenih posnetkov ostanejo tudi kurdske protagoniste – iz spoštovanja ali pač zaradi varnostnih razlogov – anonimni.

Nace Zavrl

the resistance capacity of filmic and photographic glimpses becomes clear.

Rather than the geopolitical shifts in the aggression against the Kurds – although Keltek does have a lot to say about them – this non-fiction film tackles the position of the cinema apparatus as an instrument, a tool and a weapon in military battle (and at the same time a means of resistance that can expose and prevent the injustices of military invasions). An investigator of the relations between politics, history, modern technology (especially optics) and stellar phenomena, Keltek clearly draws inspiration from the Chilean documentary pioneer Patricio Guzmán, but, as opposed to him, *Meteors* primarily focuses on the *community*. In the storyline, the stories of the affected individuals take a back seat since, for the avant-garde Keltek, the *collective* is more important than the fate of this or that individual. Just like the authors of the found footage, the Kurdish protagonists also remain anonymous – out of respect or for security reasons.

Nace Zavrl

WALDHEIMOV VALČEK / WALDHEIMS WALZER / THE WALDHEIM WALTZ



Avstrija/Austria, 2018

režija/directed by Ruth Beckermann **scenarij/screenplay** Ruth Beckermann **zvok/sound** Manuel Grandpierre, Rudi Pototschnig
montaža/editing Dieter Pichler **producentka/producer** Ruth Beckermann **produkcija/production** Ruth Beckermann Filmproduktion
distribucija/distribution Beldocs
format/format DCP **dolžina/running time** 93'

Film tematizira t. i. Waldheimovo afero, ki je izbruhnila leta 1986 ob kandidaturi Kurta Waldheima za predsednika Avstrije in je pomenila prelomnico v avstrijski povojni zgodovini. Waldheim je bil dolgo časa eden najvidnejših avstrijskih diplomatov in politikov: 1968–1970 je bil avstrijski zunanji minister, 1972–1981 pa generalni sekretar OZN. Med predsedniško kampanjo so – po zaslugi njegovih političnih nasprotnikov iz Socialdemokratske stranke Avstrije (SPÖ), avstrijskega tednika *Profil*, več tujih medijev in zlasti Svetovnega judovskega kongresa (WJC) v New Yorku – začeli v javnost prihajati dokumenti o njegovem delovanju na Balkanu med drugo svetovno vojno, o katerem je do takrat molčal: Waldheim je bil v letih 1942–1944 častnik vermahta, soodgovoren za številne vojne zločine na Balkanu – mdr. za poboje jugoslovanskih civilistov in partizanov ter množične deportacije grških Judov v taborišča. /.../

Ruth Beckermann, ki je leta 1986 pripadala skupini mladih aktivistov, ki so protestirali proti spornemu predsedniškemu kandidatu, je v *Waldheimovem valčku* prepletla svoje lastne posnetke iz časa volilne kampanje z obsežnim mednarodnim arhivskim gradivom. Film dokumentira, kako je WJC razkrival luknje in laži v Waldheimovi biografiji in kako je to v Avstriji pripeljalo do nacionalne »sklenitve vrst« proti »vmešavanju tujine« v avstrijske zadeve, do antisemitskih izgovorov in napadov ter nazadnje do Waldheimove zmage: čimbolj se je kandidat zapletal v mrežo prikrivanj, zavajanj, zanikanj in laži ter se na najrazličnejše načine branil (najprej je vse očitke zavračal kot obrekovanje s strani političnih nasprotnikov v SPÖ in WJC; nato je poudarjal,

The film deals with the Waldheim Affair, which broke out in 1986, when Kurt Waldheim ran for president of Austria, and is considered a turning point in Austrian post-war history. For a long time, Waldheim was one of the most prominent Austrian diplomats and politicians: between 1968 and 1970, he was the Austrian foreign minister, and between 1972 and 1981, he served as the UN Secretary-General. During the presidential campaign – thanks to his political adversaries from the Social Democratic Party of Austria (SPÖ), the Austrian weekly *Profil*, several foreign media and especially the World Jewish Congress in New York – documents about his activities in the Balkans during World War II, which he had kept quiet about until then, were brought to public attention. Between 1942 and 1944, Waldheim served as a Wehrmacht officer and was co-responsible for numerous war crimes in the Balkans, among others, the massacres of Yugoslav civilians and partisans and the mass deportations of Greek Jews to the camps. /.../

In *The Waldheim Waltz*, Ruth Beckermann, who in 1986 belonged to a group of young activists who protested against the controversial presidential candidate, intertwined her own footage from the time of the electoral campaign and extensive international archival material. The film documents how WJC revealed the holes and lies in Waldheim's biography and how this led to the Austrians "closing ranks" against foreign countries interfering in Austrian affairs, to anti-Semitic riots and attacks and, ultimately, to Waldheim's victory. The more the candidate became entangled in a web of concealments, deceptions, denials and lies and defended himself in all manner

RUTH BECKERMANN

Ruth Beckermann (1952) je po študiju novinarstva in umetnostne zgodovine kariero začela v medijih, nato pa leta 1978 soustanovila distribucijsko podjetje Filmladen. V istem obdobju se je začela ukvarjati s pisanjem in filmskim ustvarjanjem, ki se jima je dokončno in povsem posvetila po letu 1985. Leta 2013 ji je goriški Kinoateljje podelil nagrado Darka Bratine in se njeni viziji poklonil z vrsto projekcij in srečanj po Sloveniji in Italiji.

With a degree in Journalism and Art History, Ruth Beckermann (1952) started her career as a journalist and went on, in 1978, to co-found the Filmladen distribution company. At the time, she also started to make films and write books. Since 1985, she has been working as a writer and filmmaker. In 2013, the Gorizia-based cultural centre Kinoateljje presented her with the Darko Bratina Award, paying homage to her vision with a series of screenings in Slovenia and Italy.



da je kakor številni drugi Avstrijci med vojno zgolj opravljal svojo dolžnost kot vojak; potem je trdil, da za množične deportacije Judov, pri katerih je sodelovala njegova vojaška enota, ni vedel itd.) in čimbolj sta ob očitkih WJC rastla nasprotovanje in ogorčenje mednarodne javnosti, tem uspešnejša je bila v Avstriji mobilizacija skupnostnega občutka z antisemitskimi podtoni; prav v tem času pa se je začel tudi vzpon Haiderjeve Svobodnjaške stranke. Film na eni strani prikaže mehanizme za mobilizacijo hujšakaških občutij, se ukvarja z lažjo in »alternativnimi dejstvi« v politiki in družbi ter z umetnostjo zanikanja; na drugi strani pa analizira sesutje mita o Avstriji kot »prvi Hitlerjevi žrtvi«, ki so ga Avstrijci uspešno reproducirali štirideset let, in pokaže, kako lahko kritična civilna družba spremeni državo. V obeh pogledih je ta dokumentarec prav zdaj – ob Kurz, Stracheju, Orbánu, Trumpu ter drugih populističnih politikih in prirejevalcih dejstev – še posebej aktualen. /.../

Anja Naglič

of ways (at first, he dismissed all the objections as slander by his political adversaries in SPÖ and WJC; later, he stressed that, like many other Austrians, he merely performed his military duties during the war and then claimed he did not know about the mass deportations of Jews in which his military unit cooperated etc.) and the stronger the opposition and the outrage of the international community grew in light of WJC's objections, the more successful was the mobilisation of the sense of community with anti-Semitic undertones. It was precisely in this period that the rise of Haider's Austrian Freedom Party began. On the one hand, the film shows the mechanisms of instigating inflammatory feelings, deals with lies and "alternative facts" in politics and society and the art of denial; on the other hand, it analyses the crumbling of the myth of Austria being "Hitler's first victim", which the Austrians had successfully reproduced for forty years, and shows how a critical civil society can change the country. In both respects, this documentary is particularly relevant today, in the time of Kurz, Strache, Orbán, Trump and other populist politicians and manipulators of facts. /.../

Anja Naglič



35 MM KULT-URE / 35MM CULT-URE



Letni kino Manzioli / Manzioli Open-air Cinema
Divji fantje / The Wild Boys



Avstrija/Austria, 2017

režija/directed by Johann Lurf **koncept in realizacija/concept & realisation** Johann Lurf **zvok/sound** Nils Kirchhoff **producer** Johann Lurf **distribucija/distribution** Sixpack Film
format/format DCP **dolžina/running time** 99'

Film brez odgovorov, a s toliko vprašanji, kot je zvezd v vesolju. Avstrijski strukturalist Johann Lurf si je za svoj celovečerni prvenec izbral drzno in nenehno razvijajočo se temo, namreč zvezde filma. In to ne filmske zvezde, temveč zvezde na nočnem nebu, svetlobne točke na ozadju teme, posnete za filme od njegovih začetkov pa vse do današnjega dne v okviru projekta, ki naj bi se vsakoletno širil. Ti zvezdni primerki, iztrgani iz konteksta, a z nedotaknjnim zvokom – ambientalnimi šumi, mogočnimi orkestrskimi spremljavami, pedantnimi razlagami, sanjaviimi razglabljanji – so čarobna polja teme, posuta z možnostmi. Lurf s svojo živahno montažo, ki temelji na metodologiji ohranjanja dolžine, podobe in zvoka izvornih posnetkov, uravnotežuje spokojno koncentracijo in nemirno drhtenje, s čimer gledalce usmeri na potovanje po odtenkih obetov in nevarnosti, ki se širijo iz vseirja. Ker je to tema, ki jo je na filmskem traku težko, če ne celo nemogoče verodostojno zabeležiti, nas spet in spet pričaka drugačna interpretacija zvezdne noči, ki jo je ustvaril mojster za optično masko ali posebne učinke. Tako zdaj v miru zdaj v divjem letu čez vesolje ali naravnost vanj strmimo v sijočo meglico, v oddaljene migotajoče pikice in črno praznino med njimi. Ko preučujemo zgodovino obsedenosti filma z vesoljem in njegove pobege vanj, izvemo, kaj so vsakokratni gledalci videli v njem, hkrati pa se soočimo z odsevi lastnega čudenja – strahospoštovanjem, grozo, upanjem, arogantno samozavestjo, melanholičnim hrepenenjem in prazno, mogočno tišino. To so redki trenutki, ko filmska publika, s hrbti obrnjena proti

A film with no answers but as many questions as there are stars in the universe, Austrian structuralist Johann Lurf has chosen an audacious and ever-expanding subject for his feature film debut: the stars of cinema. Not the movie stars, but the stars in the night's sky, pinpricks of light against the darkness excerpted from films beginning at cinema's dawn and continuing to this present day in a project that is planned to be expanded yearly. These stellar instances, riven from context with sound intact—ambient hums, grand orchestral scores, pedantic explanations, dreamy speculation—are magical fields of darkness sprinkled with possibilities. Lurf's jazzy editing, balancing tranquil concentration and jumpy jitters based on his methodology of retaining each clip's length, image and sound, sends the audience on a journey across the tones of promise and threat that emanate from the cosmos. A subject difficult if not impossible to accurately photograph on film, we are therefore greeted again and again by the varied interpretations of the starry night by matte artists and special effects wizards, gazing now in stillness, now in careening motion across or into space at incandescent nebulae, distant twinkling dots, and the black void in-between. Surveying a history of cinema's fixation with, and escape to, outer space, we find both what audiences in their own times saw up there, as well as mirrors of our own wonderment: Awe, terror, hope, arrogant confidence, melancholic yearning and blank, awesome silence. These are the rare moments when the movie audience, backs to the projector,

JOHANN LURF

Umetnik in filmski ustvarjalec Johann Lurf (1982) se je šolal na likovnih akademijah na Dunaju in v Londonu. Ukvarja se z observacijskim in dokumentarnim filmom, predvsem na polju strukturalnega. Njegovo delo je bilo prikazano in nagrajeno na več mednarodnih festivalih. Njegov celovečerni prvenec ★, v katerem kot v številnih predhodnih kratkih filmih uporablja najdene posnetke, se je uvrstil na Sundance, Viennale in festival v Rotterdamu.

Johann Lurf (1982) is an artist and filmmaker educated at art academies in Vienna and London. His practice involves observational and documentary filmmaking especially in the field of structural film. His work has been screened and received awards at several international festivals. His feature debut ★, another experimental film consisting of found-footage material, was screened at Sundance, Rotterdam IFF and Viennale.



projektorju, pravzaprav gleda svetlobo, projicirano vanje – ko so naše oči zasloni za film zvezd.

in fact faces light projected at them: Our eyes are the screens for the cinema of the stars.

Daniel Kasman

Daniel Kasman

»Johann Lurf je v svojem vrtoglavem kolosalnem delu ★ zbral podobe iz nič manj kot 550 primerkov iz zgodovine filma, pri čemer je izbral le sekvence, ki prikazujejo nočno zvezdno nebo brez kakršnih koli zemeljskih elementov. Rezultat je nekaj več kot 99-minutno, resnično transcendentalno filmsko popotovanje.

Ker je zvok povsem usklajen s sliko, je ★ hkrati zvočni in vizualni kolaž, in ta nam pričara za pravi mali svet vesoljskih in pripovednih sledi, ki segajo onkraj zaslona. A čeprav je pogled filma nenehno usmerjen navzven, stran od zemlje, enako zavzeto kot nebesna osvetljuje tudi politična, družbena, kulturna in zgodovinska vprašanja. Sekvence, ki jih je zbral Lurf, pripovedujejo navdušujočo zgodbo o postopnih premikih v pogledih ljudi, njihovih intelektualnih in umetniških idejah, spolnih normah in tehnoloških orodjih. /.../« -Iz utemeljitve žirije, nagrada festivala Diagonale za inovativnost v filmu 2018

»In his vertiginous, colossal work, ★, Johann Lurf gathers together imagery from no less than 550 films throughout the history of cinema, extracting only those sequences that depict the star-filled nighttime sky, unobscured by any terrestrial element. The resulting cinematic journey of more than 99 minutes is truly transcendental.

With the soundtrack edited in sync with the imagery, ★ is as much a sonic collage as a visual one, conjuring up an entire world of off-screen space and narrative traces. But if ★'s gaze is perpetually outward, away from the earth, it sheds as much light on matters political, social, cultural, and historical as celestial. The sequences Lurf has gathered together have a fascinating story to tell about the gradual shifting of human perspectives, intellectual and artistic ideas, gender codes, and technological tools. /.../» -From Jury Statement, Diagonale Prize for Innovative Cinema 2018





LJUBO DOMA / HOME SWEET HOME

OCEAN CANTOS: program kratkih filmov Andreja Zdraviča / OCEAN CANTOS: Programme of shorts by Andrej Zdravič

Playing Men

OCEAN CANTOS: program kratkih filmov Andreja Zdraviča / Programme of shorts by Andrej Zdravič



Slika iz filma Ocean Cantos ©2017 Andrej Zdravič.

Slovenija/Slovenia, 2017, 83'

POPOTOVANJE PESKA/SAND'S JOURNEY, 11'30

VALOVANJA/RIPPLES, 7'10

ČIPKE VALOV/WAVES LACE, 7'30

MORSKE GRIVE I/SEA MANES I, 6'20

PRADAVNA OBALA/ANCIENT SHORE, 7'45

SVETLIKANJE/GLIMMERING, 6'30

MORSKE GRIVE II/SEA MANES II, 9'10

MORSKE GRIVE III/SEA MANES III, 6'20

ORGANICIZEM/ORGANICISM, 8'10

HORIZONTI/HORIZONS, 12'30

Jezdeci bele kadulje

Spev v desetih stavkih

Pred petimi, štirimi in tremi leti je bil lovec subtilnih podob in zvokov na lovu na obalah Atlantika in Pacifika – zlasti v severni Španiji (na jugu Biskajskega zaliva v Baskiji, Asturiji, Galiciji, Kantabriji) in v Kaliforniji. Dokončne obdelave ulova se je lotil pred dobrim letom in kar avtor prinaša občinstvu Otoka, je le dobra polovica predvidenega gradiva za nekoč zaokrožene speve oceana: zatorej je pred nami (še vedno) delo v nastajanju ... Pa vendarle je že dosedanji ulov čudovito posnet, prelesto niansiran in z resničnimi dogodki navdahnjen film.

Noviteta *Ocean Cantos* pod površjem skriva več, kot je videti/slišati na prvi pogled. Film ne le skriva in vedno znova odkriva, pač pa tudi govori, vselej zapeljuje, nagovarja in umešča. Avtor Andrej Zdravič, eden poslednjih slovenskih ustvarjalcev »drugačnega filma« (izraz »drugačni film/cinema different« vse bolj uspešno nadomešča nekdanj uporabljane izraze avantgardni, eksperimentalni film itd.) in zvoka, nam ponudi bližnjico za odklop od linearne narativnosti, pa čeprav se njegove podobe skorajda dosledno osredotočajo na monolitna

Riders of the White Sage

Canto in Ten Movements

Five, four and three years ago the hunter of subtle images and sounds was out hunting on the Atlantic and Pacific coasts – particularly in northern Spain (southern shores of the Bay of Biscay, i.e. Basque Country, Asturias, Galicia, Cantabria) and California. Little more than a year ago he started the final postproduction of the catch and what he's bringing to the audiences of the Isola Cinema festival is just over half of what is to be the final chant of the ocean: so, what we are facing is (still) work in progress... And yet this work, based on a true story, already is a charmingly shaded, marvellously shot film.

Beneath its surface, *Ocean Cantos* hides more than can be seen/heard at first glance. This film not only hides and keeps revealing, but speaks, always seduces, addresses and persuades. The filmmaker Andrej Zdravič, one of the last authors of "cinema different" (this term is successfully substituting the once popular terms avantgarde, experimental, underground film) and sound, offers a shortcut to disconnect from linear narrativity, albeit his images almost invariably focus on two monoliths – water and earth. Only now and then in some shots there

elementa vode in zraka. Le sem in tja se mu v kak kader prikrade košček obale. Izjema je peti film (*Pradavna obala*), v katerem spektakularno dominira element zemlje. Zgolj za priokus eteričnosti celote so samo v osmem filmu (*Morske grive III*) glavni igralci obalni letalci, ki se postavljajo po robu tako vodi kot zemlji. To je hkrati tudi slikovno in zvočno najmogočnejši del *Ocean Cantos*.

Kazno je, da avtor v celotnih spevih ne zaigra ene same napačne note, saj se pred očmi gledalca zvrsti eleganten niz osnovnih, vešče izpeljanih užitkov. Brezčasna divjina, epska, prostrana krajina med nebom in zemljo spaja lepoto in suspenz, poezijo in dokumentarec. Film prizmatičnega sijaja, v katerem vsak kader govori o celotnih prizorih, prizori pa žarijo kot kratki filmi v filmih. Ta 83-minutni celovečerec je filmska ustreznica odkritju kapljice vode v oceanu. Mojstrska prelivanja podob in zvokov že kar od prvega filma (*Popotovanje peska*) dalje zapeljujejo gledalko/gledalca do površin, s katerih ji/mu v vrču vode podajajo celotne kontinente. Filmska stvaritev najčistejše, najbolj domiselne in navdihujoče vrste.

Vsaka podoba v *Ocean Cantos* pripoveduje zgodbo, zato se gledalka/gledalec ob vsakem filmu lahko vpraša – ali pa celo mora vprašati – po svojem počutju. Sprememba ji/mu bo toliko bolj očitna, če ji/mu bo pred ogledom filma uspelo ne le utišati, pač pa kar izklopiti prenosni telefon.

Če bi razkrili več, bi gledalko/gledalca prikrajšali za užitek v filmu, ki na trenutke postane skorajda neznosno napet – čeprav v resnici ne gre za triler, pač pa za izjemno prodorno študijo o ..., seveda s suspenzom, znanim le iz najboljših del peščice mož s kamero. Globina in tekstura tega filma sta neverjetni. Moramo si ga ogledati na velikem platnu. In nikar se ne izgovarjajte, da vas ni nihče posvaril.

Priprite si val-nostne pasove!

Melinda Deren

are stealthy parts of coast. The only exception is the fifth film (*Ancient Shore*), where the element of earth dominates spectacularly. And in the eight film (*Sea Manes III*) – for a taste of the ethereal whole – the main protagonists are coastal gliders. Audio-visually this is the most impressive part of *Ocean Cantos*.

In none of the chants the filmmaker plays a single false note, for the work is an elegant series of basic, skilfully crafted delights. Timeless wilderness, an epic, vast landscape between heaven and earth amalgamates beauty and suspense, poetry and documentary. A film of prismatic splendour in which each shot conveys entire sequences and these very sequences shine as short films inside films. This 83-minute feature film is the cinematic appropriation of the discovery of a water drop inside an ocean. Starting with the very first film (*Sand's Journey*), masterly dissolvments of images and sounds seduce the spectator, beckoning her/him to the surfaces where she/he is given whole continents in a jug of water. This is cinema at its purest, most imaginative and inspiring.

Each and every image in *Ocean Cantos* tells a story, so the viewer can – or should – repeatedly consider her/his well-being. The change will be much more apparent if she/he not only silences her/his mobile phone but turns it off completely.

If at this point we disclosed more, the spectator would miss the thrill of the film, which occasionally becomes almost unbearably gripping – although, in fact, rather than a thriller this is an extremely penetrating study of..., but evidently delivering suspense characteristic of only true masterpieces made by a handful of men with a camera. The depth and texture of this film are simply incredible. Seeing it on a cinema screen is a must. Don't say you haven't been warned.

Fasten your seatbelts!

Melinda Deren

PLAYING MEN



Matjaž Ivanišin v svojem nedavnem dokumentarnem eseu *Playing Men* zasleduje arhetipske trenutke. Vsebinska narekuje ritem. Ukvarja se z igro oziroma s svojo fascinacijo nad igro v najširšem pomenu te besede. In z atmosfero, ustvarjeno med moškimi, ki določeno igro igrajo. Na primer igra *mora* (na Hrvaškem poznana kot šijavica) zariše atmosfero, ki se zgodi med igralci, zaznamujeta jo vstop, ko pravila veljajo, in spet izstop, ko prenehajo veljati. A kot pravi avtor sam, so ga bolj kot pravila igre fascinirali ekspresivni obrazi igralcev, njihove roke, prsti, melodika kričanja, ritem, tekmovalnost, skratka tisto skoraj mitološko, kar je onkraj pravil igre.

»Že od vsega začetka me je fascinirala tudi beseda *igrati* in vsi konteksti, v katerih jo lahko uporabljamo. Se pravi: da se nekdo igra, ali pa igra vlogo v gledališču ali na filmu, ali da igra glasbeni inštrument, ali da se kdo le igra s kom, da ne misli povsem zares ... Vse skupaj je tako predstavljalo moje izhodišče za film: moški, ki se igrajo, in hkrati moški, ki igrajo vloge moških.« (Matjaž Ivanišin)

Vsako izmed iger so snemali en dan, največ dva, z izjemo turnirja rokoborbe, ki je trajal tri dni. V prvem delu avtor igre in moške, ki sem med igro ali igranjem vlog nahajajo v nekem vzporednem svetu, le spremlja, opazuje jih skrit za kamero; čeprav tega ne počne od daleč: pri rokoborbi in *mori* je bila kamera zelo blizu, saj je bila filmski ekipi pomembna vzpostavitev intenzivnega razmerja med kamero in tistimi pred njo.

V nekem trenutku pa se Ivanišin odloči preseči kolaž iger in kamero obrne v drugo smer, s čimer

Slovenija, Hrvaška/Slovenia, Croatia, 2017

režija/directed by Matjaž Ivanišin **scenarij/screenplay** Matjaž Ivanišin **fotografija/cinematography** Gregor Božič **zvok/sound** Borna Buljević, Ivan Antić **montaža/editing** Matic Drakulić **producentka/producer** Marina Gumzi **produkcija/production** Nosorogi **koprodukcija/co-production** Restart **distribucija/distribution** Nosorogi

format/format DCP **dolžina/running time** 61'

In his recent documentary essay *Playing Men*, Matjaž Ivanišin traces archetypal moments. The content dictates the rhythm. He examines playing and his fascination with playing in the broadest sense of the term. He also explores his fascination with the atmosphere among men playing a certain game. The atmosphere of *mora* (in Croatia known as šijavica), for example, is marked by one entering the game when the rules apply and exiting the game when the rules no longer apply. But as the filmmaker himself says, he was not fascinated so much with the rules of the game as with the expressive faces of the players, their hands, fingers, the melody of their screaming and the rhythm of competitiveness, in short, the almost mythological beyond the rules of the game.

"From the very beginning, I was also fascinated with the word 'play' and all the contexts we can use it in. So, one can be at play or play a role on stage or in a film, they can play an instrument or play with someone in the sense of deliberately misinforming them... All of this was the basis of my film: men playing and at the same time men playing the roles of men." (Matjaž Ivanišin)

Each of the games was filmed in one day, two at the most, except for the wrestling tournament, which lasted three days. In the first part, the filmmaker merely follows the games and the men that, during the game or while playing their role, inhabit a parallel universe. He observes them hidden behind the camera; although not from far away: when they shot the wrestling and *mora*, the camera was quite close because the film crew felt it important to establish an intense relationship between the camera and the ones standing in front of it.

MATJAŽ IVANIŠIN

Matjaž Ivanišin (1981) je diplomiral iz filmske in TV režije na ljubljanski AGRFT. Njegov dokumentarni film *Karpototnik* (2013) je mednarodno premiero doživel na festivalu v Rotterdamu. Film *Playing Men* je bil prikazan na številnih festivalih po svetu, od Rotterdama, festivala Crossing Europe v Linzu do newyorškega First Look, in prejel kopico festivalskih nagrad, med drugim nagrado Georges de Beauregarda na FID Marseille.

Matjaž Ivanišin (1981) was educated in film at the Academy of Theatre, Radio, Film and Television in Ljubljana. His debut feature-length documentary *Karpototnik* (2013) had its international premiere in Rotterdam. *Playing Men* (2017) has been screened at many festivals worldwide, from Rotterdam, to Crossing Europe, and First Look, NY, and won a number of awards, including the Georges de Beauregard Prize at FID Marseille.



preizpraša vlogo tistega, ki opazuje – avtorja, ter medij, s katerim pripoveduje – medij filma. Na ta način v drugem, bolj osebnem delu filma vzpostavi svojo igro s svojimi pravili. Njegovo ustvarjalno krizo, s katero se sooči med samim ustvarjanjem *Playing Men*, prepozna podoba Jožeta Dolmarka ob glasu Nebojše Popa Tasića, ki recitira pesem Vaska Popa z naslovom »Pre igre«. Kmalu se Ivanišin ob petju pesmi »My Rifle, My Pony and Me«¹ skupaj s soigralcem Petrom Musevskim vrne domov na svoje matično teniško igrišče v Mariboru. Ob izdatnem komentarju Musevskega film zaokrožijo mitološki televizijski posnetki sprejema Gorana Ivaniševića v Splitu po njegovi zmagi v Wimbledonu leta 2001.

Purple light in the canyons / That's where I long to be / With my three good companions / Just my rifle, pony and me.

Maja Krajnc

At a certain point, Ivanišin decides to transcend the collage of games and turns the camera around, thereby questioning the role of the observer – the auteur, and the medium he uses to tell the story – the medium of film. In the second, more personal part of the film, he thus establishes his own game with his own rules. The creative crisis he faces during the making of *Playing Men* is recognised by the image of Jože Dolmark and the voice of Nebojša Pop Tasić, reciting Vasko Pop's poem entitled "Before the Game". Soon, singing "My Rifle, My Pony and Me"², Ivanišin returns to his home tennis court in Maribor together with his fellow player Peter Musevski. Accompanied by Musevski's extensive commentary, the film is rounded off by the mythological television footage of the reception that Goran Ivanišević received in Split after his victory at Wimbledon in 2001.

Purple light in the canyons / That's where I long to be / With my three good companions / Just my rifle, pony and me.

Maja Krajnc

1 V *Riu Bravu* (1959) Howarda Hawksa sta jo odpela Dean Martin in Ricky Nelson. Izbira pesmi je premišljena, saj je žanr vesterna v svoji osnovi *playingmenovski* žanr.

2 In Howard Hawks's *Rio Bravo* (1959), it was sung by Dean Martin and Ricky Nelson. The selection of the song is carefully thought-out since the western is essentially a playing-men genre.





PRIJATELJI / FRIENDS

Letni kino Manzioli / Manzioli Open-air Cinema

Michael Pattison:

Kalifornijski sen / California Dreams

Nicola Falcinella:

Karenina in jaz / Karenina & I

Jan Cvitkovič:

Misel na ekstazo / A Thought of Ecstasy

Helmut GROschup:

ORG

KARENINA IN JAZ / KARENINA & I



Norveška/Norway, 2017

režija/directed by Tommaso Mottola **scenarij/screenplay** Tommaso Mottola, Gørild Mauseth **fotografija/cinematography** Andreas Ausland, Gleb Teleshev, Tommaso Mottola **glasba/music** Philip Glass, Michael Nyman, Lars Årdal **montaža/editing** Michal Leszczylowski **igrajo/cast** Gørild Mauseth, Liam Neeson, Sonia Bergamasco, Evgeniia Guliashcheva **producentka/producer** Gørild Mauseth **produkcija/production** Orto Polare AS **distribucija/distribution** Antipode **format/format** DCP **dolžina/running time** 85'

Odkar obstaja film, je Ana Karenina doživela že več uprizoritev, še nikoli pa osrednja junakinja ni doživela takšne obravnave kot pri režiserju Tommasu Mottoli in igralki Gørild Mauseth v filmu *Karenina in jaz*. Dolgo potovanje čez Rusijo, ki je hkrati potovanje v Anino, Gørildino notranjost, skozi rusko kulturo in proti Levu Tolstoju.

Gørild Mauseth je norveška igralka, ki je v vlogi Ane v gledališki predstavi prepotovala domačo državo. Ko je bila v Benetkah na filmskem festivalu, je nekega dne dobila ponudbo, da bi ponovno igrala Ano Karenino, in sicer v Vladivostoku v ruščini. Čeprav ne govori izvirnega jezika romana, je sprejela izziv in se odločila, da se na 11.000-kilometrsko pot iz Murmanska do Tihega oceana odpravi z vlakom, in to skupaj s sinom Baltazarjem, ki je bil takrat skoraj enake starosti kot Serjoža, Anin otrok v zgodbi. Slednja je sina zapustila zaradi nove ljubezni, Gørild pa se je odločila, da otroka vzame s seboj na nenavadno dogodivščino. Na poti srečuje ljudi, učenjake in strokovnjake kot tudi navadne ljudi, raziskuje gromozansko Rusijo, bere Tolstoja in obiskuje kraje, povezane z njim, na primer Jasno Poljano. Hkrati se začne učiti jezika, medtem pa govori angleško ali z Baltazarjem norveško in italijansko. Hoče spoznati Ano Karenino, a bolje kot jo razume, bolj jo igra skrbi. Spoznala bo, da mora dati vse na stran in začeti znova, iz sebe, da bo našla Karenino v Gørild. Če je pisatelj v svoj lik skril sebe, mora igralka najti vse, kar ima z junakinja skupnega. Presenetljiv film z Liamom Neesonom v vlogi Tolstojevga glasu, ki briše ločnico med dokumentarcem, fikcijo in intimnostjo ter govori o tem, kako se je koncept ljubezni od

Anna Karenina has been brought to screen many times since the birth of cinema. But never has the character been explored in quite the same way as it was by director Tommaso Mottola and actress Gørild Mauseth in their *Karenina & I*. A long travel across Russia, which is also a travel inside Anna, inside Gørild, through the Russian culture and towards Leo Tolstoy.

Gørild Mauseth is a Norwegian actress who toured her country playing Anna in theatres. One day, while she's in Venice attending the film festival, she receives an offer: to play Anna Karenina again, in Vladivostok, in Russian. Although she doesn't speak the original language of the novel, she takes the challenge and decides to do the 11,000-kilometre trip from Murmansk to the Pacific Ocean by train, together with her son Baltazar, who is almost the same age as Seryozha, Anna's child in the story. While the latter abandoned her son for a new love, Gørild chose to bring the little one on an unusual adventure. On the way, she meets people, scholars and experts as well as common people, discovers the immense Russia, reads Tolstoy and tours places associated with the writer, such as the village of Yasnaya Polyana. At the same time she starts to learn the language, while speaking English or Norwegian and Italian with Baltazar. She needs to know Anna Karenina, but the more she understands the more she worries about the play. She will realise she has to put everything aside and start anew, from herself, to find the Karenina who is in Gørild. If the writer hid himself into his character, the actress needs to find everything she has in common with the heroine. A surprising film blurring the line between documentary and fiction and intimacy, with Liam Neeson's voice as Tolstoy, about

TOMMASO MOTTOLA

Mottola je v začetku kariere kot diplomant arhitekture postavjal umetniške predstave na odre domačega Neaplja. V svet filma je vstopil kot asistent Miloša Formana. Preden se je leta 1992 podpisal pod celovečerni prvenec *L'isola alla deriva*, je režiral oglase, TV serije, pisal scenarije in sodeloval pri produkciji multimedijских dogodkov, odtelej pa deluje kot režiser in direktor filmskega festivala.

Educated as an architect, Mottola began his career staging art performances in his hometown of Naples. His entry in the film community was as assistant to Milos Forman. Before his feature film debut in 1992 with *The Floating Island*, he directed commercials, TV series, wrote scripts, and staged multimedia events. Since then he has worked both as filmmaker and as a festival director.



konca 19. stoletja spremenil, kako so se razvile vloge in želje žensk, katere knjige nas predstavljajo. Film, ki govori o našem času, o čustvih, dvomih, strasteh, življenjskih izbirah, koreninah (igralka je pri petnajstih po neki nesreči morala zapustiti norveško vas in fjord, kjer je odrasčala), predvsem pa o ljubezni.

Karenina in jaz je privlačno in celovito delo, v katerem se na edinstven način srečajo književnost, gledališče in film. Življenje se odvija pred občinstvom, kot bi se dogajalo nekaj čarobnega. Tommaso Mottola igralki pomaga raziskovati, ji zagotovi vse sestavine in omogoči močnim čustvom, da vzniknejo. Za Gørild je Ana Karenina njena življenjska vloga v vseh pomenih besede.

Nicola Falcinella

how the idea of love has changed since the end of the XIX century, how women's role and desires have evolved, what books represent us. A film that speaks about our era, about feelings, doubts, passions, life's choices, roots (following an accident, the actress had to leave the village and fjord in Norway where she grew up when she was 15) and, above all, about love.

Karenina & I is an intriguing and wraparound work, a unique meeting of literature, theatre and cinema. Life flows in front of the audience, like something magical is happening. Tommaso Mottola helps the actress to explore, administers all the ingredients, and lets strong emotions emerge. For Gørild, Anna Karenina is the role of her life, in every sense of the word.

Nicola Falcinella

MISEL NA EKSTAZO / A THOUGHT OF ECSTASY



Nemčija, ZDA, Švica/Germany, USA, Switzerland, 2017

režija/directed by Rolf Peter Kahl **scenarij/screenplay** Rolf Peter Kahl, Torsten Neumann **fotografija/cinematography** Markus Hirner **zvok/sound** Peter Memmer **montaža/editing** Peter Loewe, Angelo Wemmje, Diana Zolotarova **igrajo/cast** Deborah Kara Unger, Rolf Peter Kahl, Ava Verne, Lena Morris **producenta/producers** Rolf Peter Kahl, Torsten Neumann **produkcija/production** Studio RPK, Independent Partners Film, ZDF/3sat **distribucija/distribution** Paul Thiltges Distributions

format/format DCP **dolžina/running time** 90'

Režiser R. P. Kahl, ki se navdihuje pri Georgesu Bataillu in Jeanu Baudrillardu, pošlje tujca na potovanje po Ameriki v bližnji prihodnosti. Objava izgubljenega dnevnika ga spodbudi, da se odpravi iskat resnico v puščavo, ki čaka, da ga bo lahko ugonobila. Roadtrip na območje zapeljevanja in kopnenja po smrti.

Dogajanje je postavljeno v leto 2019, ko je veliki zid, ki se razteza ob južni meji, povsem sprejet del vsakdanjega življenja, enako pa velja za študentske vstaje, ki jih policija nasilno zatira. Kalifornija je v Trumpovi dobi postala moralna pustinja. Film prostranosti, v katerem se protagonist Frank spremeni v statista v lastni zgodbi in pokrajina ni drugega kot kulisa njegove domišljije.

Ko se Frank z avtom pelje nasproti sanjam v budnosti, bližajočo se katastrofo dojema kot užitek.

V duhu Georgesa Batailla, ki predlaga zapravljanje življenja kot končno manifestacijo obstoja, se ločnice med preteklostjo, sedanostjo in prihodnostjo usodno zabrišejo. V Ameriki, ki nima moči, da bi v resničnosti vzdrževala iluzije, vzpostavljene v filmih, mora tudi Frank iluzijo sprejeti kot resnico.

»Na začetku projekta celovečerni film ni bil predviden. Prej eksperimentalen esej o človeku in pokrajini – kdo smo in kaj hočemo. Leta 2013 sem bil v ZDA kot rezidenčni umetnik v Villi Aurora. Bilo je čudovito in navdihujoče, saj sem prvič v življenju obiskal puščavo. Počutil sem se hecno, saj se puščava, vročina in prostrana pokrajina niso zdeli del resničnega trenutka v času. Ob tem sem začutil prvi vzgib, da bi posnel film. Prebral sem tudi Baudrillardovo delo, v katerem je zapisal,

Inspired by Georges Bataille and Jean Baudrillard, director RP Kahl sends a foreigner on a journey through America in the near future. The publication of a lost diary triggers him to seek truth in a desert waiting to destroy him. A roadtrip into the territory of seduction and the yearning for death.

Set in 2019, the Big Wall erected along the southern border has become an accepted part of everyday life, as are student uprisings that are put down violently by the police. California in the Era of Trump has become a moral desert. A cinema of vastness, where the protagonist Frank turns into an extra in his own story and the landscape is nothing but a backdrop of his imagination.

Driving his car into a waking dream, Frank perceives the approaching catastrophe as pleasure.

In the spirit of Georges Bataille's "waste your life" as the final manifestation of being, the lines between past, present and future are fatally blurred. In an America that lacks the power to sustain its cinematically propelled illusion in reality, Frank, too, must accept illusion as truth.

"At the beginning of the project there was no feature film. It was more an experimental essay about a human being and landscape; who we are and what we want. In 2013, I was in the States for a fellowship in Villa Aurora. It was amazing and inspired me a lot, because I was in the desert for the first time in my life. I had a strange feeling because the desert, the heat, and those huge landscapes did not feel like a real moment in time. That was my first impulse for the movie. I have read a book by Baudrillard, who wrote that he thinks that America is not real. The

RP KAHL

RP Kahl (1970) je na vzhodnoberlinski akademiji Ernsta Buscha študiral dramsko igro in leta 1990 začel profesionalno igralsko kariero. Režijski prvenec *Angel Express* je sledil leta 1998. Z dokumentarcem *Mädchen am Sonntag* je leta 2005 osvojil hessensko filmsko nagrado za najboljšega mladega režiserja. Režira tudi glasbene videospote, odrske predstave in video umetnost ter predava na različnih univerzah in akademijah.

RP Kahl (1970) studied drama at East Berlin's acting academy "Ernst Busch" and began acting professionally in 1990. His directing debut *Angel Express* followed in 1998. His documentary *Sunday Girls* won the Hessian Film Award for best young director in 2005. Kahl has shot music videos, directed for the stage, performances and video art. He lectures at various universities and academies.



da se mu Amerika ne zdi resnična. Da je ideja Amerike ta, da naj bi bila fikcija. In na neki način sem to tudi razumel. Ob tem sem imel že drugo idejo za film. Tretji vpliv pa je bil Georges Bataille, ki je rekel, da se trenutek, ko si zares živ, ne zgodi takrat, kadar živiš varno običajno življenje, ko si zdrav in odgovoren. Pristni občutek, da si živ, pride v trenutku, ko si blizu smrti. Kadar zapravljaš svoje življenje, si bolj v stiku s samim seboj. To je njegova ideja in vseh mi je. « -R. P. Kahl za *Nisimazine*

idea of America is to be fiction. And in some way, I understood this. That was the second idea for the film. The third influence was Georges Bataille, who said that the true moment of living is not when you are living a protected regular life, healthy and responsible for everything. The real feeling of being alive comes at the moment close to death. You are more connected to yourself when you waste yourself. That's his idea and I liked it a lot." -RP Kahl for *Nisimazine*



Fernando se je rodil v Santa Feju v Argentini in umrl 27. decembra 1917 v Rimu. S projektom ORG se je ukvarjal od 24. decembra 1967 do 6. septembra 1978 in za snemanje porabil 72.990 metrov traku. Različica filma, ki je restavrirana in digitalizirana, je dolga 2 uri in 57 minut, posneta pa je v 257.368 sličicah na 4.856 metra traku.

Vsebinsko filma ORG je nemogoče povzeti. Glavni lik je Zohommm, igra ga Mario Girotti, bolj znan kot Terence Hill, ki je tudi producent filma. ORG ne pomeni nič, je pa del številnih besed. Če lahko rečemo, da ima zgodbo, ta temelji na starodavni indijski legendi, iz katere je črpal tudi Thomas Mann za svojo novelo *Die vertauschten Köpfe* (Zamenjani glavi), to pa je tudi vse, kar lahko povem. Po mojem mnenju je ORG eno najbolj norih del v zgodovini filma. Film v čisti obliki. Skoraj tri ure te pusti samega, vendar lahko ta čas preživiš zatopljen v misli Fernanda Birrija. ORG je več kot film, fizično ga je težko prenesti in v trenutku psihedelične šibkosti bi lahko vodil v katastrofo. Fernando ga je označil kot »ne-film«. Pred mnogimi leti sem bival v stanovanju njegovega producenta Settimia v predmestju Rima. V tem malem stanovanju je bil ORG povsod – na stranišču, v kuhinji, v spalnici, na hodniku. Settimio je v svojem stanovanju hranil stotine kovinskih filmskih škatel s pozitivni in negativni tega filma. Zdelo se mi je neverjetno. Birri je zaradi politične situacije v rodni Argentini živel v izgnanstvu, ORG pa je izraz njegovega izgnanstva. Birriju so pravili »oče novega latinskoameriškega filma«. Bil pa je tudi oče Mednarodne filmske šole v San Antoniu de Los Baños blizu Havane. Ko vstopiš v to stavbo, opaziš grafit »Art never sleeps«

Italija/Italy, 1979

režija/directed by Fernando Birri **scenarij/screenplay** Fernando Birri **fotografija/cinematography** Mario Masini, Ugo Piccone, Mario Vulpiani, Houston Simmons, Cesare Ferzi **glasba/music** Sergio Pagoni, Enrico Rava **zvok/sound** Eugenio Rondani, Houston Simmons **montaža/editing** Fernando Birri, Paolo Zamattio, Giuliano Nucci, Settimio Presutto **igrajo/cast** Terence Hill, Lidija Juragić, Isaak Twen Obu, Nolika Pereda, Pietro Santalamazza, Francesco Di Giacomo **producent/producer** Terence Hill **distribucija/distribution** Arsenal – Institut für Film und Videokunst

format/format DCP **dolžina/running time** 177'

Fernando was born in Santa Fe, Argentina and died on 27 December 1917 in Rome. He worked on ORG from 24 December 1967 to 6 September 1978. For the shooting he wasted 72,990 meters of material. This version of the film has been restored and digitized; it takes 2 hours and 57 minutes and has a length of 4,856 meters, consisting of 257,368 frames.

The content of ORG is impossible to recapitulate. There is the main character Zohommm, played by Mario Girotti better known as Terence Hill, who also was the producer of ORG. ORG means nothing but is part of many words. If there is a story, it is based on an ancient Indian legend, which Thomas Mann also drew on for his story "The Transposed Heads". But this is already everything I can tell you. To me, ORG is one of the craziest works in film history. It is pure cinema. It leaves you alone for nearly three hours, but you can spend them immersed in the thoughts of Fernando Birri. ORG is more than a film, it is physically difficult to bear and could, in a weak psychedelic moment, turn into a disaster. Fernando classified the film as a "no-film". Many years ago, I stayed in the apartment of his producer Settimio, situated in a Roman suburb. And in this small apartment ORG was everywhere, in the toilet, in the kitchen, in the bedroom, in the hallway. Settimio had an archive of hundreds of film cans of ORG positives and negatives in his apartment. I could not believe it. Birri was living in exile because of the political situation in his native Argentina, and ORG is the expression of Birri's exile. Birri was called "Father of the New Cinema in America Latina". But he was also the father of the International Film School in San Antonio de Los Baños near Havana. When you enter

FERNANDO BIRRI

Fernando Birri (1925–2017) je veljal in še velja za ključno osebnost latinskoameriškega filma ali, kot ga je poimenoval Gabriel García Márquez, »dedka novega latinskoameriškega filma«. Po diplomu iz filmske režije v Rimu se je vrnil v rodno Argentino, kjer je leta 1956 ustanovil Instituto de Cinematografía de la Universidad del Litoral, prvo filmsko šolo v Latinski Ameriki. Leta 1963 je Argentino zapustil zaradi političnih razlogov. Bil je tudi pesnik, slikar in predavatelj.

Fernando Birri (1925–2017) was and continues to be a key figure in Latin American cinema, referred to by Gabriel García Márquez as *Gran papá del Nuevo Cine Latinoamericano*. After graduating in Film Direction in Rome, he returned to his native Argentina and founded, in 1956, Latin America's first film school, the Instituto de Cinematografía de la Universidad del Litoral. In 1963, he left Argentina for political reasons. Birri was also a poet, painter and teacher.



(Umetnost nikoli ne spi), ki ga je ustvaril Francis Ford Coppola 2. avgusta 1989, ko je na Birrijevo povabilo tam vodil delavnico. Fernando je odgovoril: »... pero sueña con los ojos abiertos« (... temveč sanja z odprtimi očmi). ORG bi morali gledati s tem v mislih – Birri je sanjal z odprtimi očmi, zato je ORG še vedno živ.

Zdaj imamo priložnost gledati obnovljeno različico, ki so jo digitalizirali v okviru projekta »Living Archive« v kinu Arsenal Berlin, kjer so našli 35-mm kopijo filma. ORG je bil na novo premierno prikazan na Berlinalu 2017. Prvič je bil prikazan v Benetkah leta 1979. Fernando Birri je med snemanjem filma napisal dnevnik na 22 straneh. Po predstavitvi njegovih filmov v Avstriji leta 1989 smo nekaj njegovih tekstov uredili in objavili v knjigi *Fernando Birri - Kino der Befreiung* (Fernando Birri – Film osvoboditve).

Helmut GROschup

Član mednarodnega odbora Kina Otoka in direktor mednarodnega filmskega festivala v Innsbrucku

the building, you can read the graffiti "Art never sleeps", sprayed by Francis Ford Coppola on 2 August 1989, when he was invited by Birri to hold a workshop there. Fernando answered: "...pero sueña con los ojos abiertos". In this sense you should watch ORG: Birri was dreaming with his eyes open and therefore ORG is still alive.

We have the opportunity to see a reconstructed version digitized as part of the "Living Archive" project at Arsenal Berlin, where the 35mm print was rediscovered. A new premiere of ORG was held at Berlinale 2017. The first one took place in Venice in 1979. Fernando Birri wrote a 22-page diary during the course of making ORG. After the presentation of Birri's films in Austria in 1989, we edited and published some of Birri's texts in the book: *Fernando Birri - Kino der Befreiung*.

Helmut GROschup

Member of International Board of Kino Otok and Director of International Film Festival Innsbruck





SILVANOV ZALIV / SILVAN'S BAY

Potovanje v Tokio / Tokyo Story

POTOVANJE V TOKIO / TOKYO MONOGATARI / TOKYO STORY



Japonska/Japan, 1953

režija/directed by Yasujiro Ozu **scenarij/screenplay** Yasujiro Ozu, Kogo Noda **fotografija/cinematography** Yuharu Atsuta **glasba/music** Kajun Saito **zvok/sound** Yoshisaburo Senoo **montaža/editing** Yoshiyasu Hamamura **igrajo/cast** Chishu Ryu, Chieko Higashiyama, Setsuko Hara, Haruko Sugimura, So Yamamura **producent/producer** Takeshi Yamamoto **distribucija/distribution** Slovenska kinoteka

format/format 35 mm **dolžina/running time** 136'

/.../ vlak, to je on, tako vedno začne, vidiš, tako, posnetek od daleč, pokrajina, regija, okoliš, posnetek številka ena, nekaj sekund, štiri, šest, zdaj posnetek številka dve, smo že bližje, vidiš?, smo že v mestu, skoraj doma, in pet, šest, hop, hiša in njena okolica, domače okolje, posnetek številka tri, in zdaj še noter, posnetek številka štiri, soba ali predsoba, vidiš, tako se potuje pri Ozuju, starejši par, mož in žena, v okviru, v portretu, v dialogu, v miru, skupaj, vsak pri sebi sam, kako vedro otožno sanjarita o obisku svojih otrok v Tokiu, glej ta obraza! /.../ ta starejši mož, to je Chishu Ryu, on igra praktično v vseh Ozujevih filmih, v glavnem igra očeta, arhetipski oče, oče vseh Ozujevih gledalcev, ko gledam njega, se vedno spomnim, kako mi je Hua Qing govoril o svojem očetu, ta ga je, ko je bil še čisto majhen, poklical k sebi in mu povedal, da ve sam zelo malo in da mu v življenju ne bo mogel kaj dosti pomagati, nekaj takega, in to na način, kot da se opravičuje, oziroma ne, da sprejema, tako nekako, če se prav spomnim, in takrat sem si želel, tako kot zdaj in vsakič, ko gledam ta Chishujev obraz, da bi tudi jaz imel takšnega očeta /.../ ne veš, mogoče bi ji moral že prej povedati o paradoksu njegove režije, da je strogo koncipirana, likovna, stoddostno nadzorovana, minimalistična, konceptualna na nek način, popolna forma (edina v zgodovini filma), ki pa v nasprotju s temi strašljivo zvenečimi besedami deluje blizu, domače, arhetipsko, ritualno, ljudsko, božje, in ko vidiš dva njegova filma, v tretjem točno veš, kaj je in kaj sledi, vse veš, poznaš, in od takrat so ti filmi čisto tvoji, režiraš jih skupaj z njim /.../ zdaj boš lahko tiho, bog, tiho do konca, tiho, ko bosta stara dva

/.../ a train, that's him, that's how he always begins, see, a long shot, landscape, the region, shot No 1, a few seconds, four, six, then shot No 2, getting closer, see?, already in the city, almost home, and five, six, hop, the house and its surroundings, home environment, shot No 3, and now inside, shot No 4, a room or hallway, see, that's how you travel with Ozu, an elderly couple, husband and wife, framed, portrayed, conversing, at peace, together, each of them alone, dreaming cheerfully gloomily of visiting children in Tokyo, look at their faces! /.../ the old man, this is Chishu Ryu, appearing in virtually all Ozu's films, mainly as father, the archetypal father, father of all Ozu's viewers, watching him I always remember how Hua Qing told me of his father, who summoned him when he was little to tell him how little he knew and how little he would be able to help him in life, as if wanting to apologise, no, not apologise, accept, something like that if I remember correctly, and I wished then, like I do now and every time I watch Chishu's face, to have a father like him /.../ not sure, maybe you should have already told her of the paradox of his direction, of how it is strictly planned, artistic, completely controlled, minimalist, conceptual in a way, a perfect form (unparalleled in the history of cinema), and how in contrast to these fearsome words it seems close, homely, archetypal, ritual, folksy, godly, and after you have seen two of his films, in the third one you know exactly what to expect, you know everything, and the films are yours entirely, you direct them with him /.../ now you can be quiet, god, quiet until the end, when the old couple visit Noriko, their dead son's wife, whom they will prefer to their own children, and they will be discussing

YASUJIRŌ OZU

Yasujirō Ozu (1903–1963), japonski režiser, ki je prehodil pot od učitelja na vaški šoli do snemalca in naposled režiserja več kot 50 filmov. Avtor, ki je začel v dobi nemega filma s komedijami in prešel k tihim dramam o družini in družbi; ki je bil ob svoji smrti zunaj japonskih meja komaj poznan in je danes pri vrhu seznamov najbolj cenjenih režiserjev v zgodovini.

Yasujirō Ozu (1903–1963), a Japanese director who went from teaching at a village school to working first as a cameraman and ultimately directing more than 50 films. A filmmaker who started with comedies in the era of silent films and moved on to quiet dramas about family and society. Barely known outside Japan at the time of his death, Ozu now ranks as one of the most highly acclaimed film directors in history.



pri Noriko, snahi mrtvega sina, ki jima bo bolj všeč od lastnih otrok in bodo govorili tudi o neprijetnih stvareh, ki jih je počel pokojni sin in skomigali, tako je in je, pil je in to je zdaj dragocen spomin, tiho, ko ju bodo otroci poslali v toplice Atami, da bi se imela lepo in jima ne bi bila v napoto, vsaj za nekaj dni, tiho, ko bosta tam obsedela na betonskem zidu ob morju, zazrta v lep razgled in v minule dni, in bosta rekla, da je življenje žalostno in razočarljivo, ampak da v življenju ne smeš preveč pričakovati in da so njuni otroci kar v redu, celo nad povprečjem, in bosta žalostna in vedra in strinjala se bosta, to je njun čaroben trenutek, da pojdetta domov, da sta videla Tokio, videla Atami, videla, kako živijo otroci in videla, kako izgledajo vnučki, in bo to posneto tako lepo in bosta onadva tako lepa, da boš seveda spet jokal in tokrat gledal, če ona tudi ..., tiho, ko si bosta šla z Noriko ogledovat Tokio, ko bosta imela vse mesto pod seboj in bo stara rekla, a ni Tokio velik?, stari pa bo rekel, ja, res, če bi se izgubila, se mogoče nikoli več ne bi našla /.../

Vlado Škafar

the inconvenient conduct of the deceased son and shrugging, that's how it was, he was drinking, and this remains a precious memory, quiet when their children send them to Atami spa to have a nice time and to get them out of their way, for a few days at least, quiet when they sit on a concrete wall by the sea, lost in the nice view and the days gone by, and when they say that life is sad and disappointing, but you shouldn't expect too much and their children are quite fine, even above average, and they will be sad and cheerful and will agree that this was their magical moment, that it's time to go home, they have seen Tokyo, seen Atami, seen how children live and what grandchildren look like, and this will be filmed so beautifully and they will be so beautiful that, of course, you will cry again and check if so is she... quiet when they go sightseeing in Tokyo with Noriko, when they have the city beneath their feet and she will say, isn't Tokyo big, and he will reply, yes, indeed, and if we got lost we might never find ourselves again /.../

Vlado Škafar

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Projekcija v organizaciji Slovenske kinoteke.

The screening organised by the Slovenian Cinematheque.





PODMORNICA / SUBMARINE

Program za otroke in mlade / Children and youth programme

Fergi: Dirka / Little Grey Fergie: Full Throttle

Fergi: Zabava na podežlju / Little Grey Fergie: Country Fun

Kinobalon

Revolucija lesenih konjičkov / Hobbyhorse Revolution

Kinobalon

Superjunakinja Modo / Supa Modo

Frišni filmski ulov / Fresh Film Catch

Sodobni slovenski animirani film / Contemporary Slovenian Animation

Projekcije za šole / School Screenings

Podmornica za kulturnovzgojne in pedagoške delavce / Submarine for culture and education professionals

Omizje: Filmskovzgojna projekta Filmska osnovna šola in Razumevanje filma ter razvoj filmske vzgoje v slovenski Istri / Panel: Ongoing projects for film education in Slovenia and development of film education in Slovenian Istria

FERGI: DIRKA / GRÅTASS GIR GASS / LITTLE GREY FERGIE: FULL THROTTLE



Norveška/Norway, 2016

režija/directed by Peder Hamdahl Næss **scenarij/screenplay** Terje Solli, Alexander Eik **fotografija/cinematography** Michael Lavelle **glasba/music** Lars Kilevold **montaža/editing** Leif Axel Kjeldsen **igrajo/cast** Elias Søvold-Simonsen, Stein Winge, Jeppe Beck Laursen, Dagny Backer Johnsen **producenti/producer** Silje Hopland Eik, Dyveke Bjørkly Graver, Dominic Wright **produkcija/production** Cinenord Kidstory, Ripple World Pictures **distribucija/distribution** FIMA – Vojnik **format/format** DCP **dolžina/running time** 80'

sinhronizirano v slovenščino/Dubbed into Slovenian



PEDER HAMDAHL NÆSS

Peder Hamdahl Næss (1971) je norveški režiser in scenarist, ki dela večinoma za televizijo. Je tudi režiser filmov za otroke o dogodivščinah malega traktorja po imenu Fergi.

Peder Hamdahl Næss (1971) is a director and writer from Norway. Working mainly for TV, he is also the director of children's films about the adventures of a little tractor named Fergie.

Starinski traktor Fergi ima srce, ki bije za prijatelje. A tokrat se njegovo srce znajde v telesu živordečega športnega avtomobila in Fergi se v novi preobleki poda novim dogodivščinam naproti!

Deček Gustav v gozdu doživi neprijetno nesrečo, a pred nevarnostjo ga reši pogumni prijatelj, starinski traktor Fergi. Fergi v nesreči nima sreče in rešijo ga lahko samo tako, da njegovo vžigalno svečko, njegovo pogumno srce, prestavijo v starinski živordeč avtomobil. Fergi postane športni avto! Lastnik muzeja avtomobilov hoče kupiti Fergija in Fergi se znajde razpet med možnostjo vznemirljivega življenja športnega avtomobila in starega življenja na kmetiji. Po vratolomni dirki se Fergi odloči za življenje v muzeju, a življenje tam ni tako, kakršnega si je Fergi zamišljal. Fergijev prijatelj Gustav se odloči, da bo Fergijevo srce vrnil, kamor sodi – v telo traktorja, malega sivega prijaznega in pogumnega prijatelja.

The antique tractor Fergie has a heart that beats for his friends. But this time his heart ends up in a body of a bright red sports car, so Fergie sets off for new adventures looking mighty different!

An accident in the forest comes close to injuring Gustav. He is saved only by the bravery of his best friend Fergie. But Fergie wasn't so lucky. The only chance to save him is to take his magic spark plug from the ruined tractor and place it into an old vintage car. For the first time, Fergie is now a race car! When the owner of the Auto Museum wants to buy Fergie, Fergie finds himself torn between the exciting life of a car and his old life at the farm. After a speedy race, Fergie finally chooses the Auto Museum. But life at the Museum is not all it appears to be, and Gustav decides to return Fergie's heart to where it belongs: back on Goggen's Farm in the body of a little grey tractor.

FERGI: ZABAVA NA PODEŽELJU / GRÅTASS - GØY PÅ LANDET / LITTLE GREY FERGIE: COUNTRY FUN

Norveška/Norway, 2016

režija/directed by Peder Hamdahl Næss **scenarij/screenplay** Linda May Kallestein, Jason Tammemägi **fotografija/cinematography** Michael Lavelle **glasba/music** Lars Kilevold **montaža/editing** Leif Axel Kjeldsen **igrajo/cast** Elias Søvold-Simonsen, Stein Winge, Jeppe Beck Laursen, Dagny Backer Johnsen **producenti/producers** Silje Hopland Eik, Dyveke Bjørkly Graver, Jacqueline Kerrin, Dominic Wright **produkcija/production** Cinenord Kidstory, Ripple World Pictures **distribucija/distribution** FIVA – Vojnik

format/format DCP **dolžina/running time** 78'

sinhronizirano v slovenščino/Dubbed into Slovenian



Peder Hamdahl Næss

Biografija režiserja pri filmu *Fergi: Dirka* na prejšnji strani.

For Næss' biography, see *Little Grey Fergie: Full Throttle* on the previous page.



Ko se radovedni deček Gustav s starši odpravi na počitnice na podeželje, na bližnji kmetiji spozna prekrasne sosede: Goggena, Gynet in Gamlefarja, najbolj pa se razveseli novega najboljšega prijatelja, majhnega sivega traktorja po imenu Fergi! Fergi je vse prej kot običajen traktor. Ne le, da pripada legendarni znamki traktorjev s častitljivo tradicijo; po zaslugi čarobne vžigalne svečke ima tudi srce – srce, ki bije za njegove prijatelje.

Gustav in Fergi se tako skupaj se podata vznemirljivim dogodivščinam naproti. Če želita rešiti kozlička Houdinija, morata sosedu kmetu zagotoviti zmago na prihajajočem letnem kmečkem sejmu.

When a curious boy named Gustav moves next door to a farm, he meets some amazing new neighbours: Goggen, Gynet and Gamlefar. But the most amazing of all becomes his new best friend: a little grey tractor named Fergie! Fergie is no ordinary farm tractor. He does not only belong to a legendary antique tractor brand; thanks to a magical spark plug, he's got a heart, a heart that beats for his friends.

Together, Gustav and Fergie go on an exciting adventure to rescue a baby goat. First, they need to join forces to help a farmer win the annual farm competition at Farmer's Market Festival.

REVOLUCIJA LESENIH KONJIČKOV / KEPPIHEVOSTEN VALLANKUMOUS / HOBBYHORSE REVOLUTION



Finska/Finland, 2017

režija/directed by Selma Vilhunen **scenarij/screenplay** Selma Vilhunen, Okku Nuutilainen **fotografija/cinematography** Sari Aaltonen, Selma Vilhunen **glasba/music** Henrik Oja **zvok/sound** Christoffer Demby / Ljudbang **montaža/editing** Okku Nuutilainen **nastopajo/featuring** Mariam Njie, Elsa Salo, Alisa Aarniomäki **producentki/producers** Venla Hellstedt, Elli Toivoniemi **produkcija/production** Tuffi Films **distribucija/distribution** First Hand Films **format/format** DCP **dolžina/running time** 90'

v finščini s slovenskimi podnapisi/In Finnish with Slovenian subtitles



SELMA VILHUNEN

Režiserka in scenaristka igranih in dokumentarnih filmov Selma Vilhunen je avtorica številnih nagrajenih filmov, s kratkim *Do I Have to Take Care of Everything?* (2012) je bila nominirana za oskarja. Je tudi soustanoviteljica in solastnica produkcijske hiše Tuffi Films iz Helsinkov.

Selma Vilhunen is a director and screenwriter of both fiction and documentary films. Her works as a director include the Oscar nominated short film *Do I Have to Take Care of Everything?* (2012). Vilhunen is also a founding member and co-owner of the Helsinki based production company Tuffi Films.

Nikoli ne nehaj početi, kar te veseli: zabaven in navdihujoč dokumentarec o najstnicah, ki odkrijejo svoj glas in talent v nenavadnem športu – jahanju lesenih konjičkov, novi priljubljeni subkulturi na Finskem.

Mariam oz. Aisku je nagrajena športnica in trenerka. Njena strast je jahanje lesenih konjičkov. Za šport, v katerem je prvakinja, veliko žrtvuje in tvega, tudi to, da se ji bodo zaradi nenavadnega hobija posmehovali. Elsi, eni izmed njenih učenek, prijateljstvo in podpora sovrstnic pomagata v težkih trenutkih odraščanja. V filmu tudi mnoga druga dekleta pokažejo, da jahanje lesenih konjičkov ni otroška igra, temveč šport, s katerim si polnijo baterije, se dokazujejo in ki jim nudi občutek pripadnosti. "Spoštujmo lesene konjičke!"

Never stop doing what you love: A funny and poignant documentary about teenagers who discover their own voice and talent through riding and making hobbyhorses, a widely popular subculture in Finland.

Mariam aka Aisku is a prize-winning athlete and a coach. She specialises in hobbyhorsing. She sacrifices a lot for her sport, where she performs at championship level, and she takes the risk of being laughed at because of her peculiar hobby. To Elsa, one of her charges, the friendship and support of her peers help her cope with difficult times. Many other young women and girls like her demonstrate in this film that hobbyhorsing is not a children's game but a means to recharge one's batteries, gain recognition and experience the feeling of belonging. "Respect to the hobbyhorses!"

SUPERJUNAKINJA MODO / SUPA MODO

Nemčija, Kenija/Germany, Kenia, 2018

režija/directed by Likarion Wainaina **scenarij/screenplay** Mugambi Nthiga, Silas Miami, Wanjeri Gakuru, Kamau Wandung'u **fotografija/cinematography** Enos Olik **glasba/music** Sean Peevers **zvok/sound** Florian Holzner, Grishon Onyango **montaža/editing** Charity Kuria **igrajo/cast** Stylie Waweru, Nyawara Ndambia, Marianne Nungo **producenti/producers** Sarika Hemi Lakhani, Siobhain "Ginger" Wilson, Tom Tykwer, Marie Steinmann-Tykwer, Guy Wilson **produkcija/production** One Fine Day Films, Ginger Ink Films **distribucija/distribution** The Festival Agency

format/format DCP **dolžina/running time** 74'

v jeziki svahili, kikuju in angleščini s slovenskimi podnapisi/In Swahili, Kikuyu, English with Slovenian subtitles



LIKARION WAINAINA

Kenjski režiser se je rodil v Moskvi, zdaj živi v Nairobiju, kjer dela kot režiser in direktor fotografije. Kot snemalec je posnel številne dokumentarne filme in reklame, kot režiser več TV serij in kratkih filmov. Eden njegovih prvih filmov, *Between the Lines*, je prvi kenjski film, ki so ga projicirali v IMAX tehnologiji. Njegov večkrat nagrajeni film *Bait* je bil prikazan na festivalu v Cannesu.

Born in Moscow, this Kenyan filmmaker now lives in Nairobi, where he works as a director and cinematographer. As a cameraman he has filmed documentaries and commercials, as a director he has worked on TV shows and made a number of short films. One of his first, *Between the Lines*, was the first Kenyan film to be projected on an IMAX screen. His award-winning film *Bait* screened at Cannes.



Navdihujoča zgodba o deklici, ki s pomočjo domišljije, prijateljstva in ljubezni premaga žalostno resničnost svoje bolezni in postane prava pravcata superjunakinja.

Devetletna Jo obožuje akcijske filme in sanja o tem, da bi postala superjunakinja. Njena največja želja je, da bi posnela film in v njem nastopala. Kadar sanjari, čisto pozabi na to, da ima neozdravljivo bolezen. Joini sestri Mwix je hudo gledati, da njena vesela sestra malo življenja, ki ji ga je še preostalo, preživlja v postelji. Zato spodbudi Jo, naj verjame v svoje čarobne moči, in skupaj s sovaščani poskrbi, da se Joine sanje spremenijo v resničnost. Ganljiva zgodba govori o supermoči domišljije in o nenavadnih načinih, na katere se lahko s pomočjo prijateljske skupnosti poslovimo od tistih, ki jih imamo radi.

An inspiring story of a girl who defeats the bleak reality of her illness with the help of imagination, friendship and love, and becomes a true superhero.

9-year-old Jo loves action movies and dreams about becoming a superhero. Her greatest wish is to make a film and star in it. Her dreams make the thoughts about her terminal illness go away. Jo's sister Mwix cannot watch her witty sister spend her last days in bed, so she encourages Jo to believe in her superpowers. Together with the village community they turn Jo's dreams into reality. A touching story about the superpower of imagination and the unusual ways we say goodbye to people we love with the help of a friendly community.

V sodelovanju s Kinobalonom.

In collaboration with Kinobalon.

FRIŠNI FILMSKI ULOV / FRESH FILM CATCH

Filmi osnovnošolcev, ki so nastali na filmskih delavnicah, krožkih in taborih.

Films made by primary school children in film workshops, classes, and camps.

Kino bonton (delavnica Muzeja slovenskih filmskih igralcev in zavoda Dagiba, 2017, 2'28")

Janko in Metka (produkcija Ustanova Silvana Furlana, 2017, 10'31")

Bitka na vodi (filmski krožek OŠ Ankaran, 2017/2018, 2')

Akceptacija (filmski tabor Nova Gorica, Ustanova Silvana Furlana & Kinoateljce, 2017, 4')

G. prof. Flosrosea (filmski tabor Nova Gorica, Ustanova Silvana Furlana & Kinoateljce, 2017, 6')

Zadovoljni Kranjčan (filmski krožek OŠ Staneta Žagarja Kranj, 2017/2018, 7')

Where Am I? (dramski krožek OŠ Rudija Mahničja-Brkinca Pregarje, 2016/2017, 6')

Mladost na poti (projekt Blizu vas, Luksuz produkcija, 2017, 10')

clouds. (filmski tabor Nova Gorica, Ustanova Silvana Furlana & Kinoateljce, 2017, 5'39")

Krvava senca (tekmovalje Slovenščina ima dolg jezik, GEPS Piran, 2018, 9')

Ko počí film (filmski tabor Nova Gorica, Ustanova Silvana Furlana & Kinoateljce, 2017, 9'26")

Čuknjeni galebi (filmski krožek OŠ Vojke Šmuc Izola, 2017/2018, 2'35")

Zakleta kolebnica (filmski krožek OŠ Vojke Šmuc Izola, 2017/2018, 2')

Vojna jezikov (filmski krožek OŠ Vojke Šmuc Izola, 2017/2018, 2')

Frišni filmski ulov: naši najmlajši / Fresh Film Catch: Our youngest ones

Filmi predšolskih otrok.

Films made by preschoolers.

Zvoni! (vrtec Mavrica, 2015, 20')

Mlini doline reke Dragonje (vrtec Scuola dell'infanzia „La Coccinella“, 2018, 5')

SODOBNI SLOVENSKI ANIMIRANI FILM / CONTEMPORARY SLOVENIAN ANIMATION

Izbor kratkih filmov, v katerih nastopajo slovenski animirani junaki.

A selection of short films featuring Slovenian animation heroes.

Kralj Matjaž/King Matheus

Katarina Nikolov, Slovenija/Slovenia, 2018, 11'

Koyaa – Lajf je čist odbit/Koyaa the Extraordinary

Kolja Saksida, Slovenija/Slovenia, 2011, 3'

Podlasica/The Weasel

Timon Leder, Slovenija/Slovenia, 2016, 12'

Koyaa – Divji ležalnik/Koyaa - Wild Sunbed

Kolja Saksida, Slovenija/Slovenia, 2017, 3'

Maček Muri – Rojstni dan/Muri The Cat

Jernej Žmitek, Slovenija/Slovenia, 2013, 11'

Maček Muri – Sprehod/Muri The Cat – Going For A Walk

Jernej Žmitek, Slovenija/Slovenia, 2016, 12'

V soorganizaciji zavoda Otok in Mestne knjižnice Izola.

Organised by Otok and the Izola City Library.

PROJEKCIJE ZA ŠOLSKE SKUPINE / SCREENINGS FOR SCHOOLCHILDREN

Izbor najzanimivejših filmskih zgodb z različnih koncev sveta.

A selection of the most exciting stories from all corners of the world.

Pika in Packa packata/Prick och Fläck på fläcken/ Spot and Splodge Plotspotting (3+)

Lotta Geffenblad, Uzi Geffenblad, Švedska/Sweden, 2013, 47'

Zverinice iz gozda Hokipoki/Dyrene i Hakkebakkeskogen/ In the Forest of Huckybucky (4+)

Rasmus A. Sivertsen, Norveška/Norway, 2016, 75'

Kdo ima danes rojstni dan/Na pude aneb Kdo má dneska narozeniny?/ In the Attic: Who Has a Birthday Today? (7+)

Jirí Barta, Češka, Japonska, Slovaška/Czech Republic, Japan, Slovakia, 2010, 74'

Ali – ali/Patatje Oorlog/Taking Chances (8+)

Nicole van Kilsdonk, Nizozemska, Belgija/Netherlands, Belgium, 2011, 86'

Novi mulc/Le nouveau/The New Kid (11+)

Rudi Rosenberg, Francija/France, 2015, 80'

Banda punc/Bande de filles/Girlhood (14+)

Céline Sciamma, Francija/France, 2014, 112'

Družina/The Family (15+)

Rok Biček, Slovenija, Avstrija/Slovenia, Austria, 2017, 107'

PODMORNICA za kulturnovzgojne in pedagoške delavce / SUBMARINE for culture and education professionals

Omizje: Filmskovzgojna projekta Filmska osnovna šola in Razumevanje filma ter razvoj filmske vzgoje v slovenski Istri

Na omizju bomo predstavili petletna projekta, Filmsko osnovno šolo, ki ga izvaja Art kino mreža Slovenije, in Razumevanje filma, ki ga izvaja Slovenska kinoteka, in sta namenjena strokovnemu usposabljanju pedagogov in filmskovzgojnih delavcev osnovnih in srednjih šol, ter njuno skupno informacijsko spletišče www.solafilma.si. Cilj razprave je predstaviti primere dobre prakse filmskovzgojnih projektov ter vzpostaviti dialog s pedagogi iz slovenske Istre za razvoj morebitnih novih filmskovzgojnih projektov v regiji.

Gostji omizja: **Petra Gajžler** (Art kino mreža Slovenije) in **Maja Krajnc** (Slovenska kinoteka).

Panel: Ongoing projects for film education in Slovenia and development of film education in Slovenian Istria

The panel discussion will focus on two 5-year film education projects run by the Slovenian Art Cinema Association and the Slovenian Cinematheque as training for education and film education professionals from primary and secondary schools in Slovenia, and their joint web portal www.solafilma.si. The aim of the discussion is to share examples of good practice in film education and start a dialogue with education professionals from Slovenian Istria to possibly develop new film education projects in the region.

Panellists: **Petra Gajžler** (Slovenian Art Cinema Association) and **Maja Krajnc** (Slovenian Cinematheque).





VIDEO NA PLAŽI / VIDEO ON THE BEACH

ONKRAJ DRUŽBE / BEYOND SOCIETY



112

Slovenija/Slovenia, 2018

režija/directed by David Lah **scenarij/screenplay** David Lah
nastopajo/featuring Matej Golob, Jože Oblak, Matic Maček, Rok Košir,
Vladka Bučevac, družina Mal Golob, gasilci PGD Kamnik **tehnična**
ekipa/technical crew Jan Šuštar, Aleks Vuga, Urška Pečevnik, Jovan
Batas, David Lah, Matic Maček **produkcija/production** David Lah
dolžina/running time 3'

Dokumentarni film 112 nam pokaže, kdo se skriva pod intervencijsko obleko. Kdaj se sploh zaključi delo prostovoljnega gasilca? Je to zgolj hobi ali način življenja?

112 is a documentary short revealing the man behind a uniform: When does the workday end for a volunteer firefighter? Is this a hobby or a way of life?

Beauty Has No Size

Slovenija/Slovenia, 2017

režija/directed by Vesna Klančar **scenarij/screenplay** Vesna Klančar
nastopajo/featuring Vesna Klančar, Curvy models **tehnična ekipa/**
technical crew Amelisa Eminić, Julia Minet **produkcija/production**
Luksuz produkcija **dolžina/running time** 12'

Glavna junakinja filma je Vesna, ki je »curvy« model na modni reviji v Bologni. Njeno sporočilo je kratko, a pomembno: »Najlepša oblina na tebi je tvoj nasmeh.«

The film portrays Vesna, a curvy model on the fashion show in Bologna, who has a short, but important message: "The most beautiful curve on you is your smile."

DokumenTrate ali Lepi trenutki v težkih časih

DocumentRATE or Moments of Beauty in Hard Times

Slovenija/Slovenia, 2018

režija/directed by Renato Švara, Gašper Markun **scenarij/**
screenplay Renato Švara, Gašper Markun **nastopajo/featuring**
Odred za razustanavljanje **tehnična ekipa/technical crew** Renato
Švara, Gašper Markun **produkcija/production** Koprodukcija plus
dolžina/running time 24'

Dokumentiranje tabora Odreda za razustanavljanje, ki je za teden dni vrnil glas stanovalcem institucij za ljudi z duševnimi stiskami. Ti so se za teden dni iz pacientov prelevili v umetnike.

The film documents a seven-day camp organised by the De-establishment Troop to give voice to people with mental distress, turning them from patients to artists.

Dolga pot do prvih korakov

A Long Journey for the First Steps

Slovenija/Slovenia, 2017

režija/directed by Ratko Stojiljković, Julia Minet, Jasmina Mustafić
scenarij/screenplay Ratko Stojiljković, Julia Minet, Jasmina Mustafić
nastopajo/featuring Baylasan M.S. Hijazi, Amal L.M. Hijazi **tehnična ekipa/technical crew** Julia Minet, Jasmina Mustafić **produkcija/production** Luksuz produkcija **dolžina/running time** 15'

Pristno doživljanje otrok in staršev iz Palestine ob prihodu v Slovenijo v okviru humanitarnega projekta Rehabilitacija otrok, žrtve vojne v Gazi. V središču zgodbe sta 7-letna Bailasan in njena mama Amal s skupno željo: Da bi Bailasan lahko hodila kot drugi otroci.

Authentic experience of Palestinian children and parents upon arrival to Slovenia as part of the humanitarian project Rehabilitation of children, victims of war in Gaza. The focus is on Baylasan, aged 7, and her mother Amal, with their shared wish: That Baylasan could walk like other children.

Emil

Slovenija/Slovenia, 2017

režija/directed by Žiga Krajnc **scenarij/screenplay** Žiga Krajnc
nastopajo/featuring Emil Krajnc, Jožica Krajnc **tehnična ekipa/technical crew** Žiga Krajnc **produkcija/production** Eva Tomazin **dolžina/running time** 7'

Emil je božiček, včasih je bil steklar.

Emil, a former glassmaker, is a Santa.

Garaža

Garage

Slovenija/Slovenia, 2017

režija/directed by Fabris Šulin **scenarij/screenplay** Fabris Šulin
nastopajo/featuring Špela Murenc, Leo Černic **tehnična ekipa/technical crew** Fabris Šulin **produkcija/production** Fabris Šulin **dolžina/running time** 3'

Zgodbe, napisane na stenah in stebrih javne parkirne hiše.

Stories written on walls and pillars of a public parking garage.

Ignoranza umana

Slovenija/Slovenia, 2017

režija/directed by Rajat Sharma **scenarij/screenplay** Sandra Jovanovska, Helene Thümmel **nastopajo/featuring** Silva Velikonja, Tomaž Vuga, Anja Medved, Vanja Žbona, Blaž Kosovel, Diego Kuzmin, Jože Dolmark **tehnična ekipa/technical crew** Rajat Sharma, Mery Gobec, Tomi Novak, Miha Gunde **produkcija/production** Akademija umetnosti Univerze v Novi Gorici **dolžina/running time** 15'

Dokumentarec o zgodovini mladega mesta, ki je bilo na zahodni meji dežele zgrajeno na pokopališču.

A documentary that explores the history of a young town on the western border of a country, which was built on a cemetery.

Le dihaajoče bitje

Only Breathing

Slovenija/Slovenia, 2017

režija/directed by Ahmad Adelian **scenarij/screenplay** Ahmad Adelian **tehnična ekipa/technical crew** Ahmad Adelian, Agata Kochaniewicz, Nawal Chagar **produkcija/production** Luksuz produkcija **dolžina/running time** 9'

Poetična filmska uprizoritev pesmi slovitega perzijskega poeta Rumija, islamskega teologa, sufijskega mistika ter ustanovitelja plešočih dervišev.

A poetic representation of a song by Persian poet Rumi, an Islamic scholar, Sufi mystic, and the founder of the Order of the Whirling Dervishes.

Monica

Grčija, BiH, Nemčija/Greece, Bosnia and Herzegovina, Germany, 2016

režija/directed by Dimitris Argyriou **scenarij/screenplay** Dimitris Argyriou **nastopajo/featuring** Ivana Pavlakovic **tehnična ekipa/technical crew** Lev Predan Kowarski **produkcija/production** Dimitris Argyriou **dolžina/running time** 5'

Pričevanje žrtve trgovine z belim blagom.

A testimony by a victim of human trafficking.

Nyo vweta nafta

Portugalska/Portugal, 2017

režija/directed by Ico Costa **scenarij/screenplay** Ico Costa
nastopajo/featuring Zacarias Covela, Domingos Marengula, Édlio Peleve, Belton Guilade, King Best, Mimórcia Nhantumbo, Vivaldo Zandamela, Hélder Tinga, Big John and Carlos Hernandez **tehnična ekipa/technical crew** Hugo Azevedo, Roland Pickl, Ico Costa, Eduardo Williams **produkcija/production** Terratre films **dolžina/running time** 22'

Inhambane. Mozambik. King-Best. Samsung Galaxy. Versace. Na Norveškem ni zobotrebcev. Kokosove palme. Sadeži kruhovca. Supersadje. Vitamin C. Alfa lipoična kislina. SMS v kitajščini. Megabajti. Hotel Cardoso. Kava je belska droga. Ngadzango. Moja ženska. Nafta.

Inhambane. Mozambique. King-Best. Samsung Galaxy. Versace. There are no toothpicks in Norway. Coconut trees. Baobab fruits. Superfruits. Vitamine C. Alpha-linolenic acid. SMS in Chinese. Megabytes. Hotel Cardoso. Coffee is a white man's addiction. Ngadzango. My woman. Nafta.

Živeti v megabitu

Live in a Megabit

Slovenija/Slovenia, 2017

režija/directed by Anne Tassel **scenarij/screenplay** Anne Tassel
nastopajo/featuring Eva Pavlič, Martin Gerbec, Maj Valerij, Gašper Arčon, Alen Aleksander Klarič, Janez Škrinjar, Tomo Dadič, Lara Vouk **tehnična ekipa/technical crew** Fabris Šulin, Špela Murenc, Santa Barbara, Dean Stojčić, Darej Šomen, Jaka Pipan, Gaja Naja Rojec, Urban Košir, Ester Ivakič **produkcija/production** Akademija umetnosti Univerze v Novi Gorici **dolžina/running time** 12'

V svetu, kjer so sanje valuta, protagonistka Os ugotovi, da nič ni zares njeno, niti sanje ne. Njena podzavest je uničena in morda sploh ne živi svojega življenja.

In a world where dreams are a currency, the protagonist Os realizes nothing is really hers, not even her dreams. She realizes that her subconscious is ruined and that she may not even be living her own life.

ONKRAJ STRAHU / BEYOND FEAR



A Very Short Film

Slovenija/Slovenia, 2017

režija/directed by Asja Trost **scenarij/screenplay** Asja Trost **tehnična ekipa/technical crew** Asja Trost **produkcija/production** Asja Trost **dolžina/running time** 1'

Kratka eksperimentalna sinteza ukrivljene percepcije časa in prostora, ki se zgodi, tik preden švigne mimo zadnji rok za oddajo.

A short experimental synthesis of the curved space-time perception just before the last deadline swooshes by.

Če bi me vprašali

If You Ask Me the Question

Belgija/Belgium, 2017

režija/directed by Siham Bouzerda **scenarij/screenplay** Siham Bouzerda **tehnična ekipa/technical crew** Laure-Anne Taymans, Hugo Marx, Adrien Colin, Kevin Wyns, Adrien Colin, Adrien Colin, Marie Binet **produkcija/production** APACH **dolžina/running time** 21'

Teroristični napadi so vse bliže in posledice so zmeraj občutnejše. Ko režiserka starše povpraša o Belgiji, kot so jo nekoč poznali, ugotovi, da ne živi le v drugačni dobi, temveč tudi v drugačni državi.

The attacks are getting closer and the consequences are multiple. When the director asks her parents about the Belgium they knew before, she gets the impression that it was not only a different era, but also another country.

Kot gora

Like the Mountain

Slovenija/Slovenia, 2017

režija/directed by Andrea Udrea **scenarij/screenplay** Andrea Udrea **nastopajo/featuring** Ahmad Shamieh **tehnična ekipa/technical crew** Andrea Udrea **produkcija/production** Luksuz produkcija **dolžina/running time** 16'

Ahmad Shamieh je brivec iz Sirije, ki je v Slovenijo prišel januarja 2016. Navkljub številnim prizadevanjem še zmeraj nima urejenega statusa, in medtem ko se z njegovimi prošnjami ukvarjajo sodišča ter ministrstva, Ahmadu ne preostane drugega kot čakati.

Ahmad Shamieh, a barber from Syria who arrived in Slovenia in January 2016. Despite many attempts, he still doesn't have a legal status. While his situation is still being discussed by courts and ministries, Ahmad can't do anything but wait.

Med posnetki

In Between Takes

Rusija/Russia, 2017

režija/directed by Alexei Dimitriev **scenarij/screenplay** Alexei Dimitriev **nastopajo/featuring** Vyacheslav Dimitriev **tehnična ekipa/technical crew** Alexei Dimitriev **produkcija/production** Estonian Academy of Arts **dolžina/running time** 7'

Daj človeku ribo in nahranil ga boš za en dan. Daj človeku video kamero in čez dvajset let boš dobil film.

Give a man a fish, and you feed him for a day. Give a man a video camera, and you will have a film in twenty years.

Medtem

Meanwhile

Slovenija/Slovenia, 2018

režija/directed by Miha Likar **scenarij/screenplay** Miha Likar **nastopajo/featuring** Tamara Avguštin, Andraž Jug, Lara Vouk **tehnična ekipa/technical crew** Dejan Ulaga, Samo Jurca, Nina Čehovin **produkcija/production** Zavod Bolnica **dolžina/running time** 21'

Klara pobegne pred pritiskom poletnega betona in mestne naglice. Toyota letnik '93, prazna cesta, Peter s kovčkom za violino in morje. Vsakomur uspe najti kotiček miru. Ko se zgodi veliko, čeprav se ne zgodi nič.

Klara escapes the pressures of the hot summer concrete and the city bustle. A '93 Toyota, empty road, Peter with a violin case, and the sea. Everyone manages to find their own spot of peace and quiet. When a lot happens, and yet nothing at all.

Nenad

Slovenija/Slovenia, 2017

režija/directed by Yulia Molina **scenarij/screenplay** Yulia Molina **nastopajo/featuring** Nenad Cakić **tehnična ekipa/technical crew** Yulia Molina **produkcija/production** Luksuz produkcija **dolžina/running time** 5'

Nenad, dolgoletni varnostnik v ljubljanskem LGBT klubu Tiffany, deli svojo izkušnjo z delom v klubu in razmišlja o tem, kako je to spremenilo njegove nazore.

A weekend night out at the Tiffany Gay Club in Ljubljana. Nenad, a security guard, shares his experience of working in the club and how it changed him.

Nežna noč

Xiao cheng er yue
A Gentle Night

Kitajska, Francija/China, France, 2017

režija/directed by Qiu Yang **scenarij/screenplay** Qiu Yang
nastopajo/featuring Li Shuxian **tehnična ekipa/technical crew**
Constanze SCHMITT **produkcija/production** QIU Yang, LI Yi **dolžina/**
running time 15'

V neimenovanem kitajskem mestu se mati, katere hčer je izginila, odloči, da ne bo šla nežno v prihajajočo noč. Zmagovalni kratki film v Cannesu 2017.

In a nameless Chinese city, a mother with her daughter missing, refuses to go gentle into this good night. The Palme d'Or winner for best short at Cannes 2017.

Reka ločuje – delo povezuje

River Divides - Work Connects

Slovenija/Slovenia, 2018

režija/directed by Tomaž Pavkovič **scenarij/screenplay** Tomaž Pavkovič **tehnična ekipa/technical crew** Franc Pavkovič, Enab **produkcija/production** tomtoto video **dolžina/running time** 7'

Most čez Savo se gradi. Ob odprtju je veselo.

A bridge over River Sava is being built. The opening ceremony is a festive occasion.

Shuma

Hrvaška, Estonija/Croatia, Estonia, 2016

režija/directed by Lucija Mrzljak **scenarij/screenplay** Lucija Mrzljak **tehnična ekipa/technical crew** Lucija Mrzljak **produkcija/production** Estonian Academy of Arts **dolžina/running time** 6'

Življenje v kotu, kjer se stikajo vsi koti in robovi, je težko. Ko se s tabo začnejo poigravati zakoni perspektive in težnosti, vse postane geometrično relativno.

Life is difficult in the corner, in the angle where all edges meet. Everything is geometrically relative when laws of perspective and gravity start playing tricks on you.

Sirene

Mermaids

Italija/Italy, 2017

režija/directed by Daria Tommasi **scenarij/screenplay** Daria Tommasi **tehnična ekipa/technical crew** Daria Tommasi **produkcija/production** Daria Tommasi **dolžina/running time** 2'

Pod morjem živijo raznovrstna bitja. Pol ljudje, pol ribe, pol rastline, hibridi med moškimi in ženskami. Živijo v usklajenosti in harmoniji, ne da bi jim bilo treba definirati, kateri vrsti ali spolu pripadajo.

All kinds of creatures live under the sea. Half humans, half fish, half plants, male/female hybrids. They can live in peace and harmony without having to define their species or sex.

Svojlilni zaimki

Possessive Pronouns

Slovenija/Slovenia, 2017

režija/directed by Vida Habjanič **scenarij/screenplay** Vida Habjanič **nastopajo/featuring** Anka Eržen, Andraž Jug. Luka Palčič **tehnična ekipa/technical crew** Vida Habjanič, Benjamin Friškovec, Lara Štefančič, Žan Anthony Setnikar, Marco Pelos Spagno, Aljaž Tepina, Maša Budič, Šarka Likon **produkcija/production** Akademija umetnosti Univerze v Novi Gorici **dolžina/running time** 8'

Zgodba Mie in Luka se od jutra prve skupaj preživete noči, gledanja filmov, potovanj pa vse do selitve razvija v nizu dogodkov, spominov, filmov, scen in kadrov.

The story of Mia and Luka develops from their first morning-after to watching movies and traveling together, until they move to another place, in a series of events, memories, movies, scenes and frames.

Tunel

Tunnel

Slovenija/Slovenia, 2018

režija/directed by Gregor Andolšek **scenarij/screenplay** Gregor Andolšek, Marko Bratuš, Miha Zbašnik **nastopajo/featuring** Primož Pirnat **tehnična ekipa/technical crew** Miloš Srdić, Neža Zinajič, Špela Kropušek, Urška Recer, Anže Verdel, Viva Videnovic, Miha Čeak **produkcija/production** Strup produkcija, ComradFilm, RTV Slovenija **dolžina/running time** 15'

Na poti v službo se moški vsakič znova izogne tunelu in ubere daljšo pot. Ko nekega dne ugotovi, da je cesta naokrog zaprta, mu ne preostane drugega kot soočenje z lastnimi strahovi.

On the way to work the protagonist avoids driving through a tunnel, making a detour instead. One day, driving into an obstacle, he has no choice but to finally face his fears.

ONKRAJ STRASTI / BEYOND PASSION



36,6°C

Slovenija/Slovenia, 2018

režija/directed by Uroš Marolt **scenarij/screenplay** Uroš Marolt
nastopajo/featuring Eva Mulej **tehnična ekipa/technical crew**
Eva Mulej, Uroš Marolt **produkcija/production** Eva Mulej, Uroš Marolt
dolžina/running time 2'

Človeško telo gori s temperaturo 36,6 °C.
V eksperimentalnem filmu plamenijo podobe
ženskega akta in mikroskopski posnetki lesa.

The human body burns at a temperature of
36.6°C. In this experimental film, female nudes and
microscopic images of wood go up in flames.

Botanika

Botanica

Nizozemska/Netherlands, 2017

režija/directed by Noël Loozen **scenarij/screenplay** Noël Loozen
nastopajo/featuring Guido Pollemans, Sytske van der Ster, Jiri
Loozen, Olivia Lonsdale, Victor Peeters **tehnična ekipa/technical**
crew Tim Kerbosch **produkcija/production** Gijs Kerbosch **dolžina/**
running time 12'

Uslužbenec vrtnega centra je zaskrbljen, da je
morebiti neploden. Počasi pride do spoznanja, da
je treba včasih požreti ponos, da lahko na koncu
zmaga ljubezen.

A garden-center employee fears his possible infertility
and realizes that sometimes you have to swallow your
pride to let love overcome.

Čuvaj se hostice in volka brez gumice

Čuvaj se šumice i vuka bez gumice
No Glove, No Love!

Hrvaška/Croatia, 2017

režija/directed by Karlo Vorih, Marko Bičanić **scenarij/screenplay**
Karlo Vorih, Marko Bičanić **nastopajo/featuring** Lidija Penić-Graš,
Korana Ugrina, Ian Tomljenović, Leon Dubroja **tehnična ekipa/**
technical crew Filip Radulović, Igor Jelinović, Veronika Milinović
produkcija/production Blank_filmski inkubator **dolžina/running**
time 19'

Lili hoče odrasti in njen najboljši prijatelj Veke ji pri
tem pomaga. Nekega večera priskoči na pomoč še
vinjena dvojica iz kluba.

Lili wants to grow up, and her best friend Veke is
showing her how. One night a drunk duo from a club
decide to help too.

Majdine poze

Majdiny pózy
Majda's Poses

Češka, Hrvatska/Czech Republic, Croatia, 2017

režija/directed by Dora Šuštić **scenarij/screenplay** Dora Šuštić
nastopajo/featuring Monika Kobrova, Kryštof Bartoš, Jitka Smutna
tehnična ekipa/technical crew Abraham Joseph, Dimitris Polyzos,
Matej Chrudina **produkcija/production** FAMU **dolžina/running time** 26'

Majda, ženska srednjih let, ki se srečuje s prvimi znaki menopavze in veneče lepote, se na urah slikarstva, kjer pozira gola, zaljubi v mladega študenta. Ji ga bo uspelo zapeljati, prikriti svojo negotovost in se izogniti soočenju z grenko resnico o staranju?

Majda, a middle-aged woman faced with menopause and loss of beauty, falls in love with a young student from painting classes where she poses as a nude model. Can Majda manage to seduce him, hide her insecurities and avoid the encounter with the bitter truth of aging?

Marija

Mary

Hrvatska/Croatia, 2016

režija/directed by Jurij Primorac **scenarij/screenplay** Ivan Turković-Krnjak, Juraj Primorac **nastopajo/featuring** Josip Lukić, Nikša Butijer
tehnična ekipa/technical crew Sara Gregoric, Luka Matić, Dora Primorac, Dubravka Premar, Zorana Frkić **produkcija/production** Interfilm d.o.o. **dolžina/running time** 28'

Marinko je pomočnik v vlečni službi. Živi v poceni najemniškem stanovanju v Zagrebu in ima enega samega prijatelja, a bi bilo včasih še za tega bolje, če ga ne bi bilo. V zadnjem času ima Marinko videnja: Devico Marijo vidi povsod, v kamnu, v oblakih, v kozarcu. Marinko ni pri sebi.

Marinko is an assistant worker in a tow-away service. He lives in a cheap rented flat in Zagreb and has only one friend, and even that one sometimes seems too many. Recently, he has been having visions of the Virgin Mary everywhere: in stone, in the clouds, in a glass. Marinko is not sane.

Na zemlji ni nebes

No Heaven On Earth

Slovenija/Slovenia, 2017

režija/directed by Maja Alibegović **scenarij/screenplay** Maja Alibegović **nastopajo/featuring** Stanislav Planinc, Anica Planinc
tehnična ekipa/technical crew Ana Martinović, Lucian Mirdita, Maja Alibegović, Giovanna Francesca Martinez **produkcija/production** Luksuz produkcija **dolžina/running time** 11'

Ostareli par že vrsto let skrbi za kmetijo. Nekega tihega večera, ko počivata, se v njunih mislih prižge iskrica upanja, da bi lahko bilo njuno življenje tudi drugačno.

As elderly couple has been managing a farm for years. On a silent evening, while they are resting from a busy day, a little spark of hope for some different kind of life lights up.

Prvi dan in naslednja minuta

1st Day & Next Minute

Danska/Denmark, 2017

režija/directed by Sara Koppel **scenarij/screenplay** Sara Koppel **tehnična ekipa/technical crew** Sara Koppel **produkcija/production** Sara Koppel **dolžina/running time** 3'

Mrzlična avantura po območju želja spolno fluidne osebe, kjer sta poženje in odgovornost potrebi, ki nenehno delita in zahtevata.

A rush adventure into a gender fluid-person's zone of desires where lust & responsibility are constant dividing and demanding needs.

Seme radosti

Spreading the Seeds

Slovenija/Slovenia, 2017

režija/directed by Ana Cerar **scenarij/screenplay** Ana Cerar **nastopajo/featuring** Raški Č'bulariji **tehnična ekipa/technical crew** Steven Larkin, Joske Slabbers **produkcija/production** Luksuz produkcija **dolžina/running time** 12'

Raška č'bula je domača vrsta čebule, ki jo je iznašel dedek Melanie Trump, vaščani majhne vasi pa so nanjo sila ponosni.

Raška č'bula is an authentic type of onion which was initiated by the grandfather of Melania Trump. The people of a small village are very proud of it and are eagerly promoting its qualities.

Starost

Dernier âge
Old Age

Francija/France, 2017

režija/directed by Charlène Bijou, Isis Leterrier, Thibault Llonch, Lingxi Zhang, Alice Lahourcade **scenarij/screenplay** Charlène Bijou, Isis Leterrier, Thibault Llonch, Lingxi Zhang, Alice Lahourcade **tehnična ekipa/technical crew** Charlène Bijou, Isis Leterrier, Thibault Llonch, Lingxi Zhang, Alice Lahourcade **produkcija/production** Gijs Kerbosch **dolžina/running time** 4'

Starec in starka govorita o svojem življenju in o tem, kako vidita svojo prihodnost.

Old people, one man and one woman talk about their life and how they see their future.

.....

Trahere

Slovenija/Slovenia, 2017

režija/directed by Juš Jeraj, Atila Urbančič **scenarij/screenplay** Juš Jeraj **nastopajo/featuring** Verzelak Ado, Franc Turenšek, Aleksander Turenšek, Jože Zabukovnik **tehnična ekipa/technical crew** Matic Zavodnik, Matic Jeraj, Borja Močnik **produkcija/production** Trahere **dolžina/running time** 10'

Globoko v nedrjih rodne grudi, med idiličnimi kuciji, živijo možje in njihovi traktorji. Trahere je kratek dokumentarni film prav o tem.

Deep in the bosom of the native soil, among idyllic hillocks, live men and their tractors. Trahere is a short documentary on what might be the most Slovenian of all relationships: man – tractor.

.....

Warrego Valles – Botox

Slovenija/Slovenia, 2017

režija/directed by Stella Ivšek **scenarij/screenplay** Stella Ivšek **tehnična ekipa/technical crew** Stella Ivšek **produkcija/production** Stella Ivšek – 5237 **dolžina/running time** 4'

Videospot za elektronski dvojec Warrego Valles. Nastal je ob izidu njenega novega albuma Botox pri založbi Kamizdat (marec 2018).

Video for electronic duo Warrego Valles made for the release of their new album Botox (Kamizdat, March 2018).

.....

ONKRAJ ŽANRA / BEYOND GENRE

Anja Ganja

Slovenija/Slovenia, 2017

režija/directed by Peter Bizjak **scenarij/screenplay** Peter Bizjak
nastopajo/featuring Tines Špink, Liza Marija Grašič, Žiga Oven
tehnična ekipa/technical crew Boj Nuvak, Jakob Hreščak,
Neža Zinajič, Mirjam Kavčič, Katarina Šavs, Alenja Pivko Knežević
produkcija/production AGRFT (Eva Tomazin, Jožica Blatnik) **dolžina/**
running time 20'

Mlad par doživlja krizo, ker je dekle vse bolj razočarano nad nenehno zakajenim partnerjem. Sčasoma se njegova blažena odsotnost prične fizično manifestirati in stvari postanejo bizarne.

A young couple is going through a crisis as the girl starts to resent her partner for being constantly high. When his blissful absent-mindedness starts to manifest physically, things get really bizarre.

Aplavz za Lazića

Aplauz za Lazića
An Applause for Lazić

Srbija/Serbia, 2017

režija/directed by Marko Marković **scenarij/screenplay** Marko Marković **nastopajo/featuring** Jovan Gulan, Vladimir Kovačević, Amar Čorović, Nataša Ninković **tehnična ekipa/technical crew** Milica Drakulić, Stefan Veličković, Luka Barajević **produkcija/production** Faculty of Dramatic Arts in Belgrade **dolžina/running time** 24'

Nemanjo aretirajo. Njegova prijatelja Borko in Filip hočeta obračunati s tistimi, ki naj bi ga izdali, Laziću pa se zdi, da načenjanje novega konflikta Nemanji ne bo prav nič koristilo.

Nemanja's been arrested. His friends Borko and Filip want to deal with the guys they think have snitched on him. Lazić thinks that starting the conflict couldn't help Nemanja.

Apoptoza

Apoptosis

Slovenija/Slovenia, 2017

režija/directed by Tomaž Gorkič **scenarij/screenplay** Tomaž Gorkič
nastopajo/featuring Primož Pimat, Sebastian Cavazza, Mare Bulc, Nika Rozman, Viktorija Bencik **tehnična ekipa/technical crew** Miloš Srdić, Andrej Gorenc, Rok Grdin, Neža Zinajič, Špela Kropušek, Urška Recer, Lija Ivančič, Primož Debeljak, Boštjan Kačičnik, Anže Verdel, Viva Videnovic, Miha Čeak **produkcija/production** Strup produkcija, ComradFilm, RTV Slovenija **dolžina/running time** 18'

Leto 2074. Popolno onesnaženje Zemlje. Pomanjkanje hrane. Propad vlade in sistemov. Nadzor prevzame korporacija Bionet, ki obljublja

svetlejšo prihodnost z izdelkom Biogreen. Države postanejo sektorji pod administracijo Bioneta. Čas je za poslednjo rešitev ...

The year is 2074. Total pollution of the Earth. Food shortages. The fall of governments and systems. Control is taken over by Bionet Corporation, and they want results. Special measures are taken in order to solve these problems.

Bližnje srečanje

Encounter

Slovenija/Slovenia, 2017

režija/directed by Samo Bihar **scenarij/screenplay** Samo Bihar, Filip Bihar, Antonella D'Amico, Miha Oven, Anja Zadnik **tehnična ekipa/technical crew** Filip Bihar, Samo Bihar, Miha Šajina **produkcija/production** Akademija umetnosti Univerze v Novi Gorici **dolžina/running time** 3'

Vsako leto se planet Nezemljanov približa planetu pošasti. Medtem ko se drugi v strahu pred tujimi obiskovalci pravočasno poskrijejo v svoje domove, se mladi Pif po temi odpravi domov.

Every year, a planet full of monsters passes by another planet, inhabited by aliens. While the others hide in their homes in fear of alien visitors, young Pif still has to find his way home through the darkness.

Ena od njih

Una di loro
One of Them

Slovenija/Slovenia, 2017

režija/directed by Sandra Jovanovska, Helene Thümmel **scenarij/screenplay** Sandra Jovanovska, Helene Thümmel **nastopajo/featuring** Sandra Jovanovska, Helene Thümmel **tehnična ekipa/technical crew** Sandra Jovanovska, Helene Thümmel, Davor Dujmović **produkcija/production** Akademija umetnosti Univerze v Novi Gorici **dolžina/running time** 7'

Nekje stoji hiša, velika vila s čudovitim vrtom. Ogromna je in zelo lepa, obdana z zaplatami drevja in bambusa, kjer prebivajo eksotične ptice. Zemljišče je bilo v lasti neke avstrijske družine. Eden mojih prijateljev izhaja iz te družine.

There's this house, a big villa, with a beautiful garden. It's enormous and beautiful, with small forests, a lot of bamboo trees and exotic birds. This land was owned by an Austrian family. And I have a friend who is from that family.

Metum

Slovenija/Slovenia, 2017

režija/directed by Veronika Urbanc, Veronika Tržan, Lovre Mohorič, Marcel Kump, Anna Sangawa Hmeljak, Julijana Milharčič Hladnik, Jera Dacar, Hana Brečko Simšič, Matic Lesjak, Neja Adamič **scenarij/screenplay** Anna Sangawa Hmeljak **produkcija/production** ZVIKS **dolžina/running time** 2'

Je bolj strašljiva grozljiva čarovnica ali pijani oče?

What's scarier, a wicked witch or dad when he's drunk?

Muha

The Fly

Slovenija/Slovenia, 2017

režija/directed by Aron Horvath **scenarij/screenplay** Aron Horvath **nastopajo/featuring** Mara Vilar, Sandi Lopatec **tehnična ekipa/technical crew** Darko Sintič, Andrej Avanzo, Minea Mihajlovič, Nal Klemen, Tina Bonča, Anika Opara, Mario Knapič, Jure Kreft, Darko Sintič **produkcija/production** FIXMEDIA **dolžina/running time** 10'

Dnevno rutino osamljene babice, ki si čas krajša s pletenjem nogavic, z reševanjem križank in gledanjem reklam Top-Shop, nekega dne zmoti nadležna muha. Po kratkem spopadu se babica z živalco spoprijatelji in njeni osamljeni dnevi se napolnijo z radostjo in življenjem.

Passing the time knitting socks, doing crosswords and watching TV home shopping ads, lonely Grandma has her routine disturbed by an annoying fly. After a short conflict, Grandma befriends the creature and her lonely days become full of joy and life.

Nevidna roka Adama Smitha

The Invisible Hand of Adam Smith

Slovenija/Slovenia, 2017

režija/directed by Slobodan Maksimović **scenarij/screenplay** Slobodan Maksimović **nastopajo/featuring** Makis Papadimitratos, Konstanze Dutzi, Arnaud Humbert, Francesco Borch, Michael Baum in Saša Pavlin Stošić **tehnična ekipa/technical crew** Almir Đikoli, Aljoša Korenčan, Julij Zornik **produkcija/production** December (Lija Pogačnik in Vlado Bulajić) **dolžina/running time** 16'

Grk dolguje Francozu, ki dolguje Slovenki, in ona Italijanu, ki denar dolguje Grku. Nemka, ki ne dolguje nikomur, si želi le miren spanec. Britanec išče izhod. Vsak govori v svojem jeziku in vsi se razumejo.

A Greek man owes a Frenchman who owes a Slovenian woman, while she owes an Italian man who owes money to the Greek. A German woman owes nobody, but only wants a quiet sleep. A British man

seeks a way out. Each of them speaking their own languages, all of them understanding each other.

Pred očmi

Before the Eyes

Slovenija/Slovenia, 2017

režija/directed by Simon Šerc, Martina Testen **scenarij/screenplay** Simon Šerc, Martina Testen **tehnična ekipa/technical crew** Simon Šerc, Martina Testen **produkcija/production** Matrix441 **Produkcija dolžina/running time** 3'

"Včasih ni vedel, ali je ta podoba plod njegovega sklepanja iz dolgoletnega opazovanja dogajanj v svetu ali pa strahotna povečava njegove lastne notranjosti." Vladimir Bartol

"At times, he was unsure whether this image was inferred from years of observing global developments, or a monstrous blow-up of his own inner world." Vladimir Bartol

Robbery Cassette

Slovenija/Slovenia, 2017

režija/directed by Peter Zemljič **scenarij/screenplay** Peter Zemljič, Tomás Juvančič **nastopajo/featuring** Peter Zemljič, Tomás Juvančič, Boj Nuvak, Tosja Flaker Berce, Matías Zemljič, Nicolás Zemljič **tehnična ekipa/technical crew** Peter Zemljič, Matías Zemljič, Matías Zemljič, Matías Zemljič, Peter Zemljič, Matías Zemljič, Tomás Juvančič **produkcija/production** Collapsys Pictures **dolžina/running time** 8'

Prijatelja se odločita izvesti svoj prvi večji podvig v novi profesionalni roparski karieri. A načrte jima prekrži njuna nesposobnost.

Two friends try their first big operation on their way to becoming professional thieves. However, their incompetence messes with their plans.

Švedska klasika

En Svensk Klassiker
A Swedish Classic

Švedska/Sweden, 2017

režija/directed by Måns Berthas **scenarij/screenplay** Måns Berthas, Daniel Burman **nastopajo/featuring** Frida Liljevall, Viktor Åkerblom **tehnična ekipa/technical crew** Måns Berthas, Daniel Burman, Johan Lehman, Joakim Nyström, Malin Nordström, Helena Granby, Måns Berthas, Jerker Haggström **produkcija/production** Filmuminati AB **dolžina/running time** 7'

Ženska se zbudi v gozdu v raztrgani poročni obleki ob oglušujočem zvoku avtomobilske hupe.

Moža najde v razbitem avtomobilu. Kljub hudim poškodbam je še živ. V razdejani notranjosti načneta pogovor o njunem odnosu in kmalu se zazdi, da je ta v enako slabem stanju kot njun Saab.

A woman in a tattered wedding gown wakes in the forest to the sound of a deafening car horn. She finds her husband in the crashed car nearby. He's in bad shape but alive. In the wrecked interior, they start to talk about their relationship, which soon seems to be as demolished as their Saab.

The Pitch

VB/UK, 2018

režija/directed by Maj Jukič **scenarij/screenplay** Maj Jukič **nastopajo/featuring** Chris Towner-Jones, Jeff Harding, Sanja Gregorčič **tehnična ekipa/technical crew** Milica Drakulić, Stefan Veličković, Luka Barajević **produkcija/production** Guildhall Pictures Limited **dolžina/running time** 12'

The Pitch je desetminutni film o režiserju, ki predstavlja svoj desetminutni film producentu. Če imate radi film in ločite Tarantina od Cohena, boste nad tem delom navdušeni.

The Pitch is a ten-minute film about a Director pitching his own ten-minute film to his Producer. If you love film and know your Tarantino's from your Coen's, you're going to love *The Pitch*.

Book now

Cassio Cooke, Alexander Dostrie,
Sergei Dostrie, Tullius Dostrie,
Vladimir Dostrie, Jann Dostrie,
Mihai Green, Jani Jila, Walter Jansen,
Anke Kowinski, Jovanita Pertanahara,
Henk Strikkers, Ben Vandendael,
Hannes Vertanen, Pekka Vakkilainen





LARGO PRI ŠPINI

SRČE NI LE KOS MESA: program kratkih filmov Jana Cvitkoviča /
HEART IS MORE THAN A PIECE OF MEAT: Programme of shorts by Jan Cvitkovič

SRCE NI LE KOS MESA: program kratkih filmov Jana Cvitkoviča / HEART IS MORE THAN A PIECE OF MEAT: Programme of shorts by Jan Cvitkovič

HREPENENJE IN ZLO:

fragменти o kratkih filmih Jana Cvitkoviča

Cvitkovič je filmar, ki okuša različnosti, žanrsko in umetniško eksperimentalno. Dolgometražno ali kratkometražno, to je postal njegov zaščitni znak, da ne moreš vedeti, kaj boš gledal. Toda nekaj zadev je vendarle stalnica in železni repertoar njegovih mentalnih digresij, artikuliranih na filmsko platno. Prvič, ves opus je povezan z rudimentarnim, prvinskim zaklinjanjem, ki sega v neki starodavni čas, hkrati pa koketira z danes, tukaj in zdaj. Vmes eksperimentira in to je v fundamentu rdeča nit njegovega filmskega ustvarjanja. Iskanje nedorečenega ves čas zabija v znova nedorečeno in neizmerljivo.

Njegovi filmi so *borderline*: bolni, nežni, banalni, globoki, presenetljivi, statični, umazani, čisti, hrepenevični, pohlepni, požrešni, umirjeni, enostavni, mozaikasti, sugestivni in ujeti v črko dvoma.

Kot filmar je Cvitkovič zagotovo izreden talent, saj umetniki na dolgi rok redko s takšno samozavestno lahkoto menjajo dikcije, poetike, artikulacije. Zdi se, da Jan to počne z lahkoto, zavestno in zavedno, čeprav vedno znova vpet v dimenzije družine, nasilja, ljubezni, tišine in iskanja vrednot skupnosti, tudi družinske celice. Vmes je primarni lirizem.

Včasih se zdi, da je ta opus en sam velik konflikt s samim sabo, moč vsega *nafilmanega* je v tem, da zunanji konflikt, bedo praznega časa in prostora, umazani realizem in globočino mističnega ponotranji, kar je velik zalogaj. Prav mentalna barvitost je velika Cvitkovičeva avtorska prednost, saj nikjer ni črno-bel; njegovi karakterji so enostavni in površinski zgolj na ošvrk, drugače pa globoki in nedoločljivi.

Jan Cvitkovič je ena sama nora emocija, vendar hkrati velik in preiščen psiholog umetniškega zaklinjanja. In tak je tudi njegov kreativni opus in ustvarjalni credo. *Borderline*.

Jurij Hudolin

YEARNING AND EVIL:

Fragments about Jan Cvitkovič's Short Films

Cvitkovič is a filmmaker trying out different things in terms of genres and artistic experiments. The hallmark of both his feature-length and short films is that you never know what to expect. But some things are nevertheless a constant and an iron repertory of his mental digressions articulated on the cinema screen. Firstly, his entire oeuvre is related to the rudimentary, primal incantation that originates in some ancient time and yet flirts with the present, a here and now. In between, he experiments, and this is basically the common thread running through his filmmaking. He constantly rams the search for the indeterminate into a newly indeterminate and immeasurable.

His films are *borderline*: sick, tender, banal, deep, surprising, static, dirty, clean, yearning, greedy, calm, simple, mosaic, suggestive and subject to doubt.

As a filmmaker, Cvitkovič is certainly very talented, for, in the long run, artists rarely change their diction, poetics and articulation with such confidence. Jan seems to do this with ease, consciously and knowingly, although again and again involving the dimensions of family, violence, love, silence and the search for the values of a community, also the family unit. And in between, there is primary lyricism.

Sometimes it seems that his oeuvre is one big conflict with itself. The power of the filmed footage lies in the external conflict and the misery of an empty time and space, dirty realism and the depth of the mystic being internalised, which is quite a feat. It is precisely the mental colourfulness that is Cvitkovič's great authorial advantage, for he is never black-and-white; his characters are simple and one-dimensional only at first glance, but, in reality, they are deep and indeterminate. Jan Cvitkovič is pure crazy emotion, but, at the same time, a great and thoughtful psychologist of artistic incantation. Such is also his creative oeuvre and his creative credo. *Borderline*.

Jurij Hudolin

BIL SEM OTROK/I WAS A CHILD

Slovenija/Slovenia, 2013, 1'30

Del omnibusa *Venice 70 - Future Reloaded*, ki ga je soustvarilo 70 režiserjev ob 70. obletnici Beneškega filmskega festivala.

Part of *Venice 70 - Future Reloaded*, an omnibus of films made by 70 filmmakers in celebration the 70th edition of the Venice IFF.



VEM/I KNOW

Slovenija/Slovenia, 2007, 6'

Moški si v svoji kleti zgradi mojstrovino. Ženska in fant ga opazujeta. Bog opazuje vse tri.

A man is building a masterpiece in his cellar. A woman and a boy are observing him. God is observing all three of them.



STO PSOV/HUNDRED DOGS

Slovenija/Slovenia, 2012, 23'

Adam ustvari Evo in jo posadi na svoj prestol. V ozadju se rojeva nov človek. Adam creates Eve and puts her on his throne. A Child is about to be born.



LJUBEZEN NA STREHI SVETA/LOVE ON THE TOP OF THE WORLD

Slovenija/Slovenia, 2015, 16'

Viktor in Ana sta skupaj že vse življenje. Imata samo drug drugega.

Viktor and Ana have spent their whole lives together. All they have is each other.





OTOK V LJUBLJANI / OTOK IN LJUBLJANA

Kinodvor

Bikini Moon (*sekcija Letni kino Manzioli/section Manzioli Open-air Cinema*)

Jupitrova luna / Jupiter's Moon (*sekcija Signali/section Signals*)

Kongo na sodišču / The Congo Tribunal (*sekcija Signali/section Signals*)

Tovarna nič / The Nothing Factory (*sekcija Signali/section Signals*)

Waldheimov valček / The Waldheim Waltz (*sekcija Evropa 2.0/section Europe 2.0*)

Kinodvor: Kinobalon

Revolucija lesenih konjičkov / Hobbyhorse Revolution (*sekcija Podmornica/section Submarine*)

Superjunakinja Modo / Supa Modo (*sekcija Podmornica/section Submarine*)

Slovenska kinoteka

★ (*sekcija 35 mm KULT-URE/section 35mm CULT-URE*)

Divji fantje / The Wild Boys (*sekcija Letni kino Manzioli/section Manzioli Open-air Cinema*)

Odjebi! Finske slike / Fuck Off! Images from Finland (*sekcija Dobri sosedje/section Good Neighbours*)



OTOK V KOPRU / OTOK IN KOPER

Center mladih Koper

Jagodni izbor Videa na plaži / Best of Video on the Beach

Martinčev trg

Veliki pretres / The Big Shake, Stories From Inside the Earthquake (*sekcija Dobri sosede/section Good Neighbours*)

SEŽANA, TOLMIN, IDRIJA

Kosovelov dom Sežana

Tovarna nič / The Nothing Factory (*sekcija Signali/section Signals*)

Kinogledališče Tolmin

Playing Men (*sekcija Ljubo doma/section Home Sweet Home*)

Filmsko gledališče Idrija

Playing Men (*sekcija Ljubo doma/section Home Sweet Home*)

PRO OTOK

FOKUS NA FILMSKO MONTAŽO IN OBLIKOVANJE ZVOKA /

FOCUS ON FILM EDITING AND SOUND DESIGN

FOKUS je štiridnevni mednarodni dogodek usposabljanja in mreženja, ki v središče zanimanja postavlja obetavne filmske ustvarjalce iz Slovenije, Hrvaške in Italije (Furlanije - Julijske krajine) s posebnim poudarkom na manj izpostavljenih filmskih poklicih, ki imajo malo priložnosti za izobraževanje in mreženje. Po uspešni prvi izvedbi projekta s fokusom na filmsko scenografijo in fotografijo se druga izvedba posveča filmski montaži in oblikovanju zvoka. Dvanajst izbranih udeležencev, montažerjev in oblikovalcev zvoka, bo tako v času 14. Mednarodnega filmskega festivala Kino Otok – Isola Cinema v Izoli imelo priložnost ob vodstvu mentorjev in drugih vrhunskih strokovnjakov z omenjenih področij premisliti svoje metode in vizije ter svoje delo predstaviti občinstvu režiserjev in producentov iz regije. Namen dogodka je olajšati neposredno izmenjavo znanj in izkušenj med udeleženci kot tudi spodbuditi čezmejno koprodukcijsko sodelovanje v bližnji prihodnosti.

FOKUS je izviren program za filmske profesionalce zavoda Otok, ki ga pripravljamo s podporo/v sodelovanju s Hrvaškim avdiovizualnim centrom, Avdiovizualnim skladom Furlanije – Julijske krajine (Italija), Slovenskim filmskim centrom, Zavodom Motovila/CED Slovenija, CED pisarno MEDIA Italija – Torino, CED pisarno MEDIA Hrvaška, Društvom postprodukcijskih ustvarjalcev (Slovenija) in The School of Sound (Velika Britanija).

FOCUS is a four-day international training and networking programme that puts a spotlight on emerging film professionals from Slovenia, Croatia and Italy (Friuli-Venezia Giulia) with a special emphasis on the professions that enjoy very few learning and networking opportunities as well as little public visibility. After its successful first edition focused on cinematography and production design, the second edition is extensively dedicated to film editing and sound design. Held during the 14th Kino Otok – Isola Cinema festival, the event offers twelve selected participants, editors and sound designers, a chance to think through their methods and visions with two trainers and other eminent experts in the two fields, and speak about their work to an audience of directors and producers from the region. The overall aim of the event is to facilitate a direct exchange of knowledge and experience among the participants as well as spark cross-border co-production collaboration in the near future.

FOCUS is an original programme of Otok Institute, organized in collaboration with/with support of Croatian Audiovisual Centre, FVG Audiovisual Fund (Italy), Slovenian Film Centre, Motovila Institute / CED Slovenia, CED MEDIA Office Italy – Torino, CED MEDIA Office Croatia, Association of Post Production Artists (Slovenija) and The School of Sound (UK).

MENTORJA / TRAINERS

Dragan von Petrovic (Srbija/Serbia)

Montažer in režiser nagrajenih igranih in dokumentarnih filmov, gostujoči predavatelj na mednarodnih delavnicah, svetovalec za montažo pri dokumentarnih in celovečernih igranih filmih ter eden od ustanoviteljev združenja dokumentaristov DOKSRBIJA. Kot montažer je sodeloval pri nagrajenih celovečernih filmih, kot so *Barbari* (Varvari, Ivan Ikić, 2014), *Neposlušni* (Mina Djukić, 2014) in *Goli* (Tiha Gudac, 2014) ter kratkih igranih filmih, kot je prejemnik evropske filmske nagrade za najboljši kratki film *Piknik* (Jure Pavlović, 2015).

Editor and director of award-winning documentary and fiction films, guest lecturer, an editing doctor on documentaries and feature fiction films, and one of the founders of DOKSERBIA documentary association. As an editor, he worked on award-winning feature fiction films, such as *Barbarians* (Varvari, Ivan Ikić, 2014), *The Disobedient* (Neposlušni, Mina Djukić, 2014) and *Naked Island* (Goli, Tiha Gudac, 2014), and short films, such as EFA Best European Short Film *Picnic* (Jure Pavlović, 2015).

Julij Zornik (Slovenija/Slovenia)

Oblikovalec zvoka pri več kot stotih kratkih in celovečernih animiranih, igranih in dokumentarnih filmih, dobitnik številnih slovenskih in mednarodnih nagrad za zvok ter predsednik Društva postprodukcijskih ustvarjalcev v Sloveniji. Pogosto je iskan med filmskimi ustvarjalci širše regije: med drugim je sodeloval pri filmih *Krogi* (Krugovi, Srđan Golubović, 2013), *Zenit* (Zvizdan, Dalibor Matanić, 2015) in *Moški ne jočejo* (*Muškarci ne plaču*, Alen Drljević, 2017).

Sound designer for over hundred short and animated, live-action and documentary films, recipient of several domestic and international awards, and the president of Slovenian Society of Post Production Artists. Zornik is often sought out by filmmakers of the broader region: his collaborations include *Circles* (Krugovi, Srđan Golubović, 2013), *The High Sun* (Zvizdan, Dalibor Matanić, 2015) and *Men Don't Cry* (*Muškarci ne plaču*, Alen Drljević, 2017).

UDELEŽENCI / PARTICIPANTS

Obetavni montažerji/Emerging editors: **Martina Marafatto** (It), **Martina Zamolo** (It), **Dunja Sikirić** (Hr), **Tomislav Stojanović** (Hr), **Tina Lagler** (Slo), **Saša Škulj** (Slo)

Obetavni oblikovalci zvoka/Emerging sound designers: **Massimiliano Borghesi** (It), **Eric Nardin** (It), **Luka Gamulin** (Hr), **Viktor Grabar** (Hr), **Vincent Laurence** (Slo), **Dejan Stojčić** (Slo)

DOGODKI / EVENTS

Študija primera: Rati Oneli, Mesto sonca / Case Study: Rati Oneli, City of the Sun

Režiser Rati Oneli bo predstavil proces nastajanja dokumentarnega celovečernega prvenca *Mesto sonca* (*City of the Sun*, 2017), prejemnika številnih festivalskih nagrad, med drugim tudi nagrade sarajevskega festivala za najboljši dokumentarni film. Spregovoril bo tudi o montažnem pristopu in izbiri zvočne podobe. »Moj cilj je bil narediti film, ki pronica skozi gledalčeve pore in ostane z njim, film, ki je mestoma neoprijemljiv kot poezija in h kateremu se lahko gledalec v poglobljanje čustev vrača vedno znova.« (Rati Oneli)

Filmmaker Rati Oneli will speak about the process of making his documentary feature debut *City of the Sun* (2017), which went on to receive a number of awards at festivals worldwide, including the Best Documentary award at the Sarajevo FF. Oneli will also discuss his approach to editing and sound design. "My aim was to make a film which seeps through the viewers' pores and stays with them, a film that is at times intangible like poetry and to which the viewer can come back again and again for more emotion." (Rati Oneli)

Mojstrski tečaj Paula Daviesa: Oblikovanje zvoka za neodvisne filme / Masterclass Paul Davies: Sound Design for Independent Films

Paul Davies oblikuje zvok za raznovrstne celovečerne filme in visokokakovostne TV-drame. Z režiserji, kot so Lynne Ramsay, Stephen Frears, Yang Demange, Anton Corbijn in Steve McQueen, je sodeloval pri filmih *Nikoli zares tukaj* (*You Were Never Really Here*, 2017), *Pogovoriti se morava o Kevinu* (*We Need to Talk About Kevin*, 2012), *Lakota* (*Hunger*, 2008), *Američan* (*The American*, 2010), *Kraljica* (*The Queen*, 2006) in *71* (2015). Na primerih teh filmov bo spregovoril o delu oblikovalca zvoka v neodvisnih produkcijah.

Paul Davies is a supervising sound editor and sound designer who works on a wide range of feature films and high-end television dramas. Among the directors he has worked for are Lynne Ramsay, Stephen Frears, Yang Demange, Anton Corbijn and Steve McQueen, on films such as *You Were Never Really Here* (2017), *We Need To Talk About Kevin* (2012), *Hunger* (2008), *The American* (2010), *The Queen* (2006) and *71* (2015). Using these examples, Davies will discuss the work of a sound designer for independent films.

Omizje: Filmska montaža in zvok – nevidna umetnost? / Panel: Film Editing and Sound Design – The Invisible Art?

Z omizjem želimo spodbuditi k javni razpravi o ključnih vprašanih vloge montaže in oblikovanja zvoka v filmski stroki – kako poklica obravnavati v odnosu do drugih umetniških poklicev v filmu, kolikšna je skrb za njuno enakopravno vključenost v žirije največjih filmskih festivalov in zakaj se nagrajam za montažo, zvok in še nekaterim drugim na podelitvah odmeri minimalna pozornost.

The panel aims to encourage public debate on the key issues concerning the role of editing and sound design in filmmaking: How to treat these two professions in relation to other creative jobs in cinema, how well is their representation promoted in key film festival juries, and why are awards for editing, sound and some other categories given so little attention?

Sogovorniki/Panellists:

Paul Davies (oblikovalec zvoka, Velika Britanija/sound designer, UK), **Olga Toni** (montažerka, Slovenija/editor, Slovenia), **Oliver Sertić** (producent in direktor festivala hrvaškega dokumentarnega filma Liburnia Film Festival, Hrvaška/producer and director of Liburnia Film Festival, Croatia).

Moderator: **Dragan von Petrovic** (montažer, Srbija/editor, Serbia)

Predstavitev: 12 obetavnih filmskih ustvarjalcev / Showcase: 12 Emerging Filmmakers

12 obetavnih montažerjev in oblikovalcev zvoka iz Hrvaške, Italije in Slovenije bo režiserjem, producentom in javnosti predstavilo svojo vizijo in pristop k delu.

12 emerging editors and sound designers from Croatia, Italy and Slovenia, will speak about their vision and work approach for directors, producers and public.

PRO OTOK

DRUŠTVO SLOVENSKIH PRODUCENTOV / SLOVENIAN FILM PRODUCERS

Predavanje je del prve izvedbe večdnevnega think-tank dogodka v soorganizaciji Društva slovenskih producentov in zavoda Otok, na katerem z vabljenimi producenti in festivalskimi direktorji štiri dni delimo izkušnje ter razmišljamo o novih možnostih sodelovanja in povezovanja filmskih profesionalcev.

The presentation is part of the first edition of a four-day think-tank event organised by the Producers Guild of Slovenia and Otok Institute, where the participants can share their experience with invited producers and festival directors and discuss new collaborations within the community of film professionals.

Kako filmski projekt uspešno predstaviti financerjem / How to pitch a film project idea?

Festivalski direktorji in producenti **Mira Staleva** (Sofia Meetings, Bolgarija), **Lana Udjur**, **Boris T. Matić** (Zagreb Film Festival, Hrvaška) in **Torsten Neumann** (Oldenburg Film Festival, Nemčija) bodo na primerih svojih festivalov spregovorili o tem, kako uspešno predstaviti svoj filmski projekt financerjem in na kaj je treba pri tem še posebej paziti.

Festival directors and producers **Mira Staleva** (Sofia meetings, Bulgaria), **Lana Udjur**, **Boris T. Matić** (Zagreb Film Festival, Croatia) and **Torsten Neumann** (Oldenburg Film Festival, Germany) will use their festivals as examples to discuss the best ways to successfully pitch a project idea, and the pitfalls to avoid on the way.

PRO OTOK

ART KINO MREŽA SLOVENIJE /

ART CINEMA NETWORK OF SLOVENIA

Art kino mreža Slovenije (AKMS) je združenje kinematografov in prikazovalcev kakovostnega in umetniškega filma. Člani združenja bodo predstavljali primere dobrih praks na področju programiranja, programskega sodelovanja in promocije v art kino okolju.

The Slovenian Art Cinema Association (AKMS) brings together venues that promote arthouse films. Members of the association will meet to share good practice examples in programming, programme collaboration and promotion in the context of arthouse cinemas.

Primeri dobrih praks kinodvoran / Examples of good practice in arthouse cinemas

Linhartova dvorana Radovljica: KINO GORE, program filmov s športno, gorniško, naravovarstveno, outdoor vsebino / Sports, mountain, nature protection and outdoor films

Predstavlja/Presentation by **Katja Stušek**

Kosovelov dom Sežana: FILMARIJA, program filmske vzgoje v Sežani, Postojni in Cerknici / Film education in Sežana, Postojna and Cerknica

Predstavlja/Presentation by **Nina Ukmar**

Mestni kino Ptuj: KINO ZA DRUŽINO, Kino vrtiček, Z dojenčkom v kino in še kaj / Film programmes for families

Predstavlja/Presentation by **Nina Milošič**

Kino Slovenska Bistrica, Kino Rogaška, Kino Brežice, Kino Sevnica: V treh letih od enega do štirih mestnih kinov / From one to four town cinemas in three years

Predstavlja/Presentation by **Matej Patljak**

Kino Pivka: Prenova kinodvorane v Pivki / Restoration of the Pivka cinema

Predstavlja/Presentation by **Boštjan Glažar**

Kino Sora, Škofja Loka: Uporaba socialnih omrežij / Use of social media

Predstavlja/Presentation by **Ema Lukan**

Izzivi poročanja in statistik / The challenges of reporting and statistics

Predstavljata/Presentation by **Jure Matičič, Mateja Lapuh**

Primeri predfilmov v evropskih kinodvoranah in primeri sodelovanj: Sofia Innovation lab / Screening shorts before main events in European cinemas & Collaboration: Sofia Innovation lab

Predstavlja/Presentation by **Nina Ukmar, Katja Stušek**

PRO OTOK

FILMIČNOST UMETNIH SVETOV: ZAKAJ NAVIDEZNA IN RAZŠIRJENA RESNIČNOST? / FILMIC QUALITIES OF ARTIFICIAL WORLDS: WHY VIRTUAL AND AUGMENTED REALITY?

Nekateri filmski ustvarjalci in prikazovalci, med njimi svetovno prepoznavni režiserji in najvidnejši filmski festivali, se v zadnjih letih vse intenzivneje spogledujejo z najnovejšimi tehnologijami navidezne resničnosti. Ponujajo navidezno resničnost (ang. *virtual reality*), doživetje razširjene ali dopolnjene resničnosti (ang. *augmented reality*), transmedijsko podajanje zgodb itd. Pri tem se vprašanja o ne-filmičnosti tovrstnih del vzpostavljajo z obeti vznemirljivih možnosti prepletanja filmske ali video ter zvočne umetnosti z navideznimi svetovi in tehnologijami prihodnosti. Te s seboj prinašajo nove prakse in možnosti ustvarjalnosti, pa naj gre za potopitev v navidezne svetove, razvoj domišljijaskih likov, kompleksno pripovedovanje zgodb, tako v službi visoke umetnosti kot zgolj trženjskih ciljev. Kako obravnavati ta (navidezno) svež pojav v filmskem svetu? Morda gre samo za nove izvedbe zamisli s samega začetka kina? V soorganizaciji zavoda Otok in Akademije umetnosti Univerze v Novi Gorici.

An increasing number of filmmakers and film exhibitors, among them world-renowned directors and film festivals, have been recently flirting with the newest technologies of artificial reality. Such works offer virtual reality or augmented reality, transmedia storytelling, etc. The question surrounding the filmic qualities of these works runs alongside the prospect of exciting possibilities of intertwining film or video and sound art with virtual worlds and future technologies. They bring new creative methods and possibilities to moving-image practitioners and audiences, be it an immersion in virtual worlds, the development of imaginary characters, or a complex way of telling a story, to serve higher artistic or merely marketing goals. How to treat this (seemingly) fresh phenomenon in the film world? Is it, perhaps, only a new execution of the original cinematic idea? Organized by Otok and the School of Arts, University of Nova Gorica.

VR IZKUŠNJA / VR EXPERIENCE



BAJKALSKO JEZERO: ZNANSTVENI IN DUHOVNI POMEN IZJEMNE VODE, 1. DEL: DUH ZIME / LAKE BAIKAL: THE SCIENCE AND SPIRITUALITY OF EXTREME WATER EPISODE 1: WINTER SPIRIT

Michael Owen, Georgy Molodtsov, Rusija, ZDA/Russia, USA, 2016, 7'

Predstavitev zaledenele zimske krajine Bajkalskega jezera v Sibiriji ter nekaterih močno prisotnih duhovnih tradicij, ki so se razvile v okolici najstarejšega, najglobljega in največjega sladkovodnega telesa na Zemlji.

Introduction to the icy winter landscape around Lake Baikal in Siberia, and some of the strong spiritual traditions that have evolved around this oldest, deepest and most voluminous body of fresh water on Earth.

JUNAKI NOČI IN TRAGIKE / HEROES OF NIGHT AND TRAGIC

Bruno Margetić, Hrvaška/Croatia, 2017, 9'

360-stopinjski video, posnet brez 360-stopinjske kamere, pripoveduje zgodbo o človeku, ujetem v škatli za čevlje. In nato se zgodi nekaj tragičnega.

Made without any 360-degree cameras, this 360-degree video brings a story about a person trapped inside a shoe box, and then something tragic happens.



V ISKANJU 'Ō'Ō / SEARCHING FOR 'Ō'Ō

Miha Godec, Slovenija/Slovenia, 2017

360-stopinjska fotografsko-zvočna instalacija. Gledalec se znajde pred 360-stopinjsko sferično fotografijo kraja, ki zdaj obstaja, vendar ga kmalu ne bo več: otoka po imenu Naranjo Chico.

Searching for 'ō'ō is a 360 photography and sound installation. The user is confronted with a 360 spherical photograph representing a place that exists now but will not be here for much longer, an island called Naranjo Chico.



Opremo za ogled navidezne resničnosti zagotavljajo Art Rebel 9 in avtorji./Virtual reality gear provided by Art Rebel 9 and authors.

PREDSTAVITVE IN FORUM / SHOWCASE AND FORUM

Bruno Margetić, dramaturg in režiser/dramaturge and director (Hrvaška/Croatia)

Ivan Gergolet, režiser/director (Italija/Italy)

Sara Božanić, Inštitut za transmedijsko oblikovanje/Institute for Transmedia Design (Slovenija/Slovenia)

Miha Godec, fotograf in intermedijski umetnik/photographer and intermedia artist (Slovenija/Slovenia)

Sebastian Požlep, AR/VR producent/producer, Art Rebel 9 (Slovenija/Slovenia)

Moderator: **Prof. Dr. Peter Purg**

ODPRTO OMIZJE NA PROSTEM / OPEN-AIR OPEN DISCUSSION

Neformalno druženje in izmenjava pogledov v resnični resničnosti./Informal exchange of opinions in real reality.

FESTIVALSKI GOSTJE / FESTIVAL GUESTS

Maja Alibegović, režiserka/director, **Ana Martinović**, kamera/camera (Na zemlji ni nebes/No Heaven On Earth, Slovenija/Slovenia, 2017) — **Gregor Andolšek**, režiser/director (Tunel/Tunnel, Slovenija/Slovenia, 2018) — **Sandro Baldoni**, režiser/director, **Gianflippo Pedote**, producent/producer (Veliki pretres/The Big Shake, Italija/Italy, 2017) — **Sara Božanić**, Inštitut za transmedijsko oblikovanje/Institute for Transmedia Design — **Sabina Briški**, CED Slovenia — **Martha Colburn**, režiserka/director (Skelehellavision, ZDA/USA, 1996–2018) — **Jan Cvitkovič**, režiser, selektor sekcije Prijatelji/director, programmer for Friends (Srce ni le kos mesa/Heart Is More than a Piece of Meat, Slovenija/Slovenia, 2007–2015) — **Paul Davies**, oblikovalec zvoka/sound designer — **Nicola Falcinella**, selektor sekcije Prijatelji/programmer for Friends — **Petra Gajžler**, AKMS — **Ivan Gergolet**, režiser/director — **Boštjan Glažar**, Kino Pivka — **Miha Godec**, fotograf in intermedijski umetnik/photographer and intermedia artist (V iskanju 'ō'ō/Searching for 'ō'ō, Slovenija/Slovenia, 2017) — **Marko Grba Singh**, režiser/director (Zvezde Gaomeiga/Stars of Gaomeigu, Srbija, Kitajska/ Serbia, China, 2017) — **Alessandro Gropplero**, FVG Audiovisual Fund — **Helmut Groschup**, selektor sekcije Prijatelji/programmer for Friends — **Aron Horvath**, režiser/director, **Darko Sintič**, fotografija/cinematography (Muha/The Fly, Slovenija/Slovenia, 2017) — **Marius Hrdy**, Diagonale Festival of Austrian Film — **Matjaž Ivanišin**, režiser/director (Playing Men, Slovenija, Hrvaška/Slovenia, Croatia, 2017) — **Nikolai Jeffs**, filmski boter/film godparent — **Juš Jeraj**, **Atila Urbančič**, režiserja/directors, **Matic Zavodnik**, fotografija/cinematography (Trahere, Slovenija/Slovenia, 2017) — **Sandra Jovanovska**, režiserka/director, **Ivan Antić**, oblikovalec zvoka/sound editor (Ena od njih/One of Them, Slovenija/Slovenia, 2017) — **Maj Jukić**, režiser/director (The Pitch, VB/UK, 2018) — **Vesna Klančar**, režiserka/director, **Vili Leban**, igralec/actor (Beauty Has No Size, Slovenia/Slovenia, 2017) — **Maja Krajnc**, Slovenska kinoteka — **David Lah**, režiser/director, **Matic Maček**, producent/producer, **Urša Pečevnik**, asistentka produkcije/assistant producer, **Jovan Batas**, kolorist/colorist, **Jan Šuštar**, fotografija/cinematography (112, Slovenija/Slovenia, 2018) — **Mateja Lapuh**, CID Ptuj — **Ema Lukan**, Kino Sora — **Johann Lurf**, režiser/director (★, Avstrija/Austria, 2017) — **Maruša Majer**, filmska botra/film godparent — **Slobodan Maksimović**, režiser/director, **Francesco Borchì**, **Anja Borchì**, igralca/actors, **Aaron Uazeua**, statist/extra, **Vlado Bulajić**, **Lija Pogačnik**, producenta/producers (Nevidna roka Adama Smitha/The Invisible Hand of Adam Smith, Slovenija/Slovenia, 2017) — **Bruno Margetić**, dramaturg in režiser/dramaturge and director (Junaki noči in tragike/Heroes Of Night And Tragic, Hrvaška/Croatia, 2017) — **Gašper Markun**, **Renato Švara** režiserja/directors (DokumenTrate ali Lepi trenutki v težkih časih/DocumenTRATE or Moments of Beauty in Hard Times, Slovenija/Slovenia, 2018) — **Uroš Marolt**, režiser/director, **Eva Mulej**, ekipa/cast and crew (36,6°C, Slovenija/Slovenia, 2018) — **Marina Mårtensson**,

filmska botra/film godparent — **Boris T. Matić**, Zagreb Film Festival — **Jure Matičič**, AKMS — **Vesna Mikolič**, filmska botra/film godparent — **Nina Milošič**, Mestni kino Ptuj — **Tommaso Mottola**, režiser/director, **Gørild Mauseth Mottola**, igralka in producentka/actress and producer (Karenina in jaz/Karenina & I, Norveška/Norway, 2017) — **Jasmina Mustafić**, **Ratko Stojiljković**, režiserja/directors (Dolga pot do prvih korakov/A Long Journey for the First Steps, Slovenija/Slovenia, 2017) — **Damian Nenadić**, režiser/director, **Maja Šćukanec**, **Mladen Bađun**, protagonista/protagonists (Nori dnevi/Days of Madness, Hrvaška, Slovenija/Croatia, Slovenia, 2018) — **Torsten Neumann**, Oldenburg Film Festival — **Rati Oneli**, režiser/director (Mesto sonca/City of the Sun, Gruzija, ZDA, Katar, Nizozemska/Georgia, USA, Qatar, Netherlands, 2017) — **Mike Ott**, režiser/director (Kalifornijski sen/California Dreams, ZDA/USA, 2017) — **Matej Patljak**, Kino Slovenska Bistrica — **Michael Pattison**, selektor sekcije Prijatelji/programmer for Friends — **Tomaž Pavkovič**, režiser/director, **Enej Mavsar**, oblikovalec zvoka/sound editor (Reka ločuje – delo povezuje/River Divides - Work Connects, Slovenija/ Slovenia, 2018) — **Dragan von Petrovic**, montažer/editor — **Marco Piccarreda**, režiser/director, **Gaia Formenti**, scenaristka in producentka/screenwriter and producer (Mestni vrtovi/Città Giardino, Italija/Italy, 2018) — **Pedro Pinho**, režiser, producent/director, producer (Tovarna nič/The Nothing Factory, Portugalska/Portugal, 2017; Djon África, Portugalska, Brazilija, Zelenortski otoki/Portugal, Brazil, Cape Verde, 2018) — **Sebastian Požlep**, AR/VR producent/producer, Art Rebel 9 — **Juraj Primorac**, režiser/director, **Josip Lukic**, igralec/actor, **Sara Gregorić**, montažerka/editor (Marija/Mary, Hrvaška/Croatia, 2016) — **Peter Purg**, Akademija umetnosti UNG/School of Arts, University of Nova Gorica — **Ivan Ramljak**, režiser/director (Ladje še zmeraj ne pristajajo/Ships Still Don't Come Ashore, Hrvaška/Croatia, 2017) — **Dženi Rostohar**, **Tom Gomizelj**, producenta/producers (Seme radosti/Spreading the Seeds, Slovenija/Slovenia, 2017) — **Oliver Sertić**, producent, direktor festivala/producer, festival director — **Mira Staleva**, Sofia meetings — **Katja Stušek**, Linhartova dvorana Radovljica — **Elvis Šahbaz**, filmski boter/film godparent — **Martina Testen**, režiserka/director, producentka/producer, **Simon Šerc**, režiser/director, oblikovalec zvoka/sound editor (Pred očmi/Before the Eyes, Slovenija/Slovenia, 2017) — **Olga Toni**, montažerka/editor — **Asja Trost**, režiserka/director (A Very Short Film, Slovenija/Slovenia, 2017) — **Lana Udjur**, Zagreb Film Festival — **Nina Ukmar**, Kosovelov dom Sežana — **Deborah Kara Unger**, igralka/actress (Misel na ekstazo/A Thought of Ecstasy, Nemčija, ZDA, Švica/Germany, USA, Switzerland, 2017) — **Andrej Zdravič**, režiser/director (Ocean Cantos, Slovenija/Slovenia, 2017) — **Matias Zemljič**, oblikovalec zvoka/sound editor (Robbery Cassette, Slovenija/Slovenia, 2017) — **Julij Zornik**, oblikovalec zvoka/sound designer

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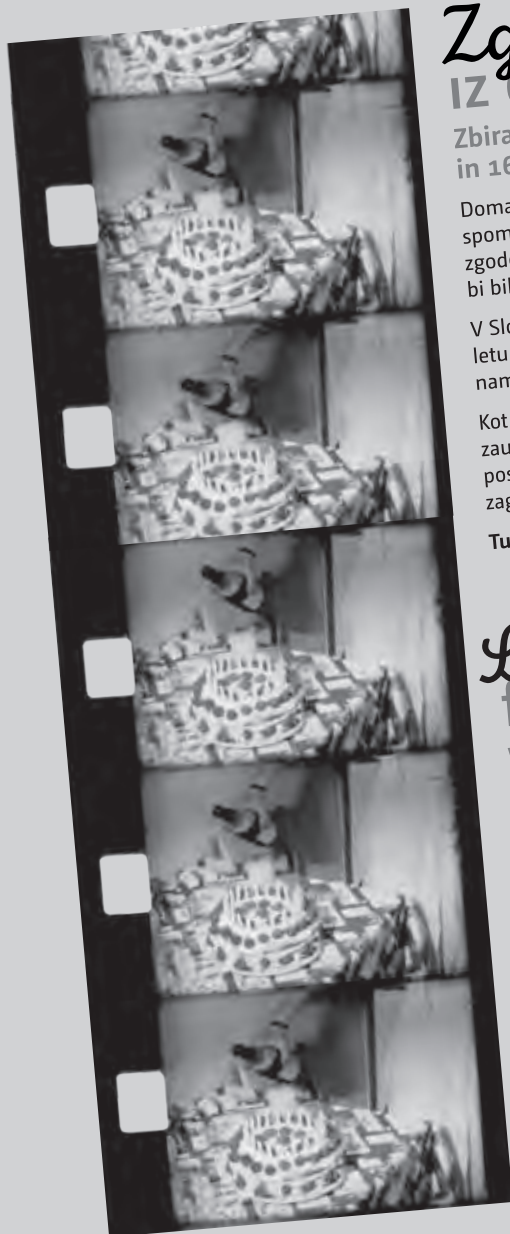
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In the European Year of Cultural
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