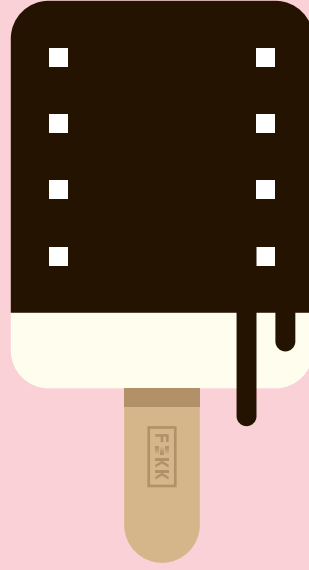




3. FeKK
Festival
kratkega
filma v
Ljubljani

3rd FeKK
Ljubljana
Short
Film
Festival

Katalog Catalogue

28.8. —
2.9. 2017



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3. FeKK

Matevž
Jerman

Ker je število tri prvo pravljico število, bi nam težko kdorkoli oporekal, če tretjo edicijo FeKKa obravnavamo tudi kot prvo – in roko na srce, popolnoma poljubno – jubilejno. V tej luči pa se tako rekoč več kot spodobi ozreti nazaj ter pretehtati prehojeno pot in začrtane cilje. Razmeroma kratko obdobje obstoja festivala je bilo turbulentno, a zato nič manj zadovoljujoče. Upamo si namreč trditi, da je FeKK v tem času oral ledino ter našel svoje mesto v slovenski (in regionalni) filmski krajini, tako med občinstvom, kakor med avtorji in filmskimi profesionalci.

Če smo pred tremi leti še neumorno poudarjali, da na področju kratkega filma pri nas vlada manjko prave platforme, ki bi se dostojno posvetila kratki formi v njenih mnogoterih razsežnostih, lahko zdaj ocenjujemo, da so se razmere na tem področju vsaj do neke mere normalizirale. Poleg tedna FeKKa so redni različni dogodki posvečeni kratkometražni produkciji postali stalnica in se vrstijo skozi vse leto. Kratki meter svoje mesto seveda vse pogosteje najde tudi na drugih, večjih in manjših slovenskih festivalih, v Kinoteki in Kinodvoru, na noči kratkega filma 21. decembra pa tudi po Art kino mreži Slovenije. Redno se odvijata scenaristična delavnica Kratka scena in Euroconnection pitch za kratki film, obenem pa slednjega tudi občinstvo sprejema z rastočim zanimanjem in z zmeraj manjšimi predsodki.

Živahno dogajanje na tem področju je vsekakor pripeljalo do svojevrstne popularizacije kratkega filma, s čimer smo se približali prvemu od temeljnih ciljev, zadanih ob izvorni ediciji festivala. Dokaz je tudi število obiskovalcev, ki vsako leto raste in je letos (op. a. v času pisanja uvodnika je festival že za nami) doseglo nov vrh, se ustavilo pri 2.400 ter tako skoraj za tretjino presešlo število leta poprej.

Na tej točki se torej lahko osredotočimo na evalvacijo drugih, enako pomembnih ciljev, ki jih festival jemlje za svoj imperativ. Prikazovanje najboljših in najpomembnejših kratkih filmov, v tako sodobnih kot zgodovinsko-tematskih kontekstih, iskanje izvirnih avtorskih ali žanrskih izrazov ter raziskovanje širnih meja definicije tega, kar naj bi kratek film bil, je za vsak festival kratkega filma vsekakor primarno vodilo.

3rd FeKK

Since three is a magical number, I think no one would oppose if we treat this as an anniversary edition. In this spirit it is fitting to stop and take a look back at the path leading up until now and a look forward towards new goals. This relatively short lifetime of the festival has been turbulent but also very satisfying. In fact we dare to claim that during this time FeKK broke new grounds and found a place in the Slovenian (and regional) film landscape – among the audience, the authors and film professionals.

Three years ago we were tirelessly stressing that there is an absence of a real short film platform which would be properly dedicated to the short form in all its diverse aspects. Today we can recognize that these conditions have at least normalized. Besides FeKK, diverse events dedicated to short films are now regularly occurring throughout the whole year. Shorts find their place more and more frequently also in other Slovenian film festivals, the Slovenian Cinematheque, the city cinema Kinodvor, in the Short Film Night on 21st December and in the Slovenian Art Cinema Association's network. The screenwriting workshop Kratka scena and the Euroconnection pitch for shorts are also regularly taking place and the short form is gaining strong interest among the audience.

These refreshing events have surely led to a sort of popularization of the short film, which was also one of our core objectives set at the foundation of the festival. The proof for this is also the number of visitors which is increasing every year (p.s. during the writing of this editorial the festival is already over) and has reached a new high this year: at 2.400 it is almost a third more than last year.

At this point we can focus on the evaluation of other important objectives that this festival has taken as its imperative. Screening the best and most important short films in modern and historical thematic settings, searching for original auteurs, genre bending approaches and researching the vast borders of the definition of what a short film

Raznorodni in kvaliteten program smo tako v treh letih – če se osredotočimo le na nekaj vrhuncev – predstavljali v sodelovanju s festivali kot so Benetke, Tampere ali Motovun, redno vrteli najboljše evropske kratke filme iz programov Evropske filmske akademije – Short Matters!, prikazovali smo tudi retrospektive uveljavljenih avtorjev kot sta Miguel Gomes ali Yuri Ancarani ter cikle najbolj prodornih mladih režiserjev tipa Igor Bezinović in Chema Garcia Ibarra. Obenem smo vseskozi kurirali tudi lastne programe in iskali širino definicije kratkega filma z duhovitimi in nemalokrat nekonvencionalnimi off programi. Samo zadnja edicija FeKKa je prinesla več kot 100 filmov.

Poleg popularizacije kratkega filma pri občinstvu ter ustvarjanja relevantnega filmskega programa, tris naših najpomembnejših vodil zaokroža še prizadevanje za razvoj močne strokovne, izobraževalne, promocijske in koprodukcijske platforme, ki bi v Ljubljani ustvarila stičišče stroke, ki se ukvarja s kratkim filmom. V treh letih smo tako gostili okrog 60 gostov iz tujine, povečini filmskih ustvarjalcev, pa tudi festivalskih direktorjev in selektorjev, predavateljev, producentov, študentov in drugih strokovnjakov. Izpeljanih je bilo več okroglih miz in delavnic, meet & greet ter izvedenih na ducate pogovorov z avtorji. Ena od posledic tega delovanja FeKKa so mednarodna sodelovanja in predstavljanja slovenskih filmov v tujini, nenazadnje pa lahko vsaj špekuliramo, da si FeKK bahavo lasti tudi vsaj delne zasluge za uvrstitev nekaterih slovenskih kratkih filmov na relevantne evropske festivale.

A reči še zdaleč niso rožnate in mantre o kronični finančni podhranjenosti tako FeKKa kot celotne filmske scene so vsem predobro znane ter hkrati skrajno resnične. Navkljub določenemu zadovoljstvu je prihodnost festivala negotova, saj je gverilski in ljubiteljski način produkcije na ambicioznem nivoju na dolgi rok preprosto nevzdržen.

O tem, da je bila ustanovitev festivala smiselna, priča že golo dejstvo, da na vsak celovečerni film samo v Sloveniji nastane na ducate kratkih filmov, avtorji slednjih pa so v zadnjih letih vse bolj v stiku z mednarodno produkcijo, kar se pozna tudi pri načinu razmišljanja in ustvarjanja, nenazadnje pa tudi pri uspehih in uvrstitvah na tuje festivale. Samo po sebi nagrajujoče je tudi vselej presenetljivo dobro vzdušje in odzivi občinstva, zasluge za to pa grejo prizadevni in prismuknjeni festivalski ekipi, prostovoljski brigadi, Kinoteki, Kinodvoru, SCCA, MSUM, Pritličju, ekipam Skateparka ROG in kluba Gromka ter mnogim drugim. Do naslednje magične številke!

actually is – these are principles by which every short film festival should adhere. An international and excellent program that has in three years – if we focus on just a few highlights – been presented in collaboration with festivals such as Venice, Tampere or Motovun, regularly screened the best short films from the program of the European Film Academy – Short Matters!, presented retrospectives of established directors including Miguel Gomes or Yuri Ancarani and showed assortments of incredibly talented young directors such as Igor Bezinović and Chema Garcia Ibarra. At the same time we also curated our own programs and tested the depth of the definition of short films with humorous and often unconventional »off« selections. The last edition of FeKK alone has showed more than 100 films.

Together with popularizing the short film genre for the audience and creating a relevant film program, the trinity of our most important principles is completed with the effort to develop a strong platform for professional, educational, promotional and co-producing purposes. A platform that would bring together in Ljubljana professionals from the short film world. In these three years we have hosted around 60 guests from abroad, mostly filmmakers, but also festival directors, film selectors, lecturers, producers, students and other experts. We organized many discussions, workshops, meet-and-greets and carried out plentiful discussions with authors. One effect of these FeKK activities are international collaborations and screenings of Slovenian films abroad and we could also speculate that FeKK can take some credit for Slovenian shorts selected at important European festivals.

But things are far from being perfect and mantras about the chronic financial malnutrition of FeKK and the whole film scene are too well known and also extremely real. Despite a certain amount of satisfaction the future of the festival is uncertain, since the guerrilla and amateur style of production executed on an ambitious level is simply unbearable in the long term.

That the creation of the festival is more than meaningful speaks the fact that for every feature film a dozen short films are made in Slovenia and the latter directors are more and more in contact with the international production. This in turn reflects on the way of thinking, creating and also on the successes and selections at foreign festivals. Immensely rewarding are also the constant great atmosphere and feedback from the audience, the credit goes to the hard-working and wacky festival team, the volunteers' brigade, the Slovenian Cinematheque, Kinodvor, SCCA, MSUM, Pritličje, the teams from Skatepark ROG & club Gromka and countless others. Till the next magical number!

Žirija



Ingrid Beerbaum

Kot novinarka in filmska kritičarka deluje v Berlinu, osredotoča pa se na vzhodnoevropski in dokumentarni film. Kot članica je sodelovala v številnih žirijah FIPRESCI, med drugim tudi na festivalih v Odesi, Krakovu in Cottbusu. Od leta 2011 je kuratorica in programska selektorica mednarodnega festivala kratkega filma Interfilm v Berlinu, ki je eden največjih festivalov kratkega filma v Evropi.



Jukka-Pekka Laakso

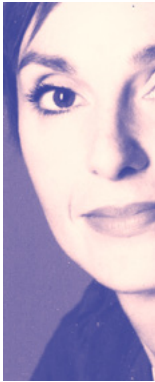
Jukka-Pekka Laakso je direktor filmskega festivala v Tampereu, kjer si delo strateškega načrtovanja in programskega izbora deli s sodirektorjem. S programsko selekcijo se sicer ukvarja od leta 2000; deluje tudi kot izvršni direktor filmskega centra Pirkanmaa v Tampereu. Gre za neprofitno ustanovo, ki deluje kot art kino, na Finskem distribuira filme in se intenzivno ukvarja z medijsko vzgojo. Je tudi član evropske filmske akademije.



Michael Pattison

Britanski kritik, pisec, programski selector in filmar. Redno objavlja v filmski reviji Sight & Sound ter na spletni strani MUBI Notebook. Trenutno je doktorski študent smeri filmske prakse na univerzi v Newcastlu. Njegovo raziskovalno delo se ukvarja z vprašanji urbanih prostorov, strukturalnega filma in psihogeografije.

Jury



A journalist and film critic, working in Berlin. She specialises in Eastern European cinema and documentaries and has served in many FIPRESCI festival juries, for instance in Odessa, Krakow and Cottbus. Since 2011, she works as a curator/programmer for the International Short Film Festival Interfilm in Berlin, which is one of the biggest short film festivals in Europe.



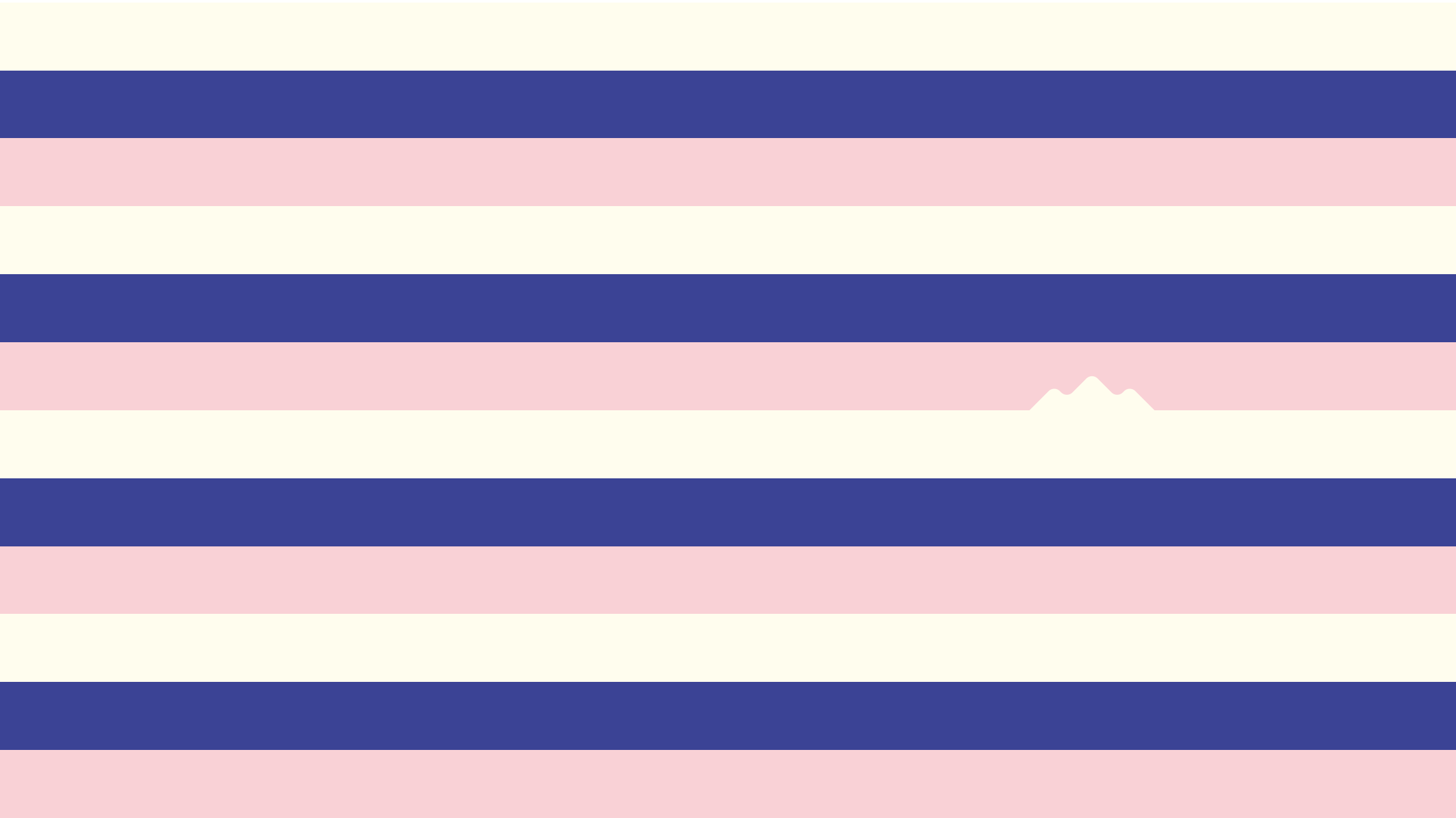
Jukka-Pekka Laakso is the festival director of the Tampere Film Festival, sharing the responsibility for strategic planning and programming with his co-director. He has been involved with the selection and programming since 2000. Jukka-Pekka Laakso acts also as the executive director for the Pirkanmaa Film Centre, a local film centre in Tampere, a non-profit organisation that runs an art-house cinema, distributes films in Finland and works extensively with media education. He is also a member of European Film Academy.



A critic, writer, programmer and filmmaker from Gateshead, UK. He is a contributor to Sight & Sound and MUBI Notebook, and is currently undertaking a PhD in film practice at Newcastle University. Funded by the Arts and Humanities Research Council, his research responds to questions of urban space, structural film and psychogeography.

Tekmovalni program: FeKK SLO

Competition: FeKK SLO





Apoptoza Apoptosis

Slovenija *Slovenia*, igrani fiction, 2017, 28'

REŽIJA DIRECTOR Tomaž Gorkič **SCENARIJ** SCREENPLAY Tomaž Gorkič **FOTOGRAFIJA** CINEMATOGRAPHY Nejc Saje **MONTAŽA** EDITING Tomaž Gorkič **PRODUKCIJA** PRODUCTION Blade productions **KONTAKT** CONTACT domen.valjavec@gmail.com

Leto 2074. Popolno onesnaženje Zemlje. Pomanjkanje hrane. Propad vlade in sistemov. Nadzor prevzame korporacija Bionet, ki obljublja svetlejšo prihodnost z izdelkom Biogreen. Vsak prebivalec ima vgrajen identifikacijski čip, ki poleg osebnih informacij razkriva tudi njegovo finančno stanje. Nadzor izvajajo posebne sektorske pisarne, ki delujejo pod okriljem Bioneta.

It is 2074. Utter pollution of the Earth. Lack of food. Collapse of governments and all systems. Control is assumed by the Bionet corporation, promising a brighter future based on their product, Biogreen. Each inhabitant is implanted a chip revealing their personal information as well as financial situation. Control is executed by special sector offices operating under Bionet.



Ati Dad

Slovenija *Slovenia*, dokumentarni documentary 2017, 25'

REŽIJA DIRECTOR Mateja Rokavec **SCENARIJ** SCREENPLAY Mateja Rokavec **FOTOGRAFIJA** CINEMATOGRAPHY Žiga Krajnc **MONTAŽA** EDITING Špela Murenc **PRODUKCIJA** PRODUCTION AGRFT Ljubljana **KONTAKT** CONTACT eva.tomazin@yahoo.com

Ati je kratki dokumentarni film o intimni zgodbi režiserke, ki išče identiteto svojega očeta. Odnos med hčerko in očetom definirajo spomini, minevanje časa ter njeno in odraščanje njene sestre in brata.

Dad is a short documentary film about an intimate story, the search of one's father's identity. The relationship between a daughter and a father, laced with memories, passing of time and her's, her brother's and sister's growing up.



Catican

Slovenija *Slovenia*, animacija animation 2016, 2'

REŽIJA DIRECTORS Asja Trost, Mery Gobec, Ines Sambas **SCENARIJ** SCREENPLAY Asja Trost, Mery Gobec, Ines Sambas **ANIMACIJA** ANIMATION Asja Trost, Mery Gobec, Ines Sambas **PRODUKCIJA** PRODUCTION Akademija umetnosti UNG **KONTAKT** CONTACT mery.gobec@gmail.com

Vodilno vlogo človeka zamenjajo mačke in njihova verska tiranija. Film nas popelje skozi dan življenja ljudi in skozi proces hegemonije.

Role of a man is replaced by a cat and the religious tyranny. We follow a day of one of the humans and the process of the hegemony.



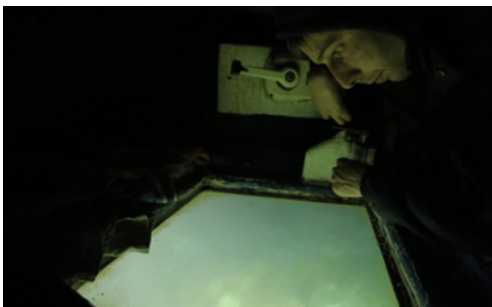
Čevljarna Shoemaker

Slovenija *Slovenia*, igrani fiction, 2017, 15'

REŽIJA DIRECTOR Martin Emeršič **SCENARIJ** SCREENPLAY Martin Emeršič, Tin Grabnar **FOTOGRAFIJA** CINEMATOGRAPHY Dejan Ulaga **MONTAŽA** EDITING Lukas Miheljak **PRODUKCIJA** PRODUCTION AGRFT Ljubljana **KONTAKT** CONTACT emer.emersic@gmail.com

Veronika se prebija skozi svet posejan s slabotnimi ljudmi in temačnimi tovarnami. Navkljub vedno budnemu pogledu oblasti se trudi zoperstaviti hladni brezbriznosti, ki jo obdaja.

The film follows Veronica through a world full of feeble people and gloomy factories. She struggles to fight the coldness around her in spite of the ever watching eye of the authorities.



Dolce vita

Srbija/Slovenija *Serbia/Slovenia*, dokumentarni documentary **2017, 22'**

REŽIJA DIRECTOR Ana Trebše **SCENARIJ** SCREENPLAY Ana Trebše **FOTOGRAFIJA** CINEMATOGRAPHY Marko Milovanović **MONTAŽA** EDITING Tamara Kostić **PRODUKCIJA** PRODUCTION FDU Beograd **KONTAKT** CONTACT lobotomija1@gmail.com

Borko se je namesto študija vrnil k hobiju iz otroštva – ribolovu. S punco Livio živita na hrvaškem otočku Kaprije; tam je pozimi le nekaj deset ljudi, ni avtov in prometa, le majhna trgovina. Film prikazuje življenje mladega para in njun nevsakdanji vsakdan zunaj civilizacije.

Rather than going to college, Borko decides to return to his childhood hobby – fishing. He and his girlfriend Livia live on the Croatian island of Kaprije, a place that out of season is home to just few dozen people, no cars and no traffic, just a small grocery shop. The film chronicles the unconventional daily life of the young couple far from civilisation.



Dolga pot do prvih korakov *A Long Journey for the First Steps*

Slovenija *Slovenia*, dokumentarni documentary **2016, 15'**

REŽIJA DIRECTOR Ratko Stojiljković, Julia Minet, Jasmina Mustafić **SCENARIJ** SCREENPLAY Ratko Stojiljković, Julia Minet, Jasmina Mustafić **FOTOGRAFIJA** CINEMATOGRAPHY Julia Minet, Rosa D'Alessandri **MONTAŽA** EDITING Julia Minet **PRODUKCIJA** PRODUCTION Luksuz produkcija **KONTAKT** CONTACT luksuz.database@gmail.com

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



Garaža Garage

Slovenija *Slovenia*, eksperimentalni experimental **2016, 3'**

REŽIJA DIRECTOR Fabris Šulin **SCENARIJ** SCREENPLAY Fabris Šulin **FOTOGRAFIJA** CINEMATOGRAPHY Fabris Šulin **MONTAŽA** EDITING Fabris Šulin **PRODUKCIJA** PRODUCTION Fabris Šulin **KONTAKT** CONTACT fabris.sulin@gmail.com

Zgodbe, pisane na stenah in stebrih parkirne hiše.

Stories written on walls and pillars of a parking garage.



Huda si You're fit

Slovenija *Slovenia*, igrani fiction, **2016, 8'**

REŽIJA DIRECTOR Tosja Flaker Berce **SCENARIJ** SCREENPLAY Tosja Flaker Berce, Peter Bizjak, Žiga Oven, Živa Selan **FOTOGRAFIJA** CINEMATOGRAPHY Žiga Oven **KONTAKT** CONTACT legenda.slovenije@gmail.com

Pob naleti na dekle s slušalkami. Njene zavrnitve sprožajo izbruhe jeze.

A lad runs into a girl with headphones. Her rejections trigger outbursts of anger.



Lovska sreča *Lovačka sreća / Good Hunting*

Slovenija/Hrvaška *Slovenia/Croatia*,
dokumentarni *documentary* **2017, 13'**

REŽIJA *DIRECTOR* Maja Alibegović **SCENARIJ**
SCREENPLAY Maja Alibegović **FOTOGRAFIJA**
CINEMATOGRAPHY Maja Alibegović, Clara Ferrando
Costa, Jasmina Beširović **MONTAŽA** *EDITING* Maja
Alibegović **PRODUKCIJA** *PRODUCTION* Restart
KONTAKT *CONTACT* cernic.lc@gmail.com

Slovenska lovška tradicija je zmes običajev, pravil in ritualov, ki niso samo osnovni gradnik lovske kulture, temveč igrajo tudi pomembno vlogo pri konstrukciji slovenske nacionalne identitete. Film skozi zgodbe in portrete lovcev ponudi vpogled v življenje in običaje te številčne, ter v Sloveniji še zmeraj pretežno moške, skupnosti.

Slovenian hunting tradition consists of a series of hunting habits, rules and rituals which are not only an elementary part of hunting culture but play an important part in preserving Slovenian national identity. Through stories and explanations of hunters, the film gives insight into life and customs as well as numerous, still dominating men's communities in Slovenia.



Meje *Borders*

Slovenija *Slovenia*, dokumentarni
documentary **2016, 10'**

REŽIJA *DIRECTOR* Damjan Kozole **SCENARIJ**
SCREENPLAY Damjan Kozole **FOTOGRAFIJA**
CINEMATOGRAPHY Matjaž Mrak **MONTAŽA** *EDITING*
Jurij Moškon **PRODUKCIJA** *PRODUCTION* Vertigo
KONTAKT *CONTACT* info@vertigo.si

24. oktober 2015, lep jesenski dan, lepa pokrajina. Kolona beguncev in migrantov si v spremstvu vojakov in policistov utira svojo pot od schengenske meje med Slovenijo in Hrvaško proti sprejemnemu centru v Brežicah. Na koncu se pokrajina ne zdi tako zelo lepa, kot je bila prej.

24 October 2015, a nice day in autumn in a nice landscape. A crowd of refugees and migrants accompanied by soldiers and police officers make their way from the Schengen border between Slovenia and Croatia towards the refugee camp in Brežice. Suddenly, the landscape starts to appear less nice than it was.



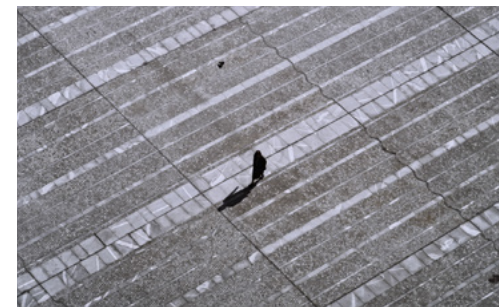
Nebo *The Sky*

Slovenija *Slovenia*, igrani *fiction*, **2017, 9'**

REŽIJA *DIRECTOR* Juš Premrov **SCENARIJ** *SCREENPLAY*
Juš Premrov **FOTOGRAFIJA** *CINEMATOGRAPHY* Andraž
Jerič **MONTAŽA** *EDITING* Juš Premrov, Dominik
Mencej **PRODUKCIJA** *PRODUCTION* Juš Premrov, Iris
Brglez **KONTAKT** *CONTACT* jus@premrov.com

Pred odhodom na dolgo pot se mora Alja posloviti od Iris.

Before embarking on a long journey, Alja has to say goodbye to Iris.



Nisi pozabil *You Didn't Forget*

Slovenija *Slovenia*, igrani *fiction*, **2016, 14'**

REŽIJA *DIRECTOR* Simon Intihar **SCENARIJ** *SCREENPLAY*
Simon Intihar **FOTOGRAFIJA** *CINEMATOGRAPHY* Jure
Nemec **MONTAŽA** *EDITING* Simon Intihar, Zlatjan
Čučkov **PRODUKCIJA** *PRODUCTION* RTV Slovenija
KONTAKT *CONTACT* barbara.daljavec@rtvslo.si

Dan v življenju starejše ženske se postavi na glavo, ko se odpravi iskat svojega pogrešanega moža, ki ima težave s spominom.

An elderly woman's day is turned upside down when she sets out to find her missing husband, who's been struggling with memory loss.



Nočna ptica *Nighthawk*

Slovenija/Hrvaška *Slovenia/Croatia*, **animacija**
animation **2016, 9'**

REŽIJA *DIRECTOR* Špela Čadež **SCENARIJ** *SCREENPLAY*
Gregor Zorc, Špela Čadež **ANIMACIJA** *ANIMATION*
Zarja Menart, Matej Lavrenčič, Špela Čadež
MONTAŽA *EDITING* Iva Kraljević **PRODUKCIJA**
PRODUCTION Finta Film, RTV Slovenija, Bonobostudio
KONTAKT *CONTACT* info@bonobostudio.hr

Jazbec obleži na lokalni cesti v gozdu. V mraku se mu približa policijska patrulja. Policisti med postopkom ugotovijo, da žival ni mrtva, kakor so bili obveščeni, temveč najedena prezrelih hrušk. Ko hočejo policisti obnemogleža spraviti na rob ceste, se ta prebudi in dogajanje popelje v nenavadno smer ...

A badger lies motionless on a local road. A police patrol approaches the body in the dark. They soon realise that the animal is not dead; the badger is dead drunk from overripe pears! When the police attempt to drag the creature off the road, he wakes up and things take a strange turn.



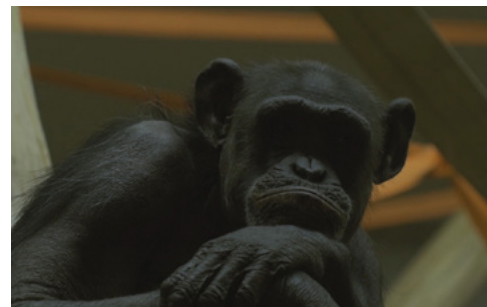
Odčarani kino *Disenchanted cinema*

Slovenija/Nepal *Slovenia/Nepal*, **dokumentarni**
documentary **2017, 21'**

REŽIJA *DIRECTOR* Matjaž Pinter, Eva Pivač **SCENARIJ**
SCREENPLAY Matjaž Pinter, Eva Pivač **FOTOGRAFIJA**
CINEMATOGRAPHY Matjaž Pinter, Eva Pivač **MONTAŽA**
EDITING Matjaž Pinter **PRODUKCIJA** *PRODUCTION*
Matjaž Pinter, Eva Pivač **KONTAKT** *CONTACT*
matjaz.pinter@gmail.com

Film nas popelje na popotovanje v tri gorske vasi na zahodu Nepala, kjer je konec 70-ih let nastal etnografski film Šamani slepe dežele. Potujoči kino ga pripelje nazaj v kraje, kjer je bil posnet, s čimer ponudi novim generacijam možnost podoživetja lastne zgodovine skozi kinematografsko izkušnjo.

The film Disenchanted Cinema takes us on a short journey to three remote mountainous villages in Mid-Western Nepal where the German anthropologist Michael Oppitz shot his legendary ethnographic film Shamans of the Blind Country (1981). A mobile cinema brings the film back to the places where it was shot and gives the new generations an opportunity to revisit their own history through the "magic" of cinema.



Pimpin' Piaf

Slovenija *Slovenia*, **igrani fiction**, **2017, 15'**

REŽIJA *DIRECTOR* Matic Zavodnik, Dario Nožić
Serini, Luka Lah **SCENARIJ** *SCREENPLAY* Matic
Zavodnik, Dario Nožić Serini, Luka Lah **FOTOGRAFIJA**
CINEMATOGRAPHY Matic Zavodnik **MONTAŽA** *EDITING*
Matic Zavodnik **PRODUKCIJA** *PRODUCTION* Matter
KONTAKT *CONTACT* matter.dtl@gmail.com

Pimpin Piaf je kratki film, v katerem je zajet fragment iz življenja štirih prijateljev, ki se preživljajo s krajo in prodajo ukradenih predmetov. Pri takih podvigih pa se stvari kaj hitro zapletejo in te vrnejo na začetek. Se bodo prijatelji sprijaznili z porazom? Bo v zgodbo vpet Camusev Sizif zmagal ali bo junakom le uspelo premagati Sizifovo prekletstvo?

Pimpin Piaf is a short movie depicting a tipping point in the life of four friends who make a living as thieves and dealers. True to their lifestyle, they are walking on the edge of a never ending cycle. Will they admit defeat? Will the ubiquitous theme of Camus' Sisyphus recur or will the protagonists break Sisyphus' curse?



Srečno, Orlo! *Good Luck Orlo!*

Slovenija/Hrvaška/Austria *Slovenia/Croatia/Austria*, **igrani fiction**, **2016, 9'**

REŽIJA *DIRECTOR* Sara Kern **SCENARIJ** *SCREENPLAY*
Sara Kern **FOTOGRAFIJA** *CINEMATOGRAPHY* Lev
Predan Kowarski **MONTAŽA** *EDITING* Andrej Nagode
PRODUKCIJA *PRODUCTION* Cvinger Film, Kinorama,
Zwinger Film **KONTAKT** *CONTACT*
rok.bicek@gmail.com

Dojenček umre. Sedemletni Orlo spremlja, kako se starša izgubljata v žalosti. Da bi ju razveselil in družino spet povezal, naredi nekaj povsem nepričakovanega.

As his parents mourn the loss of his baby sibling, Orlo does what he thinks is necessary to repair his family. However, even the best intentions can lead to questionable decisions.



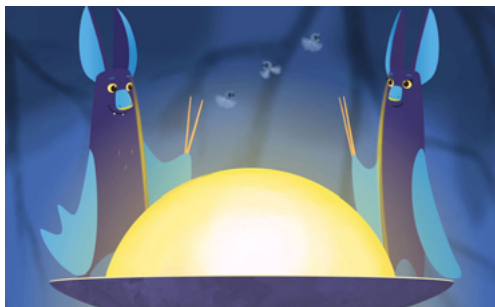
Trahere

Slovenija *Slovenia*, dokumentarni
documentary **2017, 10'**

REŽIJA DIRECTOR Juš Jeraj, Atila Urbančič **SCENARIJ**
SCREENPLAY Juš Jeraj **MONTAŽA** EDITING Matic
Zavodnik **KONTAKT** CONTACT traherefilm@gmail.com

**Globoko v nedrjih rodne grude, med idiličnimi
kuciji, živijo možje in njihovi traktorji. Trahere
je kratek dokumentarni film o morda najbolj
slovenskem odnosu: človek–traktor.**

*Among idyllic hills and the bluest of skies live men
and their tractors. Trahere is a film about just that,
the age-old bond between man and tractor.*



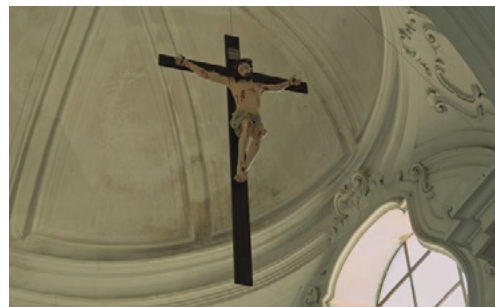
Večerja *Dinner time*

Slovenija *Slovenia*, animacija animation **2017, 1'**

REŽIJA DIRECTOR Filip Bihar **SCENARIJ** SCREENPLAY
Filip Bihar **ANIMACIJA** ANIMATION Filip Bihar
MONTAŽA EDITING Matjaž Pinter **PRODUKCIJA**
PRODUCTION Akademija umetnosti UNG **KONTAKT**
CONTACT marija.nemec@ung.si

Pod ulično lučjo svojo večerjo čakata netopirja.

*Male and female bat are waiting for a dinner under
the street light.*



Waiting For Nothing To Happen

Slovenija/Italija *Slovenia/Italia*, dokumentarni
documentary **2017, 15'**

REŽIJA DIRECTOR Blaž Murn, Maja Prelog **SCENARIJ**
SCREENPLAY Blaž Murn, Maja Prelog **FOTOGRAFIJA**
CINEMATOGRAPHY Blaž Murn, Maja Prelog **KONTAKT**
CONTACT blazmurn@gmail.com

**Kratki film o minevanju časa in krhkosti življenja v
antičnem mestecu na jugu Italije.**

*Short film about the passage of time and fragility of
life in an ancient town in Southern Italy.*



Zamejen *Bordered*

Slovenija *Slovenia*, animirani-dokumentarni
animation-documentary **2016, 20'**

REŽIJA DIRECTOR Leo Černic **SCENARIJ** SCREENPLAY
Leo Černic **FOTOGRAFIJA** CINEMATOGRAPHY Rok
Kajzer Nagode **MONTAŽA** EDITING Jakob Hreščak
PRODUKCIJA PRODUCTION AGRFT Ljubljana **KONTAKT**
CONTACT cernic.lc@gmail.com

**Zamejen sem jaz, zamejen si ti, zamejeni smo mi vsi
... Skoraj kot neka otroška pesmica. Pa ni. Ciao, sem
Leo, me veseli!**

*Bordered is me, bordered is you, there is nothing we
can do. This is anything but a nursery rhyme, if only
you knew. Ciao, I am Leo, nice to meet you!*

Tekmovalni program: FeKK YU

Competition: FeKK YU





13+

Hrvaška Croatia, igrani fiction, 2016, 21'

REŽIJA DIRECTOR Nikica Zdunić **SCENARIJ** SCREENPLAY Nikica Zdunić **FOTOGRAFIJA** CINEMATOGRAPHY Mario Pučić **PRODUKCIJA** PRODUCTION ADU Zagreb **KONTAKT** CONTACT dekanat@adu.hr

Janka vstopa v puberteto. S prijateljico Zorano hodi na plesne vaje, vendar njo zanimajo le teme, kot so poljubljanje, nove obleke in zabave. Janka poskuša ostati otrok tako dolgo, kot je to le mogoče, a ne more pobegniti neizogibnim spremembam, ki čakajo vsako dekle.

Janka is on the verge of puberty. While attending dance class with her friend Zorana, who is preoccupied with topics such as kissing, new clothes, and parties, Janka is trying to retain her childish innocence for as long as possible. But she can't escape the inevitable changes every girl has to undergo.



After Party

Hrvaška Croatia, dokumentarni documentary, 2017, 22'

REŽIJA DIRECTOR Viktor Zahtila **SCENARIJ** SCREENPLAY Viktor Zahtila **FOTOGRAFIJA** CINEMATOGRAPHY Karla Jurić **PRODUKCIJA** PRODUCTION ADU Zagreb **KONTAKT** CONTACT dekanat@adu.hr

After Party je dokumentarni film, ki spremlja zadnje dni ljubezenske zveze dveh moških, ki sta se odločila posneti svoj razhod ter prebiti skozi nerazrešene probleme.

After Party is a documentary film that follows the last days in a love relationship of two men who decided to film their separation and work through issues left unresolved.



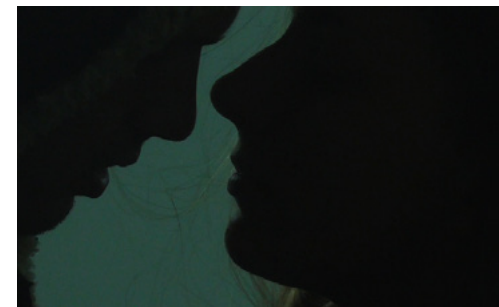
Ježev dom Ježeva kuća / Hedgehog's Home

Kanada/Hrvaška Canada/Croatia, animacija animation, 2017, 10'

REŽIJA DIRECTOR Eva Cvijanović **SCENARIJ** SCREENPLAY Branko Čopić, Eva Cvijanović **FOTOGRAFIJA** CINEMATOGRAPHY Ivan Slipčević **ANIMACIJA** ANIMATION Ivana Bošnjak, Thomas Johnson **PRODUKCIJA** PRODUCTION National Film Board of Canada, Bonobo Studio **KONTAKT** CONTACT vanja@bonobostudio.hr

V gostem in živahnem gozdu živi jež. Je spoštovan in druge živali mu zavidajo. Ježeva neomajna navezanost na svoj dom moti štirico nenasitnih zveri. Skupaj odkorakajo do Ježevega doma in začnejo vročevrven in srborit prepir.

In a lush and lively forest lives a hedgehog. He is respected and envied by the other animals. However, Hedgehog's unwavering devotion to his home annoys a quartet of insatiable beasts. Together, they march off towards Hedgehog's home and spark a tense and prickly standoff.



Kako je Iva odšla 13. septembra 2016 Kako je Iva otišla 13 rujna 2016 / How Iva Left on September 16, 2016

Hrvaška Croatia, igrani-experimentalni ficiton-experimental, 2016, 17'

REŽIJA DIRECTOR Tomislav Šoban **SCENARIJ** SCREENPLAY Tomislav Šoban **FOTOGRAFIJA** CINEMATOGRAPHY Matija Pekić **PRODUKCIJA** PRODUCTION Kinoklub Zagreb **KONTAKT** CONTACT tom.soban@gmail.com

Po diplomi na fakulteti Iva odide iskat zaposlitev na Norveško.

After graduating from college, Iva goes to work in Norway.



FeKK
Glavna nagrada
Grand Prix

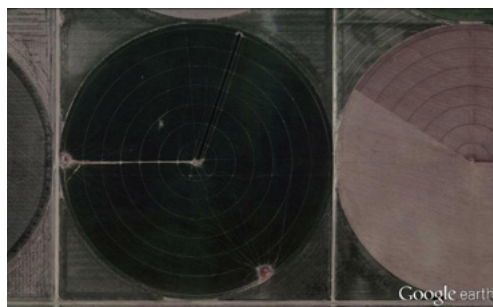
Kamen v roki Kamen u ruci / A Handful Of Stones

Srbija Serbia, **igrani** fiction,
2017, 14'

REŽIJA DIRECTOR Stefan Ivančić **SCENARIJ** SCREENPLAY
Stefan Djordjević, Adrijana Stojković **FOTOGRAFIJA**
CINEMATOGRAPHY Stefan Djordjević **PRODUKCIJA**
PRODUCTION Kislo Dete **KONTAKT** CONTACT
sivancic@gmail.com

Ivica je 11 letnik, ki s prijatelji rad raziskuje
industrijsko mesto v Srbiji. Slabe volje bo kmalu
izvedel, da se njegova starša ločujeta.

*Ivica is a 11-year-old who spends his days among
friends, roaming around the unexplored grounds of
an industrial town in Serbia. Bitter and disquieted,
he's about to find out that his parents are
separating.*



Kartograf Kartograf / Cartographer

Hrvaška Croatia, **experimetnalni** experimental,
2017, 6'

REŽIJA DIRECTOR Daria Blažević **SCENARIJ** SCREENPLAY
Daria Blažević **FOTOGRAFIJA** CINEMATOGRAPHY Daria
Blažević **PRODUKCIJA** PRODUCTION Kinoklub Zagreb
KONTAKT CONTACT dariablazevic@gmail.com

Satelit se odtrga od Zemlje in tava po vesolju v
neskončnost.

*A satellite breaks free of Earth and roams through
space forever.*



Maleš Maleš / Malesh

Srbija/Črna gora Serbia/Montenegro, **igrani** fiction,
2016, 20'

REŽIJA DIRECTOR Ivan Bakrač **SCENARIJ** SCREENPLAY
Bane Jevtić **FOTOGRAFIJA** CINEMATOGRAPHY Dušan
Grubin **PRODUKCIJA** PRODUCTION Cineplanet
KONTAKT CONTACT ivan.bakrac@gmail.com

Zgodba o svetu, ki izginja. Štiri ženske so razpete
med željo po tem, da bi si razširile družino in
svobodo, ki jo poznajo le v sanjah.

*A story of a vanishing world made of four women that
are torn between an undeniable desire for family
extension, and the freedom they are familiar with
only in their imagination.*



Mož, ki ga ni bilo The Man Who Wasn't There

Makedonija Montenegro, **igrani** fiction, 2017, 10'

REŽIJA DIRECTOR Goce Cvetanovski **SCENARIJ**
SCREENPLAY Goce Cvetanovski **FOTOGRAFIJA**
CINEMATOGRAPHY Kristijan Vojdanovski
PRODUKCIJA PRODUCTION City Star Production,
Vis Production, Lynx Animation Studios
KONTAKT CONTACT contact@lynxanimation.com

Po svoji smrti protagonist nadaljuje svoj nevidni
obstoj, kot da se ne bi nič spremenilo. Vse je enako
kot prej, razen tega da mu manjka leva stran telesa.
Toda nekega dne se umrli odloči poiskati svojo
manjkajočo polovico, da bi ponovno našel svoj mir.

*After his death, the protagonist continues his
invisible existence as if nothing had changed.
Everything is the same, except that the left part of
his body is missing. One day however, the dead man
decides to search for his lost half, in order to find
peace.*



Na plaži / On the Beach

Hrvaška Croatia, eksperimentalni experimental,
2016, 24'

REŽIJA DIRECTOR Goran Škofić **SCENARIJ** SCREENPLAY
Jasna Žmak, Goran Škofić **FOTOGRAFIJA**
CINEMATOGRAPHY Raul Brzić **PRODUKCIJA** PRODUCTION
Kreativni Sindikat **KONTAKT** CONTACT
goranskofic@gmail.com

En sam kader. Morje, nebo, plaža. In veliko ljudi, ki
nekam gredo.

*A single frame. A sea, a sky, and a beach. And many
people who are headed somewhere.*



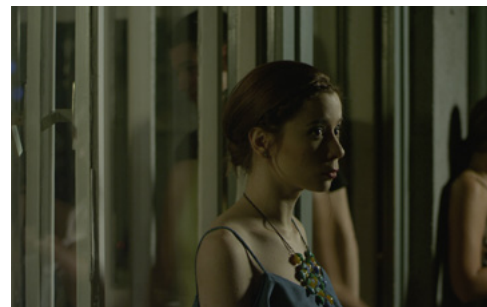
Nekoč je dvakrat bilo Bio dvaput jedan kralj / Twice Upon a time

**Srbija/Kanada/Madžarska Serbia/Canada/
Hungary, animacija animation, 2017, 15'**

REŽIJA DIRECTOR Vojin Vasović **SCENARIJ** SCREENPLAY
Vojin Vasović **ANIMACIJA** ANIMATION Vojin Vasović,
Nikola Stepković, Snežana Čubrilo, Mladen Nikolić
PRODUKCIJA PRODUCTION Production Plan 9, To Blink
Studio, AZT Media **KONTAKT** CONTACT
vojinasovic@hotmail.com

Nekoč in še enkrat je živel kralj z dvojno
osebnostjo: ena je hotela postati pesnik, druga
pa neustrašen bojevnik. Delita si zavest, a si želita
nasprotnih stvari in se drug drugega na vsak način
hočeta znebiti.

*Twice Upon a Time, there was a king with split
personality whose one half wants to become a
poet and the other a fearless warrior. They share
their conscience, but have opposing wishes and
desperately want to get rid of each other.*



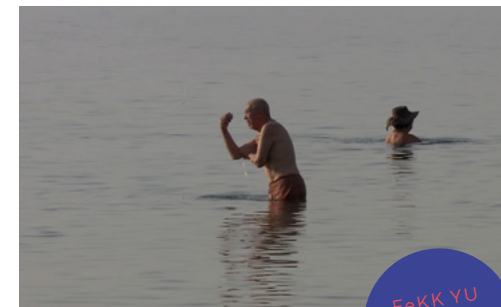
Nikogar ni / Nobody Here

Srbija Serbia, igrani fiction, 2017, 20'

REŽIJA DIRECTOR Jelena Gavrilović **SCENARIJ**
SCREENPLAY Jelena Gavrilović, Dimitrije Kokanov
FOTOGRAFIJA CINEMATOGRAPHY Igor Djordjević
PRODUKCIJA PRODUCTION FDU Beograd **KONTAKT**
CONTACT fduinfo@fdu.bg.ac.rs

Sedemnajstletna Sara je še vedno obsedena s
svojim nekdanjim fantom, Sergejem. Ker nima
očetovske figure se zateče k svojemu telesnemu
stražarju Dušanu.

*Sedemnajstletna Sara je še vedno obsedena s
svojim nekdanjim fantom, Sergejem. Ker nima
očetovske figure se zateče k svojemu telesnemu
stražarju Dušanu.*



Oni samo prihajajo in odhajajo / They just come and go

Hrvaška Croatia, dokumentarni documentary,
2016, 20'

REŽIJA DIRECTOR Boris Poljak **SCENARIJ** SCREENPLAY
Boris Poljak **FOTOGRAFIJA** CINEMATOGRAPHY Boris
Poljak **PRODUKCIJA** PRODUCTION HFS **KONTAKT**
CONTACT marina.juriscic1@gmail.com

Film spremlja jutranje dogajanje na plaži Bačvice.
Ob zori, pred sončnim vzhodom, plaža postane kraj
nenavadnih nasprotij. Iz bližnjih klubov in kavarn
številčne skupine mladih prečkajo plažo na poti
domov. Ob istem času začnejo prihajati starejši
prebivalci. Hodijo, pridejo, grejo mimo in odidejo.

*The film follows morning events at Bačvice beach.
At dawn, before sunrise, the beach becomes a place
of an unusual clash. From nearby clubs and cafes,
numerous groups of young people cross the beach
on their way home. At the same time, older people
start coming. They walk, come, pass by and go.*



Padajoče dekle *Devojkata što pada / The Falling Girl*

Makedonija *Macedonia*, **animacija** *animation*, **2016**, **11'**

REŽIJA *DIRECTOR* Vladimir Lukaš **SCENARIJ** *SCREENPLAY* Ivan Šopov **FOTOGRAFIJA** *CINEMATOGRAPHY* Žarko Ivanov **PRODUKCIJA** *PRODUCTION* Flip Book Production **KONTAKT** *CONTACT* ubanob@gmail.com

Dekle stoji na vrhu stavbe in gleda mesto pod sabo. Skoči. Z zaprtimi očmi pada in se nazadnje znajde v ribniku, kjer jo obkrožajo bizarni obrazi. Padanje se nadaljuje.

A girl stands on top of a building looking down at the city. She jumps. She falls with her eyes closed and eventually finds herself in a pond surrounded by bizarre faces. The falling continues.



Pik čebele v Velikih Čebelicah *Ujed pčele u Velikim Pčelicama / Bee Stung in Big Little Bees*

Srbija *Serbia*, **igrani** *fiction*, **2016**, **21'**

REŽIJA *DIRECTOR* Marko Đorđević **SCENARIJ** *SCREENPLAY* Marko Đorđević, Stefan Milosavljević **FOTOGRAFIJA** *CINEMATOGRAPHY* Stefan Milosavljević **PRODUKCIJA** *PRODUCTION* Marko Đorđević **KONTAKT** *CONTACT* djomarco@gmail.com

Črna komedija o mlademu umetniku, ki po smrti staršev ne najde več navdiha.

A dark comedy about a young artist who struggles to find inspiration in the wake of his parents' death.



Pino

Hrvaška *Croatia*, **igrani** *fiction*, **2017**, **15'**

REŽIJA *DIRECTOR* Josip Lukić **SCENARIJ** *SCREENPLAY* Josip Lukić **FOTOGRAFIJA** *CINEMATOGRAPHY* Marinko Marinkić **PRODUKCIJA** *PRODUCTION* ADU Zagreb **KONTAKT** *CONTACT* dekanat@adu.hr

Zagreb, adventni čas. Vzdušje je praznično. Pino se je zgodaj zbudil, pred zimskimi počitnicami pa ima še nekaj opravkov.

It's Advent time in Zagreb and the holiday spirit is in the air. Pino woke up early, and he has a couple of things to do before the winter break.



Primi me za roko *Kapma Dorën / Grab my hand*

Kosovo *Kosovo*, **dokumentarni** *documentary*, **2016**, **7'**

REŽIJA *DIRECTOR* Andi Bilibani, Fatlinda Daku, Elhame Kastrati **SCENARIJ** *SCREENPLAY* Andi Bilibani, Fatlinda Daku, Elhame Kastrati **FOTOGRAFIJA** *CINEMATOGRAPHY* Andi Bilibani **PRODUKCIJA** *PRODUCTION* DokuFest **KONTAKT** *CONTACT* erollb@dokufest.com

Ko se je junija 2016 v zgodovinskem središču mesta zrušila stavba, je umrlo mlado dekle po imenu Xheneta. Film pripoveduje o otrocih in družinah, ki živijo v enakih okoliščinah, kot je Xheneta – in o bednem ekonomskem in stanovanjskem položaju na Kosovu.

Due to a building collapse in the historic centre of the city a young girl named Xheneta died in June 2016. This film is about children and families living in the same circumstances as Xheneta did, and also it's about the miserable economic and housing situation of Kosovo.



Rakijada



Srbija, Švica *Serbia, Switzerland,*
dokumentarni *documentary, 2016, 19'*

REŽIJA *DIRECTOR* Nikola Ilić **SCENARIJ** *SCREENPLAY* Nikola Ilić **FOTOGRAFIJA** *CINEMATOGRAPHY* Nikola Ilić, Brand Ferro **PRODUKCIJA** *PRODUCTION* HOOK **KONTAKT** *CONTACT* info@hook-film.com

Iz osrčja Srbije prihaja zgodba o Vzhodni sagi Asterixa in Obelixa: Pranjani je majhna vas v osrednji Srbiji. Domačini se preživljajo z delom v tujini ali s kmetovanjem. Mnogi se štejejo med četnike, srbske domoljube in člane odporniškega gibanja med 2. svetovno vojno. Precej normalno, zaenkrat. Toda vsakega maja se odvije Rakijada – prvenstvo, ki se vrti okrog tega, kdo lahko največ spiše, najbolje lovi ravnotežje na lesenih gredah ter zvari najboljši čarobni napoj – rakijo. From the heart of Serbia comes a story of an Eastern Asterix and Obelix saga: Pranjani is a small village in central Serbia. Locals earn their living abroad or as farmers. Many count themselves among the Chetniks, Serbian patriots and WWII resistance fighters. So far, so normal. But every May, the Rakijada takes place – a championship that is all about who can drink the most, balance on wooden poles and brew the best magic potion – Rakija, plum brandy.



Rdeča kapica redux

Crvenkapica redux / Red Riding Hood Redux

Hrvaška *Croatia, animacija* *animation, 2017, 12'*

REŽIJA *DIRECTOR* Danijel Žeželj **SCENARIJ** *SCREENPLAY* Danijel Žeželj **FOTOGRAFIJA** *CINEMATOGRAPHY* Domagoj Ložina **ANIMACIJA** *ANIMATION* Danijel Žeželj **PRODUKCIJA** *PRODUCTION* Zagreb Film **KONTAKT** *CONTACT* zipa@wolfenet.hr

Ko opoldansko sonce razžarja postindustrijsko pokrajino, Rdeča kapica hiti do babičine hišice. Skrene s shojene poti in naleti na zapuščeno tovarniško poslopje. V tem praznem betonskem labirintu odkrije črn zid s sveže narisanim grafitom – ogromno belo rožo.

As the midday sun fries the post-industrial landscape, Little Red Riding Hood is on her way to her grandma's cottage. She walks off the beaten path and stumbles upon an abandoned factory building. There, in the empty concrete labyrinth, she discovers a black wall covered with a freshly painted graffiti – a large white flower.



Soa

Črna Gora *Montenegro, igrani* *fiction, 2017, 22'*

REŽIJA *DIRECTOR* Dušan Kasalica **SCENARIJ** *SCREENPLAY* Dušan Kasalica **FOTOGRAFIJA** *CINEMATOGRAPHY* Igor Djordjević **PRODUKCIJA** *PRODUCTION* Meander Film **KONTAKT** *CONTACT* meanderfilm@gmail.com

Ljudje pravijo, da je nekoč živel možki ... Zelo čuden, uročen možki ... Pravijo, da je odtaval daleč, daleč stran ...

People are saying there was a man. A very strange enchanted man. They say he wandered very far, very far ...



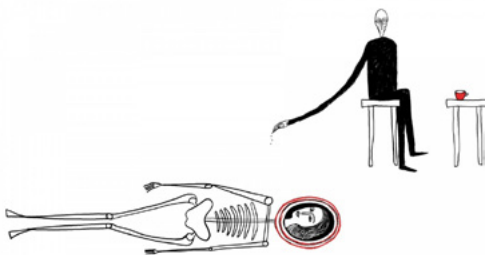
Še en dan Još jedan dan / Just Another Day

Bosna in Hercegovina *Bosnia and Herzegovina, igrani* *fiction, 2016, 9'*

REŽIJA *DIRECTOR* Tina Šmalcelj **SCENARIJ** *SCREENPLAY* Tina Šmalcelj **FOTOGRAFIJA** *CINEMATOGRAPHY* Maja Radošević **PRODUKCIJA** *PRODUCTION* SCCA/pro.ba **KONTAKT** *CONTACT* office@pro.ba

Kako spoznaš svoja čustva in če jih sploh imaš, ko pa se zdi, da te nihče ne more razumeti?

How do you figure out what your feelings are and if you have them at all when nobody seems to be able to understand you?



Tujec v moji glavi / Stranac u mojoj glavi / The Stranger in my Head

Hrvaška Croatia, **animacija** animation, 2017, 5'

REŽIJA DIRECTOR Petra Balekić **SCENARIJ** SCREENPLAY

Petra Balekić **ANIMACIJA** ANIMATION Petra Balekić

GLASOVI VOICES Jadranka Đokić **PRODUKCIJA**

PRODUCTION ADU, ALU, Zagreb Film **KONTAKT**

CONTACT petra.balekic@gmail.com

Film je režiserkin poskus rekonstrukcije Tujca

Alberta Camusa, ki ga je prebrala pred dvanajstimi leti. Sčasoma se je spomin na knjigo skrčil na fragmente in atmosfero, ki jim ustvarjalka poskuša dati kontekst, da bi se čimbolj približala izvirniku.

The film is the director's attempt at reconstructing Albert Camus' The Stranger, which she read 12 years ago. With time, the memory of the book has been reduced to fragments and atmosphere, which the director tries to provide with a context in an effort to evoke the original.



White Trash

Hrvaška Croatia, **dokumentarni** documentary, 2017, 12'

REŽIJA DIRECTOR Sunčica Ana Veldić **SCENARIJ**

SCREENPLAY Sunčica Ana Veldić **FOTOGRAFIJA**

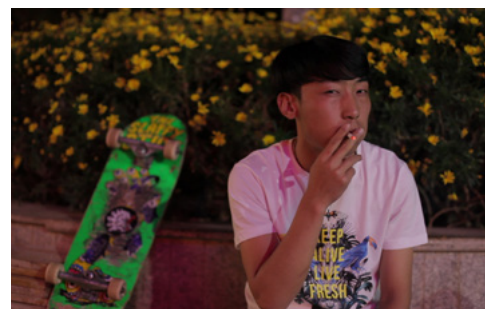
CINEMATOGRAPHY Ante Cvitanović **PRODUKCIJA**

PRODUCTION ADU Zagreb **KONTAKT** CONTACT

fenja.illetric@gmail.com

Megleno zimsko jutro na smetišču v hrvaški prestolnici. Na stotine galebov se hrani s človeškimi smetmi.

Foggy winter morning on the junkyard in Croatia's capital where hundreds of gulls are feeding on human trash.



Zvezde Gaomeiga Zvezde Gaomeiga / Stars of Gaomeigu

Srbija/Kitajska Serbia/China, **dokumentarni** documentary, 2017, 23'

REŽIJA DIRECTOR Marko Grba Singh **SCENARIJ**

SCREENPLAY Marko Grba Singh **FOTOGRAFIJA**

CINEMATOGRAPHY Marko Grba Singh

PRODUKCIJA PRODUCTION Marko Grba Singh

KONTAKT CONTACT pinklayne@gmail.com

V observatoriju Gaomeigu ljudstvo Naxi opazuje nebo. Teleskop sproža njihove lokalne legende, tako stare kot nove. Obstaja legenda o Vodji, ki je hranil svoje ljudi. Pa tudi zgodba o Sanduu, junaku ljudskih zgodb iz srednjega veka. Danes je rolkar v velikem mestu. Bogova sta zaljubljena, toda vmeša se tujec.

At the Gaomeigu observatory, Naxi people observe the sky. The telescope triggers their local legends, both old and new. There is a legend about the Leader who fed his people. There is a story about Sanduo, a folk tale hero from the Middle ages. Today, he is a skater in the big city. Two gods are in love, but a foreigner interferes.

Vzhodno od raja

East of Eden



Vzhodno od raja

Delovni naslov sklopa je bil pravzaprav Sosedje, saj je bil zamišljen kot prikaz filmov iz držav, ki se ukvarjajo s podobnimi tematikami in imajo podobne produkcijske okoliščine kot tiste, ki jih prikazujemo v tekmovalnih programih. Ker pa naša regija ni več ena država, je težko Madžarom reči, da so makedonski sosede, ali Grkom, da so sosede Slovencev. Namesto tega smo se odločili za poetično ime, ki nam omogoča, da v programski sklop vključimo vse od Rusije do Bližnjega vzhoda, torej filme, v katerih je pogosto zaslediti vzdušja ali pripovedi, ki jih filmarji in občinstva območja nekdanje Jugoslavije lahko hitro prepoznajo kot domača.

Filmi, ki jih boste v tem programu videli, pa niso zgolj poetični – čeprav imamo tudi takšne. Radi bi vam pokazali, da dober kratki film lahko nastane tako na bolgarskem podeželju kot na filmski šoli v srednjeveškem poljskem mestu. Produkcijske okoliščine so od idej neločljive: ni prav smiselno pisati scenarija za znanstveno-fantastični film, ki potrebuje proračun v višini 50 milijonov dolarjev, če pa veste, da ne morete računati na več kot 100.000 evrov iz javnih skladov, in da boste morali – preden lahko to vsoto sploh dobite – skozi peklensko konkurenco in nešteto *pitch*ev, kar lahko traja nekaj let.

V programskem sklopu Vzhodno od raja imamo pripovedne igrane filme z inteligentnimi zasuki, preproste, a ustvarjalne in ganljive animirane filme, dokumentarce in njihove bolj šaljive bratrance, psevdodokumentarce, pa tudi eksperimentalne filme z nebrzdanimi idejami, a krasno odmerjeno izvedbo.

Programski sklop je v enaki meri namenjen občinstvu in filmarjem. Upamo, da bomo glede na vaše odzive v prihodnjih letih lahko predstavili izbere filmov, ki bodo v smislu gledalskih izkušenj vse bolj zadovoljujoči, hkrati pa bodo kot študije primerov uporabni tudi za bodoče filmarje.

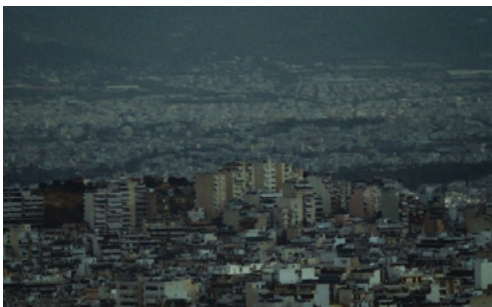
East of Eden

The working title of the programme was actually Neighbours, as the idea behind it is to show you films from countries with similar themes and production circumstances to those of entries in our competition programmes. However, as our region is no longer one country, it is hard to call Hungarians neighbours of Macedonians, or Greeks neighbours of Slovenians. So we opted for this poetic name, which allows us to include films from Russia or the Middle East, which often have an atmosphere or stories recognizable to filmmakers and audiences in the area that was once known as Yugoslavia.

The films you will find in this programme will not be only poetic, although we have that kind too. What we want to show you is that an accomplished short film can be made both in rural Bulgaria and in a film school in a medieval Polish city. Production circumstances are inseparable from ideas: it is not very reasonable to write a script for a \$50 million sci-fi epic if you know you cannot count on more than 100,000 euro from public institutions, and that you are going to have to go through a hell of competitions and pitchings for a couple of years to get even that sum.

In East of Eden, there is narrative fiction films with clever twists, simple but creative and touching animations, documentaries and their more fun cousins, mockumentaries, as well as experimental films with wild ideas but beautifully controlled execution.

This programme is meant equally for audiences and filmmakers, and we hope that with your feedback we will in future years be able to give you selections that are increasingly satisfying as viewing experiences, and useful as case studies for aspiring directors.

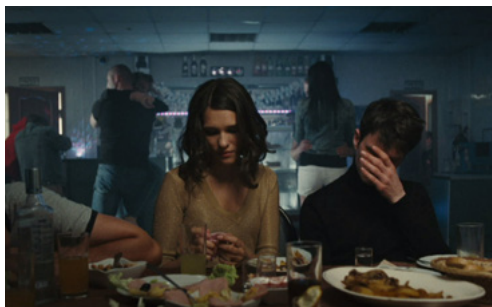


Hiwa

Grčija Greece, **eksperimentalno-igrani**
experimental-fiction, 2017, 11'

REŽIJA DIRECTOR Jacqueline Lentzou **SCENARIJ**
SCREENPLAY Jacqueline Lentzou **FOTOGRAFIJA**
CINEMATOGRAPHY Konstantinos Koukoulis
PRODUKCIJA PRODUCTION Jacqueline Lentzou
KONTAKT CONTACT
jacqueline.lentzou@gmail.com

Kamera leti nad prostrano pokrajino, čez gore, v mesto. "Sanjal sem," reče on. "Kaj si videl?" vpraša ona. "Dekleta. Bolna so bila!" On želi vedeti, kaj je bilo narobe z njimi. On odgovori, da so na hrbtih nosile hiše. V tem mestu, kjer otroci na svojih hrbtih prenašajo hiše, je žarenje sonca oslABLJENO. "Kakšno čudno mesto je to?" vpraša mlada ženska. "Atene," reče on. A floating. A dream. A poem. The camera flies above a vast landscape up close, over the mountains, into the city. "I saw a dream", he says. "What did you see?" she asks. "It was about the girls. They were sick!" She wants to know what was wrong with them. They carried houses on their backs, he replies, In this city, where children bear houses on their backs, the sun's radiance is diminished. What kind of strange city is that, the young woman asks. Athens, he says.



Ne bom prespal / Not staying overnight

Rusija Russia, **igrani fiction**, 2016, 26'

REŽIJA DIRECTOR Yuliana Koshkina, Kirill Makarenkov
SCENARIJ SCREENPLAY Anna Kovtun **FOTOGRAFIJA**
CINEMATOGRAPHY Artem Polosatiy **PRODUKCIJA**
PRODUCTION ExStaSis Pictures **KONTAKT** CONTACT
grande_immensita@yahoo.com

Ženja se vrne v svojo domačo vas in sreča z ljudmi, ki jih je dolgo tega pustil za seboj.

Zhenya comes to his former village and meets people who he left behind long ago



Pička Cipka / Pussy

Poljska Poland, **animirani animation**, 2016, 8'

REŽIJA DIRECTOR Renata Gąsiorowska **SCENARIJ**
SCREENPLAY Renata Gąsiorowska **ANIMACIJA**
ANIMATION Renata Gąsiorowska **PRODUKCIJA**
PRODUCTION Państwowa Wyższa Szkoła Filmowa,
Telewizyjna i Teatralna **KONTAKT** CONTACT
office@studioindeks.pl

Mlado dekle večer preživi samo doma. Odloči se za seanso solo užitka, toda ne gre čisto vse po načrtu.

A young girl spends the evening alone at home. She decides to have some sweet solo pleasure session, but not everything goes according to plan.



Poljsko Polonez / Polonaise

Poljska Poland, **dokumentarni** documentary, 2016, 16'

REŽIJA DIRECTOR Agnieszka Elbanowska **SCENARIJ**
SCREENPLAY Agnieszka Elbanowska **FOTOGRAFIJA**
CINEMATOGRAPHY Paweł Chorzepa **PRODUKCIJA**
PRODUCTION Studio Munka, Impakt Film **KONTAKT**
CONTACT office@impaktfilm.com

V majhnem poljskem mestu direktor lokalnega kulturnega centra oznani tekmovanje. Tema je kreativna predstavitev osebnega domoljubnega odnosa. Sodelujoči lahko svojo kreativnost izrazijo v kakršni koli obliki želijo; s pesmijo, z recitacijo ali gestami, z govorom ali uprizoritvijo; vse je dovoljeno. In the small, central Polish town of Aleksandrów Kujawski, the director of the local culture centre announces a competition. The theme ... a creative presentation of your personal patriotic attitude. Entrants are free to demonstrate their creativity in whatever form they like; in song, recitation or gesture, by giving a speech or staging their piece. Anything goes.



V rdečo Na červeno / Red Light

Bolgarija/Hrvaška *Bulgaria/Croatia*, **igrani** fiction,
2016, 21'

REŽIJA *DIRECTOR* Toma Waszarow **SCENARIJ**

SCREENPLAY Toma Waszarow, Viktor Dessov

FOTOGRAFIJA *CINEMATOGRAPHY* Martin Balkansky

PRODUKCIJA *PRODUCTION* Revo films, Eclectica d.o.o.

KONTAKT *CONTACT* tomek@abv.bg

Edini semafor v majhem mestu je obtičal na rdeči luči. Medkrajevni avtobus se, upoštevajoč pravila, pri rdeči luči ustavi, voznik pa ne želi nadaljevati, kar izzove niz sporov z živčnimi potniki in lokalnimi organi kazenskega pregona.

In a small town, the only traffic light is stuck on red. Obeying the rules, an intercity bus stops at the light and the driver refuses to continue until it turns green. In a world where obeying the rules is a misunderstanding in itself, this provokes a series of disputes with the nervous passengers and local law enforcement.

Retrospektiva: Miguel Gomes

Retrospective: Miguel Gomes

Hecni ljudje: kratki filmi Miguela Gomesa

Na eni ravni se je 1001 noč (As Mil e Uma Noites, 2015) Miguela Gomesa zdela drzen odklon za režiserja, ki ni posebej znan po svojih epopejeh. Čeprav je šesturni triptih zdaleč najdaljši in najambicioznejši projekt lizbonskega filmarja doslej, pa njegova struktura podpira mikro: v filmu, ki je sestavljen iz samostojnih kratkih epizod, dolgih okoli štirideset minut, so tako prišle do izraza odlike Gomesa kot režiserja kratkih filmov.

Strategije posrednega pripovedovanja zgodb so stalen element njegovih kratkih filmov. V 31 (2003) se najstnika po uri tenisa podata na kratko potovanje; iz mednapisov razberemo, da je zgodba analogna tako Čarovniku iz Oza kot portugalski revoluciji leta 1974. Na koncu napis na filmu posodobi prizorišče: "Portugalska, 2001: Nekaj se je tiho premikalo pod razbitinami."

Gomes običajno zmanjša pomen drame, da bi se resnosti približal kot fasadi ali lahkotnemu gegu. Njegove teze so pogosto posredovane prek filtra komične distance. Iskrenost in sofisticiranost nekaterih sekvenc – njihovi večplastni pomeni, odlični triki – so lahko razorožujoči: v filmu Odrešitev (Redemption, 2013) glasovni igralci berejo pisma, ki so jih napisali štirje državni voditelji (vključno z Nicolasom Sarkozyjem in Angelo Merkel), potem pa nenavaden občutek intimnosti filma spodkoplje končno priznanje, da so bila vsa pisma čista izmišljotina.

Taki igrivi pomežiki v kamero in Gomesova naklonjenost nememu filmu (zatemnitve z irisno zaslonko, mednapisi, pretirana igra) kažejo, kako zelo ga fascinirajo tehnike distanciranja; dogajanje je razčlenjeno, postransko, fragmentirano. Medtem (Entretanto), njegov prvi kratki film, ki ga je posnel leta 1999, iz kaotične gracioznosti metanja iz avta pri ragbiju izlušči živo sliko, zamrznjen trenutek, kjer je vsak igralec prikovan na gesto pred gibanjem. Ena od začetnih sekvenc uteleša režiserjev splošni pristop k pripovedi. Dva dijaka, fant in dekle, ugotovita, da sta zaljubljena drug v drugega. Namesto da bi pokazal njuni fizični poziciji v uvodnem kadru, Gomes razdeli prostor in takoj začne s posnetki odzivov v srednjem in velikem planu.

Funny Folk: Miguel Gomes's Short Films

On one level, Miguel Gomes' Arabian Nights seemed a wild departure for a director not especially known for his epics. While the six-hour triptych is by far the Lisbon filmmaker's lengthiest and most ambitious project to date, its structure promotes the micro: consisting of standalone shorts, each around forty minutes in length, the film plays to its director's strengths as a short filmmaker.

The Lisbon auteur's oblique storytelling strategies have been a consistent element in his shorts. In 31 (aka Thirty-One Means Trouble), two teens embark upon a short journey following their tennis class; intertitles imply the story is analogous to both The Wizard of Oz and Portugal's 1974 revolution. At the end of the film, onscreen text updates the setting: "Portugal, 2001: Silently, something was moving under the wreckage."

Gomes tends to underplay drama, to approach seriousness as a veneer or throwaway gag. His theses are often filtered through comic detachment. The sincerity and sophistication of some of his sequences – their layered meanings, their exquisite sleights of hand – can be disarming: in Redemption, voice actors read out letters written by four heads of state (including Nicolas Sarkozy and Angela Merkel), only for the film's odd sense of intimacy to be undercut by a final admission that each missive was purely make-believe.

Such ludic winks to camera, and his affinity to silent cinema (irises, intertitles, overacting), demonstrate Gomes's fascination with distancing techniques. His is a cinema in which action is parsed, incidental, fragmented. Meanwhile, his first short, which he made in 1999, distills the chaotic grace involved in a rugby lineout to a tableau vivant, a suspended moment where each player is rooted to a gesture prior to movement. An early sequence in Meanwhile embodies the director's common approach to narrative. Two school kids, a boy and a girl, realize they share a romantic attraction to one another. Rather than show their physical positions with an establishing shot, Gomes compartmentalizes

Ideje kontinuitete ali nekakšnega okrepljenega plana dogajanja so obravnavane ironično. Scenariji zahtevajo naše sodelovanje: pomeni niso servirani na pladnju. Podobe moramo sestaviti skupaj; šele potem dobimo širšo sliko.

Pri tem obratu filmske slovnice je nekaj namerno nedodelanega. Način, kako gre takoj na nož, se zapodi v bistvo, njegova močna vera v simbole. Je folkloren, adolescenčen. V marsičem je Medtem stereotipen film o najstniški ljubezni, ménage-à-trois (dva fanta, eno dekle), uprizorjen na tribuni in plaži, na zabavah in v bazenih. Poljubi so povsem fizični, odkrito erotični: nerodni, profani. Na koncu filma se zdi, da je telesna intimnost med fantoma odvisna od vzajemne povezave z njuno prijateljico: če pustimo poljube ob strani, se zdi, da se bolj zanimata drug za drugega kot za dekle. Je to zanimanje neseksualno? Mar začetna kompozicija, ki se postopoma razkrije za formacijo metanja iz avta pri ragbiju, sprva ne spominja na felacijo, ki jo en fant izvaja drugemu?

Če Gomes prodaja nekakšen kristaliziran imagizem, pa do seksualnih energij nedolžnosti dostopa prek glasbe. Ima čudovit občutek za glasbo in kaže izvrstno presojo pri prežemanju poznanih, celo klišejskih zgodb z dvoumnim, večplastnim nabojem. Izvedba Frosty the Snowman Raya Conniffa se mora zlititi z Ave Maria, D. 839, Que Sera, Sera Doris Day pa s Funny Face skupine The Kinks. V filmu Božični inventar (Inventário de Natal, 2000) uprizori nostalgijo prek banalne interakcije takih disonanc: žvrgoleče tresenje starih plošč ob atonalnih napevih, ki prihajajo iz otroške igrarice. Občutek melanholije je neverjetno strukturiran.

Nič ne povzame Gomesove predrznosti, občutka za vragolije, poznavalske uporabe ljudskih elementov (stopničaste zgodbe, mozaične strukture, pripovedi, ki se osvobodijo odgovornosti realizmu) tako kot začetna sekvenca v Božičnem inventarju. Nežive figurice jaslic ustvarijo scenografijo zgodbe za lahko noč ("nekoč, v davnih časih ..."); potem pa pojavitev nemogočega elementa razbije iluzijo: akcijska figura Spidermana. V ospredje je potisnjen vsiljivec, oblečen v škrlatno in modro. Kristusovo rojstvo kooptira, komercializira, razširi in predela zvok noge zdaj povsod prisotnega superjunaka, ki nenehno brca v trebuh kovinskega osla.

space, starts immediately with reaction shots, in medium-shot and close-up. Ideas of continuity, or some kind of intensified plane of action, are handled tongue in cheek. Scenarios demand our participation: meaning isn't spoon-fed. We have to piece the images together; only then are we afforded the wider picture.

There's something deliberately crude about this inversion of cinematic grammar. The way it goes straight for the jugular, the crux, its heavy faith in symbols. It is folkloric, adolescent. Meanwhile is in many respects a stereotypical film about teenage love, a ménage-à-trois (two boys, one girl) acted out on bleachers and the beach, at parties and in pools. The kisses are entirely physical, bluntly erotic: clumsy, profane. At the end of the film, the boys' physical intimacy with one another seems dependent on the mutual connection to their female companion: kisses aside, they appear more interested in each other than they do her. Is the interest nonsexual? Isn't that opening composition, gradually revealed as the formation of a rugby lineout, initially suggestive of one boy performing fellatio on another?

If Gomes peddles a kind of crystallized imagism, he taps into the sexual energies of innocence through music. He has a wonderful ear, and demonstrates superb judgment in imbuing familiar, even clichéd, narratives with an ambiguous, layered charge. Ray Conniff's rendition of "Frosty the Snowman" must meld with "Ave Maria" D 839, Doris Day's "Que Sera Sera" with "Funny Face" by The Kinks. In Christmas Inventory, he mounts nostalgia through the bathetic interplay of such discords: the warbling quiver of old records against the atonal ditties that emanate from a child's toy. Its sense of melancholy is remarkably textured.

Nothing sums up Gomes's cheek, his sense of mischief, his knowing employment of folk coatings (stepped narratives, patchwork structures, narration that frees itself from a responsibility to realism), like the opening sequence of Christmas Inventory. The inanimate figurines of a nativity scene form the backdrop of a bedtime story ("once upon a time..."); and then the appearance of an impossible element breaks the illusion: a Spiderman action figure. Pushed into the foreground, an intruder dressed in scarlet and blue. The Nativity is co-opted, commercialized, expanded — remade by the sound of a now-ubiquitous superhero's foot repeatedly punting a metal donkey's underbelly.



31

Portugalska Portugal, 2003, 28'

REŽIJA DIRECTOR Miguel Gomes SCENARIJ

SCREENPLAY Miguel Gomes FOTOGRAFIJA

CINEMATOGRAPHY João Nicolau MONTAŽA EDITING

João Nicolau ZVOK SOUND Miguel Martins, António

Pedro Figueiredo

"Tako držiš lopar za forhend. Premakni roko nazaj, leva rama proti žogici, stopi naprej z levo, udari žogo." – Miguel Gomes

"This is the way you hold the racket to play a forehand. Just move your arm back, the left shoulder facing the ball, step forward with your left foot, hitting the ball." – Miguel Gomes



Božični seznam *Inventário de Natal / A Christmas Inventory*

Portugalska Portugal, 2000, 23'

REŽIJA DIRECTOR Miguel Gomes SCENARIJ SCREENPLAY

Miguel Gomes FOTOGRAFIJA CINEMATOGRAPHY

Rui Poças MONTAŽA EDITING Manuel Mozos ZVOK

SOUND Luís Botelho PRODUCENTA PRODUCERS João

Figueiras, Sandro Aguilar

Po Gomesovih lastnih besedah gre za zgodbo o spominu na družinski božič, "za lažni dokumentarec in lažni animirani film, pol-igrani film o otrocih, ki gredo v vojno, igrajo glasbo in prevzamejo nadzor nad položajem."

Gomes describes this tale of remembered family Christmas as "a fake documentary and a fake animation film, a semi-fiction about children who go to war, play music, and take over."



Hvalnica stvarstva *Cântico das Criaturas / Cantic of All Creatures*

Portugalska Portugal, 2006, 24'

REŽIJA DIRECTOR Miguel Gomes SCENARIJ

SCREENPLAY Miguel Gomes FOTOGRAFIJA

CINEMATOGRAPHY Rui Poças MONTAŽA EDITING João

Nicolau, Miguel Gomes GLASBA MUSIC Mariana

Ricardo ZVOK SOUND Miguel Martins PRODUCENTA

PRODUCERS Luís Urbano, Sandro Aguilar

Ironična predelava zgodbe Frančiška Asiškega.

A wry revisitatio of the story of St. Francis of Assisi.



Medtem *Entretanto / Meanwhile*

Portugalska Portugal, 1999, 25'

REŽIJA DIRECTOR Miguel Gomes SCENARIJ

SCREENPLAY Miguel Gomes FOTOGRAFIJA

CINEMATOGRAPHY Rui Poças MONTAŽA EDITING Sandro

Aguilar ZVOK SOUND Pedro Caldas PRODUCENT

PRODUCER Sandro Aguilar

Slogovni tour-de-force z izjemnim občutkom za igrivost, kaprice in pop. Gomesova romantična komedija-muzikal pripoveduje o ljubezenskem trikotniku med tremi najstniki, ki imajo težave z izražanjem.

A stylistic tour de force with a great sense of play, whimsy, and pop, Gomes's romantic "musical comedy" chronicles a love triangle between three inarticulate teens.



Kalkitos

Portugalska *Portugal*, 2002, 19'

REŽIJA *DIRECTOR* Miguel Gomes **SCENARIJ**

SCREENPLAY Miguel Gomes **FOTOGRAFIJA**

CINEMATOGRAPHY João Nicolau **MONTAŽA** *EDITING*

Miguel Gomes, João Nicolau **ZVOK** *SOUND* Miguel

Gomes, João Nicolau **PRODUCENTA** *PRODUCERS*

Sandro Aguilar, Luís Urbano

Dvajset let star mladenič vpraša otroke, če lahko z njimi igra nogomet. Njim se zdi to čudno, zato ga vprašajo, koliko je star. Ko jim odgovori: "Deset," se mu smeji. Ampak on bo že našel kakšno drugo skupino otrok ki so drugačni, tako, kot on ...

A 20 year old young man asks some kids if he can play football with them. They think it's weird and ask him how old he is. When he answers, "I'm ten," he is laughed at. But he is going to find another group of kids who are different, just like him ...



Odrešenje *Redemption*

Portugalska/Francija/Nemčija/Italija *Portugal/France/Germany/Italy*, 2013, 26'

REŽIJA *DIRECTOR* Miguel Gomes **SCENARIJ**

SCREENPLAY Miguel Gomes, Mariana Ricardo

MONTAŽA *EDITING* Miguel Gomes, João Nicolau,

Mariana Ricardo **PRODUCENTA** *PRODUCERS* Sandro

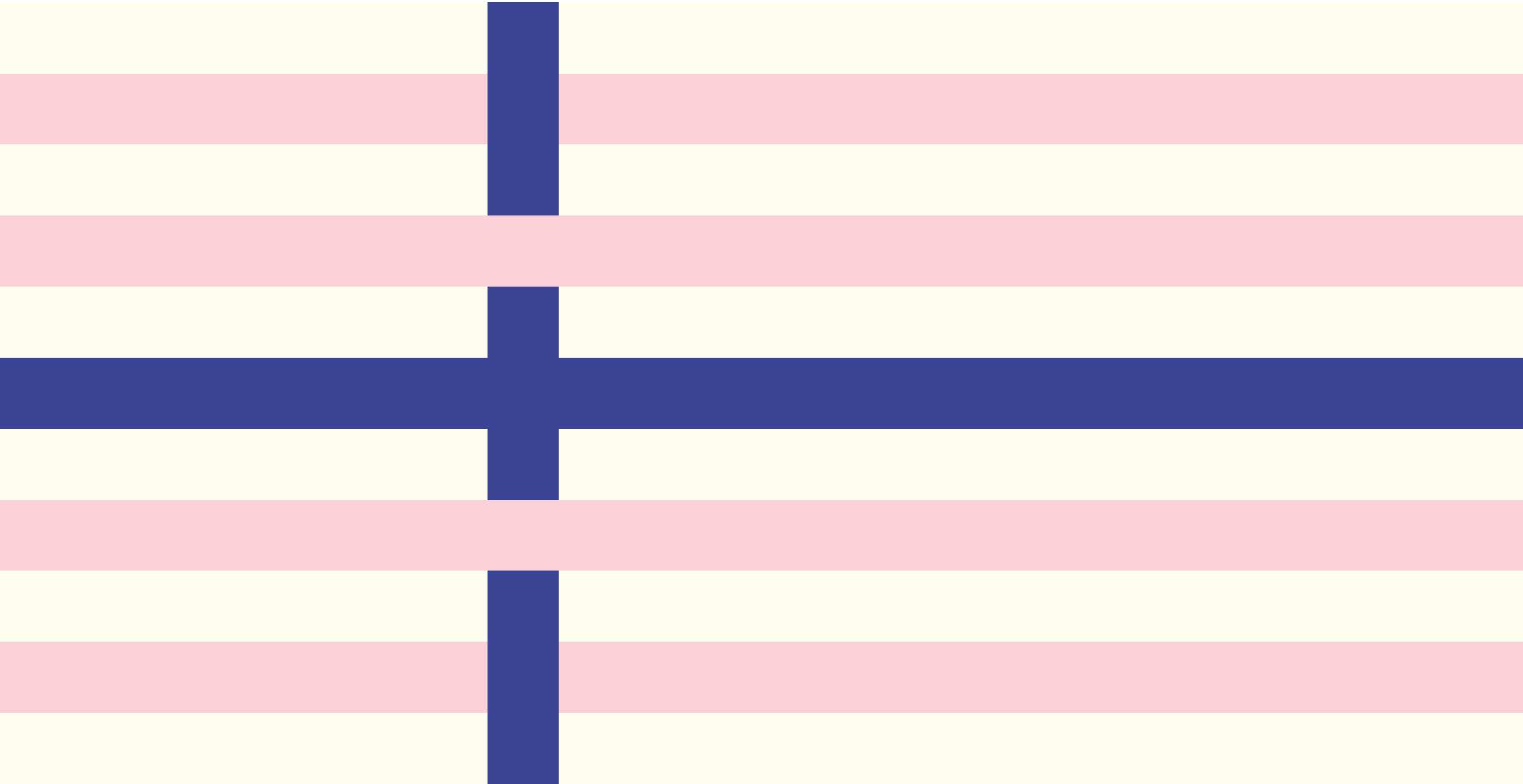
Aguilar, Luís Urbano

Duhovita montaža barvnih in črno-belih najdenih posnetkov, posnetih s Super 8 in na 16mm filmski trak, ki jo spremljajo štirje pisemski monologi (v portugalsščini, italijanščini, francoščini in nemščini), od katerih vsak izraža občutek mučne krivde ali globokega obžalovanja. Za čigavo odrešenje gre?

A witty and affecting montage of colour Super8 and black-and-white 16mm found footage is accompanied by four epistolary monologues (in Portuguese, Italian, French and German), each of which betrays a sense of haunting guilt or deep-seated regret. Whose redemption is this?

FeKKstival: Tampere

FeKKstival: Tampere



Jukka-Pekka Laakso

Esenca

Ideje za Filmskim festivalom Tampere ni ravno enostavno strniti v zgolj tri urni program kratkih filmov, zato bom poizkusil naš odnos do kratkometražcev razložiti tudi z besedami. Kratki filmi predstavljajo tisti del filmskega sveta, ki je za nas najbolj zanimiv, predvsem zato, ker je obenem tudi najbolj svoboden.

Film jemljemo resno. Film je umetnost in zanima nas kako se ta umetnost razvija, še posebej pod vplivom nedavnih skokovitih napredkov filmske tehnologije in povečanega zanimanja za mešanje ustaljenih žanrov. Zato torej filma *Uncanny Valley* in *I Made you I Kill You*.

Filmski festival Tampere je star festival, ki spoštuje zgodovino filma. Čeprav so filmi v programih novejšega datuma, še zmeraj verjamemo v relevantnost filmske tradicije, uveljavljenih načinov pripovedi, v animacijo in dokumentarizem stare šole. V programu je kar nekaj takih primerkov.

Ideja za festival se je porodila leta 1968 in še zmeraj ostajamo zvesti duhu tistega časa. Umetnost je gotovo način za naslavljanje težav v svetu in odpiranje dialoga, če ne že tudi ponujanja rešitev. Film kot sta *Mare nostrum* in *Polonez* so resni filmi o resnih temah. Kljub temu, da nas nemara spravijo celo v smeh.

Eno od prizadevanj našega festivala je odmik od evrocentričnega pogleda. Kljub številnim izgovorom se še zmeraj trudimo prikazovati filme s celega sveta. Priznati moram, da gre še zmeraj za Evropski pogled, pa četudi štirje od režiserjev ne prihajajo iz evropskih držav.

Seveda imamo tudi odgovornost do finskega filma: novemu občinstvu bomo prikazali tri (igrani, animirani in dokumentarni) filme mladih režiserjev, ki si to zaslužijo. Morda vam nekaj povejo tudi o Fincih. Nekoliko trčenih, a poštenih in zaupanja vrednih. Kot v filmih Aki Kaurismäki. In nemara tudi kot v resničnosti. Veliko je reči, ki jih z izborom filmov poskušamo doseči. O tem ali smo bili uspešni pa bo vedno sodilo le občinstvo. Seveda ti filmi povedo le majhen del reči o festivalu. Festival Tampere je namreč veliko več od tega in vedno so ljudje, filmski ustvarjalci in občinstvo, tisti, ki ga zares naredijo. Verjamemo, da lahko jemljemo svoje cilje in teme resno, brez, da bi bili sami ob tem smrtno resni. Duhovitost in prijetno počutje bosta zmeraj najboljša načina, ko se želimo nekoga dotakniti.

Kakorkoli že, filmi v programih so filmi z naših tekmovalnih programov, so filmi, ki nekaj malega povedo o našem pogledu na film.

In Essence

In less than 3 hours of film time trying to condense the idea of Tampere Film Festival in short films. It is not easy, so maybe I try also with words to explain our attitude towards short film. The part of the world of cinema that for us is the most interesting, specially because it is more free than any other part.

*In Tampere we take cinema seriously. Cinema is Art, and we are interested in how this art develops, recently specially with the development of cinema technology and increased interest in mixing established genres: thence films like *Uncanny Valley*, *I made you I Kill you*.*

Tampere film festival is an old festival, we respect the history of cinema that also is present in our screenings. Here the films are new, but we do believe that traditional cinema, established ways of storytelling and old school animation and documentary is very relevant, despite new ways of approaching it. Many examples of these in the programme.

*The idea of our festival was born around 1968, and we are true to the spirit of that time: Art is one way of addressing problems in the world and raising discussion on these; if not offering solutions. Films like *Mare nostrum*, *Polonez* and many others, are serious films about serious issues. Even if some of them make us laugh.*

One thing that we still struggle is to get away from our eurocentric attitudes. We have excuses, plenty of them. But we do try to bring films from all over the world. I have to confess that even if four film directors come from countries outside Europe, it is still European view.

Of course we do have interest in Finnish cinema; finding new audiences for young talents that we feel deserve it. So 3 Finnish films: a fiction, an animation and a documentary. Maybe they tell something also about the Finnish people. Slightly bonkers. Honest and trustworthy. Like in the films of Aki Kaurismäki. Maybe also in reality.

There are quite many things we try to do. Achieving any of them is always for the audiences to decide.

Of course these films only tell a little about one part of the festival. Tampere film festival is much more and it is always the people: film makers and audiences that make the real festival. We do think that even if we take our goals and the issues we raise seriously, it does not mean that you have to be dead serious doing it. Humour and creating good feeling is always the best way when one tries to affect someones mind.

Anyways, the films that are programmed are films from our competitions, films that tell a little about our point of view to cinema.



Grozljiva dolina *Uncanny Valley*

Avstrija Austria, **eksperimentalni/animirani**
experimental/animation, **2015, 13'**

REŽIJA DIRECTOR Paul Wenninger **SCENARIJ**

SCREENPLAY Paul Wenninger **FOTOGRAFIJA**

CINEMATOGRAPHY Paul Wenninger **IGRAJO** CAST Jan

Jakubal, Raul Maia, Paul Wenninger **PRODUCENT**

PRODUCER Films de Force Majeure Marseille / KGP

Productions Vienna / Kabinett & Co Vienna **KONTAKT**

CONTACT gerald@sixpackfilm.com

Vojaka iz muzeja nenadoma oživita in na njunih obrazih lahko razberemo grozo. Medtem, ko kamera kroži okoli njiju, ju v jarkih obkrožajo eksplozije, kaos in megla prve svetovne vojne. Skozi koreografski pristop k animaciji, film pod vprašaj postavi prikaz pretresljive resničnosti, ki obudi spomin na jarke, v sodobnem avdiovizualnem jeziku. *Inside a museum, nowadays. A diorama represents two young soldiers in the trenches. All of a sudden, we are thrown into the diorama: the immobile soldiers come to life, there is terror on their faces. Through its choreographic approach of animation, Uncanny Valley questions the representation of this terrible reality, and refreshes the memory of the trenches with a contemporary audiovisual language.*



Mama ve, kaj je najbolje zate *Mamma vet bäst / Mother knows best*

Švedska Sweden, **igrani fiction, 2016, 13'**

REŽIJA DIRECTOR Mikael Bundsen **SCENARIJ**

SCREENPLAY Mikael Bundsen **FOTOGRAFIJA**

CINEMATOGRAPHY Mikael Bundsen **IGRAJO** CAST

Alexander Gustavsson, Hanna Ullerstam och

Karl-Erik Franzén **PRODUCENT** **PRODUCER** Platform

Produktion/Erik Hemmendorff **KONTAKT** **CONTACT**

erik@platformproduktion.se

On je gej. Drevi bo svoji mami predstavil svojega fanta in ga kasneje strastno poljubil za lahko noč. Lahko je vesel, da ima mamo tako odprte glave, a vsi niso tako srečni. Veliko ljudi ima predsodke in nekateri niso tako razumevajoči kot njegova mati. *So, he's gay. This evening he has introduced his boyfriend to his mum and later kissed him passionately goodbye. He's fortunate to have such an open-minded mother – not everyone is as lucky. A lot of people are prejudiced. Not everyone is as understanding as his mother.*



Mare Nostrum

Francija/Sirija France/Syria, **igrani fiction, 2016, 15'**

REŽIJA DIRECTOR Rana Kazkaz, Anas Khalaf

SCENARIJ **SCREENPLAY** Rana Kazkaz **FOTOGRAFIJA**

CINEMATOGRAPHY Eric Devin **IGRAJO** CAST Ziad Bakri,

Zayn Khalaf **PRODUCENT** **PRODUCER** Georges Films

/ Nicolas Leprêtre, Raphaël Alexandre, Syneastes

Films / Anas Khalaf **KONTAKT** **CONTACT**

contact@georgesfilms.fr

Na obali sredozemskega morja sirski oče s svojo odločitvijo ogrozi življenje lastne hčeri.

On the shore of the Mediterranean Sea, a Syrian Father makes a decision that puts his daughter's life at risk.



O ptičkih in čebelicah *Kukista ja mehiläisistä / About birds and the bees*

Finska Finland, **igrani fiction, 2016, 12'**

REŽIJA DIRECTOR J. J. Vanhanen **SCENARIJ** **SCREENPLAY**

J. J. Vanhanen **FOTOGRAFIJA** **CINEMATOGRAPHY**

Arttu Järvisalo **IGRAJO** CAST Juha Uutela, Mikko

Kaupilla, Saana Koivisto, Akso Piippo **PRODUCENT**

PRODUCER Jasmine Pajari / TAMK **KONTAKT** **CONTACT**

janne.j.vanhanen@gmail.com

Ne prav zgovorni in umirjeni kmetovalec je prisiljen svojega sina odpeljati na pot do najbližje lekarne, saj je ta s svojo punco doživel manjšo nesrečo. Film o odnosu med očetom in sinom, ter o problemih s komunikacijo.

A quiet farmer father and his son set out on a trip to the pharmacy after the teen has a little accident with his girlfriend. The film is about the relationship between a father and his son, and about how difficult it is to talk.



Odsotnost Eddyja Tablea

*Eddy Table on poissa /
Absence of Eddy Table*

Norveška Norway, **animirani** animation, **2016, 14'**

REŽIJA DIRECTOR Rune Spaans **SCENARIJ** SCREENPLAY Dave Cooper **IGRAJO** CAST Mike Patton, Ingrid Bolsø Berdal, Yngvill Kolset Haga **PRODUCENT** PRODUCER Tordenfilms **KONTAKT** CONTACT festivals@autourdeminuit.com

Film temelji na delu priznanega umetnika Davea Cooperja, Odsotnost Eddyja Tablea v katerem Eddy pade v eksotični lesketajoči svet, s faličnimi cvetlicami in poželjivo nevarnostjo. Ko spozna skrivnostno dekle, se mora soočiti z največjim strahom in globokim hrepenenjem. Animacija ukrivlja meje žanrov med grozljivko in romanco, ki je hkrati seksi, bolna in strašljiva... tako kot nova ljubezen! Based on acclaimed artist Dave Cooper's work, *The Absence of Eddy Table* follows bug-eyed, buck-toothed Eddy, as he's dropped into an exotic world glistening with phallic flowers and libidinous danger. When Eddy meets a mysterious girl, he is forced to face his greatest fear and deepest longing: A genre-bending horror romance that is sexy, sick, and terrifying... just like falling in love!



Po moje bo, prekleto! Minun tieni, perkele / My Way, Damn It!

Finska Finland, **dokumentarni** documentary, **2016, 13'**

REŽIJA DIRECTOR Kati Laukkanen **SCENARIJ** SCREENPLAY Kati Laukkanen **FOTOGRAFIJA** CINEMATOGRAPHY Janne Langen **IGRAJO** CAST Markus Kuotesaho **PRODUCENT** PRODUCER Yleisradio / Pasi Toivonen **KONTAKT** CONTACT pasi.toivonen@yle.fi, www.yle.fi

Moški. Hlače. Ženska. Krilo. Komu je dovoljeno obleči kaj? Odgovor zabije Markusa kot žebelj.

Man. Trousers. Woman. Skirt. Who is allowed to wear what? The answer hits Markus like a sledgehammer.



Pofukani zajci Saatanan kanit / Fucking Bunnies

Finska Finland, **igrani** fiction, **2016, 16'**

REŽIJA DIRECTOR Teemu Niukkanen **SCENARIJ** SCREENPLAY Antti Toivonen **FOTOGRAFIJA** CINEMATOGRAPHY Matti Erikäinen **IGRAJO** CAST Jouko Puolanto, Janne Reinikainen, Minna Suuronen **PRODUCENT** PRODUCER Elokuvayhtiö Komeetta / Daniel Kuitunen, Tero Tamminen, Kaisla Viitala **KONTAKT** CONTACT tero@komeettafilmi.fi

Kult častilcev hudiča se preseli v sosednje stanovanje od Raima.

Satan worshipping sex cult moves in next door to Raimo.



Razpoke Barst / Cracks

Belgija Belgium, **dokumentarni** documentary, **2016, 10'**

REŽIJA DIRECTOR Koen Van Sande **SCENARIJ** SCREENPLAY Koen Van Sande **FOTOGRAFIJA** CINEMATOGRAPHY Thomas Buelens **IGRAJO** CAST Fouad Oulad Khlie, Briek Lesage, Liesa Naert, Peter Van den Eede, Charlotte Vandermeersch **PRODUCENT** PRODUCER Cartouche **KONTAKT** CONTACT koen@cartouche.tv, www.cartouche.tv

Ko mora buržujski par parkirati svoj drag avto v arabski soseski, se znajde v neizogibnem nesporazumu z domačini, ki se spremeni v ohromljujočo paniko.

When a bourgeois couple needs to park their expensive car in an Arab neighbourhood, an inevitable misunderstanding with the locals turns into paralyzing panic.



Street Child

Kitajska *China*, **igrani** *fiction*, **2016**, **15'**

REŽIJA *DIRECTOR* Yongliang Chang **SCENARIJ**
SCREENPLAY Yongliang Chang, Ruoxian Guo
FOTOGRAFIJA *CINEMATOGRAPHY* Yongliang Chang,
 Hao Wang **KONTAKT** *CONTACT* 917663554@qq.com

Najstnik, ki še ni videl sveta onkraj domače vasi, se nekega dne zaljubi v transvestita, ki je prišel nastopat z operno predstavo.

Stay-at-home teenage boy is deeply attracted to the beautiful "dan" character played by a cross-dressing man after watching an opera for the first time in his life.



Taandav

Indija *India*, **dokumentarni** *documentary*, **2016**, **12'**

REŽIJA *DIRECTOR* Devashish Makhija **SCENARIJ**
SCREENPLAY Devashish Makhija **FOTOGRAFIJA**
CINEMATOGRAPHY Swapnil Lovalekar **IGRAJO** *CAST*
 Manoj Bajpayee **PRODUCENT** *PRODUCER* Muvizz.com
 / Piiyush Singh **KONTAKT** *CONTACT*
 piyush@muvizz.com

Glavni policaj v Tambi ima slab dan. Žena mu je pred nosom zaprla vrata. Hči noče govoriti z njim. Njegova edina prijateljca, Sawant in Shilwant, se počutita prevarana.. Da bi bilo vse še slabše, ga v službi zadolžijo za celonočno dežurstvo. Luči so oslepljujoče, bobni oglušujejo, sliši se eksplozije, zvončkanje, vse se svetlika. Koliko lahko še zdrži?

Head constable Tambe isn't having the best of days. His wife slams doors in his face. His little daughter won't speak to him. His only friends, havaldaars Sawant and Shilwant, feel cheated by him. And to make matters worse, he's been given nightlong Ganpati visarjan bandobast duty. The lights are blinding. The drums are deafening. Explosions. Clanging. Flashing. How more can he take?



Ustvarim te, ubijem te *Loin sinut, tapan sinut / I Made You, I Kill You*

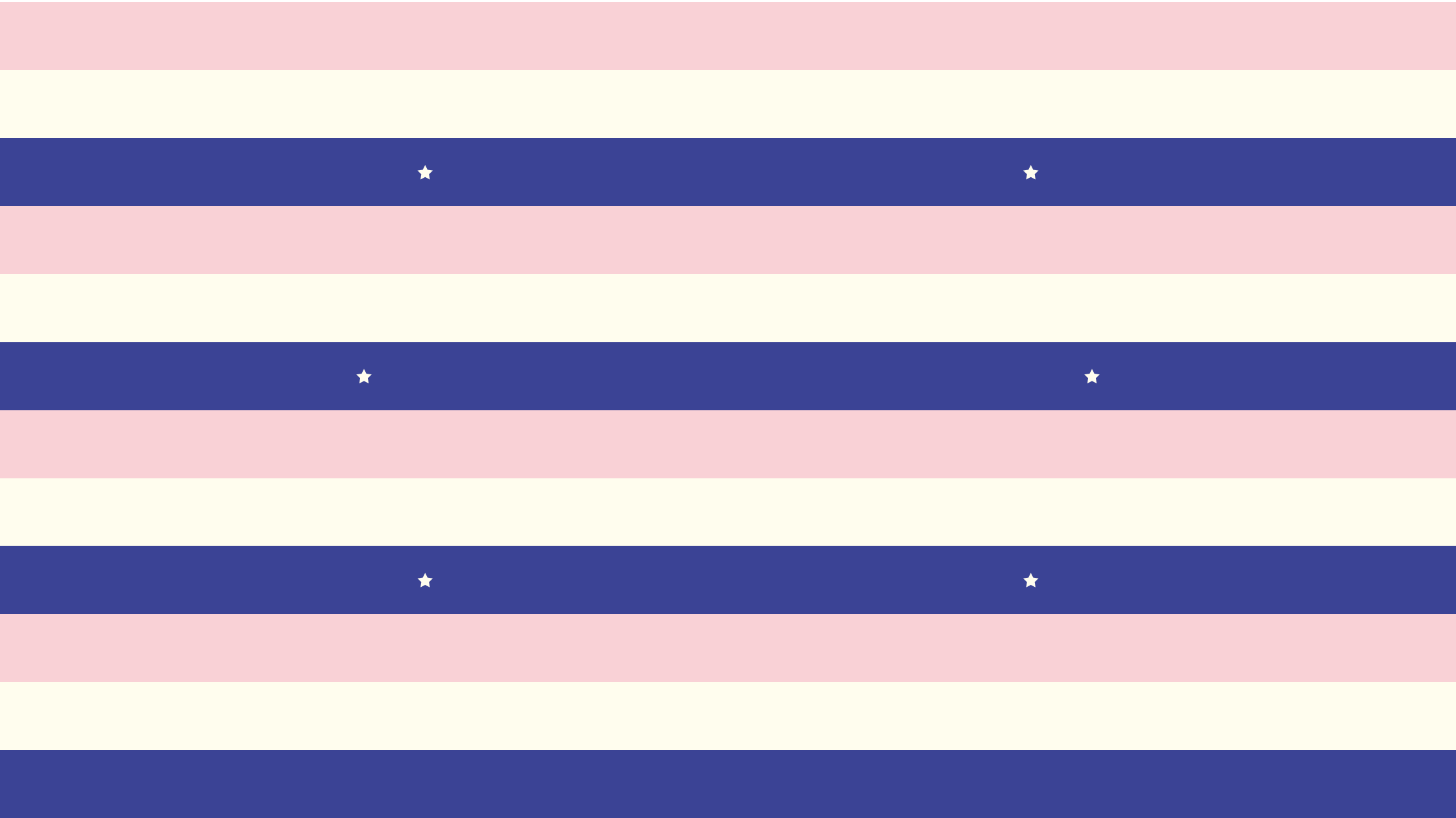
Francija/Romunija *France/Romania*,
eksperimentalni/animirani/igrani *experimental/animation/fiction*, **2016**, **14'**

REŽIJA *DIRECTOR* Alexandru Petru Badelita **SCENARIJ**
SCREENPLAY Alexandru Petru Badelita **FOTOGRAFIJA**
CINEMATOGRAPHY Alexandru Petru Badelita **IGRAJO**
CAST Sandru Fratautuanu, Drehluta Ecaterina Aurelia,
 Covasa Petru **PRODUCENT** *PRODUCER* Le Fresnoy
 Studio National / Alexandru Petru Badelita **KONTAKT**
CONTACT alexandru.bade@gmail.com

Film o upanju, sanjah in smrti. Zgodba o Sandujevem otroštvu in njegovem odnosu s starši.

A film about hope, dreams and death. A story about Sandu's childhood and his relationship with his parents.

EFA - SHORT MATTERS!



EFA – SHORT MATTERS! predstavlja izbor najboljših evropskih filmov, ki so leta 2016 tekmovali za Evropske filmske nagrade, ki jih kot vzporednico ameriškim Oskarjem podeljuje Evropska filmska akademija (EFA). V 2017 program potuje po zaporedju festivalov po svetu, kot so Tampere, Bukarešta, Oberhausen, Pulj, Palić, DokuFest Prizren, Uppsala, Winterthur, Black Nights Talin in številni drugi.

Programski sklopi 1-3 vključujejo igrane, eksperimentalne, animirane in dokumentarne filme. Program SHORT MATTERS! 2017 je raznolik pregled mlade evropske sodobne filmske produkcije, saj filmi prihajajo iz različnih regij Evrope in njene okolice: Bosne in Hercegovine, Danske, Francije, Grčije, Hrvaške, Izraela, Nemčije, Palestine, Srbije, Španije, Švedske, Turčije in Združenega kraljestva. Filme pogosto zaznamuje kritičen vpogled v vsakdanje življenje in premislek o aktualnih tematikah, kot so medijsko poročanje, priseljevanje, brezposelnost in drugih.

EFA – SHORT MATTERS! introduces some of the best European short films that in 2016 were competing for the European Film Awards, the counterpart of the American Oscars, nominated by the European Film Academy (EFA). In 2017, the programme is touring a series of festivals around the world, such as Tampere, Bucharest, Oberhausen, Pula, Palić, DokuFest, Uppsala, Winterthur, Black Nights Tallinn and several others.

The screenings 1-3 include fiction, experimental films, animations and documentaries. Coming from various regions of Europe and its surroundings – Bosnia and Herzegovina, Croatia, Denmark, France, Germany, Greece, Israel, Palestine, Serbia, Spain, Sweden, Turkey and the UK – the 2017 SHORT MATTERS! programme is a manifold panorama of young contemporary European filmmaking. The films take a critical view on everyday life and raise questions on many current themes, e.g. media reporting, immigration, unemployment and others.



9 dni: z mojega okna v Alepu 9 days: From My Window in Aleppo

Nizozemska/Sirija Netherlands/Syria, **dokumentarni** documentary, **2015, 13'**

REŽIJA DIRECTOR Thomas Vroege, Floor van der Meulen, Issa Touma **SCENARIJ** SCREENPLAY Issa Touma
FOTOGRAFIJA CINEMATOGRAPHY Issa Touma **MONTAŽA** EDITING Thomas Vroege, Floor van der Meulen **ZVOK** SOUND Tom Jansen **PRODUCENT** PRODUCER Jos de Putter **KONTAKT** CONTACT info@deepfocus.nl, info@someshorts.com

Nekega jutra avgusta 2012 je priznani sirijski fotograf Issa Touma zagledal mladeniče, ki so na njegovo ulico v Alepu vlekli vreče peska. Izkazalo se je, da je šlo za začetek vstaj v Siriji. Touma je pograbil svojo kamero in devet dni preživel skrit v stanovanju, od koder je snemal dogajanje zunaj. Kaj je nastalo? Vpogled v vojno, ki zdaj divja že nekaj let, kakršnega še ni bilo.

One morning in August 2012, the renowned Syrian photographer Issa Touma saw young men lugging sandbags into his street. It turned out to be the start of the Syrian uprising in the city of Aleppo. Touma grabbed his camera and spent nine days holed up in his apartment, recording what was happening outside. The result? An unprecedented glimpse into a war that has been raging for some years now.



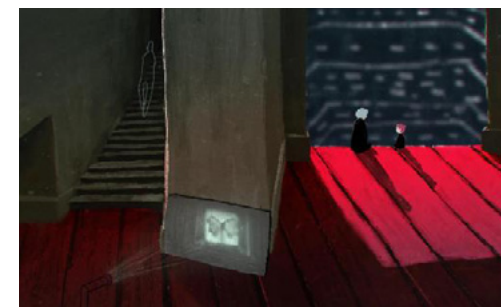
90 stopinj severno 90 Grad Nord / 90 Degrees North

Nemčija Germany, **igrani** fiction, **2015, 21'**

REŽIJA DIRECTOR Detsky Graffam **SCENARIJ** SCREENPLAY Detsky Graffam **FOTOGRAFIJA** CINEMATOGRAPHY Hanno Moritz Kunow **MONTAŽA** EDITING Karl Peglau **GLASBA** MUSIC Mathieu Karsenti **ZVOK** SOUND Charlotte Lewis **PRODUCENT** PRODUCER Marianne Graffam **KONTAKT** CONTACT hello@k17films.com, stine@shortfilm.com

Dejstvo je, da noben spodoben Nemec ceste ne prečka pri rdeči luči. Kaj pa naj stori, če zelene ni in ni? 90 stopinj severno, ki se skoraj v celoti odvija na najbolj grozljivem prometnem otoku, ki si ga lahko zamislite, je komična, fantastična prilika o do skrajnosti privedenemu konceptu upoštevanju pravil civilne družbe.

It's a fact: good Germans wait at red traffic lights. But what do you do when the green man simply won't appear? Taking place almost entirely on the most pernicious traffic island imaginable, 90 Degrees North is a humorous, fantastical parable offering an extreme take on the notion of following the rules of a civil society.



Amalimbo

Švedska/Estonija Sweden/Estonia, **animirani** animation, **2016, 15'**

REŽIJA DIRECTOR Juan Pablo Libossart **SCENARIJ** SCREENPLAY Juan Pablo Libossart **ANIMACIJA** ANIMATION Roland Seer, Denis Chapon, Miguel Mealla Black **MONTAŽA** EDITING Juan Pablo Libossart **GLASBA** MUSIC Åsa Carlson, Anders Kjellberg **ZVOK** SOUND Gustaf Berger, Lars Wignell **PRODUCENT** PRODUCER Johanna Lind **KONTAKT** CONTACT marianne@forkfilm.eu

Amalimbo je zgodba o petletni deklici Tipuani, ki med potjo na oni svet, kjer si obupno želi srečati svojega očeta, ki je nedavno umrl, zatakne v vicah. Gre za kratko zgodbo, ki se odvija na nedefiniranem kraju in v nedefinirani prihodnosti.

Amalimbo is the story of Tipuana, a five year-old girl who experiences the limbo when she tries to pass to "the other side" in her desperate urge to meet again with her recently deceased father. It is a short story that happens in an undefined place, and also in an undefined future.



Edmond

Združeno kraljestvo UK, animirani animation, 2015, 9'

REŽIJA DIRECTOR Nina Gantz **SCENARIJ SCREENPLAY** Nina Gantz **FOTOGRAFIJA CINEMATOGRAPHY** Ian Forbes **ANIMACIJA ANIMATION** Adam Watts, Nina Gantz, Terri Matthews **MONTAŽA EDITING** Nina Rac **GLASBA MUSIC** Terence Dunn **ZVOK SOUND** Rob Turnel **PRODUCENTKA PRODUCER** Emilie Jouffroy **KONTAKT** CONTACT ninagantz1@gmail.com

Edmond si želi, da bi lahko ljubil in bil blizu drugim – morda celo pretirano. Ko stoji ob jezeru in premišljuje o tem, kaj naj naredi, se v iskanju razlogov za svoje želje poda na vzvratno potovanje skozi svoje življenje in podoživi vse njegove ključne trenutke.

Edmond's impulse to love and be close to others is strong... maybe too strong. As he stands alone by a lake contemplating his options, he goes on a journey backwards through his life, and revisits all his defining moments in search of the origin of his desires.



Dom Home

Kosovo/Združeno kraljestvo Kosovo/UK, igrani fiction, 2016, 20'

REŽIJA DIRECTOR Daniel Mulloy **SCENARIJ SCREENPLAY** Daniel Mulloy **FOTOGRAFIJA CINEMATOGRAPHY** Victor Seguin, Paul Mackay **ANIMACIJA ANIMATION** Carl Phillips **MONTAŽA EDITING** Philip Currie **ZVOK SOUND** Jon Clarke **PRODUCENTI PRODUCERS** Afolabi Kut, Shpat Deda, Chris Watling, Scott O'Donnell, Tim Nash **KONTAKT** CONTACT afolabi@thebroedmachine.com, ali.cooper@bbh.co.uk, lucy@somesuch.co

Na tisoče moških, žensk in otrok se bori, da bi prišli v Evropo, medtem pa se angleška družina, vajena udobnega življenja, nič hudega sluteč odpravi na počitnice.

Thousands of men, women and children struggle to get into Europe as a comfortable English family sets out on what appears to be a holiday.



Limbo

Francija/Grčija France/Greece, igrani fiction, 2016, 30'

REŽIJA DIRECTOR Konstantina Kotzamani **SCENARIJ SCREENPLAY** Konstantina Kotzamani **FOTOGRAFIJA CINEMATOGRAPHY** Yorgos Karvelas **MONTAŽA EDITING** Yannis Chalkiadakis **GLASBA MUSIC** Lawrence English **ZVOK SOUND** Alexandros Sidiropoulos **PRODUCENTA PRODUCERS** Ron Dyens, Maria Drandaki **KONTAKT** CONTACT distribution@sacrebleuprod.com, info@homemadefilms.grdimitrakouzi@gmail.com

Leopard se bo ulegel k ovci.
Volkovi bodo živeli z jagnjeti.
Vodil jih bo mlad fantič.
12+1 otrok in truplo kita, ki ga je naplavilo na obalo...

*The leopard shall lie down with the goat.
The wolves shall live with the lambs.
And the young boy will lead them.
12+1 kids and the carcass of a whale washed ashore...*



Mož, ki se je vrnil A Man Returned

Združeno kraljestvo/Libanon/Danska/Nizozemska UK/Lebanon/Denmark/Netherlands, dokumentarni documentary, 2015, 30'

REŽIJA DIRECTOR Mahdi Fleifel **FOTOGRAFIJA CINEMATOGRAPHY** Mahdi Fleifel **MONTAŽA EDITING** Michael Aaglund **ZVOK SOUND** Dario Swade **PRODUCENT PRODUCER** Patrick Campbell **KONTAKT** CONTACT patrick@nakbafilmmworks.com

Reda je star 26 let. Nekoč si je želel, da bi ušel iz palestinskega begunskega taborišča A v El-Helwehu, vendar je nato za tri leta obtičal v Grčiji. Spet se znajde v taborišču, ki so ga razdejali notranji nemiri in vdor vojne v Siriji, zdaj odvisen od heroina; kljub vsemu se odloči, da se bo poročil s svojo simpatijo iz otroštva. Ljubezenska zgodba, ki je grenka kot taborišče samo. Reda is 26 years old. His dreams of escaping the Palestinian refugee camp of Ain El-Helweh ended in failure after three years of being trapped in Greece. He returned with a heroin addiction to life in a camp being torn apart by internal strife and the encroachment of war from Syria. Against all odds he decides to marry his childhood sweetheart. A love story, bittersweet as the camp itself.

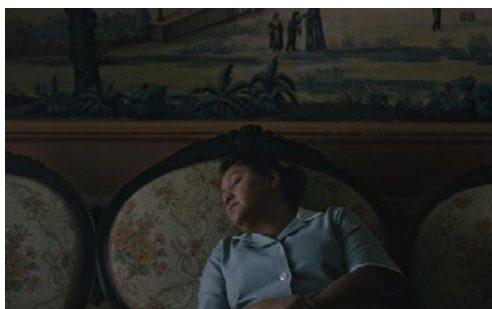


Nisem od tod Yo no soy de aquí / I'm Not From Here

Čile/Danska/Litva Chile/Denmark/Lithuania, dokumentarni documentary, 2015, 26'

REŽIJA DIRECTOR Giedrė Žickytė, Maite Alberdi
SCENARIJ SCREENPLAY Giedrė Žickytė **FOTOGRAFIJA** CINEMATOGRAPHY Pablo Valdés **MONTAŽA** EDITING Juan Eduardo Murillo **PRODUCENTI** PRODUCERS Patricio Gajardo, Maite Alberdi, Giedrė Žickytė **KONTAKT** CONTACT pato.r.gajardo@gmail.com, dimitrakouzi@gmail.com

Josebe, 88-letna Baskinja, živi v domu za ostarele v Čilu. Obsedena je s tem, da bi izvedela, od kod prihajajo drugi prebivalci doma. Vsi ji dopovedujejo, da so Čilenci, ne pa Španci, kot je ona. Josebe še naprej premišljuje o svoji mladosti v Baskiji. Po enem letu življenja v domu pozabi, kje sploh je; kljub temu, da v Čilu živi že sedemdeset let, se še vedno živo spominja svoje domovine. An 88-year-old Basque native, Josebe, lives in a nursing home in Chile. She's obsessed with finding out where the rest of the elder people she lives with comes from. Everyone tells her that they are Chilean, not Spanish, as she is. Josebe insists on thinking about her youth in the Basque Country. After a full year living in that house, she struggles to remember that she is living in a nursing home. After 70 years in Chile, she still lively remembers her homeland.



Slovo El adiós / Goodbye

Španija Spain, igrani fiction, 2015, 25'

REŽIJA DIRECTOR Clara Roquet **SCENARIJ** SCREENPLAY Clara Roquet **FOTOGRAFIJA** CINEMATOGRAPHY Gris Jordana **MONTAŽA** EDITING Mounia Akl, Carlos Marques-Marcet **GLASBA** MUSIC Paul Tyan **ZVOK** SOUND Diego Casares **PRODUCENTA** PRODUCERS Sergi Moreno, Tono Folguera **KONTAKT** CONTACT sergi.mcastillo@lastormedia.com, pablo@marvinwayne.com, adot@lastormedia.com

Rosana, bolivijska služabnica, pri Angeli, matriarhinji in starešini družine Vidal, dela že zadnjih 10 let. Ko njeno ljubljeno Angelo pokopljejo, Rosana ne dovolijo, da bi žalovala z ostalo družino. Še več: naložijo ji dodatno delo. Slovo je intimna zgodba o tem, kako čustvene vezi presegajo družbena pravila, rasne oznake ali družinske režime. Rosana, a Bolivian maid, has worked for Angela, the elder matriarch of the Vidal family for the last ten years. On the day of the funeral of her beloved Angela, Rosana is not allowed to grieve with the rest of the family. On the contrary: she is forced to work. The Goodbye is an intimate story about how emotional bonds supersede social conventions, racial labels or family regimes.



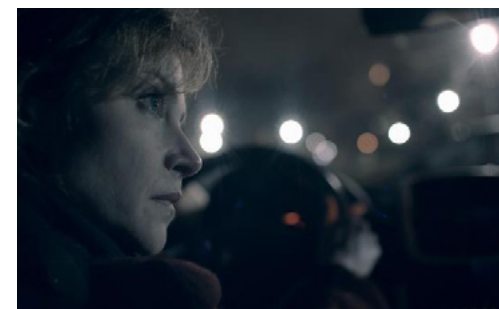
Small Talk

Norveška Norway igrani fiction, 2015, 21'

REŽIJA DIRECTOR Even Hafnor, Lisa Brooke Hansen
SCENARIJ SCREENPLAY Even Hafnor **FOTOGRAFIJA** CINEMATOGRAPHY Steivan Hasler **MONTAŽA** EDITING Erik Andersson **ZVOK** SOUND Marius Ytterdal
PRODUCENT PRODUCER Jon Michael Puntervold
KONTAKT CONTACT puntervold@gmail.com, stine@shortfilm.com

Dobrodošli pri družini Dvergsnes! So iz Kristiansanda na Norveškem. Film pripoveduje o treh dogodkih, ki so se zgodili med jesenjo in zimo leta 2014.

Welcome to the Dvergsnes family! In this short film we follow the Dvergsnes family from Kristiansand, Norway, through three events that took place during the fall and winter of 2014.

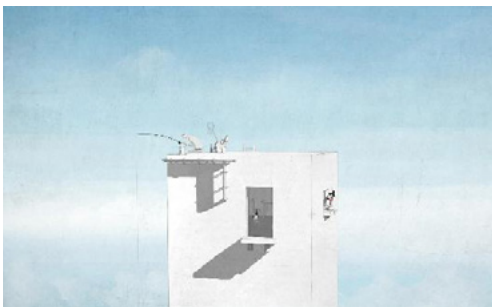


Utrinek Падаща Звезда / Shooting Star

Bolgarija/Italija Bulgaria/Italy, igrani fiction, 2015, 28'

REŽIJA DIRECTOR Lyubo Yonchev **SCENARIJ** SCREENPLAY Lyubo Yonchev, Yassen Genadiev
FOTOGRAFIJA CINEMATOGRAPHY Damian Dimitrov
MONTAŽA EDITING Lyubo Kirov **GLASBA** MUSIC Alexander Kostov **ZVOK** SOUND Dimitar Rusev
PRODUCENTI PRODUCERS Lyubo Yonchev, Lyubo Kirov, Carola Jessica De Lucia **KONTAKT** CONTACT info@crystal-frame.com

Lilly je ločenka z dvema otrokoma – Martinom, ki je ravno postal polnoleten, in mlajšo Alexandro. Na mrzel zimski večer gre Martin Alexandro iskat v vrtec. V temnih ulicah v soseski se znajdeti soudeležena v tragični nesreči, ki se je ne da pozabiti, niti izbrisati. Lilly in njena otroka morajo tako sprejeti nekaj težkih odločitev, njihove posledice pa bodo njihovo življenje spremenile za vedno. Lilly is a divorced mother of two – Martin, who has recently come of age, and little Alexandra. One cold winter evening Martin picks Alexandra up from the kindergarten. In the dark streets of the neighbourhood they become a part of a tragic accident that can hardly be forgotten or erased. Lilly and her kids have to make tough decisions, the consequences of which will change their life for good.



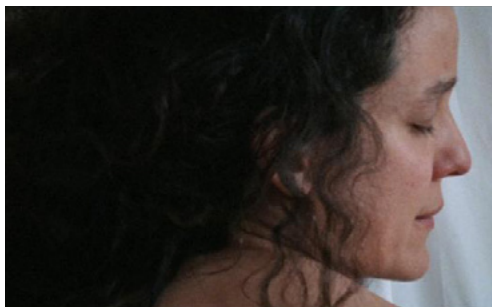
V daljavi *In The Distance*

Nemčija Germany, animirani animation, 2015, 7'

REŽIJA DIRECTOR Florian Grolig **SCENARIJ** SCREENPLAY Florian Grolig **ANIMACIJA** ANIMATION Julian Vavrovsky **MONTAŽA** EDITING Florian Grolig **ZVOK** SOUND Tobias Boehm, Christian Wittmoser **PRODUCENT** PRODUCER Florian Grolig **KONTAKT** CONTACT fgrolig@gmail.com, stine@shortfilm.com

Nad oblaki je mirno. V daljavi preži kaos, ki vsako noč pride malo bližje.

It's calm and peaceful above the clouds. But chaos lurks in the distance and each night, it draws closer.



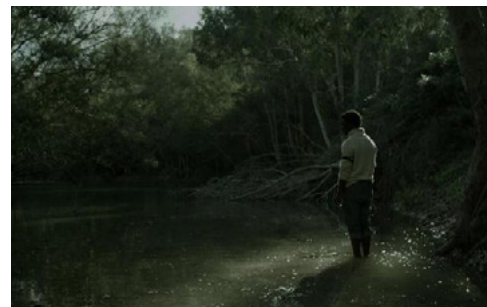
Velika vrnitev (romanca) *L'immense retour (romance) / The Fullness Of Time (Romance)*

Norveška Norway, igrani fiction, 2015, 21'

REŽIJA DIRECTOR Manon Coubia **SCENARIJ** SCREENPLAY Manon Coubia **FOTOGRAFIJA** CINEMATOGRAPHY Nicolas Rincon Gille **MONTAŽA** EDITING Manon Coubia **ZVOK** SOUND Aline Huber **PRODUCENT** PRODUCER Nicolas Rincon Gille **KONTAKT** CONTACT voa@collectifs.net, mail@cbadoc.be

Na robu zijajočega prepada je sedela in čakala dolgo, predolgo, da bi ji gora lahko vrnila njenega ljubljenega, ujetnika ledu.

Seated on the edge of the gaping rift, she waited so long, too long for the mountain to give back her lover, prisoner of the ice.



Vsi imamo radi morsko obalo *Tout le monde aime le bord de la mer / We All Love The Sea Shore*

Španija Spain, Eksperimentalni experimental, 2016, 17'

REŽIJA DIRECTOR Keina Espiñeira **SCENARIJ** SCREENPLAY Keina Espiñeira, Samuel Delgado **FOTOGRAFIJA** CINEMATOGRAPHY Jose Alayón **MONTAŽA** EDITING Samuel Delgado **ZVOK** SOUND Raul Espiñeira **PRODUCENT** PRODUCER Lourdes Perez **KONTAKT** CONTACT lourdes@elviaye.es

Skupina moških na obrobju gozdnate obale čaka na potovanje v Evropo. Znajdejo se ujeti na časovnem pragu. Tam je posnet film, moški pa igrajo sami sebe. Pokrajina se spreminja in tam, kjer so zdaj, ni več njihova dežela. Ni več lepih plaž, voda ni več kristalna, ni bistra. Pripovedke iz kolonialne preteklosti trčijo s sedanostjo, preživi le spomin.

A group of men is waiting at the fringes of a coastal woodland for the journey to Europe. They get trapped in a temporal threshold. A film is shot there with the men playing themselves. The landscape changes and where they are is no longer their motherland. There are no beautiful beaches, the water is not transparent, not clear. Legends from the colonial past collide with the present time, memory survives.



Zid *Le mur / The wall*

Belgija Belgium, igrani fiction, 2015, 8'

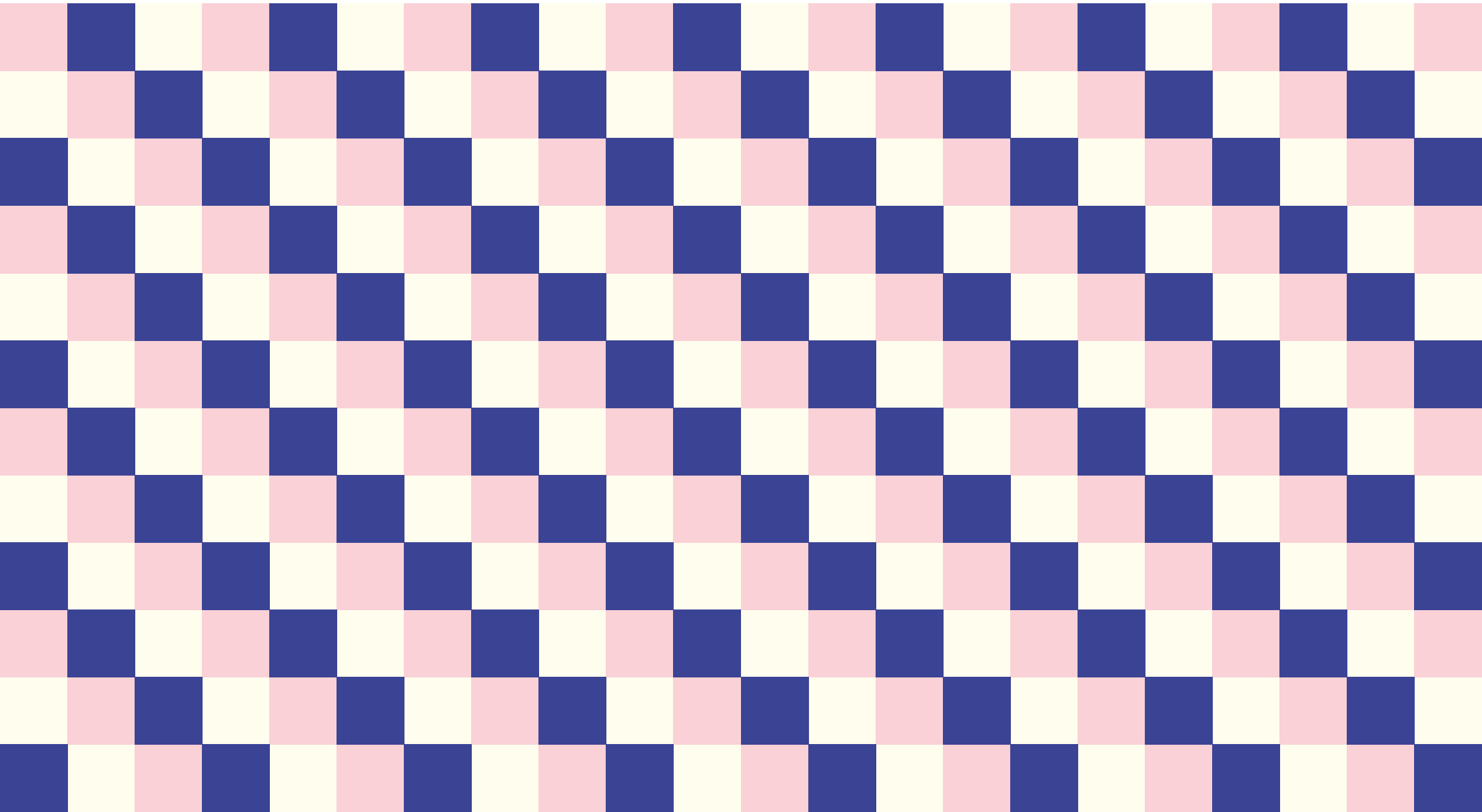
REŽIJA DIRECTOR Samuel Lampaert **SCENARIJ** SCREENPLAY Samuel Lampaert **FOTOGRAFIJA** CINEMATOGRAPHY Bernard Vervoort **ANIMACIJA** ANIMATION Mikros Image Liège **MONTAŽA** EDITING Nicolas Bier **GLASBA** MUSIC Pierre Gillet **ZVOK** SOUND Aline Gavrois **PRODUCENT** PRODUCER Nicolas George **KONTAKT** CONTACT aurelie@lesfilmsducarré.be, olivier@originefilms.fr

Hongkong. Gmota betonskih nebotičnikov brez osebnosti. V notranjosti so natlačene garsonjere, kjer anonimneži živijo sami zase. Vsaj do dne, ko se samski Čung odloči, da bo obesil sliko ...

Hongkong. A multitude of concrete skyscrapers without personality. Inside, cramped studios where the anonymous live among themselves. Until the day when bachelor Chung decides to hang up a picture ...

Instant kult: Igor Bezinović

Instant Cult: Igor Bezinović



Režiser za podobo na platnu

Igor Bezinović pripada mlajši generaciji hrvaških avtorjev, ki so nase opozorili predvsem v formi kratkega filma z izjemno zrelimi, izvirnimi in festivalsko uspešnimi deli. Prihaja iz Reke, primerjalno književnost, sociologijo in filozofijo pa je študiral na Filozofski fakulteti v Zagrebu, kjer je dokončal tudi študij režije na Akademiji dramskih umetnosti.

Igor je režiser, ki ga za podobo na platnu vseskozi čutimo. Zvok in slika v njegovih filmih dobita pravi pomen šele potem, ko se preslikata skozi zadnji filter – ki je on sam. Na tej točki film oblikuje svojo srž in osebnost, izklesano iz igrivega kadriranja in montaže, nenavadnih pripovedovalcev in zvrhane mere humorja. Čeprav izhaja iz dokumentarnega pristopa, ločnico med dokumentarnim in igranim vseskozi briše; niz njegovih dokumentarnih kratkih filmov temelji na principu hitrih odzivov, "akcije-reakcije", na spontane dogodke, ki jih z očitnimi režijskimi posegi preoblikuje v specifično dokumentaristično fatamorgano. Po drugi strani se v igranem filmu konvencionalni pripovedi upira z močno poudarjenim naturalizmom, ki ga črpa iz domačega okolja hrvaške Istre, nešolanimi igralci in z izogibanjem scenariju in pisanim dialogom.

Poleg številnih nagrad (med drugim tudi nagrade za najboljši film na lanskem festivalu FeKK), ki jih je prejel za svoje kratke filme, je Igor Bezinović za svoj igrani celovečerni prvenec *Kratki izlet* prejel zlato areno za najboljši film na letošnjem festivalu v Puli.

The Director behind the Image on the Silver Screen

Igor Bezinović is part of the younger generation of Croatian auteurs, who have been recently drawing attention to themselves with their exceptionally mature and original works, which have also become festival darlings. Born in Rijeka, he studied comparative literature, sociology and philosophy in Zagreb, where he also finished his film direction studies at the Academy of dramatic art.

Igor is a director whose presence is consistently felt through the image on the silver screen. The sound and the image in his films only realise their true meaning after having been projected through the last filter – which is Bezinović himself. This is when the film forms its heart and its character fully, both composed from playful framing and editing, oddball narrators and a heaping pile of humour. Based in the documentary approach, he nevertheless keeps blending both fiction and documentary; his shorts are based on the principle of quick responses, on "action-reaction", on the spontaneous events molded by his evident directorial interventions into a specific documentaristic fatamorgana. On the other hand, his fiction films resist the conventional narrative with an underlined naturalism, stemming from the environment familiar to him: the Croatian Istria, with unschooled actors and by shunning the practice of screenplay and dialogue writing.

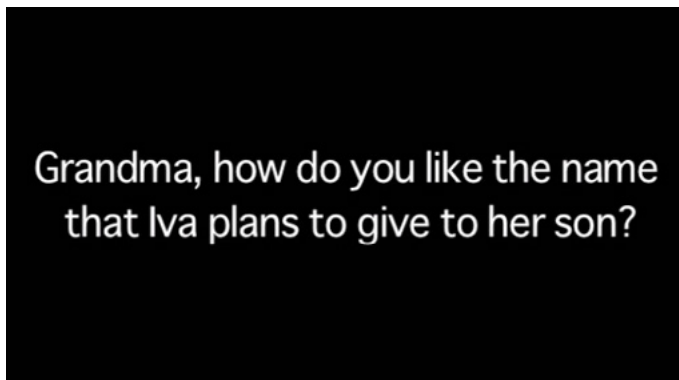
In addition to the many awards received for his shorts (including the main award at last year's FeKK), Igor Bezinović has recently won a Golden Arena for his debut fiction feature at the Pula film festival.

Benjamin

Hrvaška Croatia

2015

3'



Moja sestra se je odločila, da bo sinu dala ime Benjamin.

My sister decided to name her son Benjamin.

Cartolina de Momjan 2

Hrvaška Croatia

2013

3'



V istrskem dialektu pripovedovano psihogeografsko raziskovanje naselja Momjan, navdihneno z Zgodbami iz davnine pisateljice Ivane Brlić-Mažuranić.

A psychogeographic exploration of the town of Momiano. Entirely narrated in the Istrian dialect and loosely based on the "Tales of Long Ago" by Ivana Brlić-Mažuranić.



Sredi turistične sezone se srečajo stavkajoči delavci, ki niso prejeli svojih plačil že nekaj mesecev in turisti, ki so prisiljeni čakati v svojih razgretih avtomobilih.

Workers on strike who have not been paid for months and tourists who are forced to wait in their hot cars in the middle of the tourist season.

Čakanje

Čekanje

Waiting

Hrvaška Croatia

2014

3'



Dom Marije Janeković, Petrinja, 24. 4. 2013.

Marija Janekovic's home, Petrinja, 24/04/2013.

Dom je kjer je srce

Dom je tamo gdje je srce

Home is where the heart is

Hrvaška Croatia

2013

4'

Hitro, v Kranjsko goro!*Brzo, u kranjsku goru!**Quick, to Kranjska gora!***Hrvaška** Croatia

2007

1'



V Krajski Gori živi režiserjeva velika namišljena ljubezen Mojca, najlepše dekle pod Alpami.

In Kranjska Gora lives his great big imaginary love, Mojca. The prettiest girl in the Alps!

Kierkegaard**Hrvaška** Croatia

2014

14'



Danski filozof Søren Aabye Kierkegaard je bil pokopan na Assistenskem pokopališču v Kopenhagnu, mestu kjer je živel. Vse življenje je veliko razmišljal o smrti in nato umrl.

Danish philosopher Søren Aabye Kierkegaard was buried at the Assistens cemetery in Copenhagen, where he spent his whole life. During his life he was thinking a lot about death and then he died.

Od Kršana do Peroja*From Kršan to Pero***Hrvaška** Croatia

2015

7'



Kratki dokumentarni film, ki črpa navdih iz Istrskega bordela muz Draga Orlića, hudomušnega dela, ki je iznikel iz narodnih korenin.

A short documentary film inspired by the book 'Istarski bordel muza' (Istrian Brothel of Muses) by Drago Orlić, a fun read sprung from national roots.

Pedri*Pederi**Dickheads***Hrvaška** Croatia

2013

13'



Zgodba o povprečnemu neobstoječemu nekdanjemu džankiju z otoka.

A story of an average non-existent ex-junkie islander.

Veruda: film o Bojanu

Veruda: Film o Bojanu

Veruda: A film about Bojan

Hrvaška *Croatia*

2015

34'



Bojan ima štiriindvajset let. Štiri leta je preživel v zaporu, dvajset pa v svoji soseski Veruda.

Bojan is twenty-four years old. He spent four and a half years of his life in prisons and twenty years in the Pula neighbourhood of Veruda.

Zelo kratak izlet

Vrlo kratki izlet

A very brief excursion

Hrvaška *Croatia*

2014

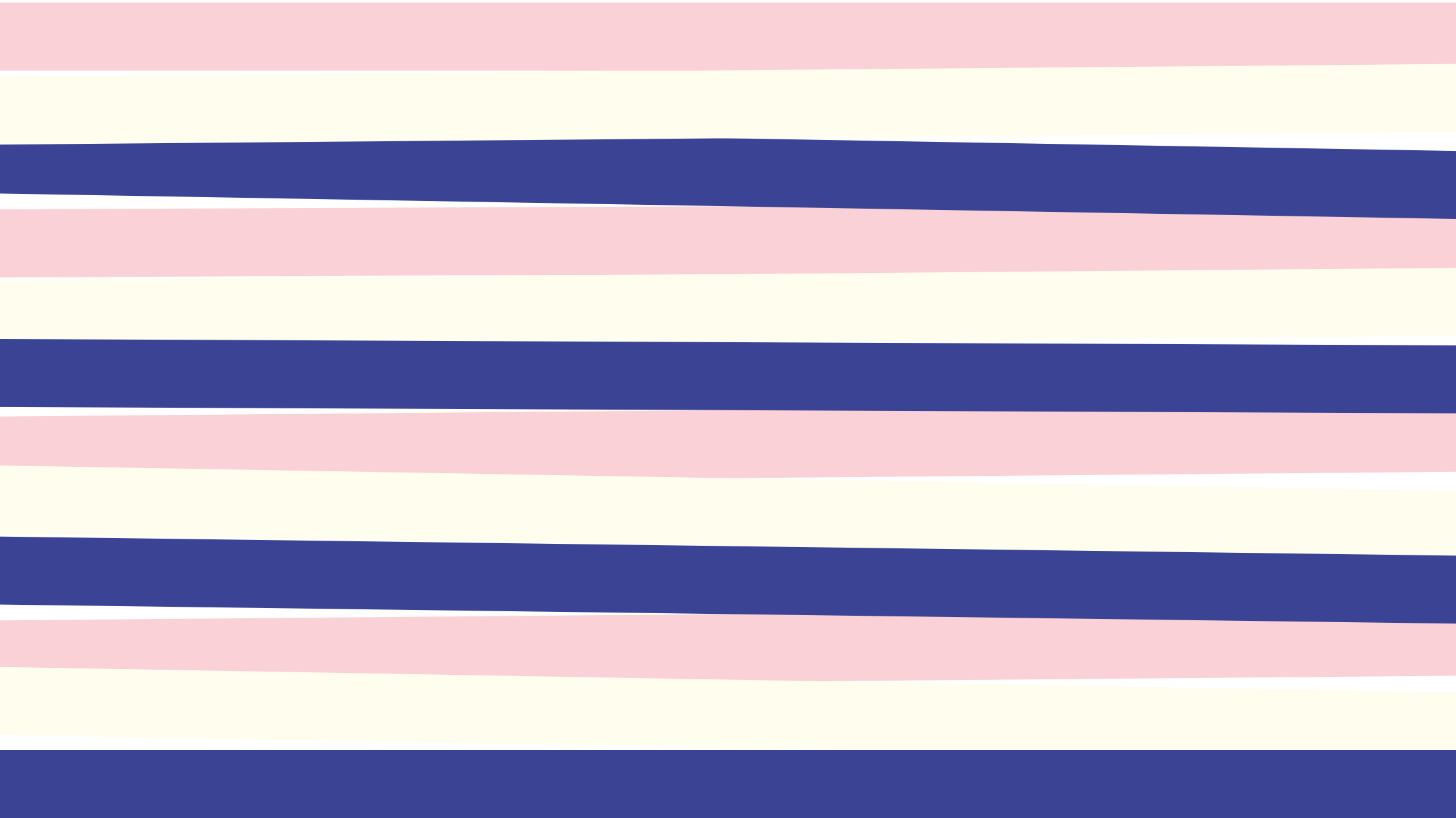
15'



Čeprav se zdi, da Roko ve kam gremo, postaja vse bolj jasno, da smo se izgubili.

Although Roko seems to know where he is going, it starts to become clear we are lost.

Everything is terrible!



Vse je grozno!

Everything Is Terrible! je video kolektiv, ki nas na svoji spletni strani že dobro desetletje razveseljuje z najboljšimi najslabšimi videoposnetki ameriške preteklosti. Ure in ure pregledanega materiala z zastarelih, zaprašenih videokaset, ki so jih člani kolektiva strastno nabirali na garažnih razprodajah in v trgovinah z rabljenimi predmeti, so zreducirane na ročno izbrane nekajsekundne ali nekajminutne klipe, ki s svojo absurdnostjo in nezaslišanostjo razgaljajo ameriško družbo in kulturo. Ustvarjalci gradivo že od začetka v največji meri črpajo iz različnih oglasov, otroških in mladinskih oddaj, serij in filmov B-produkcije ter vadbenih videov osemdesetih in devetdesetih let, kjer ne manjka kičastih, campy scenografij, bizarnih dogodkov, dialogov in pridig ameriškega puritanstva. Projekt je že kaj kmalu po nastanku postal internetna senzacija viralnih posnetkov, ki so jo nekateri označili za pravo postmoderno mojstrovino. Čar je najbrž prav v njegovi sublimni subverzivnosti, saj gledalca pustijo v stanju nenavadne zmedenosti – od nejevere in zaprepačenosti do smeha ter blage depresivnosti, vsekakor pa hvaležnosti, da videno, po zaslugi kolektiva, ni ostalo na odpadu VHS zgodovine. Kolektiv Everything Is Terrible! slovi še po enem nenavnem projektu – trudijo se namreč zgraditi največjo zbirko videokaset filma Jerry Maguire (in najbrž jim je to že uspelo, saj naj bi ta – tudi ob pomoči donacij – štela že okrog 14000 kopij) ter iz njih v puščavi postaviti piramido, kar bi bilo po njihovih besedah “spomenik naši civilizaciji” ter “najbolj neumno utelešenje ameriških sanj”. Sami so s svojo prefinjeno kritiko ameriške družbe v zadnjih letih postali že skoraj nepogrešljiv del internetnega univerzuma, zlasti zato, ker sami ne podajajo vrednostnih sodb, pač pa pustijo, da podobe same odpirajo okno v bizarnost ameriške kulturne zgodovine, pred katero bi si mnogi raje zatisnili oči.

Everything is Terrible!

The video-collective Everything is Terrible! has been delighting us with its best worst videos of American history for more than a decade now. Hours and hours of material from ancient, dusty videotapes, which have been passionately collected by the members of the collective from garage sales and flea markets, have been reduced to hand-picked clips ranging from a few seconds to a few minutes, and are, with their absurdity and outrageousness, exposing the workings of the American society and culture. Since their beginnings, they have been scouting TV ads, children's shows, TV series and B-movies, as well as exercise videos from the 80s and the 90s, for material rife with kitschy, campy mise-en-scenes, bizarre events, dialogues and puritanical lecturing. Soon after the start, the project has become an internet sensation of videos gone viral, a sensation which some have dubbed a post-modern masterpiece. The charm of the collective is perhaps in its sublime subversiveness, leaving the viewer in a state of a curious confusion – from incredulity and shock to laughter and mild depression, but most of all, a sense of gratitude for the videos not having been buried in the history of VHS. Everything is terrible! is famous for another bizarre project – trying to build the largest collection of Jerry Maguire videotapes in the world – which, it would appear, they have – since their collection is supposed to have 14,000 copies, including donations – and build a pyramid out of them in the desert, that would supposedly function as “a monument to our civilisation” and “the stupidest incarnation of the American dream”. With a subtle critique of the American society in the recent years, they have become a key part of the internet universe, especially since they refrain from judgements and instead let the images speak for themselves and open the window into the bizarreness of the American cultural history – which many would rather not see.



Doggiewoggiez! Poochiewoochiez!

Commodore Gilgamesh!, Ghou! Skool!, ZDA, 2012, 55'

EIT! se je vprašal dvojce: "Kaj, če naredimo film, ki bo sestavljen SAMO iz arhivskih posnetkov psov?" in "Kaj, če bi bil ta superski film, sestavljen iz tisoče pasjih filmov, hkrati rimejk mojstrovine Alejandra Jodorowskega iz leta 1973, Sveta gora?"

EIT! asks but two simple questions, "What if we make a movie composed ENTIRELY out of dog-related found footage?" and "What if this magickal movie, made up of thousands of other dog movies, is also a remake of Alejandro Jodorowsky's 1973 masterpiece The Holy Mountain?"



Memory Hole

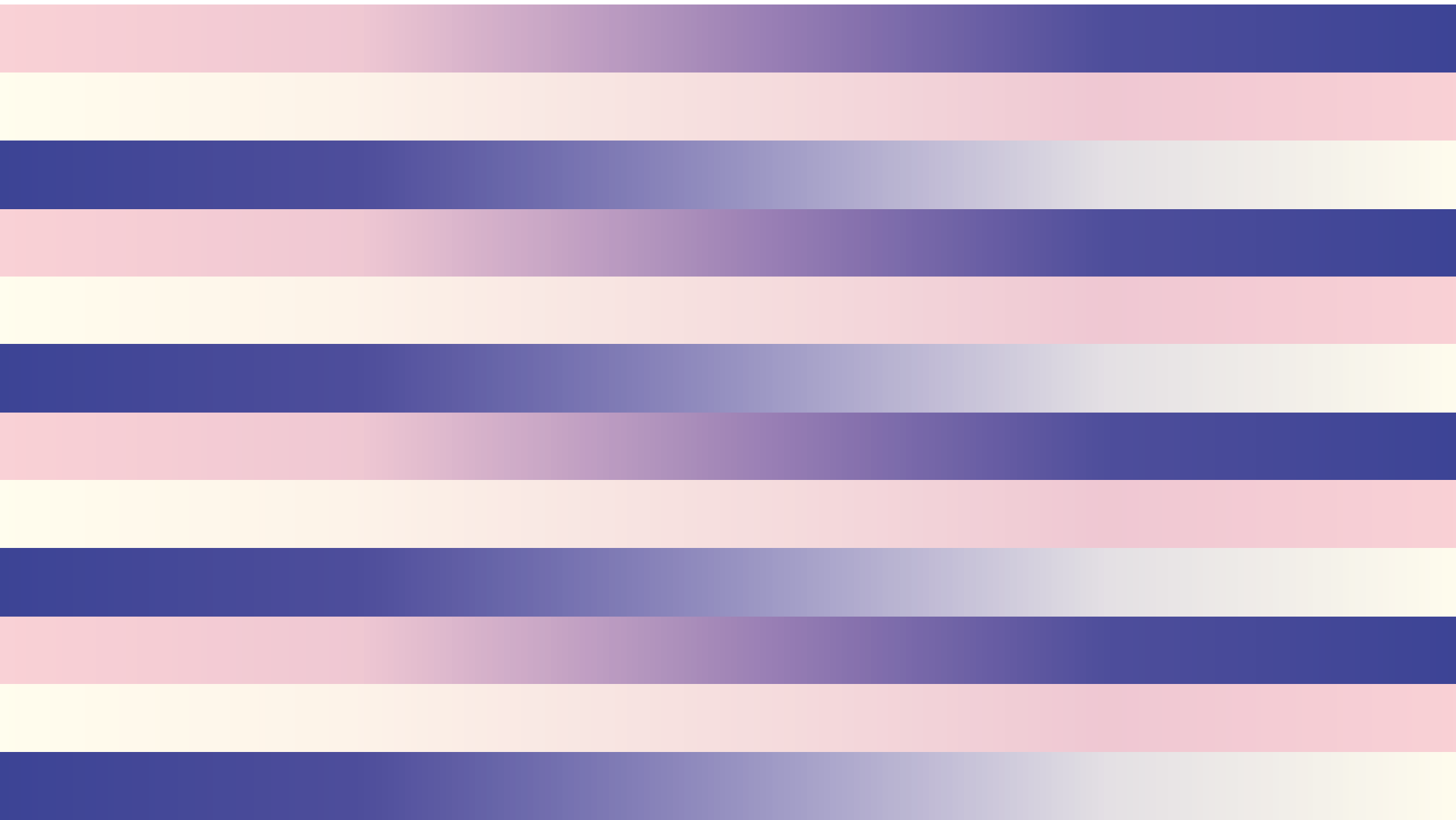
Kolektiv Everything is Terrible!, ZDA, 12'

Leta 2014 so pri kolektivu EIT! – po tem, ko so naleteli na "največji kup domačih videoposnetkov v ZDA" – oznanili novo serijo minutnih videov, poimenovano Memory Hole. Sami so rezultate označili za grozovite, kar po svoje drži, a kljub temu težko zanikamo hipnotično in preprosto zabavno vrednost tega absurdnega dokumenta človeške zapuščine.

In 2014, the EIT! collective has bumped into "the largest pile of home-videos in the USA" and immediately announced a new series of videos, entitled Memory Hole. In their own words, the results are horrendous, which is, in a way, true – but still, it is hard to deny the hypnotic quality and pure fun of this absurd document of human legacy.

FeKK Off: Luksuz produkcija

FeKK Off: Luksuz production



Pod okriljem Luksuz produkcije iz Krškega se po Sloveniji že več kot desetletje odvijajo brezplačne poletne filmske delavnice, ki vsako leto pritegnejo ogromno mladih udeleženk in udeležencev iz najrazličnejših držav. Povsem svež – avgustovski – izbor tako nastalih dokumentarnih filmov bomo na festivalu v spremljevalnem programu prikazali že prvi dan.

Delovanje Luksuz produkcije je za slovenski filmski prostor izjemno dragoceno. Je neprekinjeno beleženje družbene realnosti, kot jo doživljamo tukaj in zdaj, obenem pa pod budnim očesom mentorjev in mentorice – pogosto priznanih režiserjev – sooblikuje novo generacijo uspešnih filmskih ustvarjalk in ustvarjalcev. Četudi je bila Luksuz produkcija z Vesno za posebne dosežke nagrajena šele nedavno, njena zgodovina skupaj s prvimi izdelki videoprodukcije Društva zaveznikov mehkega pristanka sega že v leto 1997. V produkcijskem smislu je bil njihov prvi resnejši projekt Naprej, ki ga je posnel režiser Boris Petkovič; kratki film je bil tako doma kot v tujini sprejet več kot uspešno.

Z letom 2001 je intenzivno izobraževanje na področju filma in videa, ki ga nudi Luksuz produkcija, postalo stalnica. Od tedaj so izvedli na ducate mednarodnih delavnic in producirali na stotine kratkometražnih dokumentarcev, med vrste svojih predavateljev in predavateljic pa večkrat povabijo tudi uveljavljene cineaste, kot so Želimir Žilnik, Igor Bezinović, Jure Černec, Boris Petkovič, Jurij Meden, Nemanja Babić, Marko Cvejić, Incredible Bob in druge.

Luksuz production from the town of Krško has now been organising free summer documentary film workshops for more than a decade. Each year, these workshops draw together a number of young people from all over Europe. In the accompanying program of our festival, we are happy to present a fresh selection of these films, made in August.

The work that Luksuz production is doing is precious for a cultural landscape such as the one in Slovenia. It is a continuous record of social reality of here and now. At the same time, its mentors, often renowned filmmakers themselves, are helping shape a new generation of young and successful film talents. Recently awarded a Vesna for special achievement, the history of Luksuz production began in 1997. Production-wise, the first big milestone was their fiction short Forward made by Boris Petkovič. The film has garnered wide attention at home and abroad.

Since 2001, Luksuz production's filmmaker training has become a regular. They have organised dozens of international workshops and have produced hundreds of short documentaries, often with established cineasts offering to work as their mentors. Among them are Želimir Žilnik, Igor Bezinović, Jure Černec, Boris Petkovič, Jurij Meden, Nemanja Babić, Marko Cvejić, Incredible Bob and others.



1. program

Izbor filmov z letne delavnice Blizu vas

Ahmad in Barbika ●

Julia Minet, Slovenija, 2017, 9'

Beauty Has No Size

Vesna Klančar, Julia Minet, Amelisa Eminič,
Slovenija, 2017, 12'

Le dihačoe bitje

Ahmat Adelian, Agata Kochaniewicz, Nawal
Chagar, Slovenija, 2017, 3'

Nenad

Yuliya Molina, Slovenija, 2017, 6'

Mladost na poti

Erfan Gulzari, Sajjad Ahmadi, Mohammad Dawood
Rezai, Hadi Khorshidi, Omid Moradi, Mujeebullah
Rahimi, Haseebullah Rahimmi, Adrijana Bajc,
Slovenija, 2017, 10'



2. program

Izbor filmov z Mednarodne delavnice dokumentarnega filma v Krškem

Na Zemlji ni nebes

Maja Alibegović, Slovenija, 2017, 11'

Pesmi mladosti

Elle Hasnan, Slovenija, 2017, 9'

Štrigun z Libne

Viktor in Daria Radić, Slovenija, 2017, 7'

Seme radosti

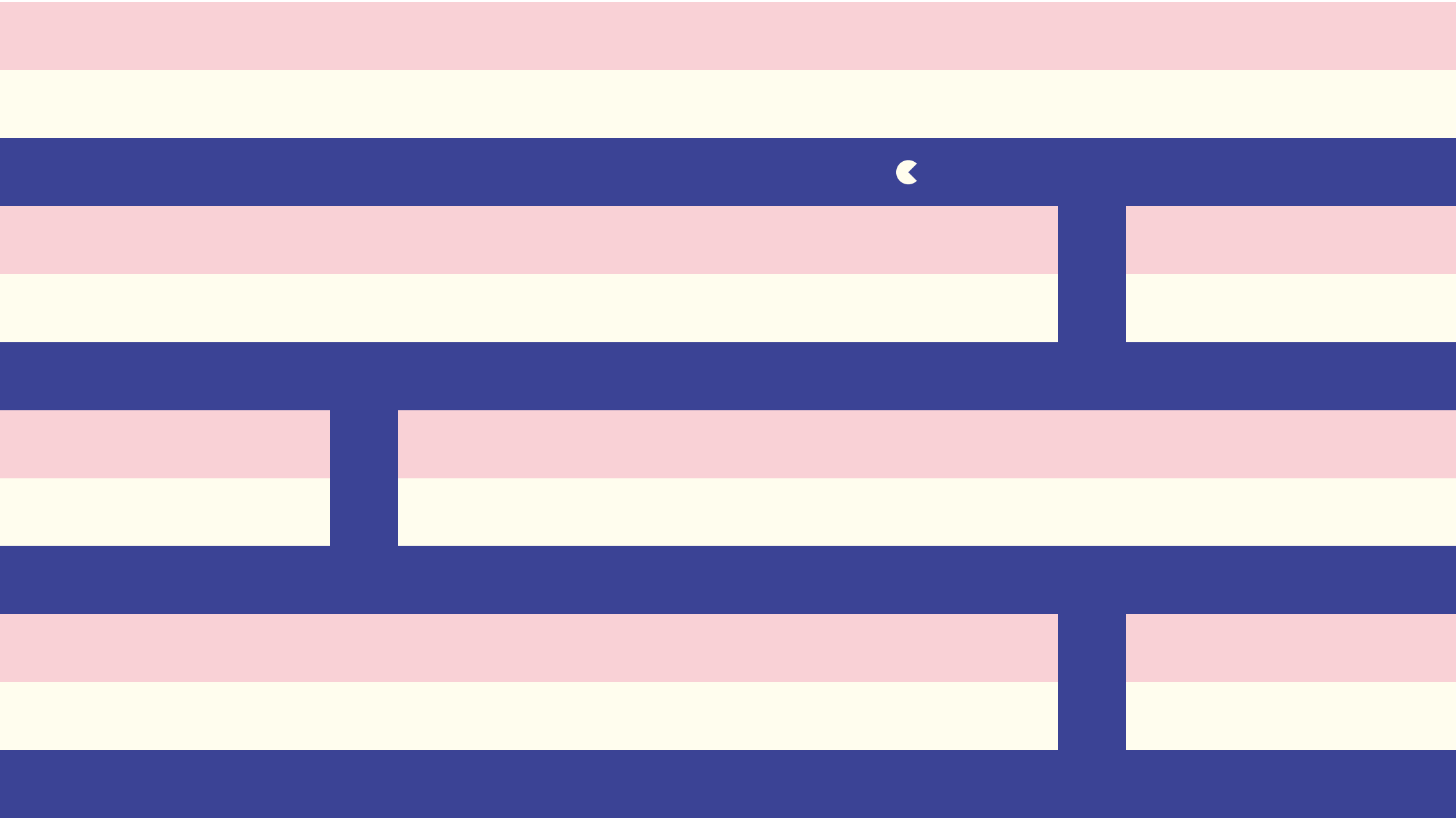
Ana Cerar, Slovenija, 2017, 12'

Soseda ●

Clara Serena Millán, Daniel Rivas Pacheco, Paulin
Amato, Romana Biljak Gerjevič, Slovenija, 2017, 5'

Strokovni program

Industry programme



Bojana Bregar

Tretje leto na FeKKu zaznamuje prizadevanje, da naš festival kljub relativni majhnosti pusti sled na domači filmski sceni. Poleg užitka ob ogledu kratkih filmov v vsej njihovi pestrosti in raznovrstnosti lahko festivalsko dogajanje ponudi tudi drugačne priložnosti – priložnosti za tiste, ki si prizadevajo izvedeti več o filmski industriji, morda najti odgovore na specifična vprašanja, ki vzniknejo, ko se podajamo dalje po profesionalni poti. Ena takšnih perečih tem med domačimi filmskimi ustvarjalci je zagotovo, kako pokazati svoj kratki film na festivalu.

Prijava na festival je naslednji in izjemno pomemben korak za vsakega mladega režiserja, ki želi, da bi njegovo delo doseglo priznanje s strani filmskih profesionalcev. Film, ki se uvrsti v tekmovalno ali celo pregledno sekcijo festivalskega programa, ima veliko več možnosti, da bo dosegel večjo množico gledalcev. Nezanemarljivo pa je tudi dejstvo, da v današnjem svetu državne meje ne pomenijo več veliko, toliko bolj pa to velja že dolgo tudi za umetniška dela. Uvrstitev filma na festival v tujini odpira vrata kariernim možnostim, ki so neprimerno večje, kot če je film omejen zgolj na domačo množico.

V strokovnem programu FeKKa zato pripravljamo okroglo mizo z igrivim, a prav nič neresnim naslovom "Kako popolnoma zmagati prijave na festivale", ki bo na odru kinotečne dvorane združila goste festivala, ki se že leta ukvarjajo s selekcijo in kuratorstvom na festivalih kratkih filmov, od daljne Finske, prek metropolitnega Berlina in uveljavljajoče se Srbije do domačih teritorijev.

Drugi v seriji dogodkov, za katere upamo, da bodo postali tradicionalni na FeKKu, pa je t.i. "Meet&Greet" s Prodornimi producenti. Prodorni producenti so, kot pove že ime, skupina ambicioznih mladih producentov in produkcijskih hiš, ki predstavljajo novo generacijo filmskih profesionalcev v Sloveniji. Dejujejo pod okriljem Društva slovenskih producentov, na FeKKu pa se bodo predstavili gostom festivala na spoznavnem dogodku, se družili, si izmenjali kontakte in se, upamo, predvsem imeli dobro. Ne skrivamo pa želje, da tovrstni dogodki obrodijo tudi sadove v obliki skupnih sodelovanj na projektih. Konec koncev, zakaj pa ne bi združili zabavnega s koristnim?

Na FeKKu pa bodo že drugo leto svoj prostor dobili tudi bodoči filmski kritiki. Na kritiški delavnici Ostrenje pogleda, ki poteka v organizaciji Društva za širjenje filmske kulture Kino! bodo srednješolci (in resni cinefili) motrili filme iz festivalskega programa in se v sproščenem vzdušju naučili kritičnega izražanja filmske misli.

V pričakovanju pestrega dogajanja vas vabimo k udeležbi – veselimo vašega obiska!

The third edition of FeKK is defined by the aspiration to leave a mark on the national film scene, regardless of the relatively small scale of the festival. In addition to the pleasure in watching shorts in all of their variety and richness, the festival can offer different opportunities, too – for those trying to educate themselves about the film industry, find the answers to specific questions that may arise in the course of the profession. Undoubtedly, one of the hot topics among the national filmmakers is showing their shorts at film festivals.

Applying to a festival is the next, crucially important step for every young filmmaker who wants his work to be acknowledged by film professionals. A film shown in the competition or the panorama sections of a film festival has a much better chance to be seen by a larger audience. Let's not forget the fact that in today's world, state borders don't mean much, as has long been true for artworks in general. Being seen internationally opens up a myriad of new opportunities.

The FeKK industry programme therefore features a round table with a playful, but not un-serious title "How To Win At Submitting Films To Film Festivals". Joining us on the Slovenian Cinematheque stage will be festival guests working in shorts programming at festivals everywhere from the faraway Finland, the metropolitan Berlin, the emerging Serbia and the home territories.

The second one in the series of events we are hoping will become a FeKK tradition is the Meet / Greet with Emerging Producers. As the name reveals, they are a collective of ambitious young producers and production companies representing the new generation of film production in Slovenia. Working under the auspices of the Slovenian Producers' Guild, they will introduce themselves to the FeKK guests, hang out with them, exchange contacts and – above all, we hope – have a good time. We are not-so-secretly hoping that these sorts of events will result also in working on new projects. After all, why not join work and leisure?

For the second year in a row, the festival is opening up to young critics as well. The critics' workshop Sharpening the Gaze, organised by the KINO! film society is an opportunity for high school students and serious cinephiles alike to contemplate films from the programme and learn how to think critically in a relaxed environment.

Here's to a lively programme! Join us – we are looking forward to seeing you.

Okrogla miza
Round Table

Kako popolnoma zmagati prijave na festivale

How To Win At Submitting Films To Film Festivals

Sreda
30. avgust
14:00

Wednesday
August 30
2:00 p.m.

Slovenska Kinoteka
Miklošičeva 28
Ljubljana

UDELEŽENCI POGOVORA
DISCUSSION PARTICIPANTS

Ingrid Beerbaum,
Jukka Pekka Laakso,
Igor Prassel,
Maja Šušar

POVEZOVALEC MODERATOR
Vladan Petković

Gostje iz vrst festivalskih selektorjev bodo z obiskovalci okrogle mize delili svoje poglede in nasvete glede učinkovitih načinov prijave filma na festival. Izvedeli boste, kako povečati svojo opaznost, čemu se pri prijavi izogibati, kako dejansko nastajajo programi festivalov, povedali pa vam bomo tudi, zakaj je pomembno, na kateri festival prijavite svoj film ter zakaj se ga potem tudi osebno udeležiti. Vstop prost!

Our film programmer guests will share their views and bits of advice as to how best submit a film to a film festival. You will find out how to be more noticeable, what not to do when submitting a film, what the festival programming backstage looks like, and why it is important which festival to go for, as well as why attend it personally. Free admission.

Ostrenje pogleda: delavnica filmske kritike

Sharpening the gaze: film criticism workshop

Delavnica
Workshop

Z Ostrenjem pogleda se bomo preizkusili tudi na FeKK-u! Udeležencem brezplačne filmsko-kritične delavnice bomo skušali približati filmsko umetnost in skoznjo ostriti kritični odnos – tako do filmske umetnosti kot sveta. Spoznavali bomo specifične kratke forme v različnih filmskih zvrsteh, posebno pozornost bomo namenili prodornim filmskim ustvarjalcem in tematikam, s katerimi se mladi srečujejo v svojem vsakdanu. V vrtočnem vzdušju bomo gledali festivalske filme in razpravljali, oboje pa bo pripeljalo do pisanja filmske kritike. Besedila se bodo premlevala in kalila skozi pogovor z mentoricami, ki bosta med delom v nastajanju podajali konstruktivno kritiko, komentarje in smernice. V pogovore bomo vključili tudi posamezne avtorje, filmske in festivalske delavce, končni izdelki pa bodo objavljeni na festivalski spletni strani ter spletni strani Ostrenje pogleda. Na ustvarjalni delavnici si bomo prizadevali predstaviti in podajati film kot umetnost, sledeč ugotovitvam, da lahko film ključno pripomore k otrokovemu in mladostnikovem razvoju kritičnega mišljenja, estetskega čuta in ustvarjalnih sposobnosti.

We'll be Sharpening The Gaze now at FeKK, too! The free film criticism workshop will aim to familiarise its participants with film art, and through it, to sharpen their critical views – on both film art and the world. We'll get acquainted with the idiosyncracies of the short film form in its different subcategories, and will focus in particular on prominent filmmakers and the subjects relevant to young people and their everyday lives. Giddy with the festival atmosphere, we'll watch the films on show and discuss them, both of which will lead to writing film criticism. The texts will be thought over and forged through the discussion with the mentors, who, during the work in progress, will be offering their constructive criticism, comments and guidelines. Several filmmakers, members of film crews and the festival team will be invited to take part in the discussions. The final products will be published on the festival website and the KINO! Film society website. Bearing in mind the findings about film as a key factor in the development of critical thinking, a sense of aesthetics and creativity in children and the young, the creative workshop will strive to introduce and present film as an art form.

MENTORICI MENTHORS

dr. Maja Krajnc
Petra Meterc

Okrogla miza
Round Table

“Meet & Greet” s Prodornimi producenti

Meet & Greet with Emerging Producers

Četrtek
31. avgust
17:30

Thursday
August 31
5:30 p.m.

Kinodvor
Kolodvorska 13
Ljubljana

Prvi družabni dogodek na FeKKu, namenjen filmskim profesionalcem, bo potekal v znamenju Prodornih producentov. Prodorne producente sestavlja skupina manjših produkcij, ki si delijo to lastnost, da so zrasle iz prizadevanj predstavnikov mlajše generacije slovenskih producentov. Od leta 2016 se Prodorni producenti srečujejo in delijo svoje izkušnje na redni bazi, pod okriljem Društva slovenskih producentov. Vstop z akreditacijo.

The first social event at FeKK aimed at film professionals will be marked by our Emerging Producers. A group of young production companies, they belong to the newest generation of the Slovenian film production. Since 2016, they have been meeting and sharing experiences on a regular basis, working under the auspices of the Slovenian Producers' Guild. Entrance with accreditation.

TEMPORAMA

Filmsko društvo Temporama je bilo ustanovljeno konec leta 2012 kot kolektiv mladih filmskih entuziastov s svežimi idejami, ki jih želimo prenesti v filme in prikazovati na velikih platnih. V zadnjih letih smo tako producirali ali koproducirali več kratkih filmov kot so Zunaj (Juš Premrov), Sotto (Ina Ferlan) in Srdohrd (Ester Ivakič), kot tudi nekaj srednjemetražnih filmov v različnih fazah produkcije. Trenutno produciramo celovečerni film Posledice v režiji Darka Štanteta.

Established in 2012 as a collective of young film enthusiasts with fresh ideas that we want to apply to our filmmaking and show on the big screen. In the last few years, we have been producing several shorts and some mid-length films. Currently, we are working on the first feature film.

FILM FACTORY

Film Factory je neodvisno produkcijsko podjetje iz Maribora, ki se osredotoča predvsem na avtorske filme in filmsko vzgojo mladih. Poleg ustvarjanja mednarodnih vezi si vedno prizadevamo, da bi na stvari pogledali z drugega zornega kota.

Film Factory is an independent film production company based in Maribor that is focused in author-driven film production and film education of youth. Besides establishing international dimension we are always open to see things from different perspective.

RÁTNEEK

Rátneek je projekt slovenskega intermedijskega sodelovanja.

Rátneek is a cross-media collaborative from Slovenia.

← **UDELEŽENCI**

PARTICIPANTS

Okrogla miza

Round Table

Video in videospot

Video art and music video

Petek

1. september
16:00

Friday

September 1

6:00 p.m.

Projektna soba
SCCA, Metelkova
ulica 6, Ljubljana

IZBOR SELECTION

Barbara Borčič
Pia Nikolič

AVTORJI AUTHORS

Neven A. Korda,
Mirko Simić,
Sašo Podgoršek,
Oliver Marčeta,
Marko Kovačič,
Marijan Osole - Max,
Peter Vežjak,
Gašper Antauer,
Ven Jemeršič
Andrej Lupinc (Keller)

UDELEŽENCI POGOVORA DISCUSSION PARTICIPANTS

Neven A. Korda, Barbara Borčič, Sašo Štih, Maja Prelog, Matevž Jerman

POVEZOVALKA MODERATOR

Pia Nikolič

Se še spominjate videospotov, ki so oblikovali alternativno sceno osemdesetih ali pa so zaznamovali vizualno estetiko devetdesetih? In kakšna je produkcija video spotov danes? Več o tem na projekciji in pogovoru v Projektni sobi SCCA.

Iz nabora Postaje DIVA, video arhiva Zavoda SCCA-Ljubljana, bomo najprej prikazali izbor videospotov iz 80. in 90. let, na primer skupin Borghesia, Laibach, Demolition Group, Keller in 2227. Med njimi bosta tudi Morte ai Sciavi, eden najzgodnejših spotov skupine Laibach iz leta 1983, in kompilacijska videokaseta Triumf želje skupine Borghesia (1989), ki jo je v osemdesetih letih izdala Založba FV.

Starejšim delom bomo zoperstavili kuriran izbor videospotov zadnjih desetih let, v Projektni sobi SCCA pa se bo prek instalacije vzpostavil video ambient z zanimivimi medsebojnimi razmerji med zvokom in sliko, med preteklim in sodobnim. Sledil bo pogovor o videospotu kot žanru, ki spaja glasbo in sliko, zgodbo in zvok, ter o produkciji in postopkih videospota nekoč in danes.

Do you still remember music videos that shaped the alternative scene of the 80s or impacted the visual aesthetics of the 90s? How are music videos made nowadays? We will be discussing these topics at the projection and round table in the Project room at SCCA.

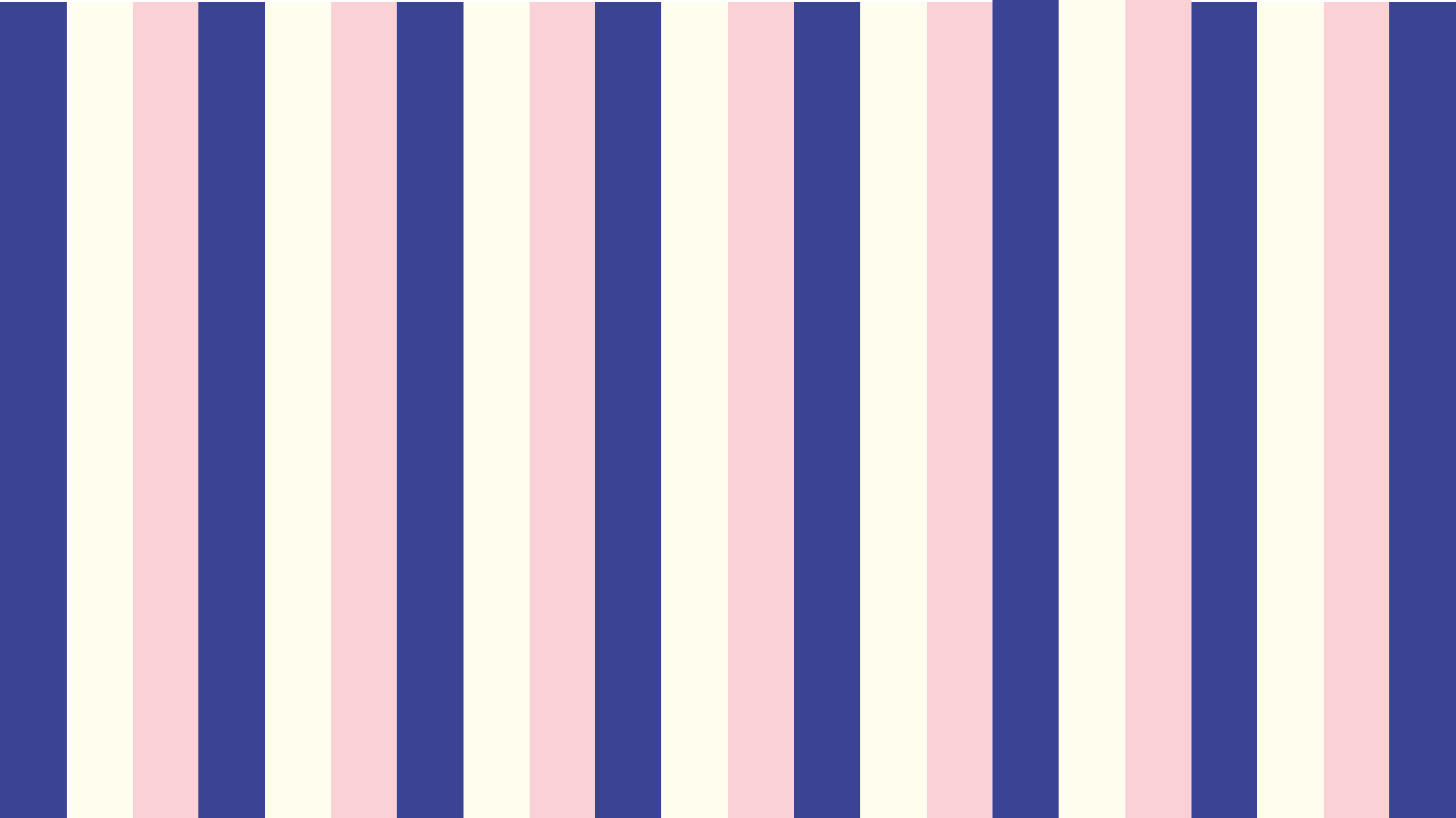
From the collection of Postaja DIVA, the video archive of the Institution SCCA - Ljubljana, we will first show a selection of music videos from the 80s and 90s. Videos from bands such as Borghesia, Laibach, Demolition Group, Keller and 2227. Among them we will show Morte ai Sciavi, one of the earliest Laibach music videos (1983) and the videotape compilation Triumph of the Will (Triumf želje) of the band Borghesia (1989) released in the 80s by the record label FV Založba.

We will juxtapose older works with a curated selection of music videos from the last decade. In the Project room SCCA a multimedia installation will establish a video ambience with interesting relationships between picture and sound, past and present.

BeatMyth feat. N'Toko - Hello! (Izak Cunta, 2011)
Brocken Lock - Mass Produced Unicorns (Simon Intihar, 2015)
Čedahuči - Tišina (Luka Bajt, 2014)
Dandelion Children - Smitten (Ven Jemeršič, 2011)
Dan D - Rekli so (Svetlana Dramlič, 2014)
Demetra Malalan - Malo Fantazije (Predrag Perica Rajčić in Vladan Janković, 2012)
Drumartica - Sex in the kitchen (Dejan Babošek, 2012)
Ewok - Mr. Pacman (Denis Dautović, Nina Bric in Nejc Saje, 2012)
Gramatik - Torture feat. Eric Krasno (Leo Marthaler in Alban Delachenal, 2014)
Koala Voice - Stranger's Tides (Matevž Jerman in Matej Bandelj, 2016)
Magnifico - Cici Mici (Jaka Kramberger, 2016)
Martin Ramoveš - Zima na Metelkovoj (Gašper Antauer, 2016)
Matter - Meduze (Katarina Rešek - Kukla, 2015)
Neomi - Odpri oči (Urša Katelic in Blaž Bačar, 2013)
N'Toko - N'Toko ne obstaja (Tomaž Šantl, 2012)
Olfamož - Vidra (Urška Domevšček, Anka Kočevar, Leigh San Juan in Rebeka Žvagen, 2012)
Persons from porlock - Bad FanFiction (Nikolaj Mulej, 2016)
Recycleman - Kinder yay (Jan Beguš, 2015)
Siddharta - Do konca (August Adrian Braatz, 2016)
Smrt boga in otrok - Tipi so pičke (Ester Ivakič in Matevž Jerman, 2017)
Tekochee Kru - Se vozim (Robert Hedzet, 2014)
The Tide - Roll The Dice (Miha Knific, 2014)
Trkaj feat. Omar Naber - Dolina MCjev (Andrej Kamnik, 2016)

← VIDEOSPOTI MUSIC VIDEOS

Nagrade
Awards





Glavna nagrada *Grand Prix*

UTEMELJITEV ŽIRIJE
JURY ARGUMENTATION

Kamen v roki *Kamen u ruci / A Handful of Stones*

Stefan Ivančić

Zaradi mojstrsko dovršene uporabe pravih lokacij, ki simbolizirajo odtujenost mladega protagonista v težkem, brezupnem svetu. Filmarji pozor: če nameravate na snemanju uporabiti drona, se to dela tako.

For its expert and beautiful use of real locations to symbolise the isolation felt by a young protagonist in a tough, hopeless world. Filmmakers take note: if you are going to use a drone shot, this is how you do it.

FeKK SLO
Nagrada
*FeKK SLO
Award*

UTEMELJITEV ŽIRIJE
JURY ARGUMENTATION

Trahere

Juš Jeraj, Atila Urbančič

Zaradi toplega prikaza predanosti in ljubezni skupnosti do edinstvenega hobija in zaradi očarljivega ter iskrenega zajema ruralnega miljeja, ki je barvit do zadnje vizualne potankosti. *For its warm depiction of a community's dedication to and love for a singular pastime, and for its compelling and sincere encapsulation of a rural milieu that is colourful down to its final visual detail.*

FeKK SLO
Posebna omemba
*FeKK SLO
Special Mention*

UTEMELJITEV ŽIRIJE
JURY ARGUMENTATION

FeKK EX YU
Nagrada
*FeKK EX YU
Award*

UTEMELJITEV ŽIRIJE
JURY ARGUMENTATION

FeKK EX YU
Posebna omemba
*FeKK EX YU
Special Mention*

UTEMELJITEV ŽIRIJE
JURY ARGUMENTATION

Meje *Boarders*

Damjan Kozole

Zaradi uporabe varljivo preproste kompozicije za doseganje maksimalne filmske učinkovitosti, ko prikazuje maso ljudi, ki se premika čez kader in čez geografsko pokrajino. *For employing a deceptively simple composition to maximum cinematic effect, in depicting a mass of people in transit both through the frame and across geographic terrain.*

Oni samo prihajajo in odhajajo

Oni samo dolaze i odlaze / They Just come and go

Boris Poljak

Zaradi poudarka na ljudeh in njihovih medosebnih odnosih na opazovalen način, ki priključuje v spomin bogato tradicijo jugoslovanskega neigranega filma. Tempo filmske pripovedi in vizualni jezik terjata projekcijo na platnu, da lahko ta film popolnoma cenimo. *For its emphasis upon people and their interrelations, in an observational mode that recalls the rich tradition of Yugoslavian nonfiction. The film's narrative pace and visual language demand a cinema setting for it to be fully appreciated in its totality.*

Rakijada

Nikola Ilić

Zaradi grenko sladkega portreta naroda skozi prizmo določene skupnosti in kulture, ki preživi in drži glavo pokonci kljub nenehnim tegobam. *For its bittersweet portrait of a nation through the lens of a particular community and culture, which survives and keeps its spirits up despite ongoing hardship.*

Statistika festivala *Festival statistics*

104

filmov
films

43

videospotov
music videos

19

projekcij in presenečenj
screenings and surprises

2400

obiskovalcev
visitors

18

tujih gostov
foreign guests

3

člani žirije
jury members

2

okrogli mizi
round tables

1

meet & greet
meet & greet

7

lokacij
locations

2

uradni razpaljotki
official parties

3

neuradne razpaljotke
unofficial parties

300

sladolednih lučk
ice pops

±

variabilno število
prostovoljcev
daily variable number
of volunteers

∞

domačih gostov
home guests

🐾

nekaj
festivalskih psičkov
a few
festival dogs





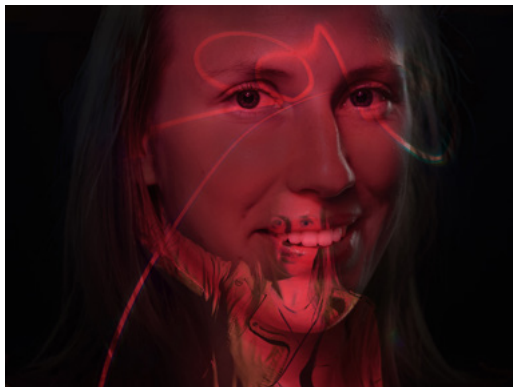
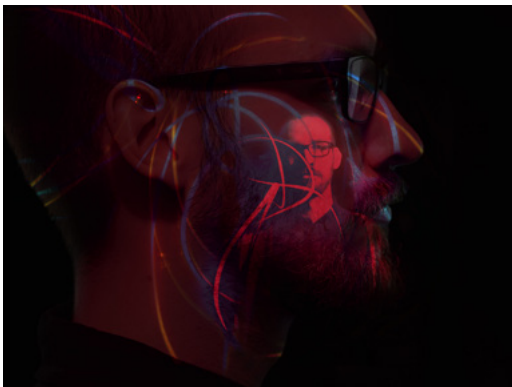


FOTO
Jan Pirnat

Ekipa Team

Organizator festivala *Organized by*
Društvo za uveljavljanje kratkega filma Kraken
Kraken Short Film Promotion Society

Direktor festivala *Festival director*
 Peter Cerovšek

Programski vodja *Head of programme*
 Matevž Jerman

Programska skupina *Programme team*
 Bojana Bregar, Peter Cerovšek, Neža Grum,
 Matevž Jerman, Vladan Petković

Strokovni program *Industry programme*
 Bojana Bregar, Vladan Petković

Producentki *Producers*
 Dora Trček, Neža Grum

Služba za goste *Hospitality*
 Kristina Rešek

PR in marketing *PR and marketing*
 Vito Scagnetii

Zabavni program *Leisure*
 Juca Bonaca

Urednik spletne strani *Website editor*
 Matej Bandelj

Kinotečna koordinatorka *Kinoteka Coordinator*
 Kaja Bohorč

Vodja prostovoljcev *Head of volunteers*
 Pia Nikolič

Prostovoljci *Volunteers*
 Aleks Balažic, Daša Bezjak, Melissa Cerić, Martin
 Emeršič, Deborah Grbac, Tadeja Jerman, Neža
 Knez, Vesna Messec, Yuliya Molina, Mila Peršin,
 Ula Pogorevčnik

Operaterji *Projectionists*
 Gregor Brzin, Gašper Biloslav Milkovič,
 Marko Turkuš

Tehnična podpora *Technical support*
 Marko Makuc

Prevajanje in podnaslavljanje filmov
Translation and titling

Koordinator *Coordinator*
 Matej Bandelj

Prevajalci *Translators*
 Gašper Antauer, Daša Cerar, Diana Grden Jenko,
 Maja Lovrenov, Nina Prepadnik, Neža Vilhelm

Urednica kataloga *Catalogue Editor*
 Margot Tenenbaum

Fotografija *Photography*
 Asiana Jurca Avici, Esma Hajdarpašić, Jan Pirnat

Celostna podoba *Visual identity*
 Jan Virant

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