

**Festival
žanrskega
filma**

**Genre
Film
Festival**

kurjapolt.org



Kurja polt

**9. – 14. 4. 2019
Slovenska kinoteka & Kinodvor
Ljubljana**



foto Allan Balberona



7. 4. / 19.30 / Pritličje

Festivalsko ogrevanje / Festival Warm-Up

Alipato:

The Very Brief Life of an Ember

Alipato:

Kratko življenje ogorka

Khavn, Filipini, Nemčija / Philippines, Germany, 2016, 87'

Multitalentirani *enfant terrible* filipinskega filma Khavn De La Cruz je posnel edini možen odgovor na kaotično nasilje in perverzno brezvladje svoje dežele. **Alipato** je skrajno originalna gverilska saga o življenju v manilskih slumih. Divje brezkompromisna vizija angažiranega filma za gledalca drznega in svobodnega duha.

V sodelovanju z Društvom FIPRESCI in Pritličjem.

Sledi srečelov za dve festivalski akreditaciji!

Vstop prost!

Philippine underground filmmaker and punk poet Khavn returns to the megacity of Manila to show us the lurid bleak face of his hometown in this singular, hallucinatory and ultraviolent »no future revenge odyssey«. An uncompromising vision of a radically engaged cinema.

In collaboration with the Association of Slovenian Film Critics and Pritličje. Festival accreditations raffle!

Free admission!

14. 4. / 16.00 / Avtonomna tovarna Rog

Rogovljenje s Khavnom

pogovor/ delavnica/ projekcija/ manifesti/ performans
V sodelovanju z AT Rog. Vstop prost!

»Filipinski renesančni človek Khavn je ena najbolje varovanih skrivnosti podtalne digitalne kinematografije. Khavn, ki je tudi najbolj kul odkritje rotterdamskega filmskega festivala, je morda videti kot pankerski šaljivec, toda v resnici je silovit uporniški svečenik.«

- Olaf Möller, *Film Comment*

Making Noise With Khavn In Rog

discussion/ workshop/ projection/ manifestos/
performance/

In collaboration with Autonomous Factory Rog.

Free admission!

»Very likely the world's most prolific major filmmaker, tethered to no genre or tradition except his own commitment to radical cinema's capacity to change audiences.«

- Robert Koehler, *Variety*

URNIK / TIMETABLE

9. 4. torek / Tuesday	10. 4. sreda / Wednesday	11. 4. četrtek / Thursday	12. 4. petek / Friday	13. 4. sobota / Saturday	14. 4. nedelja / Sunday
			14.00 – 17.30 / Kinodvor Konferenca kulturnega filma Cult Film Conference V angleščini. Vstop prost. In English. Free admission.		15.00 / Kinodvor Matineja / Matinée Riojenje Noel Marshall, 1981, 35mm, 102'
	18.00 / Slovenska kinoteka Ilsa, čuvajka harenov naftnih šeklov Ilsa, Harlem Keeper of the Oil Shells Don Edmonds, 1976, 35mm, 85'	18.00 / Slovenska kinoteka Tvoja pregreha je zaldjenjena soba in le jaz imam ključ Il tuo vizio è una stanza chiusa e solo io ne ho la chiave Your Vice Is a Locked Room and Only I Have the Key Sergio Martino, 1972, 35mm, 97'	17.45 / Kinodvor Nož v srce Un couteau dans le coeur Knife + Heart Yann Gonzalez, 2018, DCP, 102'	17.00 / Slovenska kinoteka Balada o trobentu in oblaku The Ballad of the Trumpet and the Cloud France Štiglic, 1961, 35mm, 79'	16.00 / Avtonomna tovarna Rog Rogovljenje s Khavnom pogovor/delavnica/projekcija/ performers. Vstop prost. Making Noise With Khavn In Rog discussion /workshop/projection/ performance. Free admission.
19.00 / Slovenska kinoteka Uvertura / Ouverture Hanagatami Nobuhiko Obayashi, 2017, DCP, 168'	20.30 / Kinodvor Otvoritev / Opening Zenska opica La donna scimmia The Ape Woman Marco Ferreri, 1964, 35mm, 93'	20.00 / Slovenska kinoteka Torzo I corpi presentano tracce di violenza carnale Torso Sergio Martino, 1973, DCP, 92' + Master Class: Sergio Martino	20.00 / Kinodvor Spaše Freaks Tod Browning, 1932, DCP, 64'	19.00 / Slovenska kinoteka Oboževalka Der Fan The Fan Eckhart Schmidt, 1982, 35mm, 92'	19.00 / Slovenska kinoteka Zaključek / Closing Balangiga: Tuleca divjina Balangiga: Howling Wilderness Khavn, 2018, DCP, 115' Pogovor / Talk: Khavn De La Cruz
PODNPAPISI / SUBTTITLES Filmi so predvajani s slovenskimi podnapisi. All films are subtitled or spoken in English.		22.30 / Slovenska kinoteka Kiborg Vendetta dal futuro Hands of Steel Sergio Martino, 1986, 35mm, 94'	21.45 / Kinodvor Bambusovi psi Bamboo Dogs Khavn, 2018, DCP, 83'	21.00 / Slovenska kinoteka Steklena kletka Inas el cristal In a Glass Cage Agustí Villaronga, 1986, 35mm, 107'	
VSTOPNICE / TICKETS Posamezne vstopnice: 5 € redna / 4 € v predprodaji Matineja: 5 € redna / 4 € v predprodaji / 3 € Klub Kinobalon Paket Kinodvor: 18 € Paket Kinoteka: 30 € Vstopnice in paketi projekcij v Slovenski kinoteki in Kinodvoru so napredaj pri blagajnah posameznih prizorišč.			točno okoli 23.30 / Kinodvor This Is Not A Lost Film By Khavn Kino-koncert v Kinodvorovi Kavarni. Vstop prost. Film-Concert at Kinodvor Café. Free admission.	23.30 / Slovenska kinoteka Hello, Rain C. J. Fievy Obasi, 2018, DCP, 30' Za krvnika ni milosti Witchfinder General Michael Reeves, 1968, DCP, 86'	

Tickets and packs for screenings at Kinodvor and
Slovenska kinoteka are available at the respective box offices.

PREDPRODAJA / PRESALE: 26. 3. – 8. 4.

Kurja polt 6: Freaks

Družbena deviantnost, psihopatija in biološke anomalije od nekdanj burijo domišljijo žanrskega filma. Njegove zgodbe naseljujejo blazneži, fanatiki, spake in nakaze, v najboljšem primeru čudaki. In tako smo čudaki za marsikoga tudi mi, ljubitelji žanrskega filma. Toda kar je za nekoga škart, je za drugega bogastvo, pravijo. In tudi stigma lahko nosiš kot simbol pripadnosti. Za naslov letošnje **retrospektive** smo zato izbrali izraz, ki je pomensko dovolj razgiban, da združuje vse omenjene deviacije, a je hkrati vrednostno dovolj fleksibilen, da poleg negativnega poseduje tudi pozitivni naboj. Ter ne nazadnje izraz, s katerim se v isti dih poklonimo še brezčasni kultni klasiki. *Freaks!* Beseda *freak* v svojih bolj ali manj slabšalnih in politično nekorektnih različicah lahko označuje spako; nato čudaka, ekscentrika; nazadnje navdušenca, obsedenca, fanatičnega privrženca – denimo žanrskega frika.

Kronološko prva in tista, ki retrospektivi podeljuje ime, je razpita kulturna klasika **Spake** (*Freaks*, 1932). Tod Browning je z osupljivo zasedbo resničnih cirkuških atrakcij ustvaril neustrašno odo vsem izobencem sveta in enega najbolj edinstvenih filmov v zgodovini Hollywooda. Nadrealistični genij povojnega italijanskega filma, anarhični nekonformist in mojster provokacije Marco Ferreri je v eni najbolj čudakih ljubzenskih zgodb na filmu, **Ženska opica** (*La donna scimmia*, 1964), v vlogo spake postavil priljubljeno Annie Girardot in škandaliziral občinstvo v Cannesu. Tako Browningov kot Ferrerijev film so producenti porezali. Kar so vzeli prvemu, se je izgubilo za vedno. Toda **Žensko opico**, uradni otvoritveni film letošnje edicije, bomo gledali v neokrnjeni režiserjevi različici. Mladi in prezgodaj ugasli up britanske žanrske kinematografije, Michael Reeves, bo s filmom **Za krvnika ni milosti** (*Witchfinder General*, 1968) naše frikovstvo prestavil v polje verskega fanatizma. Reevesov tretji in poslednji film, ki ga je snemal pri rosnih triindvajsetih, velja za ultrakultno delo britanskega horrorja. Toda pod krinko ruralne gotske grozljivke, ki jemlje svoj navdih pri resnični zgodovinski osebnosti Matthewa Hopkinsa, samooklicanega lovca na čarovnice, se skriva sodobna obsodba človeške sprevrženosti in oportunizma. V sočnem čarovniškem dvojčku bodo Hopkinsa izzvale tri afrofuturistične čarovnice, britanskega pa nigerijski upornik z razlogom, C. J. 'Fiery' Obasi, avtor kratkometražca **Hello, Rain** (2018). Ker nihče ni zmožen bolj razbrzdanega, ponorelega in prismuknjene

čudaštva kot eksploatacijski in še zlasti seksploatacijski film, v naši paradi filmskih frikov ne bo manjkala kraljica frikovskih likov: veličastna Dyanne Thorne v najbolj vedri in humorni inkarnaciji zloglasne Ilse, kot kratkohlačna **Ilša, čuvajka haremov naftnih šejkov** (*Ilse, Harem Keeper of the Oil Sheiks*, 1976). Z zvoki elektropopa in duhom osemdesetih prežeta **Oboževalka** (*Der Fan*, 1982), skriti biser zahodnonemške žanrske kinematografije, vzame pod drobnogled bolešno romantično obsesijo najstnice, resnično smrtonosni *amour fou*, in ga slastno počasi potencira do njegovega logičnega zaključka. Za krono retrospektivi še kronološko zadnji, toda prvi celovečerec španskega *auteurja* Agustija Villaronge. Mračna in morasta alegorija fašizma **Steklena kletka** (*Tras el cristal*, 1986) ni le osupljiv in osupljivo transgresiven režijski prvenec, temveč brezprizivna filmska mojstrovina.

Častni gost letošnje edicije in avtor v fokusu sekcije **poklon** je maestro **Sergio Martino**. Kulturni režiser italijanske žanrske kinematografije upravičeno slovi kot njen renesančni mož, mojster za vse žanre. V dobrih štirih desetletjih filmske kariere je ustvaril enega najbolj pisanih opusov: od zgodnjih mondo šokumentarcev in špageti vesternov, prek zloglasnih kanibalskih avantur, postapokaliptičnih akcionerjev in znanstvene fantastike, priljubljenih seksi komedij in političnih krimičev ali *poliziottesco*, do vrhovnega in najbolj kultnega žanra *giallo*. V zakladnico italijanskih *giallov* je na začetku zlatih sedemdesetih prispeval nekaj prestižnih ter tako

rekoč šolskih primerkov, povečini z režiserjevo muzo Edwige Fenech v glavni vlogi. Nato je posnel **Torzo** (I corpi presentano tracce di violenza carnale, 1973), enega najbolj razuzdanih in razigranih – najbolj »freakish« – primerkov *gialla*, ki s svojo neverjetno premiso in grozljivo-komičnimi umori hkrati velja za prototipski *slasher*. Ultrakultni **Torzo** je kajpak tudi *pièce de résistance* našega poklona maestru Martinu.

Sodobno sekcijo in sam festival letos oklepata dva skrajno samosvoja protivojna epa. Kultni mojster japonske kinematografije, kleni nekonformist in gorečni pacifist Nobuhiko Obayashi se s sanjsko fantazmagorijo **Cvet mladosti** (Hanagatami, 2017) vrača k predvečerju napada na Pearl Harbor. Filipinski multitalent in *enfant terrible* Khavn De La Cruz pa se s hipnotičnim **Balangiga: Tuleča divjina** (Balangiga: Howling Wilderness, 2018) vrne k zgodovinskemu pokolu, ki ga je leta 1901 nad filipinskim prebivalstvom v Balangigi zagrešila ameriška vojska. Čeprav filma presegata žanrski okvir, pripadata tisti drzni, divji in drugačni filmski govorici ter etosu, ki mu je festival Kurja polt posvečen. Kot filma proti vojni pa navsezadnje *morata* pripadati nam vsem. A tudi polnokrvnim žanrskim apetitom bo zadoščeno. Najprej s čudovito retro in na filmski trak posneto detektivko o umorih **Nož v srce** (Un couteau dans le coeur, 2018) Yanna Gonzaleza, pravo reinkarnacijo sedemdesetih let. Nato s še drugim najnovjšim filmom Khavna De La Cruza, politično nabito mešanico policijskega trilerja in filma ceste, **Bambusovi psi** (Bamboo Dogs, 2018). In ker bosta z nami kar dva njegova filma, bomo tega »pankerskega šaljivca in uporniškega svečenika« ter »Che Guevaro digitalne revolucije« pripeljali na festival iz daljne Manile!

V sekciji **endemični** bomo odslej odkrivali prvine in tendence žanrskega filma tudi znotraj slovenske in širše jugoslovanske kinematografije. S projekcijo mračnega ekspresionističnega bisera **Balada o trobenti in oblaku** (1961) se bomo poklonili stoletnici rojstva velikega slovenskega režiserja Franceta Štiglica in začeli,

kot se šika, z najbolj endemičnim med domačimi žanri – partizanskim filmom. »Domaček« kulte, klasike in žanrske odpadnike bomo vselej opremili z angleškimi podnapisi ter jih tako ponudili v premislek in obravnavo gostujočim filmskim mislecem, teoretikom, kritikom in kuratorjem iz tujine.

Družinska **matineja** bo čas za male, mlajše, mlade po srcu in vsesplošne nostalgike, ki se radi vračajo k svojim fantastičnim, fantazijskim in pustolovskim začetkom, h kultnim filmom naše in vaše mladosti. Ker se spodobi, da novi programski sklop inavguriramo z divje zabavno in vznemirljivo pustolovščino, bomo začeli z **Rjovenjem** (Roar, 1981), otvoritvenim filmom lanske sezone in kurjepoltno različico *Levjeja kralja*.

Petkovo popoldne bo zopet potekalo v duhu resnega teoretskega razmisleka (in sočnih video klipov) tretje **Konference kultnega filma** v sodelovanju z Univerzo Northumbria iz angleškega Newcastla. Dr. Jamie Sexton, dr. Steve Jones in dr. Alison Peirse bodo pod taktirko dr. Russa Hunterja tokrat preučili vidike čudaštva v kultnem filmu, podžanr *slasheja* in ženske avtorice žanrskih filmov.

V okviru razstave **Čudne barve Gillesa Vranckxa** bomo v Kinodvorovi Galeriji in kinotečni Dvorani Silvana Furlana na ogled postavili dela belgijskega vizualnega umetnika in še enega gosta letošnje edicije. V Bruslju delujoči mojster risbe pripada drobn in dragoceni peščici avtorjev, ki ohranjajo danes skorajda izginulo umetnost ročno ilustriranih filmskih plakatov in jo povzdigujejo v nove višave.

Ne bodite čudaki in obstranci. Pridružite se fanatičnim ljubiteljem drznega, divjega in drugačnega filma – bodite žanrski friki!

Maša Peče in Festival Kurja polt

INTRO

Kurja Polt 6: Freaks

Social deviancy, mental aberrations and biological anomalies have long dominated the obsessive imagination of genre cinema. Its stories are inhabited by fanatics, freaks, outcasts and weirdos, whose ranks we gladly join as genre freaks. After all, one man's trash is another man's treasure, and a stigma can be proudly worn as a badge of honour and a symbol of our strange fellowship. For this year's retrospective, we have chosen a title that is broad enough to embrace all the aforementioned characters, flexible enough to carry not only negative but positive connotations, and a title which allows us to pay tribute to a timeless cult classic: *Freaks!* The word *freak*, in its more or less derogatory and politically incorrect terms, denotes the physically abnormal (freak of nature), the eccentric or weirdo, the enthusiast or fanatic. We have gathered a colorful troupe of film freaks inhabiting veritable cult classics, overlooked gems and genre-bending renegades that may not strictly belong in the pantheon of genre, but find a loving home among us *freaks!*

The earliest film from which this year's **Retrospective** takes its name is the notorious cult classic, and one of the most unique films in Hollywood history: Tod Browning's **Freaks** (1932). With an astonishing cast of real circus performers, Browning issues an impassioned battle cry in this unflinching ode to outcasts around the world. From surrealist genius of post-war Italy and anarchic maestro of provocation Marco Ferreri comes one of cinema's strangest love stories. **The Ape Woman** (*La donna schimbia*, 1964), starring beloved French actress Annie Girardot in the title role scandalized audiences at the 1964 Cannes Film Festival. Both Browning's and Ferreri's films experienced a heavy hand from producers and censors. But while scenes from **Freaks** have been lost forever, we are delighted to officially open this year's festival with the integral director's cut of **The Ape Woman**. Michael Reeves, whose untimely death haunts the history of British genre cinema, will steer our freakery into the troubling realm of folk horror with his third and final film, **Witchfinder General** (1968), a British cult horror classic. In an occult double bill, **Witchfinder General** will be foreshadowed by three afro-futurist witches rendered by Nigerian filmmaker C.J. 'Fiery' Obasi in his short film **Hello, Rain** (2018). Because nothing channels unbridled weirdness more than exploitation and in particular *sexploitation* film, our parade of filmic freaks will include the queen of outlandish characters, the magnificent Dyanne Thorne in the *Ilsa* franchise's most humorous incarnation:

Ilsa, Harem Keeper of the Oil Sheiks (1976).

Conjuring the sounds of electropop and the spirit of the 1980s, **The Fan** (*Der Fan*, 1982) will transport us to yet another fantastical dimension. This hidden gem of West German genre cinema observes the morbid romantic obsessions of a teenager, a truly deadly *amour fou* that creeps towards its inevitable conclusion with agonising languidness. The chronologically last of our retrospective is Spanish auteur Agustí Villaronga's debut feature. The murky and nightmarish allegory of fascism **In a Glass Cage** (*Tras el cristal*, 1986) is not simply an astonishing and astonishingly transgressive film, but an unmistakable cinematic triumph.

Our **Homage** this year goes to the maestro of Italian genre cinema and all-round renaissance man, **Sergio Martino**. In a career spanning four decades, the scope of his work is truly remarkable: from the early mondo shockumentaries and spaghetti westerns, to cannibalistic adventures, post-apocalyptic action and science fiction, beloved sex comedies, political crime thrillers or *polizietteschi*, through to the supreme and most coveted of cult genres, the *giallo*. In the treasure trove of Italian *giallo* film from the beginning of the golden period of the 1970s, Martino made some of the most prestigious and seminal examples of the genre. Then came **Torso** (*I corpi presentano tracce di violenza carnale*, 1973), one of the most gleefully debauched films of the period, with its unbelievable premise and horrifically comedic murders constituting something of

a prototype for the slasher film. This ultra-cult classic represents the *pièce de résistance* of our homage to the maestro.

The **Contemporary** section will tie in two exceptionally unique anti-war epics. From cult auteur of Japanese cinematography, non-conformist and impassioned pacifist Nobuhiko Obayashi comes **Hanagatami** (2017), a fantasmagorical vision of the evening preceding Japan's military attack on Pearl Harbor. While the multitalented Filipino *enfant terrible* Khavn De La Cruz offers a surreal and reflective representation of the 1901 Balangiga massacre under American occupation in **Balangiga: Howling Wilderness** (2018). Although these films transcend the generic frame, they decidedly belong to the wildly audacious, daring and different cinematic language and ethos to which our festival is dedicated. And as films against war, they simply *must* belong to us all. But have no fear, the festival will satisfy also the more full-blooded genre appetite. The brilliantly retro **Knife + Heart** (Un couteau dans la coeur, 2018), shot on 35mm film by writer-director Yann Gonzalez, is a thrilling whodunit and an eerie reincarnation of the 1970s. Khavn De La Cruz's second newest feature, **Bamboo Dogs** (2018) is a politically loaded fusion of police thriller and road movie, charged with a dark condemnation of systematic corruption in the Philippines. To present his films (and more), we are thrilled to be welcoming the »prankster punk« and the »ass-kicking rebel priest« himself all the way from far away Manila!

Our newly created **Endemic** section will henceforth seek and explore genre tendencies in films made in Slovenia and other republics of former Yugoslavia. Commemorating the centenary of one of our central post-war filmmakers, France Štiglic, we shall commence with his dark moral parable and impressive expressionist gem **The Ballad of the Trumpet and the Cloud** (Balada o trobenti in oblaku, 1961) and, therefore, with a genre that is most endemic to our territories: the partisan film.

The new family **Matinée** welcomes audience members from the youngest to the young at heart to discover thrilling new favourites, or to return to their adventurous beginnings and re-discover cult classics. To inaugurate our new section with an uproarious adventure, we shall commence if not with a bang then at least with a...**Roar** (1981). Welcome to the jungle in the company of youth: we know who they'll be rooting for...

Friday afternoon will run once again in the spirit of serious theoretical deliberation (and plenty of thrilling video clips) with the 3rd **Cult Film Conference**, created in collaboration with the University of Northumbria. Under the watchful eye of Dr. Russ Hunter, Dr. Steve Jones, Dr. Jamie Sexton and Dr. Alison Peirse will come face to face with cult film's freakery, the slasher cycle and women genre filmmakers.

The Strange Colors of Gilles Vranckx, a two-part exhibition on display at the Slovenian Cinematheque and Kinodvor Gallery, will present selected works by Belgian artist Gilles Vranckx. The Brussels-based master of drawing and graphic design counts among the precious few artists keeping alive the once vibrant tradition of hand-drawn film posters, elevating the art form to new heights.

Do not be strange(rs). Join us for another fanatical celebration of the audaciously daring and different cinema, and be *genre freaks*!

Maša Peče and Kurja Polt Festival

Poklon: Sergio Martino

Častni gost letošnje edicije in avtor v fokusu sekcije poklon upravičeno slovi kot mojster za vse žanre. Sprva se je kalil pri filmih svojega brata, scenarista in producenta Luciana Martina, ter kot asistent režije pri filmu **Bič in telo** (La frusta e il corpo, 1963) Maria Bave. Kot režiser je debitiral leta 1969 z mondo filmom **Mille peccati... nessuna virtù**. Kot se rad pošali, je naslov filma »tisoč grehov, nobena vrlina« med zadržanimi kritiki postal kar njegov vzdevek. Toda ljubitelji žanrskega filma vemo, da je v dobrih štirih desetletjih filmske kariere Martino nanizal cel kup vrlin in ustvaril enega najbolj pisanih opusov: od zgodnjih mondo šokumentarcev in špageti vesternov, prek zloglasnih kanibalskih avantur, postapokaliptičnih akcionerjev in znanstvene fantastike (**Kiborg**, 1986), seksi komedij in političnih krimičev ali *poliziottesco*, do vrhovnega in najbolj kultnega žanra *giallo*. V zakladnico italijanskih *giallo*v je na začetku sedemdesetih prispeval nekaj prestižnih primerkov (povečini z igralko Edwige Fenech v glavni vlogi), kot so **Škorpijonov rep** (La coda dello scorpione, 1971), **Vse barve teme** (Tutti i colori del buio, 1972) ter **Tvoja pregreha je zaklenjena soba in le jaz imam ključ** (1972). Nato je posnel **Torzo** (1973), enega najbolj razuzdanih in razigranih primerkov *gialla*, ki s svojo neverjetno premiso in grozljivo-komičnimi umori hkrati velja za prototipski *slasher*.

Projekcije v prisotnosti režiserja **Sergia Martina**.
Screenings in the presence of director **Sergio Martino**.

Homage: Sergio Martino

Our guest of honour Sergio Martino is the true renaissance man of Italian genre cinema, a master of all genres. He began his filmmaking career under the tutelage of his brother, writer and producer Luciano Martino, and as second unit director on Mario Bava's **The Whip and the Body** (La frusta e il corpo, 1963). His directorial debut came in 1969 with **Wages of Sin** (Mille peccati... nessuna virtù). »A thousand sins and not a single virtue« says the film's original title. But as fans and connoisseurs will attest, Sergio Martino has demonstrated many a virtue in a career spanning over four decades and boasting a filmography of remarkable scope: from mondo shockumentaries and spaghetti westerns, to cannibalistic adventures, post-apocalyptic action and science fiction (**Hands of Steel**, 1986), beloved sex comedies, political crime thrillers or *poliziotteschi*, through to the most coveted of cult genres, the *giallo*. From the beginning of the 1970s, Martino contributed some of the seminal examples to the treasure trove of the Italian *giallo*, with pictures such as **The Case of the Scorpion's Tail** (La coda dello scorpione, 1971) and **Your Vice Is a Locked Room and Only I Have the Key** (1972), featuring Edwige Fenech. Then came **Torso** (1973), one of the most gleefully debauched films of the period, constituting something of a prototype for the slasher film. This ultra-cult classic also represents the *pièce de résistance* of our homage to the maestro.

POKLON / HOMAGE

Il tuo vizio è una stanza chiusa e solo io ne ho la chiave **Tvoja pregreha je zaklenjena soba in le jaz imam ključ** **Your Vice Is a Locked Room and Only I Have the Key**

Sergio Martino, Italija / Italy, 1972, 35mm, 1.85, barvni / colour, 97'
Filmska kopija / Print courtesy of CSC-Cineteca Nazionale

CSC Cineteca
Nazionale



Oliviero je zafrustriran pisatelj in alkoholik. Namesto da bi se posvečal pisanju, v razpadajoči podeželski vili prireja razvratne orgije in trpinči svojo ženo Irino. Toda ko eno od njegovih bežnih ljubimk najdejo umorjeno, postane Oliviero glavni osumljenec za skrivnostne umore, ki se kar množijo. Nič manj skrivnostno se nekega dne pred vrati pojavi še pisateljeva zapeljiva nečakinja Floriana.

Martinov četrti *giallo*, posnet po navdihu kratke zgodbe *Črni maček* Edgarja Allana Poeja, se ponaša ne le z eno, temveč s kar dvema kraljicama najbolj kultnega med italijanskimi žanri, Anito Strindberg in (režiserjevo muzo ter svakinjo) Edwige Fenech. Čutna in čudovito stilizirana uganka, pregrešna in zamotana kot njen razkošni naslov.

»Pričakujte Loliti sorodno nečakinja Floriano (Martinova ljubljenska, čudovita Edwige Fenech), grozna oblačila v duhu sedemdesetih, vedra krvi in en kroznik očesnih zrkel. **Tvoja pregreha je zaklenjena soba in le jaz imam ključ** je razkošno gotska, baročna opera krvi, slasti in krutosti v režiji enega največjih in podcenjenih *giallo* mojstrov.«

- Sophia Satchell Baeza, *CineVue*

Oliviero, a frustrated writer and an abusive husband to Irina, amuses himself by holding drunken hippy orgies in their crumbling country villa. But when one of his lovers is found dead, he becomes the prime suspect to a series of mysterious murders. To complicate matters even further, Oliviero's beautiful and seductive niece Floriana arrives for an unexpected visit.

Sergio Martino's fourth foray into *giallo*, loosely based on Edgar Allan Poe's classic tale *The Black Cat* and featuring not one, but two iconic queens of the cultish genre, Edwige Fenech and Anita Strindberg, is a lush, stylish and sensuous enigma, as twisted and allusive as its lavish title.

»**Your Vice Is a Locked Room and Only I Have the Key** is a lusciously Gothic, baroque opera of blood, lust and cruelty from one of the great under-rated *giallo* directors.«
- Sophia Satchell Baeza, *CineVue*

»Incorporates everything I love about the black gloved killers and J&B scotch bottles subgenre, from its smarmy protagonist, requisite brutality, gorgeous women, and a twisty narrative that's difficult to nail down.«
- *Dread Central*

POKLON / HOMAGE

I corpi presentano tracce di violenza carnale **Torzo Torso**

Sergio Martino, Italija / Italy, 1973, DCP, 1.66, barvni / colour, 92'



Ko niz šokantnih umorov pretrese univerzitetni kampus v Perugii, se ameriška študentka Jane in njene radožive kolegice zatečejo v varno zavetje podeželske vile. Tam hitro pozabijo na nevarnost, se prepustijo čofotanju, brstečim čustvom in strastem. Toda brezskrbnega oddiha bo kmalu konec, saj je skrivnostni morilec dekletom že za petami.

Že res, da je na pohodu morilski manijak, opremljen z žago in masko. Toda Martinov razbrzdani proto-*slasher* je tako nabito poln razburljivega razvedrila, suspenza in vznburjenja, da niti žrtve same grozeče nevarnosti ne morejo vzeti resno.

»**Torzo** predstavlja precejšen odmik od zgodnejšega cikla urbanih, paranoidnih *giallo* filmov, ki so proslavili režiserja Sergia Martina. Te so zaznamovali kozmopolitanski in stilistični ekscesi, ki jih je filmom s svojo zvezdniško persono vdahnila igralka Edwige Fenech. V **Torzu** pa Martino vse te ekscese oklesti /.../. Z uporabo posnetkov iz morilčeve perspektive ter divjostjo in pogostostjo s posebnimi učinki podkrepljenih umorov **Torzo** potrjuje, da je *giallo* predhodnik svojega ameriškega bratranca.«
- Gary Needham, *100 European Horror Films*



When a series of sex murders shock a college campus in the medieval university town of Perugia, exchange student Jane and her beautiful young girlfriends head for the safety of an isolated country villa, where they skinny dip and dive into erotic desires. But their weekend of pleasure is soon interrupted...

Sure, there's a ski-masked, bow saw-wielding murderous sex maniac on the prowl. But Sergio Martino's madcap proto-slasher **Torzo** packs so much exhilarating fun, suspense and titillation, even its victims can't stay serious in the face of danger.

»Sergio Martino's 1973 *giallo* **Torzo** is a significant departure from his earlier cycle of city-set paranoid *gialli* that made his name. Nearly all featuring the actress Edwige Fenech, these preceding films were associated with the cosmopolitan and stylistic excesses that Fenech brought to the movies through her star persona. Paring down the excess of his Fenech vehicles, like Mario Bava two years before him in **Twitch of the Death Nerve**, **Torzo** is the closest the *giallo* comes to being the prototype for the American slasher movie.«
- Gary Needham, *100 European Horror Films*

Film bo uvedel **Master Class** pogovor s **Sergiom Martinom**.
Introduced by a **Master Class** with **Sergio Martino**.

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POKLON / HOMAGE

Vendetta dal futuro

Kiborg Hands of Steel

Sergio Martino, Italija / Italy, 1985, 35mm, 1.85, barvni / colour, 94'



IN 1997: THE GUARDIAN OF THE FUTURE IS MUCH MORE THAN A MAN

Leto 1997, doba kiborgov. Paco Queruak je eden teh bioničnih plačancev v službi industrialca Francisca Turnerja, programiran za atentat na okoljskega aktivista in preroka bližajoče se apokalipse, Arthurja Mosleyja. A v kiborgu se prebudi človeška vest in ko pusti Mosleyju živeti, se znajde na begu pred svojimi stvarniki.

Prepoteni, mišičasti tovarnjakarji, ki v beznici sredi puščave polagajo roke? Martinov futuristični akcioner in nizkopračunska variacija na **Terminatorja** se resda odvija v distopičnem svetu bližnje prihodnosti leta 1997, a kar kipi od sočne B-filmske nostalgije osemdesetih let. V glavnih vlogah: Daniel Greene, Luigi Montefiori (alias George Eastman), John Saxon in Claudio Cassinelli, ki je tragično preminil v helikopterski nesreči med snemanjem filma.

»Nikoli se ne bom naveličal gledati naoljenega Daniela Greena, ki se ruva s še bolj naoljenim Georgeom Eastmanom. **Kiborg** režiserja Sergia Martina je odličen, pristen akcioner, poln klanja in barskih ravsov. Oh, za češnje na torti pa je tu še John Saxon, če so vam všeč postavni moški.«

- Anthony Isaac Bradley, *Diabolique Magazine*

The future is 1997. The human race teeters on the verge of extinction. Evil industrialist Francis Turner creates a cyborg Paco Queruak, programmed to terminate the leader of an environmentalist faction who stands in his way. But the cyborg's conscience awakens and he fails to eliminate the ecologist. Now on the run from his creators, Paco finds shelter in a desert diner.

Starring Daniel Greene, Luigi Montefiori (aka George Eastman), John Saxon and Claudio Cassinelli, who was tragically killed in a helicopter crash during the making of the film, Sergio Martino's low-budget riff on **The Terminator**, set in the bleak futureworld of 1997 and populated by sweaty, muscular, denim-clad and arm-wrestling truckers, is a big juicy slice of '80s B-movie nostalgia.

»I'll never tire of seeing a greased-up Daniel Greene butting heads with an even more greased-up George Eastman. Directed by Sergio Martino, this is a legit great action film full of carnage and bar fights. Oh, and John Saxon is an added bonus, if you're into handsome men.«

- Anthony Isaac Bradley, *Diabolique Magazine*

ENDEMIČNI / ENDEMIC

Balada o trobenti in oblaku

The Ballad of the Trumpet and the Cloud

France Štiglic, Slovenija (Jugoslavija) / Slovenia (Yugoslavia), 1961, 35mm, 1.37, čb / bw, 79'



Čas druge svetovne vojne. Na samotni kmetiji sredi zasneženih gora se Temnikarjevi pripravljajo na praznovanje božiča. Starega Temnikarja (Lojze Potokar) že od jutra mučijo prisluhi zloveščih zvokov trobente, ko se na vratih nenadoma pojavijo belogardisti in povedo, da gredo pokončat ranjene partizane, ki so skriti v neki votlini. Temnikar ve, da jim mora to preprečiti. Čeprav je star mož in je sneg globok, pograbi sekiro ter se odpravi čez drn in strn, da bi belogardistom prekrizal pot.

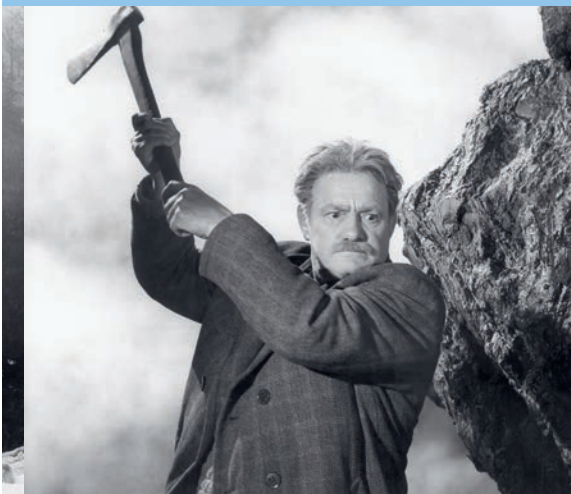
Mračna, a razsvetljujoča, blodna, a nedvoumno jasna ekspresionistična balada o težki (tu zlasti etični) eksistenci navadnih ljudi med narodnoosvobodilnim bojem. Vrtoglavo atipičen partizanski film, ki ga vendarle podpirata tipična stebra slovenske duše: secirana psihologija »trenutkov odločitve« ter sekira kot orodje in orožje.

»Štiglic je **Baladi** pustil, da je film. Filmu je pustil, da je film. Pustil mu je, da halucinira. Filmi so najboljši, ko halucinirajo. Ob Temnikarju se pač sprašuješ to, kar se v Scorsesejevem **Taksistu** sprašuješ ob Travisu Bicklu, ki ga igra Robert De Niro, ali pa to, kar se ob Boormanovi

Čistini sprašuješ ob Walkerju, ki ga igra Lee Marvin: je res živ ali pa je vse, kar se dogaja, le njegova predsmrtna blodnja? /.../ Je že mrtev ali pa se je vrnil od mrtvih, da bi lahko umrl junaško in dostojno, kot Peckinpahova **Divja banda**, in da bi si zagotovil mesto v zgodovini ali pa, še raje, v muzeju novejšje zgodovine? Je že mrtev ali pa še vedno – tako kot križarski vitez (Max von Sydow) v Bergmanovem **Sedmem pečatu** – šahira s smrtjo, da bi svojo smrt odložil? Atmosfera – mrka, hladna, apokaliptična – diši po obdukciji. V obeh filmih. **Balada**, posneta v času, ko se intimizirali in subjektivizirali tudi jugoslovanski partizanski, enobejevske filmi (Đorđevićeva trilogija **Dekle/Sen/Jutro**, Petrovičev **Tri**, Pavlovičeva **Zaseda**), je le navidez klicala po parodiji – v resnici je klicala po koncu filma.«

- Marcel Štefančič, jr., *Maškarada: Strašne fantazije slovenskega filma (1948–1990)*

foto Gorgonij Staut / arhiv Slovenske kinoteke



The year is 1943. On a solitary mountain farm old Temnikar is awakened by an ominous sound of trumpets, calling him to duty. As his family prepares for Christmas celebrations, they are disrupted by the arrival of three men, members of the collaborationist Home Guard. In song and dance they reveal their plan to execute a group of wounded partisans who lay hidden in a mountain cave. The snow is deep and the terrain treacherous, but the old man knows he must pick up his axe and stop the traitors before they reach the cave.

A dark but illuminating, delusional but undoubtedly clear expressionist ballad about the (ethical) struggle of the common folk during the partisan resistance. A dizzily atypical partisan film.

2019: The Slovenian Year of France Štiglic

Already at the beginning of his forty-year career, France Štiglic (1919–93) asserted himself as one of the most talented film directors. His short documentary **Youth Builds** (Mladina gradi, 1946) won the Bronze Lion in Venice, his feature film debut **On Our Own Land** (Na svoji zemlji, 1948) qualified for Cannes, **The Valley of**

Peace (Dolina miru, 1965) competed for the Cannes Palme d'Or for best direction and won John Kitzmiller the Palm d'Or for best actor, while **The Ninth Circle** (Deveti krug, 1960) was nominated for the Academy Award for Best Foreign Film. Štiglic has also played a vital role in the beginning and development of the Slovenian national film production. For a number of years, he would share his knowledge as the professor of film direction at the Academy for Theatre, Radio, Film and Television.



V sodelovanju s **Slovenskim filmskim centrom** ob stoletnici rojstva **Franceta Štiglica**.

In collaboration with the **Slovenian Film Centre** on the centenary of **France Štiglic**.

MATINEJA / MATINÉE

Roar Rjovenje

Noel Marshall, ZDA / USA, 1981, 35mm, 2.35, barvni / colour, 102'

Filmska kopija / Print courtesy of Slovenska kinoteka



Znanstvenik Hank je na svoje malo afriško posestvo naselil več kot sto divjih levov, tigrov, gepardov in še nekaj slonov za povrh. Njihovo sožitje je na videz mirno in harmonično. Prav tistega dne, ko iz Chicaga pripotuje Hankova nič hudega sluteča družina, pa se med levi razvname bitka za prevlado.

Rjovenje slovi kot »najnevarnejša filmska produkcija vseh časov«, saj je režiser Noel Marshall pred kamero in v pravi levi brlog neustrašno postavil vso svojo družino, soprogo in igralko Tippi Hedren (**Ptiči**), njeno hčerko Melanie Griffith in svoja sinova Johna in Jerryja. Med snemanjem ni bila poškodovana nobena žival, bolj ali manj velike praske pa je utrpelo kar 70 članov ekipe. Vznemirljiva akcijska pustolovščina in divja grozljiva komedija, ki od divjih mačk kar poka po šivih.

»Z levi je zares težko igrati. Ne zato, ker bi bili nevarni, pač pa zato, ker so tako smešni! Čisto vsakič te zasenčijo. Če si v kadru skupaj z levom, si lahko prepričan, da bodo vse oči uperjene v mačko.«
- Melanie Griffith

V osnovi film ni bil narejen za otroke, menimo pa, da je primeren za družinski ogled s starejšimi otroki, ki imajo radi napete pustolovske filme. Priporočena starost: 10+

Hank (Noel Marshall) is an energetic scientist, living in East Africa, alongside a menagerie of over 100 wild lions, tigers, panthers and an elephant or two. They all live together in apparent harmony. Until one day, just as his wife and children (real-life wife Tippi Hedren, step-daughter Melanie Griffith and his sons John and Jerry Marshall) arrive from Chicago, a battle for dominance erupts between the lions.

It took director Noel Marshall and his wife Tippi Hedren (**The Birds**) 11 years to produce **Roar**, during what is considered »the most dangerous film shoot in history«. But the result is beyond compare. A hilarious, bonkers mad and sweat-in-your-seat action adventure where every frame is filled to the brim with volatile wildcats. Welcome to the jungle!

»Fortunately, the passage of time affords us the perspective to view **Roar** for what it truly is: the most epic and amazing animal thriller ever made. It plays out like a fever-dream Disney movie.«
- Tim League, *Birth. Movies. Death.*

V sodelovanju s Kinodvorovim programom za otroke in mlade **Kinobalon**.

In collaboration with Kinodvor's programme for children and youth **Kinobalon**.



Ne joči, Peter (France Štiglic, 1964)

Slovenska kinoteka

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SODOBNI / CONTEMPORARY

Hanagatami

Cvet mladosti

Nobuhiko Obayashi, Japonska / Japan, 2017, DCP, 1.85, barvni / colour, 168'



Japonska, spomladi 1941. Mladi Toshihiko se iz Amsterdama vrne v idilično obalno mesto Karatsu, da bi obiskal svojo teto in bolno sestrično Mino. Vpiše se v tamkajšnje šole in se kmalu spoprijatelji s pisano družino vrstnikov. A medtem ko se cvet mladosti prepušča odkrivanju mlade ljubezni in smisla življenja, na obzorju že grozi neizbežna vojna.

Avtor ultrakulturne psihedelične horror komedije **Hausu** (1977) se je vrnil k svojemu prvemu, nikoli realiziranemu scenariju in pri dobrih osemdesetih uresničil dolgoletne filmske sanje. Brezčasna alegorija nedolžne mladosti, žrtvovanje na oltarju vojne, se v rokah večno nekonvencionalnega filmskega vizionarja in gorečnega humanista prelevi v avantgarden vročični sen. Halucinantna in presunljiva pacifistična mojstrovina.

»Obayashi načrtno sprevrača konvencije igre, scenografije in filmske fotografije, s čimer publiki zastavi izziv, toda ne traja dolgo, da se privadiš. In kmalu se ti zdi, da so gledališke kulise in posnetki morja, projicirani na ozadje, edini možen način za upodabljanje neizrekljive misli: da je mladost sprejemljiva žrtev.«

- Deborah Young, *The Hollywood Reporter*



Japan, 1941. Young Toshihiko returns from Amsterdam to the small and idyllic seaside town of Karatsu to visit his aunt and sick cousin Mina. He soon befriends a colourful entourage of the town's youth. But while they explore young love and the meaning of life, the shadows of an imminent war loom heavy.

Master Obayashi returns to his very first screenplay (written before the surreal cult classic **Hausu**) to fulfil a decades-long filmmaking dream. In the hands of this ageless and forever unconventional filmmaking genius a timeless story about youth sacrificed at the altar of war becomes an avant-garde cinematic fever dream. A hallucinatory pacifist masterpiece.

»In a short prologue that adds a personal dimension, the narrator/director reminds the audience that what follows is not nostalgia, but the heartache of everything that has been devoured and lost by war. This urgent but general message might well have been lost in a more conventional film. Here it bursts out in a jarring, iconoclastic directing style of inspired rule-breaking.«
- Deborah Young, *The Hollywood Reporter*

»Nobuhiko Obayashi's latest is like nothing else around.«
- Robbie Collin, *The Telegraph*

SODOBNI / CONTEMPORARY

Un couteau dans le coeur

Nož v srce Knife + Heart

Yann Gonzalez, Francija, Mehika, Švica / France, Mexico, Switzerland, 2018, DCP, 1.85, barvni / colour, 102'



Pariz, poletje 1979. Anne (Vanessa Paradis) je režiserka tretjerazrednih gejevskih porničev. Ko jo zapusti ljubimka, montažerka Lois, se Anne odloči posneti svoj najbolj ambiciozen film, da bi znova osvojila Loisino srce. Toda njeni igralci začnejo drug za drugim skrivnostno umirati.

Misteriozen, atmosferičen, čudovito stiliziran in retro nostalgichen morilski triler Yanna Gonzaleza, posnet na 35-milimetrski filmski trak, ni le oda, temveč prava reinkarnacija sedemdesetih let, zlate dobe *grindhouse* kinematografov, ko sta bila šik tako porno kot *giallo*. Dobitnik nagrade Jean Vigo za neodvisnega duha in slogovno izvirnost.

»Če bi Dario Argento, Brian De Palma in Kenneth Anger med gledanjem **Vabe** (Cruising) in poslušanjem glasbenega miksa Georgia Moroderja spočeli otroka ljubezni, bi bil videti kot **Nož v srce**. /.../ **Nož**, posnet na 35 milimetrov in podkrepjen s pulzirajočo retro glasbeno podlago galskih elektro rokerjev M83, vas zgrabi že ob prvi sličici – in to ni datoteka gigabajtov, pač pa prava sličica celuloida – kot film, ki je popolnoma pogreznjen v užitke filmske preteklosti.«
- Jordan Mintzer, *The Hollywood Reporter*



Paris, the summer of 1979. Anne (Vanessa Paradis) is a 40-something gay porn director with titles like **Anal Fury** and **Homocidal** under her belt. After her editor and lover Lois leaves her, she tries to win her back by shooting her most ambitious film yet. But a mysterious killer starts murdering her actors one by one.

Yann Gonzalez's ultra-stylish and gorgeously campy murder mystery, shot on 35mm, is not merely an ode but a reincarnation of the seventies, the golden age of *giallo*, grindhouse and porno chic.

»If Dario Argento, Brian De Palma and Kenneth Anger conceived a three-way love child while watching **Cruising** and listening to a Giorgio Moroder mix tape, the result would be something like French director Yann Gonzalez's **Knife + Heart**. /.../ **Knife** hits you from its very first frame – and this is really a frame of celluloid and not a file of gigabytes – as a work engulfed in the pleasures of filmmaking's past.«

- Jordan Mintzer, *The Hollywood Reporter*

»Gonzalez has a strong sense of what makes those old no-budget pornos fun and an equally strong sense of how and where those films intersect with the likes of Godard and Hitchcock.«

- Walter Chaw, *Film Freak Central*

SODOBNI / CONTEMPORARY

Bamboo Dogs

Bambusovi psi

Khavn, Filipini / Philippines, 2018, DCP, 2.35, barvni / colour, 83'



Manila, 1995. Policista Esquivel in Corazon prejmeta navidez enostaven ukaz: člane zloglasne roparske tolpe morata odpeljati na policijsko centralo, kjer bodo izpuščeni, saj je prišlo do napačne aretacije. Toda sredi prevoza se ukaz spremeni in policista se znajdeva pred odločitvijo: naj poslušata nadrejene ali ravnata po svoji vesti?

Štirje zločinci, štirje policisti in en kombi so sestavine tesnobeznega križanca kriminalnega trilerja in filma ceste, posnetega po resničnem dogodku. Jedka obsodba moralnega razkroja in razpada sistema v Mondomanili, kjer so močje postave zgolj orodje in orožje v rokah vladajoče elite.

Leta 1986 filipinska vojska za boj proti komunistični gverili osnuje paravojaško skupino, poimenovano Kuratong Baleleng. Konec osemdesetih se iz skupine razvije močna kriminalna združba, ki deluje pod zaščito policije. Leta 1995 v Quezonu člani posebne predsedniške enote za boj proti organiziranemu zločinu pod poveljstvom Panfila Lacsona usmrtijo 11 članov tolpe, vključno z mladoletnikom. Proti Lacsonu in 33 drugim predstavnikom policije je sprožen postopek. Tožba je zaradi pomanjkanja dokazov nazadnje opuščena. Lacson je leta 2001 izvoljen v državni senat, kjer sedi še danes.

On what should have been just another night on the job, police officers Esquivel and Corazon receive an order that seems simple enough at first: fix an arrest mix-up by taking a notorious group of robbers to Camp Crame where they will be let go. But mid-transport the orders change and Esquivel and his fellow cops find themselves having to choose between carrying out orders and doing what's right.

Four criminals, four cops and a van are the ingredients of Khavn's tense, pitch-dark and claustrophobic crime thriller and road movie mixture, based on the Kuratong Baleleng Rubout Massacre of 1995.

*Mondomanila is festering.
Death is slow and hard to come by.
Who knows the cure?
Surely, it's not in this ride.
Everyone's a henchman.
Villains & their humanity.
The weightless pressure and suffocating freedom felt
by men throwing away their entire belief systems in the
course of one ride.
How does one act with the full and appalling
consciousness of the wrong one is doing, the wreckage
one is creating?*
- Khavn

Projekcija v prisotnosti režiserja **Khavna De La Cruza**.
Screening in the presence of director **Khavn De La Cruz**.

SODOBNI / CONTEMPORARY

Balangiga: Howling Wilderness

Balangiga: Tuleča divjina

Khavn, Filipini / Philippines, 2018, DCP, 1.85, barvni / colour, 115'



Leto 1901, Balangiga. Osemletni Kulas se z dedkom in vodnim bivolom znajde v pregnanstvu. Dom so zapustili na begu pred maščevalnim pohodom ameriške vojske pod vodstvom generala Smitha. Na odisejadi, ki jih vodi skozi morja trupel in požgane vasi, najdejo preživelo dete.

Uporniški poet Khavn De La Cruz se s hipnotičnim filmom **Balangiga: Tuleča divjina** vrne k še enemu resničnemu dogodku iz filipinske preteklosti, k zgodovinskemu pokolu, ki ga je leta 1901 nad prebivalstvom v Balangigi zagrešila ameriška vojska. Film proti vojni, halucinanten, brutalen in ganljiv.

»Balangiga leta 1901 so Filipini leta 2017. Ostajamo dežela pod okupacijo, ki se še vedno trudi postaviti na lastne noge, ki jo še vedno razdirajo notranji in zunanji boji. Smo žrtve revščine, kapitalizma in globalizacije /.../. Dokler ne bo vse človeštvo doumelo, da v vojni nihče ne zmagaja, da se nihče ne vrne domov brez ran, niti zmagovalca, bo **Balangiga: Tuleča divjina** film, ki ga moramo posneti: kot dokaz vojne, kot poziv k miru.«

- Khavn

»/.../ liričen in ganljiv testament človeškemu boju za svobodo pred vsako in vsakršno obliko zatiranja.«

- Francis Joseph Cruz, *Rappler*



Philippines, 1901. A young boy flees the town of Balangiga with his grandfather and their buffalo to escape the American occupation. As they travel through the countryside strewn with carnage, they find an infant amid a sea of corpses. Together, the two boys struggle to survive in the howling wilderness.

Filipino rebel poet Khavn returns to the site of the 1901 Balangiga massacre under American occupation with this masterful, hypnotic and hallucinatory, brutal yet soulful anti-war odyssey of a boy and a child.

»Occupation is not a thing of the past. Balangiga, 1901 may as well be Philippines, 2017. We remain a country occupied, still struggling to come into its own, torn by conflict within and without. We are victims of poverty, capitalism, and globalization /.../. Until all of humanity understands that no one wins in a war – no one walks home whole, not even the victors, **Balangiga: Howling Wilderness** is a film that needs to be made: as an evidence of war, as a plea for peace.«

- Khavn

Sledi pogovor z režiserjem **Khavnom De La Cruzom**. V sodelovanju s festivalom **Kino Otok – Isola Cinema**. Followed by a talk with director **Khavn De La Cruz**.

In collaboration with **Kino Otok – Isola Cinema Film Festival**.

KINO-KONCERT / FILM-KONCERT

This Is Not A Lost Film By Khavn

Kino-koncert z živo glasbeno spremljavo na elektronskih orglah in tolkalih obsega »trilogijo izgubljenih filmov« ter izsek iz celovečerca. Filmi, glasba in performans: Khavn.

Film-concert featuring »The Lost Film Trilogy« and an excerpt from **Nitrate: To The Ghosts Of The 75 Lost Philippine Silent Films (1912-1933)**. Films, music & performance by Khavn.



Filipiniana, 2016, 13'

Zgodovina je mrtva krava v lijaku, ki se izdaja za razglašeni fagot, pojoč podoknice razpolovljeni luni, ki so jo spodjedla pričakovanja, a ne tako velika, da bi novi cesarji sklanjali svoje odsekane glave, toda trije kolači so vedno boljši od treh centov v tem divje vrtečem se svetu, ki kukajoče klujuv bebove race za polnočni prigrizek na begu.

History is a dead cow in a funnel pretending to be a detuned bassoon serenading the moon halved by expectations not so great that new emperors bow their decapitated heads but 3 cakes are always better than 3 cents in this madly turning world peeking pecking ducktards for a midnight snack on the run.



Aswang (1933). 2017, 7'

Prvi film, posnet na Filipinih, ki je vseboval zvočno sled, je bil **Ang Aswang** (Vampir) Georgea Musserja. Ta je leta 1932 v državo uvozil 50.000 filipinskih pesov vredno opremo za optično snemanje zvoka in iz svojega doma napravil studio. Film je snemal eno leto. Po pričevanjih zvok na žalost ni bil ves čas sinhron s sliko, mestoma pa ga ni bilo slišati.

The first film made in the Philippines to feature optically recorded sound was George Musser's **Ang Aswang** (The Vampire). In 1932, Musser imported 50,000 PHP worth of optical sound equipment and turned his house into a studio. Unfortunately, according to some observers, the sound was sometimes out of sync and inaudible.

Khavn, filipinski filmar, glasbenik, pesnik in filmski aktivist, je podpisal 23 albumov, 47 celovečernih in 112 kratkih filmov (v času nastajanja tega besedila in ko ga boste brali, jih bo bržkone že več). Postavil je tudi svetovni rekord v najdaljšem solo koncertu za klavir brez premorov s 13-urno živo spremljavo svojega filma **Simulacrum Tremendum** na rotterdamskem festivalu leta 2016. Nedavno je prejel nagrado Gawad Urian za najboljšo glasbo v filmu **Balangiga: Tuleča divjina** (Balangiga: Howling Wilderness), zaključnem filmu letošnjega festivala Kurja polt. Nastopa tudi kot član zasedb The Brockas, Fando & Lis in Vigo.



Juan Tamad Goes To The Moon (1898), 2018, 4'

Tri leta pred Georgesom Mélièsom in deset let pred Segundom de Chomónom je filipinski proto-nadrealistični filmar Narding Salome Exelsio posnel svoje potovanje na Luno, **Nagtungo si Juan Tamad sa Buwan**. Bilo je leta 1898, ko je Španija prodajala Ameriki Filippine za dvajset milijonov dolarjev.

Three years before Georges Méliès and ten years before Segundo de Chomón, indigenous proto-surrealist Philippine filmmaker Narding Salome Exelsio made **Nagtungo si Juan Tamad sa Buwan** in 1898 while the Philippines were being sold by Spain to America for twenty million dollars (VAT not included).



Nitrate: To The Ghosts Of The 75 Lost Philippine Silent Films (1912-1933), 2013, 30' (izsek / excerpt)

Iz najdenih posnetkov zgrajena abstraktna grozljivka s pomočjo devetih ohranjenih filmov, posnetih v obdobju 1952-1980, na novo zamišlja, rekonstruira, simulira, se spominja in sočustvuje s 75 izgubljenimi filipinskimi nemimi filmi, ustvarjenimi med letoma 1912 in 1933.

Abstract found-footage horror using nine existing films from 1952 to 1980 to reimagine, reconstruct, simulate, commemorate, and commiserate with the seventy-five lost Philippine silent films from 1912 to 1933.

Khavn is a composer, pianist, singer, and songwriter with 23 albums, 47 feature films and 112 shorts under his belt (that is, at the time when this text was written, by the time you are reading it, these numbers will surely have grown). He holds the world record for the longest-ever solo piano concert without breaks for the 13-hour live score of his 13-hour film **Simulacrum Tremendum** at the Rotterdam International Film Festival 2016. He recently won the 2018 Gawad Urian for Best Music for his soundtrack to **Balangiga: Howling Wilderness**. His other bands include The Brockas, Fando & Lis, and Vigo.

RETROSPEKTIVA / RETROSPECTIVE

Freaks Spake

Tod Browning, ZDA / USA, 1932, DCP, 1.37, čb / bw, 64'



Lepa, a zahrtna cirkuška artistka Cleopatra kani zapeljati pritlikavega Hansa, da bi se z njim poročila, nato pa ga umorila in pobegnila z njegovim bogastvom. Toda Hansovi tovariši razkrijejo zaroto in hladnokrvni Cleopatri pripravijo grozljivo maščevanje.

Browning je za svojo groteskno in mračno komično melodramo o maščevanju zbral osupljivo zasedbo resničnih cirkuških atrakcij. Publika je bila ogorčena, studijski šefi so film drastično porezali – in kar so zavrgli, se je izgubilo za vedno. Toda **Spake** ostajajo ena najbolj edinstvenih stvaritev v zgodovini Hollywooda. Razvpita kulturna klasika in neustrašna oda vsem izobčencem sveta.

»Ob prebiranju takratnih kritik Browningove subverzivne mojstrovine sočutja in studa se vam bo današnji svet nemudoma zdel veliko lepši. 'Nemogoče je, da bi normalen moški ali ženska sočustvovala s povzpetniškim pritlikavcem,' je tulil *Variety* /.../. Ironija je seveda, da si Browning niti najmanj ni prizadeval ugajati temu mitskemu 'normalnežu'. /.../ **Spake** so eden najsilovitejših filmov o potrebi po človečnosti in solidarnosti spričo krutosti in tiranije, kar jih je bilo kdaj posnetih.«

- Tom Huddleston, *Time Out*



Beautiful and conniving trapeze artist Cleopatra conspires with her strongman lover to marry and murder the dwarf Hans for his fortune. But when his fellow 'freaks' discover her scheme, she becomes the target of their horrifying vengeance.

Browning gathered an incredible cast of real sideshow performers for his grotesque and darkly comedic revenge melodrama. The studio brass cut almost half an hour from the film's original runtime. But **Freaks** remain one of the most unique works in Hollywood history. An infamous cult classic and a fearless ode to the disenfranchised and the outcast.

»Reading contemporary 1932 reviews of Tod Browning's subversive masterpiece of compassion and disgust is a great way to make yourself feel better about the modern world. 'It is impossible for the normal man or woman to empathise with the aspiring midget,' bellowed *Variety* /.../. The irony, of course, is that Browning had absolutely no interest in pleasing this mythical 'normal' man. /.../ no wonder the beauty-obsessed Hollywood studio system had no idea what to do with it. It's one of the most powerful films ever made about the need for humanity and solidarity in the face of cruelty and oppression.«

- Tom Huddleston, *Time Out*

RETROSPEKTIVA / RETROSPECTIVE

La donna scimmia

Ženska opica The Ape Woman

Marco Ferreri, Italija, Francija / Italy, France, 1964, 35mm, 1.37, čb / bw, 92'

Filmska kopija / Print courtesy of CSC-Cineteca Nazionale

CSC...Cineteca
Nazionale



Telo mlade in plašne Marie je povsem poraslo z dlakami. Pred svetom se skriva v neapeljskem samostanu, kjer jo nekega dne odkrije z vsemi žavbami namazani in podjetni Antonio. Zapelje jo z obljubami o življenju onkraj samostanskih zidov, se z njo poroči, nato pa jo postavi na ogled kot cirkuško spako. Toda ljubezen včasih vzklije v najbolj nepričakovanih okoliščinah.

Tragikomična satira in ena najbolj čudaških ljubezenskih zgodb na filmu, z Annie Girardot in Ugom Tognazzijem v glavnih vlogah, nosi pečat svojega avtorja: nadrealistični humanizem in globoko sočutni nihilizem Marca Ferrerija, mojstra provokatorja, anarhičnega nekonformista in vizionarskega genija. Producent Carlo Ponti je v dejanju samocenzure filmu odrezal zaključno sekvenco, na zahtevo koproducenta pa so morali posneti še povsem nov konec za francoski trg. Na festivalu si bomo kajpak ogledali režiserjevo izvirno in integralno verzijo.

»Eden Ferrerijevih najzgodnejših in najbolj priljubljenih filmov /.../. Hkrati huronsko smešno in groteskno, predvsem pa neobzdrano satiro **Ženska opica** zaznamujeta brezsrčni humor in anarhična energija Ferrerijevih najboljših del.«

- Film Society of Lincoln Center

Maria is a timid young woman whose body is completely covered in hair. Hiding away in the kitchens of a Naples nunnery, she is discovered by a sleazy swindler Antonio. He sweeps her off her feet with promises of life outside her confines, even marries her, only to put her on display as a sideshow freak. Yet love sometimes blooms in the most unusual of circumstances.

Marco Ferreri's tragicomic satire and perverse love story, starring Annie Girardot and Ugo Tognazzi, bears all the marks of its maker, the surreal humanism and compassionate nihilism of an anarchic anti-conformist. In an act of preventive censorship producer Carlo Ponti eliminated the final sequence, deeming it too shocking. While the French co-producer demanded a different ending to be shot. We will present the original director's cut.

»At Cannes they booed and yelled, because the French didn't like a hairy Annie Girardot. They thought she was in bad taste. /.../ When it came out they said it was badly made. What does it mean that it was badly made? Is it a drama? Is it a comedy? No idea! I don't make distinctions between the genres: you laugh when you laugh.«

- Marco Ferreri

RETROSPEKTIVA / RETROSPECTIVE

Witchfinder General

Za krvnika ni milosti

Michael Reeves, VB / UK, 1968, DCP, 1.85, barvni / colour, 86'



Leto 1645, Anglijo razdvaja državljanska vojna. Kaotično stanje negotovosti in nasilja s pridom izrablja samooklicani lovec na čarovnice Matthew Hopkins (Vincent Price). Ta potuje po deželi, hujška prebivalce proti domnevnim čarovnicam in z mučenjem izvablja njihova priznanja.

Tretji in poslednji film mladega režiserja Michaela Reevesa, velikega upa britanske žanske kinematografije 60. let, ki je kratek čas po nastanku filma tragično preminil pri rosnih petindvajsetih. Reevesov maščevalni vestern v preobleki ruralne gotske grozljivke, posnet na lokaciji in po navdihu resnične zgodovinske osebnosti Matthewa Hopkinsa, zavrne nadnaravno razlago počela zla in usmeri svoje kopje v tусvetno sprevrženost in človeški oportunizem.

»Takratni kritiki so film obsojali, češ da gre za sadistično vajo v samovolji 'brez sporočila'. Ker je Reevesov film v resnici eden najbolj drznih in razmišljajočih svojega časa – po vrhu pa še srdita obsodba cerkvene hinavščine in kvarnih, nalezljivih učinkov nasilja –, s težavo sprejemamo te zgrešene poglede. Reeves, ki je bil med snemanjem star komaj 23 let, do popolnosti obvladuje svoj medij. /.../ Film je preprosto mojstrovina.«
- Michael Doyle, *Rue Morgue's 200 Alternative Horror Films You Need to See*

»Danes je Michael Reeves vseprisotni duh britanske filmske zgodovine. Naš režiserski James Dean, naš izgubljeni *auteur* nihilizma šestdesetih let, Hitchcockov izginuli dedič. /.../ Njegov film prikaže Anglijo kot prostor, kjer verski fundamentalisti zatirajo nestrinjanje s sežiganjem in utapljanjem; kjer sta stara in mlada generacija ujeti v morilskem spopadu.«
- Matthew Sweet, *The Telegraph*

The year is 1645. England is engulfed in the Civil War. Taking advantage of the state of chaos and anarchy, Matthew Hopkins (Vincent Price), a lawyer turned Witchfinder General, tours the country instigating witch hunts and extracting confessions through torture. But when he executes a village priest, Hopkins initiates a blood feud with young Richard Marshall, a trooper in Cromwell's army, who is betrothed to the priest's niece.

The third and final film from director Michael Reeves, who died shortly after the film's release at the tender age of twenty-five, depriving Britain's horror cinema of one of its greatest talents. Shot on location and based on the real historical figure of Matthew Hopkins, Reeves' revenge western cloaked as a rural Gothic locates the origins of evil not in the supernatural, but in the very natural opportunism, corruption and depravity of men.

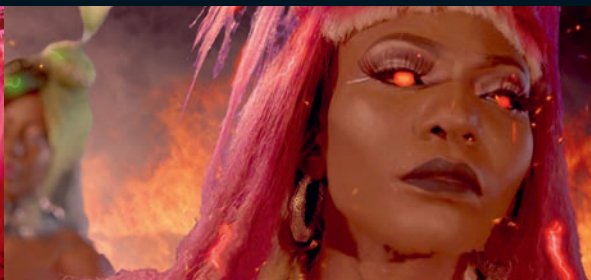
»Now, Michael Reeves has become the attendant ghost of British film history. He is our directorial James Dean, our lost auteur of Sixties nihilism, Hitchcock's vanished heir.«
- Matthew Sweet, *The Telegraph*

»The 1968 British horror movie **Witchfinder General** (also known as **The Conqueror Worm**) has long been a cult item – in part because its talented 25-year-old director, Michael Reeves, died of a drug overdose /.../, but mainly because it is an extraordinarily bleak story of political evil.«
- J. Hoberman, *The Village Voice*

SODOBNI / CONTEMPORARY

Hello, Rain

C. J. 'Fiery' Obasi, Nigerija / Nigeria, 2018, DCP, 2.35, barvni / colour, 30'



Čarovniške znanstvenice Rain, Philo in Coco s pomočjo nevarne mešanice uroka in tehnologije ustvarijo čarobne lasulje, ki jim delijo nezaslišane nadnaravne moči. Toda moč človeka pokvari in Rain se kmalu znajde v spopadu s prijateljicama. Obasijev afrofuturistični kratkometražec, posnet po kratki zgodbi *Hello, Moto* nigerijsko-ameriške pisateljice Nnedi Okorafor, je prejel posebno nagrado žirije na festivalu Fantasia v Montrealu.

»Ognjeni' Obasi se v hipnotični svarilni basni, ki prispeva svojo edinstveno vizijo k eksploziji afrofuturističnih triumfov v letu 2018, od **Črnega panterja** (Black Panther) do **Dirty Computer** Janelle Monáe, naveže na dolgo žanrsko tradicijo zoperstavljanja trenutnih družbenih problemov in težavne preteklosti ter svetle, obetavne prihodnosti. /.../ Filma **Za krvnika ni milosti** in **Hello, Rain** ponudita sila raznoliki in edinstveni viziji realnosti, ki preiskujeta vprašanja identitete, nasilja in moralne korupcije na mestu spopada tradicije in modernosti. Vznemirljiv filmski dvojček.«

- Kim Tance, *Kinotečnik*

»Nigerijski upornik z razlogom /.../ uprizori divje barvito vratolomno vožnjo po poteh čarovništva, znanosti, sestrške ljubezni in superzlobnosti.«

- Rupert Bottenberg

Through a potent but dangerous combination of juju and technology, three scientist witches Rain, Philo and Coco create magical wigs that grant them untold supernatural powers. But power corrupts and Rain soon finds herself in a confrontation with her friends. Based on *Hello, Moto*, an afrofuturistic short story by World Fantasy, Nebula and Hugo award winner Nnedi Okorafor.

»A wild ride of sorcery, science, sisterhood and supervillainy /.../ is brought to eye-popping life by Nigeria's rebel with a cause, C.J. 'Fiery' Obasi, director of **O-Town** and **Ojuju**.«

- Rupert Bottenberg



RETROSPEKTIVA / RETROSPECTIVE

Ilsa, Harem Keeper of the Oil Sheiks Ilsa, čuvajka haremov naftnih šejkov

Don Edmonds, Kanada / Canada, 1976, 35mm, 1.66, barvni / colour, 85'



Čuvajka Ilsa s svojima zulujskima pribočnicama Saten in Žamet bdi nad haremom izprijenega naftnega šejka El Šarifa. V njenem suženjstvu se znajdejo Holly Acheson, dedinja ameriškega kralja trgovskih verig, Inga Lindström, prsata diva pogošnih švedskih filmov, in Alina Cordova, evropska prvakinja v dresurnem jahanju. Toda pokončni ameriški diplomat grozi, da bo hudodelsko združbo razkril.

Enkratna Dyanne Throne se vrača kot kratkohačna puščavska domina v drugi, najbolj vedri inkarnaciji zloglasne Ilse – enega najbolj priljubljenih in osovraženih likov v zakladnici filmov o ženskah za zapahi. Vrhovno utelešenje čudovitega čudaštva filmske eksploatacije!

»Ko je ameriška igralka Dyanne Thorne študirala igro pri slovitih newyorških gurujih Stelli Adler in Leeju Strasbergu, najbrž ni slutila, da se bo v srca ljubiteljev kultnega filma za vselej zapisala kot nacistična domina zloglasne kanadske tetralogije o Ilsi. /.../ Ona je Indiana Jones, odrasla različica.«
- Maša Peče, *Ekran*

»Kdor ni videl niti enega Ilsinega filma, se je prikrajšal za radostni užitek ene poslednjih velikih sag eksploatacijskega filma.«
- Wade Major, *Boxoffice Magazine*

Ilsa, harem keeper for a depraved sheik, and her lethal lesbian guards Satin and Velvet run the most sadistic slavery ring in the Middle East. An American millionaire's daughter, a movie star, and an attractive equestrian are among their latest sex slaves. But an American diplomat threatens to expose the perverse secrets of Ilsa's domain.

The one and only Dyanne Thorne returns as the whip-cracking, mini-shorts-wearing harem keeper in the second – most sun-drenched and bubbly – instalment of the infamous **ILSA** series. One of the most beloved and reviled characters in the history of Women In Prison films, Ilsa is the embodiment of exploitation cinema's glorious freakery!

»We are in the realm of the so-called horrotica, the gruesome bodily hybrid of horror and eroticism. But this is caricatured, cartoonish violence – whatever else you might call it, a WIP film is first and foremost a comedy. And the series of films featuring Ilsa are a true adventure comic. /.../ She is Indiana Jones, adult film version.«
- Maša Peče, *Ekran*

»To have never seen an **Ilsa** film is to have truly been deprived the joys of one of the last great exploitation film sagas.«
- Wade Major, *Boxoffice Magazine*

RETROSPEKTIVA / RETROSPECTIVE

Der Fan Oboževalka The Fan

Eckhart Schmidt, Zahodna Nemčija / West Germany, 1982, 35mm, 1.85, barvni / colour, 92'
Filmska kopija / Print courtesy of Filmmuseum im Münchner Stadtmuseum



R (Bodo Staiger, frontman nemških novovalovcev Rheingold) je najljubši pevec sedemnajstletne Simone (Désirée Nosbusch). Noro je zaljubljena vanj. Cele dneve sanjari o njem, posluša njegovo glasbo in mu piše zaupna pisma. Nekega dne pobegne od doma, odločena, da ga spozna. Kot po čudežu se ji to tudi posreči. Toda ali je R res tako sanjski ali pa se bo njuno srečanje sprevrglo v nočno moro?

Skriti biser in vse premalo znana kultna klasika zahodnonemške žanrske kinematografije, ki utripa v duhu osemdesetih in vibrira v zvokih elektropopa, slastno počasi gradi naelektreno napetost in vodi temo fanatične obsesije vse do njenega logičnega, a skrajnega zaključka.

»**Oboževalka** naseljuje svoj lasten, sanjski in podzemen svet. /.../ To je odločno avtorski film, ki veliko bolj spominja na Fassbinderja kot Fulcija, ima pa tudi izrazito punk estetiko. Njegova neljubljena najstnica, ki tava po distopični evropski družbi, bi lahko bila lik iz fanovske fikcije po navdihu **Peklenske pomaranče**.«

- Nicholas McCarthy, *Vice*

»Predstavljajte si film Johna Hughesa, ki ga režira Michael Haneke, pa boste že bližje.«

- *Spectacle Theater*

Simone (Désirée Nosbusch) is a teenage girl with a fatal crush on her favourite singer R (Bodo Staiger, frontman for the Neue Deutsche Welle band Rheingold). She spends hours listening to his music, writing him letters and daydreaming about their love affair. Then one day she runs away from home, determined to meet him. Miraculously, she does. But can R live up to her fantasy, or will the fantasy turn into a nightmare?

West German genre cinema's hidden treasure and unsung cult classic **Der Fan**, oozing with teen angst and pulsating with eighties' electro pop, is a delicious slow burner, patiently propelling its theme of fanatic, all-consuming obsession to its logical and extreme conclusion.

»**Der Fan** exists in its own netherworld. /.../ It's a full-blown auteur film that feels way more like Rainer Werner Fassbinder than Lucio Fulci, and also features a punk aesthetic. This unloved teen wandering through a dystopic European society is almost like spin-off fan fiction from the universe of **A Clockwork Orange**.«

- Nicholas McCarthy, *Vice*

»Imagine a John Hughes vehicle with Michael Haneke in the driver's seat and you're getting close.«

- *Spectacle Theater*

RETROSPEKTIVA / RETROSPECTIVE

Tras el cristal

Steklena kletka In a Glass Cage

Agustí Villaronga, Španija / Spain, 1986, 35mm, 1.85, barvni / colour, 107'



Klaus je nekdanji nacistični zdravnik, ki je v taboriščih izvajal okrutne poskuse na mladih dečkih. Po vojni je pobegnil v Španijo in po spodletelem poskusu samomora ostal hrom in vklejen v stekleno komoro, ki mu služi kot umetna pljuča. Z ženo Griseldo in hčerko zdaj života v odmaknjeni graščini. Nekega dne se na vratih pojavi mladi Angelo in se družini ponudi v službo kot bolničar.

Osupljiv režijski prvenec španskega *auteurja* Agustija Villaronga nas pogreze v mračen, morast in brezizhoden labirint, kjer se prepletajo stranpoti fašizma, spolnih tabujev, perversije in nasilja. Transgresivna filmska mojstrovina.

»Zares edinstven film – **Steklena kletka** z obsedeno natančnostjo izriše tabu, ki je za mnoge preprosto preveč odvraten, da bi lahko služil kot filmska snov. /.../ zasluži resno pozornost in razmislek kot film, ki se spopade z resnično težko temo in vendar nikoli ne prestopi meja odgovorne inteligence. Film, ki je vse prej kot cenen užitek za izpijence, se postavlja ob bok Pasolinijevemu **Salò** kot delo mračne, tesnobne briljantnosti.«

- Stephen Thrower, *Eyeball*

»Morasta mojstrovina! Najbolj impresiven režijski prvenec desetletja!«

- Elliot Stein, *The Village Voice*

Klaus is a former Nazi doctor who conducted fatal experiments on young boys during the war. After escaping to Spain, he continued to perpetrate his atrocious crimes. But a failed suicide attempt left him paralysed and confined to an iron lung inside a mansion which he shares with his wife Griselda and their daughter. One day, a mysterious young man Angelo appears at their door to offer his services as a nurse.

Agustí Villaronga's astonishing directorial debut is a dark and disturbing descent into the horrors and parallels of fascism, forbidden sexual fantasy and sexual violence.

»In a **Glass Cage** explores the dialectic relationship between executioner and victim in an ambivalent tale of lust, death and transcendence. /.../ It is inspired by Georges Bataille's account of the historical child murderer Gilles de Rais, along with the writings of Marquis de Sade, blended with a totalitarian vision that links the film to Pier Paolo Pasolini's Fascism parable, **Salò, or the 120 Days of Sodom**.«

- Marcus Stiglegger, *100 European Horror Films*

»A master filmmaker! A bizarre, haunting and violently disturbing film!«

- Judy Stone, *The San Francisco Chronicle*

Čudne barve Gillesa Vranckxa

The Strange Colors of Gilles Vranckx



1. 4. - 22. 4. 2019 | Slovenska kinoteka, Kinodvor

Festival Kurja polt s ponosom predstavlja razstavo izbranih del belgijskega vizualnega umetnika Gillesa Vranckxa. V Bruslju delujoči mojster risbe in grafičnega oblikovanja pripada drobni in dragoceni peščici avtorjev, ki ohranjajo danes skorajda izginulo umetnost ročno ilustriranih filmskih plakatov in jo povzdigujejo v nove višave. Vranckxovi plakati za sodobne filme črpajo navdih iz horror ikonografije sedemdesetih in psihedeličnih šestdesetih, toda nauke starih mojstrov plakatne umetnosti avtor večje spaja s sodobnimi formami ilustracije v prepoznaven lastni pečat. Njegova dela krasijo knjižne izdaje, DVD in LP ovitke vodilnih žanrskih založb, kot so Arrow Films, Cult Epics in Mondo Macabro. Izvirne filmske plakate ustvarja za filme kultnih in klasičnih avtorjev, od Argenta, Cronenberga, Lyncha in Larrazo do Hitchcocka, Buñuela, Leloucha in Wakamatsuja. Najbolj prepoznavni in zdaj že ikonični pa so Vranckxovi plakati za filme neo-giallo dvojca Bruno Forzani in Hélène Cattet: **Amer** (2009), **Čudna barva solz tvojega telesa** (L'étrange couleur des larmes de ton corps, 2013) in **Naj trupla porjavijo** (Laissez bronzer les cadavres, 2017).

Dvodelna razstava v Dvorani Silvana Furlana Slovenske kinoteke in Kinodvorovi Galeriji vključuje uradne filmske plakate in naslovnice, ki so nastali po naročilu, zasebne projekte, prikaz dela v nastajanju in povsem nove stvaritve, ki prihajajo k nam naravnost iz Vranckxovega ateljeja.

Kurja Polt Festival is proud to present an exhibition of selected works by Belgian artist Gilles Vranckx. The Brussels-based master of drawing and graphic design counts among the precious few artists keeping alive the once vibrant tradition of hand-drawn film posters, elevating the art form to new heights. Vranckx's contemporary film posters draw their inspiration from seventies horror iconography and sixties psychedelia, merging techniques from the old masters of poster art with current forms of illustration to create the artist's recognizable signature. His artwork is featured in books and on DVD and LP covers produced by the world's leading genre and cult film labels, such as Arrow Films, Cult Epics and Mondo Macabro. He has created original film posters for cinema's cults and classics, from Argento, Cronenberg, Lynch and Larraz to the works of Hitchcock, Buñuel, Lelouch and Wakamatsu. Perhaps most widely known are Vranckx's iconic film posters for neo-giallo filmmaking duo Bruno Forzani and Hélène Cattet: **Amer** (2009), **The Strange Color of Your Body's Tears** (L'étrange couleur des larmes de ton corps, 2013) and **Let the Corpses Tan** (Laissez bronzer les cadavres, 2017).

The two-part exhibition on display at the Slovenian Cinematheque's Silvan Furlan Hall and Kinodvor Gallery combines commissioned works, personal projects and an examination of the artist's working process, along with newly created works fresh from the drawing board.

PETEK 12. 4. / 14.00 – 17.30 / Kinodvor

Konferenca kultnega filma

Žanrski obstranci? Friki, feministke in morilski zobarji

Vstop prost. Predavanja potekajo v angleškem jeziku. Konferenca je odprta za javnost. Projekt nastaja v sodelovanju z Univerzo Northumbria iz britanskega Newcastla. Konferenco bo povezoval dr. Russ Hunter, višji predavatelj filmskih in televizijskih študij na Univerzi Northumbria. Več o gostujočih predavateljih na spletni strani kurjapolt.org.

Film se od nekdaj spogleduje z obstranci, s tistimi, ki odstopajo od norme (kakorkoli že je ta norma skonstruirana). Letošnja predavanja bodo osvetlila zelo različne vidike te dinamike in se, na tak ali drugačen način, posvetila ideji outsiderjev in obrobnežev. **Dr. Jamie Sexton** bo vzel pod drobnogled pester nabor filmov, ki se osredotočajo na nenormativna človeška telesa in – bolj ali manj uspešno – prevprašujejo fizično drugačnost. Jamie bo preiskal tudi povezavo in odnos med to raznoliko skupino filmov ter kontrakulturniško publiko v sedemdesetih letih prejšnjega stoletja.

Dr. Alison Peirse bo osvetlila povsem drugačno marginalno figuro: žensko avtorico žanrskega filma. Skozi študijo pogosto spregledanega poglavja žanrske filmografije se bo spraševala, kako je pretežno moški kritično-teoretski establišment zaznamoval zgodovino ženske žanrske ustvarjalnosti in kaj se zgodi z žanrskim filmom, ko lahko ženske svoje lastne zgodbe pripovedujejo same. **Dr. Steve Jones** bo preučil spet drugačno vrsto obstrancev, tisti čudaški sortiment likov, ki jih poraja neskončni cikel *slasher* filmov. Skozi študijo izvorov in evolucije *slasherja* bo skušal izluščiti, kaj je tisto, kar dela filmski *slasher*, njegove neumorne (in pogosto prismuknjene) morilce ter naivne žrtve za enega najbolj priljubljenih podžanrov med ljubitelji grozljivk.

Kultni film in 'frikovstvo'

Dr. Jamie Sexton, višji predavatelj filmskih in televizijskih študij na Univerzi Northumbria, Velika Britanija

Predavanje jemlje pod drobnogled kulturne filme, ki vsebujejo reprezentacije spačenosti in čudaštva (*freakery*) – zlasti reprezentacije 'nenormativnih' človeških teles –, v filmih kot so **Spake** (Freaks, Tod Browning, 1932), **Otok izgubljenih duš** (Island of Lost Souls, Erle C. Kenton, 1932), **Krt** (El Topo, Alejandro Jodorowsky, 1970), **Tudi škratje so pričeli majhni** (Auch Zwerge haben klein angefangen, Werner Herzog, 1970), **Sveta gora** (La montaña sagrada, Alejandro Jodorowsky, 1973) in **Eraserhead** (David Lynch, 1977). Analiziral bom načine, na katere so se te estetske reprezentacije spačenosti navezale na diskreditirano tradicijo cirkuških atrakcij (*freak show*) in jo deloma nadaljevale še po njenem zatonu. Dotaknil se bom tudi politike kultnega 'frikovskega' filma (*cult freak film*): dejstva, da so bili kultni filmi, ki so prikazovali spačenost ali čudaštvo, pogosto politično ambivalentni, saj so spajali tako regresivne (eksploatacija spačenosti v imenu užitka drugih) kot progresivne tendence (reprezentacija in slavljenje drugačnosti). Kultni status teh filmov je bil povezan tudi z njihovim gledalstvom: obiskovalce polnočnih projekcij, ki so cvetele v 70. letih, so imeli pogosto za čudake, frike, tako da je med kontrakulturniško publiko in nenormativnimi telesi na platnu obstajalo nekakšno empatično zavezništvo. Kultna avra frikovstva se je ohranila vse do danes, tudi po zaslugi kulturnih besedil, kot sta *Freaks: We Who Are Not As Others* (1976) Daniela P. Mannixa in roman *Geek Love* (1989) Katherine Dunn.

Ženske snemajo grozljivke: film, feminizem, žanr

Dr. Alison Peirse, predavateljica filmskih in medijskih študij na Univerzi v Leedsu, Velika Britanija

V zadnjih petih letih beležimo izjemen porast števila ženskih avtoric, režiserk, producent in scenaristk, ki snemajo grozljivke. Filmi kot **Nasty** (Prano Bailey-Bond, 2015), **Évolution** (Lucile Hadzihalilovic, 2015), **Prelude: A Love Story** (England Simpson, 2017) in **Bestia** (Gigi Saul Guerrero, 2017) pričajo tako o globalnih razsežnostih tega pojava kot o bogati raznolikosti pripovednega talenta, ki je danes na delu v žanrskem filmu. Vendar teorija povečini identificira zgodovino horror filma kot domeno moških avtorjev, ki ustvarjajo filmske tekste, utemeljene na podobah ženskega strahu za domnevno moško publiko in moški užitek. V teoriji ženske ne snemajo grozljivk. One so na platnu, zato da jih gledamo; v najboljšem primeru lahko danes gledajo tudi same. Kljub temu obstaja nevidna zgodovina avtoric, ki ustvarjajo v domeni horror žanra že vse od 60. let. Kot zgodnji primeri nam lahko služijo filmi **Blood Bath** (1966) in **The Velvet Vampire** (1971) režiserke-scenaristke Stephanie Rothman, **The Mafu Cage** (1978) režiserke Karen Arthur ali pa prispevek scenaristke Darie Nicolodi k filmu **Suspiria** (1977). Toda zgodovine horror filma, ki jih pišejo moški avtorji o moških ustvarjalcih, teh prispevkov ne omenjajo. Zgodovinska, analitična in metodološka vrzel je tako očitna in eksplicitna, da se morajo s problematiko zdaj spopasti filmarke same. V svojem predavanju bom osvetlila zamolčano in nepriznano zgodovino žensk scenaristk, producentk in režiserk filmskih grozljivk. Nato pa se bom skozi študijo primera severnoirske režiserke Aislinn Clarke, njenega kratkega filma **Childer** (2016) in celovečerca **The Devil's Doorway** (2018) dotaknila še novega vala horror avtoric in si zastavila vprašanje: kaj se zgodi z grozljivko, ko njeno zgodbo pripoveduje ženska, namesto da bi se ženski zgolj pripetila?

Na smrt izčrpani: *slasher* cikel

Dr. Steve Jones, predstojnik medijskih študij na Oddelku za sociologijo Univerze Northumbria, Velika Britanija

Si želite izvedeti, zakaj v toliko filmih, če omenimo zgolj **Noč čarovnic** (Halloween, 1978) in **Tiho noč, strašno noč** (Black Christmas, 1974), nekdo mori najstnike med počitnicami in prazniki? Ste se kdaj spraševali, kaj pripravi čisto običajnega zobarja do tega, da postane morilec? Bi radi dognali, zakaj imamo toliko pornografskih parodij na **Moro v Ulici brestov** (A Nightmare on Elm Street, 1984)? Predavanje bo začrtalo evolucijo *slasher* filma od njegovih izvorov v Hitchcockovem **Psihu** (Psycho, 1960) in italijanskem *giallo* filmu, prek zlate dobe 80. let z razcvetom franšiz, kot je serija filmov **Petek trinajstega** (Friday the 13th, 1980–), do današnje poplave rimejkov klasičnih *slasherjev*, kot sta **Krvava maturantska noč** (Prom Night, 1980) in **Krvavo valentinovo** (My Bloody Valentine, 1981). Spotoma se bomo spomnili ponesrečene plesne točke Crispina Gloverja v filmu **Friday the 13th: The Final Chapter** (1984), podivjanih posebnih učinkov v **Prom Night II: Hello Mary Lou** (1987) in bizarnih umorov iz filmov **Intruder** (1989) in **The Town That Dreaded Sundown** (1976). To so značilnosti, zaradi katerih je *slasher* bil in ostaja priljubljena stalnica horror filma.

FRIDAY 12. 4. / 14.00 – 17.30 / Kinodvor

Cult Film Conference

Genre Outsiders? Freaks, Feminists and Killer Dentists

Free admission. The talks will be conducted in English. The conference is organized in collaboration with Northumbria University (Newcastle, UK), and chaired by Dr Russ Hunter, Senior Lecturer in Film and Television at Northumbria. More about the guest speakers can be found at kuijapolit.org.

Cinema has a long history of looking at the outsider, at those who might be considered different from the norm (however the norm is constructed). Our talks examine very different aspects of that dynamic and, in one way or another, deal with the idea of those at the margins, on the outside looking in. **Dr Jamie Sexton** looks at a number of different films that have taken non-normative human bodies as their central focus and – with varying degrees of success – have explored physical difference. The extent to which these representations have been progressive or regressive is complex and Jamie explores the connection between a varied body of films and the countercultural audiences of the 1970s. **Dr Alison Peirse** shines a light on a very different kind of marginal figure: the female genre filmmaker. Exploring an often-overlooked source of genre films, she considers what the impact of a predominantly male critical establishment has been upon the history of women in genre and asks what happens to genre when women tell their own stories for themselves. **Dr Steve Jones** examines a very different cast of outsiders, that of the odd assortment of characters that has made up the slasher film. By unpacking its origins and development he will underline just what has made the slasher, its relentless (and sometimes very quirky) killers and feckless victims such a firm favourite amongst horror fans.

Cult Film and Freakery

Dr Jamie Sexton, Senior Lecturer in Film and Television Studies at Northumbria University, UK

This talk will look into a number of cult films that have represented freakery – in particular, the representation of 'non-normative' human bodies – on screen, including **Freaks** (Browning, 1932), **Island of Lost Souls** (Kenton, 1932), **El Topo** (Jodorowsky, 1970), **Even Dwarfs Started Small** (Auch Zwerge haben klein angefangen, Herzog, 1970), **The Holy Mountain** (Jodorowsky, 1973), and **Eraserhead** (Lynch, 1977). I will analyse some of the ways in which aesthetic representations of freakery drew upon the discredited traditions of the human freak show and partly continued such traditions beyond their demise. The politics of the cult freak film will also be discussed: the fact that many cult films depicting freaks were often politically ambivalent, merging regressive (exploitation of freakery for the pleasure of others) and progressive tendencies (representing freakery and celebrating it). The cult status of such films was also related to audiences: during the 1970s, midnight movie audiences were often considered freaks themselves, so there was a position of empathy between countercultural audiences and the non-normative bodies on screen. The cult credentials of freakery have continued up until this day, spurred by cultist texts such as Daniel P. Mannix's *Freaks: We Who Are Not As Others* (1976) and Katherine Dunn's cult novel *Geek Love* (1989), and I will conclude by discussing more contemporary examples of cult freak films.

Women Make Horror: Filmmaking, Feminism, Genre

Dr Alison Peirse, Lecturer in Film and Media at the University of Leeds, UK

In the past five years there has been an unprecedented increase in the numbers of women directors, producers and screenwriters making horror films. Films such as **Nasty** (Prano Bailey-Bond, 2015), **Évolution** (Lucile Hadzihalilovic, 2015), **Prelude: A Love Story** (England Simpson, 2017) and **Bestia** (Gigi Saul Guerrero, 2017) demonstrate not only the global nature of this phenomenon, but also the rich diversity of storytelling talent now working in the genre. However, these filmmakers lack a women-centered genre history to draw upon for inspiration. Much scholarship has identified horror film history as the domain of the male auteur, creating texts based on images of female fear for a presumed male audience and male pleasures. In academia, women do not make horror films. They are on screen, to be looked-at, or, at best, they are now able to look. Furthermore, there is an invisible history of women working in the horror genre since the 1960s. We only have to look to writer-director Stephanie Rothman's **Blood Bath** (1966) and *The Velvet Vampire* (1971), Karen Arthur's **The Mafu Cage** (1978), writer Daria Nicolodi's contribution to **Suspiria** (1977), or writer and producer Debra Hill's work on **Halloween** (1978) and **The Fog** (1980) for early examples. However, the contributions of these women are undiscussed in horror film histories, which are written by male writers about male practitioners. In this paper I illuminate the unspoken and unacknowledged history of women screenwriters, producers and directors in horror film. I then consider the new wave of women horror filmmakers through a case study of Northern Irish filmmaker Aislinn Clarke, her short film **Childer** (2016) and her feature **The Devil's Doorway** (2018). Here I ask, what happens to horror when the storytelling is done by women, rather than done to women?

Done to Death: The Slasher Cycle

Dr Steve Jones, Head of Media in the Department of Social Sciences at Northumbria University, UK

Want to know why so many films depict teens being murdered on national holidays in films such as **Halloween** (1978) and **Black Christmas** (1974)? Ever wondered what would motivate a dentist to kill? Need to figure out why there are so many porn parody versions of **A Nightmare on Elm Street** (1984)? This talk will chart the progression of the slasher film from its origins (with **Psycho** [1960] and Italian *giallo* movies), through its hey-day in the '80s (revolving around franchises such as the **Friday the 13th** series [1980-]), up to the present era (dominated by remakes of slasher classics like **Prom Night** [1980] and **My Bloody Valentine** [1981]). Along the way, we'll revisit Crispin Glover's bad dancing in **Friday the 13th: The Final Chapter** (1984), **Prom Night II: Hello Mary Lou's** (1987) wild special FX, and the bizarre homicides found in films such as **Intruder** (1989) and **The Town That Dreaded Sundown** (1976). These are the traits that make the slasher a fan-pleasing staple of horror cinema.

DELAVNICI / WORKSHOPS



Naredi si fanzin

Delavnica izdelave festivalskega fanzina

9. 4.–14. 4. 2019 / Rok za prijave: 1. 4.

Brezplačna delavnica izdelave fanzina je namenjena ljubiteljem žanrskega filma in vsem tistim, ki obožujete festivale in obfestivalno dogajanje. Če si vešč/a urednikovanja, kritike, novinarstva, oblikovanja, ilustriranja, fotografiranja, snemanja ali pa te našteto vsaj minimalno zanima, boš lahko med festivalom spoznal/a osnovne prvine izdelave fanzina. Delavnica bo potekala v obliki predhodnega srečanja in rednih dnevnih sestankov. Vsak udeleženec prejme brezplačno festivalsko akreditacijo (za vse filme in dogodke). *Delavnico vodi Nejc Bahor, grafični oblikovalec ter dolgoletni urednik in avtor fanzina PAF.*

How To Make A Fanzine

Festival Fanzine Workshop

9. 4.–14. 4. 2019 / Application deadline: 1. 4.

The free-of-charge workshop is intended for genre film fans and all those enamoured with festival frenzy. Participants, whether experts or enthusiastic novices, will tackle the elements of fanzine art, from editorial work, film criticism and journalism, to graphic design, illustration, photography and video making. The workshop will include prior preparation and working sessions during the festival. Participants will receive free of charge festival accreditations (access to all films and events).

Workshop mentor is Nejc Bahor, graphic designer, editor and author of PAF fanzine.

Naježimo dlako, ostrimo pogled!

Delavnica pisanja o filmu

9. 4.–14. 4. 2019 / Rok za prijave: 1. 4.

Za vse, ki se sprašujete, kako avtorjem žanrskih klasik ali bolj obskurnih del uspe spraviti vaše dlake v pokončno držo, in tiste, ki bi radi o filmskih »čudakih« premišljali skozi pisano besedo, bo Društvo za širjenje filmske kulture KINO! priredilo šestdnevno filmsko-kritično delavnico za udeležence 18+. Po ogledih izbranih poslastic bomo v kavarni Slovenske kinoteke skozi poglobljeno debato ostrili jezik in pogled. Udeleženci delavnice bodo ob pomoči mentorice in asistenta premišljali o filmskih obravnavah »čudaških« subjektov v različnih filmskozgodovinskih obdobjih in skušali prepoznati posebnosti ter subverziven značaj žanrskega filma. Končna besedila bodo objavljena na spletni strani festivala in na spletnem portalu Ostrenje pogleda.

Delavnico vodi dr. Maja Krajnc, filmska teoretičarka in odg.

urednica revije KINO! ter izvajalka Kino-katedre za srednješolce v Slovenski kinoteki. Asistira Robert Kuret, filmski mislec in kritik.

Shivering Skin, Sharpening Gaze

Film Criticism Workshop

9. 4.–14. 4. 2019 / Application deadline: 1. 4.

Still wandering how all those genre masters manage to make your hair stand on end? Tempted to explore cinema's »freakery« in written form? Then join us for the six-day film criticism workshop, organized by KINO! Film Society for participants aged 18 and above. Meetings will take place in the pleasantly thrilling festival atmosphere at the Slovenian Cinematheque. The viewings of selected genre treats will be followed by in-depth discussions and examinations of the specifics and subversions of genre cinema, preparing the participants for their own writing. All finished work will be published on Kurja Polt and Ostrenje Pogleda websites. *Workshop mentor is Dr Maja Krajnc, editor-in-chief of KINO! magazine, assisted by film critic Robert Kuret.*

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EKIPA / TEAM

Maša Peče, Petra Radoja, Pia Nikolič, Neža Kos, Tomaž Perme, Jan Drozg, Ondra Maršiček & Pero.

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Valentinovo v
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