



4. FeKK
Festival
kratkega filma
Ljubljana
Short Film
Festival



20.8. —
25.8. 2018

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FeKK 2018: Ali je vrag vzel šalo in zakaj je ni

Matevž
Jerman,
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Piše se leto 2018. Festival FeKK, ki je svojo pot začel iz nuje po primerni platformi za kratkometražno produkcijo in je produkcijsko temeljil predvsem na entuziazmu prismuknjene ekipe prijateljev filmoljubov, je po nekajletnih prizadevanjih v svoji 4. ediciji prvič postal resen festival. Resen predvsem v smislu produkcijskih sredstev, saj letos teče prvo leto, ko se je festival uvrstil v triletni programski razpis Slovenskega filmskega centra, kar pomeni tudi redna produkcijska sredstva, ki zagotavljajo izvedbo festivala za obdobje treh let. Če je bila drža festivala doslej izrecno sproščena in hudomušno nihilistična, je tokrat bržkone soočena s sladkim bremenom večje odgovornosti in drobnogleda širše zainteresirane javnosti.

To seveda ne pomeni, da se festival do svojega poslanstva pred tem ne bi odgovorno obnašal, ampak predvsem, da večja sredstva implicirajo tudi bolj ambiciozno produkcijo, nadaljnjo profesionalizacijo in seveda večjo odgovornost do filmov, njihovih avtorjev in občinstva. Pričakovanja so torej velika, tveganja visoka, a nemara je odgovornost do tega, da festival ostaja zvest dosedanji drži največja. Ravno poistovetenje občinstva in stroke z načinom delovanja in dikcije, ki jo je FeKK privzemal (v veliki meri tudi v odnosu do pogosto komično-deprastega stanja slovenske filmske krajine), mu je dajalo legitimnost za obstoj. Skratka, festival mora ostati zvest svoji izhodiščni zajebantski drži, da ne bi dejansko postal smešen, zabavati pa se mora še naprej na skrajno resen način. Džaba.

Zdaj pa »resno«: tudi v četrto verjamemo, da je kratki film najbolj dostopna, demokratična, neomejena in vznemirljiva forma filmske umetnosti. Z digitalno revolucijo so produkcijska sredstva na dosegu roke, zaradi manjših finančnih tveganj so vmešavanja produkcij manjša, posledično je svoboda ustvarjanja in raziskovanja meja filmskega jezika večja. Kratki filmi grede lahko torej dlje, globlje, bolj drzno, bolj eksperimentalno in pogumno od svojih celovečernih vrstnikov, ker so prosti ustaljene dikcije trga in pričakovanj.

FeKK 2018: Is the joke over and why not

We're in 2018. FeKK – Ljubljana Short Film Festival, which was born out of the necessity for a suitable platform for short film production and which, production-wise, grew primarily from the enthusiasm of a wacky team of film-loving friends, has now in its 4th edition, for the first time and after some years of endeavour, become a serious festival. Serious mostly with regard to production funds because 2018 is also the first year the festival has made it into the three-year programme plan of the Slovenian Film Centre, which signifies a regular production funding that will help us realise it in the next three years. Thus, if the festival has so far kept an excessively easy-going and roguish, even nihilistic, posture, it is now faced with the sweet burden of greater responsibility and scrutiny from the broader public.

Bear in mind that this does not mean that in the past the festival maintained an irresponsible stance towards its mission, but mostly that future larger funds demand a more ambitious production, further professionalization, and, naturally, greater responsibility towards films, their authors and the audience. Expectations are therefore great, risks are high, but perhaps the responsibility towards the aim that the festival stays true to itself is the biggest. It was precisely the fact the audience and the film experts identified with the organisation and diction of the FeKK festival (often also with the relationship towards the frequently comically depressing state of the Slovenian film scene) that gave the festival the legitimacy for existence. All in all, the festival must therefore stay true to its starting laid-back stance, so as not to become a joke but still FeKK around in an extremely serious way. Nothin' to it.

So, let's get "serious": this fourth time round we still believe that a short film is the most accessible, democratic, boundless, and exciting form of film creativity. As digital revolution brings production means within reach, and smaller financial risks minimise the interference of production studios, the artistic freedom and exploration of film language borders enhance. Short films may therefore journey on further, deeper, more daringly, more experimentally and bravely than its full length peers because they are free from the customary diction of

Seveda so zato iz trga tudi povečini izključeni in tukaj nastopi FeKK. S festivalom si namreč prizadevamo gojiti platformo, ki bi kratkometražno produkcijo enakovredno postavljala na panteon filmskega ustvarjanja. Platformo, ki filmske ustvarjalce in njihova dela občinstvu predstavi v primerni luči, ki občinstvu in avtorjem omogoča širjenje obzorij, ponuja možnosti izobraževanja in povezovanja na mnogoterih ravneh ter kratki film približuje laičnemu pogledu.

Zatorej FeKK tudi letos prinaša pregledne tekmovalne programe domačih produkcij (FeKK SLO) in produkcij iz širšega sosledstva (FeKK YU), s katero nas povezujejo sorodni produkcijski pogoji, kultura, polpretekla zgodovina in odnos do aktualne družbene realnosti. Prav tako bo filmski program ponudil pregled najbolj kvalitetnih in nagrajenih evropskih kratkih filmov lanskega leta (EFA: Short Matters!), gostili bomo prestižni švicarski festival kratkega filma Internationale Kurzfilmtage Winterthur, nadaljevali bomo s predstavitvami kratkometražnih del velikih filmskih mojstrov (Hommage: Tsai Ming-liang), v kontekstu fokusa na aktivizem v filmu (FeKKtivizem) bomo prostor na platno odstopili filmskemu obzorniku Nike Autor, filmom iz leta 1968 in svežim družbenokritičnim dokumentarcem Luksuz produkcije, pogled bomo znova obrnili tudi na vzhod s programom Vzhodno od raja, uvajamo pa tudi rubriko Fer FeKK s filmi, opremljeni s podnapisi za gluhe in naglušne osebe ter z avdiodeskripcijo za slepe in slabovidne, nikakor pa ne odstopamo od brskanja po zatohlih globočinah svetovnega spleta, iz katerih smo napaberkovali kup sijajnih bizarnosti za polnočne projekcije (FeKK Off), s sobotno matinejo pa ne zanemarjamo niti najmlajših in tistih, ki nam gre vse bolj na otročje (FeKKlinci).

Festival raste tudi v okvirih strokovnega programa ProFeKK, ki letos prinaša tri omizja, s katerimi kanimo v družbi strokovnjakov osvetliti: 1.) produkcijo virtualne resničnosti, 360-stopinjskih filmov in možnosti, ki jih ta novi medij odpira filmskemu jeziku, omizje pa bo dopolnil tudi prvi kurirani VR kino pri nas, ki se bo med festivalom odvijal v mali dvorani Kinodvora 2.) relacijo med filmsko kritiko in kuriranjem filmskih programov ter vprašanje, zakaj je dolžina filmov pomembna in zakaj bi ne smela biti 3.) načine in možnosti v distribuciji kratkih filmov. Ker za ošvrk vseh vsebin primanjkuje prostora, na tem mestu velja – kakopak – poudariti še zabavni program, ki bo z vsakodnevnimi zabavkami upravičil bakhantski sloves festivala.

the market and various expectations. Which is also the reason why the market in general excludes them, but here FeKK comes into play. With it we try to cultivate a platform that could put the short film production on the pantheon of film creativity as an equal contestant. A platform that presents filmmakers and their work to the audience in a suitable way, one that enables the audience and the authors to broaden their horizons, that offers opportunities of education and bonding on various levels and that brings shorts closer to lay understanding.

Therefore, the 2018 FeKK remains on the path laid out by its predecessors. It continues to bring comprehensible competition programmes of domestic production (FeKK SLO) and the production from more or less neighbouring countries (FeKK YU), with which we share common production conditions, culture, semi-distant history and the attitude towards the current social reality. It offers an overview of the best, award-winning European short films of 2017 (EFA: Short Matters!), hosts the prestigious Swiss short film festival, the Internationale Kurzfilmtage Winterthur, and continues with the presentations of short films by the cult filmmakers (Hommage: Tsai Ming-liang). Focusing on activism in films (FeKKtivism), we will give the screen to Nika Autor's newsreel, films from 1968 and the new socially critical documentaries by the Luksuz production. As in previous years, we will direct our gaze towards east with the East of Eden programme, but are introducing the section Fer FeKK, showing films with subtitles for the deaf and hard of hearing and audio description for the blind and visually impaired. By no means have we given up on rummaging through the stifling depths of the Internet that has resulted in a bundle of excellent oddities for the midnight projections (FeKK Off), and the Saturday matinee is going to pamper to the youngest, or the most childish, in the audience (FeKKids).

The festival is growing also inside the frames of its ProFeKK industry programme as it features three round tables with eminent guests who will try to shed light on: 1.) the production of virtual reality, 360-degree films and possibilities that this new media opens to the film language. The round table will be complemented also by the first curated VR-cinema in Slovenia and will take place in the small screening hall of Kinodvor 2.) the relation between the film criticism and curating of film programmes, and the question why the length of films is important and why it shouldn't be 3.) ways and possibilities for short film distribution Since there's not enough space to highlight all of FeKK's contents, we should, of course, immediately stress the entertainment part that will with its partays justify the bacchic reputation of the festival.

Še zmeraj ostajamo zavezani široki dostopnosti vsebin in umeščanju umetniškega dela in diskurza v javni prostor, zato bo večina dogodkov za občinstvo brezplačnih.

In če drži teza, da kratke filme definirajo kreativni izbruhi in poskusi odseva tako lastnih notranjih svetov in bojov kot bojov v svetu okrog nas, da so kratkometražci lahko kontemplacije in poskusi definicij, pa tudi zgolj dokumenti zeitgeista ali poigravanja in preigravanja form in vsebin, jim FeKK ponuja platno ter poskuša v svoji zasnovi še enkrat znova odsevati vse omenjene kvalitete kratke forme.

Bolano bo.

Since we are bent on wide accessibility of contents and on placement of artwork and discourse into public sphere the majority of events will be free.

So, if the statement that short films are defined by bursts of creativity and attempts to reflect both one's inner world and struggle as well as the struggle around us, and that the shorts can be contemplations and attempted definitions, but also mere documents of zeitgeist or plays on form and content, then FeKK is the one to give them the screen and try, in its essence, once more to reflect all the above mentioned qualities of short form.

It's gonna be sick.

Mednarodna žirija

Carmen Gray

Carmen Gray je svobodnjaška filmska kritičarka, novinarka in kuratorka, ki je odrasla na Novi Zelandiji, trenutno pa živi v Berlinu. Piše za različne medije, med drugim za *The Guardian*, *The Observer*, *Sight & Sound*, *Screen International* in *The Village Voice*, bila pa je tudi filmska urednica pri londonski reviji *Dazed & Confused*. Trenutno je članica selektorskega odbora mednarodnega švicarskega festivala Internationale Kurzfilmtage Winterthur, kurirala pa je tudi gostujoče programe in posebne projekcije filmov za festivale v Rusiji in na Portugalskem. Po Evropi redno vodi delavnice za scenariste začetnike.



Delphine Jeanneret

Delphine Jeanneret je filmska kuratorka in programska selektorica festivala Internationale Kurzfilmtage Winterthur ter vodja distribucije na ženevski šoli za umetnost in oblikovanje HEAD – Genève, kjer predava festivalsko politiko in kuratorstvo. Kurirala je že več filmskih programov na številnih filmskih festivalih in razstavah. Je del selektorskega odbora za južnoazijske filmske projekte Open Doors na festivalu v Locarnu, pa tudi del bralnega odbora LIM – Less Is More evropskega programa za igrane filme z omejenim proračunom. V Lozani je ustanovila Festival Cinéma Jeune Public, kjer za mlajšo publiko sestavlja programe na področjih neodvisnega in eksperimentalnega filma. Je tudi članica švicarske filmske akademije. Magistrirala je iz umetnostne zgodovine ter angleške in ameriške literature, zaključila pa je tudi visoko šolo kulturnega menedžmenta.



Nika Autor

Nika Autor deluje na področju sodobnih umetniških praks. Umetniško prakso razume kot refleksijo družbene stvarnosti, ki prispeva k upiranju pogleda in ostrenju misli, k opolnomočenju in podajanju glasu in podobe neslišnemu in nevidnemu. Je del kolektiva Obzorniške fronte (OF).



International jury

Carmen Gray is a freelance film critic, journalist and curator who grew up in New Zealand and now lives in Berlin. She has written for publications including *The Guardian*, *The Observer*, *Sight & Sound*, *Screen International* and *The Village Voice*, and she is the former Film Editor of *Dazed & Confused* magazine in London. She is currently on the selection committee for the Internationale Kurzfilmtage Winterthur in Switzerland, and she has programmed side-bars and special screenings for festivals in Russia and Portugal. She regularly teaches workshops for early-career film writers around Europe.



Delphine Jeanneret is a film curator and programmer at Internationale Kurzfilmtage Winterthur and head of distribution at Geneva School of Art and Design, HEAD – Genève, where she teaches festival politics and curating. She has curated various film programmes in several film festivals and exhibition spaces. She is also part of Open Doors selection committee for South Asian film projects at Locarno Festival and of the reading committee of LIM – Less Is More, European program for limited budget feature films. She launched the Festival Cinéma Jeune Public in Lausanne, programming independent and experimental films for young audiences. She is a member of the Swiss Film Academy and holds an MA in History of art and English & American literature, as well as a DAS in cultural management.



Nika Autor works in the field of contemporary art. She sees her artistic practice as a reflection of social reality that helps to focus the gaze and sharpen the thought, empowering and giving voice and image to the inaudible and the invisible. She is a member of the Obzorniška fronta (Newsreel Front), a collective engaged in film, cultural and political theory, and art.



Kritiška žirija

Veronika Zakonjšek

Veronika Zakonjšek je kulturologinja, ki se je s filmsko kritiko in teorijo poglobljeje spoznala na magisteriju v Pragi. Objavlja v revijah *Ekran*, *Kino!* in *Razpotja*, v preteklosti je prispevala tudi za spletno *Delo*, svoja razmišljanja o filmih pa redno objavlja tudi na lastnem filmskem blogu. Od novembra 2017 sodeluje pri spletni radijski postaji FilmFlow, kjer se enkrat na teden pogovarja o aktualnih filmih in popularni kulturi. Že več let se ukvarja z organizacijo in promocijo različnih filmskih festivalov, trenutno pa kot vodja promocije sodeluje pri Festivalu slovenskega filma.



Žiga Brdnik

Žiga Brdnik filmske kritike in druge prispevke o filmu piše za revije *Ekran*, *Dialogi*, *Vklop* in *Manager* ter časopis *Večer*. Redno obiskuje filmske festivale v Sloveniji in širši regiji ter z njih poroča. Je programski selektor Intimnega kina v mariborskem interdisciplinarnem umetniškem laboratoriju GT22, Letnega kina Minoriti in Letnega kina na Piramidi, pred tem pa je enako vlogo opravljal v Kinu Udarnik. Lani je bil sovoditelj serije pogovorov *Ekstremno Slovensko* s slovenskimi filmskimi ustvarjalkami in serije *Ekstremno lokalno* z mariborskimi filmarji.



Peter Žargi

Peter Žargi je v Ljubljani živeči skladatelj in kritik. Svojo glasbo že vrsto let prispeva za filmske in predvsem odrske projekte, svoje misli o filmski glasbi ter glasbeni dokumentaristiki pa je dosedaj razpredal v *Ekranu* in drugih publikacijah ter na Ljubljanskem mednarodnem filmskem festivalu LIFFE. V okviru samostojnih projektov in sodelovanj se občasno pojavi na glasbenih prizoriščih in radijskih postajah.



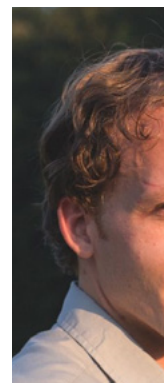
Sestavljena v organizaciji Društva slovenskih filmskih publicistov FIPRESCI.

Critic's jury

Veronika Zakonjšek is a Cultural Studies graduate, who became more closely involved with film criticism and theory while studying in Prague. She is a contributor for *Ekran*, *Kino!* and *Razpotja*, and has also contributed for *Delo* in the past. Her thoughts on films are also regularly published on her own blog. From November 2017 she is a member of FilmFlow, an all-female podcast exploring film and popular culture. She has been organizing and promoting various film festivals around Slovenia, and is currently working as head of promotion at the Festival of Slovenian Film.



Žiga Brdnik works as a freelance journalist and film critic for the second biggest, Maribor based Slovenian newspaper *Večer*, for the film magazine *Ekran*, for the social sciences magazine *Dialogi* and magazines *Vklop* and *Manager*. He is a programme selector for the Association for development of Film Culture, which is organising the *Intimate Cinema* program in GT22, the *Minoriti Open-air Cinema*, and the *Piramida Open-air Cinema*. Before, he had the same position at *Kino Udarnik*. He was also a co-host to *Extremely Slovene*, a series of talks that included Slovenian filmmakers, and to *Extremely local* that included filmmakers from Maribor.



Peter Žargi is a Ljubljana-based composer and critic, whose music has been featured in various performances and films. He has contributed his thoughts on film music and music documentaries for *Ekran* and other publications, and for the Ljubljana International Film Festival. He occasionally appears at music venues and on radio station as a part of his own projects or collaborations.



Critic's jury was organized by Association of Slovenian Film Critics FIPRESCI.

Nagrade

Awards





Glavna nagrada *Grand Prix*

Glavna nagrada tekmovalnega programa celega festivala a.k.a.

»glavni na vasi«.

The main award of the competition programme for the whole festival
a.k.a. "hot shot".

ZMAGOVALCI PRETEKLIH LET *FORMER WINNERS*

2017 →

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

Stefan Ivančič

2016 →

Kratki družinski film / Kratki obiteljski film / Short Family Film

Igor Bezinović



FeKK SLO nagrada *FeKK SLO Award*

Nagrada za naj slovenski film iz tekmovalnega programa.

Award for the best Slovenian film in the competition programme.

ZMAGOVALCI PRETEKLIH LET

FORMER WINNERS

2017 →

Trahere

Juš Jeraj, Atila Urbančič

2016 →

2045

Maja Prelog, Blaž Murn

POSEBNA OMEMBA

SPECIAL MENTION

Meje / Borders

Damjan Kozole

Vis-a-vis

Miha Likar

2015 →

K3 FINALISTI

K3 FINALISTS

Plavanje / Swimming

Katarina Rešek

Indigo Fabris Šulin

Številka 3 Pierre Martin,

Camille Tang Quynh, Kris Van

Den Bluck, Jasna Merklin



FeKK YU nagrada *FeKK YU Award*

Nagrada za najboljši film iz tekmovalnega programa držav s
področja nekdanje Jugoslavije.

Award for best film from the competition programme from countries
in the area of ex-Yugoslavia.

ZMAGOVALCI PRETEKLIH LET

FORMER WINNERS

2017 →

Oni samo prihajajo in odhajajo /

Oni samo dolaze i odlaze /

They just come and go

Boris Poljak

2016 →

Svetovni rekorderji / Svetski

rekorderi / World Recorders

Nikola Zdravković

2015 →

Vse več je stvari, ki prihajajo /

Sve je više stvari koje dolaze /

Many More Things to Come

Jelena Gavrilović

POSEBNA OMEMBA

SPECIAL MENTION

Rakijada

Nikola Ilić

Ana trg / Ana Square

Jelena Novaković

Prebudi me / Probudi me /

Wake Me Up

Dea Jagić

Precej dober opaz / Dosti

dobra lamperija /

Real Good Paneling

Rastko Petrović



Nagrada kritičke žirije *Critic's Jury Award*

Žirija bo podelila dve nagradi, in sicer za najboljši film tekmovalnega
programa FeKK SLO in tekmovalnega programa FeKK YU.

The jury will present two awards, one for the best film of the FeKK SLO
and one for the FeKK YU competition programme.

Tekmovalni program: FeKK SLO

Competition: FeKK SLO



Kratki filmi v preboju

Nadja
Šičarov,
Matevž
German

Ob vsakokratnem oblikovanju tekmovalnega programa FeKK SLO se kot glavno kuratorsko vodilo izrisuje odgovornost do umestitve kratkega filma v širše obzorje slovenskega filma. Zato se zdi, da je edini pravilen precedens razmislek o tem, kaj dandanes tvori množino slovenske filmske produkcije in kje mesto v njej najde – ali pa slovenski film celo najbolj izrazito opredeljuje – kratkometražni film. Letos se je na tekmovalni program FeKK SLO prijavilo skoraj 90 filmov, med katerimi se jih je v končni izbor uvrstilo 25. Od profesionalnih produkcij igranega, animiranega in dokumentarnega filma, ki so prejeli finančno podporo domačih ali tujih filmskih skladov, biserov neodvisne produkcije, študentskih filmov, filmskih del, ki so nastala kot končni rezultat filmskih delavnic in ki z uporabo filmskih izraznih sredstev presegajo okvirje amaterskega igranja, do tistih, ki so eksperimentalni in izzivanju konvencionalnih meja filmskega jezika.

Pri selekcijski plovbi med otočjem žanrsko, tehnično in narativno raznolike produkcije so smer narekovale naslednje kvalitete: brezkompromisnost (odločno in neobremenjeno sledenje začrtani ideji do konca), vznemirljivost (ob zavedanju, da nekaj na nek način na platnu vidimo prvič), igrivost (v odnosu do filmskega ustvarjanja), angažiranost (v poskusih trganja tako družbenih kot filmskih okovov), radikalnost (premagovanje ustaljenih paradig in preizkušanje tistega onkraj).

V naboru letošnjih kratkih se izrisujejo vzporednice, ki namigujejo tako na več očitnih antagonizmov kot tudi na njihovo stapljanje. Po eni strani izstopajo filmi, ki se poslužujejo nekonvencionalnih in bolj eksperimentalnih izraznih sredstev, po drugi strani pa nekatere dokumentarne in igrane odlikuje uporaba dovršenega filmskega jezika. Mogoče je prepoznati tudi nasprotujoče si tendence v orientiranosti filmske naracije. Za večino filmov je značilna subjektivna in močna intimna pripoved, manj pa je takšnih, ki so izrazito reflektivni v smislu seganja v svet onkraj prvoosebnega doživljanja. Morda najbolj jasno mehčanje nasprotujočih si usmeritev zadeva tehnično raznolikost filmske produkcije. S tem ko profesionalna oprema postaja vedno bolj dostopna, domet tehnično dovršenega filmskega ustvarjanja pospešeno dohiteva tudi vse večje število kratkih filmov, ustvarjenih v okviru neodvisne produkcije.

Skratka, vabljeni na izobilje slovenskega kratkega filma!

Short Breakthroughs

Each year anew, the creation of the competition programme of FeKK SLO reveals a clear curation guiding principle – a responsibility to position short film within the broader horizon of Slovene film. Therefore, it seems that the consideration of what constitutes the mass of Slovene film production and where short film finds its place within Slovene film – or even most clearly defines it – might be the only correct precedent. This year, almost 90 films applied for the competition programme of FeKK SLO, among which 25 were chosen for the final selection. From the professional productions of short fiction, animated and documentary films with financial support received from national or foreign funds, jewels of independent film production, student films, films created at workshops, which exceed the framework of amateur playing with expressive means of film, to those that are experimental in terms of challenging the conventional borders of film language.

While sailing among the archipelago of film production that differs in genre, technical features and narrative, the selection was driven by the following qualities: intransigence (determined and unconcerned pursuit of an idea until the very end), excitement (with the awareness that we're somehow watching something on the screen for the first time), playfulness (in relation to film making), engagement (in terms of breaking both social and film fetters), radicalism (overcoming established paradigms and testing that which is beyond).

This year's selection of short films unveils parallels which allude to several obvious antagonisms, as well as to their merging. What stands out most clearly is the use of accomplished film language in feature and documentary film, in contrast to the practice of the more audacious challenging of the standard gaze. One can also recognize the contradictory tendencies in terms of the orientation of the film narrative, which is often intimate and rarely distinctively reflective. Perhaps the most obvious synthesis of the contradictory standpoints refers to the technical diversity of film production. While professional equipment is becoming easily accessible, more and more films created within the framework of independent production are rapidly approaching the scope of technically accomplished film making.

In short, welcome to the splendour of the Slovene short film!



... Smo kot motoristi We Are Like Motorcyclists ...

Slovenija *Slovenia*, **animirani/eksperimentalni**
experimental/animation, 2017, 3'

REŽIJA *DIRECTOR* Davorin Marc **SCENARIJ** *SCREENPLAY* Davorin Marc
MONTAŽA *EDITING* Davorin Marc **PRODUKCIJA** *PRODUCTION* Davorin Marc
KONTAKT *CONTACT* davorin.marc@siol.net

Animacija fotografmov.

Animation of still frames with sound, still frames without sound, and sound frames without picture.



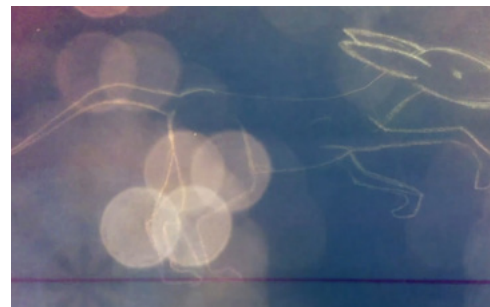
Assunta

Slovenija *Slovenia*, **igrani fiction**, 2018, 18'

REŽIJA *DIRECTOR* Ester Ivakič **SCENARIJ** *SCREENPLAY* Ester Ivakič
FOTOGRAFIJA *CINEMATOGRAPHY* Fabris Šulin **MONTAŽA** *EDITING* Olga Michalik
SCENOGRAFIJA *SCENOGRAPHY* Eva Ferlan **KOSTUMOGRAFIJA** *COSTUMES* Ina Ferlan
ZVOK *SOUND* Peter Žerovnik **GLASBA** *MUSIC* Simon Penšek, Alenja Pivko
Kneževič **MASKA** *MAKE-UP* Eva Uršič **IGRAJO** *CAST* Eva Stražar, Lara Vouk, Mila Peršin
PRODUKCIJA *PRODUCTION* UL AGRFT (Nina Robnik)
KONTAKT *CONTACT* eta.auspuh@gmail.com

Daleč stran od vasi in drugih ljudi, štiristo sunkov vetra stran ... se Marija in Drevo trudita sprejeti izgubo prijateljske.

Somewhere far away from the village and people, four hundred wind gusts away, Marija and Drevo are dealing with the acceptance of the upcoming loss of their friend.



A very short film

Slovenija *Slovenia*, **animirani/dokumentarni** *animation/documentary*, 2018, 1'

REŽIJA *DIRECTOR* Asja Trost **SCENARIJ** *SCREENPLAY* Asja Trost
FOTOGRAFIJA *CINEMATOGRAPHY* Asja Trost **MONTAŽA** *EDITING* Asja Trost
PRODUKCIJA *PRODUCTION* Asja Trost **KONTAKT** *CONTACT* asja.trost@gmail.com

Bistven del življenja svobodnjaka je lovljenje rokov za oddajo. Stresne situacije povzročajo stanja, ki so blizu norosti. Film ujame atmosfero v trenutkih te distorzirane percepcije časa in prostora.

When living as a freelancer, a big part of the job consists of making the deadlines. Stressful situations bring about a maddening state of mind. Film captures the atmosphere revolving around these distorted perceptions of time and space.



Bližnje srečanje *Encounter*

Slovenija *Slovenia*, **animirani** *animation*, 2018, 18'

REŽIJA *DIRECTOR* Samo Bihar **SCENARIJ** *SCREENPLAY* Filip Bihar, Samo Bihar, Antonella D'Amico, Miha Oven, Anja Zadnik
FOTOGRAFIJA *CINEMATOGRAPHY* Filip Bihar, Samo Bihar **MONTAŽA** *EDITING* Filip Bihar, Samo Bihar
ZVOK *SOUND* Miha Šajina **IGRAJO** *CAST* Samo Bihar, Filip Bihar, Antonella D'Amico
PRODUKCIJA *PRODUCTION* Akademija umetnosti (UNG)
KONTAKT *CONTACT* marija.nemec@ung.sim

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

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



Celica *The Box*

Slovenija *Slovenia*, **animirani** *animation*, **2017, 12'**

REŽIJA *DIRECTOR* Dušan Kastelic **SCENARIJ** *SCREENPLAY* Dušan Kastelic **FOTOGRAFIJA** *CINEMATOGRAPHY* Dušan Kastelic **ANIMACIJA** *ANIMATION* Dušan Kastelic **MONTAŽA** *EDITING* Dušan Kastelic **ZVOK** *SOUND* Mateja Starič **GLASBA** *MUSIC* Mateja Starič **PRODUKCIJA** *PRODUCTION* Bugbrain, Animation Institute (Dušan Kastelic) **KONTAKT** *CONTACT* dusan@bugbrain.com

Zgodba o ploskoglavih bitjih, ki živijo v majhni celici. Njihovo življenje je dolgočasno in mizerno. Nekega dne sredi celice zraste majhen deček. Ta deček je povsem drugačen od ostalih ploskoglavih stanovalcev celice: je živahen, radoveden in malce poreden. Deček počasi odrašča. In večji kot je, bolj gre svojim ploskoglavim sosedom na živce. Dokler nekega dne ne zraste dobesedno preko njihovih glav!

You have probably heard of the phrase "To think outside of the box"? Well, this is a story about such a box. The box is full of miserable creatures. One of those creatures doesn't belong there. He's thinking outside of the box...



Dobrodošlica. *Welcome.*

Slovenija *Slovenia*, **animirani/dokumentarni** *animation/documentary*, **2017, 3'**

REŽIJA *DIRECTOR* Davorin Marc **SCENARIJ** *SCREENPLAY* Davorin Marc **ANIMACIJA** *ANIMATION* Davorin Marc **MONTAŽA** *EDITING* Davorin Marc **PRODUKCIJA** *PRODUCTION* Davorin Marc, Karmen Bučar **KONTAKT** *CONTACT* davorin.marc@siol.net

land)(scape

land)(scape



Govorilne ure *Parent-Teacher Conference*

Slovenija *Slovenia*, **igrani** *fiction*, **2018, 28'**

REŽIJA *DIRECTOR* Gašper Antauer **SCENARIJ** *SCREENPLAY* Gašper Antauer **FOTOGRAFIJA** *CINEMATOGRAPHY* Juš Premrov **MONTAŽA** *EDITING* Lukas Miheljak **ZVOK** *SOUND* Simon Penšek **IGRAJO** *CAST* Luka Marčetič, Liza Marija Grašič, Brane Završan **PRODUKCIJA** *PRODUCTION* Temporama (Jerca Jerič, Andraž Jerič) **KONTAKT** *CONTACT* jerca@temporama.si

Fran, novopečeni učitelj likovne vzgoje na osnovni šoli, se na govorilnih urah prvič sooča s komunikacijo s starši učencev, medtem pa se na vsak način izogiba komunikaciji s svojo večletno punco Medino.

The art teacher Fran is a newcomer at a primary school, who struggles communicating with his students' parents while also actively avoiding communicating with his girlfriend Medina.



Iva

Hrvaška *Croatia*, **dokumentarni** *documentary*, **2018, 11'**

REŽIJA *DIRECTOR* Maja Alibegović **SCENARIJ** *SCREENPLAY* Maja Alibegović **FOTOGRAFIJA** *CINEMATOGRAPHY* Maja Alibegović **MONTAŽA** *EDITING* Marta Broz **ZVOK** *SOUND* Maja Alibegović **NASTOPA** *CAST* Iva Frankić **PRODUKCIJA** *PRODUCTION* ADU, Akademija dramske umjetnosti Zagreb **KONTAKT** *CONTACT* majaalibegovic@gmail.com

Intimna izpoved bivše miss in manekenke Ive, ki se je pri tridesetih odločila za operacijo nosu.

An intimate confession of a 30-year-old Iva, a former miss and model, who has recently had a rhinoplasty procedure.



Kar ostane *What Remains*

Slovenija *Slovenia*, **igrani fiction**, 2017, 20'

REŽIJA DIRECTOR Neli Maraž **SCENARIJ** SCREENPLAY Neli Maraž
FOTOGRAFIJA CINEMATOGRAPHY Rok Kajzer Nagode **MONTAŽA**
 EDITING Žan Žvižej **SCENOGRAFIJA** SCENOGRAPHY Adrijana
 Furlan **KOSTUMOGRAFIJA** COSTUMES Katarina Šavs **ZVOK** SOUND
 Peter Žerovnik **GLASBA** MUSIC Ingrid Mačus **MASKA** MAKE-UP
 Eva Uršič **IGRAJO** CAST Lena Kocutar, Iztok Jereb, Ivanka
 Mežan **PRODUKCIJA** PRODUCTION UL AGRFT (Nina Robnik)
KONTAKT CONTACT neli.maraz@gmail.com

Nekje v travi se počasi zarašča sled dveh teles. Na
 hodniku pa še vedno gori luč. On jo je zmeraj pozabil
 ugasniti.

Somewhere in the grass, the imprint of two bodies is slowly
 overgrowing. But in the corridor the light is still burning. He
 always forgot to turn it off.



Max Morrison

Slovenija *Slovenia*, **animirani animation**, 2018, 2'

REŽIJA DIRECTOR Žiga Pokorn **SCENARIJ** SCREENPLAY Žiga
 Pokorn **ANIMACIJA** ANIMATION Luka Kogovšek, Žan Flaker
 Berce, Matevž Pokorn **ZVOK** SOUND Boštjan Kačičnik
PRODUKCIJA PRODUCTION Nu frame (Žiga Pokorn) **KONTAKT**
 CONTACT eva@nuframe.si

Novozelanec Max Morrison večino svojega časa preživi
 na kavču. Lenobno gledanje televizije ga postopoma
 posrka vase.

Max Morrison, a couch potato from New Zealand lazily
 watches TV, slowly being consumed by the programme.



Narava_Narava Nature_Nature

Slovenija *Slovenia*, **dokumentarni** documentary, 2018, 12'

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

V filmu je prikazan postopek pridobivanja rjavega
 premoga od podiranja dreves do obnove površinskega
 rudarjenja. Lužikosrbske vasi in kulturo se poskuša
 zbrisati že od leta 1924: med 136 izginulimi vasi je bilo
 125 od teh dvojezičnih nemško-lužikosrbskih. Film
 raziskuje soobstoj ustavnega prava in varstva narave.

The film shows the process of Lignite extraction from
 tree felling to opencast mining restoration. The Sorbian
 villages and culture have been cleared out since 1924: 136
 locations have disappeared – 125 were German-Sorbian
 bilingual villages. The film explores the coexistence of
 constitutional law and ecology.



Nenad

Slovenija *Slovenia*, **dokumentarni** documentary, 2017, 6'

REŽIJA DIRECTOR Yuliya Molina **SCENARIJ** SCREENPLAY
 Yuliya Molina **FOTOGRAFIJA** CINEMATOGRAPHY Yuliya Molina
MONTAŽA EDITING Yuliya Molina **NASTOPA** CAST Nenad Cakić
PRODUKCIJA PRODUCTION Luksuz Produkcija **KONTAKT** CONTACT
 yuliya.molina@gmail.com

Večerna atmosfera v gejvskem Klubu Tiffany.
 Varnostnik Nenad deli svoja razmišljanja o tem, kako ga
 je izkušnja dela v klubu spremenila.

Evening atmosphere at the gay Club Tiffany in Ljubljana.
 Nenad, a security guard, shares his experience of working
 in the club and how it changed him.



Nevidna roka Adama Smitha *The Invisible Hand of Adam Smith*

Slovenija *Slovenia*, **igrani** fiction, 2017, 16'

REŽIJA DIRECTOR Slobodan Maksimović **SCENARIJ** SCREENPLAY Slobodan Maksimović **FOTOGRAFIJA** CINEMATOGRAPHY Almir Djikoli **MONTAŽA** EDITING Jurij Moškon **SCENOGRAFIJA** SCENOGRAPHY Marco Juratovec **KOSTUMOGRAFIJA** COSTUMES Tanja Škrbić Birgmajer **ZVOK** SOUND Julij Zornik **GLASBA** MUSIC Brano Jakubović **MASKA** MAKE-UP Anja Godina **IGRAJO** CAST Konstanze Dutzi, Makis Papadimitratos, Saša Pavlin Stošić **PRODUKCIJA** PRODUCTION December (Vlado Bulajić, Lija Pogačnik) **KONTAKT** CONTACT vlado@decemberfilm.si

Nekje v Evropi Grk dolguje Francozu, ki dolguje Slovenki, in ona Italijanu, ki denar dolguje Grku. Nemka, ki ne dolguje nikomur, si želi le miren spanec. Britanec išče izhod. Film je posnet v enem kadru, z ekipo in igralci, ki prihajajo iz več kot desetih držav. Vsi govorijo v svojem jeziku in vsi se razumejo.

Somewhere in Europe, a Greek man owes a Frenchman, who owes a Slovenian woman, while she owes an Italian man, who owes money to the Greek. A German woman owes nobody, but only wants a quiet sleep. A British man seeks a way out. The film has been made in one shot, with a cast and crew from more than ten countries. Each of them speaking their own language, all of them understanding each other.



Ples ljubezni *The Dance of Love*

Slovenija *Slovenia*, **animirani** animation, 2018, 6'

REŽIJA DIRECTOR Leo Černic **SCENARIJ** SCREENPLAY Leo Černic **ANIMACIJA** ANIMATION Leo Černic **ZVOK** SOUND Samo Jurca **GLASBA** MUSIC Boštjan Gombač **IGRAJO** CAST Miro Černic **PRODUKCIJA** PRODUCTION UL AGRFT (Nina Robnik) **KONTAKT** CONTACT cernic.lc@gmail.com

Dulo se zaljubi v Ogromno zeleno oko.

Dulo falls in love with Giant Green Eye.



Samo še en objem *One Last Hug*

Slovenija *Slovenia*, **dokumentarni** documentary, 2018, 13'

REŽIJA DIRECTOR Simona Jerala **SCENARIJ** SCREENPLAY Lidija Bertoncelj, Violetta Bottazzo, Neli Filipič, Zdenka Jerala Štrukelj, Urška Majaron, Vida Vilhar Pobegajlo, Simona Jerala, Silva Reiner, Jasna Tepina, Uroš Trampuš, Bojana Žokalj, Jesih **FOTOGRAFIJA** CINEMATOGRAPHY Maks Sušnik **MONTAŽA** EDITING Andrej Avanzo **ZVOK** SOUND Simona Jerala, Jasna Tepina **NATOPA** CAST Ahmad **PRODUKCIJA** PRODUCTION Združenje SUTŽO **KONTAKT** CONTACT info@univerzatri.si

Ahmad je mladenič, ki ima v Sloveniji status azilanta, ker je zbežal iz Afganistana. Ko je skupaj s približno 500 begunci prispel na avstrijsko mejo, so mu nataknil rdeč trak, kar je pomenilo, da ga zavračajo. Film vsebuje njegove video posnetke, ki jih beleži v novem slovenskem okolju. Uspel je dobiti zaposlitev, sanja pa o tem, da bi postal filmski režiser.

Ahmad is a young man who was granted asylum in Slovenia after having fled from Afghanistan. When he arrived together with some 500 other refugees to the Austrian border, he was tied a red ribbon around his wrist meaning that he was rejected. The film includes his own footage from his new environment, Slovenia. He is employed now, but he dreams about becoming a great film director.



Seme radosti *Spreading the Seeds*

Slovenija *Slovenia*, **dokumentarni** documentary, 2017, 12'

REŽIJA DIRECTOR Ana Cerar **SCENARIJ** SCREENPLAY Ana Cerar **FOTOGRAFIJA** CINEMATOGRAPHY Steve Larkin, Joske Slabbers **MONTAŽA** EDITING Ana Cerar, Joske Slabbers **ZVOK** SOUND Luka Cvetko, Joske Slabbers, Steve Larkin **GLASBA** MUSIC Raški č'bularji **PRODUKCIJA** PRODUCTION Luksuz Produkcija (Tom Gomizelj) **KONTAKT** CONTACT luksuz.database@gmail.com

Raška č'bula je avtentična vrsta čebule, ki jo je prvi zasadil prav dedek Melanije Trump. Lokalna skupnost iz male vasi Raka je na to zelo ponosna in promovira njene kakovostne lastnosti.

Raška č'bula is an authentic type of onion which was first planted by the grandfather of Melania Trump. The people from small village of Raka are very proud that they have their own type of onion and they are promoting its qualities.



Spran Washed Out

Slovenija *Slovenia*, **igrani fiction**, 2018, 25'

REŽIJA DIRECTOR Miha Likar **SCENARIJ** SCREENPLAY Miha Likar, Nina Zupančič **FOTOGRAFIJA** CINEMATOGRAPHY Tone Konrad **MONTAŽA** EDITING Špela Murenc **SCENOGRAFIJA** SCENOGRAPHY Minea Sončan Mihajlovič **KOSTUMOGRAFIJA** COSTUMES Nina Čehovin **ZVOK** SOUND Samo Jurca **GLASBA** MUSIC Luka Ipavec **MASKA** MAKE-UP Eva Uršič **IGRAJO** CAST Aljaž Jovanovič, Tamara Avguštin **PRODUKCIJA** PRODUCTION UL AGRFT (Nina Robnik) **KONTAKT** CONTACT miha.j.likar@gmail.com

Tristan se zbudi v nenavadno jutro, kjer ni nič, kot bi moralo biti. Najprej mu izgine pralni prašek, potem še pralni stroj, za nameček pa mu zmedo v glavi povzroči še nenavadna soseda Klara, zaradi katere postopoma izgubi glavo in vse svoje stvari.

Tristan wakes up to an unusual morning where nothing is as it should be. First, his washing powder disappears, then the washing machine, and there is also his peculiar neighbour Klara, who adds to his confusion. Tristan gradually loses his head and all of his belongings.



Svojilni zaimki Possessive Pronouns

Slovenija *Slovenia*, **igrani fiction**, 2017, 7'

REŽIJA DIRECTOR Vida Habjanič **SCENARIJ** SCREENPLAY Vida Habjanič **FOTOGRAFIJA** CINEMATOGRAPHY Vida Habjanič, Marco Pelos Spagno **MONTAŽA** EDITING Vida Habjanič **IGRAJO** CAST Anka Eržen, Andraž Jug, Luka Palčič **PRODUKCIJA** PRODUCTION Akademija umetnosti (UNG) **KONTAKT** CONTACT marija.nemec@ung.si

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

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



Šola School

Slovenija *Slovenia*, **igrani fiction**, 2018, 21'

REŽIJA DIRECTOR Aron Horvath **SCENARIJ** SCREENPLAY Aron Horvath **FOTOGRAFIJA** CINEMATOGRAPHY Sašo Štih **MONTAŽA** EDITING Andrej Avanzo **SCENOGRAFIJA** SCENOGRAPHY Minea Sončan Mihajlovič **KOSTUMOGRAFIJA** COSTUMES Ina Ferlan **ZVOK** SOUND Miha Rudolf **GLASBA** MUSIC August Adrian Braatz **MASKA** MAKE-UP Mateja Naberšnik, Jasna Kovačič **IGRAJO** CAST Andraž Jug, Miranda Trnjanin, Nataša Keser **PRODUKCIJA** PRODUCTION Barbara Daljavec **KONTAKT** CONTACT barbara@aatalanta.si

Španka Kara obišče prijateljico Nastjo, ki živi v majhni slovenski vasi. Po nekaj pijačkah z Nastjinimi prijatelji na lokalnem igrišču se odločijo vdreti v zapuščeno šolo. Nedolžna zabava se sprevrže v beg pred temačnimi silami.

Kara from Spain visits her friend Nastja, who lives in a small Slovenian village. After a few drinks on the local playground with Nastja's friends, they decide to break into an abandoned school. What seems like some childish fun turns into a confrontation with dark forces.



The Last Cigarette on Earth: A Steampunk Adventure

Slovenija *Slovenia*, **animirani animation**, 2018, 1'

REŽIJA DIRECTOR Matic Grgič **SCENARIJ** SCREENPLAY Matic Grgič **ANIMACIJA** ANIMATION Matic Grgič **MONTAŽA** EDITING Matic Grgič **ZVOK** SOUND Echoic Audio **GLASBA** MUSIC Echoic Audio **PRODUKCIJA** PRODUCTION Matic Grgič **KONTAKT** CONTACT matic@maticgrgic.com

V vzporednem svetu prihodnosti nebo polnijo leteče lokomotive in mehanični helikonji, stolpnice prodirajo skozi oblake. Luna je ogromno smetišče, v zraku jo drži zgolj še moč pare. Nekje v tem steampunk svetu se prične in zaključí zgodba zadnje cigarete na zemlji. Gre za malo zgodbo, ki se stopnjuje v veliko avanturo. In na njo ste povabljeni vsi ...

In a parallel-future world, flying locomotives and mechanical heli-horses populate the sky, skyscrapers protrude from the clouds and the moon is a huge garbage dump, kept afloat by steam power. Somewhere in that huge steampunk world, a small story begins and ends with the last cigarette on earth. It's a heist and chase adventure, building up from small to large. And you're all invited.



Tunel *The Tunnel*

Slovenija *Slovenia*, **igrani fiction**, 2018, 15'

REŽIJA DIRECTOR Gregor Andolšek **SCENARIJ** SCREENPLAY Gregor Andolšek, Marko Bratuš, Miha Zbašnjik **FOTOGRAFIJA** CINEMATOGRAPHY Miloš Srdić **MONTAŽA** EDITING Anže Verdel **SCENOGRAFIJA** SCENOGRAPHY Neža Zinajč, Špela Kropušek **KOSTUMOGRAFIJA** COSTUMES Urška Recer **ZVOK** SOUND Boštjan Kačičnik **MASKA** MAKE-UP Lija Ivančič **IGRAJO** CAST Primož Pirnat **PRODUKCIJA** PRODUCTION Strup Production (Viva Videnovič, Miha Čeak) **KONTAKT** CONTACT distribution@strup.si

Glavni junak filma se na poti v službo redno izogiba vožnji skozi tunel. Ko se nekega jutra na njegovi ustaljeni poti pojavi nepremagljiva ovira, se je s svojim strahom prisiljen spopasti.

On his way to work a man faces a tunnel. He regularly avoids it by choosing a detour. One morning an invincible roadblock appears in his way. There is no other way than to drive into the embodiment of his fears.



Verjetno te nikoli več ne bom videla *I'll probably never see you again*

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

REŽIJA DIRECTOR Mitja Mlakar **SCENARIJ** SCREENPLAY Mitja Mlakar, Anja Bunderla **FOTOGRAFIJA** CINEMATOGRAPHY Ann Evelin Lawford **MONTAŽA** EDITING Miha Šubic **SCENOGRAFIJA** SCENOGRAPHY Neža Zinajč **KOSTUMOGRAFIJA** COSTUMES Andrej Vrhovnik **ZVOK** SOUND Tim Žibrat **GLASBA** MUSIC Tim Žibrat **MASKA** MAKE-UP Mojca Škof **IGRAJO** CAST Judita Frankovič, Miha Rodman, Silva Čušin **PRODUKCIJA** PRODUCTION Moja Pernat **KONTAKT** CONTACT info@filmfactory.si

Hana, mlada ženska v poznih dvajsetih, je soočena z najtežjo odločitvijo svojega življenja: roditi otroka, za katerega obstaja velika verjetnost, da bo imel prirojeno gensko napako, ali narediti splav.

Hannah, a young woman in her late twenties, is faced with the hardest decision of her life: to give birth to a possibly disabled child or to have an abortion. But is this the only decision she will have to make?



Vrzel *Chasm*

Slovenija, Srbija *Slovenia, Serbia*, **igrani fiction**, 2018, 24'

REŽIJA DIRECTOR Ana Trebše **SCENARIJ** SCREENPLAY Ana Trebše **FOTOGRAFIJA** CINEMATOGRAPHY Lev Predan Kowarski **MONTAŽA** EDITING Andrej Avanzo **SCENOGRAFIJA** SCENOGRAPHY Neža Zinajč **KOSTUMOGRAFIJA** COSTUMES Mateja Fajt **ZVOK** SOUND Luka Furlan **MASKA** MAKE-UP Petra Hartman **IGRAJO** CAST Maruša Majer, Primož Bezjak, Ivanka Mežan **PRODUKCIJA** PRODUCTION FDU Beograd, Mangart, Warehouse Collective (Darej Šömen) **KONTAKT** CONTACT somen.darej@gmail.com

Klara se po koncu dolgoletne zveze seli na svoje. Z bivšim ohranjata prijateljske stike z občasnimi telefonskimi klici. Ko pa Klara zasledi sled nove ženske v Juretovem življenju, jo potegne v vrtnec zasledovanja, dvomov v svojo odločitev in vase.

After ending a long term relationship, Klara moves to her own place. She maintains contacts with Jure, her ex, through occasional friendly phone calls. But when Klara senses a trail of a new woman in Jure's life, she gets pulled into a whirl of stalking, overthinking, doubting in her decision and herself.



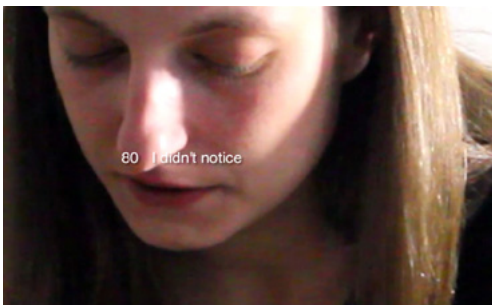
Warrego Valles – Human Body Game

Slovenija *Slovenia*, **animirani animation**, 2018, 4'

REŽIJA DIRECTOR Anja Romih **SCENARIJ** SCREENPLAY Anja Romih **ANIMACIJA** ANIMATION Anja Romih **FOTOGRAFIJA** CINEMATOGRAPHY Anja Romih **MONTAŽA** EDITING Anja Romih **GLASBA** MUSIC Warrego Valles (Nina Hudej, Nina Kodrič) **PRODUKCIJA** PRODUCTION Anja Romih **KONTAKT** CONTACT smechatwork@gmail.com

V svetu videoiger, kjer se elementi iz narave in strojnih svetov prepletajo zelo hitro in agresivno, mora protagonistka, vijolična ženska, opraviti več fizičnih nalog. Za ohranjanje telesne dinamike, akrobatike in borilnih spretnosti prejme več "botox boostov". Kompulzivno jemanje botox boostov povzroči čudno obnašanje njenega telesa in ji onemogoči, da bi se prebila do konca igre.

In a videogame world, where elements from nature and machine world interlace very rapidly and aggressively, a purple skinned female character has to do several physical tasks. To maintain her body dynamics, acrobatics and fighting skills, she receives several "botox boosts". Compulsive botox boosting shortly causes her body to act strange, so she fails to finish the game.



WHAT I'M TRYING TO SAY

Slovenija *Slovenia*, **eksperimentalni** *experimental*, 2018, 11'

REŽIJA *DIRECTOR* Sanja Lasić **SCENARIJ** *SCREENPLAY* Sanja Lasić
FOTOGRAFIJA *CINEMATOGRAPHY* Sanja Lasić, Melina Steiner
MONTAŽA *EDITING* Sanja Lasić **IGRAJO** *CAST* Sanja Lasić
PRODUKCIJA *PRODUCTION* Sanja Lasić **KONTAKT** *CONTACT* sania.lasic@gmail.com

Kratki, eksperimentalni video, v katerem vidimo obraz mlade ženske, ki večče in zelo pazljivo nekaj počne. Nekaj nam želi povedati, vendar so njene besede neslišne. Raziskati poskuša dogodek iz preteklosti, saj so se spomini znova pritihotapili na površje. Ne zanima je samo, kaj točno se je zgodilo, dogodek želi tudi sprejeti takšnega, kot je, da bi lahko nadaljevala svojo zastavljeno pot.

Short experimental video in which a young woman's face is filmed in a close-up frame. She is meticulously doing something. She is seen speaking but her words are muted. The work tries to examine the memory of a specific incident that happened to her. She is searching, not only for an explanation of it, but also ways in which she could accept the event in order to move on.

Tekmovalni program: FeKK YU

Competition: FeKK YU

Optimisti drugačne vrste

Bojana
Bregar,
Peter
Cerovšek

Kot selektorja programa s področja bivše Jugoslavije se soočava s posebne vrste izzivi. Ni bilo naključje, da smo izmed različnih potencialnih usmeritev festivala izbrali kinematografsko produkcijo kratkih filmov držav nekdanje skupne države. Sekcija FeKK YU je bila inicialna točka festivala FeKK, pa ne zgolj zato, ker smo s sosednjimi republikami delili skupno filmsko zgodovino. Sedanjost nam namreč ponuja še več skupnih stičišč. S sosedi si delimo dokaj podobne produkcijske pogoje, številne koprodukcijske projekte (predvsem celovečerne), ki združujejo filmske delavce in ustvarjalce po različnih pokrajinah balkansko-jadranskega področja. Sorodne so nam zgodbe, ki jih avtorji razvijajo in prikazujejo, od grenkih izkušenj nesmiselne vojne do ekonomskih posledic razpada države in raztrganja družbenega lastništva s strani kriminalno-kapitalističnih krepljev.

Naš mladi festival smo – deloma po srečnem naključju, deloma po zaslugi opazovanja našega aktualnega filmskega okolja – osnovali v obdobju, ko je iz akademij prišla verjetno najuspešnejša generacija režiserjev tega področja v formi kratkega filma. Hana Jušić, Sonja Tarokić, Jure Pavlović, Igor Bezinović, Jelena Gavrilović, Milica Tomović, Jelena Maksimović, Dane Komljen, Ognjen Glavonić, Stefan Ivančić, Marko Grba Singh, Dušan Kasalica, Ivan Salatić, Ivan Bakrač ... Režiserji, ki so bili v selekcijah verjetno vseh največjih in najpomembnejših filmskih festivalov, ki prikazujejo (tudi) kratko formo in prejeli številne nagrade. Ti filmi so zagotovo vplivali tudi na nas kot selektorje. Prepoznali smo, da gre za izjemno zrele avtorske izraze, ki se odmikajo od konvencionalnih prijemov in klasičnih narativnih linij. Avtorji se tako bolj kot s kovanjem velikih zgodb in vratolomnih zapletov osredotočajo na posameznika in njegov intimni prostor, ki je po eni strani distanciran, po drugi strani pa v nenehni oscilaciji z družbo in okoljem. Razvoj zgodb, idej in motivov tako sovпада in se na nek način podreja razvoju likov, kar rezultira v izjemno intimnih in realističnih upodobitvah malega človeka.

Different Kind of Optimists

Selecting films for FeKK's EX YU programme comes with its own special challenges. The decision to make the short films of the ex-Yugoslavian countries our primary focus was not a coincidence. The FeKK YU programme was actually our starting point, or even to say, our *raison d'être*. Not only did we once belong to the same political entity and therefore share our respective cinematic histories, we also have more in common today than ever before. The circumstances that dictate the way we produce movies are relatively similar, and as a result there are quite a few co-productions (mostly feature films), as well as a tightly-knit film industry network. Then, there are the stories. Some are born out of our shared past, a recollection of a bitter, senseless war tearing apart families, villages, whole communities. Others deal with recent history. The newly established republics, the bright hope of independence, but also the division and pain brought upon us by the adoption of the "Wild West" capitalist agenda and its inherent greed.

We had the good fortune to establish our little festival at a time a generation of talented filmmakers was just finishing their formal education. This generation of directors that proved their skill in the short film form by collecting awards at some of the most renowned film festivals in the world included Hana Jušić, Sonja Tarokić, Jure Pavlović, Igor Bezinović, Jelena Gavrilović, Milica Tomović, Jelena Maksimović, Dane Komljen, Ognjen Glavonić, Stefan Ivančić, Marko Grba Singh, Dušan Kasalica, Ivan Salatić, Ivan Bakrač and many others. Their works have left a mark on us as film selectors. We recognised the innovation they brought to their art form as they were intentionally moving away from conventional narrative styles and classical story arcs. Rather than engaging in grandiose storytelling with improbable twists, they preferred to centre their attention on the individuals and the intimate spaces they inhabit, oscillating between isolation and the society's demands. The development of the stories, the ideas and the motifs conflate to give way to extremely realistic portraits of 'the everyman'.

We wanted to be able to introduce our audiences as well as our film

Naša želja je bila, da krogu domačih gledalcev in ustvarjalcev predstavimo novo generacijo avtorjev kratkega filma, ki je nasledila dobro poznane velikane jugoslovanskega filma, pri tem pa si utrla svojo, drugačno pot. Prav tako pa se od stare generacije ne poslavljamo, saj je šlo za generacijo, ki je kratki film razumela kot formo s svojimi specifikami in ne kot nujno zlo pred celovečercem. In tudi letošnji program prinaša nekaj starih znancev festivala ter veliko svežih del talentiranih mladih režiserjev.

Kot selektorja se soočiva z velikim številom del, ki pa se še zdaleč ne more primerjati s povprečnim številom prijavljenih del na večje svetovne festivale kratkega filma, kjer sprejemajo prijave iz cele Evrope ali celo sveta. Meniva, da je to vsekakor prednost FeKK-a. Tako je število prijavljenih filmov (in tistih, ki nam padejo v oči na drugih festivalih) obvladljivo, posamezen film pa si lahko pogledaš tolikokrat, dokler nisi prepričan, da si mu dodelil primerno oceno. A če je bilo letos moč kaj opaziti, je bilo to vsekakor povečano število prijavljenih, predvsem po zaslugi prizadevanj, da bi posegli po oddaljenejših kottičkih naše regije in pritegnili k sodelovanju režiserje iz Makedonije, Kosova, idr. Drugo, kar lahko opaziva v letošnji selekciji, pa so smernice, ki se neizbežno oblikujejo v filmskih delih vsake izmed držav, iz katerih dobivamo prijave. Izjemno je primerjati subtilne, vendar odločilne razlike med dobrimi in manj dobrimi deli ter jih nato primerjati z deli iz drugih kinematografij. Postaviti jih v kontekst. Razumeti motivacijo likov in presoditi, ali je smiselna ali ne. Gledati nanje skozi prizmo toliko različnih kultur, ki so se še nedavno razvijale paralelno in ne vedno tudi harmonično, v isti geografsko-sociološki tvorbi, v talilnici številnih jezikov in narečij, navad in vrednot, šele od nedavnega razcepljeni in emancipirani, s ceno travme, ki je neizrekljiva.

Toda kratki film je film mladih in svobodnih in v primerjavi s celovečernimi filmi iz iste regije se večina režiserjev ozira v sedanjost in pa naprej, v prihodnost. Ki sta negotovi, nejasni, izmuzljivi, kot vam bodo znali pokazati. Morda je zato toliko več avtorjev, ki najdejo odgovor v magičnem realizmu, v absurdu, v črnem humorju. Optimizem pač ni le to, kar vidimo skozi rožnata očala, in v filmih iz držav bivše Juge je raven tolerance za tisto »hollywoodsko« vrsto brezbrizne naivnosti očitno nizka. Zato pa je toliko več prostora za trmaste optimiste neke drugačne sorte, za upornike, za sanjače.

authors to this impressive new generation that followed in the footsteps of the well-known and well-loved Yugoslavian filmmakers of the past era, but in doing so managed to find their own unique paths and turns. In saying this, we don't want to bid farewell entirely to the previous generation as they not only respected, but perfected the short film as an autonomous form, seeing it as owing to its own rules and principles, far from being just the necessary step before they got to the "serious one" - the feature. We try to reflect this in our this year's programme by including some well-known names to go along the fresh new faces.

The process of selection means, of course, that we have to (or rather, get to) watch quite a large number of films, but that number is not at all comparable to the average that gets sent to most of the big international short film festivals. We feel that this works at our advantage. In this way, we can manage to give the necessary attention to all of the applicants and still let our eye wander through the programmes of the many film festivals we attend year round. We are happy to notice, though, that the number of films that apply to FeKK is steadily rising each year. We were especially happy to receive many applications from Macedonia and Kosovo as this was not the case in the previous years. The second thing we noticed is the subtle formation of idiosyncrasies that each of the individual cinemas exhibits. We enjoyed comparing the details as well as determining what represents the nuances in the works that we could then establish as a criteria for our selection. Creating a context, understanding the character's motivations and judging them as valid or not, while looking at them through a prism of so many different cultures that have until just recently made up for one single nation, albeit not the most harmonious one as it came to be, but still a socio-geographic entity that was the melting pot of different languages, traditions and values before its ultimate, traumatic dissolution.

Yet the cinema of short form is one that values youth and freedom. And if in the majority of the feature films made in the ex-Yugoslavian territory the authors are still looking over their shoulders, glancing at the past and what once was, the creators of the shorts do not follow. Their visions regard the "here and now" and the imminent future. Not to be fooled by empty promises of tomorrow, they attest to its uncertainty, to the evasiveness of easy to find answers and solutions.

V 25 filmih programa FeKK YU je ujet svet naših najbližjih sosedov na kratko, in ko se bomo ozirali nazaj, si bomo rekli: to je bila najzvestejša podoba tega sveta v letu 2018, kar jo bomo imeli moč videti. In vi jo lahko ujamete na letošnjem FeKKu.

Perhaps that is why so many of them dabble in the specific tradition of the dark humour, of the absurd, or the magical realism that shines through many of this year's films. It is optimism, but of a different kind, certainly not the kind that is to be found looking through the pink-stained glasses of the Hollywood's easy careless nonchalance. This particular cinema has little regard for it. What it does have is an abundance of rebellious spirit, of its own brand of dreamy determination.

The world of our neighbours is reflected, in short, in the 25 of our final films of the programme. And when we look back upon it, we will be able to say: it was the most honest reflection of this world that we could catch a glimpse of in 2018. And you can catch a glimpse of it yourself in this year's FeKK YU programme.



Češnje Trešnje / Cherries

Hrvaška Croatia, **igrani fiction**, 2017, 30'

REŽIJA DIRECTOR Dubravka Turić **SCENARIJ** SCREENPLAY

Jelena Paljan (kratka zgodba: Olja Savičević Ivančević)

FOTOGRAFIJA CINEMATOGRAPHY Radislav Jovanov Gonzo

MONTAŽA EDITING Dubravka Turić **SCENOGRAFIJA** SCENOGRAPHY

Petra Poslek **KOSTUMOGRAFIJA** COSTUMES Morana Starčević

ZVOK SOUND Dubravka Premar, Ivan Zelić **GLASBA** MUSIC

Jura Ferina, Pavle Miholjević **MASKA** MAKE-UP Snježana

Gorup **IGRAJO** CAST Roko Glavina, Lana Barić, Milivoj

Beadar **PRODUKCIJA** PRODUCTION Dijana Mladenović **KONTAKT**

CONTACT info@kinematograf.hr

Družinske napetosti 10-letnemu Jakovu počasi najedajo brezskrbno poletje. Jakov še ne razume vzroka težav, lahko pa čuti globoko krivico v dejanjih, ki jih počnejo odrasli. Vrsta dogodkov privede do tragedije, ki bo sprožila Jakovov čustveni odpor, a tudi občutke krivde.

Family tensions are slowly eroding what should have been a carefree summer for 10-year old Jakov. Shielded by the innocence of a child, Jakov does not understand the cause of the troubles, but can sense a profound injustice in the actions of the grown-ups. A series of events ending in tragedy will incite his emotional revolt, but also his feelings of guilt.



Drama je precenjena Precijenjena dramaturgija / Drama is Overrated

Hrvaška Croatia, **dokumentarni** documentary, 2017, 21'

REŽIJA DIRECTOR Sunčica Ana Veldić **SCENARIJ** SCREENPLAY

Sunčica Ana Veldić **FOTOGRAFIJA** CINEMATOGRAPHY Zorko

Sirotić, Renata Lučić, Sunčica Ana Veldić, Mario Pučić

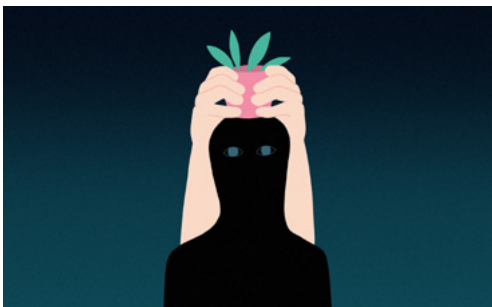
MONTAŽA EDITING Sunčica Ana Veldić **ZVOK** SOUND Nina

Ugrinović **PRODUKCIJA** PRODUCTION Sunčica Ana Veldić

KONTAKT CONTACT fenja.illectric@gmail.com

Avtobiografski dokumentarec, ki sledi naporom veterinarke Sunčice, da bi svojo strast do dokumentarnega filma ponesla na novo raven in se vpisala na filmsko akademijo.

Autobiographic documentary that depicts veterinary Sunčica's struggle to take her passionate hobby of documentary filmmaking to another level by enrolling the Academy of Dramatic Art.



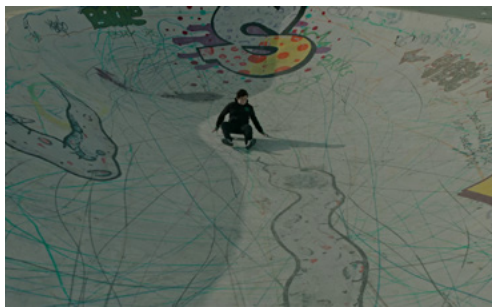
Dva na dva / Two for Two

Hrvaška Croatia, **animirani** animation, **2018, 8'**

REŽIJA DIRECTOR Jelena Oroz **SCENARIJ** SCREENPLAY Jelena Oroz **ANIMACIJA** ANIMATION David Lovrić **MONTAŽA** EDITING Iva Kraljević **SCENOGRAFIJA** SCENOGRAPHY Petra Poslek **ZVOK** SOUND Dinko Klobučar, David Lovrić **GLASBA** MUSIC Dinko Klobučar, David Lovrić **PRODUKCIJA** PRODUCTION Bonobostudio (Vanja Andrijević) **KONTAKT** CONTACT vanja@bonobostudio.hr

Naš dom je nežna rožica. Mleko in med, kakav in pekel. Vsi skrbijo za svojega zajčka. Lep občutek. Vaniljeva torta ... Čemerren portret trenutka, ko nehamo ljubiti drug drugega in se zaljubimo v svoje fantazme. Če se že mi ne znamo sporazumeti, lahko morda skupen jezik najdejo naši avtarji. A kar koli že leži pod površjem, naj raje tam tudi ostane.

Our home is a fragile flower. Milk and honey. Cocoa and hell. Everyone pets their own bunny. The feeling is lovely. Vanilla cake... A moody portrayal of the moment we stop loving others and fall in love with our fantasies. If we cannot understand each other, maybe our avatars can find a common language? But whatever lies below the surface should stay that way.



Iz centra sveta prihajajo They Come from the Center of the World

Makedonija Macedonia, **eksperimentalni** experimental, **2017, 16'**

REŽIJA DIRECTOR Dina Duma **SCENARIJ** SCREENPLAY Dina Duma **FOTOGRAFIJA** CINEMATOGRAPHY Naum Doksevski **MONTAŽA** EDITING Martin Ivanov **ZVOK** SOUND Saško Potter Mičevski **GLASBA** MUSIC Lindsay Wright **IGRAJO** CAST Marko Apostolski, Darko Boškovski, Izabela Ivaniševik **PRODUKCIJA** PRODUCTION List Production (Marija Dimitrova) **KONTAKT** CONTACT office@listproduction.mk

Sanjam o zveri, ki prebiva na dnu jezera. Le redki so jo videli. Tako hladno je njeno srce, da zrak kar zamrzne, ko se znajde v bližini. Ne smeš je pogledati v oči, pravijo, sicer bo zaledenelo tudi tvoje srce. Le ena ženska si je to drznila, a njeno srce je žalostno in zamrznjeno že dolgo.

I dream about the beast that lives at the bottom of the lake. Only few people have seen it. The air freezes when it is near you because its heart is too cold. They say you should not look it in the eyes, because your heart will freeze as well. Only one woman has looked the beast in the eyes, but her heart is sad and frozen long time ago.



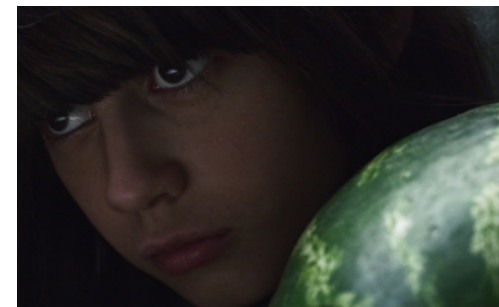
Koliva Kolivo

Makedonija Macedonia, **igrani** fiction, **2017, 25'**

REŽIJA DIRECTOR Andrej Volkashin **SCENARIJ** SCREENPLAY Andrej Volkashin **FOTOGRAFIJA** CINEMATOGRAPHY Kiril Prodanov **MONTAŽA** EDITING Nevelin Vulčev **KOSTUMOGRAFIJA** COSTUMES Zaklina Krstevska **GLASBA** MUSIC Igor Vasilev, Novogradska **IGRAJO** CAST Labina Mitevska, Simeon Damevski, Ana Angelovska **PRODUKCIJA** PRODUCTION Elena Staniševa **KONTAKT** CONTACT andrej.ilcho.ilievski@gmail.com

V revni makedonski vasi se Danino življenje, prepolno zadolžitev tipične gospodinje, vrti okrog njene mame, moža in treh otrok. Na dan tradicionalnih kolin se namesto običajnega mesarja pojavi njen bivši ljubimec Marko, ki izvabi globoko zakopane skrivnosti in strahove nazaj na površje.

In a poor Macedonian village overwhelmed by the daily duties of a typical housewife, Dana's life revolves around her mother, husband and three children. On the day of the traditional pig slaughter, instead of the usual butcher the appearance of her former lover Marko draws her deeply buried secrets and fears back to the surface.



Krila in stvari Krila i stvari / Wings and Things

Srbija Serbia, **igrani** fiction, **2018, 15'**

REŽIJA DIRECTORS Jelena Gavrilović, Stefan Djordjević **SCENARIJ** SCREENPLAY Jelena Gavrilović, Stefan Djordjević **FOTOGRAFIJA** CINEMATOGRAPHY Stefan Djordjević **MONTAŽA** EDITING Ana Žugić **KOSTUMOGRAFIJA** COSTUMES Biljana Grgur **ZVOK** SOUND Dane Vlaisavljević **IGRAJO** CAST Silma Mahmuti, Nikola Radulović, Vasilije Veselinović **PRODUKCIJA** PRODUCTION Uroš Stanković **KONTAKT** CONTACT stefan.j.djordjevic@gmail.com

Mia je punca, ki živi v naravi in razume njene skrivnosti. Prebiva v gozdu, kjer s skupino tabornikov kampira Branko. Njuna osamljenost in radovednost ju bo zblížala in razkrila neznano.

Mia is a girl who lives in nature and understands its secrets. Along with a group of scouts, Branko is camping in the forest where Mia lives. The loneliness and curiosity they both carry will bring them closer and reveal the unknown.



Loop

Srbija Serbia, igrani fiction, 2017, 19'

REŽIJA DIRECTOR Matija Gluščević **SCENARIJ** SCREENPLAY Isidora Milosavljević, Matija Gluščević **FOTOGRAFIJA** CINEMATOGRAPHY Aleksa Radunović **MONTAŽA** EDITING Natalija Shaczka **IGRAJO** CAST Jovana Gavrilović, Strahinja Blažić, Marko Janketić **PRODUKCIJA** PRODUCTION Matija Gluščević, Čarna Vučinić **KONTAKT** CONTACT pionirmaleni@gmail.com

Mimo preganja travma iz preteklosti. Ko začne prejemati rojstnodnevne čestitke z moškim vonjem, se poda v vnovično pretresanje svojih odnosov z ljudmi, ki naj bi jim bilo mar za njo.

Mima is haunted by the trauma from the past. When someone starts sending her birthday cards perfumed with a man's fragrance she reassesses her relationship with the people she thought loves her.



Lovettovi The Lovetts

Hrvaška Croatia, dokumentarni documentary, 2018, 17'

REŽIJA DIRECTOR Igor Bezinović **FOTOGRAFIJA** CINEMATOGRAPHY Danko Vučinović **MONTAŽA** EDITING Jan Klemsche **ZVOK** SOUND Martin Semenčić **GLASBA** MUSIC Mislav Kljenak **NASTOJAJO** CAST Emma Lovett, Eddie Lovett **PRODUKCIJA** PRODUCTION Sekvenca (Igor Bezinović, Bojan Kanjera, Jure Pavlović) **KONTAKT** CONTACT mareta55@gmail.com

Spoznajte gospo in gospoda Lovett, nagrajena performerja pred spletno kamero, poslovneža in ljubitelja živali, ki rada zabavata internetno občinstvo. Po svojih najboljših močeh se trudita, da jima pride vsak dan, k temu pa spodbujata tudi svoje oboževalce.

Meet Mr. and Mrs. Lovett, award-winning webcam models, business owners, and animal lovers who love entertaining crowds online. They do their best to cum every day and encourage their fans to do likewise.



Manivald

Hrvaška Croatia, animacija animation, 2017, 13'

REŽIJA DIRECTOR Chintis Lundgren **SCENARIJ** SCREENPLAY Chintis Lundgren, Draško Ivezić **ANIMACIJA** ANIMATION Chintis Lundgren **MONTAŽA** EDITING Chintis Lundgren, Draško Ivezić, Jelena Popović **ZVOK** SOUND Pierre-Yves Drapeau **GLASBA** MUSIC Terence Dunn **IGRAJO** CAST Trevor Boris, France Castel, Draško Ivezić **PRODUKCIJA** PRODUCTION Chintis Lundgreni Animatsioonistuudio (Chintis Lundgren) **KONTAKT** CONTACT chintis.lundgren@gmail.com

Lisjak Manivald bo dopolnil 33 let. S previsoko izobrazbo, brez službe in nasploh brez volje živi z gospodovalno upokojeno materjo. Tako življenje je preprosto, vendar malo vredno. Nezdrava soodvisnost se skrha, ko se pokvari pralni stroj in ju obišče seksi serviser, volk Toomas – za popravilo stroja, pa tudi njiju.

Manivald, a fox, is turning 33. Overeducated, unemployed and generally uninspired, he lives with his overbearing, retired mother. It is an easy life, but not a good one. This unhealthy co-dependence changes when the washing machine breaks down and Toomas, a sexy wolf repairman, arrives to fix it, and them.



Marica

Hrvaška Croatia, igrani fiction, 2017, 17'

REŽIJA DIRECTORS Judita Gamulin **SCENARIJ** SCREENPLAY Judita Gamulin **FOTOGRAFIJA** CINEMATOGRAPHY Tomislav Sutlar **MONTAŽA** EDITING Tomislav Stojanović **SCENOGRAFIJA** SCENOGRAPHY Petra Poslek **KOSTUMOGRAFIJA** COSTUMES Irena Has **ZVOK** SOUND Luka Gamulin **GLASBA** MUSIC Vid Adam Hribar **IGRAJO** CAST Mirela Brekalo Popović, Ksenija Pajić **PRODUKCIJA** PRODUCTION Akademija dramske umjetnosti (ADU) (Marina Jurišić) **KONTAKT** CONTACT judita.gamulin@gmail.com

Gospodinja srednjih let se odloči, da bo zapustila družino. Film ji sledi na dan, ko si končno vzame svobodo. Izvedeli bomo, kako ga preživi in kaj jo straši.

A middle-aged housekeeper decides to leave her family. The film follows the day she finally wins her freedom – how she spends it and what scares her.



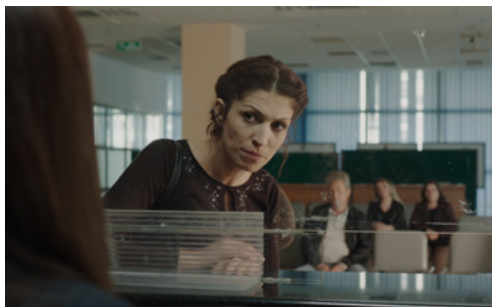
Menih *The Monk*

Makekonija Macedonia, animirani animation, 2018, 11'

REŽIJA DIRECTOR Žarko Ivanov **SCENARIJ** SCREENPLAY Žarko Ivanov, Aleksandar Prokopiev **ANIMACIJA** ANIMATION Krste Gospodinovski **MONTAŽA** EDITING Krste Gospodinovski, Žarko Ivanov **GLASBA** MUSIC Oliver Josifovski, Luboyna **PRODUKCIJA** PRODUCTION Žarko Ivanov **KONTAKT** CONTACT ubanob@gmail.com

V malem samostanu poleg jezera, skritem za skalnatimi gorami in daleč stran od civilizacije, samotni mladi menih poslikava zidove s freskami svetnikov. Ko nekega tihega in sončnega dne na sredini jezera ribari v svojem malem čolničku, kar naenkrat zasliši ženske zvoke. Gre za skušnjava? Je njegova vest na preizkušnji?

In a small monastery, hidden in the rocky mountains along a lake far from civilization, a lonesome young monk paints frescos of saints on the walls. On a quiet sunny day, while fishing in his small rowboat in the middle of the lake, he suddenly hears female voices. Is he being tempted? Is his conscience being tested?



Mesec dni *Një Muaj / A Month*

Kosovo Kosovo, igrani fiction, 2017, 26'

REŽIJA DIRECTOR Zgjim Terziqi **SCENARIJ** SCREENPLAY Zgjim Terziqi **FOTOGRAFIJA** CINEMATOGRAPHY Dubravka Kurobasa **MONTAŽA** EDITING Enis Saraçi **ZVOK** SOUND Labinot Sponca **IGRAJO** CAST Makfire Miftari, May-Linda Kosumovic, Shengyl Ismajli **PRODUKCIJA** PRODUCTION Broken Branch Productions (Agon Sylja) **KONTAKT** CONTACT zgjim.t@gmail.com

Resnična zgodba brezdomne slepe ženske, ki živi pri svojih štirih sestrah. Te so se dogovorile, da pri vsaki prebiva en mesec.

The real life story of a blind woman with no home, living her four sister's pact of keeping her at their respective residences for a month each.



Miško *Mishko*

Makedonija Macedonia, igrani fiction, 2018, 16'

REŽIJA DIRECTOR Hanis Bagashov **SCENARIJ** SCREENPLAY Hanis Bagashov **FOTOGRAFIJA** CINEMATOGRAPHY Samir Ljuma **MONTAŽA** EDITING Radovan Petrović **KOSTUMOGRAFIJA** COSTUMES Mirjana Josifoska **ZVOK** SOUND Zoran Prodanov **GLASBA** MUSIC Zlatko Origjanski **IGRAJO** CAST Marko Ristoski, Tarik Ramadani, Verica Nedeska **PRODUKCIJA** PRODUCTION Samir Ljuma **KONTAKT** CONTACT hanis.bagashov@gmail.com

Angel, tih in odmaknjen deček, se s svojim prijateljem Miškom odpravi pobirat jabolka, da bi jih kasneje lahko prodal. Dan mineva in Angel se vedno bolj sooča z Miškovo krutostjo in s krutostjo lastnih staršev.

Angel quiet and withdrawn boy goes with his friend Mishko to pick apples in order to sell them later. But as the day passes Angel is increasingly facing the cruelty of Mishko and his own parents.



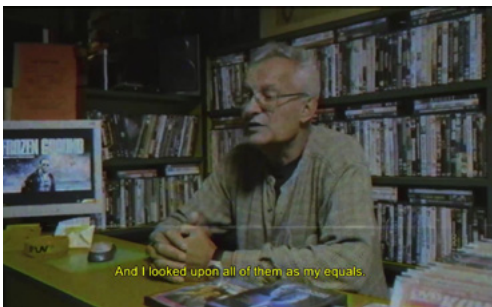
Najtoplejši dnevi poletja *Najtopliji dani leta / Hottest Summer Days*

Srbija Serbia, igrani fiction, 2017, 22'

REŽIJA DIRECTORS Maša Šarović **SCENARIJ** SCREENPLAY Maša Šarović **FOTOGRAFIJA** CINEMATOGRAPHY Marko Milovanović **MONTAŽA** EDITING Stefan Ivančić **SCENOGRAFIJA** SCENOGRAPHY Dragana Manislavić **KOSTUMOGRAFIJA** COSTUMES Kristina Savić **ZVOK** SOUND Luka Barajević **IGRAJO** CAST Jovana Gavrilović, Marko Vasiljević, Davor Golubović **PRODUKCIJA** PRODUCTION Fakultet dramskih umetnosti, Beograd (Martina Krivokapić, Ena Bajraktarević) **KONTAKT** CONTACT masasarovic@gmail.com

Mlad par živi pri njegovih starših. Razočarana, ker ne moreta skrbeti sama zase, se prepirata. Med enim od preprirov se ona odloči, da se mora nekaj spremeniti.

A young couple is living at his parents' apartment. Frustrated for not being able to provide for themselves, they fight. That's when she decides something has to change.



Oni živijo Oni žive / They Live

Srbija Serbia, **dokumentarni** documentary, 2018, 30'

REŽIJA DIRECTOR Goran Nikolić **SCENARIJ** SCREENPLAY Goran Nikolić **FOTOGRAFIJA** CINEMATOGRAPHY Goran Nikolić, Milena Grujić, Milutin Šarčević **MONTAŽA** EDITING Matija Đuka Đukanović **NASTOPIJO** CAST Aleksandar Janković, Marko Kon, Dimitrije Vojnov **PRODUKCIJA** PRODUCTION Goran Nikolić **KONTAKT** CONTACT gorannikolic187@gmail.com

Kratka ljubzenska zgodba o rojstvu, življenju in smrti beograjskih videotek. Predvsem pa film o načinu gledanja in razumevanja filmov, ki počasi izginja. Spotoma dobimo še vpogled v mentaliteto današnjih prebivalcev Beograda, ki se kaže prek njihovega odnosa s filmi.

A short love story about birth, life and death of video rental stores in Belgrade, Serbia. But, first of all, this is a film about a way of watching films and thinking films that is slowly fading away. And a little bit about the mentality of people living in Belgrade today seen through their relationship with movies.



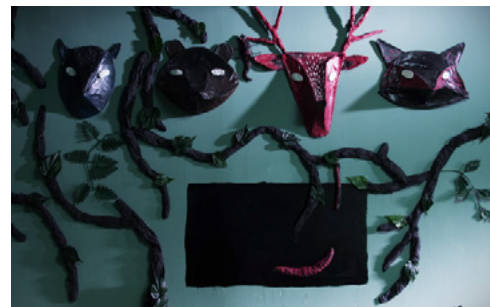
Polna glava veselja Puna glava radosti / A Head Full of Joy

Črna gora Montenegro, **igrani** fiction, 2018, 18'

REŽIJA DIRECTOR Branislav Milatović **SCENARIJ** SCREENPLAY Branislav Milatović, Ognjen Spahić **FOTOGRAFIJA** CINEMATOGRAPHY Lazar Radić **ZVOK** SOUND Jakov Munižaba **IGRAJO** CAST Slavko Štimac, Marko Bačović **PRODUKCIJA** PRODUCTION Bitter Frames Production (Đorđe Vojvodić, Branislav Milatović) **KONTAKT** CONTACT milatovicdab@t-com.me

Naključna opazka ravnodušnega psihoanalitika povzroči nenaden vznik izmišljenega sveta, ki posrka pacienta in ga prestavi v idilične prizore življenj drugih ljudi.

An abruptly imagined world encouraged by a casual suggestion of an indifferent psychoanalyst immerses his patient into idyllic scenes of other people's lives.



Rast preteklosti Prošlost raste / Past is Growing

Hrvaška Croatia, **animacija** animation, 2018, 8'

REŽIJA DIRECTOR Dea Jagić **SCENARIJ** SCREENPLAY Dea Jagić **FOTOGRAFIJA** CINEMATOGRAPHY Viktor Gloc **ANIMACIJA** ANIMATION Dea Jagić, Lea Kralj Jager **MONTAŽA** EDITING Dea Jagić **SCENOGRAFIJA** SCENOGRAPHY Dea Jagić **ZVOK** SOUND Siniša Krneta **GLASBA** MUSIC Siniša Krneta **IGRAJO** CAST Marko Ristoski, Tarik Ramadani, Verica Nedeska **PRODUKCIJA** PRODUCTION Zagreb film (Vinko Brešan) **KONTAKT** CONTACT sanja.borcic@zagrebfilm.hr

Razpoloženski film s subjektivnim zornim kotom upodobi popotovanje protagonista in njegove vodnice, rdeče lisice. Skupaj prehajata med nadrealističnimi prostori, ki simbolizirajo njegovo življenje.

Using a subjective camera, this atmospheric film portrays a journey of the main character and his guide, the red fox, through surreal rooms symbolizing his life.



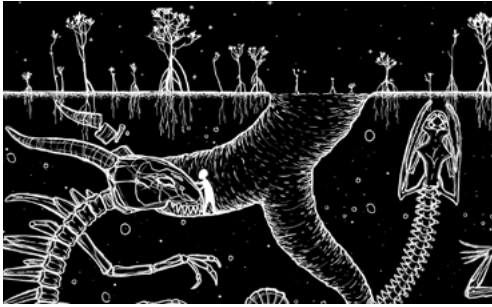
Samo plavanje Samo plivanje / Just Swimming

Hrvaška Croatia, **animacija** animation, 2017, 10'

REŽIJA DIRECTOR Darko Vidačković **SCENARIJ** SCREENPLAY Darko Vidačković **FOTOGRAFIJA** CINEMATOGRAPHY Boris Bercc **ANIMACIJA** ANIMATION Darko Vidačković **MONTAŽA** EDITING Iva Kraljević **ZVOK** SOUND Gideon Kiers **GLASBA** MUSIC Gideon Kiers **PRODUKCIJA** PRODUCTION Bonobostudio (Vanja Andrijević) **KONTAKT** CONTACT vanja@bonobostudio.hr

Samo plavanje predstavlja skok iz vsakdanjosti in potapljanje v globine zavesti, v svet večnih, čistih oblik. Je povratek k samemu sebi, vrnitev domov.

Just Swimming is a dive from the everyday life into the deep waters of consciousness to the world of eternal, pure forms. It is a return to one's self, a return home.



Saturn v levu / Saturn u lavu / Saturn in Leo

Hrvaška Croatia, **animacija** animation, **2018, 5'**

REŽIJA DIRECTOR Anna Šagadin **SCENARIJ** SCREENPLAY Anna Šagadin **FOTOGRAFIJA** CINEMATOGRAPHY Anna Šagadin **MONTAŽA** EDITING Anna Šagadin **ZVOK** SOUND Pi, Višeslav Laboš **GLASBA** MUSIC Pi **PRODUKCIJA** PRODUCTION Anna Šagadin **KONTAKT** CONTACT anna.sagadin@gmail.com

V vesolju, kjer ne veljajo enotni zakoni fizike in kjer na vsakem planetu živi nek stvor, se soočajo s težo prostega časa. Vsak od njih ga preživlja drugače, vsi pa se zapletajo v nesmiselne dejavnosti in si zaradi pomanjkanja smisla zastavljajo umetne cilje. Nihče pa ne ve, da so bili ustvarjeni za zabavo neke samotne osebe.

In outer space with no common physical laws, where on each planet lives but one creature, they're faced with heaviness of free time. Each of them spends it differently indulging in useless activities and setting artificial goals for themselves due to lack of purpose, not knowing they were created merely for one lonely person's amusement.



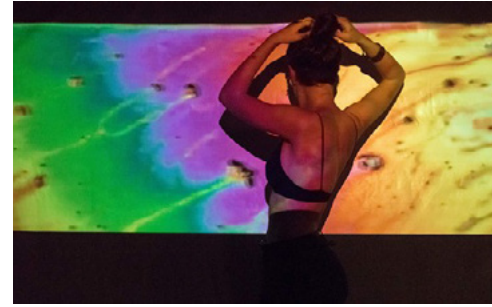
Skoraj nič: in še naprej je noč / Skoro ništa: i dalje noć / Almost Nothing: So Continues the Night

Hrvaška Croatia, **eksperimentalni** experimental, **2017, 12'**

REŽIJA DIRECTOR Davor Sanvincenti **SCENARIJ** SCREENPLAY Davor Sanvincenti **FOTOGRAFIJA** CINEMATOGRAPHY Ivan Slipčević **ANIMACIJA** ANIMATION Davor Sanvincenti **MONTAŽA** EDITING Davor Sanvincenti **GLASBA** MUSIC Christian Fennesz, Nenad Sinkauz **IGRAJO** CAST Martina Kramer, Jean de Breyne **PRODUKCIJA** PRODUCTION Petikat (Boris Greiner) **KONTAKT** CONTACT vanja@bonobostudio.hr

Film kroži okoli žarnice kot Zemlja okoli Sonca. Zaradi svetlobe je sploh viden. V orbiti filmske tragedije in naše realnosti se podoba upira krutosti eksperimenta.

Film revolves around a light bulb like the Earth around the Sun. Light makes the film visible. In the orbit of the film tragedy and our reality, the image resists the cruelty of the experiment.



These Sounds Taste Synthetic

Kosovo Kosovo, **eksperimentalni/dokumentarni** experimental/documentary, **2017, 8'**

REŽIJA DIRECTOR Gretel Dani **SCENARIJ** SCREENPLAY Gretel Dani **FOTOGRAFIJA** CINEMATOGRAPHY Gretel Dani **ANIMACIJA** ANIMATION Dea Jagić, Lea Kralj Jager **MONTAŽA** EDITING Gretel Dani, Emilio Guerra Delgado **NASTOJAJO** CAST Eni Dani, Enxhi Noni, Frenki Veshi **PRODUKCIJA** PRODUCTION DokuFest **KONTAKT** CONTACT apliko@dokufest.com

Včasih ne moreš zapreti oči, ker se realnost odvija tako hitro, da zasede tvoj spomin. Ne morem reči, katera občutja so prišla in odšla, vem le to, da izgubljen občutek v meni nima več mesta. Zvoki ti zaupajo, da bo bolje. Prisluhni glasbi.

Sometimes you don't have the option of closing your eyes because reality happens so fast and enters your memory. I cannot say which emotions have come and gone, I only know that feeling lost holds a place in me no more. There are sounds telling you it is going to be better. Listen to the music.



Ujeti v stroju / Zarobljeni u stroju / Ghost in the Machine

Hrvaška Croatia, **dokumentarni** documentary, **2018, 27'**

REŽIJA DIRECTOR Leon Rizmaul, **SCENARIJ** SCREENPLAY Tajana Prpić **FOTOGRAFIJA** CINEMATOGRAPHY Ivan Brezovec **ANIMACIJA** ANIMATION Darko Vidačković **MONTAŽA** EDITING Hrvoje Mršić **GLASBA** MUSIC Marko Lucijan Hrašćanec **PRODUKCIJA** PRODUCTION HRT (Sunčana Hrvatinić) **KONTAKT** CONTACT leon.kinofon@gmail.com

Komunikacijski stroji reproducirajo informacije o ljudeh, njihovi eksistenci in prisotnosti, pri čemer so vse te vsebine hermetično zaprte v neko dobo. S smrtjo strojev umrejo tudi zgodbe. Zgodbe neizpolnjenih prizadevanj in sporočila prihodnjim generacijam izginejo v entropiji posnetkov. Kaj nas sploh rešuje pred neusmiljenim tokom pozabljenja?

Communication machines reproduce information about people, their existence, their presence all hermetically sealed in one era. With the death of the machines, their stories die as well. The stories of unfulfilled human pursuits and messages to future generations disappear in the recordings' entropy. What saves us from the unrelenting river of oblivion?



Weltschmerz

Bosna in Hercegovina *Bosnia and Herzegovina,*
eksperimentalni/dokumentarni *experimental/*
documentary, 2017, 8'

REŽIJA *DIRECTOR* Anja Kavič **SCENARIJ** *SCREENPLAY* Anja Kavič
FOTOGRAFIJA *CINEMATOGRAPHY* Venice Atienza **MONTAŽA**
EDITING Anja Kavič **PRODUKCIJA** *PRODUCTION* DocNomads
(Erika Winkler) **KONTAKT** *CONTACT* pinupdream13@gmail.com

Včasih ni ravno najlažje govoriti o čustvih in zadevah, ki smo jih vedno želeli izvedeti, a smo se jih bali vprašati. Morda za to obstaja recept, a ne vem zanj. Edini recept, ki ga poznam, je recept za jabolčno torto. Prepričana sem, da boste z njeno pomočjo lahko izrazili svoje občutke in vprašali kar koli vas zanima.

Sometimes it is not easy to talk about feelings, and things that we always wanted to know but we were to afraid to ask. Maybe there is a recipe for that, but I don't know it. The only recipe I know is for the apple cake, and I'm sure that with this apple cake you'll be able to express your feelings and ask any question you want.



Zaključni krog *Završni krug / End Cycle*

Hrvaška *Croatia, eksperimentalni* *experimental, 2017, 18'*

REŽIJA *DIRECTOR* Vladislav Knežević **SCENARIJ** *SCREENPLAY* Vladislav Knežević **FOTOGRAFIJA** *CINEMATOGRAPHY* Predrag Vekić **MONTAŽA** *EDITING* Daria Blažević **ZVOK** *SOUND* Hrvoje Pelicarić **MASKA** *MAKE-UP* Akiko Sato **NASTOPAJO** *CAST* Takao Kawaguchi **PRODUKCIJA** *PRODUCTION* Domino, Saison Foundation (Zvonimir Dobronić, Ayako Miyake) **KONTAKT** *CONTACT* udrugadomino.marketing@gmail.com

Napeto telo, s skoraj povsem omejeno gibljivostjo, je postavljeno v opuščen tovarniški obrat. V praznem prostoru brez strojev se človeško telo uglaši z delovnim ritmom starodavnega bitja. Položaji telesa kažejo na kolektivni spomin, zapisan v fizično, ki izginja.

Utterly reduced movability and tension of a physical body set in an abandoned factory plant. In an empty machineless space a human body is attuned to the working rhythm of archaic pulsation. Body positions point to the collective memory of physical structure of things disappearing.



Zmorem sam *Mogu Sam / On My Own*

Srbija *Serbia, igrani* *fiction, 2018, 17'*

REŽIJA *DIRECTOR* Nikola Polić **SCENARIJ** *SCREENPLAY* Ognjen Obradović **FOTOGRAFIJA** *CINEMATOGRAPHY* Igor Lazić **MONTAŽA** *EDITING* Branka Pavlović **SCENOGRAFIJA** *SCENOGRAPHY* Anđela Mandić **KOSTUMOGRAFIJA** *COSTUMES* Andrijana Janković **ZVOK** *SOUND* Filip Verkić **IGRAJO** *CAST* Dejan Dedić, Jovana Gavrilović, Stefan Trifunović **PRODUKCIJA** *PRODUCTION* Anđela Žikić, Nikola Polić **KONTAKT** *CONTACT* nikola3a@gmail.com

Serija na videz nepomembnih dogodkov spodbudi Marka, da se sooči sam s sabo.

Stimulated by a series of seemingly irrelevant events Marko finally confronts himself.

Vzhodno od raja: Hčere

East of Eden: Daughters



Vladan
Petković

Ko smo lani prvič uvedli sekcijo Vzhodno od raja, smo v njej želeli prikazati najboljše kratke filme iz držav, ki so bile po izbranih tematikah in produkcijskih pogojih sorodne državam s področja nekdanje Jugoslavije. Sledeč tej ideji, smo predstavili nekaj kratkih filmov različnih žanrov in form iz vzhodne Evrope.

Letos sekcijo po eni strani širimo v geografskem smislu, v tematskem in formalnem pa jo ožamemo. Zakaj bi se omejevali na vzhodno Evropo, ko pa se tudi drugod snemajo čudoviti filmi? V okoliščinah, ki so za produkcijo še zahtevnejše kot na Balkanu. To nas je navdihnilo za morebitno prihodnje oblikovanje programov, ki bi jih lahko imenovali Bližnjevzhodno od raja ali Daljnevzhodno od raja. Pričujoča sekcija je zgolj prvi korak v to smer.

Letos je izbor tematski: hčere. Pred nami je pet igranih filmov. Izbor je rezultat tako prikladnosti kot nujnosti in je po našem mnenju tudi eleganten način naslavljanja svetovnega gibanja #MeToo, ki je bil od lanskega FeKK-a neizogibno prisoten ne le v medijih, ampak tudi v naših mislih.

Dva letošnja zmagovalca festivala v Cannesu, kitajska *Nežna noč*, ki je prejela zlato palmo, in grški *Hector Malot: Zadnji dan v letu*, ki je prejel nagrado kritikov, se bolj ali manj neposredno ukvarjata s hčerami kot osrednjo temo. V prvem, ki ga je režiral moški, Qui Yang, je hči odsotna, v drugem, ki ga je režirala Jacqueline Lentzou, pa je hči ena od funkcij lika z mnogimi osebnostmi.

V ciprskem filmu *Aria*, ki ga je prav tako režirala ženska, Myrsini Aristidou, je odnos med očetom in hčerjo ukleščen v migracije sodobnega sveta. V njem se humanistična in ideološka bojna polja razvijajo na najbolj nepričakovanih mestih, kjer se križajo tudi različni ekonomski interesi.

V *Tišini* podobne okoliščine služijo kot sprožilec ganljive, vznemirljive, pa tudi nelagodne obravnave odnosa med materjo in hčerjo. Film je bil posnet v Italiji, v soredžiji iranskega moško-ženskega dvojca, ki sta ga sestavljala Ali Asgari in Farnoosh Samadi, vloga protagonistov pa je pripadla Kurdom. Vse to nas zopet opomni, zakaj smo se odločili za sestavljanje tega programa. Gre namreč za primer, ko pride do popolnega zlitja teme in produkcijskih pogojev.

Da bi osvežili tematski fokus in ton programa, smo vključili še slovaški študentski film, ki v središče odnosa s starši namesto hčer postavlja sinove: Michal Ďuriš je posnel *Toplo komedijo o depresiji, blaznosti in neizpolnjenih sanjah*.

When we introduced the East of Eden section last year, the aim was to showcase the best short films from countries with similar themes and production circumstances to those in the region of former Yugoslavia. With this idea, we presented several short films from Eastern Europe, of various genres and forms.

This year we are going both wider in the geographical sense, and narrower in the thematic and formal aspect. Why limit ourselves to Eastern Europe when there are wonderful films being made everywhere, including places where it is even harder to make them than in the Balkans? This has inspired us to imagine future programmes that could be called Middle East of Eden and Far East of Eden, and this selection is the first step in this direction.

This year our selection also has a theme: daughters, and all five films are fiction. It is a result of both convenience and need, and is, in our opinion, also an elegant way to address the global #metoo phenomenon that has been since unavoidable not only in the media, but in all our heads, since last FeKK.

Two of this year's winning shorts from Cannes, Chinese film A Gentle Night which won Palme d'Or, and the Greek Hector Malot: The Last Day of the Year, which won the Critics' Week, have daughters as a more or less direct subject matter. In the former, a film directed by a man, Qiu Yang, it is daughter who is absent, and in the latter, directed by Jacqueline Lentzou, the protagonist is not only a daughter, it is one of the functions of the multi-faceted character.

In the Cypriot film Aria, again directed by a woman, Myrsini Aristidou, a father-daughter relationship is framed by migrations of the modern world, in which the least expected places become humanistic and ideological battlegrounds where various economic interests collide.

In The Silence, a similar background is as a set-up for a deeply touching but also disconcerting treatise of a mother-daughter relationship. Co-directed by the Iranian man-woman team Ali Asgari and Farnoosh Samadi, with Kurds as protagonists, the film was shot in Italy, which takes us back to why we are doing this programme in the first place: a perfect fusion of theme and production circumstances.

And to refresh both the thematic focus and the tone of the programme, we have included a student film from Slovakia, which deals with parents and sons rather than daughters: Michal Ďuriš's Warm Comedy about Depression, Madness and Unfulfilled Dreams.



Aria

Ciper, Francija *Cyprus, France*, **igrani fiction**, 2017, 14'

REŽIJA *DIRECTOR* Myrsini Aristidou **SCENARIJ** *SCREENPLAY* Myrsini Aristidou **FOTOGRAFIJA** *CINEMATOGRAPHY* Federico Martin Cesca **MONTAŽA** *EDITING* Myrsini Aristidou, Alexandre Donot **SCENOGRAFIJA** *SCENOGRAPHY* Michalis Samiotis **ZVOK** *SOUND* Clément Badin, Xavier Thieulin **GLASBA** *MUSIC* Leonardo Heiblum **IGRAJO** *CAST* Chrysa Platsoura, Yiannis Stankoglou, Audrey Giacomini **PRODUKCIJA** *PRODUCTION* Myrsini Aristidou, Robin Robles **KONTAKT** *CONTACT* info@161films.com

Atene, danes. 17-letna Aria, ki dela v Jimmyjevi prodajalni kebaba, čaka na ure vožnje s svojim očetom. Ko ta končno pride, pa se ne učita voziti. Ravno nasprotno, v skrb ji zaupa mlado kitajsko priseljenko, ki ne govori ne grško ne angleško.

Athens, today. Seventeen-year-old Aria, who is working at Jimmy's local kebab place is waiting for a driving lesson with her father. When he finally arrives it is not to go for a drive; on the contrary, he confides in her the care of a young Chinese immigrant who speaks neither Greek nor English.



Hektor Malot: Zadnji dan leta Ektoras Malo: I Teleftea Mera Tis Chronias / Hector Malot: The Last Day of the Year

Grčija *Greece* **igrani fiction**, 2017, 14'

REŽIJA *DIRECTOR* Jacqueline Lentzou **SCENARIJ** *SCREENPLAY* Jacqueline Lentzou **FOTOGRAFIJA** *CINEMATOGRAPHY* Konstantinos Koukoulis **MONTAŽA** *EDITING* Dora Masklavanou **SCENOGRAFIJA** *SCENOGRAPHY* Laura Anna Lucas **ZVOK** *SOUND* Persephone Miliou **IGRAJO** *CAST* Sofia Kokkali **PRODUKCIJA** *PRODUCTION* Fenia Cossovitsa **KONTAKT** *CONTACT* fenia@blonde.gr

Silvestrski večer se prebuja v avtu, obsijanem z luno. Sofia nikomur ne pove o svojih sanjah: med hojo po puščavi spozna, da je bolna. Pretvarja se, da ji ni mar. Je postala brezčutna?

New Year's Eve dawns in a moon-kissed car, and Sofia has a dream that she tells no-one: while walking on a desert, she gets to know that she is sick. She pretends she does not care. Has she lost her heart?



Nežna noč Xiao cheng er yue / A Gentle Night

Kitajska *China* **igrani fiction**, 2017, 15'

REŽIJA *DIRECTOR* Qiu Yang **SCENARIJ** *SCREENPLAY* Qiu Yang **FOTOGRAFIJA** *CINEMATOGRAPHY* Constanze Schmitt **MONTAŽA** *EDITING* Carlo Francisco Manatad **SCENOGRAFIJA** *SCENOGRAPHY* Shan Yinghao **ZVOK** *SOUND* Mei Zhu, Livia Ružić, Mikko Quizon **GLASBA** *MUSIC* Terence Dunn **IGRAJO** *CAST* Li Shuxian **PRODUKCIJA** *PRODUCTION* Qiu Yang, Li Yi **KONTAKT** *CONTACT* info.wildgrassfilms@gmail.com

Hči je izginila v neimenovanem kitajskem mestu, zato je za njeno mamo še daleč do lahke noči.

In a nameless Chinese city, a mother with her daughter missing refuses to go gently into this good night.



Tišina Il silenzio / The Silence

Italija *Italy* **igrani fiction**, 2016, 15'

REŽIJA *DIRECTOR* Ali Asgari, Farnoosh Samadi **SCENARIJ** *SCREENPLAY* Ali Asgari, Farnoosh Samadi **FOTOGRAFIJA** *CINEMATOGRAPHY* Alberto Marchiori **MONTAŽA** *EDITING* Mauro Rossi **SCENOGRAFIJA** *SCENOGRAPHY* Ilaria Sadun **KOSTUMOGRAFIJA** *COSTUMES* Lavinia Bonsignore **GLASBA** *MUSIC* Mati Paalanen **IGRAJO** *CAST* Valentina Cernelutti, Cahide Ozel, Fatma Alakus **PRODUKCIJA** *PRODUCTION* Giovanni Pompili **KONTAKT** *CONTACT* festival@kinoproduzioni.it

Fatma in njena mama sta kurdske begunkinje v Italiji. Ko gresta do zdravnika, bi morala Fatma materi prevesti njegova navodila, a namesto tega le molči.

Fatma and her mother are Kurdish refugees in Italy. On their visit to the doctor, Fatma has to translate what the doctor tells to her mother but she keeps silent.



Topla komedija o depresiji, blaznosti in neizpolnjenih sanjah *Hrejivá komédia o depresii, šialenstve a nesplnených snoch / Warm Comedy about Depression, Madness and Unfulfilled Dreams*

Slovaška *Slovakia*, **igrani** *fiction*, **2017**, **22'**

REŽIJA *DIRECTOR* Michal Ďuriš **SCENARIJ** *SCREENPLAY* Michal Ďuriš **FOTOGRAFIJA** *CINEMATOGRAPHY* Sophia Boyd **MONTAŽA** *EDITING* Roman Keleman **SCENOGRAFIJA** *SCENOGRAPHY* Michalis Samiotis **IGRAJO** *CAST* Adrian Jastraban, Szidi Tobias, Peter Tilajčík **PRODUKCIJA** *PRODUCTION* VŠMU (Vysoká škola múzických umení v Bratislave) **KONTAKT** *CONTACT* sfu@sfu.sk

Stanj depresije oz. blage blaznosti ne bi smeli takoj razumeti kot nekaj negativnega. Michal Ďuriš prikaže družino, katere člani se poznajo že tako dolgo, da je včasih med ljubeznijo in občutkom utesnjenosti težko ločiti.

States of depression or mild insanity shouldn't immediately be viewed as something negative. Michal Ďuriš portrays a family whose members have known each other for so long that it's difficult to differentiate between love and cabin fever.

Hommage: Tsai Ming-liang

Hommage: Tsai Ming-liang



Michael
Pattison

Nevidene podobe: štirje kratki filmi Tsai Ming-lianga

Tsai Ming-liangovi filmi so tako vpeti v vizualno, da tudi ko je platno prazno, apelirajo na nevidene podobe. V dveh tretjinah *Dni v jeseni*, 24-minutnega kratkega filma tajvanskega filmarja, rojenega v Maleziji, ne vidimo drugega kot črnino: v soundtracku se odvije pogovor med dvema osebama v tokijski kavarni, pri čemer kakofonija vsakodnevnega vrveža lokacije priča bogato, skoraj domačo sliko nekega prostora. Pogovor je intimen, sproščen. Teruyo Nogami, dolgoletna producentka Akire Kurosawe, Leeju Kang-shengu, s katerim Tsai sodeluje skozi vso kariero, pripoveduje o svojem življenju. Ko Tsai po osmih minutah končno zmoti izolirano zvočno krajino z dejansko podobo, to stori z bližnjim posnetkom producentkininega toplega obraza z očali, ki ga osvetljuje le spreminjajoči se sij monitorja. Spremljevalni zvoki in Teruyin stalni pogled proti monitorju zunaj kadra pričarajo druge podobe: prikazenske abstrakcije, videne, a nevidene.

Tsai Ming-liangovi filmi zadevajo odsotnost tudi na druge načine. Na začetku filma *Nadhoda ni več* mlada ženska (Chen Shiang-chyi) stoji pri miru – kot bi bila zmedena – pred severnim vhodom v veleblagovnico Shin Kong Mitsukoshi v Tajpeju, preden poskusi prečkati nevarno prometno devetpasovni odsek ceste Zhongxiao. V bistvu Chen Shiang-chyi ponovno igra svojo vlogo iz celovečerca *Koliko je tam ura?* (Ni na bian ji dian, 2001), ki ga je Tsai posnel neposredno pred tem 22-minutnim kratkim filmom. Njena začetna zmedenost izvira iz očitnega izginotja dvignjene pasaže iz zgodnejšega filma, v kateri je njen lik kupil uro od moškega, ki ga seveda igra Lee Kang-sheng.

Po naravi eksperimentalni Tsai Ming-liangovi kratki filmi se običajno izogibajo enostavni razlagi in pogosto učinkujejo kot aforistična dopolnila njegovim celovečernim delom. Tako kot je nejasno, kdo se pogovarja v filmu *Dnevi v jeseni*, tudi v *Nadhoda ni več* doseže poln dramski pomen le v odnosu do filma *Koliko je tam ura?*. Toda to ne pomeni, da njegovim kratkim filmom odrekamo neodvisno moč. Tsai Ming-liangova neomajna pozornost do dinamike kraja, pretoka ljudi v okvirih nestalne arhitekture, pa tudi interakcije med kompleksnimi urbani ekosistemi ter našimi vsakdanjimi strategijami krmarjenja v njih so poudarjeni s samostojno vizualnostjo, z imagistično čistostjo, ki žene njegov projekt.

Images Not Seen: Four Short Films by Tsai Ming-liang

It's so invested in the visual, Tsai Ming-liang's cinema, that even when the screen is blank it teases at images not shown. For two thirds of *Autumn Days* (2015), the Malaysian-born Taiwanese filmmaker's 24-minute short, we see nothing but black: on the soundtrack, a conversation between two people unfolds inside a Tokyo coffee shop, the cacophony of the location's mundane bustle evoking a rich, borderline-familiar picture of place. The chat is intimate, convivial. Teruyo Nogami, Kurosawa Akira's long-time production manager, talks about her life to Tsai's own career-long collaborator, Lee Kang-sheng. When, after eight minutes, Tsai finally disrupts the isolated soundscape with an actual image, it's a close-up of Teruyo's warm, bespectacled face, illuminated only by the fluctuating glow of a monitor. Accompanying sounds, and Teruyo's continued gaze towards the off-frame screen, conjure other images: ghost abstractions, seen but not seen.

Tsai's cinema is about absence in other ways. At the beginning of *The Skywalk is Gone* (2002), a young woman (Chen Shiang-chyi) stands still — as if confused — outside the northern entrance to the Shin Kong Mitsukoshi department store in Taipei, before attempting to cross a dangerously busy nine-lane section of Zhongxiao West Road. In fact, Chen is reprising her role from *What Time Is It There?* (2001), the feature Tsai made immediately before this 22-minute short. Her initial confusion, here, stems from the apparent disappearance of a skywalk, seen in the earlier film, where her character bought a watch from a man — played, of course, by Lee Kang-sheng.

Experimental in nature, Tsai's short films commonly eschew simple explication, often functioning as gnomic compliments to his feature-length work. Just as it's unclear as to who is conversing in *Autumn Days*, *The Skywalk is Gone* achieves full dramatic resonance only in relation to *What Time Is It There?* But this is not to deny the shorts' standalone power. Indeed, Tsai's unwavering attention to the dynamics of place, to the flow of human traffic within a come-and-go architecture, to the interplay between complex urban ecosystems and our quotidian strategies of navigating them, is all underscored by the self-contained visuals, the imagistic purity, that drives his project.

V *Madam Butterfly* Tsai izčisti Puccinijevo opero v čudno nujen kvazidokumentarec, posnet – z neznačilno kamero iz roke – v frenetičnih hodnikih avtobusne postaje Puduraya v Kuala Lumpuru. Tudi ta film je zgrajen okoli skrivnostnih razmerij: okoli razmerja med protagonistko (Pearly Chua) in ljubimcem, ki ga pokliče na pomoč pri financiranju potovanja domov, med filmom samim in njegovo predlogo ter med dvema deloma filma – opisom dozdevne zapustitve v vrvežu transportnega središča in veliko mirnejšo podrobno upodobitvijo hrepenenja jutro potem. Še dve drugi odsotnosti sta prikazani tako, da se zdita vse prečloveški: denar (prodajalka na postaji je pripravljena ravnati diskrecijsko glede protagonistkine finančne stiske) in lasje na blazini kot spominek ljubimca, ki je odšel.

Tsai Ming-liangovi filmi so najboljši, ko preiskujejo mehanizme izdelovanja podob: pomislite, denimo, kako mimoidoči na postaji Paduraya motrijo njegov objektiv tako kot Lumièrovi tovarniški delavci in kako je kadrirana Chen Shiang-chyi na začetku filma *Nadhoda ni več*, ko s hrbotom proti kameri gleda navzgor v vrsto reklam, ki tekmujejo za njeno (in našo) pozornost. Kot piše Agata A. Lisiak, Tsai Ming-lianga »privlači tisto, česar ni: manjkajoči elementi infrastrukture, manjkajoči dialogi, manjkajoča srečanja, manjkajoča občutja. Odsotnost tematizira kot izgubo nečesa, kar je nekoč bilo, in kot pomanjkanje nečesa, kar nikoli ni obstajalo in še vedno ne obstaja.«

Tsai Ming-liangovi filmi dokumentirajo odsotnost z izmenjevanjem vračanja na prizorišča, kot denimo v *Nadhodu*, in uporabe skrbnih kompozicij, ki pozornost usmerijo na načine narekovanja človeškega gibanja. V mnogih pogledih je najbogatejše njegovo raziskovanje vizualnih metod, s pomočjo katerih bi lahko razmišljali o človeški mobilnosti in o urbanem preživetju prek nje; v seriji *Walker* si tako Lee Kang-sheng nadene rdečo budistično meniško haljo in se poudarjeno razloči od mimoidočih množic tudi s tem, da utelesi nenavadno počasen, meditativen slog hoje. Lee je kadriran tako, da so sicer banalne značilnosti njegovega okolja prenovljene, izkrivljene, predstavljene kot nič kaj samoumevne: obrnjene na glavo ali popolnoma simetrične oziroma zrcaljene, popačene, zamegljene. V tretjem delu septeta *Walker* z naslovom *No Form* Tsai sopostavi zanj značilne prizore, posnete s statično kamero na nagnetenih tržnicah in prometnih križiščih, s posnetki brezbarvnega ne-prostora, nekakšne praznine, tipične za umetniške instalacije in osvobojene človeškega posega. Osvobojene, toda za Leeja: moškega iz drugega časovnega območja, čigar postopni obrat h kameri – in končni nepremični pogled nazaj v nas – močno zadene.

In *Madame Butterfly* (2008), Tsai distills Puccini's opera into a strangely urgent quasi-documentary, shot — in uncharacteristic handheld — inside the frenzied corridors of Puduraya bus terminal in Kuala Lumpur. This, too, is a film built around mysterious relationships: that between its protagonist (Pearly Chua) and the lover she phones for assistance in funding her journey home, that between the film itself and its source material, and that between the film's two sections — an account of ostensible abandonment inside a busy transport hub and a much quieter, close-up portrait of morning-after longing. Two other absences are made to feel all-too-human: money (the station cashier is willing to exercise discretion over the woman's financial lack), and the token souvenir of a departed lover's hairs on a pillow.

At their best, Tsai's films probe the mechanics of image-making: the way those passers-by in Paduraya eye his lens like Lumière factory-workers, the way Chen Shiang-chyi is framed at the start of *The Skywalk Is Gone* — back to camera, looking up at an array of advertisements competing for her attention (and ours). As Agata A. Lisiak writes, Tsai "is attracted to what is not there: missing elements of infrastructure, missing dialogues, missing encounters, missing feelings. He thematises absence both as a loss of something that was once there and as a lack of something that never was and is still not there."

Tsai's cinema alternately documents absence by returning to sites, as in *Skywalk*, and through careful compositional arrangements that draw attention to the ways in which human movement is dictated. In many ways, his richest exploration of the visual methods by which we might think about human mobility — and about urban survival through such mobility — has been his *Walker* series, in which Lee Kang-sheng dons a Buddhist monk's red robe and distinguishes himself further from passing crowds by embodying a preternaturally slow, meditative walking style. Lee is framed in such a way that the otherwise banal qualities of his surroundings are renewed, skewed, rendered as anything other than taken-for-granted: upside-down, or in perfect symmetry, or reflected, distorted, obscured. In *No Form* (2012), the third entry in the *Walker* septet, Tsai juxtaposes trademark, tripod-fixed scenes at crowded marketplaces and hurried junctions with shots of a colourless non-space, a kind of arts-installation void liberated from human encroachment. Liberated, that is, but for Lee: the man from a different time-zone, whose gradual turn to camera — that final steady-stare back at us — contains something of a wallop.



Dnevi v jeseni *Qiu Ri / Autumn days*

Tajvan Taiwan, **eksperimentalni** experimental, 2015 24'

REŽIJA DIRECTOR Tsai Ming-liang

FOTOGRAFIJA CINEMATOGRAPHY Chang Jhong-yuan

MONTAŽA EDITING Lei Cheng-ching

IGRAJO CAST Nogami Teruyo, Lee Kang-sheng

PRODUKCIJA PRODUCTION Homegreen Films

(Osaka Fumiko, Claude Wang)

Dokumentarec o Nogami Teruyo, ki je skoraj pol stoletja sodelavala z Akira Kurosawa kot soscenaristka, scenaristka in prijateljica.

A documentary about Nogami Teruyo, who for nearly half a century stood by Akira Kurosawa as a screenwriting collaborator, a script supervisor, and a companion.



Madam Butterfly *Hu die fu ren / Madame Butterfly*

Tajvan, Francija, Italija Taiwan, France, Italy, **igrani** fiction, 2009, 35',

REŽIJA DIRECTOR Tsai Ming-liang

SCENARIJ SCREENPLAY Tsai Ming-liang

FOTOGRAFIJA CINEMATOGRAPHY Tsai Ming-liang

MONTAŽA EDITING Anne Souriau

IGRAJO CAST Pearly Chua

PRODUKCIJA PRODUCTION Homegreen Films, House on Fire (Antoine Barraud, Vincent Wang)

Prosta interpretacija mita, v katerem Tsai Ming-liang postavi žensko, ki jo ljubimec zanemarja, v množični vrvež avtobusne postaje v Kuali Lumpur, prestolnici Malezije. Tsaijevo prvo digitalno delo, ki ga je ustvaril ob stoletnici Puccinijevega rojstva.

Free interpretation of the myth in which Tsai Ming Liang propels a woman neglected by her lover in the mob of the bus station of Kuala Lumpur. Tsai's first shot-on-digital work, commissioned for the centenary of Puccini's birth.



Nadhoda ni več *Tian qiao bu jian le / The Skywalk is Gone*

Tajvan Taiwan, **igrani** fiction, 2002, 25'

REŽIJA DIRECTOR Tsai Ming-liang

SCENARIJ SCREENPLAY Tsai Ming-liang

FOTOGRAFIJA CINEMATOGRAPHY Liao Pen-jung

MONTAŽA EDITING Chen Sheng-chang

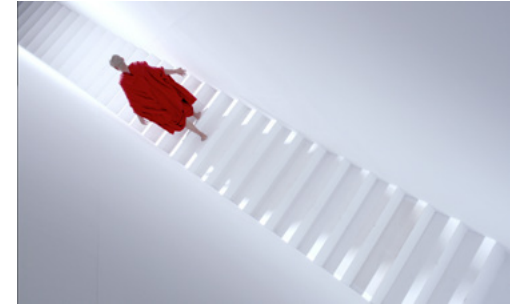
ZVOK SOUND Tu Duu-chih

IGRAJO CAST Chen Shiang-chyi, Lee Kang-sheng, Lu Yi-ching

PRODUKCIJA PRODUCTION Frédéric Papon

Punca po Tajpeju išče uličnega prodajalca. A ne more ga najti, saj nadhoda ni več.

A girl looks for a street vendor in Taipei. But she can't find him since the Skywalk is Gone.



No Form

Tajvan Taiwan, **igrani** fiction, 2012, 20'

REŽIJA DIRECTOR Tsai Ming-liang

SCENARIJ SCREENPLAY Tsai Ming-liang

FOTOGRAFIJA CINEMATOGRAPHY Laio Pen-jung, Gaffer Li

MONTAŽA EDITING Cei Chen-ching

ZVOK SOUND Chu Shih

IGRAJO CAST Lee Kang-sheng

PRODUKCIJA PRODUCTION Homegreen Films

Menih v skoraj popolnoma ustavljenem času prehaja med prostori podzavesti in resnične, obljudene, preobremenjene realnosti.

A monk moves in hyper-slow-motion between his zone of sub-conscious and the real, crowded, overloading reality.

FeKKstival

Internationale Kurzfilmtage Winterthur



Kratek pogled na festival Internationale Kurzfilmtage Winterthur

Delphine
Jeanneret

Mednarodni festival kratkega filma Internationale Kurzfilmtage Winterthur je bil ustanovljen leta 1997, danes pa je najpomembnejši festival kratkega filma v Švici in žarišče kratkofilmskega dogajanja. Kratki festivalski biseri na dogodke privabljajo tisoče filmskih navdušencev, predstavnikov industrije in širše javnosti. Leta 2017 se je na festivalu odvrtelo 225 filmov, obiskalo ga je prek 17 000 obiskovalcev in okoli 650 filmskih delavcev. Srce festivala sta mednarodni in švicarski tekmovalni program, ki za nagrade namenita prek 40 000 švicarskih frankov. Tekmovalni filmi se pod posebnimi pogoji kvalificirajo za nominacije na oskarjih, za nagrado britanske filmske akademije BAFTA, za švicarsko filmsko nagrado Quartz in za žüriško kadrovske filmske nagrade. Filmski festival poleg tekmovalnega programa prikazuje tudi skrbno izbrane programe kratkih filmov, ki tematike osvetlujejo na širšem kulturnem ozadju. Filmski festival Kurzfilmtage predvaja tako sodobne kratke filme kot tiste iz zakladnice filmske zgodovine, programi pa se osredotočajo na družbene in politične probleme, nudijo vpogled v institucije ali se posvečajo delom posameznih filmskih ustvarjalcev in umetnikov.

Kot švicarsko središče na področju strokovnega poznavanja kratkega filma se je festival zavezal promociji švicarskih kratkih filmov. Po Švici denimo gostuje z Nočjo kratkega filma (Kurzfilmnacht-Tour) in hrani največji državni arhiv kratkih filmov, ki je filmskim delavcem prek celotnega leta na voljo za raziskovalne namene. Programska ekipa festivala iz Winterthurja kurira tudi programe kratkih filmov na drugih festivalih, v zasebnih podjetjih in javnih zavodih, kot so ICA London, Muzej za komunikacijo v Bernu, Filmski festival v Zürichu, Ženevski mednarodni filmski festival in Zgodovinski muzej v Baslu.

A glance at Internationale Kurzfilmtage Winterthur

Established in 1997, Internationale Kurzfilmtage Winterthur is Switzerland's most significant short film festival and a hotspot of the short film scene. The festival's short cinematic delicacies attract thousands of film enthusiasts to the venues, appealing to industry representatives and the general audience alike. In 2017, the festival presented 225 films, welcomed over 17,000 visitors and around 650 professionals. The International and Swiss Competitions are at the heart of the festival and at the pulse of current filmmaking from around the world, offering awards with a total value over CHF 40,000.–. Under certain conditions, films of the Kurzfilmtage competitions qualify for nomination consideration for the OSCAR®, the British Academy Film Award BAFTA, the Swiss Film Award Quartz, and the Zurich Film Award Cadrage. In addition to the competitions, Kurzfilmtage shows scrupulously curated short film programmes, which contextualize their themes against a wider cultural background. Kurzfilmtage screens historic as well as contemporary films, with programmes that focus on social or political issues, give insight into institutions, or highlight the work of individual filmmakers and artists.

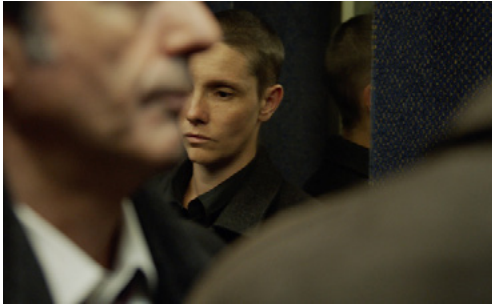
As a Swiss centre of expertise on short film, Kurzfilmtage is also dedicated to the promotion of Swiss shorts. The festival hosts the "Kurzfilmnacht-Tour" (Short Film Night) across Switzerland and maintains the country's largest short film archive, which is available to professionals for research purposes all year round. The programming team of the Kurzfilmtage also curates short film programmes for other festivals, private companies, and public institutions, such as the ICA London, the Museum of Communication in Bern, Zurich Film Festival, Geneva International Film Festival, or the Basel Historical Museum.

Posebej za FeKK sta bila oblikovana dva programa, ki prikazujeta raznolikost filmov mednarodnega in švicarskega tekmovalnega programa 21. edicije festivala v letu 2017. Ti filmi predstavljajo sodobno filmsko dejavnost in raziskujejo izrazna sredstva, ki jih preigravajo igrani, dokumentarni, animirani in eksperimentalni filmi oz. filmi, ki prehajajo med temi kategorijami. Švicarski del vključuje 6 od 17 filmov, ki so bili predvajani v švicarskem tekmovalnem programu in se bo pričel z dobitnikom velike nagrade, Črno črto Marka Olexa in Francesce Scalisi, dokumentarcem, ki govori o krhkosti življenja v svetu, ki so ga opustošile ekološke katastrofe. Ogledali si boste lahko tudi tri nagrajene igrane filme, ki prihajajo iz treh različnih filmskih šol: *Blackjack* Lore Mure-Ravaud (nagrada za najboljši švicarski film), *Prvo ljubezen* Julesa Carrina (nagrada švicarskih kinematografov) in *V smeri Meke* Jana-Erica Macka (ZKB-jeva nagrada občinstva). Predstavil se bo še animirani film *Popotniški dnevnik: Tel Aviv* Samuela Pattheya (posebna omemba) in eksperimentalni film *Stopiti v stik z vranami* Rhone Mühlebach. V mednarodnem programu bo predstavljenih 5 od 37 filmov iz mednarodnega tekmovalnega programa, med katerimi je tudi *Flores* Jorgeja Jácomeja, ki je prejel promocijsko nagrado. Gre za poetično delo, ki prepleta elemente mokumentarca, družbeno-politične kritike in ekoloških ugotovitev, s čimer utopijo spreminja v distopijo. Prikazan bo tudi malezijski mehko feministični vampirski film *Lažje je vzrediti živino* Amande Nell Eu in Hairat Jessice Beshir, nočna obredna pesem o ljubezni in izgubi, ki se dogaja v Etiopiji. Animirani dokumentarec *Pet let po vojni* Martina Wiklunda, Ulyssesa Leforta in Samuela Albarica se humorno loteva identitete človeka, razpetega med odsotnega iraškega očeta in vsiljivo židovsko mater. Za zaključek bo na ogled igrani film *Spodnja nebesa* Emada Aleebrahima Dehkordija, ki sledi življenju dveh bratov, ki sta nedavno imigrirala iz Afganistana v Iran.

Uživajte v filmih in prsrčno vabljeni na festival v Winterthurju med 6. in 11. novembrom 2018!

*The two programmes specially curated for FeKK show the variety of films that were screened at the 21st edition of Kurzfilmtage in 2017, both in the International and Swiss Competitions. These films represent contemporary filmmaking and explore the many languages cinema can take in fiction, documentary, animation, experimental or by mixing the forms. The Swiss programme presents 6 out of 17 films screened in the Swiss Competition and opens with the Grand Prize winner *Ligne Noire* by Mark Olexa and Francesca Scalisi, a documentary on the fragility of life in a world ravaged by ecological catastrophes. It also presents three awarded fictions from three different film schools: *Valet Noir* by Lora Mure-Ravaud (Award for the Best Swiss Film), *Premier Amour* by Jules Carrin (Swiss Cinematography Award) and *Facing Mecca* by Jan-Eric Mack (ZKB Audience Award). In addition, it includes the animation film *Travelogue Tel Aviv* by Samuel Patthey (special mention at the Swiss School Day) and the experimental film *To Get in Touch with Crows* by Rhona Mühlebach. The International programme presents 5 from the 37 films screened in the International Competition among which, the winner of the Promotional Award, *Flores* by Jorge Jácome, a poetic work that intertwines elements of mockumentary, social-political critique, and ecological considerations to turn utopia into dystopia. It also shows the Malaysian soft feminist vampire film *It's Easier to Raise Cattle* by Amanda Nell Eu and *Hairat* by Jessica Beshir, a nightly ritual poem about love and loss in Ethiopia. The animated documentary *Five Years after War* by Martin Wiklund, Ulysse Lefort and Samuel Albaric touches with humour one man's identity torn between an absent Iraqi father and a pervasive Jewish mother. Finally, the fiction *Lower Heaven* by Emad Aleebrahim Dehkordi follows the life of two brothers who recently immigrated from Afghanistan to Iran.*

Enjoy the films and come visit us in Winterthur from 6 to 11 November 2018!



Blackjack Valet noir

Švica Switzerland, **igrani fiction**, 2017, 23'

REŽIJA DIRECTOR Lora Mure-Ravaud **SCENARIJ** SCREENPLAY Lora Mure-Ravaud **FOTOGRAFIJA** CINEMATOGRAPHY Léo Lefèvre **MONTAŽA** EDITING Suzana Pedro **ZVOK** SOUND David Puntener **IGRAJO** CAST Sophie Demeyer, Hamza Meziani **PRODUKCIJA** PRODUCTION Alva Filma **KONTAKT** CONTACT britta@alvafilm.ch

Leila dela v kazinoju, obdana s pretežno moškim okoljem. Ko zaključí z nočnim delom krupjeke, se zgodaj zjutraj vrne v hotel, v katerem živi. Sosed Camille ob zori izgine. Prvič ga vidi, ko vznemirjen in na robu solz stoji na balkonu.

Leila works at a casino in a predominantly male environment. A croupier by night, she returns to her hotel in the early morning, while Camille, who lives next door, disappears at dawn. The first time she sees him, he is standing on his balcony, distraught and close to tears.



Črna nit Ligne noire / Black Line

Švica Switzerland, **dokumentarni documentary**, 2017, 10'

REŽIJA DIRECTOR Mark Olexa, Francesca Scalisi **SCENARIJ** SCREENPLAY Mark Olexa, Francesca Scalisi **FOTOGRAFIJA** CINEMATOGRAPHY Mark Olexa **MONTAŽA** EDITING Francesca Scalisi **ZVOK** SOUND Florian Pittet **PRODUKCIJA** PRODUCTION DOK MOBILE (Mark Olexa, Francesca Scalisi) **KONTAKT** CONTACT duay.justine@gmail.com

Ženska ribari v nemirnih vodah, narava trpi, razlega se žalostna mujezinova pesem. Vse to je povezano s tanko črno nitjo.

A woman fishing in troubled waters, nature suffering, the broken chant of the muezzin, all linked by a thin black line.



Popotniški dnevnik: Tel Aviv Travelogue: Tel Aviv

Švica Switzerland, **animacija animation**, 2017, 6'

REŽIJA DIRECTOR Samuel Patthey **SCENARIJ** SCREENPLAY Samuel Patthey **FOTOGRAFIJA** CINEMATOGRAPHY Samuel Patthey **ANIMACIJA** ANIMATION Samuel Patthey, Claudia Wirth, Valentine Moser **MONTAŽA** EDITING Samuel Patthey **ZVOK** SOUND Nina Winiger, Samuel Patthey, Christoph Steinmann, Loïc Kreyden **GLASBA** MUSIC Patrick Overney, Julien Gobet **PRODUKCIJA** PRODUCTION Hochschule Luzern, Schweizer Radio und Fernsehen (Jürgen Haas) **KONTAKT** CONTACT jadwiga.kowalska@hslu.ch

Mlad švicarski študent preživi šest mesecev v popolnoma novem mestu. Prek risanja se uči, kako analizirati edinstveno novo okolje v katerem se je znašel.

A young Swiss student spends six months in a city that is entirely new to him. Through drawing, he learns to analyze his unique new environment.



Prva ljubezen Premier Amour / First Love

Švica Switzerland, **igrani fiction**, 2017, 21'

REŽIJA DIRECTOR Jules Carrin **SCENARIJ** SCREENPLAY Jules Carrin **FOTOGRAFIJA** CINEMATOGRAPHY Florian Berutti **MONTAŽA** EDITING Alexandra Mélot **ZVOK** SOUND Michaël Mambole **IGRAJO** CAST Patrick Evard, Camille Gillot, Nicolas Michot **PRODUKCIJA** PRODUCTION Jean Perret **KONTAKT** CONTACT cinema.head@hesge.ch

Mlad par s francoskega podeželja skriva svojo ljubezen pred očmi sprtih družin. Dekletov oče je prisiljen v prodajo svoje imovine. Ona poskuša pobegniti pred vsakdanom v naročje svojega ljubimca, ki pa ne deluje pretirano zaskrbljeno.

In the French countryside, two young people love each other, hidden from their families who are torn by hatred. The girl's father is forced to sell his possessions. The girl tries to escape her everyday life in the arms of her lover, but he doesn't seem very concerned.



Stopiti v stik z vranami *To Get in Touch with Crows*

Švica Switzerland, **igrano/dokumentarni fiction/**
documentary, 2017, 6'

REŽIJA DIRECTOR Rhona Mühlebach **SCENARIJ** SCREENPLAY Rhona Mühlebach **FOTOGRAFIJA** CINEMATOGRAPHY Rhona Mühlebach **MONTAŽA** EDITING Rhona Mühlebach **IGRAJO** CAST Rhona Mühlebach **PRODUKCIJA** PRODUCTION Rhona Mühlebach **KONTAKT** CONTACT rhona.muehlebach@gmail.com

Ženska želi stopiti v stik z vranami v lokalnem parku. Med prvim srečanjem z eno od ptic je tako navdušena, da sploh ne opazi, kdaj odleti stran. Po njenem odhodu jo nepričakovano prevzamejo čustva. Kljub temu se še naprej družijo z vranami v parku.

A woman tries to engage with crows in the local park. During her first encounter with one of the birds, she gets so excited that she fails to realize when it flies away, whereupon she finds herself unexpectedly emotional. Nevertheless, she continues to meet crows in the park.



V smeri Meke *Facing Mecca*

Švica Switzerland, **igrani fiction**, 2017, 27'

REŽIJA DIRECTOR Jan-Eric Mack **SCENARIJ** SCREENPLAY Anna Schinz, Jan-Eric Mack **FOTOGRAFIJA** CINEMATOGRAPHY Jan Mettler **MONTAŽA** EDITING Simon Gutknecht **ZVOK** SOUND Luisa Ricar **GLASBA** MUSIC Dimitri Käch **IGRAJO** CAST Jay Abdo, Peter Freiburghaus **PRODUKCIJA** PRODUCTION Dschoint Ventschr Filmproduktion (Joel Singh) **KONTAKT** CONTACT stephanie.despieres@ouatmedia.com

Fareed je begunec iz Sirije, ki mu umre žena muslimanka. V nepreglednem gozdu švicarske birokracije mu na pomoč priskoči upokojenec Roli, ki najde čudovito in enostavno rešitev.

Retiree Roli comes to Fareed's assistance when the Syrian refugee is faced with the burial of his Muslim wife. Together, they stumble into a bewildering forest of Swiss bureaucracy. But Roli finds a beautifully simple answer.

ŠVICARSKI PROGRAM

SWISS PROGRAM



MEDNARODNI PROGRAM
INTERNATIONAL PROGRAM



Flores

Portugalska Portugal, **igrani fiction**, 2017, 27'

REŽIJA DIRECTOR Jorge Jácome, **SCENARIJ** SCREENPLAY Jorge Jácome, David Cabecinha **FOTOGRAFIJA** CINEMATOGRAPHY Jorge Jácome **MONTAŽA** EDITING Jorge Jácome **ZVOK** SOUND Marco Leão **GLASBA** MUSIC Terry Riley **IGRAJO** CAST Pedro Rosa, André Andrade **PRODUKCIJA** PRODUCTION Portugal Film - Portuguese Film Agency (lco Costa) **KONTAKT** CONTACT portugalofilm@indielisboa.com

V zgodbi naravne katastrofe evakuirajo celotno populacijo Azorov, in sicer zaradi kuge, ki je zajela hortenzije. Mlada vojaka nas vodita po poteh žalostnih zgodb tistih, ki so morali oditi. Filmsko potovanje postane nostalgичna in politična refleksija ozemeljske pripadnosti in identitete.

In a natural disaster scenario, the entire population of the Azores is evacuated due to a plague of hydrangeas. Two young soldiers guide us to the sad stories of those forced to leave. The cinematic journey becomes a nostalgic and political reflection on territorial belonging and identity.



Hairat

Etiopija, ZDA Ethiopia, USA, **dokumentarni** documentary, 2017, 7'

REŽIJA DIRECTOR Jessica Beshir **SCENARIJ** SCREENPLAY Jessica Beshir **FOTOGRAFIJA** CINEMATOGRAPHY Jessica Beshir, Efram Degu **MONTAŽA** EDITING Charlie Hoxie **ZVOK** SOUND Efram Degu, Jessica Beshir **GLASBA** MUSIC Language Games **NASTOPOJO** CAST Yussuf Mume Saleh, Elias Shagiz Adonay Tesfaye **PRODUKCIJA** PRODUCTION Jessica Beshir **KONTAKT** CONTACT www.jessicabeshir.com

Več kot 35 let se že Yussuf Mume Saleh ponoči odpravlja na obrobje Hararja, obzidanega mesta, kjer je spletel posebno vez s hijenami.

For over 35 years Yussuf Mume Saleh journeys at night to the outskirts of the walled city of Harar to bond with his beloved hyenas.



Lažje je vzgajati živino Lagi senang jaga sekandang lembu / It's Easier to Raise Cattle

Malezija Malaysia, **igrani** fiction, 2017, 18'

REŽIJA DIRECTOR Amanda Nell Eu **SCENARIJ** SCREENPLAY Amanda Nell Eu **FOTOGRAFIJA** CINEMATOGRAPHY Mahen Bala **MONTAŽA** EDITING Audrie Yeo **ZVOK** SOUND Armaan Khadar **GLASBA** MUSIC Armaan Khadar **IGRAJO** CAST Sharifah Aryana, Sofia Sabri **PRODUKCIJA** PRODUCTION Alea Rashim **KONTAKT** CONTACT alea_rahim@astro.com.my

V oddaljeni vasici se spoznata dve najstnici ter vzpostavita bizarno prijateljstvo, prek katerega začneta odkrivati svoje mračne skrivnosti. Paleta čustev njunega odnosa sega od močne naklonjenosti do nasilja in pošastnosti.

Two teenage outcasts form an uncanny friendship in their remote village. As one discovers the other's dark secrets, she observes the changes in her new friend, which range from affection to violence and monstrosity.



Pet let po vojni Five Years after the War

Francija France, **animirani** animation, 2017, 17'

REŽIJA DIRECTOR Martin Wikilund, Ulysse Lefort, Samuel Albaric **SCENARIJ** SCREENPLAY Samuel Albaric **FOTOGRAFIJA** CINEMATOGRAPHY Sarah Cunningham, Gurvan Hue **ANIMACIJA** ANIMATION Pierre Baussaron **MONTAŽA** EDITING Xavier Marsais **ZVOK** SOUND Nicolas Sacco **GLASBA** MUSIC Victor Pitoiset **IGRAJO** CAST Timothée Dray, Jaffar Abdalla **PRODUKCIJA** PRODUCTION Jonathan Borgel **KONTAKT** CONTACT anais@manifest.pictures

Kako je odraščati v družini, kjer si razpet med odsotnega iraškega očeta in vsiljivo židovsko mater? Tim se v sodobnem času, polnem prelomov, trudi najti svoje mesto v svetu.

How does one grow up between an absent Iraqi father and a pervasive Jewish mother? Tossed around by the great upheavals of modern times, Tim tries as hard as he can to find his place in the world.



Spodnja nebesa Lower Heaven

Francija, Iran France, Iran, **igrani** fiction, 2017, 21'

REŽIJA DIRECTOR Emad Aleebrahim Dehkordi **SCENARIJ** SCREENPLAY Emad Aleebrahim Dehkordi **FOTOGRAFIJA** CINEMATOGRAPHY Amin Jafari **MONTAŽA** EDITING Maxence Ciekawy **ZVOK** SOUND Ferdinand Bouchara **KOSTUMOGRAFIJA** COSTUMES Emad Aleebrahim Dehkordi **IGRAJO** CAST Zarif Najib Allah, Hani Hamidzadeh, Mir Allah Hoseini **PRODUKCIJA** PRODUCTION Sébastien Hussenot **KONTAKT** CONTACT estival@lunaprod.fr

Teheran, 2017. Trije dnevi dveh mladih bratov iz Afganistana, ki sta pred kratkim imigrirala v Iran in ostala brez dokumentov. A po igri usode se zazdi, da se bo njuno življenje vendarle obrnilo na bolje.

Tehran 2017. Three days in the life of two young undocumented brothers from Afghanistan who recently immigrated to Iran. Their destiny takes a turn and a better life seems to open up to them.

EFA - SHORT MATTERS!



Četrta Evropa

Muanis
Sinanović

Kratka forma v filmu in literaturi ima svoje posebnosti in privlačnosti. Umetnice in umetniki so vrženi v sredo dogajanja, primorani so s kar največjo jasnostjo izraziti tisto, kar je razumljeno kot bistvo njihove teme. Pri tem pride do redukcij, ki so prav tako pomembne; pomembno je, kar je zamolčano, saj v enaki meri oblikuje horizont vidnega, medtem ko dolgotrajni navadno težijo k določeni totaliteti filmskega sveta, ki nas samozadostno nagovarja. Zdi se, kot da so v fenomenološkem smislu kratki filmi nagnjeni k neki posebni odprtosti, nekemu značilnemu zlivanju z zunajfilmskim okoljem, obenem pa je pri njih poudarjena eksistencialna nota.

Kot se za festivalski izbor, še posebej izbor nagrajenih filmov, spodobi, v njem srečamo precej različne poetike in tematike: četudi so tematike sorodne, so lahko poetike različne. O tem nas prepriča primerjava filma *Krog*, ki prihaja iz Turčije, ter severnoirske *Zabave*. Oba filma portretirata like, ki pripadajo ogroženim manjšinam. A tujstvo v *Krogu* preko mitičnih konotacij in osupljivih pasaž krajine dobi kozmično dimenzijo, medtem, ko se tujstvo v *Zabavi* odvije v povsem razčaranem svetu, katerega simbol je naše razumevanje zabave kot poustvarjanja organske vpetosti v svet. Kadri turškega filma se dogajajo na odprtem, severnoirski pa je ujet v klavstrofobičnost stanovanja. Da bi pripadniki večinskega ljudstva manjšinski protagonistki začrtali meje sveta, morajo šele narisati krog ...

Čudoviti grški portret *Copa-Loca* združi oba dejavnika: v njem sta portretirana tako turistični otok, ki sameva v času po odhodu turistov, kot njegova prebivalca v odnosih s skupnostjo. Otok je obenem simbol eksistence posameznice in skupnosti, ti pa so simbol otoka, narave in človeškega habitusa, ki ga izčrpava turistična industrija; valovanje melanholičnih in sladkih tonov filma morda lahko iščemo v dejstvu povezave med odtujenostjo in obenem vztrajanjem organske skupnosti.

Boroughs of Europe

Short form has its particularities and charms both in literature and film. Artists find themselves in the midst of action and compelled to express the gist of their theme with the utmost possible clarity. This leads to the occurrence of equally important reductions as the unexpressed is also of the essence since it correspondingly shapes the visual horizon. Contrarily, feature films generally strive towards a certain totality of the filmed that addresses the viewer self-sufficiently. It seems as if, phenomenologically, shorts are inclined towards particular openness, a typical fluidity with the world outside film, yet are, at the same time, existentially stressed.

Befittingly, this year's EFA: Short Matters! selection, *crème de la crème* of European awarded shorts, offers a lot of different poetics and themes. And although themes may be similar, the poetics can vary. One such proof of this can be found when comparing of *The Circle* (Turkey) and *The Party* (Northern Ireland) as they both portray characters from endangered minorities. But through mythical connotations and stunning passages of the landscape the foreignism in *The Circle* gains cosmic dimension, while in *The Party* it happens in a completely deglamoured world, the symbol of which is our understanding of partying as a way of recreating the organic connectedness to the world. And as the Turkish film is set outside, the Northern Irish is confined to the claustrophobia of an apartment. In order for the members of the majority to draw borders of the world for the minority protagonist, they must first draw a circle...

The beautiful Greek portrait *Copa-Loca* combines both factors: it depicts a tourist island, desolate after visitors' departure, as well as its inhabitant and her relationship with the community. The island at the same time symbolises the existence of an individual and a community, and these in turn symbolise the island, nature and human habitus being exhausted by tourist industry. The ebb and flow of the film's melancholic and sweet tones could be ascribed to the link between the alienation and, simultaneously, the perseverance of organic community.

Vprašanja življenjskega habitusa v sodobnem svetu obravnava tudi romunski *Napisano/Nenapisano*, ki skozi izkušnjo romske družine v porodnišnici kaže na nekatere zaskrbljujoče poteze sodobne svetovne ureditve. Recimo na dejstvo, da ljudje brez dokumentov, apartidi, v nekem smislu nimajo pravice do obstoja; celotna zemlja je razdeljena na države in spravljena pod birokratsko upravljanje. Birokratski razizem pa vztraja pod plastmi populizma in vpadljive ignorance kot kruta resničnost, ki utemeljuje vsakršno preganjanje in izrivanje iz spodobnega življenja.

Številnim filmom lahko pripišemo nekakšno implicitno ekološko osveščenost, ki se nahaja onkraj aktivizma ali celo onkraj zavestne odločitve. S tem mislimo na to, kako se skozi podobo približujejo odnosom človeka do njegovega habitata, slednji pa do modernosti. Tudi s tega vidika je zelo zanimiv odštekani animirani film *Ugly*, nekakšna psihedelična digitalna vizualna poema, katere glavni protagonisti so maček, Indijanec in njuno življenjsko okolje v fascinantnem spoju digitalnega in poetične domišljije, zaglitchanemu v tok inovativnih kristalnih podob.

Naslednjo rdečo nit lahko vidimo v fokusu na življenje tako imenovanih malih ljudi – ne nujno ljudi z družbenega roba, pa vseeno nevidnih v velikem toku zgodovine, ki od pričakovanih norm odstopajo v malenkostih ali sploh ne. Vendar jih filmski pogled prav v njihovi domnevni zanemarljivosti za zgodovino uspe osamiti kot posameznike ter skozi njihove male zgodbe razkriva ključne eksistencialne in socialne probleme časa. To ustreza naši uvodni izjavi, da je kratki film forma, ki je zaradi časovne zamejenosti prisiljena prikazati skrajno skicirsko lucidnost, v nekaj potezah opredeliti in izraziti najpomembnejše. V tem oziru velja izpostaviti španski film *Razdedinjeni*, ki mu uspe prodreti v tančine vsakdana slehernika, ki v svojih srednjih let dodobra pozna brezkompromisnost življenja, pa *Fight on a Swedish Beach!!* z nekaj uvidi v paradokse švedske družbe ali *Mlade može ob oknu*, ki se na že skoraj stereotipno francoski, intelektualiziran način z nepogrešljivim tobakom sooči s položajem milenijcev v sodobnem svetu. Drugi filmi s svojimi tematikami zajemajo širino človeške izkušnje: od klasičnih poskusov obravnav ljubzenske zveze do vpliva socialnih medijev na sodobno zvezdnitvo.

The issue of habitus in the modern world is also being addressed in the Romanian Written/Unwritten. Through the experience undergone by a Roma family at a maternity department, it calls attention to the disturbing actions taken by the world governments. It points, for example, at the fact that people without ID, the stateless people, somehow do not have the right to exist. The whole land is divided into nations and is bureaucratically governed; and as cruel reality that justifies any kind of persecution and exclusion from decent living, the bureaucratic racism clings and hides under the layers of populism and bold ignorance.

Many of the films may be attributed some kind of implicit ecological awareness outside of activism or even outside of rational decision-making. Through imagery, these films thus zoom in on a person's attitude towards his or her habitat and the habitat's attitude towards modernity. From this point of view the crazy animated film Ugly stands out. It is a psychedelic, digital, visual poem whose main protagonists are a cat and an Indian and their living environment, combined in a fascinating union of the digital world and poetical imagination, glitched into a stream of innovative crystal-like images.

The next common thread might be the focus on the lives of the so-called marginal people – people not necessarily from the social edge but still invisible in the grand course of history – , who deviate from the prescribed norms only slightly or not at all. But in the midst of their supposed insignificance in history the camera manages to isolate them as individuals with their marginal stories that disclose the main existential and social problems of time. This fits our initial definition that a short is a form which is, due to its time limitations, obliged to show the extreme lucidity of drawing and to define and express the important in only a few moves. Such is the Spanish The Disenherited that manages to uncover the shades of everyman's every day, who in his middle-age thoroughly understands the uncompromising life, as well as Fight on a Swedish Beach!! with an insight into the paradoxes of the Swedish society, or Young Men At Their Window which inspects the position of millennials in the modern times in a almost stereotypical, French, intellectualised way, and with obligatory tobacco. Other films touch upon the breadth of human experience: from classical attempts at love relations to the influence of social media on modern fame.

Dejstvo, da so filmi nagrajeni, izkazuje raznolikost preferiranih poetik na celini, obenem pa filmi sami izkazujejo, da v evropskih kulturnih krajinah ne zmanjkuje občutljivih oči in duhov, ki v sodobni hiperrealnosti, zreducirani na enostavne sodbe, masovne eksistence znotraj popkulture, med katere lahko uvrstimo tudi rasistična in nacionalistična gibanja, zmorejo napor dvoma in vprašanja o samem človeškem stanju v konkretnem zgodovinskem času. Zmorejo se ustaviti, opazovati, stopiti v tok časa brez kompromitiranja in imajo voljo svoje izkustvo sveta posredovati v oblikah, ki tudi gledalcu nudijo možnosti uvidov. In če nas splošna mesta sodobne kulturne kritike prepričujejo, da je časa in koncentracije za ukvarjanje s kompleksnimi vprašanji, za branje o njih, premalo, ob tokratni selekciji kratkih filmov to ne more biti izgovor.

The fact that the films have claimed awards speaks of the variety of preferred poetics in Europe, while the films at the same time show that European cultural spheres lack no sensitive eyes and minds, which are, in the current hyperreality that is reduced to one-sided judgements and mass existence inside pop cultures (including racist and nationalist movements), still capable of making the effort to doubt and question the sole state of human being in a particular point in history. They are capable of pausing, observing, stepping into the time flow without compromise, and have the will to convey their experience of the world in forms that also enable the viewer to gain insights. And if the general spheres of modern cultural criticism try to convince us that there is not enough time and concentration to deal with complex questions, and to read about them, then the hereby selection of shorts distinctly refutes such excuses.



Copa-Loca

Grčija Greece, **igrani fiction**, 2017, 14'

REŽIJA DIRECTOR Christos Massalas **SCENARIJ** SCREENPLAY Christos Massalas **FOTOGRAFIJA** CINEMATOGRAPHY Konstantinos Koukoulis **MONTAŽA** EDITING Christos Massalas **KOSTUMOGRAFIJA** COSTUMES Marli Aliferi **ZVOK** SOUND Dimitris Kanellopoulos, George Ramantanis **GLASBA** MUSIC Σtella **MASKA** MAKE-UP Ioanna Lygizou **IGRAJO** CAST Elsa Lekakou, Jenny Hiloudaki, Pavlos Iordanopoulos, Talat Iqbal **PRODUKCIJA** PRODUCTION Christos Massalas **KONTAKT** CONTACT ioanna@heretic.gr

To je zgodba o Copi-Loci, zapuščenem grškem poletnem letovišču. V njenem osrčju se nahaja Paulina. Vsi skrbijo zanjo, pa tudi sama skrbi za vse. Na vse mogoče načine.

This is the story of Copa-Loca, an abandoned Greek summer resort. Paulina is the girl at the heart of Copa-Loca. Everyone cares for her and she cares about everyone – in every possible way.



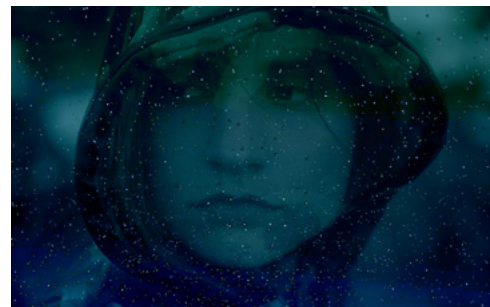
Fight on a Swedish Beach!!

Švedska Sweden, **igrani fiction**, 2016, 15'

REŽIJA DIRECTOR Simon Vahlne **SCENARIJ** SCREENPLAY Simon Vahlne **FOTOGRAFIJA** CINEMATOGRAPHY Maximilien Van Aertryck **MONTAŽA** EDITING Simon Vahlne, Axel Danielson **SCENOGRFIJA** SCENOGRAPHY Fianna Robijn **KOSTUMOGRAFIJA** COSTUMES Fianna Robijn **ZVOK** SOUND Lars Wignell, Gustaf Berger **GLASBA** MUSIC Eddie Nilsson **IGRAJO** CAST Stefan Holmberg, Lotti Sjödin, Hugo Nylén **PRODUKCIJA** PRODUCTION Ellen Hallin, Axel Danielson (Plattform Produktion) **KONTAKT** CONTACT axel@plattformproduktion.se

Epsko tepežkanje na plaži!! Kaj se zgodi, ko se zadereš »Sieg Heil!«, ob tem pa ženi nekega človeka oponeseš, da je kurba? Kar koli že: prosil si za to.

EPIC BEACH FIGHT!! This is what happens when you yell sieg heil and call someone's wife a whore. He had it coming.



Information Skies

Južna Koreja, Nizozemska South Korea, Netherlands **eksperimentalni/igrani** experimental/fiction, 2017, 24'

REŽIJA DIRECTOR Metahaven (Daniel van der Velden, Vinca Kruk) **SCENARIJ** SCREENPLAY Metahaven (Daniel van der Velden, Vinca Kruk) **FOTOGRAFIJA** CINEMATOGRAPHY Remko Schnorr **MONTAŽA** EDITING Daniel van der Velden, Vinca Kruk **KOSTUMOGRAFIJA** COSTUMES Yulia Yefimtchuk, Ella Plevin **ZVOK** SOUND Dimitris Kanellopoulos, George Ramantanis **GLASBA** MUSIC James Whipple (M.E.S.H.) **ANIMACIJA** ANIMATION Janna Ullrich (Metahaven) **IGRAJO** CAST Georgina Dávid, Artur Chruszcz **PRODUKCIJA** PRODUCTION Anna Laederach **KONTAKT** CONTACT office@metahaven.net

Information Skies je postresničnostni esej, v katerem se igrani in animirani film zlijeta v novo filmsko estetiko. Mlad par verjame, da živi nevarno in junaško življenje. Kmalu pa se izkaže, da ju preganjanje travmatična izguba, ki razkrinka lažnost njune fantazme. In tako le še bolj potoneta v svet, ki sta si ga zgradila.

Information Skies is a post-truth essay in which live action and animation shape a new cinematic aesthetic. The film follows a young couple who believe to be living a perilous and heroic life. When the haunting of traumatic loss exposes their fantasy as fake, they immerse themselves further into their self-built world.



Krog Hevêrk / The Circle

Turčija Turkey **igrani fiction**, 2016, 14'

REŽIJA DIRECTOR Rüken Tekeş **SCENARIJ** SCREENPLAY Rüken Tekeş **FOTOGRAFIJA** CINEMATOGRAPHY Deniz Eyüboğlu **MONTAŽA** EDITING Özcan Vardar **SCENOGRFIJA** SCENOGRAPHY Rüken Tekeş **KOSTUMOGRAFIJA** COSTUMES Rüken Tekeş **ZVOK** SOUND Umut Şenol **IGRAJO** CAST Delila Kaya, Emircan Kaya, Şehmuz Demirtaş **PRODUKCIJA** PRODUCTION Rüken Tekeş **KONTAKT** CONTACT rtekes@saryafilms.com

V Mezopotamiji živijo otroci različnih etničnih, verskih in jezikovnih pripadnosti. 7-letna Zelal je etnično Kurdinja, po veroizpovedi pa pripada jezidski skupnosti. A njen svet in življenje njenega plašnega občudovalca Zekija se obrneta na glavo, ko turška učiteljica na običajen šolski dan predstavi črko tedna, in sicer črko "O".

In Mesopotamia, there are children of different ethnicities, religions and languages. Zelal, 7 years old petite girl, is an ethnic Kurd as well as religiously an Ezidi (Yazidi). An ordinary school day turns into a life changing event for Zelal and her introvert admirer, Zeki, after their Turkish teacher introduces the letter of the week 'O'...



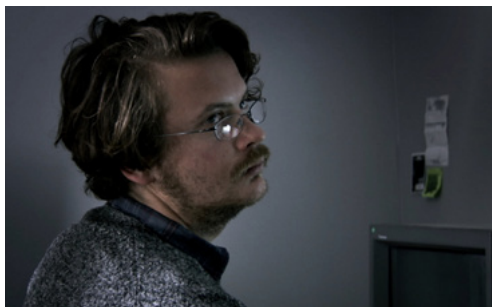
Love

Madžarska, Francija Hungary, France **animirani**
animation, 2016, 15'

REŽIJA DIRECTOR Réka Bucsi **SCENARIJ** SCREENPLAY Réka Bucsi
ANIMACIJA ANIMATION Réka Bucsi, Cyrille Chauvin, Nicole
Stafford, Thibaud Petitpas **ZVOK** SOUND Péter Benjámín
Lukács **GLASBA** MUSIC David Kamp **IGRAJO** CAST Georgina
Dávid, Artur Chruszcz **PRODUKCIJA** PRODUCTION Boddah
(Gábor Osváth), Passion Paris (Marc Bodin-Joyeux)
KONTAKT CONTACT gabor@boddah.hu, marcb@passion-
pictures.com

Kratki film v treh poglavjih, ki prek vpliva na oddaljeno
osončje govori o naklonjenosti. V abstraktnih
haikujevskih situacijah se na nekem planetu razkrivajo
spremembe atmosfere, ki so posledica spremenljive
gravitacije in svetlobe. Utripajoči planet na različne
načine združuje svoje prebivalce.

Love is a short film describing affection in 3 different
chapters, through an impact on a distant solar system.
Abstract haiku-like situations reveal the change in
atmosphere on one planet, caused by the change of
gravity and light. This pulsing planet makes the inhabitants
become one with each other in various ways.



Mladi možje ob oknu

Jeunes hommes a la fenetre
/ Young Men at Their Window

Fracija France, **igrani** fiction, 2017, 18'

REŽIJA DIRECTOR Loukianos Moshonas **SCENARIJ** SCREENPLAY
Loukianos Moshonas **FOTOGRAFIJA** CINEMATOGRAPHY Mauro
Herce **MONTAŽA** EDITING Loukianos Moshonas **SCENOGRAFIJA**
SCENOGRAPHY Bertrand Scalabre **KOSTUMOGRAFIJA** COSTUMES
Loukianos Moshonas **ZVOK** SOUND Simon Apostolou **IGRAJO**
CAST Quentin Maussang, Charles Dugoujon **PRODUKCIJA**
PRODUCTION Ecce Films (Emmanuel Chaumet) **KONTAKT**
CONTACT chaumet@eccefilms.fr

Grafična oblikovalca se v službi pomotoma začneta
igrati z možnostmi, ki jima jih ponuja prazni skener.
Podata se v raziskovanje, se odpirata drug drugemu in
ustvarjata čudne podobe, dokler se popolnoma ne
predata toku dogodkov.

Two graphic designers at work, by mistake, start playing
with an empty scanner's possibilities. They venture into
assumptions, eventually open up to each other, and let go
of the strange images, until they let go of themselves.



Napisano/Nenapisano

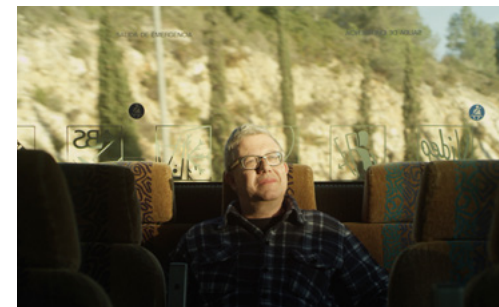
Scris/Nescris /
Written/Unwritten

Romunija Romania **igrani** fiction, 2016, 20'

REŽIJA DIRECTOR Adrian Silișteanu **SCENARIJ** SCREENPLAY
Claudia Silișteanu **FOTOGRAFIJA** CINEMATOGRAPHY Adrian
Silișteanu **MONTAŽA** EDITING Costi Zaharia, Mircea Olteanu
SCENOGRAFIJA SCENOGRAPHY Alma Alexandra Ungureanu
KOSTUMOGRAFIJA COSTUMES Alma Alexandra Ungureanu
ZVOK SOUND Ioan Filip **MASKA** MAKE-UP Dana Roșeanu **IGRAJO**
CAST Sorin Mihai, Elena Ursaru, Alina Șerban **PRODUKCIJA**
PRODUCTION A Proof Film (Anamaria Antoci, Adrian
Silișteanu) **KONTAKT** CONTACT anamaria@4proofilm.ro

Romska družina v porodnišnici izve, da je njihova
mladoletna hči rodila deklico. 50-letni Pardică nad
zgodnjo nosečnostjo ni najbolj navdušen. Še bolj napeto
postane, ko jih bolnišnično osebje prosi za podpis
dokumentov, saj se razkrijejo težave družine z osebnimi
izkaznicami, pa tudi sam status staršev mladoletne
matere postane vprašljiv. Pardici ne preostane drugega,
kot da ukrepa.

Outside a maternity ward, a Roma family is announced
their underage daughter has just had a baby girl. Pardică
(50) doesn't seem to celebrate the moment. However,
things become even tenser when a hospital employee
asks them to sign some papers and discovers issues
related to their IDs and their status as parents of the
underage new mother. The imminent danger determines
Pardică to take action.



Razdedinjeni

Los desheredados /
The Disinherited

Španija Spain **dokumentarni/igrani** documentary/fiction,
2017, 19'

REŽIJA DIRECTOR Laura Ferrés **SCENARIJ** SCREENPLAY Laura
Ferrés **FOTOGRAFIJA** CINEMATOGRAPHY Agnès Piqué Corbera
MONTAŽA EDITING Diana Toucedo **ZVOK** SOUND Alejandro
Castillo **GLASBA** MUSIC Joe Crepúsculo, Manos de Topo
NASTOPAJO CAST Pere Ferrés, Mari Álvarez **PRODUKCIJA**
PRODUCTION Inicia Films (Valérie Delpierre) **KONTAKT** CONTACT
info@iniciafilms.coms

Razdedinjeni so portret režiserkininega očeta, ki se sooča
s koncem družinskega posla. Pere Ferrés ima pri 53 letih
malo avtobusno podjetje. Zaradi pomanjkanja denarja
je primoran na fantovščine voziti stranke, ki uničujejo
njegovo vozilo. A dostojanstva ni pripravljen izgubiti.

Los Desheredados is a portrait of the director's father
facing the end of his family business. Pere Ferrés is 53
years old and owns a small bus company. Lack of money
forces him to drive clients who destroy his vehicle to
bachelor parties, but he is not prepared to lose his dignity.



Timecode

Španija Spain **igrani fiction**, 2016, 15'

REŽIJA DIRECTOR Juanjo Giménez **SCENARIJ** SCREENPLAY Pere Altmira, Juanjo Giménez **FOTOGRAFIJA** CINEMATOGRAPHY Pere Pueyo **MONTAŽA** EDITING Silvia Cervantes **SCENOGRAFIJA** SCENOGRAPHY Daniel G. Blanco **ZVOK** SOUND Xavi Saucedo **GLASBA** MUSIC Iván Céster **MASKA** MAKE-UP Irene Retuerta **IGRAJO** CAST Lali Ayguadé, Nicolas Ricchini **PRODUKCIJA** PRODUCTION Nadir Films (Juanjo Giménez, Arturo Méndiz, Daniel Villanueva) **KONTAKT** CONTACT juanjo@nadirfilms.com

Luna in Diego sta varnostnika na parkirišču. Diego opravlja nočno, Luna pa dnevno izmeno.

Luna and Diego are the parking lot security guards. Diego does the night shift, and Luna works by day.



Ugly

Nemčija Germany, **animirani animation**, 2017, 12'

REŽIJA DIRECTOR Nikita Diakur **SCENARIJ** SCREENPLAY Nikita Diakur **ANIMACIJA** ANIMATION Gerhard Funk, Nicolas Trotignon, Phil Maron, Bastian J. Schiffer **FOTOGRAFIJA** CINEMATOGRAPHY Nikita Diakur **MONTAŽA** EDITING Nikita Diakur **SCENOGRAFIJA** SCENOGRAPHY Nikita Diakur **KOSTUMOGRAFIJA** COSTUMES Nikita Diakur **ZVOK** SOUND David Kamp, Nicolas Martigne **GLASBA** MUSIC Enrica Sciandrone, Cédric Dekowski, Felix Reifenberg **MASKA** MAKE-UP Nikita Diakur **IGRAJO** CAST Redbear Easterman **PRODUKCIJA** PRODUCTION Nikita Diakur **KONTAKT** CONTACT info@nikitadiakur.com

Grdi maček se bori za možnost sobivanja v raztreščnem in zlomljenem svetu, nato pa v mističnem poglavarju najde sorodno dušo. Kot navdih za film je služila internetna zgodba *Ugly the Cat*.

An ugly cat struggles to coexist in a fragmented and broken world, eventually finding a soulmate in a mystical chief. Inspired by the internet story Ugly the Cat.



Umetni humor Os humores artificiais / The Artificial Humors

Portugalska Portugal **igrani fiction**, 2016, 29'

REŽIJA DIRECTOR Gabriel Abrantes **SCENARIJ** SCREENPLAY Gabriel Abrantes **FOTOGRAFIJA** CINEMATOGRAPHY Jorge Quintela **MONTAŽA** EDITING Margarida Lucas **SCENOGRAFIJA** SCENOGRAPHY Dayse Barreto, Tatiane Takahashi, Diogo Hayashi **ZVOK** SOUND Marcel Costa, Carlos Abreu **GLASBA** MUSIC Ulysse Klotz (Aamourocean) **IGRAJO** CAST Margarida Lucas, Amanda Rodarte, Gilda Nomacce **PRODUKCIJA** PRODUCTION Herma Films (Gabriel Abrantes) **KONTAKT** CONTACT hermafirms@gmail.com

Umetni humor je film o humorju, antropologiji in umetni inteligenci. Osredotoča se na humor kot središče človeških odnosov, kot sredstvo družbenega nadzora in kot eno najkompleksnejših orodij komunikacije. Hollywoodsko estetikó združuje z dokumentarnimi pristopi, predstavi pa nam zgodbo o domorodkinji, ki se zaljubi v robota, vzhajajočo zvezdo brazilske komedije.

The Artificial Humors, is a film about humor, anthropology and artificial intelligence. It focuses on how humor is central to human relationships across, used as a form of social control, and one of the most complex forms of communication. Blending a certain Hollywood aesthetic with documentary approaches, the film tells the story of an indigenous girl who falls in love with a robot that is a rising stand up comedian in Brazil.



Vse bo v redu Gros chagrin / You Will Be Fine

Francija France **animirani/igrani animation/fiction**, 2017, 15'

REŽIJA DIRECTOR Céline Devaux **SCENARIJ** SCREENPLAY Céline Devaux **ANIMACIJA** ANIMATION Céline Devaux, Rosalie Loncin **FOTOGRAFIJA** CINEMATOGRAPHY Paul Guillaume **MONTAŽA** EDITING Raphaëlle Martin-Holger **KOSTUMOGRAFIJA** COSTUMES Anna Koblyarzr **ZVOK** SOUND Flavien Berger **GLASBA** MUSIC Flavien Berger **MASKA** MAKE-UP Célia Best **IGRAJO** CAST Victoire Du Bois, Swann Arlaud **PRODUKCIJA** PRODUCTION Sacrebleu Productions (Ron Dyens) **KONTAKT** CONTACT distribution@sacrebleuprod.com

Pusti času čas. Boš že prebolel. Ko Jean praznuje rojstni dan, se v pijanosti spomni strašnega konca tedna, ki je privedel do njegovega razhoda z Mathilde.

Give it time. You'll get over it. Jean celebrates his birthday, gets drunk and recalls the dreadful weekend that led to his break-up with Mathilde.



V žrelu Boce *En la Boca*

Španija, Argentina *Spain, Argentina* **dokumentarni**
documentary, **2016, 26'**

REŽIJA DIRECTOR Matteo Gariglio **SCENARIJ** SCREENPLAY
Matteo Gariglio **FOTOGRAFIJA** CINEMATOGRAPHY Andi Widmer
MONTAŽA EDITING Thais Odermatt **ZVOK** SOUND Manu Gerber
GLASBA MUSIC Dominik Blumer, Thomi Christ, Roman Lerch
ANIMACIJA ANIMATION Mathias Wesselmann **NASTOPAJO**
CAST družina Molina **PRODUKCIJA** PRODUCTION Matteo
Gariglio films (Matteo Gariglio) **KONTAKT** CONTACT info@
matteogariglio.com

Družina Molina živi v Buenos Airesu živi, v senci
legendarnega stadiona Boce Juniors. Med prodajanjem
ponarejenih vstopnic se stalno zapletajo v spore s
pokvarjenimi policisti. Kljub jalovim naporom matere,
da bi jih rešila pred razpadom, se družina vedno bolj
pogreza v svet kriminala.

*In Buenos Aires, the Molina family lives and works in the
shadows of the legendary Boca Juniors stadium. Selling
fake tickets to the soccer games, they constantly get in
conflict with the corrupt police. As her family sinks deeper
into this underworld, the mother tries in vain to keep them
all from falling apart.*



Wannabe

Avstrija, Nemčija *Austria, Germany*, **dokumentarni /igrani**
documentary/fiction, **2017, 30'**

REŽIJA DIRECTOR Jannis Lenz **SCENARIJ** SCREENPLAY Jannis
Lenz, Andi Widmer, Matthias Writze **FOTOGRAFIJA**
CINEMATOGRAPHY Andi Widmer **MONTAŽA** EDITING Alexander
Rauscher **SCENOGRAFIJA** SCENOGRAPHY Winnie Küchl
KOSTUMOGRAFIJA COSTUMES Eva Zar **ZVOK** SOUND Rudolf
Pototschnig, Benedikt Plaier, Jonas Haslauer **MASKA** MAKE-
UP Ines Marie Polak **NASTOPAJO** CAST Anna Suk, Simone
Fuith, Julia Plach **PRODUKCIJA** PRODUCTION Lukas Zweng,
Roland Fischer **KONTAKT** CONTACT jaege-ka@mdw.ac.at

Coco je stara 17 let, kljub pomanjkanju talenta pa si
obupno želi postati slavna. Zato šprica šolo, da se lahko
udeležuje avdicij za filme in spote ter snema youtube
videe, a se pri tem vedno znova sooči s ponižanjem. S
svojimi videi želi okrepiti svojo internetno zloglasnost
ter ustvariti uspešno, ljubljeno in samozavestno podobo,
kakršna si želi postati.

*Coco is 17 and feels a desperate need to become famous
even though she seems to lack the necessary talent. She
skips school to attend castings, music videos shoots,
and to film YouTube clips but faces one humiliation after
another. With her 'Coco Channel' she tries to expand her
notoriety on the internet and create the successful, loved,
and confident character she wishes she really could be.*



Zabava *The Party*

Irska *Ireland* **igrani fiction, 2016, 14'**

REŽIJA DIRECTOR Andrea Harkin **SCENARIJ** SCREENPLAY
Conor MacNeill **FOTOGRAFIJA** CINEMATOGRAPHY Piers
McGrail **MONTAŽA** EDITING Catherine Creeds **SCENOGRAFIJA**
SCENOGRAPHY Damian Draven **KOSTUMOGRAFIJA** COSTUMES
Gwen Jeffres **ZVOK** SOUND Dario Swade **GLASBA** MUSIC
Gareth Averill **MASKA** MAKE-UP Joseph Vera **IGRAJO**
CAST Anthony Boyle, Niall McNamee, Eileen O'Higgins
PRODUKCIJA PRODUCTION Fleming Creative (Farah
Abushwasha, Emmet Fleming) **KONTAKT** CONTACT
farah@rocliffe.com

Belfast leta 1972. Laurence povabi svojega bratranca in
ubežnika Mickeya na zabavo, polno popivanja, plesa in
mladostne ljubezni. A že do jutra ju ujame realnost.

*Belfast 1972. Laurence welcomes his cousin and man-on-
the-run Mickey to a party of drinking, dancing and young
love. By morning, reality catches up with them.*

FeKKtivizem: Filmski obzornik

FeKKtivism: Newsreel



Resničnosti naproti: dokumentarnost Obzorniške fronte

Nace
Zavrl

Dokumentarni film, ta težko opredeljiva zvrst kinematografskega ustvarjanja, v otvoritvi enaindvajsetega stoletja doživlja preporod. Po krajšem obdobju medlosti in stagnacije, ki je avtorsko dokumentarnost zajelo v devetdesetih, se nefikcijski pristopi danes vračajo v vsej svoji neukrotljivosti – tudi po zaslugi demokratizacije, ki jo s sabo prinašajo digitalne tehnologije in internet. Zlasti izrazita revitalizacija poteka na nišnem eksperimentalnem terenu, ki je (zaradi počasnega propada časopisja ter tradicionalnega tiska) malodane prevzel položaj raziskovalnega novinarstva. Politični, militantni, angažirani, uporniški in radikalni aktivistični dokumentarec danes, pol stoletja po prelomnem maju '68, živi prebujeno življenje, za zlasti vznemirljive pa se kažejo prav žanrski formati, ki so do nedavnega veljali za zastarele, obrabljene, pozabljene, preživele. Filmski pamflet, polemični film, film propagande in agitacije (sovjetsko znan tudi kot agitprop), najpogostejše pa znameniti filmski obzornik – prepoznaven po svoji opazovalni, objektivni metodi, po obravnavi topičnih in perečih družbenih problematik ter po epizodičnem, na primer vsakomesečnem predvajanju – so se v sodobni avdiovizualni sferi razmahnili ter zavzeli privilegirano mesto, s tem pa si pot priborili do težkokategornih festivalov in najvidnejših medijskih platform. Izbruh zavzetega obzorništva je s cineasti tipa Travis Wilkerson, Sylvain George in Jem Cohen nemara najživahnejši v Severni Ameriki ter Franciji, niti malenkost pa za naštetimi zahodnimi tovariši ne zaostaja lokalna, slovenska srenja.

V domačem prostoru s svojimi maloštevilnimi, a pomembnimi preboji izstopa neformalni odporniški kolektiv Obzorniška fronta – zavezništvo menjajočih se filmarjev, zvočnih umetnikov, teoretikov ter poznavalcev zgodovine avantgard pod koordinatorstvom Nike Autor. Že od kratkometražnega prvenca *Poročilo o stanju prosilcev za azil* (2010), še posebej pa s šestminutno *Solidarnostjo* (2011) – posodobljeno priredbo istoimenskega filma Joyce Wieland iz davnega 1973 – ter celovečercem o nevzdržnih eksistenčnih pogojih delavcev migrantov, *V deželi medvedov* (2012), se avtoričine podobe uspešno vrisujejo v rodbino moderne evropske filmske militantnosti kot ene njenih najvidnejših,

Approaching Reality: Documentaries from the Newsreel Front

Documentary film, that hardly identifiable mode of cinematic praxis, has, since the turn of the twentieth century, been experiencing a rebirth. After a brief period of mediocrity and stagnation, which captured most auteurist documentary production in the nineties, non-fiction approaches have recently returned in all their irrepressible richness – not least thanks to the democratization brought about by digital technologies and the Internet. A particularly intense process of revitalization has been taking place in the niche experimental terrain that has usurped the position of investigative journalism (due largely to the slow disintegration of news media and traditional print). Today, fifty years after the epochal May '68, political, militant, committed, rebellious and radical activist documentary lives a thoroughly renewed life, proven particularly vital by the resurgence of formats until recently considered hackneyed, obsolete, forgotten or surpassed. Filmic pamphlets, polemical films, cinemas of propaganda and agitation (in the Soviet context also known as agitprop), but most prominently the renowned newsreel – recognizable by its observational, objectivist method, by its treatment of topical societal problematics and by its episodic, often weekly or monthly recurrence pattern – have recently emerged into full swing, occupying a privileged position in heavyweight film festivals and prominent media platforms. The outburst of engaged newsreel production has, with cineastes such as Travis Wilkerson, Sylvain George and Jem Cohen, been especially lively in North America and France, but the local, Slovenian scene has not lagged behind its more visible Western comrades in the slightest.

The Newsreel Front – an informal dissident gathering of interchanging filmmakers, sound artists, theoreticians, and connoisseurs of avant-garde history under the coordination of Nika Autor – has, with its modest but invaluable array of cinematic breakthroughs, proven exceptional in our domestic context. Ever since her short-length debut Report on the Situation of Asylum Seekers (Poročilo o stanju prosilcev za azil, 2010), but especially after the six-minute Solidarity (Solidarnost, 2011) – a contemporary remake of Joyce Wieland's eponymous film from 1973 – and her feature film on the unbearable existential conditions of

izvirnejših predstavnic. Šele s polurnim projektom *Filmski obzornik 55* (2013), ki se z uporabo arhivskega gradiva spominja brezkompromisnosti delavskih ter protifašističnih gibanj v mariborski regiji, pa umetničina zaveza tradiciji svetovnega obzornišva – imenovanega tudi z angleško sposojenko “newsreel” – postane eksplicitna. Naslov, kot pojasni teoretik ter občasni sodelavec Fronte Andrej Šprah, namreč »izvira iz pragmatičnega dejstva, da je bilo v času od leta 1946 do 1951 v Sloveniji posnetih 54 filmskih obzornikov; Autor tradicijo tako nadaljuje tam, kjer se je pred šestdesetimi leti končala.«

Toda v rokah avtorice se forma institucionaliziranega, s strani države sponzoriranega obzornika – didaktičnega, tudi avtoritarnega “sredstva sistemske indoktrinacije” – bistveno predrugači. Izrazita opozicijska, kritična nastrojenost je zaznavna že v *Obzorniku 62* (2015), arheologiji prepletov jugoslovanskega (natančneje slovenjegraškega) komunizma ter sodobnosti sirskih beguncev, najbolj dovršeno izvedbo protikapitalističnih prizadevanj Obzorniške fronte pa kajpak predstavlja lanski osemintridesetminutni *Obzornik 63* (2017), premierno razstavljen v obliki instalacije na nedavnem beneškem bienalu, februarja letos pa nagrajen še z inavguralno nagrado Found Footage na rotterdamskem filmskem festivalu. Film, čigar izhodiščni enominutni posnetek prikazuje pot dveh beguncev v podvozu vlaka na poti do Ljubljane, se podaja na raziskovanje socialnega, tudi filozofskega pomena železnic ter njihove pojavnosti v svetovnem filmu. Avtorčin najnovejši podvig pa poleg zavzetega preizpraševanja zgodovine filmskega medija (zlasti hollywoodskih slapstick komedij, ki lokomotivna podvozja rada vzamejo za prizorišče) zaznamuje še razmišljujoča, reflektivna, na trenutne kontemplativna nota. *Obzornik 63*, katerega osrednja komponenta je prav prvoosebna naracija, tako imenovani esejistični voice-over, po besedah srbskega filmskega misleca Pavleta Levija uteleša »montažni, na arhivskem gradivu osnovani kompilacijski film, nabito poln retoričnih provokacij. Obenem pa nas film vselej želi opomniti, da kinematografski aparat po definiciji deluje na področju, kjer se objektivna stvarnost ter subjektivni fenomeni kompleksno križajo.«

Na tej točki se spomnimo še na *Teden z Azar* (A Week with Azar, 2018), kratek esejistični eksperiment mlade iranske avtorice Tare Najd Ahmadi. S sorodnimi prvoosebnimi načeli nam Najd Ahmadi dokaže, da uvedbi ekspresivne, individualne pripovedovalke nikakor ne sledi zameglitev politične ostrine. Prav nasprotno: v umetničini transformaciji določil filmskega eseja je ravno osebnotna dimenzija tista, ki zagotavlja učinkovitost intervencije v konkretni, materialni kontekst, s tem pa tudi uspeh pri iskanju dokumentarne resnice – kakorkoli surova, negotova ter boleča ta pač je.

migrant workers, In the Land of Bears (V deželi medvedov, 2012), Autor's images have successfully imprinted themselves into the lineage of modern European cinematic militancy as one of its most innovative instances. But the artist's explicit affiliation with the tradition of global newsreel practice has only become explicit with the thirty-minute Newsreel 55 (Filmski obzornik 55, 2013), which utilizes archive footage to memorialize the intransigence of workers' and antifascist movements in the Maribor region of Slovenia. The title, as theorist and occasional Newsreel Front collaborator Andrej Šprah explains, “originates from the pragmatic fact that, between 1946 and 1951, 54 cinematic newsreels were produced in Slovenia; Autor thus continues the tradition at the exact point where it ended six decades ago.”

But in the hands of Autor, the form of the institutionalized, state-sponsored newsreel – a didactic, even authoritarian “means of systemic indoctrination” – undergoes a radical transformation. A strong oppositional, critical disposition already plays a role in Newsreel 62 (Obzornik 62, 2015), an archaeology of the intersections between Yugoslav communism and the contemporary reality of Syrian refugees, but the most complete actualization of the Front's anti-capitalist struggles comes in the form of last year's thirty-eight-minute Newsreel 63 (Obzornik 63, 2017), first presented as an installation at the recent Venice Biennial, and awarded with the inaugural Found Footage award at Rotterdam International Film Festival this February. The film departs from a one-minute clip of two refugees, squeezed in the undercarriage of a moving train towards Ljubljana, and develops an investigation into the social and philosophical import behind the railway and its appearances in global cinema. Autor's latest effort, in addition to its passionate investigations into film history (especially Hollywood slapstick comedies, which often take the train undercarriage as their setting), is marked by a ruminative, reflexive, and at times contemplative tone. Newsreel 63, centrally structured by its first-person essayistic voice-over, thus embodies, in the words of Serbian film thinker Pavle Levi, “a montage-driven, archive-based compilation film, packed with rhetorical provocations. However, it exhibits a strong desire never to let its viewers forget that the cinema by definition operates in the realm in which the objective and the subjective phenomena are complexly intertwined.”

Here, let us remind ourselves of A Week with Azar (2018), a short essayistic experiment by the young Iranian author Tara Najd Ahmadi. Through complementary first-person principles Najd Ahmadi proves that expressive, individual narration need not be followed by a clouding of political sharpness. Quite the opposite: in the artist's transformation of some of the principle stratagems of essay cinema, it is precisely the personal dimension which guarantees success with interventions into a concrete, material context, and thus also success with pursuing documentary truth – however raw, uncertain or painful it may be.



Obzornik 63* / Newsreel 63*

Slovenija *Slovenia*, **dokumentarni** *documentary*, 2017, 39'

REŽIJA *DIRECTORS* Nika Autor, Ciril Oberstar **SCENARIJ**

SCREENPLAY Nika Autor, Ciril Oberstar **FOTOGRAFIJA**

CINEMATOGRAPHY Nika Autor **MONTAŽA** *EDITING* Nika Autor **ZVOK**

SOUND Matevž Kolenc, Miha Šajina **GLASBA** *MUSIC* Matevž

Kolenc, Miha Šajin **NASTOPAJO** *CAST* Pia Nikolič **PRODUKCIJA**

PRODUCTION MG+MSUM, KGLU **KONTAKT** *CONTACT* nika@

autor.si

Film skuša umestiti in razumeti določeno podobo – drobec posnetka, narejenega z mobilnim telefonom, z nekoč slavne železnice Beograd–Ljubljana, kjer begunci danes ne potujejo v vagonih, temveč med kolesjem vlakov. Obzornik 63 se poda v vizualno raziskovanje železnic, njihovega zgodovinskega, socialnega in političnega konteksta.

The film tries to position and understand a particular image – a shred of video made with a mobile phone on the once famous Belgrade - Ljubljana rail-line, where refugees now travel not in couchettes but between the train's wheels. Newsreel 63 drifts into a visual investigation of railways and explores their historical, social and political narrative.

Po projekciji se bo odvila okrogla miza, na kateri bomo z avtorico in gosti pretresli delo Nike Autor in Obzorniške fronte. After the screening a round table will be held where we will discuss the work of Nika Autor and the Newsreel Front.



Teden z Azar / Yek hafteh ba azar / A Week with Azar

Iran, Slovenija, ZDA *Iran, Slovenia, USA*, **dokumentarni** *documentary*, 2018, 11'

REŽIJA *DIRECTOR* Tara Najd Ahmadi **SCENARIJ** *SCREENPLAY*

Tara Najd Ahmadi **FOTOGRAFIJA** *CINEMATOGRAPHY* Tara Najd

Ahmadi **MONTAŽA** *EDITING* Tara Najd Ahmadi **GLASBA** *MUSIC*

Kostas Vomvolos, Mohammad Hossein Yeganeh, Ali Akbar

Moradi **NASTOPAJO** *CAST* Azar Rahimi **PRODUKCIJA** *PRODUCTION*

Jurij Meden, Tara Najd Ahmadi

Teden z Azar je kratki eksperimentalni dokumentarni film, posnet po resnični zgodbi. Azar, računalniški inženirki iz Irana, se pozimi 2017 ni uspelo vrniti domov, da bi v Isfahanu še zadnjič obiskala svojo bolno sestro. Razlog je Trumpova odločba št. 13769, boljše poznana kot prepoved potovanja v ZDA.

A Week with Azar is a short experimental documentary film, based on a true story of Azar, an Iranian computer engineer, who in the winter of 2017 failed to see her ill sister in Isfahan (Iran) for the last time because of the Executive Order 13769, commonly known as the travel ban.

Arhivirano '68

Nadja
Šičarov

»Prepovedano je prepovedati!« se je glasil eden od sloganov, s katerimi so francoski študentje spomladi leta 1968 izražali nezadovoljstvo nad obstoječim družbenim in političnim sistemom, s čimer so sprožili val demonstracij, ki se je hitro razširil po vsem svetu in v Jugoslaviji zanetil ogenj upora proti naraščajočemu poglobljanju razlik med družbenimi sloji, pomanjkljivostim samoupravljanja in zastarelosti univerzitetnega sistema. Refleksiji ob 50-letnici študentskih in delavskih vrenj se pridružuje tudi FeKK in časovno distanco izkorišča za arhivski angažma. Slovenski filmski arhiv na letošnji ediciji festivala namreč prikazuje odsev duha konca šestdesetih let s celuloidnimi podobami iz arhivske zakladnice.

V nasprotju z običajnimi praksami vrednotenja leta '68, ki obdobje skoraj izključno glorificirajo, pričujoči program izhaja iz stališča zadržanosti do leta, ki se ga držita oznaki revolucionarno in prelomno. Zmotno bi bilo predvidevati, da lahko tovrsten program kratkih filmov ponudi celovit, sistematičen, predvsem pa nepristranski pregled zapuščine '68. Z namenom, da se ne bi omejil zgolj na paletu del, ki so zaradi svoje angažiranosti obveljala kot kanonska, temveč obdobje orisal skozi čim širšo prizmo avdiovizualnega spomina, program predstavlja nabor filmskih zapisov raznolikega izvora, vrste produkcije in politične zastopanosti.

Film *Jugoslavija za mlade*, ki je nastal med počitnikovanjem mladih ob Jadranu, namiguje na brezbržnost odraščanja v drugi polovici 60. let, pri čemer se zdi, da se načrtno odreka aktivizmu in idealom revolucije. Tisto, v kar so mladi dvomili in do česar so se kritično opredeljevali, je bila podoba Jugoslavije, ki so jo poveljevali filmski obzorniki, kratki filmski žurnali, ki so nastajali pod okriljem državnega studia Filmske novosti v Beogradu in katerih namen je bil obveščati gledalce o izbranih (!) aktualnih novicah, s katerim so neposredno dokazovali uspeh obstoječega političnega sistema. Cenzura je bila vodilno sredstvo za nadzor in oblikovanje medijskih vsebin v skladu z ideološkimi načeli, zaradi česar je mnogo dokumentarnih in igranih filmov končalo v bunkerjih in arhivih – nekateri so se do danes ohranili in bili po naključju odkriti kot fragmenti traku, skriti v škatle s filmskimi koluti necenzuriranih naslovov. Izbrani avtorski filmi letošnjega programa zagotovo izkazujejo največ političnosti: eksistencialna kriza družbenega duha oblikuje avtorski izraz posameznih ustvarjalcev, s čimer najbolj nedvoumno odseva angažiranost generacije '68.

'68 Archived

"It is forbidden to ban!" has been one of the slogans with which the French students expressed their dissatisfaction over the existing social and political system in the spring of 1968, which started a wave of demonstrations and resistance that spread rapidly throughout the world. In former Yugoslavia the rebellion was directed against the increasing deepening of the differences between the social strata, the lack of self-management and the limitations and the old-fashioned university system. FeKK joins in on the reflection of student and worker movements on its 50th anniversary and uses this time distance to show archival engagement. At this year's edition, the Slovene Film Archive is going to show celluloid images from the archival treasury which reflect the spirit of the end of the 60's.

In contrast to the almost exclusive glorification of the year of '68, which was the usual practice when evaluating this era, the hereby programme maintains a restraint towards the year that is otherwise often labelled as revolutionary and groundbreaking. Our intention was not to limit ourselves only to the variation of works that became part of the cannon because of their engagement but to describe this era as widely as possible through audiovisual memory that resulted in a colourful list of political, politicized and engaged film records.

The short movie Yugoslavia for Youth, filmed postcard made during the holidays that the youth spent along the Adriatic, suggests the carelessness of growing up in the second half of the '60s, which seems to be deliberately renouncing activism and the ideals of the revolution. The youth have mostly been doubting and criticizing the image of Yugoslavia that was glorified by the Newsreels, short film journals that were made under the auspices of the national studio Filmske novosti in Belgrade, whose intention was to inform the viewers of selected (!) current news, thus showing the success of existing political system. Censorship was the main means of control and design of media content in accordance with principles of ideology, as a result of which many documentary and feature films ended in bunkers and archives. Some of these remained intact and were discovered coincidentally as fragments of tapes hidden in boxes with film reels named as uncensored films. The copyrighted films chosen for this year's screening mostly show political views: the existential crisis of the social spirit shapes the author's expression of individual filmmakers through which the engagement of generation of 68' shines undoubtedly.

Balkanski sokol – protijedrske demonstracije v Ljubljani / *The Balkan Falcon - Anti-Nuclear Demonstrations in Ljubljana*

Viba film, 1968, Jugoslavvija, 11'

Dokumentarni posnetek protijedrskih demonstracij v Ljubljani, posnet na skrivaj in dolga leta skrit v skladišču Viba filma v škatli z naslovom »Balkanski sokol«.

A documentary recording of anti-nuclear protests in Ljubljana, shot in secrecy and hidden for a long time at Viba film warehouse in a box entitled "the Balkan Falcon".

Filmske novice št. 24: Dogodki na univerzi / *Yugoslav Newsreels No. 24: Events at the University*

Filmske novice Beograd, 1968, Jugoslavija, 10'

Filmski obzornik poroča o študentskih demonstracijah v Beogradu in Ljubljani ter o Titovem odzivu na nemire.

The Newsreel reports on student demonstrations in Belgrade and Ljubljana and on Tito's response to the riots.

Jugoslavija za mlade / *Yugoslavia for Youth*

Dragutin Kostić, Milivoje Popović, 1971, Jugoslavija, 16'

Poletje '70 na Jadranu. Zabave na plaži, lepotno tekmovanje, smučanje na vodi, počitniški hedonizem. Filmska razglednica o neskončni brezbriznosti odraščanja v Jugoslaviji.

Summer of '70 on the Adriatic. Fun at the beach, a beauty contest, water skiing, holiday hedonism. A filmed postcard on the endless indifference when growing up in Yugoslavia.

Jutrišnje Delo / *Tomorrow's Delo*

Jože Pogačnik, 1967, Jugoslavija, 10'

Vsakdanja pot mladega raznašalca časopisa Delo. Kontrast med razpoloženjem mladega prodajalca in impresivnostjo slik dogodkov po svetu, o katerih piše časopis.

The daily journey of the young deliverer of the Delo magazine. The contrast between the mood of a young vendor and the impressive photos of global events reported by the newspaper.

Popoldan (Puška) / *Afternoon (Rifle)*

Lordan Zafranović, 1968, Jugoslavija, 16'

Vroče poletje na dvorišču stanovanjske hiše. Moški se kratkočasi s streljanjem z zračno puško. Fantič mu nastavi vrabca in ga prosi, naj ga ustreli.

Hot summer in the backyard of a house. A man passes the time shooting with an air rifle in the yard. A little boy brings him a sparrow and asks him to shoot it.

Sonce, vesplošno sonce / *Universal Sun*

Karpo Godina, 1968, Jugoslavija, 16'

Na sledi partizanu osvoboditelju vse od prvih dni osvoboditve Jugoslavije do srečanja z generacijo '68.

We follow the partisan liberator from the first days of the liberation of Yugoslavia to his meeting with the generation of '68.

Študentske demonstracije 6. 6. 1968 v Ljubljani / *Student Demonstrations on 6 June 1968 in Ljubljana*

neznan avtor (unknown author), 1968, Jugoslavija, 5'

Dokumentarni posnetek študentskih demonstracij in zbora v študentskem naselju v Ljubljani.

A documentary recording of student demonstrations and assemblies at the student campus in Ljubljana.

Luksuz za vse!

**Tomaž
Pavkovič**

Prvo delavnico dokumentarnega filma je Društvo zaveznikov mehkega pristanka organiziralo leta 2001 na Trški gori nad Krškim. Delavnico je pod mentorstvom režiserja Borisa Petkovića organiziralo predvsem zaradi obširnosti posnetega materiala, ki je nastal med drugimi dejavnostmi Društva, predvsem med koncerti, performansi, tabori za begunske otroke na reki Krki ipd. Posnetke je bilo potrebno zmontirati v formo, gledljivo širšemu občinstvu. Tedaj je video sekcija društva prevzela ime Luksuz produkcija.

Leta 2003 je delavnica postala mednarodna in povečalo se je tudi število udeležencev. Prvič je kot mentor prišel priznani srbski režiser Želimir Žilnik, ki se je nato vračal še naslednjih 14 let. Poleg njega in Petkovića so v vseh teh letih kot mentorji sodelovali še režiserja Marko Cvejić in Igor Bezinović, direktor fotografije Jure Černec ter montažerja Nemanja Babić in Izvanredni Bob ... Na delavnice sicer prihajajo mladi iz celotne Evrope, pa tudi iz Mehike, ZDA, Čila itd. Leta 2009 se je poletna delavnica prvič preselila v Kostanjevico na Krki, l. 2011, 2013 in 2015 je gostovala v Ljubljani, l. 2012 in 2014 pa na Ptuj.

V vseh teh letih dajejo delavnice priložnost mladim ljudem, da potujejo, spoznavajo nove kraje in ljudi ter izpopolnijo svoje znanje na področju filmskega ustvarjanja. Udeleženci prihajajo z različnim predznanjem, med njimi so tako filmski profesionalci kot tudi amaterji in entuziasti ter udeleženci brez vsakršnih izkušenj. Delo poteka v skupinah, ki so ponavadi mešane, v njih pa sodelujejo ljudje različnih ozadij in starosti. Vsi se imajo priložnost učiti drug od drugega in se vzajemno navdihovati in spodbujati.

Teme delavnic so socialno naravnane in družbeno angažirane. Poudarek je na dogajanju in posameznikih iz okolice, ki lahko skozi filmsko zgodbo osvetlijo nek širši družbeni kontekst. Ponavadi so teme udeležencem predstavljene na začetku delavnic, vendar ti lahko poiščejo tudi svoje.

Luxury for everybody!

The first workshop for making documentary films was organized in 2001 at the Trška gora hill above Krško by The Soft Landing Alliance. The workshop was mentored by the director Boris Petković and was organized because of a vast extent of recorded material filmed during concerts, performances, camps for refugee children by the Krka River and similar. The recordings needed to be modified into a form that could reach wider audiences. And this is how the video department of the Alliance, named Luksuz production, was born.

In 2003, the workshop became international, so its number of participants has also grown. In the very first edition of the festival the well-recognized Serbian director Želimir Žilnik came as a mentor and he kept on coming for the next 14 years. In the years to come, many mentors cooperated besides him and Petković, such as directors Marko Cvejić and Igor Bezinović, the director of photography Jure Černec, modifier Nemanja Babić and Incredible Bob. The workshops are attended by the young from all over Europe, but also from Mexico, the USA, Chile, etc. In 2009, the summer workshop changed its location to Kostanjevica na Krki for the first time. In 2011, 2013, and 2015 it was held in Ljubljana and in 2012 and 2014 at Ptuj.

In all these years the workshops have given the youth an opportunity to travel, meet new people and reach new places, and to improve their knowledge in the area of filmmaking. Participants come with different pre-knowledge. Among them there are film professionals but also amateurs, enthusiasts and participants without experiences. Work runs in groups that are usually mixed and are composed of people from different backgrounds and ages. They all get the opportunity to learn, inspire and encourage each other.

The themes of the workshops are socially oriented and engaged. The emphasis is on events and individuals from the surrounding area, who can illuminate a broader social context through the film story.

V vsakem primeru pa jim raziskovanje izbranih tem omogoča aktivno spoznavanje okolja in prebivalcev. Svojo izkušnjo in opažanja na koncu pretvorijo v filmski izdelek, ki je nato predstavljen širši javnosti. Lokalni prebivalci imajo na ta način priložnost, da spoznajo ljudi iz drugih krajev, ki jim lahko pomagajo in z njimi delijo svoje zgodbe. Te so pomemben dokument in spomin na določen čas in dogajanje v družbi. Prav tako lahko domačini skozi filme vidijo svoje okolje z druge perspektive in tudi sami opazijo podrobnosti, ki so jim v vsakdanu samoumevne. Tako intimne teme včasih prečijo ločnico med zasebnim in javnim.

Letos so delavnice potekale že osemnajsto leto in v vseh teh letih je nastalo veliko število dokumentarnih, igranih in tudi eksperimentalnih filmov. Zato se lahko za konec spomnimo besed legendarnega srbskega režiserja in dolgoletnega mentorja delavnic: »Arhiv filmov Luksuz produkcije je ena največjih zbirk o novejši slovenski zgodovini, ki jo premorejo ustanove, društva in institucije v Sloveniji.«

*Ker v času nastajanja kataloga delavnica Luksuz produkcije še ni bila zaključena, tokrat nismo mogli vključiti izbranih filmov.

Usually the participants are presented with themes at the beginning, but they can also look for their own. In any case, the research about chosen themes enables them to actively get to know the local environment and local people. In the end, their own experiences and observations are converted into a film piece and shown to broader audiences. In that way, the locals get the possibility to meet people from other places who they can help and share their stories with, for they are an important document and memory of certain times and happenings in the society. The natives can thus also see their own environment from another perspective through films and can see details that are self-evident. This is how intimate themes sometimes cross the dividing line between private and public.

This year marks already the 18th run of the workshops and in all this time a great number of documentary, feature and experimental films have been made. To conclude, let's recall the words of the legendary Serbian director and a long-time mentor of the workshops: "Of all the institutions and societies in Slovenia, Luksuz production film archive is definitely one of the biggest collections about recent Slovenian history that can be found."

**At the time of the creation of the catalogue, the Luksuz Production workshop had not yet been completed, so we could not include a selection of films with all the information.*

Intermezzo: Zgodbe iz omare

Intermezzo: Stories from the Cabinet



Sramežljivo spogledovanje s kamero, nerodno prestopanje pred objektivom, pičlo sekundo dolg posnetek dekleta, ki se na sosednji brisači nastavlja soncu in preobremenjena stoenka, ki vrelega julijskega dne 1976 družino odpelje na nedeljski izlet v Lignano. Majhni koluti 8-mm in Super8-mm traku razkrivajo kratke in večinoma mimobežne, a zagotovo intimne prizore iz domačega življenja. Kamere za ozki filmski trak so bile cenovno dostopne in lahko prenosne naprave, s katerimi so (predvsem) očetje beležili odraščanje svojih otrok, potovanja in družinske običaje, s čimer je film kot medij prvič vstopil v zasebno družinsko življenje. Predhodnice video kamer, kasnejših digitalnih aparatov oz. današnjih pametnih telefonov so prvič v zgodovini beležile odraščanje neke generacije v obliki gibljivih podob in s tem vzpostavile prakso kontinuiranega filmskega dokumentiranja vsakdanjika.

Utrinki iz mladosti naših staršev na celuloidnem traku se običajno skrivajo na podstrešjih, kjer ostajajo pozabljeni vse od trenutka, ko je družinski analogni projektor prenehal delovati. Mnogo naslednikov "osmičke" zapušča zgodovinski pozabi ali pa jih zavrže skupaj s podstrešno navlako v prepričanju, da si filmov ne bodo več mogli ogledati. Kot odziv na izjemno skromno zastopanost domačega filma v zgodovini slovenske filmske ustvarjalnosti si Slovenska kinoteka s projektom Zgodbe iz omare prizadeva za oživiljanje domačega filma. Slovenska kinoteka zasebne družinske posnetke vključi v svojo muzejsko zbirko, s hranjenjem kolotov v hladnih arhivskih prostorih omogoči dolgotrajnejši obstoj kratkih in ozkih filmskih trakov, v zameno pa lastnikom izroči njihovo digitalizirano različico.

FeKK pozdravlja novo kinotečno iniciativo in letos v špranje festivalskega programa umešča domače filme iz arhivske zbirke. Ponovno odkrite in digitalizirane "osmičke" se bodo na velikem platnu predstavile kot format kratkega filma s svojevrstno retoriko – takšno, ki odraža izrazito intimnost in nepredvidljivost. Premontirani drobci domačih posnetkov bodo pred posameznimi filmskimi programi prikazani kot kratke zaključene celote, zaradi katerih nikakor ne boste želeli zamuditi na projekcije. Dovolite si, da vas očarajo dragulji iz zakladnic tujih družinskih spominov!

Flirting with the camera shyly, shifting one's weight clumsily from one foot to another, a girl who is sunbathing on a neighbouring towel in a mere second long shot, and an overloaded Zastava 101 car, taking a family to Lignano on a hot Sunday in July 1976. Small 8mm and Super8mm reels reveal short and mainly transient, but definitely intimate, scenes of domestic life. Small gauge cameras were reasonably priced and very handy devices, which were used (mostly) by fathers to document their children growing up, travels and family rituals, by which film as a medium entered private family life. The predecessors of later video and digital cameras and today's smart phones for the first time in history documented the aging of a particular generation in the form of moving images, thus consolidating the practice of continuous film recording of daily routines.

Impressions from our parents' youth which have been preserved on celluloid film stock usually lie forgotten around the corners of attics ever since the family analogue film projector has ceased to work. The later generations now usually let 8mm reels remain forgotten or, in the belief that they will never get a chance to watch their films again, throw them away together with clutter from the attic. As a response to the very weak representation of home movies within the history of Slovene film making, Slovenska kinoteka initiated the project Stories from the Cabinet, which aims at the revival of home movies. When home movies enter the collection of Slovenska kinoteka, they are immediately placed into climate-controlled vaults in order to secure their long-term maintenance, while the owners of film reels receive their digital variants in exchange.

FeKK welcomes this archival initiative and joins the project by including home movies into the crevices of this year's programme. Rediscovered and digitized 8mm film reels will be presented on the big screen as a particular form of short film with its own rhetoric – that which uncovers distinct intimacy and unpredictability. Re-edited fragments of home movies will be screened before several film programmes and shown as integral wholes which you wouldn't want to miss. Let yourself be astonished by the jewels from the treasures of others' family memories!

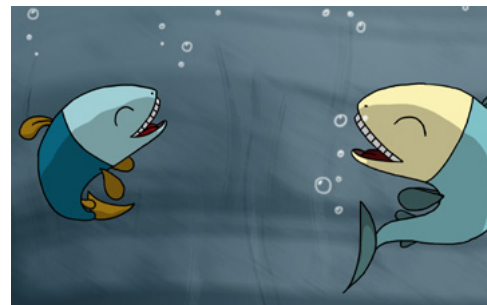
FeKKlinci
FeKKids



Massimiliano Nardulli

Ko kuriram in predvajam programe za otroke, resnično občutim čarobnost kina. Za filmskega selektorja ni nič bolj vznemirljivega in izpolnjujočega, kot videti polno sobo otrok in mladih, ki uživajo v različnih vesoljih, ki se jim odpirajo ob ogledu izbranih filmov. Na nek način gre za vračanje v čisto stanje sreče in veselja, ki naj bi ga filmi vseh vrst omogočali. Včasih nam šele pogled na obraze, izraze in odzive otrok da vedeti, kako pomembno je naše delo. Otroci in mladi so občinstvo prihodnosti, zato priprava filmskega programa zanje ni le užitek, ampak tudi izredno pomembno poslanstvo. Izjemno srečen in ponosen sem, da lahko delim ta izbor s FeKK-om. Upam, da mu bo uspelo odpreti čim širši spekter doživljanja in občutij mladih obiskovalcev. Prav tako pa upam, da se bodo otrokom na projekcijah priključili tudi starši, saj starost za uživanje ob teh kratkih filmih nikakor ni omejena.

When I select and screen short films for children, I really believe in the magic of the cinema. There's nothing more exciting and satisfactory for a film curator than seeing a room full of young people enjoying the different universes included in a short film screening. In some way, it feels like a return to the pure state of happiness and joy that all kinds of cinema are supposed to bring. Seeing the faces, expressions, and reactions of these kids makes us see the importance of doing what we do. The young are the audience of the future, which is why, in my opinion, choosing films for them is not only a pleasure, but a truly important mission. I'm proud and extremely happy to have been invited to show this selection at FeKK. I hope to catch every emotion of the young audience attending, and that parents, too, will join in at the screenings as the shorts really have no age limitation.



Bango Vassil

Bolgarija, Nemčija *Bulgaria, Germany, animirani animation, 2015, 8'*

REŽIJA DIRECTOR Milen Vitanov, Vera Trajanova **SCENARIJ** SCREENPLAY Milen Vitanov, Vera Trajanova **FOTOGRAFIJA** CINEMATOGRAPHY Olaf Aue **MONTAŽA** EDITING Jens Prausnitz **GLASBA** MUSIC Ivo Papazov-Ibriama **IGRAJO** CAST Donka Emilova, Martin Tchotchev, Georgi Djilianov **PRODUKCIJA** PRODUCTION Samuel Weikopf, Milen Vitanov **KONTAKT** CONTACT v.trajanova@gmail.com

Popoldne, 14. januarja, deklica trdi, da je silvestrski večer. Pa je res? To je zgodba o nepričakovanem in drugačnem silvestrskem večeru, potovanju dveh otrok na ramenih velikana in začetku čudovitega prijateljstva.

On the afternoon of January 14th a girl claims it is New Year's eve! Is it true? This is the story of one unexpected and different New Year's Eve, the journey of two kids on the shoulder of a giant and the beginning of a beautiful friendship.



Fernweh

Nizozemska *Netherlands, igrani fiction, 2014, 14'*

REŽIJA DIRECTOR Ena Sendjarević **SCENARIJ** SCREENPLAY Guido Henriks, Ena Sendjarević **FOTOGRAFIJA** CINEMATOGRAPHY Aafke Beernink **MONTAŽA** EDITING Jorien Voogt **SCENOGRAFIJA** SCENOGRAPHY Myrte Beltman **KOSTUMOGRAFIJA** COSTUMES Myrte Beltman **ZVOK** SOUND Robin Berk **IGRAJO** CAST Shona Smit, Sidney Staalsmid, Bien de Moor **PRODUKCIJA** PRODUCTION Zinzy Nimako, Jonne Roos ena.sen@gmail.com

Deklica raziskuje neznani novi svet svoje rejniške družine in si iz njega previdno ustvarja dom. A zdi se, da še vedno hrepeni po nečem drugem.

A young girl explores the unknown world of her new foster family and cautiously tries to make this new place her home. However, she seems to keep longing for something else.



Kapljice Dråberne / Drops

Danska Denmark, **animirani** animation, **2017, 5'**

REŽIJA DIRECTOR Karsten Kjaerulf-Hoop, Sarah Joy Jungen
SCENARIJ SCREENPLAY Sarah Joy Jungen, Karsten Kjaerulf-Hoop
ANIMACIJA ANIMATION Pedro Carvalho, Karsten Hoop, Régis Marion, Sif Perlt Savery
MONTAŽA EDITING Pedro Carvalho, Karsten Hoop, Régis Marion, Sif Perlt Savery
ZVOK SOUND Markus Villekjær Lassen
GLASBA MUSIC Zain Effendi
IGRAJO CAST Sarah Joy Jungen, Karsten Peter Kjaerulf-Hoop, Steve Nguyen
PRODUKCIJA PRODUCTION GotFat Productions (Thor Hampus Bank, Emil Johnsen)
KONTAKT CONTACT festival@miyu.fr

V zgodbi dobimo vpogled v majhno skupnost dežnih kapelj v vodnem krogu. Kaplje zasledujejo oblake, da jim dež ne bi ubežal. Vidimo, kako se odvija njihovo življenje, ko se dežju prepustijo in ko se soočijo z neizogibnim: dežja bo enkrat konec. Veličina njihovega obstoja se razkrije, ko se prikaže sonce. Takrat ugotovijo, da se jim ni treba ničesar bati.

In the story we discover a small community of rain drops in the cycle of water, chasing the clouds to keep up with the rain. We see their lifetime unfold as they indulge in the rain and are confronted with the inevitable: the rain will come to an end. The greatness of their existence is revealed when the sun comes out and they find that there is nothing to be afraid of.



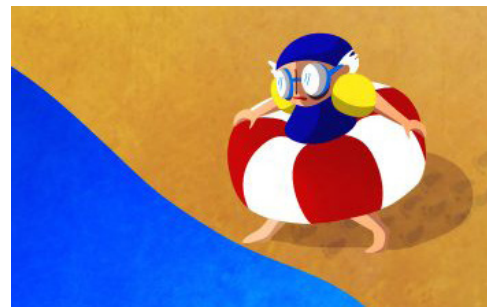
Medo Trapavko Easygoing Teddy

Hrvaška Croatia, **animacija** animation, **2017, 8'**

REŽIJA DIRECTOR Tomislav Gregl
SCENARIJ SCREENPLAY Ivo Balenović
FOTOGRAFIJA CINEMATOGRAPHY Tomislav Gregl
ANIMACIJA ANIMATION Dario Kukić
MONTAŽA EDITING Tomislav Gregl
ZVOK SOUND Bojan Kondres, Žana Lončarić
GLASBA MUSIC Tomislav Gregl
PRODUKCIJA PRODUCTION Artizana film (Irena Škorić)
KONTAKT CONTACT artizana.film@gmail.com

Medo Trapavko je igriv medvedek, ki mu ni mar za gozdna pravila. Nekega dne iz težav reši čebelo in začne se prijateljstvo, ki bo spremenilo njegovo življenje.

Easygoing Teddy is a playful little bear who doesn't really care about forest rules. One day, after he saves the bee from a trouble, he earns a friendship that will change his life.



Plavanje Swim

Nemčija Germany, **animirani** animation, **2017, 9'**

REŽIJA DIRECTOR Maike Koller
ANIMACIJA ANIMATION Maike Koller, Emilia Reich, Sion Kim, Caty Davis Blättermann
MONTAŽA EDITING Tobias Dietz
ZVOK SOUND Lena Beck
GLASBA MUSIC Felix Mendelssohn-Bartholdy
PRODUKCIJA PRODUCTION Malte Stehr
KONTAKT CONTACT maike.koller@filmakademie.de, malte.stehr@filmakademie.de

Plavanje je zgodba o starejši ženski, ki se želi kljub svoji starosti naučiti plavati. In poskuša. Vedno znova ...

Swim is a story of an old woman who despite her age, still wishes to learn how to swim and tries ...



Žabja pesem Le chant des grenouilles / Frog Song

Francija France, **animacija** animation, **2016, 11'**

REŽIJA DIRECTOR Violaine Pasquet
SCENARIJ SCREENPLAY Christophe Fustini, Violaine Pasquet
FOTOGRAFIJA CINEMATOGRAPHY Raphaël Bigaud
ANIMACIJA ANIMATION Cédric Mercier, Julien Laval, Violaine Pasquet
MONTAŽA EDITING Violaine Pasquet
ZVOK SOUND Jérémie Halbert
GLASBA MUSIC Anthony Fresneau
PRODUKCIJA PRODUCTION La Fabula
KONTAKT CONTACT contact@sevefilms.com

V Louisiani pada mrak, vsi se odpravljajo k počitku. A iz globin močvirja se zasliši žabino petje.

In Louisiana, at nightfall, when everybody is falling asleep, a frog has started singing in the depths of the bayou.

FeKK Off



»Sick« projekcija presenečenja: Malo za šalo ali malo zares?

Robert
Kuret

080 1551. Komur ta številka zazveni znano, bo hitro dobil občutek, v kakšne vode se podajamo v letošnji FeKK-ovi nočni bizarijadi presenečenja. Enega od njenih močnejših sunkov predstavlja žanr t. i. infomerciala, ki smo ga v Sloveniji lahko najbolj spoznali prek ortopedskega traku dr. Levina, pojočega božičnega venčka in nič manj kot kulturne bugi ribe. Tokrat pa boste priča infomercialom s tvistom, ki upajo slediti svoji premisi do bridkega konca, špicam, ki trajajo predolgo, okroglim mizam z odrešeniškim kompleksom ...

Čeprav v tokratni projekciji presenečenja ne gre izključno za infomerciale, so ti izhodišče pričujočega razmisleka. Nekateri kratki filmi tega izbora so pač boljše reklame od samih reklam. Produkt v njih prav zares prevzame glavno vlogo, obsede ljudi, jih naseli – kot virus, kot alien – ali pa razčetrvi svojega prodajalca. V živo, medtem ko ta v vlogi voditelja poskuša doseči zahtevano število kupcev. Šok, gorje in gravž se prodajajo. A ne gre zgolj za to. Večji kaos kot vlada, bolj kot je produkt v svoji nefunkcionalnosti, morilskosti *razgaljen*, bolj prodaja raste. Tisto, kar bi ljudi moralo odvrniti od nakupa, kar bi moralo produkt dokončno pokopati, doseže ravno nasprotni učinek.

Ves ta kaos je pač preklemano zabaven. Tako je na delu dvoje povsem kontradiktornih tendenc, ki pa druga drugo pravzaprav podpirata: rušenje nekega reda, ki pa ta isti red pravzaprav utrjuje. Razkrinkanje struktur, ki pa ravno z razkrinkanjem tem strukturam omogoča nemoteno nadaljevanje svojega obstoja. Smejimo se cesarjevi goloti, a prav v tem trenutku ima nad nami največjo moč. Stvar se zdi pač preveč absurdna in očitna, da bi lahko imela usodne posledice.

“Sick” surprise screening: Half-joking or half-serious?

080 1551. Those who recognise this number will quickly get the sense of what kind of journey we're undertaking in this year's FeKK nocturnal bizarrry of surprise. One of its strongest punches is the so-called infomercial genre that the Slovenes recall best by the Dr Levine magnetic orthopaedic tape, the singing Christmas wreath, and the definitely cult boogie fish. This time, however, the infomercials come with a twist. They dare to follow their premises to the bitter end. But that is not all. You will also have an opportunity to see intros that are too long, round tables with salvational ambitions, and such.

Although infomercials are not the only part of the surprise screening, they are the core of this reflection. Some of these selected short films simply make better commercials than the commercials themselves. In them, the product really assumes the main role, possesses people, inhabits them like a virus or an alien, or quarters its salesperson. All of this happening live while the host tries to persuade the required number of buyers. The fact is shock, agony and gore sell. But it's not merely about that. The more the studio falls apart and is governed by chaos, and the more the product's disfunctionality and murderousness are exposed, the bigger the sales get. That which should divert people from buying, which should ultimately bury the product, generates the exact opposite effect.

All this chaos is simply one hell of a lot of fun. We are faced with two totally contradicting tendencies, but which actually support one another: the disturbance of an order that in fact strengthens the order in question. The exposure of structures which precisely by exposure enables them to continue their existence unhindered.

Morda lahko to logiko parafraziramo z zlajnano šalo bratov Marx: ta produkt se kaže, kot da je morilski in nefunkcionalen, a naj vas to ne zavede: prav zares je morilski in nefunkcionalen. V tistem trenutku, ko produkta nismo vzeli resno, ko smo se pustili zapeljati njegovemu apokaliptičnemu spektaklu, se zgodi njegova zmaga.

Kaj ni to posledica ideologije neke cinične dobe, ki diktira distanco, ne jemati stvari preveč zares? Ali se torej v uvodu v enega od najbizarnejših programov letošnjega FeKK-a velja vprašati: je čas, da se zopet začnemo jemati (smrtno) resno?

We laugh at the emperor's nakedness yet he has total power over us. It seems just too absurd and in-your-face for any serious consequences. What's at work is the logic we could paraphrase with the worn out joke by the Marx brothers: this product appears to be murderous and dysfunctional, but don't let that fool you: it really is murderous and dysfunctional. In the moment, when we don't take it seriously, when we allow its apocalyptic spectacle to sway us, the product is victorious.

Is this not the consequence of ideology of a cynical era that dictates distance, dictates not taking things too seriously? Should then the intro to one of the most bizarre programmes of FeKK 2018 be asking the question: is it time to start taking ourselves (dead) seriously?

Internetna arheologija:

Poglejte si tole

Internet Archaeology:

Check this out

Ester
Ivakič,
Anne
Tassel

V tokratnem programu Internetne arheologije vam predstavljamo selekcijo pozabljenih pesmi ter njihovih pripadajočih videospotov, za katere so mogoče kdaj slišali vaši starši, strici ali tete, vendar so jih tokovi časa zakopali.

S pomočjo orodja internet smo se podali na raziskovalno dogodivščino in se uspeli dokopati do najbolj posebnih, zanimivih in navdihujočih zakladov. Ti so še vedno neustrašni in izražajo vizije, s katerimi jim pred leti morda ni uspelo, vendar vemo, da si zaslužijo več! S svojo čarovnijo nas tudi malo nostalgичno popeljejo v vse razsežnosti potenciala prejšnje generacije in nam prikažejo njene hite, ki to nikdar niso bili.

This edition of Internet Archaeology brings forward a selection of forgotten songs and their videos that your parents, uncles and aunts might be familiar with, but are today long forgotten.

With the aid of the ultimate tool, the 'Internet', we have gone on a research adventure and managed to dig up the most special, interesting and inspiring treasures. After all those years, they are still fearless, expressing visions that weren't recognized in their time. But they deserve more! Magical as they are, they take us on a nostalgic trip and reveal all the potential of the former generation. We are thus presented with some heavy hitters that have never come to be.

Hausbal – Marihuana
Interceptor – Uničimo tabuje
 Rolerji
Gimme 5 – Flight 777
Power dancers – Pusti me (Pariz, 1996)
Zorica Fingušt Fatur – Počitnice na otoku (TV Metka, 2006)
Hajdi Korošec – Mamica (delovna verzija, 1992)
Milan Petrovič – Vino in luči
Zorica Fingušt – Balada (TV Metka, 2005)
Hajdi Korošec – Počitnice (1992)
Tatjana Dremelj – /naslov:??/ (1986)
Power dancers v »Diznilendu«
Simona Vodopivec – Slow down
Lunin žur – Katera dragi
Kameleoni – Sonce me ubija
Magnifico – Auslander
Babilon – Nikoli več
Alfi Nipič – Ostal bom muzikant (Vemiz Media)
Katarina Toš, Miha Kralj –
 Moški moški (Pop delavnica, 1985)
Sanja Mlinar – Princ iz sanj
Gimme 5 – Matahari
Milan Petrovič – ??? (1997)
Doris Urbančič – Stari Maribor (1986)

HAJDI-MAMICA

Ester: načeloma kr en nastop, sam mislim da peformans zdrži. Pa noro prezenco ma in nč ne rabi. Pa mal Laura Palmer u loži - ja!

An: To pa ja. Imaš moj zeleni gumb. Ja. kot neka ženska verzija energije; "milan petrovič ?????" videa. Fak pa ta sprehod GLIH SM TLE, ko nam kr hrbet kaže. Sinister Ofak ta kamera. JA. shit. Fak, ona je nekje ujeta ahaahah. Ok dost.

MAGNIFICO- AUSLEDNER

E: JA. Nujno nujno nujno.
A: zelo za!!!!

Point tega šova. Kokr gimme5. Brb wc jz tud vc!

SE VIDIMO! DRŽITE PESTI ZA SVOJE FAVORITE!
Jst sm weak.
TO JE TO. ŠE MINUTAŽO NAM ZRAČUNAM.

TYRA MAIL!!!!!!

Dobrodošli v polfinalu. Trenutno pred mano stoji 112 minut programa. V rokah imam pa le "dobro uro". Ko z ester pokličeva vaše ime, stopite v naslednji google docs "Selekcija", tistega videa ki NE pokličeve, mora nemudoma zapustiti google doc, spakirati in se vrniti na svoj internetni link.

Ester: Gleda na to, da vas moremo izločiti več kot pol, bi začela z absolutnimi finalisti, če smem. Anne?

Milan... Za svojo pesem "?????" si se zelo potrudil. Serviraš nam čist in iskren, boleč performans. Tebi je uspelo. Čestitam. Uvrstil si se v INTERNETNO ARHEOLOGIJO. <3 Besedo prepuščam Anne.

Pozdrav. Jz sm minutažo štela samo od zelenih, z roza skupaj je šebol preveč. Se pa strinjam, čestitam milan petrovič, uvrstil si se v INTERNETNO ARHEOLOGIJO nemorem :)

1. Milan petrovič - ?????

SANJA MLINARR- PRINC IZ SANJ

E: . WOUHOOOO JEJIEIEHEEEJEJEEAAAAHH. Js dam DA. posebna in zanimiva, razgiban spot, dober vokal, hude plesalke, dobri kostumi.
A: :) fak. Či

JA. Kamot. Js bom zdle nardila eno playlisto kjer so usi roza in zeleni.

Zvečer pa : POLFINALE.
Ok. hvala publika, lahko glasujete za nagradno igro. Vso srečo vsem tekmovalcem, se vidimo zvečer v POLFINALU!!!!

POGLEJMO SI U OČI <3333 UNIČIMO TABUJE STARE MNOGO LET.

POGLEJMO SI U OČI <3333 UNIČIMO TABUJE STARE MNOGO LET.

ROLERJI

Ester: zelo lepa pesem, mlade punce se rolajo, zanimivo, bizarno in marlorsko
An: zelo za.

"Na rolerjih vsi sužnji smo hitrosti."

STAYERC PRODUCTION- FUNKY

Ester: hud spot, huda scenografija, huda montaža, basic komad (ta tip na refrenu ko se dere sm js)
An: slovenski the prodigy? Dej mi to usnje matrico ja. Obožujem angelino jolie hekerji estetiko - za. Pa še koncept, komad mal prazen ampak spet ne tolk da bi bil čist čist prazen. Obožujem komade ki majo isti beat skoz pa ful mal bridga. Res je <3 fak kaj mi dela

-js isto, ampak to ti tud da nek filing da spremlaš bol spot, kr se komadek ne evolva

GIMME 5-FLIGHT 777 (dobra karta)

aN: DESTINATION HEAVEN JA JA A JA JA JA JA JA JA
ESTER: Ja :) TUURURURURUURUURU TURUURURURURU <3 realno jz bi otvorila najin selection s tem. Res. loh je tud v PEAK slekcije, da dobive gledalce spet v objem. okj, debatable, ampak sm za. Atm.

ja! Dobra karta je. Dober as!!!!

666+111

Mojbog ka mi deja to. Solze mi tečejo

Milan petrovič- ???

A: če ma čist bolano prezenco v tem spotu. Res je neki BEYOND, pa nisem še vidla kaj podobnega.
E: men je to tok hudo, da mi je vseen če ni zares spot. Pa ne vem a nism blektivna, kr ljubim Milana... al je to res tok noro
Res je. Izjemn je. Učas si kr čez dan to zavrtim. Jz tud!!

VSE MOJE SANJE!!!!!! Ooohh kako naj to povem???? <3

GIMME 5- MATAHARI

E: da si osvežim spomin. :) DA. :) :) :)) uF. UFF. DEJ MI TO JA. FAKKKKK KO ZAČNE PET. Poljub želve?? Granata u hlače? ka se dogaja? I WANT U TO SPY TONIGHT. JA, imate zlati gumb.
A: kr osveži ja. :) :)))kdjksdfj
Do you really understand? :)

SEE YA. SUPPORT YOUR TEAM
im weak
THATS IT. IVE JUST CALCULATED THE RUNNING TIME

TYRA MAIL!!!!!!

Welcome to the semifinals. I face a 112-minute programme right now. And im limited with an hour or so. When you hear me and ester call your name, please proceed to the next google docs »Selection«. If you DONT HEAR your name, you must immediately leave google docs, pack yourr stuff and go back to your youtube link

Ester: keeping in mind we have to eliminate more than half of you guys, so it seems appropriate to begin with absolute winners that really deserve their way to the finals. Anne?

Milan ... we can see how much effort you put in your song »????«. You deliver a pure and honest and painful performance. You made it. Congratulations. You made it to official selection of INTERNET ARCHAEOLOGY. <3 Anne, the stage is yours.

Hello to all of you. I checked the running time just for the green ones, if you add the pink ones its just too much. But I have to agree, respect to milan petRovič, you just made it to INTERNET ARCHAEOLOGY

Shit, thats just too much for me :(

Milan Petrovič- ???

A: his charisma in this video is just dope. He's totally BEYOND. Never seen anything like this
E: luv it so much i dont rly care if its not a video. Mayb im not objective cause i love milan so much... or is it rly so cray cray?
Yes. Hes truly outstandin. There are days when i just have to listen to this song.
Me too!

VSE MOJE SANJE!!!!!! (ALL OF MY DREAMS!!!!!!) Oooohhh
how can i even express this??? <3

GIMME 5 – MATAHARI
E: let me refresh me memory :) YES :) :) : : : : : :
:) uhh. GIVE IT TO ME. SHIIIIIT, WHEN HE STARTS SINGIN.
Kiss of a tortoise? Grenade in the pants? Whats goin on? I WANT U TO SPY TONIGHT. YUP, mos def a must have
A: u just refresh it :) :))) kdjkjsdfj
Do you really understand

Hajdi – Mamica

Ester: lets be honest,overall pretty random show, but her performance saves her. Shes just so vibrant n needs nothing more. And she reminds me of Laura Palmer in the lodge – yes!

An: yup. Thumbs up for u gal. Her energy is like a female version of »milan petrovič ???« video. Shit, and the walk she takes. JUST WATCHING, when she just turns her back on us. Sinister.

Fuck me, and this camera. YEA. Shit. Fuck, shes trapped somewher ahaahah. Ok, thats enough

SANJA MLINARR – PRINC IZ SANJ

E: WOUUHOOOOO JEJIIIEHEEEJEJEEAAAAHH.
Thumbs up. Shes special and shes interesting, dynamic video, nice voice, dope dancers, cool costumes
A: fuck.

Yeah. With ease. Im gonna make a playlist with all the green and pink videos

In the evening: SEMI-FINALS.
Ok. You were a great audience. Now you can vote and win a prize. Good luck to all the competitors, see you in this evening SEMI-FINALS!!!!

ROLERJI

Ester: very nice song, young chicks on their rollerblades, interesting, bizzare and maribor-like.
An: two thumbs up

»Na rolerjih vsi sužnji smo hitrosti.« (On the rollerblades we all are slaves of velocity.)

STAYERC PRODUCTION – FUNKY

Ester: dope video, dope production design, dope editing, just the song is pretty basic (this guy screamin at the refrain this is literally me)
An: slovenian prodigy? Gimme that leather matrix. I just love this angelina jolie-hackers aesthetics – thumbs up. and the concept. Song itself is a bit plain but i dunno it still has something. I just luv them songs that dont change the beat whatsoever and have like minimal bridge. True dat. <3 shit its literally destroyin me

Me too but it also gives u the feeling and u concentrate more on the video cause the song just doesnt evolve

GIMME 5 – FLIGHT 777 (pretty good ticket)

aN: DESTINATION HEAVEN YES YES YES YES YES YES YES YES YES YES
ESTER: yes :) TUURURURURUURUURU TURUURURURURU <3 i dont know bout u but i would open our selection with dis no doubt bout it. Rly. It can be the peak of the section also. and we win back the audience. ok, debatable, but lets go for it. Atm.
Yes! Good ticket indeed. Flies u to the moon.

666 + 111

OMG, its destroyin me. im literally crying right now

MAGNIFICO – AUSLENDER
E: YES. A must must must
A: 2 thumbs up
Point of this show. Like gimme5 song. Brb
wc yeah me too

POGLEJMO SI U OČI <3333 UNIČIMO TABUJE STARE MNOGO LET. (LETS LOOK EACH OTHER IN THE EYES. LETS DESTROY THE CENTURY OLD TABBOOS)

Kratki filmi za vsa občinstva

Lara
Plavčak,
Kino
Šiška

Ob zaključku 4. FeKK-a društvo Kraken v sodelovanju s Kinom Šiška organizira projekcijo slovenskih kratkih filmov, opremljenih z avdiodeskripcijo (AD) za slepe in slabovidne osebe ter s podnapisi za gluhe in naglušne osebe. Ker je avdiodeskripcija predvajana v živo preko slušalk, velja izpostaviti, da si lahko filme nemoteno ogledajo videče in slepe osebe hkrati, za gluhe in naglušne osebe pa je pomemben dodatek posameznih podnapisov zvočnega dogajanja, ki sicer ni razvidno iz same slike. Projekcija je nadaljevanje prizadevanj društva Kraken in Kino Šiška pri soustvarjanju novega pogleda na kratki film in dostopno kulturo, s premislekom o drugačnosti, socialni vključenosti in enakopravnosti.

V letu 2017 sta oba partnerja že organizirala projekcijo kratkih filmov na temo oviranosti Look&roll: raznolikost v filmu, kjer je šlo za gostovanje švicarskega filmskega festivala. Program je vključeval filme, ki pripovedujejo o življenju ljudi z motnjami v duševnem razvoju, slepoto, motnjami avtističnega spektra, gluhoto in duševnimi boleznimi. Na zanimiv in spoštljiv način želijo prikazati cel spekter doživljanja oviranosti, takšne zgodbe in osebe pa predstavljajo celostno in kompleksno, ne zgolj z vidika fizične ali kognitivne zaznamovanosti. Filmi pripovedujejo o zabavnih in resnih trenutkih, o jezi in iznajdljivosti, vsakdanu in življenjskih mejnikih oseb z različnimi oviranostmi. Njihove projekcije so vedno dostopne gibalno oviranim in opremljene s podnapisi za gluhe obiskovalce in AD za slepe, v kateri velikokrat uživajo tudi osebe z motnjami v duševnem razvoju, saj lažje in bolj doživeto spremljajo dogajanje na platnu.

Že lani smo bili veseli odziva obiskovalcev; nekateri so med drugim z nami delili, da že več let niso bili v kinu, zato jim je ogled s posebej za slepe osebe pripravljeno AD pomenil toliko več. Letošnji program Fer FeKK v Kinu Šiška šteje pet kratkih filmov, med katerimi najdemo eksperimentalne, dokumentarne, igrane in animirane filme različnih tematik. V izbor smo vključili tudi nekaj filmov z zgodbami o ljudeh s senzoričnimi motnjami, predvsem pa smo želeli narediti program kvalitetnih kratkih filmov slovenske produkcije zadnjih let. Na ta način želimo dostop do pestrega in živahnega festivalskega dogajanja ter izkušnje aktualne kulture približati vsem, predvsem pa ranljivim skupinam, saj so te v mnogih primerih zaradi nedostopnosti soočene s socialno izključenostjo.

Short movies for all audiences

At the end of the 4th FeKK, the Kraken Society in cooperation with Kino Šiška organises the screening of Slovenian short films equipped with audio description (AD) for blind and visually impaired, and with subtitles for the deaf and hard of hearing. The audio description is broadcast live through headphones which means the films can be enjoyed by those with or without visual impairment, while the individual subtitles of the sound effects that otherwise cannot be deduced from the picture benefit the deaf and hard of hearing. The screening continues the efforts of the Kraken Society and Kino Šiška to co-create a new appreciation of short films and accessible culture, keeping in mind diversity, social inclusion and equality.

In 2017 both partners organised a screening of shorts on the subject of disabilities: Look&roll: Diversity in Film, thus hosting the Swiss Film Festival. The programme included films that told stories of people with learning disabilities, blindness, autism spectrum disorder, deafness, and mental illnesses. The films aim to show the whole spectrum of experiencing the disabilities in an interesting and respectful manner, and present such stories and people as a whole, in all their complexity, not purely from the viewpoint of their physical or cognitive characteristics. They evolve around funny and serious moments, around anger and inventiveness, everyday life and life's cornerstones of people with different disabilities. Their projections are always available to the physically impaired and equipped with subtitles for the deaf visitors as well as with AD for the blind. The latter is often appreciated also by the people with learning disabilities since AD helps them watch the action on screen more easily and actively.

Last year's visitors' feedback was very positive. Among the impressions stands out that of a blind lady who confided in us that she hadn't been to the cinema in years, therefore the screening with especially prepared AD was of an even greater importance to her. This year's Fer FeKK programme in Kino Šiška consists of five shorts, among which there are experimental films, documentaries, live actions and animations on different topics. The selection also includes films with stories of people with sensorial disabilities, but most of all we wished to create a programme of quality shorts made in Slovenia in the past years. This way we wish to give access to motley and lively festival happenings and experiences of the current culture to everyone, but focusing in particular on the vulnerable groups since because of inaccessibility these are in most cases faced with marginalisation.



Adagio

Slovenija *Slovenia* **dokumentarni** *documentary*, 2013, 15'

REŽIJA *DIRECTOR* Blaž Završnik, Jani Sever **SCENARIJ** *SCREENPLAY* Blaž Završnik, Jani Sever **FOTOGRAFIJA** *CINEMATOGRAPHY* Darko Herič **MONTAŽA** *EDITING* Nina Bačuk **SCENOGRAFIJA** *SCENOGRAPHY* Michalis Samiotis **ZVOK** *SOUND* Simon Penšek **GLASBA** *MUSIC* Davor Herceg **NASTOPAJO** *CAST* Tadej Grum, Alen Kobilica **PRODUKCIJA** *PRODUCTION* Sever&Sever (Jani Sever) **KONTAKT** *CONTACT* nina.jeglic@gmail.com

Film o slepem dečku v športnem kampu za otroke z oviranostmi. Z vrstniki, ki vidijo, ne najde prijateljstva, a mu njegova nadarjenost za glasbo in šport ter komunikativnost pomagata premagovati svet teme. Skozi pogovor s prav tako slepim odraslim moškim, enim od voditeljev kampa, deček odkriva svoje razumevanje sveta in svoje sanje.

Film about a blind boy in a sports camp for children with disabilities. He has no friends among the kids his age who can see, but his talent for music and sports and his communicative nature help him overcome the world of darkness. Through conversations with a blind adult, a camp leader, the boy starts to explore his take on the world and his dreams.



Boles

Slovenija *Slovenia* **animirani** *animation*, 2013, 12'

REŽIJA *DIRECTOR* Špela Čadež **SCENARIJ** *SCREENPLAY* Špela Čadež, Gregor Zorc **FOTOGRAFIJA** *CINEMATOGRAPHY* Michael Jörg **ANIMACIJA** *ANIMATION* Oliver Throm, Leon Vidmar **MONTAŽA** *EDITING* Thomas Schmidl **SCENOGRAFIJA** *SCENOGRAPHY* Žiga Lebar **ZVOK** *SOUND* Johanna Herr **GLASBA** *MUSIC* Tomaž Grom **IGRAJO** *CAST* Katja Levstik, Gregor Zorc **PRODUKCIJA** *PRODUCTION* No History (Špela Čadež, Tina Smrekar) **KONTAKT** *CONTACT* tina@finta.si, spela@finta.si

Nekega dne na Filipova vrata potrka prostitutka Tereza in ga zaprosi, naj ji napiše ljubezensko pismo za njenega fanta Bolesa. Čez dva tedna se vrne s prošnjo, naj ji napiše še eno ljubezensko pismo, tokrat v imenu Bolesa in namenjeno njej. Tako Filip ugotovi, da Boles sploh ne obstaja ...

One day Tereza, a prostitute, knocks on Filip's door and asks him to write a love letter for her boyfriend Boles. Two weeks later she returns and asks Filip to write another love letter, this time in the name of Boles to her. Thus Filip finds out that Boles does not exist and refuses to write the letter.



Čikorja an' kafe Chicory 'n' Coffe

Slovenija *Slovenia* **animirani** *animation*, 2008, 8'

REŽIJA *DIRECTOR* Dušan Kastelic **SCENARIJ** *SCREENPLAY* Dušan Kastelic, Iztok Mlakar **FOTOGRAFIJA** *CINEMATOGRAPHY* Dušan Kastelic **ANIMACIJA** *ANIMATION* Dušan Kastelic, Cory Collins **MONTAŽA** *EDITING* Dušan Kastelic **SCENOGRAFIJA** *SCENOGRAPHY* Dušan Kastelic, Uroš Hohkravt **ZVOK** *SOUND* Mateja Starič **GLASBA** *MUSIC* Iztok Mlakar **PRODUKCIJA** *PRODUCTION* Bugbrain, Inštitut za animacijo (Dušan Kastelic) **KONTAKT** *CONTACT* dusan@bugbrain.com

V animirani priredbi pesmi Iztoka Mlakarja spremljamo preprost kmečki par od poroke pa do smrti. Rdeča nit zgodbe je drobna prevara – žena je namreč možu vse življenje kuhala poceni kavni nadomestek (čikorjo) namesto prave kave.

This animated film, based on the song by Iztok Mlakar, follows the story of a simple peasant couple from their wedding to their death. The main thread of the story is a tiny deceit – throughout their whole life the wife has prepared a cheap coffee substitute (chicory) instead of real coffee for her husband.



Ljubezen na strehi sveta Love on the Roof of the World

Slovenija *Slovenia* **igrani** *fiction*, 2015, 16'

REŽIJA *DIRECTOR* Jan Cvitkovič **SCENARIJ** *SCREENPLAY* Jan Cvitkovič **FOTOGRAFIJA** *CINEMATOGRAPHY* Jure Černec **MONTAŽA** *EDITING* Andrej Nagode **SCENOGRAFIJA** *SCENOGRAPHY* Vasja Kokelj **KOSTUMOGRAFIJA** *COSTUMES* Polona Valentinčič **ZVOK** *SOUND* Boštjan Kačičnik **GLASBA** *MUSIC* Niko Novak **MASKA** *MAKE-UP* Anja Rančič Godina **IGRAJO** *CAST* Marjana Breclj, Ivo Barišič **PRODUKCIJA** *PRODUCTION* Staragara (Miha Črnc) **KONTAKT** *CONTACT* miha@staragara.com

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

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



Sotto

Slovenija *Slovenia* **eksperimentalni** *experimental*, 2016,
10'

REŽIJA *DIRECTOR* Ina Ferlan **SCENARIJ** *SCREENPLAY* Blaž
Završnik, Jani Sever **FOTOGRAFIJA** *CINEMATOGRAPHY* Andac
Karabeyoglu **MONTAŽA** *EDITING* Andrej Nagode **SCENOGRAFIJA**
SCENOGRAPHY Eva Ferlan **KOSTUMOGRAFIJA** *COSTUMES* Ina
Ferlan, Andrej Vrhovnik **ZVOK** *SOUND* Julij Zornik, Samo
Jurca **GLASBA** *MUSIC* Davor Herceg **NASTOPA** *CAST* Maša
Kagao Knez **PRODUKCIJA** *PRODUCTION* Temporama (Jerca
Jerič, Andraž Jerič) **KONTAKT** *CONTACT*
jerca@temporama.si, andraz@temporama.si

Kratki eksperimentalno-dokumentarni film raziskuje
človeške čute prek plesalke, ki je prikrajšana za eno od
senzoričnih zaznav. Kako izrazito se njeno zaznavanje
sveta spremeni zaradi okrepljenega delovanja
preostalih čutil?

*A short experimental documentary about human senses –
what happens when one of them is missing and all others
merge to replace it? The film will explore the intensity of
these senses through the perception of a disabled dancer.*

ProFeKK: strokovni program

ProFeKK: Industry programme



ProFeKK – program za filmoljube z napako

Tanja
Hladnik

Filmarji in drugi s filmom tesno povezani kulturni delavci smo gledalci z napako. Seveda nam tu in tam uspe laičen potop v kakšno zares presenetljivo filmsko stvaritev, a večinoma neumorno mozgamo okoliščine in kontekste, smisle in nesmisle, ujete potenciale in zamujene priložnosti ter kar je še takih zgodb iz ozadja. Dobri dnevi naplavijo primerno polemične (in potrpežljive) sogovornike, ki niso nujno iz istih logov, a lahko vendarle z njimi iz oči v oči pretresemo najbolj žgoče razmisleke. A nič se ne more primerjati z odličnostjo filmskofestivalskih dni, ko se brez izjeme zgodi veselo mreženje filmske scene.

Strokovno ljudstvo, zbrano okrog kratkofilmske ustvarjalnosti, se na FeKKu vsekakor družijo in združuje že od vsega začetka festivala. Je pa s četrto edicijo napočil čas, da se program za filmske profesionalce zaokroži in lično zapakira v uporabnikom (huh, si upamo s polnasmeškom šepniti pacientom?) prijazno embalažo. S priporočenim odmerkom natanko en dogodek na dan za optimalen učinek in brez nevarnosti predoziranja. Tveganj in neželenih učinkov ni, medtem ko zagotovljeni pozitivni vplivi vključujejo nova mednarodna poznanstva, znanja in spoznanja. Slednja sicer utegnejo biti mikrolokalne, celo osebne narave, a zato nič manj neprecenljiva.

Program ProFeKK je nastal v sožitju s filmskim programom FeKK-a in med vsemi hvalevrednimi obiskovalci festivala še posebej cilja na tiste domačine ter prišleke iz držav bivše Jugoslavije in drugod, ki so že ali pa še bodo dahnila da sedmi umetnosti. Nadalje so vsi spodaj naštetih dogodki seveda široko odprti tudi za radovedne amaterje s poljubno količino avtorskega navdiha, družinske člane do tretjega kolena, prijatelje, cimre, domače ljubljence in sobne rastline. #vključujočnostnapuno

ProFekk – a programme for faulty cinefiles

Filmmakers and other arts workers associated with film are viewers with flaws. Of course we manage a lay dive into a truly astounding film creation here and there, but mostly we incessantly try to get our heads around the circumstances and contexts, sense and nonsense, potentials fulfilled and opportunities wasted, and other such background stories. On good days we come in contact with suitably polemical (and patient) discussion partners, who are not necessarily of the same background, yet still allow us to honestly and thoroughly bite into the most fascinating theories. However, nothing compares to the excellence of film festival days when the joyful networking of the film sphere occurs.

The experts of short film creativity have certainly been mixing and assembling ever since the beginning of the festival. So, it is now, after all, time that the fourth edition rounds and neatly packs the programme for film professionals in a user- (huh, dare we somewhat slyly say patient-?) friendly packaging. To avoid overdosing, we recommend exactly one event per day for optimum effect. There are no risks or side effects and the certain benefits include gaining new international connections, knowledge and revelations. The latter perhaps on micro-local, even personal level, but nevertheless priceless.

The ProFeKK programme was co-created along with the FeKK film programme and out of the many praiseworthy visitors addresses especially those from Slovenia, ex-Yugoslavian and other countries that have already said, or are about to say, I do to the seventh art. Furthermore, all of the events listed below are most definitely open also to all inquisitive amateurs with an arbitrary amount of inspiration, family members up to the third generation, friends, roommates, pets and home plants. #inclusivenesstothe fullest

Torkova pilotna izdaja filmsko obarvanega vodenja po Ljubljani bo za začetek namenjena predvsem tujerodnim festivalskih gostom, a z ambicijo, da postane zvezda stalnica vseh prihodnjih FeKK-ov. Predstavitve, predavanje, omizja in VR izkušnja, ki bodo v Projektni sobi SCCA na Metelkovi in v Slovenski kinoteki na sporedu od srede do petka, vabijo z ročno izbranimi filmsko in širše aktualnimi temami, praktično uporabnim pristopom k njihovi obravnavi in sogovorci, ki imajo as ali dva v rokavu. Kaj as ali dva, cel paket samih asov v hlačnici kratkih hlač!

Skratka, brž se nam vsi po vrsti pridružite. Prvega ProFeKka namreč ne pozabiš n i k o l i.

This year round the Tuesday pilot edition of the film-scented tour across Ljubljana will be intended primarily for the foreign festival guests, but still guided by the ambition to become a regular of future FeKKs. Presentations, panels, discussions and the VR experience, which will be held in the Projektna soba SCCA (the SCCA Project Room) at the Metelkova's Museum District and in the Slovenian Cinematheque's cinema, from Wednesday to Friday, invite you with a selection of hand-picked film and other, broader, current themes, examples of good practice, and discussion partners who have an ace or two up their sleeve. Not just an ace or two, a whole packet of aces in the leg of their shorts!

So, in short, come join us quickly, y'all. You know what they say: you n e v e r forget your first ProFekk.

CEL TEDEN

ALL WEEK

20.8.–24.8. 2018

Various locations

Različne lokacije

Delavnica filmske kritike

Film criticism workshop

Ostrimo pogled na FeKK-u! *Sharpening the gaze at FeKK!*

Ostrenje pogleda z delavnico filmske kritike ponovno na FeKK-u! Pod poznopoletnimi zvezdami bomo z zadnjicami na travi gledali izbrane kratkometražne filme ter kasneje o njih premišljevali, razpravljali in jih predebatirali z mentorico dr. Majo Krajnc, odgovorno urednico revije KINO!

Skozi pogovor bomo spoznavali specifične kratke forme v različnih filmskih zvrsteh ter tako udeležencem delavnice približali filmsko umetnost. Še posebej se bomo posvetili mladim prodornim avtorjem in tematikam, ki zadevajo mlade, s tem pa ostrili kritični odnos – tako do filmske umetnosti kot sveta okoli nas. V pogovore bomo vključili tudi posamezne avtorje, filmske in festivalske delavce ter tako širili svoja obzorja.

Oboroženi z novim znanjem se bomo nato preizkusili v pisanju filmske kritike – od idejne zasnove do končnega izdelka. Besedila se bodo premlevala in kalila skozi pogovor z mentorico, ki bo med delom v nastajanju podajala konstruktivno kritiko, komentarje in smernice. Končne izdelke bomo objavili na festivalski spletni strani in na spletnem portalu Ostrenje pogleda.

FeKK's film criticism workshop Sharpening the gaze is back! We are going to watch a selection of short films under the late summer sky, sitting on the grass, and later share our thoughts on films in a discussion with the mentor dr. Maja Krajnc, KINO! magazine's editor-in-chief.

Through debate the workshop participants are going to learn about the specifics of short form in various film genres and gain insight into different approaches to film art. We are particularly going to dedicate ourselves to young and edgy film authors and themes that concern young people, and by doing so sharpen our criticism towards film art and the world around us. To widen our horizons, our conversations are going to include several authors, film and festival workers.

Equipped with all this new knowledge, we are going to try to write a film critique from the idea to the final product. The texts are going to take shape and develop through debates with the mentor, who is also going to offer constructive criticism, comments and guidelines on them. The final texts are going to be published on the web site of the festival and at the web page of Sharpening the gaze.

Tour de FeKK: Po Ljubljani

Tour de FeKK: Around Ljubljana

TOREK

TUESDAY

21.8. 2018

12:00 PM – 2:00 PM

12:00–14:00

Voden ogled sončnih in senčnih strani filmske Ljubljane za goste festivala pod taktirko Varje Močnik, strastne zaveznice filma, kina in politične nekorektnosti.

A guided tour of sunny and shady sides of Ljubljana's film points for festival guests, guided by Varja Močnik, a passionate ally of film, cinema and political incorrectness.

*THE MEETING POINT IS AT KINODVOR.

Produkcija umetnih svetov: kako nastanejo 360-stopinjski in VR filmi?

Production of artificial worlds: How are 360-degrees and VR films made?

SREDA

WEDNESDAY

22.8. 2018

11:00 AM – 1:00 PM

12:00–13:00

SCCA Project Room

Projektna soba SCCA

Metelkova ulica 6

Predstavitve, omizje,

VR izkušnja

Presentations, round table, VR experience

Trije strokovnjaki bodo z obiskovalci delili prvorodne izkušnje s produkcijo 360-stopinjskih in VR filmov. Kako (ne)dostopne so danes tehnologije navidezne resničnosti? Kakšne so posebnosti tega načina pripovedovanja zgodbe? Kako visoko so postavljene ovire, ki jih je treba preskočiti na poti do zaključka produkcije? Kakšne so trenutno aktualne možnosti festivalske in druge distribucije? In nenazadnje, kakšen razvoj se temu področju ustvarjalnosti obeta v bližnji prihodnosti?

Three experts will share their first-hand experiences on producing 360-degrees and VR films. How (in)accessible are the technologies of virtual reality today? What are the specifics of this mode of storytelling? How high are the barriers that need to be crossed on the way to the production's finishing line? What are the current possibilities of festival and other distribution? Finally, what sort of development is to be expected in the near future in this area of creativity?

Jezik: slovenščina. Prost vstop za vso zainteresirano javnost.

Language: Slovene. No entrance fee.

SODELUJEJO

PARTICIPANTS

Antonio Giacomini

VR producent TSFF Goes Virtual @ Trieste Film Festival (Italija)

VR producer, TSFF Goes Virtual @ Trieste Film Festival (Italy)

Mitja Klodič

producent 360-stopinjskih vizualnih vsebin, Virtual Era (Slovenija)

360-degrees visual content producer, Virtual Era (Slovenia)

Marko Cafnik

režiser in VR producent, SNAUT (Slovenija)

director and VR producer, SNAUT (Slovenia)

Meet & Greet

Meet & Greet

SREDA

WEDNESDAY

22.8. 2018

2:00 PM – 4:00 PM

14:00–16:00

Prisrčno srečanje gostov festivala v maniri največjih zvezd interneta. S pijačo, jedajo in pozdravi.

A delightful meeting of festival guests in the manner worthy of the biggest Internet stars. With drinks, food and pleasantries.

*THE MEETING POINT IS AT KINODVOR.

Filmska kritika in kuriranje: zakaj je dolžina filmov pomembna in zakaj ne bi smela biti?

*Film criticism and curating: Why is the
length of films important and why it
shouldn't be?*

ČETRTEK

THURSDAY

23.8. 2018

2:30 PM – 4:00 PM

14:30–16:00

Slovenian Cinematheque

Slovenska kinoteka

Miklošičeva cesta 28

Predavanje, omizje

Lecture, round table

Michael Pattison, britanski filmski kritik in kurator ter stari znanec domačih filmskofestivalskih logov bo ponudil razmislek o (ne) pomembnosti dolžine filmov v kritiški in kuratorski praksi. Na kakšen način vsakokratni zgodovinski trenutek določa dolžino filma in kako je prav dolžina postala izraz denarne ter kulturne vrednosti filma v kapitalizmu? Kako dolžina posledično določa okvire kinematografske distribucije in možnosti dostopa, vključno z možnostmi kritiških objav? In kako se je mogoče upreti nepravilnemu potiskanju kratkega filma na rob filmske industrije?

Predavanju bo sledila diskusija z domačimi in tujimi gosti, ki se ukvarjajo tako s filmsko kritiko kot tudi s kuriranjem filmskih programov.

Michael Pattison, a British film critic and curator, as well as an old friend of the domestic film festivals, will present his reflections on the (ir) relevance of film lengths in criticism and curating. In what way does each historical moment determine the length of a film and how did the length become an expression of financial and cultural value of film in capitalism? How does the length consequently determine the frames of cinematographic distribution and accessibility, including the possibilities of critique? And in what way is it possible to resist the unfair ban of the short film to the edge of the film industry?

The lecture will be followed by a discussion between domestic and foreign guests involved in film criticism and curating film programmes.

Jezik: angleščina. Prost vstop za vso zainteresirano javnost.

Language: English. No entrance fee.

SODELUJEJO

PARTICIPANTS

Michael Pattison (Velika Britanija Great Britain)

Jasmina Šepetavc (Slovenija Slovenia)

Carmen Gray (Nova Zelandija / Nemčija New Zealand / Germany)

Vladan Petković (Srbija / Hrvaška Serbia / Croatia)

Kratki filmi na poti: festivalske in druge distribucijske strategije

*Short films on the way: festival and other
distribution strategies*

PETEK

FRIDAY

24.8. 2018

2:30 PM – 4:00 PM

14:30–16:00

Slovenian Cinematheque

Slovenska kinoteka

Miklošičeva cesta 28

Predstavitvi, omizje

Presentations, round table

Domača filmska producenta, Tina Smrekar in Zoran Dževerdanović, bosta predstavila distribucijske poti treh kratkih filmov, ki so nedavno uspešno zaokrožili po domači in mednarodni festivalski sceni. Tina bo govorila o popotovanju animacij Boles (2013) in Nočna ptica (2016) Špele Čadež, Zoran pa o slovensko-hrvaško-švedski koprodukciji V modrino (Antoneta A. Kusijanović, 2017).

Predstavitvama bo sledila diskusija z domačimi in tujimi gosti, ki imajo izkušnje z oblikovanjem festivalskih in drugih distribucijskih strategij za kratke filme.

The Slovene film producers Tina Smrekar and Zoran Dževerdanović are going to present the distribution flow of three short films that just ended their travel across the domestic and international festival scene. Tina is going to talk about the travel of Špela Čadež's animated short films Boles (2013) and Nighthawk (2016), and Zoran is going to talk about the Slovene-Croatian-Swedish co-production Into the Blue (Antoneta A. Kusijanović, 2017).

The presentations are going to be followed by a discussion with international guests experienced in designing festival and other distribution strategies for short films.

Jezik: angleščina. Prost vstop za vso zainteresirano javnost.

Language: English. No entrance fee.

SODELUJEJO

PARTICIPANTS

Tina Smrekar PRODUCENTKA PRODUCER (Velika Britanija Great Britain)

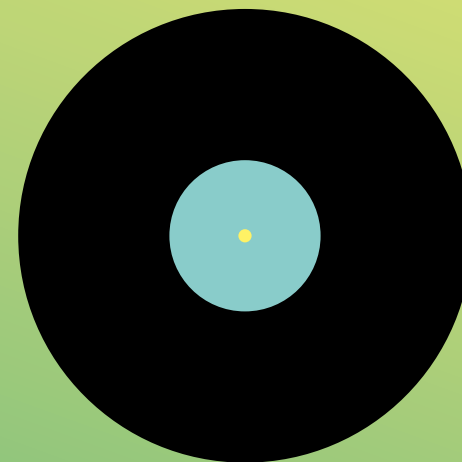
Zoran Dževerdanović PRODUCENT PRODUCER (Slovenija Slovenia)

Delphine Jeanneret KURATORKA CURATOR (Švica Switzerland)

Žarko Ivanov ANIMATOR, REŽISER, PRODUCENT ANIMATOR, DIRECTOR, PRODUCER (Makedonija Macedonia)

Zabavke

Partays



Dragi gostje, zabave željni, prijatelji filma, kakšnega kozarčka preveč in ostali ljudje!

FeKKipca si kot vsako leto do sedaj prizadeva obogatiti vašo festivalsko izkušnjo s starimi dobrimi zabavami. Da se festivalsko dogajanje ne bo zaključilo po filmskih projekcijah, bomo poskrbeli z raznoliko bero divjih nočnih veselíc. Vsak drugi dan vas bomo omamljali z eklektičnimi ritmi izpod rok podzemnih mojstrov ljubljanske kotline. Po uvodnem festivalskem dnevu boste lahko izmenjali vtise o kratkičih kar na domačem Kinodvorišču ob zapeljivih sanjaških ritmi po izboru vsem dobro znanega Vuke. Letos k spremljevalnemu programu ekskluzivno dodajamo še medtedensko sproščanje na valovih najlepše reke na svetu z mladim DJ dvojcem Rinçage Énergique. Zvečer pa vas bo med skejterskimi klančinami na nenavadno glasbeno popotovanje odpeljal enigmatični DJ PIČU KURO. Spremljevalni festivalski program zaključujemo v kulturnem klubu Gala Hala na ljubljanski Metelkovi. Ves svoj preostanek energije boste lahko potrošili ob zimzelenih hitičih vseh glasbenih zvrsti. Za vas bo skrbela trojica prekaljenih sukačev plošč. Pridite, žal vam bo. Ker bo bolano.

Dear guests, party animalz, friends of film, and all of you who like to drink a little bit too much, and all the others!

Each year the FeKK team is trying to enhance your festival experience with good ol' parties. Various wild night bacchanalia are here to ensure that the festival happening won't see its end right after the film projections. Every other day you will be stunned by eclectic rhythms provided by the underground masters of the Ljubljana basin. You can exchange your impressions on shorts already on the introductory festival day right in the home courtyard of Kinodvor cinema called Kinodvorišče, complemented by seductive dreamy rhythms of the infamous Vuka. This year our accompanying programme is enriched with a relaxation on the waves of the world's prettiest river with young DJ dual Rinçage Énergique. In the evening, you will be taken on an unusual music trip in the middle of skateboarders' ramps with enigmatic DJ PIČU KURO. The accompanying programme will be concluded in the cult club Gala hala at Metelkova, Ljubljana, where, if there is any energy left, you can discharge with evergreen hits of all music genres. You will be taken care of by a trio of shelved DJs. Come, and you will definitely be sorry. Because it gonna be cray cray. And also sick.

PONEDELJEK MONDAY 20.8.

Otvoritvena ekstravaganca

Opening
Extravaganza

23:00

KINODVORIŠČE

Balearic beats, proto house,
dreamy electro, tropical rhythms
w/ **Vuka**

SREDA WEDNESDAY 22.8.

Medtedensko sproščanje

Midweek
Relaxation

13:00

LADJICA BOAT

Disco, afro, house
w/ **Rinçage Énergique**

Poprojekcijsko pranje

After-projections'
Blowout

00:30

SKATEPARK ROG

Hard drums, afro, weird baile
w/ **DJ PIČU KURO**

PETEK FRIDAY 24.8.

Kratke navadke: Zaključni razvrat

Short Regulars:
The Final Debauchery

23:30

GALA HALA

electro, techno, bass, jersey, grime,
evergreen w/ **Perodnamika** b2b
DJ 2001 FIAT MULTIPLA 1.9 JTD
ELX 89000km b2b **Lil Ris**

Urník Schedule

T O R E K T U E S D A Y 2 1 . 8 .

P O N E D E L J E K M O N D A Y 2 0 . 8 .

16:30 / Slovenska kinoteka — FeKKTIVIZEM: LUKSUZ

Izbor filmov z Mednarodne delavnice dokumentarnega filma v Krškem.

18:30 / Slovenska kinoteka — Otvoritveni FeKK MIX

Festivalski aperitiv. Predstavitveni program izbranih filmov iz različnih festivalskih sekcij.

20:30 / Kinodvor — FeKK SLO I. + Svečana slovesnost!

Dobrodošlica / Welcome (Davorin Marc, Slovenija, 2018, 3')

Assunta (Ester Ivakič, Slovenija, 2018, 18')

Ples ljubezni / Dance of Love (Leo Černic, Slovenija, 2018, 6')

Verjetno te nikoli več ne bom videla / I'll Probably Never See You Again (Mitja Mlakar, Slovenija, 2017, 15')

Narava_Narava / Nature_Nature (Karl Vouk, Avstrija/Slovenija, 2018, 12')

Seme radosti / Spreading the Seed (Ana Cerar, Slovenija, 2017, 12')

Šola / School (Áron Horváth, Slovenija, 2018, 21')

Celica / The Box (Dušan Kastelic, Slovenija, 2017, 12')

23:00 / Kinodvorišče — Otvoritvena (f)ekstravaganca

Balearic beats, proto house, dreamy electro, tropical rhythms w/ **Vuka**

16:30 / Kinodvor — EFA: SHORT MATTERS! I.

Wannabe (Jannis Lenz, Avstrija/Nemčija, 2016, 30')

Mladi možje ob oknu / Jeunes hommes a la fenetre / Young Men at Their Window (Loukianos Moshonas, Francija, 2017, 18')

Razdedinjeni / Los desheredados / The Disinherited
(Laura Ferrés, Španija, 2017, 19')

Copa-Loca (Christos Massalas, Grčija, 2017, 14')

Love (Réka Bucsí, Madžarska/Francija, 2016, 15')

18:30 / Slovenska Kinoteka — FeKKTIVIZEM: Duh leta '68 / The Spirit of '68

Jugoslavija za mlade / Yugoslavia for Youth (Dragutin Kostić, Milivoje Popović, Jugoslavija, 1971, 16')

Jutrišnje Delo / Tomorrow's Delo (Jože Pogačnik, Jugoslavija, 1967, 10')

Filmske novice št. 24: Dogodki na univerzi / Yugoslav Newsreels No. 24: Events at the University
(Filmske novosti Beograd, Jugoslavija, 1968, 10')

Študentske demonstracije 6.6.1968 v Ljubljani / Student Demonstrations 06.06.1968 in Ljubljana
(neznan avtor, Jugoslavija, 1968, 5')

Popoldan (Puška) / Afternoon (Rifle) (Lordan Zafranović, Jugoslavija, 1968, 16')

Balkanski sokol – protijedrske demonstracije v Ljubljani / Balkan Falcon - Anti-Nuclear Demonstrations in Ljubljana (Viba film, Jugoslavija, 1968, 11')

Sonce, vsesplošno sonce / Universal Sun (Karpo Godina, Jugoslavija, 1968, 16')

*** Program je pripravljen v sodelovanju s Slovenskim filmskim arhivom.**

20:30 / Letni kino na Muzejski ploščadi Metelkova — FeKK YU I.

Ujeti v stroju / Zarobljeni u stroju / The Ghost in the Machine (Leon Rizmaul, Hrvaška, 2018, 27')

Marica (Judita Gamulin, Hrvaška, 2017, 18')

Drama je precenjena / Precijenjena dramaturgija / Drama is Overrated (Sunčica Ana Veldić, Hrvaška, 2017, 21')

Loop (Matija Gluščević, Srbija, 2017, 19')

Manivald (Chintis Lundgren, Estonija/Hrvaška/Kanada, 2017, 13')

22:15 / Letni kino na Muzejski ploščadi Metelkova — FeKK SLO II.

Kar ostane / What Remains (Neli Maraž, Slovenija, 2018, 20')

The Last Cigarette on Earth: A Steampunk Adventure (Matic Grgič, Slovenija, 2018, 1')

WHAT I'M TRYING TO SAY (Sanja Lasič, Slovenija, 2017, 11')

Svojilni zaimki / Possessive Pronouns (Vida Habjanič, Slovenija, 2017, 7')

Tunel / The Tunnel (Gregor Andolšek, Slovenija, 2018, 15')

... Smo kot motoristi ... / ... We Are Like Motorcyclists ... (Davorin Marc, Slovenija, 2018, 3')

Iva (Maja Alibegović, Hrvaška, 2018, 11')

Govorilne ure / Parent-Teacher Conference (Gašper Antauer, Slovenija, 2018, 28')

A Very Short Film (Asja Trost, Slovenija, 2017, 1')

11:00 / SCCA projektna soba, Metelkova 6

PROFeKK – Produkcija umetnih svetov: kako nastanejo 360-stopinjski in VR filmi?*Producing artificial worlds: how 360 and VR films get made?*

Predstavitve + omizje + VR izkušnja

16:30 / Kinodvor — EFA: SHORT MATTERS! II.

V žrelu Boce / En la boca (Matteo Garriglio, Švica/Argentina, 2016, 26')**Krog / Hevêrk / The Circle** (Rûken Tekeş, Turčija, 2016, 14')**Information Skies** (Metahaven (Daniel van der Velden, Vinca Kruk), Nizozemska, 2017, 24')**Vse bo v redu / Gros Chagrin / You will be Fine** (Celine Devaux, Francija, 2017, 15')**Timecode** (Juanjo Giménez, Španija, 2016, 15')18:30 / Slovenska kinoteka — FeKKTIVIZEM: Filmski obzornik *Newsreel***Teden z Azar / A Week with Azar** (Tara Najd Ahmadi, Iran/Slovenija/ZDA, 11')**Obzornik 63 – Vlak senc / Newsreel 63 – The Train of Shadows** (Nika Autor, Slovenija, 2017, 38')*** Po projekciji se bo odvila okrogla miza z avtorico.**

20:30 / Letni kino na Muzejski ploščadi Metelkova — FEKK YU II.

Mesec dni / Njê Muaj / A month (Zgjim Terziqi, Kosovo, 2017, 26')**Zaključni krog / Završni krug / End Cycle** (Vladislav Knežević, Hrvaška, 2017, 18')**Weltschmerz** (Anja Kavić, BiH, 2017, 8')**Menih / The Monk** (Žarko Ivanov, Makedonija, 2018, 12')**Koliva** (Andrey Ilievski Volkashin, Makedonija/Bolgarija, 2017, 24')

22:15 / Letni kino na Muzejski ploščadi Metelkova — FEKK YU III.

Skoraj nič: in še naprej je noč / Skoro ništa: i dalje noć / Almost Nothing: So Continues the Night

(Davor Sanvincenti, Hrvaška, 2017, 12')

Krila in stvari / Krila i stvari / Wings and Things (Jelena Gavrilović, Stefan Djordjević, Srbija, 2018, 15')**Saturn v levu / Saturn u lavu / Saturn in Leo** (Anna Šagadin, Hrvaška, 2018, 5')**Miško / Mishko** (Hanis Bagashov, Makedonija, 2018, 16')**Samo plavanje / Samo plivanje / Just Swimming** (Darko Vidačković, Hrvaška, 2017, 10')

23:30 / Skatepark Rog — FeKK OFF - Internetna arheologija: Poglejte si tole

Internet archaeology: Check this out

00:30 / Skatepark Rog — Poprojekcijsko pranje

hard drums, afro neki, weird baile w/ **DJ PIČU KURO**

14:30 / Slovenska kinoteka

PROFeKK – Filmska kritika in kuriranje: zakaj je dolžina filmov pomembna in zakaj ne bi smela biti?*Film criticism and curating: why the length of the films matters and why it shouldn't?*

Predavanje + omizje

16:30 / Kinodvor — EFA: SHORT MATTERS! III.

Fight on a Swedish Beach!! (Simon Vahlne, Švedska, 2016, 15')**Zabava / The Party** (Andrea Harkin, Irska, 2016, 15')**Napisano/Nenapisano / Scris/Nescris / Written/Unwritten** (Adrian Silisteanu, Romunija, 2016, 20')**Ugly** (Redbear Easterman, Nikita Diakur, Nemčija, 2017, 12')**Umetni humor / Os humores artificiais / The Artificial Humors** (Gabriel Abrantes, Portugalska, 2016, 29')

18:30 / Slovenska kinoteka — HOMMAGE: TSAI MING-LIANG

Nadhoda ni več / Tian qiao bu jian le / The Skywalk is Gone (Tsai Ming-liang, 2002, 25')**Madam Butterfly / Hu die fu ren / Madame Butterfly** (Tsai Ming-liang, 2009, 36')**No form** (Tsai Ming-liang, 2012, 20')**Dnevi v jeseni / Qiu Ri / Autumn days** (Tsai Ming-liang, 2016, 24')

20:30 / Letni kino na Muzejski ploščadi Metelkova — FEKK SLO III.

Max Morrisson (Žiga Pokorn, Slovenija, 2017, 2')**Vrzel / Chasm** (Ana Trebše, Slovenija, 2018, 25')**Nenad** (Yuliya Molina, Slovenija, 2017, 6')**Spran / Washed Out** (Miha Likar, Slovenija, 2018, 25')**Samo še en objem / One Last Hug** (več avtorjev, Združenje SUTŽO, Slovenija, 2018, 13')**Bližnje srečanje / Encounter** (Samo Bihar, Slovenija, 2017, 3')**Nevidna roka Adama Smitha / The Invisible Hand of Adam Smith** (Slobodan Maksimović, Slovenija, 2017, 15')**Warrego Valles - Human Body Game** (Anja Romih, Slovenija, 2018, 4')

22:15 / Letni kino na Muzejski ploščadi Metelkova — FEKK YU IV.

Najtoplejši dnevi poletja / Najtoplejši dani leta / Hottest Summer Days (Maša Šarović, Srbija, 2017, 22')**Dva na dva / Two For Two** (Jelena Oroz, Hrvaška, 2018, 8')**Iz centra sveta prihajajo / They Come from the Center of the World** (Dina Duma, Makedonija, 2017, 16')**Lovettovi / The Lovetts** (Igor Bezinović, Hrvaška, 2017, 17')**Češnje / Trešnje / Cherries** (Dubravka Turić, Hrvaška, 2017, 29')

P E T E K F R I D A Y 2 4 . 8 .

14:30 / Slovenska kinoteka

PROFeKK – Kratki filmi na poti: festivalske in druge distribucijske strategije *Short films on the road: festival and other distribution strategies.*

Predavanje + omizje

16:30 / Slovenska kinoteka — FEKK YU V.

Polna glava veselja / Puna glava radosti / A Head Full of Joy (Branislav Milatović, Črna Gora, 2018, 18')

Rast preteklosti / Prošlost raste / Past Is Growing (Dea Jagić, Hrvaška, 2018, 8')

Oni živijo / Oni žive / They Live (Goran Nikolić, Srbija, 2018, 30')

These Sounds Taste Synthetic (Gretel Dani, Kosovo, 2017, 8')

Zmorem sam / Mogu sam / On My Own (Nikola Polić, Srbija, 2018, 16')

18:30 / Kinodvor — VZHODNO OD RAJA: HČERE *EAST OF EDEN: DAUGHTERS*

Nežna noč / Xiao cheng er yue / A Gentle Night (Qiu Yang, Kitajska/Francija, 2017, 15')

Aria (Myrsini Aristidou, Ciper/Francija, 2017, 14')

Topla komedija o depresiji, blaznosti in neizpolnjenih sanjah / Hrejivá komédia o depresii, šialenstve a nesplnených snoch / Warm Comedy about Depression, Madness and Unfulfilled Dreams

(Michal Ďuriš, Slovaška 2017, 22')

Tišina / Il silenzio / The Silence (Ali Asgari, Farnoosh Samadi, Italija, 2016, 15')

Hektor Malot: Zadnji dan leta / Ektoras Malo: I Teleftea Mera Tis Chronias / Hector Malot: The Last Day of the Year (Jacqueline Lentzou, Grčija, 2018, 24')

20:30 / Letni kino na Muzejski ploščadi Metelkova — FeKKSTIVAL - Internationale Kurzfilmtage Winterthur I. + Slovesna svečanost!

Lažje je vzgajati živino / Lagi senang jaga sekandang lembu /

It's Easier to Raise Cattle (Amanda Nell Eu, Malezija, 2017, 18')

Hairat (Jessica Beshir, Etiopija/Mehika/ZDA, 2017, 7')

Pet let po vojni / Five Years after War (Samuel Albaric, Martin Wiklund, Ulyse Lefort, Francija, 2017, 17')

Flores (Jorge Jácome, Portugalska, 2017, 27')

Spodnja nebesa / Lower Heaven (Emad Alleebrahim-Dehkordi, Francija/Iran, 2017, 22')

22:15 / Letni kino na Muzejski ploščadi Metelkova — FeKK OFF: "sick" projekcija presenečenja

23:30 / Gala Hala — Kratke navadke – zaključni razvrat

Electro, techno, bass, jersey, grime, zimzeleni hitiči w/ **Perodnamika** b2b

DJ 2001 FIAT MULTIPLA 1.9 JTD ELX 89000km b2b **Lil Ris**

S O B O T A S A T U R D A Y 2 5 . 8 .

16:30 / Slovenska kinoteka — FeKKIDS *FeKKLINCI*

Medo Trapavko / Easygoing Teddy (Tomislav Gregl, Hrvaška, 2017, 8')

Kapljice / Dråberne / Drops (Karsten Kjaerulf-Hoop, Sarah Joy Jungen, Danska, 2017, 5')

Fernweh (Ena Sendijarević, Nizozemska, 2014, 14')

Plavanje / Swim (Maike Koller, Nemčija, 2017, 3')

Bango Vassil (Milen Vitanov, Vera Trajanova, Bolgarija, Nemčija, 2016, 8')

Žabja pesem / Le chant des grenouilles / Frog's Song (Violaine Pasquet, Francija, 2016, 11')

18:30 / Slovenska kinoteka — FeKKSTIVAL - Internationale Kurzfilmtage Winterthur II.

Črna nit / Ligne Noir / Black Line (Mark Olexa, Francesca Scalisi, Švica, 2017, 10')

Prva ljubezen / Premier Amour / First Love (Jules Carrin, Švica, 2017, 20')

To Get in Touch with Crows (Rhona Mühlebach, Švica, 2016, 6')

Blackjack / Valet Noir (Lora More-Ravad, Švica, 2017, 22')

Popotniški dnevnik: Tel Aviv / Travelogue Tel Aviv (Samuel Patthey, Švica, 2017, 6')

V smeri Meke / Facing Mekka (Jan-Eric Mack, Švica, 2017 27')

20:30 / Slovenska kinoteka — Projekcija zmagovalnih filmov

S O B O T A S A T U R D A Y 8 . 9 .

19:00 / Kino Šiška — FER FEKK: Projekcija kratkih filmov, opremljenih z avdiodeskripcijo za slepe in s podnapisi za gluhe osebe. / All of the screened films will be equipped with Slovenian subtitles for the deaf and hearing impaired and with Slovenian audio description for the blind and visually impaired.

Sotto (Ina Ferlan, 2016, Slovenija, 10')

Adagio (Blaž Završnik, Jani Sever, 2013, Slovenija, 15')

Boles (Špela Čadež, 2013, Slovenija, 12')

Ljubezen na strehi sveta / Love on the Top of the World (Jan Cvitković, 2015, Slovenija, 16')

Čikorja an' kafe / Chicory 'n' Coffe (Dušan Kastelic, 2008, Slovenija, 8')

Med festivalom se odvija tudi filmsko kritiška delavnica Ostrenje pogleda, pred nekaterimi projekcijami pa se bo predstavil tudi projekt Zgodbe iz omare, s katerim Slovenska kinoteka oživilja domači film.

Vstop na vse projekcije je prost, dočim se za projekcije v sklopu programov EFA: Short Matters! In Vzhodno od raja v Kinodvoru prodajajo vstopnice po ceni 4€.

V primeru slabega vremena se projekcije z Muzejske ploščadi prestavijo v dvorano Slovenske kinoteke.

Lokacije Locations

1 Info točka in služba za goste

Info point and Hospitality
KOLODVORSKA ULICA 13

2 Slovenska kinoteka

Slovenian Cinematheque
MIKLOŠIČEVA CESTA 28

3 Kinodvor, mestni kino

Kinodvor City Cinema
KOLODVORSKA ULICA 13

4 Letni kino na muzejski ploščadi Metelkova

Slovenian Cinematheque
Summer Open-air Cinema at
the Museum Quarter
METELKOVA ULICA 2A

5 Projektna soba SCCA

Project Room SCCA
METELKOVA ULICA 6

6 Kino Šiška

Kino Šiška Centre for
Urban Culture
TRG PREKOMORSKIH BRIGAD 3

7 Gala Hala (AKC Metelkova)

METELKOVA ULICA 6

8 Skate Park Rog

Skate park in Rog Factory
TRUBARJEVA ULICA 72

9 Kosovelov dom v Sežani

Kosovel Culture House Sežana
KOSOVELOVA ULICA 4A
SEŽANA

10 Hotel Park

TABOR 9

11 Hostel Tabor

KOTNIKOVA ULICA 4

12 Pizzeria Foculus

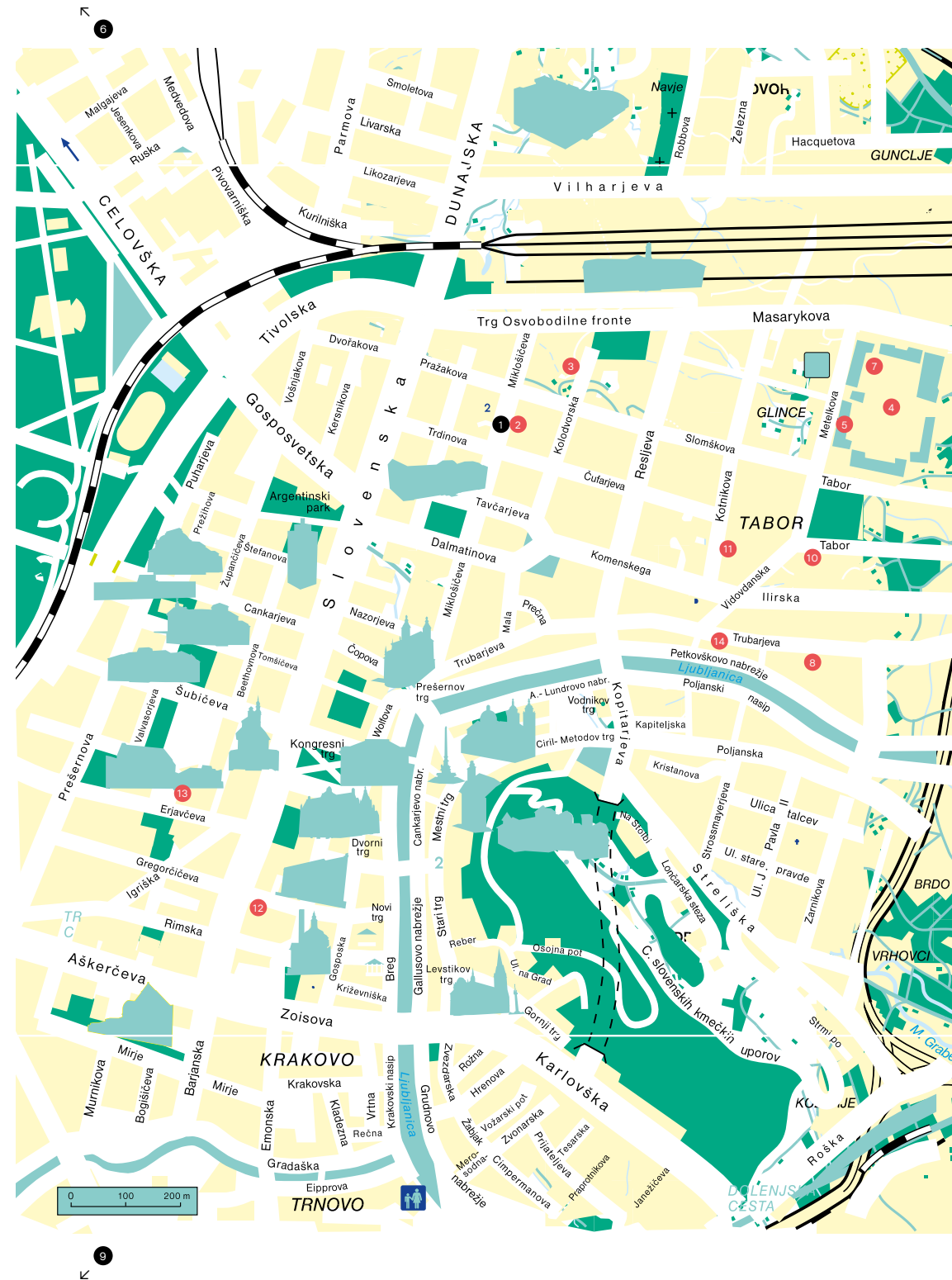
GREGORČIČEVA ULICA 3

13 Pizzeria Parma

TRG REPUBLIKE 2

14 Abi Falafel

TRUBARJEVA ULICA 40



FeKKipa *FeKK 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, Matevž Jerman,

Nadja Šičarov, Vladan Petković

Gostujoči kuratorji *Guest curators*

Massimiliano Nardulli (FeKKlinci / FeKKids), Anne Tassel

in Ester Ivakič (Internetna arheologija / Internet

Archaeology), Antonio Giacomini (svetovalec

za VR programe / VR programme advisor)

Vodja strokovnega programa

Head of industry programme

Tanja Hladnik

Ostrenje pogleda

Maja Krajnc

VR kino

Mitja Klodič, Karim Shalaby

Vodja projekta Fer FeKK

Head of Fer FeKK project

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Head of video section (Luksuz Production)

Tomaž Pavkovič

Podporna ekipa video sekcije

Video section supporting team

Yael Chouraqui, Ece Ezer, Amadej Petan,

Ivor Hodulak

Producentka *Producer*

Mateja Koren

Produkcijška ekipa *Production team*

Juca Bonaca, Dora trček

Vodja službe za goste

Head of hospitality office

Kristina Rešek

PR in marketing *PR and marketing*

Vito Scagnetti, Eva Žgajner

Spremljevalni program

Accompanying programme

Juca Bonaca

Vodja prostovoljcev *Head of volunteers*

Pia Nikolič

Koordinacija filmskih kopij, urednik

spletne strani, tehnična pomoč *Print traffic coordinator,*

webmaster, technical support

Matej Bandelj

Spletna stran *Website*

Peter Hrvatin

Kinotečna koordinatorka

Kinoteka *Coordinator*

Kaja Bohorč

Operaterji *Projectionists*

Gregor Brzin, Marko Turkuš, Gašper Biloslav

Milkovič (Slovenska kinoteka) Bojan Bajsič,

Marko Horvat, Rok Marčun (Kinodvor)

Tehnična podpora *Technical support*

Marko Makuc

Tehnična koordinacija Rog

Technical support in Rog

Tadeja Jerman

Vodja prevajanja

Head of translation services

Maja Lovrenov

Prevajanje in videopodnaslavljanje filmov

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Domen Kavčič, Denis Debevec, Daša Cerar

Janina Kos, Neža Loštrek, Tanja Bulajič

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Sourednica kataloga *Catalogue co-editor*

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Celostna podoba *Visual identity*

Jan Virant



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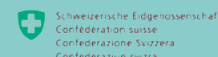
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