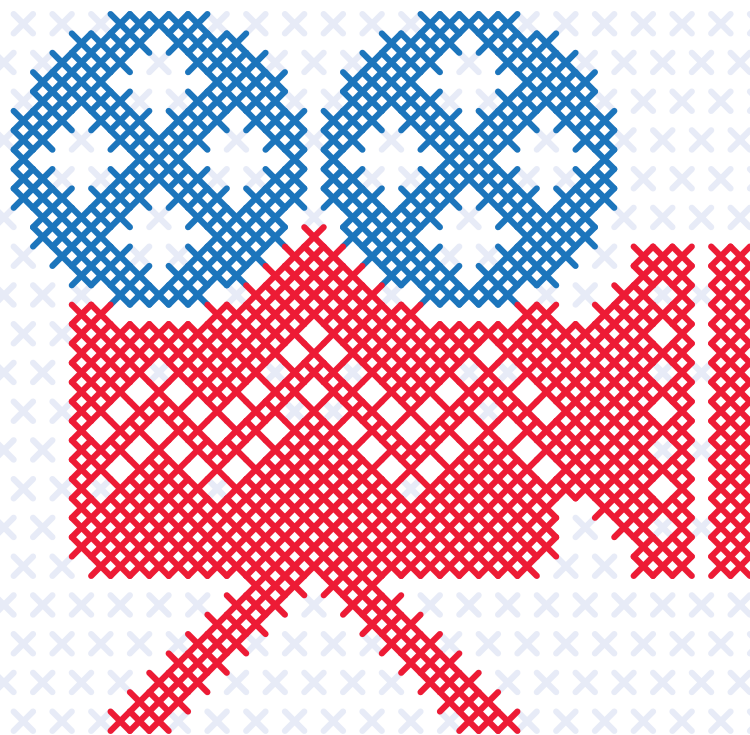


16. FESTIVAL
SLOVENSKEGA
FILMA

16. FESTIVAL SLOVENSKEGA FILMA
FESTIVAL DEL CINEMA SLOVENO
AVDITORIJ, PORTOROŽ/PORTOROSE
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16. FESTIVAL SLOVENSKEGA FILMA / 16TH FESTIVAL OF SLOVENIAN FILM

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16. Festival slovenskega filma
16th Festival of Slovenian Film

Kazalo

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THE FESTIVAL

Nova doba slovenskega filma

A New Age for Slovenian Film

Spoštovane gledalke, dragi gledalci, Letošnji pregled v okviru 16. Festivala slovenskega filma govori o bogati slovenski avdiovizualni produkciji, in to kljub časom, ki filmskim in umetniškim ustvarjalcem nasploh niso najbolj naklonjeni. Če letošnji festival pogledamo skozi prizmo števil, lahko ugotovimo, da je bilo leto bolj posvečeno fikciji kot resničnosti – razmerje med dokumentarnimi in igranimi filmi se namreč nagiba v prid slednjim, kar daje slutiti, da se je Oscar Wilde, ko je zatrdil, da življenje imitira umetnost in ne obratno, morda vendarle zmotil.

Film ima med vsemi umetnostmi eno izmed bolj zahtevnih in reflektiranih občinstev. Pri tem imajo kar največ zaslug sami filmski ustvarjalci, ki vzgajajo kritičen pogled tako, da s svojimi izdelki nenehno dvigujejo prečko naših pričakovanj. Vzajemnost teh pričakovanj in njihovega preseganja je v osrčju gonilo kvalitetnega filmskega ustvarjanja. Pomembnosti vloge občinstva pa se zavedamo tudi na ministrstvu. Z Nacionalnim programom za kulturo 2014-2017 se namreč problematike slovenskega filma in avdiovizualne dejavnosti lotevamo skozi optiko, ki nam na tem in še katerem drugem kulturnem področju doslej morda ni bila najbolj domača. Motrimo jo predvsem skozi oči gledalca, zato pogosto govorimo ravno o dostopnosti filmske produkcije, vendar pa tudi nič manj o njeni kvaliteti, vrhunskosti. Zavedamo se, da so za to potrebni kar najbolj optimalni pogoji filmskega ustvarjanja, o teh pa lahko govorimo le, ko dobro delujejo vsi členi kinematografske verige. Naši ukrepi na filmskem področju enakomerno posvečajo pozornost tem členom, zato zasledujemo zelo raznolike cilje, vse od povečanja gledanosti kakovostnih kinematografskih del, večjega trga za kinematografska in avdiovizualna dela, boljše izrabe digitalnih tehnologij pa vse do ustrezne prisotnosti in umeščenosti filmske vzgoje in izobraževanja v osnovnih in srednjih šolah.

Naša rdeča nit izkazuje precej neskromne ambicije, saj govorimo o novi dobi slovenskega filma, ki pa je mogoča le s kontinuiranim in celovitim razvojem

Dear Film Viewers,

This year's yield at the 16th Festival of Slovenian film indicates an extensive film and audio-visual production, and this is despite the times that do not particularly favour filmmakers and artists in general. Looking at the current festival through numbers, it can be established that the year has been dedicated to fiction more than reality – the ratio of documentary to feature films favours the latter, which could lead to assumptions that Oscar Wilde, claiming that life imitated art and not vice-versa, might have been wrong after all.

Of all art genres, film is one with most demanding and ruminating audiences. The merit for this is mostly that of filmmakers themselves, fostering a critical view by constantly raising our expectations with their works. In the very heart of things, the reciprocity of such expectations and their overachievement is the driving force of quality filmmaking. At the Ministry, we are also aware of the audience's key role. With the National Programme for Culture 2004–2017, we have thus tackled the issue of Slovenian film and audio-visual area from the perspective that might not have been very customary in the past, neither in this area nor in any other field of culture. We have mainly approached it through the eyes of the viewer, which is why we often talk about the accessibility of film production; its quality and excellence, however, are no less important. We are aware that this calls for optimal conditions for filmmaking, which are only feasible when the complete chain of film production is in full operation. Our measures for the area of film focus equally on all the links of the chain, which is why our aims are quite diverse, ranging from an increase in the ratings for quality films, an increase of the market for cinema and audio-visual works, a better use of digital technologies, as well as sufficient presence and position of film education in primary and secondary schools.

Speaking of a new age for Slovenian film, our main aspirations are indeed not based on very modest efforts, when this can only be achieved through a con-

filmske kulture. Del tega razvoja je tudi obeleževanje vseh pomembnih mejnikov slovenskega filma, zato si te nove dobe ni mogoče predstavljati brez refleksije in pripoznanja v obliki vsakoletnega Festivala slovenskega filma. Čaka nas veliko dela in pri popravnem izpitu slovenske kulturne politike iz filma štejejo le najvišje ocene. V festivalskem žargonu - šteje le vesna.

dr. Uroš Grilc
Minister za kulturo

tinuous and thorough development of film culture. It is part of this development to celebrate all the major landmarks of Slovenian film, which is why the new age could not be imagined not to include the reflexion and recognition contained in the annual Festival of Slovenian Film. We have much work ahead and when it comes to retaking the exam in Slovenian cultural policy for the area of film, only the highest marks count. Speaking in the festival jargon – only the Vesna counts.

Dr Uroš Grilc
Minister of Culture



Čas žetve

Season of the Harvest

Nekatere ekonomske teorije govorijo, da če želiš biti uspešen, moraš stalno vlagati in ustvarjati ter spodbujati pogoje za rast. Varčevanje in pametno gospodarjenje sta seveda nujna, a ne za vsako ceno, temveč v okviru zmožnosti. Ko sem pred dobrima dvema letoma prevzel vodenje Slovenskega filmskega centra (SFC), smo se skupaj s strokovnimi programskimi komisijami in sodelavci odločili za **ambiciozen filmski program**. In ker v filmu traja normalni cikel od potrditve projekta do njegovega dokončanja do dve leti, bomo letos upravičeno “želi” sadove odločitev izpred dveh let.

Žal pa v lanskem letu zaradi korenitih rezov nismo mogli slediti **že postavljenim visokim ciljem**. Količinski rezultat, ki ni obetaven, bo viden šele prihodnje leto.

Že sam pogled na urnik in program festivala kaže na kvalitetni in količinski preskok produkcije. Potrjuje se dejstvo, da kriza ustvarjalnosti ne ubija, temveč jo spodbuja.

Pogled na letošnje velike festivalske premiere nam pove, da smo bili s filmi, kjer je tudi slovenski vložek, prisotni na festivalih v Berlinu, Benetkah, Sundanceu, Karlovih Varih in Annecyju. Ob stalni prisotnosti na filmskih tržnicah v Berlinu in Cannesu to pomeni, da je slovenska kinematografija prisotna na vseh večjih mednarodnih filmskih dogodkih.

Nekateri naslovi, ki se predstavljajo na letošnjem festivalu, pa obetajo tudi vročo kinematografsko jesen. Verjamem, da se skupaj z zvestim občinstvom vsi veselimo novih premier.

Se posebej nas veseli, da smo pet pred dvanajsto stopili tudi na vlak digitalizacije slovenskih art kinematografov in da je v investicijskem ciklu trenutno več kot deset dvoran. Tudi s tem bomo širili krog občinstva, kakor tudi z iz leta v leto večjim naborom kulturno-vzgojnih projektov s področja filma in avdiovizualne kulture.

Kajti mladi gledalci so filmsko občinstvo prihodnosti.

Z upanjem me navdaja, da je ekipa na Ministrstvu za kulturo prisluhnila željam in utemeljitvam filmske stroke in SFC. Oblikovan je ambiciozen osnutek Nacio-

Some economic theories predict that to be successful, one has to invest and create continuously, as well as foster the growth conditions. Naturally, being economical and a good manager is a must, but not at any cost; it is better to do so within one's means. When just over two years ago I assumed the headship of the Slovenian Film Centre (SFC), expert commissions and colleagues joined me in opting for an **ambitious film programme**. As it is in cinema where a normal cycle from project confirmation to its completion takes up to two years, this is the year when we shall “reap” what we sowed two years ago.

However, last year we were sadly unable to pursue **our previously set high aims** due to radical cuts. The consequences as regards quantities are not promising, but they shall only be clear next year.

Just a glance at the festival schedule and programme indicates a leap in production, both in terms of quality and quantity. This is to confirm the fact that rather than killing creativity, a crisis promotes it. If we consider all the major festival premieres this year, it is clear that films made with Slovenian input were present at festivals in Berlin, Venice, Sundance, Karlovy Vary and Annecy. Add to this continual presence of Slovenian cinema at film markets in Berlin and Cannes, we have proof that Slovenian cinema regularly attends all major international film events.

Some titles presented at the current festival also promise a hot autumn in cinemas. I believe it is not only us but also loyal audiences who are looking forward to new premiere screenings.

It is particularly satisfying that we have boarded the train of digitalising Slovenian art cinemas just minutes before midnight, with more than 10 cinemas currently being included in the investment cycle. Together with a growing number of cultural educational projects from fields of film and audio-visual culture, this too will help expand our audiences. **Because young audiences are the film audiences of the future.**

It fills me with hope to know that the Ministry of

nalnega programa za kulturo na filmskem področju, v pripravi so spremembe krovnega zakona. Če se bodo udeležile tudi denarne spodbude za tuje produkcije, to pomeni, da obračamo ladjo v pravo smer. Vse to seveda zahteva ogromno energije, predanosti, časa ter seveda kreativnosti.

Ob tej priložnosti bi se želel zahvaliti za sodelovanje in podporo tako sodelavcem na Filmskem centru, članom sveta in strokovnim programskim komisijam, kot tudi vsem filmarkam in filmarjem, ki nas s svojimi pobudami, filmi in projekti navdihujejo in spodbujajo k predanemu in še boljšemu delu v prihodnosti.

Jožko Rutar

Direktor Slovenskega filmskega centra

Culture has listened to the desires and reasonings of film professionals and the SFC. An ambitious draft National Programme for Culture for the area of film has been devised, and changes to the framework act are being developed. If monetary support for foreign productions should also be implemented, then our boat is being turned in the right direction. All this, however, requires a great deal of energy, commitment, time, and, of course, creativity.

On this occasion, I wish to thank my colleagues at the Film Centre, council members and expert programme commissions for their cooperation and support, as well as all the filmmakers for their initiatives, films and projects that inspire us and encourage us to strive for even greater commitment and efforts in the future.

Jožko Rutar

Director of Slovenian Film Centre



Leto slovenskega filma

A Year of Slovenian Film

Leto 2013 je nedvomno leto slovenskega filma. Februarja je s prvim javnim odzivom na imenovanje novega direktorja FS Viba film začela delovati Filmska iniciativa ZASLOFILM. Aprila je Filmska iniciativa novemu ministru za kulturo predala dokument z naslovom »Smernice razvoja slovenske kinematografije«, junija pa še pripombe na filmski del Nacionalnega programa za kulturo 2014–2017. V tem trenutku se piše nova zakonodaja in v Portorožu bomo v času festivala že poznali osnutke sistemskih smernic razvoja slovenske kinematografije.

Prav zgoraj naštet o predstavlja glavni razlog, da sem se z ekipo zagnanih sodelavk in sodelavcev odzval povabilu direktorja Slovenskega filmskega centra in sprejel nalogo organizacije 16. Festivala slovenskega filma. Glavni cilj, ki smo si ga zadali ob sprejemu te odgovorne rabote, je bil, da festival ustvarjamo za filmske ustvarjalce in skupaj z njimi, da tako omogočimo prostor za refleksijo in dialog, za strokovna predavanja in kvalitetno zabavo, in če nam pri tem še uspe promovirati kvalitetne slovenske filme, smo napravili dovolj. Naša vizija niso rdeče preproge in VIP zabave, temveč spoštovanje drznega filmskega ustvarjanja, filmska vzgoja in sproščena gastronomsko-enološka izkušnja lokalnega prostora. In ker že omenjamo prostor, v Istri je običaj ali kot mu pravijo Istrani »užanca«, da se obiskovalca obvezno postreže z vinom, kruhom, oljčnim oljem, pršutom in se mu na koncu zagode in zapoje kakšno domačo, zato se bomo tega držali tudi mi, s ciljem, da bi vam omogočili čim bolj ugodno spremljanje izjemno kvalitetne dvehletne produkcije slovenskih filmskih ustvarjalcev in ustvarjalcev.

Na letošnji festival se je prijavilo neverjetnih 136 filmov in med njimi smo jih v skupinskem procesu selekcije 42 izbrali v tekmovalne programe in 21 v netekmovalni program. V spremljevalnem filmskem programu predstavljamo še tri programe otroških in mladinskih filmov, retrospektivo letošnjega Badjurovega nagrajenca in dva filma ob stoletnici rojstva Františka Čapa. Ob filmskem programu smo v sodelovanju z

2013 is, without a doubt, a year of Slovenian film. In February, their first public response to the appointment of the new director of the Viba Film studio marked the start of the ZASLOFILM Film Initiative. In April, the Film Initiative presented Slovenia's new culture minister with the document entitled "Guidelines for the development of Slovenian cinema", and in June with their comments on the film section of the National Programme for Culture 2004–2017. New legislation is being drawn up as we speak, and draft systemic guidelines for the development of Slovenian cinema will have been made public by the time the festival starts in Portorož.

All of the above is the main reason why a team of passionate colleagues and I responded to the invitation of the director of the Slovenian Film Centre and took on the job of organising the 16th Festival of Slovenian Film. The main goal we set when assuming this responsible toil was to make a festival for and with filmmakers, providing space for deliberation and dialogue, lectures for professionals, and good fun, and if we can also promote good Slovenian films, we will have done enough. Our vision does not include red carpet and VIP parties; it is about our respect for daring filmmaking, about film education, and about local gastronomic & enological delights. And speaking of local, one of the traditions (or "užanca", as the locals say) in Istria is to welcome a visitor by serving wine, bread, olive oil, and prosciutto, and topping this off by playing and singing a tune. So this is what we will do, with the aim of creating the best possible environment for you to enjoy the first-rate films created by Slovenian filmmakers over the past two years.

This year's festival received an incredible total of 136 films, of which 42 were selected in a collective selection process for competition programmes and 21 for the Panorama programme. The additional programme features three children and youth film programmes, a retrospective of the winner of this year's Metod Badjura Award, and two films to celebrate the 100th birth anniversary of František Čap. In addition to

Media Desk Slovenija pripravili tudi ambiciozen strokovni del, namenjen profesionalcem – izpostavljam in vas še posebno vabim na predstavitev modelov financiranja češkega filmskega fonda ter na okroglo mizo o filmskih festivalih v regiji.

Na koncu se zahvaljujem vsem partnerjem in pokroviteljem, brez katerih festivala ne bi mogli izpeljati tako, kot smo si ga zamislili. Naj se pridružim tudi čestitkam Karpu Godini, letošnjemu prejemniku Badjurove nagrade za življenjsko delo na filmskem področju, in vas povabim, da si v Avditoriju ogledate razstavo o njegovem življenju in delu.

Ob letu, posvečenem Silvanu Furlanu, 16. izvedbo Festivala slovenskega filma posvečam spominu na cinefila, mentorja in prijatelja, ki je s svojim gorečim in požrtvovalnim delovanjem v slovenski filmski kulturi pustil neizbrisljiv pečat.

Igor Prassel
vodja 16. Festivala slovenskega filma

film screenings, we have put together, in collaboration with Media Desk Slovenija, an ambitious events programme for professionals. Let me take the opportunity and bring to attention, and invite you all to the presentation of Czech film funds' financing models, and the discussion about film festivals in the region.

To conclude, I would like to thank all our partners and sponsors, without whom the festival would not have been what it is. Let me also join in congratulating Karpo Godina, this year's winner of the Metod Badjura Lifetime Achievement Award, and invite you all to the Auditorium to see an exhibition about his life and work.

In the year of Silvan Furlan, I dedicate the 16th edition of the Festival of Slovenian Film to the memory of this cinefile, mentor, and friend, whose passionate and selfless engagement left a lasting mark in the Slovenian cinema.

Igor Prassel
Director of the 16th Festival of Slovenian Film



Karpo Godina: Prejemnik nagrade Metoda Badjura za življenjsko delo filmskega ustvarjalca Recipient of Metod Badjura Lifetime Achievement Award for Filmmakers

OBRAZLOŽITEV KOMISIJE ZA IZBOR NAGRADE

Slovenski filmski center podeljuje nagrado Metoda Badjura za življenjsko delo 2013 gospodu KARPJU GODINI za njegovo vsestransko filmsko ustvarjanje. Kot režiser, scenarist, montažer in direktor fotografije ter eden ključnih protagonistov jugoslovanskega črnega vala je močno zaznamoval ne samo slovensko, ampak tudi svetovno kinematografijo.

Karpo Godina je študiral režijo na AGRFT v Ljubljani, kjer je leta 1966 diplomiral. Svojo filmsko pot je pričel v začetku šestdesetih let 20. stoletja s serijo kratkih eksperimentalnih filmov, med katerimi velja omeniti *Sonce*, *vsesplošno sonce* iz leta 1967, *Piknik v nedeljo* iz leta 1967, *Gratinirani možgani Pupilije Ferkeverek* iz leta 1970, *Zdravi ljudje za razvedrilo* iz leta 1971, *O ljubezenskih veščinah ali film s 14441 kvadrati* iz leta 1972.

Leta 1968 ga je režiser Želimir Žilnik povabil k sodelovanju pri filmu *Zgodnja dela* (Rani radovi), kjer se je Karpo Godina podpisal kot direktor fotografije, snemallec in montažer. Leta 1969 je bil film prikazan na filmskem festivalu v Berlinu in prejel glavno nagrado, zlatega medveda. Sledila so izjemno uspešna sodelovanja z drugimi predstavniki jugoslovanskega črnega vala, kot so Bato Čengić, Lordan Zafranović, Dušan Makavejev in Živojin Pavlović, ki so Karpa Godino vpisala na zemljevid svetovne kinematografije.

Leta 1980 je kot režiser, direktor fotografije, snemallec in montažer posnel svoj celovečerni prvenec *Splav meduze*. Evropsko združenje direktorjev fotografije IMAGO je ob 100-letnici filma *Splav meduze* uvrstilo med 100 najpomembnejših evropskih filmov.

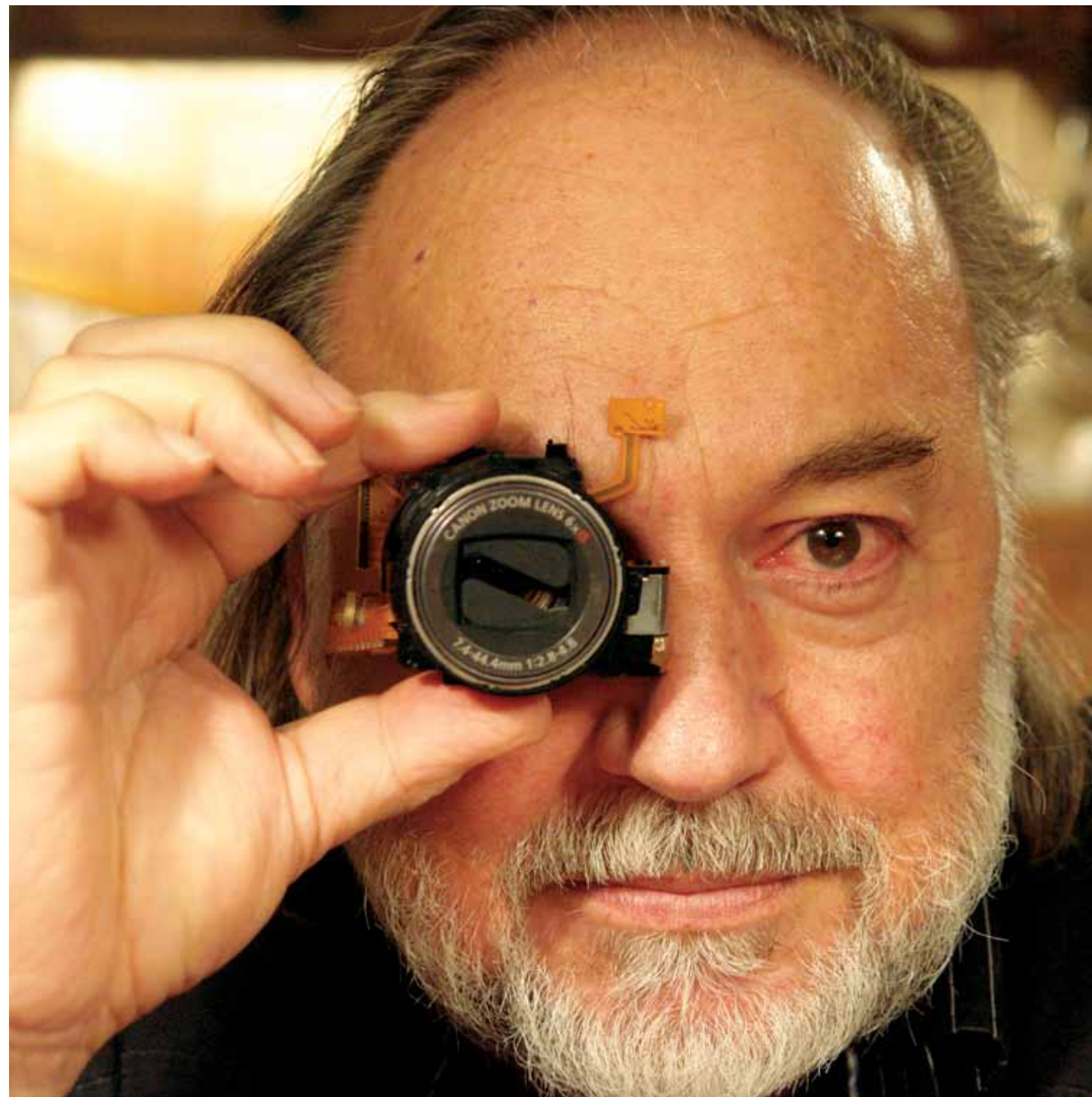
JURY COMMENTARY

The Slovenian Film Centre awards the Metod Badjura Lifetime Achievement Award 2013 to Mr KARPO GODINA for his versatile creativity in film. Director, screenwriter, editor and director of photography, as well as one of the main protagonists of the "Yugoslav Black Wave", he has left a tremendous mark on film art, Slovenian as well as global.

Karpo Godina studied film, TV radio and theatre direction at the Ljubljana Academy for Theatre, Radio, Film and Television, where he graduated in 1966. He began working in film in early 1960s when he made a series of short experimental films, including *Sun*, *Universal Sun* in 1967, *Picnic On Sunday* in 1967, *The Gratinated Brain Of Pupiliya Ferkeverk* in 1970, *Litany Of Happy People* in 1971, *About the Art of Love or a Film with 14441 Frames* in 1972, to mention the major ones.

In 1968, director Želimir Žilnik invited him to participate in the making of the film *Early Works* (Rani radovi), Godina assuming the roles of the director of photography, cinematographer and editor. In 1969, the film was screened at Berlin Film Festival and won the Golden Bear Award. This was followed by several successful collaborations with other representatives of the Yugoslav Black Wave, such as Bato Čengić, Lordan Zafranović, Dušan Makavejev and Živojin Pavlović, with the help of whom Karpo Godina appeared on the global map of cinema.

In 1980 he made his first feature film *The Raft of the Medusa*, working as the director, director of photography, cinematographer and editor. To celebrate



Leta 1982 je sledil celovečerni film *Rdeči boogie*, leta 1990 pa celovečerni film *Umetni raj*, ki je bil predstavljen tudi na najpomembnejšem filmskem festivalu v Cannesu.

Ustvarjanje Karpa Godine je poetično navdahnjeno ter izvirno in avtorsko prepoznavno, kar je odlika največjih filmskih avtorjev. Njegovi filmski protagonisti so vedno obravnavani s tankočutnostjo in z ljubeznijo, filmi, ki jih odlikuje eksperimentalen pristop, pa s svojimi sporočili ostajajo tudi družbeno kritični. Filmsko poetiko Karpa Godine odlikuje prepoznaven, ironičen, konsistenten in brezkompromisen pristop, s katerimi je ustvaril svojevrsten in originalen avtorski podpis. S svojim vsestranskim ustvarjanjem je dokazal, da je celovit filmski avtor, ki se je uveljavil v svetovnem merilu ter pripomogel k vzponu najprej jugoslovanske, nato še slovenske sedme umetnosti.

Karpo Godina je več let deloval kot pedagog in profesor na AGRFT. Svoje izkušnje in znanje je posredoval novim generacijam režiserjev in pri tem kot mentor, najprej za režijo, nato za kamero, sodeloval tudi pri nastajanju številnih študentskih filmov.

Prejel je več kot 40 domačih in tujih nagrad, med drugimi leta 1979 nagrado Prešernovega sklada ter leta 2006 Prešernovo nagrado za življenjsko delo. Njegova dela so bila prikazana na številnih retrospektivah širom sveta.

Z nagrado Metoda Badjure za življenjsko delo se slovenska filmska stroka priklanja izjemnemu filmskemu avtorju Karpu Godini in njegovemu delu.

100 years of film, Imago, the European Federation of National Cinematographers, included *The Raft of the Medusa* among the 100 most important European films.

His debut feature film was followed by *Red Boogie* in 1982 and *Artificial Paradise* in 1990, the latter of which was also presented at the prominent Cannes film festival.

The work of Karpo Godina combines poetic inspiration, originality and his specific touch, which is a mark of the greatest filmmakers. His leading characters are always treated with sensitivity and love, and the films always communicate social criticism, while also showing experimental approach. The poetics of Godina's films is marked by his signature ironic, consistent and uncompromising approach, which has developed into his unique and original style. With his versatile creativity he has proven to be an all-round filmmaker. By making his presence felt globally, he contributed to the rise of Yugoslav, and later also Slovenian cinema.

For a number of years, Karpo Godina served as a teacher and lecturer at the Ljubljana Academy for Theatre, Radio, Film and Television. He passed his experience and knowledge to new generations of directors, and as a mentor, first in direction, then in cinematography, also supervised the making of numerous student films.

He has received over 40 awards at home and abroad, including the Slovenian *Prešeren Fund Award* (1979), and *Prešeren Lifetime Achievement Award* (2006). His works were presented at many retrospective screenings across the globe.

By presenting the Metod Badjura Lifetime Achievement Award to Karpo Godina, Slovenian film professionals wish to bow to this extraordinary filmmaker and his works.

**DOSEDANJI PREJEMNIKI NAGRADE METODA
BADJURE ZA ŽIVLJENJSKO DELO
PREVIOUS RECIPIENTS OF METOD BADJURA
LIFETIME ACHIEVEMENT AWARD**

2012 Alenka Bartl Prevoršek
2011 Ljubo Struna
2010 Filip Robar Dorin
2009 Mako Sajko
2008 Milan Ljubič
2007 Mirjana Borčič
2006 Peter Zobec
2005 Jože Pogačnik
2004 Vojko Duletič
2003 Rudi Vaupotič
2002 Jože Gale
2001 Matjaž Klopčič
2000 Jane Kavčič
1999 Boštjan Hladnik
1998 Rudi Omota
1997 Berta Meglič
1996 Jože Babič
1995 Ivan Marinšek in Dušan Povh

**KOMISIJA ZA PODELITEV NAGRADE METODA
BADJURE 2013
THE JURY PRESENTING THE 2013 METOD BADJURA
AWARD**

Metka Dariš
Matjaž Ivanišin
Milan Ljubič
Martin Turk, predsednik/president
Petra Vidmar

Strokovna žirija 16. Festivala slovenskega filma

Jury of the 16th Festival of Slovenian Film

HRVOJE HRIBAR

Rodil se je v Zagrebu, kjer je na Akademiji dramske umetnosti diplomiral iz filmske režije. Delal je kot pomočnik režije, scenarist, avtor radijskih iger, kuhar in esejist. V okviru svoje produkcijske hiše FIZ je produciral in režiral komedijo *Kaj je moški brez brkov?*, ki je bila najuspešnejši film po prihodku od prodanih vstopnic leta 2006 na Hrvaškem in prikazana na več kot 30 mednarodnih filmskih festivalih. Pred tem je napisal, režiral in produciral dva dokumentarna filma, pa tudi svoj prvi celovečerni film *Puška za uspavanje*. Je tudi scenarist in režiser televizijskega filma *Hrvatske katedrale* in kratkega filma *Između Zaghlula i Zaharias*. Prejel je več nagrad oktavijan za hrvaški film leta. Od novembra 2010 je član izvršnega odbora združenja FERA. Septembra 2010 je bil imenovan za direktorja Hrvaškega avdiovizualnega centra.

HRVOJE HRIBAR

Born in Zagreb, Croatia, Hrvoje Hribar graduated in film directing from ADU (Academy of Dramatic Arts) in Zagreb. He has worked as a first assistant director, screenwriter, radio playwright, cook and essayist. Through his production company FIZ, he produced and directed the comedy *What is a Man without a Moustache?*, the highest grossing film in the Croatian box office in 2006, which was shown at more than 30 international film festivals. Prior to that, he wrote, directed and produced two documentaries, as well as his first feature *The Tranquilizer Gun*. As a director and a screenwriter, Hribar is also the author of the TV film *Croatian Cathedrals* and the short film *Between Zaghlul & Zaharias*. He received several Oktavijan awards for Croatian film of the year. Since November 2010, Hribar has been serving as a member of the Executive Committee of FERA. In September 2010 he was appointed Chief Executive of the Croatian Audiovisual Centre, the main audiovisual agency in Croatia.



OLMO OMERZU

Rojen leta 1984 v Ljubljani. Pri trinajstih je v produkciji RTV Slovenija posnel kratki igrani film z naslovom *Almir* (1998), ki je bil prikazan na Festivalu slovenskega filma v Portorožu. Leta 2004 je bil sprejet na študij filmske režije na FAMU v Pragi, kjer je leta 2008 diplomiral s srednjemetražnim igranim filmom *Druhé dějství* (Druge dejanje). Po zaključeni prvi stopnji študija se je vpisal na magisterij na FAMU in ga uspešno končal s celovečernim filmom *Přiliš mláda noc* (Mlada noč). Film, ki je posnet v češko-slovenski koprodukciji in je leta 2012 doživel svetovno premiero na Berlinalu (sekcija Forum), po premieri pa je bil uveden v redno distribucijo v čeških, slovaških, nemških in slovenskih kinematografih. Povabljen je bil tudi na veliko pomembnih evropskih in svetovnih festivalov, ameriško premiero je doživel v tekmovalnem programu na Los Angeles Film Festival 2012. Omerzu je februarja 2013 prejel češko nagrado RWE – Odkritje leta, ki se podeljuje v okviru nagrad čeških filmskih kritikov. Trenutno na Češkem pripravlja celovečerec z naslovom *Družinski film*.

OLMO OMERZU

Born in Ljubljana in 1984. Aged thirteen, Omerzu directed his first short film called *Almir* (1998), which was produced by RTV Slovenia and shown at the Festival of Slovenian Film in Portorož. In 2004 he enrolled at the Prague film academy FAMU, where he graduated in 2008 with the 45-minute film *The Second Act* (Druhé dějství). He then continued his post-graduate studies and in 2011 received a master's degree with his first feature film *A Night Too Young* (Přiliš Mláda Noc). The Czech-Slovenian co-production premiered in the Forum section of Berlinale 2012 and afterwards had a regular theatrical release in the Czech Republic, Germany, Slovakia and Slovenia. It was invited to several major European and international festivals, and had its North American premiere in the Competition section of the 2012 Los Angeles Film Festival. In February 2013, Omerzu won a RWE - Discovery of the Year award for the best newcomer in the Czech Republic at the Czech Film Critics' Awards. Currently, Olmo Omerzu is working on his next feature *Family Film*.

HANNA A. W. SLAK

Rojena 1975 v Varšavi. Diplomirala iz filmske in TV režije na AGRFT, Ljubljana. Od leta 1997 deluje kot neodvisna scenaristka, režiserka, montažerka, publicistka in ustvarjalka multimedije. Živi med Ljubljano in Berlinom. Avtorica mednarodno priznanih in nagrajenih igranih, dokumentarnih in animiranih filmov, med drugim igranih celovečerciev *Slepa pega* (2002) in *Tea* (2007) ter celovečernih igranih omnibusov *Desperado Tonic* (2001) in *Some Other Stories* (2009). Sodeluje z berlinskimi eksperimentalnimi filmarji, kot ustvarjalka multimedije razstavlja v Berlinu, Parizu in Ljubljani, kot avtorica videa za gledališče sodeluje s številnimi nemškimi gledališči. Vez z domovino ohranja tudi s pisanjem za slovenske filmske publikacije in kot tekstopiska za eksperimentalno sonorično gledališče Hanne Preuss, o katerega delovanju na Japonskem je nastal tudi dokumentarni film *SonoLog* (2011). Trenutno razvija projekt za slovenski celovečerni igrani film *Rudar* ter za nemški igrani film *Hamam*.

HANNA A. W. SLAK

Born in Warsaw, Poland, in 1975. She graduated in film and TV direction from the Academy of Theatre, Radio, Film and Television, Ljubljana. Since 1997, she has been an independent screenwriter, director, editor, author and multimedia artist. She lives and works between Ljubljana and Berlin. She has made several internationally acclaimed and awarded fiction, documentary and animated films, including the feature films *Blind Spot* (Slepa pega; 2002) and *Teah* (Tea; 2007) as well as feature omnibuses *Desperado Tonic* (2001) and *Some Other Stories* (2009). She collaborates with experimental Berlin filmmakers, as a multimedia artist she has exhibited her work in Berlin, Paris and Ljubljana, as a video artist she has collaborated with several theatres in Germany. Her ties with the homeland are also maintained through her texts for Slovenian film publications and for Hanna Preuss' experimental sonorous theatre, which was also the subject of her documentary film *SonoLog* (2011). Currently, she has been developing a project for the Slovenian fiction feature film *Rudar*, and the German fiction feature film *Hamam*.

Nagrade Awards

NAGRADE VESNA

Letos se bodo filmi v tekmovalnem programu potegovali za 12 nagrad vesna, ki jih najboljšim filmom podeljuje tričlanska mednarodna strokovna žirija.

Podeljene bodo naslednje nagrade vesna:

- 1. nagrada za najboljši celovečerni film,
- 2. nagrada za najboljši kratki film,
- 3. nagrada za najboljšo režijo,
- 4. nagrada za najboljši scenarij,
- 5. nagrada za najboljšo glavno žensko vlogo,
- 6. nagrada za najboljšo glavno moško vlogo,
- 7. nagrada najboljšo stransko žensko vlogo,
- 8. nagrada za najboljšo stransko moško vlogo,
- 9. nagrada za najboljšo fotografijo,
- 10. nagrada za najboljšo glasbo,
- 11. nagrada za najboljšo montažo,
- 12. nagrada za najboljši študijski film.

Poleg teh nagrad ima strokovna žirija na voljo še šest nagrad vesna, ki so podeljene le v primeru, če kateri izmed filmov na naslednjih področjih še posebej izstopa:

- 13. nagrada za najboljši dokumentarni film,
- 14. nagrada za najboljši animirani film,
- 15. nagrada za najboljšo scenografijo,
- 16. nagrada za najboljšo kostumografijo,
- 17. nagrada za najboljšo animacijo,
- 18. nagrada za najboljšo masko,
- 19. nagrada za najboljši ton,
- 20. nagrada za najboljšo manjšinsko koprodukcijo,
- 21. nagrada za posebne dosežke.

Nagrada vesna za najboljšo manjšinsko koprodukcijo lahko prejme le koprodukcijski film z manjšinskim deležem slovenskih producentov, ki skupaj znaša več kot 10 %. Nagrade vesna za najboljši film (celovečerni, kratki, študijski, animirani, dokumentarni) lahko prejmejo le filmi iz tekmovalnega programa, ki imajo večinski producerski delež slovenskih producentov ali so pretežno posneti v slovenskem jeziku. O nagradi občinstva za najboljši film lahko glasujejo gledalci celovečernih filmov, predstavljenih v tekmovalnem programu festivala. Nagrado občinstva za najboljši film dobi producent, katerega film je dosegel najvišjo povprečno oceno, izračunano na dve decimali. V primeru enakega zida prejmejo nagrado vsi enako ocenjeni filmi.

VESNA AWARDS

This year, films from the competition programme will compete for 12 Vesna awards, which are presented to best films by a 3-member international expert jury.

Vesna awards include:

- 1. award for best feature film,
- 2. award for best short film,
- 3. award for best direction,
- 4. award for best screenplay,
- 5. award for best actress in a leading role,
- 6. award for best actor in a leading role,
- 7. award for best actress in a supporting role,
- 8. award for best actor in a supporting role,
- 9. award for best cinematography,
- 10. award for best music,
- 11. award for best editing,
- 12. award for best student film.

The jury can also give out six additional Vesna awards, which are only to be given out in case that any of the films stands out particularly in one of the following fields:

- 13. award for best documentary,
- 14. award for best animated film,
- 15. award for best production design,
- 16. award for best costume design,
- 17. award for best animation,
- 18. award for best make-up,
- 19. award for best sound,
- 20. award for best minority co-production,
- 21. award for special achievement.

Vesna award for best minority co-production can only be presented to a co-produced film, in which Slovenian co-producers represent a minority share exceeding 10%. Vesna award for best film (feature, short, student, animated, documentary) can only be presented to films from the competition programme, in which Slovenian producers represent a majority share or which are mostly filmed in the Slovenian language. The Audience Award for best film can be voted for by the viewers of feature films presented in the Festival competition programme. The Audience Award for best film goes to the producer whose film achieves the highest average rating (based on two decimal numbers). In case of identical results, the award is presented to all films with the same rating.

OSTALE NAGRADE

Poleg nagrad vesna bodo letos podeljene še tri nagrade, ki so jih prispevali partnerji oziroma pokrovitelji festivala.

Stopova igralka oziroma igralec leta

Revija Stop že od začetkov filmskega festivala v Portorožu podeljuje priznanja za igralske dosežke. Od leta 1991 so se kategorije spreminjale, tako je revija Stop nekaj časa na primer hkrati podeljevala priznanja za najboljšo igralko in najboljšega igralca, obetavno igralko ali igralca ter epizodistko ali epizodista. Na letošnjem 16. FSF-ju bomo podelili priznanje za najboljšo Stopovo igralko oziroma igralca leta 2013. Zmagovalka oziroma zmagovalec pa bo za nagrado prejel umetniško delo akademskega kiparja Boštjana Putriha.

Teleking nagrada občinstva

Nagrado prejme producentka/producent filma, ki dobi najvišjo oceno občinstva na 16. Festivalu slovenskega filma. Teleking nagrada občinstva zajema postproduksijske storitve v protivrednosti 7.000 EUR.

Restart nagrada za najboljši študijski film

Nagrado prejme režiserka/režiser najboljšega študijskega filma po izboru mednarodne strokovne žirije 16. Festivala slovenskega filma. Restart nagrada za najboljši študijski film zajema postproduksijske storitve v protivrednosti 6.300 EUR.

OTHER AWARDS

Aside from Vesna Awards, three other awards will be presented at the festival, which will be contributed by festival partners or sponsors.

Stop Actress or Actor of the Year

From the very beginning of film festival in Portorož, Stop magazine has been presenting the award for achievements in acting. Since 1991, categories have been changing and for a while, Stop Magazine was presenting the complete set of awards for best actress and actor, the most promising actress and actor, and the best actress or actor in a cameo role. This year's 16th FSF will feature the Stop award for best actress or actor 2013.

The winner of the award will receive an artwork by the academy trained painter Boštjan Putrih.

Teleking Audience Award

The award goes to the producer of the film that receives the highest audience score at the 16th Festival of Slovenian Film. Teleking Audience Award comprises postproduction services in the amount of 7,000 EUR.

Restart Award for Best Student Film

The award goes to the director of the best student film as selected by the international expert jury of the 16th Festival of Slovenian Film. Restart Award for Best Student Film comprises postproduction services in the amount of 6,300 EUR.

**CELOVEČERNI IN SREDNJEMETRAŽNI FILMI
FEATURE AND MEDIUM-LENGTH FILMS**

**Celovečerni igrani film
Feature Film**

- 20 Adria Blues
- 22 Čefurji raus!/Chefurs Raus!
- 24 Dvojina/Dual
- 26 Gremo mi po svoje 2/Going Our Way 2
- 28 Panika/Panic
- 30 Razredni sovražnik/Class Enemy
- 32 Zapelji me/Seduce Me

**Koprodukcijski celovečerni igrani film
Co-produced Feature Film**

- 34 Halimina pot/Halimin put/Halima's Path
- 36 Krog/Krugovi/Circles
- 38 Zoran, moj nečak idiot/Zoran, il mio nipote scemo/Zoran, My Nephew the Idiot

**Celovečerni dokumentarni film
Feature Documentary Film**

- 40 Mama Europa/Mother Europe
- 42 Priletni parazit ali kdo je Marko Brecelj?/The Elderly Parasite or Who is Marko Brecelj?
- 44 Projekt: rak/Project Cancer

**Srednjemetražni dokumentarni film
Medium-Length Documentary Film**

- 46 Karpopotnik/Karpotrotter
- 48 Mož s krokarjem/Man with a Raven
- 50 Pravi človek za kapitalizem/The Right Man for Capitalism

**Eksperimentalni srednjemetražni film
Medium-Length Experimental Film**

- 52 Karl Marx med nami/Karl Marx Among Us



Tekmovalni program
Competition Programme

Adria Blues

2013, 90 minut / minutes, barvni / colour, DCP, 1:1,85, DIGITAL

Režija / Directed by Miroslav Mandić
Scenarij / Written by Miroslav Mandić
Direktor fotografije / Director of Photography Jure Černec
Avtor glasbe / Music Aldo Kumar
Montaža / Edited by Stanko Kostanjevec
Maska / Make-up Alenka Nahtigal
Oblikovanje zvoka / Sound Design Samir Fočo
Kostumografija / Costume Design Emil Cerar
Scenografija / Production Design Matjaž Pavlovec
Produkcija / Production Gustav Film
Koprodukcija / Co-production Filmostovje, SCCA/pro.ba, Propeler Film

Igrajo / Cast Senad Bašić (Toni Riff), Mojca Funkl (Sonja), Peter Musevski (Maks), Gregor Zorc (Zorko), Iva Babič (Katarina), Maja Taranis (Alja), Franjo Dijak (Damir), Branko Završan (Borut), Lotos Šparovec (Franci), Nataša Tič Ralijan (Tina), Jernej Čampelj (Vito), Inti Šraj (manekenka / Model), Valentina Plaskan (pevka / Singer)

Toni Riff, rock zvezda iz 80. let, ki je med vojno prišel v Slovenijo in se poročil s svojo takratno oboževalko Sonjo, se že dve desetletji ne premakne z mrtve točke. Preživlja ga Sonja, ki dela na vroči liniji, medtem ko Toni dan na dan igra tetris. Ena njenih stalnih telefonskih strank, hotelir Maks, se ponudi, da organizira nastop njenega moža v svojem hotelu na slovenski obali. Sonja prepriča Tonija, da se za konec tedna odpeljeta tja, a mu koncerta ne omeni. Ko prideta pred hotel Adria, polepljen s plakati za koncert, Toni dojame, da ga je žena pripeljala pod pretvezo. Zapre se v sobo in se ne odziva na Sonjine prošnje, ki v koncertu vidi edini izhod iz njegove depresije.

MIROSLAV MANDIĆ
Rojen v Sarajevu. Na univerzi Columbia v New Yorku je diplomiral iz scenaristike in režije. Od leta 2005 živi in dela v Ljubljani.



Toni Riff, an 80's rock star who moved to Slovenia during the war and married his fan Sonja, has been stuck in a standstill for two decades. Sonja earns their living by working as a phone-sex operator, while Toni spends his days playing Tetris. One of her regular clients, hotel manager Maks, offers to organise a gig for him in his hotel on the Slovenian coast. Sonja gets Toni to go there with her for a weekend, but fails to mention the concert. Upon their arrival to the Adria hotel, covered with posters for the gig, Toni realises his wife had tricked him. He locks himself into the room and refuses to hear the begging of Sonja, who sees the gig as the only way out of his depression.

MIROSLAV MANDIĆ
Born in Sarajevo (Bosnia and Herzegovina). He graduated from Columbia University in New York (screenwriting and directing). Since 2005 he has lived and worked in Ljubljana (Slovenia).

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Adria Blues, 2013
Searching For Johnny, 2009
Ljubav na granici (Ljubimca na meji / Borderline Lovers), 2005
Top lista nadrealista (Top Chart of Surrealists), 1989-91
Život radnika (Walking on the Water), 1987
Brak radnika (Workers' Marriage), 1985



Čefurji raus! Chefurs Raus!

2013, 100 minut / minutes, barvni / colour, DCP, 1:1.85, DIGITAL

Režija / Directed by Goran Vojnović
Scenarij / Written by Goran Vojnović
Direktor fotografije / Director of Photography Radovan Čok
Avtor glasbe / Music Anže Kacafura – Cazzafura
Montaža / Edited by Janez Bricelj, Ivor Ivezić
Maska / Make-up Mirjam Kavčič
Snemalec zvoka / Sound Recording Jože Trtnik
Oblikovanje zvoka / Sound Design Boštjan Kačičnik
Kostumografija / Costume Design Zvonka Makuc
Scenografija / Production Design Urša Loboda
Produkcija / Production Arsmedia

Igrajo / Cast Benjamin Krnetič (Marko), Dino Hajderović (Aco), Ivan Pašalić (Adi), Jernej Kogovšek (Dejan), Ermir Hadžihafizbegović (Radovan), Mediha Musliović (Ranka)

Marko, Adi, Aco in Dejan čamijo na klopici pred blokom na Fužinama. Marku najeda, ker je nehal trenirati, pa ker ga voditeljica ne jebe pet postov, pa ker ga bo Radovan iztambural, če izve, da je nehal trenirati. Adiju mori, ker se mu je burazer Sanel zadrogiral, pa ker Mirsadu dol visi za to in raje guzi kelnerice neke v Avstriji. Acotu teži Makarovička, on pa bi rad prefukal Damjanoviča. Dejan se je uprpil, ker se hoče Sonja preseliti v Slovenske Konjice. Potem uletijo cajkiči. In njihov svet začne počasi razpadati na prafaktorje.

GORAN VOJNOVIĆ
Filmski režiser, pisatelj in kolumnist. Njegov romaneskni prvenec *Čefurji raus!* je bil prodan v sedemnajst tisoč izvodih, osvojil je nagrado Prešernovega sklada in nagrado kresnik za najboljši roman leta ter bil preveden v šest jezikov. Po njem je bila narejena tudi uspešna gledališka predstava, ki je imela že več kot 300 ponovitev, oktobra 2013 pa bo luč sveta ugledal tudi film *Čefurji raus!* To bo Goranov drugi celovečerni film, po tem, ko je leta 2010 posnel *Piran Pirano*. Leta 2012 je izdal drugi roman *Jugoslavija, moja dežela* in zanj prejel svojega drugega kresnika.



Marko, Adi, Aco and Dejan are vegging out on a bench in the ill-famed Ljubljana suburbs of Fužine. Marko is annoyed for having quit sports, and because the TV presenter totally blanks him, and because Radovan will kick the shit out of him if he finds out he quit sports. Adi is pissed because Sanel is doped and because Mirsad doesn't give a rat's ass about it and prefers to fuck waitresses up in Austria. Aco is having a hard time from the Makarović woman, and wants to duff up Damjanović. Dejan is scared shitless, because Sonja wants to move to Slovenske Konjice. Then come rozzers. And their world slowly starts to fall into pieces.

GORAN VOJNOVIĆ
Film director, writer and columnist. His debut novel *Chefurs Raus!* has been sold in 17,000 copies, won the Slovenian Prešeren Fund Award and Kresnik award for best novel of the year, and has been translated into six foreign languages. It was also turned into a hit theatre show, with more than 300 performances so far, and into a film, which will see the light of day in October 2013. This will be Goran's second feature film, after he had made *Piran Pirano* in 2010. In 2012, he published his second novel *Yugoslavia, My Country*, which won him his second Kresnik award.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY
Čefurji raus! (Chefurs Raus!), 2013
Piran – Pirano, 2010
Kitajci prihajajo (Chinesees are Coming), 2008
Moj sin, seksualni manijak (My Son, a Sexual Maniac), 2006
Sezona 90/91 (Season 90/91), 2004
Fužine zakon (Fužine Rules), 2002



Dvojina Dual

2013, 102 minuti / minutes, barvni / colour, DCP, 16:9, dolby SRD

Režija / Directed by Nejc Gazvoda
Scenarij / Written by Nejc Gazvoda, Janez Lapajne
Direktor fotografije / Director of Photography Darko Herič
Avtor glasbe / Music Monkey Cup Dress
Montaža / Edited by Janez Lapajne, Nejc Gazvoda, Marina Andree Škop
Maska / Make-up Anja Godina, Snježana Gorup
Snemalec zvoka / Sound Recording Matjaz Zdešar Moraus
Oblikovanje zvoka / Sound Design Roar Skau Olsen
Izvajalec glasbe / Music performed by Monkey Cup Dress
Kostumografija / Costume Design Nadja Bedjanič
Scenografija / Production Design Niko Novak
Produkcija / Production PERFO (Aleš Pavlin, Andrej Štritoč)
Koprodukcija / Co-production Beofilm, Studio Dim

Igrajo / Cast Nina Rakovec (Tina), Mia Jexen (Iben), Jure Henigman (Matic), Matjaž Tribušon (Tinin oče / Tina's Father), Nataša Barbara Gračner (Tinina mama / Tina's Mother)

»Dva jezika. Dve noči. Ena skrivnost.«
Zaradi tehničnih težav letalo na poti z Danske v Grčijo pristane na slovenskem letališču. Ena izmed potnic je tudi Iben (25), prelepo in skrivnostno dekle z Danske. Potnike v hotel odpelje Tina (25), mlada Ljubljancanka, ki v okviru poletne službe vozi hotelski shuttle. Iben Tino prosi, da jo zapelje na kratek ogled mesta, in Tina privoli, čeprav se ji prošnja tihega dekleta zdi nenavadna. Iskrena zgodba o dveh, ki se spoznata v povsem neprimernem trenutku, a sta navkljub temu malce srečnejši.

NEJC GAZVODA

Rodil se je leta 1985 v Novem mestu. Končal je študij filmske in televizijske režije na AGRFT v Ljubljani. Za svoj diplomski film *Kanček sreče* (2008) je prejel Prešernovo nagrado. Njegov celovečerni prvenec *Izlet* (2011) se je uvrstil na več kot 30 svetovnih filmskih festivalov in dobil pet nacionalnih filmskih nagrad na Festivalu slovenskega filma. Je tudi pisatelj z dvema objavljenima knjigama – romanom *Camera Obscura* in zbirko kratkih zgodb *Vevericam nič ne uide*, za katero je prejel literarni nagradi fabula 2006 in zlata ptica 2005.



“Two languages. Two nights. One secret.”
Due to a technical problem, a plane from Denmark heading to Greece lands at a Slovene airport. Among the passengers is Iben (25), a quiet, beautiful young Danish girl. The passengers are taken to a hotel in Ljubljana and this is how she meets Tina (25), whose summer job is to drive a shuttle. Iben asks Tina to give her a tour around Ljubljana and Tina agrees, even though the request seems a bit odd. This is an honest story about two people meeting precisely when they should not have – but still end up a bit happier because they did.

NEJC GAZVODA

Born in 1985 in Novo mesto. He graduated in film direction from the Academy of Theatre, Radio, Film and Television in Ljubljana. He was awarded the student Prešeren award for his graduation film *A Bit of Luck* (2008). His debut feature film *A Trip* was presented at more than 30 film festivals around the world and won five awards at the Slovenian Film Festival. As a writer, he has published two books: the novel *Camera Obscura* and the short story collection *Nothing Escapes the Squirrels*, for which he was presented two literary awards.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Dvojina (Dual), 2013
Izlet (A Trip), 2011
Caretaker, 2008
Burgundy Red, 2007
Like a Bird, 2006



Gremo mi po svoje 2

Going Our Way 2

2013, 94 minut / minutes, barvni / colour, DCP, 1:2.35, DOLBY SRD

Režija / Directed by Miha Hočevar
Scenarij / Written by Miha Hočevar
Direktor fotografije / Director of Photography Simon Tanšek
Avtor glasbe / Music Davor Herceg
Montaža / Edited by Andrija Zafranović, Jurij Moškon
Maska / Make-up Mojca Gorogranc Petrushevska
Snemalec zvoka / Sound Recording Gašper Loborec
Oblikovanje zvoka / Sound Design Julij Zornik
Kostumografija / Costume Design Katja Hrobat
Scenografija / Production Design Miha Ferkov
Direktor filma / Production Director Matija Kozamernik
Produkcija / Production Vertigo Emotionfilm (Danijel Hočevar)

Igrajo / Cast Jurij Zrnec (starešina / Chief), Tadej Toš (šefe / Boss), Tadej Koren Šmid (Aleks), Jure Kreft (Zaspanec / Sleepy), Matevž Štular (Jaka), Uroš Kaurin (vodnik Peter / Peter the Patrol Leader), Luka Cimprič (vodnik Grega / Grega the Patrol Leader), Jana Zupančič (kuharica Majda / Cook Majda), Mateja Pucko (štajerska kuharica Majda / Cook Majda from Štajerska), Sabina Kogovšek (inšpektorica / Inspector), Sandi Pavlin (Zaspančev dedek / Sleepy's Grandpa), Milena Zupančič (punca Zaspančevega dedka / Sleepy Grandpa's Girlfriend), Larisa Lara Pohorec (Gabrijela), Klemen Kotar (Klemen), Zala Linea Rutar (Zala), Mohor Pleničar (Mohor), Jon Kokovnik (Jon duhovnik / Jon the Priest), Erik Oprešnik (Mišica), Vili Frahm (prodajalec Martin / Salesman Martin)

Junaki prvega dela filma se ponovno srečajo na taborjenju v slovenskih gorah. Tokrat jih iz ustaljenega taborniškega življenja predrami rod štajerskih tabornikov, ki jih vodi Šefe. Nori malčki, najstniški taborniki in tabornice ter tekmovalna Starešina in Šefe bi bili dovolj za kopico smešnih prigod in ljubezenskih iskric. Vendar se zapleti tu šele začnejo. Pojavi se natančna inšpektorica, ki zateženo preverja, ali je vse v skladu z novimi evropskimi predpisi. Ker birokracija ni hec, se zadeve resnično zapletejo ...

MIHA HOČEVAR
Rojen 1963 v Ljubljani, kjer 1983 maturira na takratni gimnaziji Poljane. V naslednjem letu vpiše študij filmske in televizijske režije na AGRFT v Ljubljani. Absolvira, vendar ne diplomira. Že na začetku študija se aktivno vključi v filmsko in televizijsko prakso kot asistent in režiser. Preživlja se večinoma s komercialnimi projekti, posname nekaj sto reklam, med njimi izjemne hite, danes pa sta za njim tudi dva celovečerna igrana filma: *Jebiga* (2000) in *Na planincah* (2003). Leta 2010 je posnel celovečerno uspešnico, najbolj gledan slovenski film, *Gremo mi po svoje*, ki jo je v slovenskih kinodvoranah videlo več kot 208.000 gledalcev.



Popular heroes from *Going Our Way* are reunited in a scout camp the following summer. This time, their neighbours are scouts from the Štajerska region and their leader is called Boss. Crazy kids, teenage boy scouts and girl guides, and the competitive Chief and Boss would have been more than enough for a fair share of funny episodes and love sparks. But it seems that real trouble only begins with the arrival of a nitpicking female inspector, who is on a monitoring mission and needs to check if camps are run in accordance with some new European guidelines.

MIHA HOČEVAR
Born in Ljubljana in 1963. In 1983, he graduates from the Poljane high school. The following year he enters the Academy of Theatre, Radio, Film and Television in Ljubljana to study film and TV direction. He completes the studies, but fails to graduate. From the very beginning of his studies, he is actively involved in film and TV productions as assistant and director. He earns his living with commercial projects, making several hundred TV advertisements, some of which become legendary, and two feature films: *Fuck it* (2000) and *On the Sunny Side* (2003). In 2010, he makes the feature hit *Going Our Way*. With a cinema attendance of more than 208,000, this is the most watched Slovenian film.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY
Gremo mi po svoje 2 (Going Our Way 2), 2013
Oči, a lahko jaz šofiram? (Dad, can I drive the car?), 2011
Gremo mi po svoje (Going Our Way), 2010
Distorzija (Distorsion), 2008
Na planincah (On the Sunny Side), 2003
Jebiga (Fuck it), 2000
Zakaj jih nisem vseh postrelil? (Why didn't I shoot them all?), 1990
Nerazumljivosti (Hard to understand), 1988



Panika

Panic

2013, 103 minute / minutes, barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Barbara Zemljič
Scenarij / Written by Barbara Zemljič
Direktor fotografije / Director of Photography Miloš Srdić
Avtor glasbe / Music Davor Herceg
Montaža / Edited by Ivana Fumić
Maska / Make-up Ana Lazovski
Snemalec zvoka / Sound Recording Samo Kozlevčar
Oblikovanje zvoka / Sound Design Robert Sršen
Kostumografija / Costume Design Alan Hranitelj
Scenografija / Production Design Dušan Milavec
Direktor filma / Production Director Barbara Daljavec
Izvršni producent / Executive Producer Janez Pirc
Producent / Producer Mateja Smisl
Koprodukcija / Co-production A ATALANTA

Igrajo / Cast Janja Majzelj (Vera), Pia Zemljič (Jasna), Gregor Zorc (Rudi), Vladimir Vlaškalič (Mitja), Vanesa Oštir Jarič (Vanesa), Milena Zupančič (Mama), Ivanka Mežan (Tinka)

Vero, zatrto, zdolgočaseno in v vsakdanjo rutino vkalupljeno štiridesetletnico, tako rekoč obsede misel, da nikoli več ne bo zaljubljena, da njeno življenje nikoli več ne bo *la vie en rose* ...V iskanju smisla v ljubezni ji vabljliva napoved iz kavne usedline, da bo srečala pravega moškega, spremeni življenje, saj zlahka podleže čarom in besedam družinskega prijatelja Mitje. Ljubezen je zanjo usodna, saj jo končno spravi iz mirnega kuhinjskega okolja v vročo afero.

BARBARA ZEMLJIČ

Rojena v Slovenj Gradcu. V letu 2005 je z odliko diplomirala iz filozofije pri prof. dr. Levu Kreftu na Filozofski fakulteti v Ljubljani z nalogo *Zlo v Dogvillu, estetika gibljivih slik*. V letu 2009 je diplomirala iz filmske in televizijske režije na Akademiji za gledališče, radio, film in televizijo z nalogo *Prostor smeha ali smeh kot strast do realnega*. Soscenaristka celovečernega filma *Kruha in iger*. Panika je njen celovečerni prvenec.



Vera, a restrained, bored 40-year old stuck in her daily routine, becomes obsessed with the thought she would never again fall in love, that her life would never again be *la vie en rose*. In search of the meaning of love, coffee cup reading in which she learns she would meet Mr. Right changes her life, throwing her into the arms of Mitja, a family friend. The fatal love finally drives her from the peaceful household into a passionate affair.

BARBARA ZEMLJIČ

Born in Slovenj Gradec. In 2005, she graduated with honours in Philosophy at the Ljubljana Faculty of Arts with dr. Lev Kreft, with a thesis entitled *Evil in Dogville, the aesthetics of motion pictures*. In 2009, she graduated in Film and TV direction from the Academy of Theatre, Radio, Film and Television in Ljubljana, with a thesis entitled *The Space of Laughter or Laughter As Passion for the Real*. She was one of the screenwriters for the feature film *Bread and Circuses*. *Panic* is her feature debut.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Panika (Panic), 2013
Pravica ljubiti (The Right to Love), 2013
Lasje (Hair Extensions), 2008
Proti oknu (Against the Window), 2007
Miza, ki tudi laže (A Table that also Tells Lies), 2006
Airsoft, 2004
Krastavci (Pickles), 2002



Razredni sovražnik

Class Enemy

2013, 112 minut / minutes, barvni / colour, DCP, Scope, DIGITAL

Režija / Directed by Rok Biček
Scenarij / Written by Nejc Gazvoda, Rok Biček, Janez Lapajne
Direktor fotografije / Director of Photography Fabio Stoll
Snemalec / Camera Fabio Stoll
Avtor glasbe / Music Frédéric Chopin
Montaža / Edited by Janez Lapajne, Rok Biček
Maska / Make-up Petra Hartman
Snemalec zvoka / Sound Recording Peter Žerovnik
Oblikovanje zvoka / Sound Design Julij Zornik
Izvajalec glasbe / Music performed by Katja Sinkovič
Kostumografija / Costume Design Bistra Borak
Scenografija / Production Design Danijel Modrej
Produkcija / Production Triglav film

Igrajo / Cast Igor Samobor (Robert), Nataša Barbara Gračner (Zdenka), Tjaša Železnik (Saša), Maša Derganc (Nuša), Robert Prebil (Matjaž), Voranc Boh (Luka), Jan Zupančič (Tadej), Daša Cupevski (Sabina), Doroteja Nadrah (Mojca), Špela Novak (Špela), Pia Korbar (Maruša), Dan David Mrevlje Natlačen (Primož), Jan Vrhovnik (Nik), Kangling Qiu (Chang), Estera Dvornik (Sonja), Peter Teichmeister (hišnik / School caretaker)

Odnos med dijaki in novim učiteljem nemščine je izredno zaostren. Ko ena od dijakinj naredi samomor, njeni sošolci obtožijo učitelja, da je odgovoren za njeno smrt. Spoznanje, da zadeve niso tako črno-bele, pride prepozno.

ROK BIČEK

Rojen leta 1985 v Novem mestu. Diplomant UL AGRFT. V filmski svet je vstopil kot obetaven slušatelj Lapajnetove PoEtike, občasne akademije za raziskovanje umetnosti filmske režije. Za svoje študentske filme je prejel številne nagrade. Razredni sovražnik je njegov režijski celovečerni prvenec.



Due to a huge difference in the way they perceive life, the relationship between students and their new German language teacher becomes critically tense. When one of the students commits suicide, her classmates accuse the teacher of being responsible for her death. The realisation that things are not quite black-and-white comes too late.

ROK BIČEK

Born in 1985 in Novo mesto, Slovenia. Graduate of the University of Ljubljana (UL AGRFT). Entered the world of cinema as a prominent student of Janez Lapajne's PoEtika, an occasional academy for researching the art of film directing. Won several festival awards for his student films. *Class Enemy* is his directorial feature debut.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Razredni sovražnik (Class Enemy), 2013
Nevidni prah (Invisible Dust), 2010
Lov na race (Duck hunting), 2010
Dan v Benetkah (Day in Venice), 2008
Družina (The Family), 2007
Življenje (Life), 2004



Zapelji me

Seduce Me

2013, 89 minut / minutes, barvni / colour, DCP, 16:9, 5.1

Režija / Directed by Marko Šantić
Scenarij / Written by Marko Šantić
Direktor fotografije / Director of Photography Marko Kočevar
Avtor glasbe / Music Davor Herceg
Montaža / Edited by Jurij Moškon
Maska / Make-up Anže Košir
Snemalec zvoka / Sound Recording Samo Kozlevčar
Oblikovanje zvoka / Sound Design Marjan Drobnič
Kostumografija / Costume Design Marko Jenko
Scenografija / Production Design Marco Juratovec
Direktor filma / Production Director Janez Pirc
Produkcija / Production RTV Slovenija

Igrajo / Cast Janko Mandić (Luka), Nina Rakovec (Ajda), Dario Varga (Milan), Primož Pirnat (Blaž), Peter Musevski (delovodja / Foreman), Nataša Barbara Gračner (mati / Mother), Gregor Zorc (Stane), Ljerka Belak (Milena)

Luka, 19 letni mladenič, odhaja iz mladinskega doma, svojega edinega zatočišča, kjer je zapuščen od mame in sorodnikov preživel zadnjih devet let. Njegova želja je izvedeti, kje je pokopan njegov oče. V tovarni za pridelavo mesnih izdelkov, kjer dela, spozna živahno dekle Ajdo in se zaljubi. Ko išče odgovore iz preteklosti, odkrije pretresljivo družinsko skrivnost. Edino uteho najde v ljubezni do Ajde. Želi si živeti z njo, Ajda pa pred njim skriva svoje prave občutke. Luka kmalu ugotovi, da ima tudi ona družinsko skrivnost. *Zapelji me* je zgodba o mladih ljudeh, ki edino zavetje dobijo drug v drugem, vendar jih usoda pogosto vleče na nasprotni strani.

MARKO ŠANTIĆ

Diplomant AGRFT Ljubljana. V času študija je posnel dva kratka igrana filma, ki sta bila prikazana na številnih svetovnih filmskih festivalih, kjer sta prejela več nagrad. *Srečno pot Nedim* je bil nominiran za nagrado Evropske filmske akademije, prejel je glavno nagrado za kratki film na Sarajevskem filmskem festivalu in glavno študentsko nagrado na filmskem festivalu Tribeca. Film *Luknja* je v Sarajevu dobil posebno priznanje žirije ter zmagal kot najboljši film na festivalu evropskih filmskih šol v Bologni. Po končanem študiju je Šantić posnel še tri kratke filme in dva dokumentarca. *Zapelji me* je njegov celovečerni prvenec.



Luka (19) is leaving a youth care centre, his only sanctuary for the past nine years, after his mother and relatives had abandoned him. His wish is to find out where his father is buried. At his work, he falls in love with a lively girl named Ajda (19), and they begin a relationship together. While searching for answers from his past, Luka discovers a shocking family secret. He finds his only solace in the love he has for Ajda. He wants to move in with her, but Ajda hides her true feelings from him. Luka soon finds out that Ajda keeps a family secret, too. *Seduce Me* is a portrait of young people who find safety only in the company of each other, but are often torn apart by fate.

MARKO ŠANTIĆ

Graduate of the Ljubljana Academy of Theatre, Radio, Film and Television. As a student, he made two short films, which were shown in a number of film festivals across the world and won several awards. *Good Luck Nedim* was nominated for a European Film Academy award, won the main prize for short film at the Sarajevo Film Festival and the main student prize at the Tribeca Film Festival. *The Hole* received a special jury mention in Sarajevo, and won the award for best film at the Bologna European Festival of Film Schools. Since completing his studies, Šantić has made three short films and two documentaries. *Seduce me* is his feature debut.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Zapelji me (Seduce me), 2013
Očetova želja (Father's Wish), 2010
Ništa osobno (Nothing Personal), 2009
Od električarja z ljubeznijo (From the Electrician With Love), 2008
Rupa (Luknja / The Hole), 2006
Sretan put Nedime (Good Luck Nedim), 2005



Halimina pot Halimin put Halima's Path

2013, 93 minut / minutes, barvni / colour, DCP, 16:9, 5.1

Režija / Directed by Arsen A. Ostojić
Scenarij / Written by Feđa Isović
Direktor fotografije / Director of Photography Slobodan Trninić H.F.S.
Avtor glasbe / Music Mate Matišić
Montaža / Edited by Dubravko Slunjski
Maska / Make-up Martina Šubic Dodočić
Oblikovanje zvoka / Sound Design Damir Ključarić, Miljenko Pušić
Kostumografija / Costume Design Branka Tkalčec
Scenografija / Production Design Ivo Hušnjak
Produkcija / Production Arkadena Zagreb
Koprodukcija / Co-production Studio Arkadena, Produkcija F.I.S.T.

Igrajo / Cast Alma Prica (Halima), Olga Pakalović (Safija), Mijo Jurišić (Slavomir), Izudin Bajrović (Salko), Miraj Grbić (Mustafa), Mustafa Nadarević (Avdo), Emina Muftić (Nevzeta), Sebastian Cavazza (Planinšek)

Halimina pot pripoveduje tragično, a navdihujočo zgodbo o žalujoči, ampak trdoživi muslimanki Halimi, ki brez uspeha poskuša najti ostanke svojega sina, ki je bil ubit v bosanski vojni in pokopan v enem od številnih množičnih grobišč. Zaveda se, da mora izslediti njej odtujeno nečakinjo, ki nosi skrivnostno povezavo z njim. Ko jo najde, Halima odkrije grozljivo dejstvo iz svojih najhujših nočnih mor. S tem odkritjem se spirala tragičnih dogodkov iz preteklosti nadaljuje tudi v prihodnosti.

ARSEN ANTON OSTOJIĆ

Leta 1990 je z odliko diplomiral iz filmske režije na Akademiji dramskih umetnosti v Zagrebu in leta 1994 prav tako z odliko magistriral iz režije na Univerzi v New Yorku. Do leta 2012 je režiral tri uspešne celovečerce, gledališko predstavo s številnimi ponovitvami ter več nagrajenih dokumentarcev in kratkih filmov. Kot asistent režiserja, vodja produkcije ali sodelavec v produkciji sodeloval pri približno dvajsetih celovečernih filmih v Evropi in ZDA. Poleg razvijanja novih projektov, tako v Evropi kot ZDA, poučuje filmsko produkcijo na Akademiji dramskih umetnosti v Zagrebu.



Halima's Path tells the tragic but inspiring story of a grieving, yet strong-willed Muslim woman Halima, who tries, without success, to find the remains of her son who was killed in the Bosnian War and buried in one of the many mass graves. She realizes that she must track down her estranged niece, who we find carries a mysterious connection to him. After finding her, Halima discovers a horrifying fact from her worst nightmares. With this discovery, the spiral of tragic events from the past would continue in the present, disrupting once again the troubled lives of the characters.

ARSEN ANTON OSTOJIĆ

Received his BA in film directing from the Academy of Dramatic Arts in Zagreb, Croatia in 1990 with honours, and his MFA in filmmaking from the New York University in 1994, with honours, as well. Until 2012 he made three successful feature films, one long-running theatre play and several award winning documentaries and short films. He worked on about twenty feature films in Europe and in the United States as an assistant director, production manager or line producer. Besides developing new projects, both in Europe and in the United States, he is also teaching film production at the Academy of Dramatic Arts in Zagreb.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Halimin put (Halimina pot / Halima's Path), 2012
Ničiji sin (Nikogaršnji sin / No One's Son), 2008
Ta divna splitska noć (Ta čudovita splitska noć / A Wonderful Night In Split), 2004
Life Drawing (Slikanje akta), 2001
Ljubitelj ptica (Ljubitelj ptic / The Bird Lover), 1993
Orden (Decorations), 1988



Krogi Krugovi Circles

2013, 112 minut / minutes, barvni / colour, DCP, 1:1.85, DOLBY SRD

Režija / Directed by Srdan Golubović
Scenarij / Written by Melina Pota Koljević, Srdjan Koljević
Direktor fotografije / Director of Photography Aleksandar Ilić
Avtor glasbe / Music Mario Schneider
Montaža / Edited by Marko Glušac
Maska / Make-up Frederique Ney
Oblikovanje zvoka / Sound Design Julij Zornik
Kostumografija / Costume Design Ljiljana Petrović
Scenografija / Production Design Goran Joksimović
Producenti / Producers Jelena Mitrović, Danijel Hočevar, Alexander Ris, Boris T. Matić, Emilie Georges
Izvršni producent / Executive Producer Igor Kecman
Produkcija / Production Vertigo Emotionfilm
Koprodukcija / Co-production Filmska kuća Baš Čelik, Neue Mediapolis Film, Cinefacture, Propeler film, arte France, ZDF arte

Igrajo / Cast Leon Lučev (Haris), Nebojša Glogovac (Nebojša), Nikola Rakočević (Bogdan), Aleksandar Berček (Ranko), Hristina Popović (Nada), Boris Isaković (Todor), Vuk Kostić (Marko), Marko Janketić (Petar), Geno Lechner (Andrea), Jasna Djuričić (Ranka)

1993. Bosna. Srbski vojak Marko je v družbi prijateljev, ko opazi tri vojake, ki začnejo pretepati muslimanskega civilista Harisa. Marko posreduje in reši Harisu življenje, trije vojaki pa nato Marka pretepejo do smrti. 2005. Markov oče obnavlja cerkev v predmestju. Sin enega izmed treh vojakov ga pride prosit za delo. V Beogradu živi Markov prijatelj, po poklicu srčni kirurg. Vodjo treh vojakov pripelejo na kliniko, ker potrebuje operacijo. Kirurg ugotovi, da njegov bolnik ničesar ne obžaluje, zato odkloni operacijo. V Nemčiji živi Haris, družinski človek. Nadi, dekletu pokojnega Marka, pomaga ubežati pred nasilnim soprogom.

SRDAN GOLUBOVIĆ
Rojen leta 1972 v Beogradu v Srbiji (takrat Jugoslavija). Diplomiral iz filmske režije na Fakulteti za dramsko umetnost v Beogradu. Asistent na katedri za filmsko režijo Fakultete za dramsko umetnost v Beogradu. Njegov celovečerni prvenec *Absolutnih sto* je bil uvrščen v glavne programe več kot 30 mednarodnih filmskih festivalov in je prejel 10 mednarodnih in 19 domačih nagrad. Njegov drugi celovečerni film *Past* je imel svetovno premiero na Berlinalu leta 2007, prejel je 21 mednarodnih nagrad in bil v ožjem izboru za tujejezičnega oskarja. Njegov tretji celovečerni film *Krogi* je doživel svetovno premiero v tekmovalnem programu filmskega festivala Sundance 2013 in bil prikazan tudi na Berlinalu 2013.

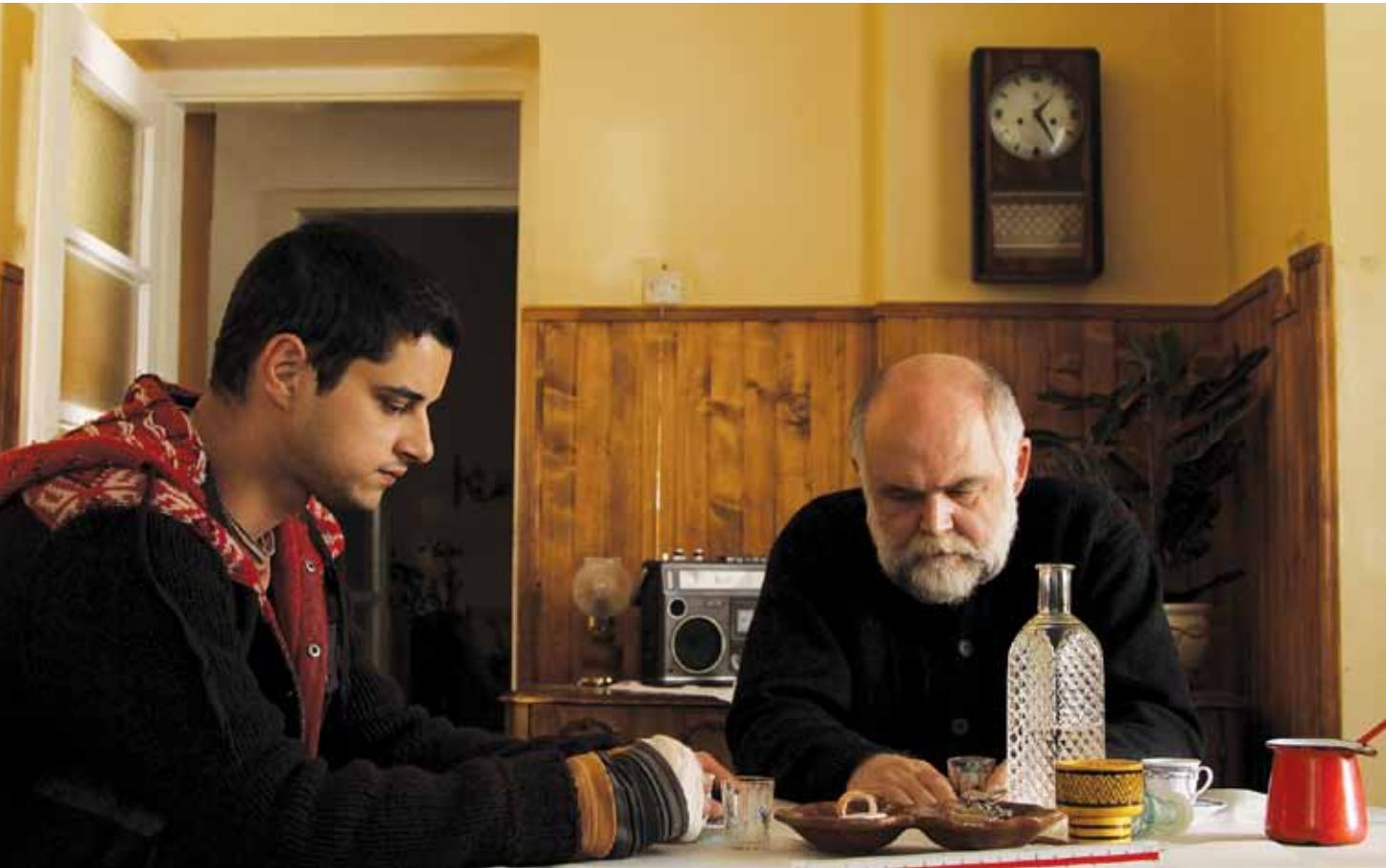


1993. Bosnia. Serbian soldier Marko sees three soldiers beating up Muslim civilian Haris. Marko interferes and saves Haris' life, but the three soldiers then beat Marko to death. 2008. Marko's father is reconstructing a suburban church. The son of one of the three soldiers comes asking for a job. In Belgrade, Marko's friend is a heart surgeon. The leader of the three soldiers is brought in for a surgery. When the surgeon discovers that the patient feels no guilt, he refuses to operate him. In Germany, Haris the saved man is settled and has a family. He helps Nada, Marko's former girlfriend, to flee her violent husband.

SRDAN GOLUBOVIĆ
Born in Belgrade, Serbia (then Yugoslavia) in 1972. Graduated in Film Directing from the Faculty of Dramatic Arts in Belgrade, where he is now a professor of Film Directing. His feature debut *Absolute Hundred* was screened in main programmes of more than thirty international film festivals, winning 10 international and 19 domestic awards. His second feature film *The Trap* had its world premiere at the 2007 Berlinale. The film has won a total of 21 international awards and was shortlisted for the Oscar in best foreign film category. His third feature film *Circles* premiered in the competition programme at Sundance 2013, and was also screened at the 2013 Berlinale.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Krugovi (Krogi / Circles), 2013
Klopka (Past / The Trap), 2007
Apsolutnih sto (Absolutnih sto / Absolute Hundred), 2001
Paket aranžman: *Herc Minuta*, omnibus, 1995



Zoran, moj nečak idiot

Zoran, il mio nipote scemo

Zoran, My Nephew the Idiot

2013, 110 minut / minutes, barvni / colour, DCP, 1:1.85, DIGITAL

Režija / Directed by Matteo Oleotto
Scenarij / Written by Daniela Gambaro, Matteo Oleotto, Marco Pettenello, Pier Paolo Picciarelli
Direktor fotografije / Director of Photography Ferran Paredes Rubio
Avtor glasbe / Music Gramo Gramentieri
Montaža / Edited by Giuseppe Trepiccone
Maska / Make-up Talija Ivančič
Snemalec zvoka / Sound Recording Manuele Cicconi
Oblikovanje zvoka / Sound Design Daniela Passani
Kostumografija / Costume Design Emil Cerara
Scenografija / Production Design Vasja Kokelj
Producent / Producer Igor Prinčič
Koprodukcija / Co-production Staragara, RTV Slovenija

Igrajo / Cast Giuseppe Battiston (Paolo), Rok Prašnikar (Zoran), Teco Celio (Gustino), Marjuta Slamič (Stefania), Peter Musevski (notar / Notary), Ivo Barišič (socialni delavec / Social worker)

Štiridesetletni Paolo, arogantni 150-kilogramski možakar, večino dneva preživlja v gostilni Pri Guštinu. Zaposlen je kot kuhar v domu za ostarele in že vrsto let vztrajno nadleguje bivšo ženo. Nihče ne mara njegovih krutih šal. Nekega dne se pojavi čudaški nečak Zoran – po smrti tete je Paolo edini sorodnik, ki lahko poskrbi zanj. V gostilni odkrijejo Zoranov talent za pikado in Paolu se zdi, da se mu je končno nasmehnila sreča: Zorana bo odpeljal na svetovni turnir z veliko denarno nagrado. Paolo pa v svojem površnem pristopu do nečaka pozabi, da se bo Zoran prvič v življenju moral soočiti s težavami, tipičnimi za njegova leta.

MATTEO OLEOTTO

Rojen v Gorici 16. marca 1977. Diplomiral na jezikovnem liceju v Gorici. Leta 2001 kot igralec diplomiral na Civica Accademia d'Arte Drammatica "Nico Pepe" v Vidmu; leta 2005 diplomiral kot filmski režiser na Scuola Nazionale di Cinema v Rimu. Leta 1996 je v krajevni psihiatrični bolnišnici v Gorici ustanovil kulturno društvo Kairos, kjer je v sodelovanju s psihiatrično ustanovo in s soudeležbo uporabnikov ustvaril prve video izdelke.



Paolo (40) is an arrogant 150 kg man who spends most of the day in a bar. He works as a cook in a retirement home and has a long history of persistently harassing his ex-wife. Nobody approves of his cruel jokes. Someday his weird nephew Zoran arrives – after the aunt's death Paolo is the only family he has left. In the bar, Zoran shows a talent for darts and Paolo feels he has finally struck gold: he will take Zoran to a world darts tournament with high prize money. But in his lack of interest for his nephew, Paolo forgets that for the first time in his life Zoran will have to face some of the typical problems for his age.

MATTEO OLEOTTO

Born in Gorica on 16 March 1977. Completed a grammar school in Gorica. In 2001, he graduated as Actor from Civica Accademia d'Arte Drammatica "Nico Pepe" in Udine, Italy; in 2005, he graduated in Film Directing from Scuola Nazionale di Cinema in Rome. In 1996, he set up cultural association Kairos in the Gorica psychiatric hospital, where he made his first videoclips in collaboration with the psychiatric institution and its users.



IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Zoran, moj nečak idiot (Zoran, il mio nipote scemo / Zoran, My Nephew the Idiot), 2013
L'amore di una vita, 2008
Undercolander, 2007
A doppio filo, 2006
Casino' Paradajz, 2006
Can can, 2005
Il Gabbiano, 2004
Stanza 21, 2004
Passeranno anche stanotte, 2002
La luna ci guarda, 2001
Fantasie disperse, 2001

Mama Europa

Mother Europe

2013, 90 minut / minutes, barvni / colour, DCP, 16:9, dolby SR

Režija / Directed by Petra Seliškar
Scenarij / Written by Petra Seliškar, Terra Ferro Seliškar
Direktor fotografije / Director of Photography Brand Ferro
Avtor glasbe / Music Vladimir Rakić
Montaža / Edited by Katrin Ebersohn
Snemalec zvoka / Sound Recording Ivan Antić
Animacija / Animation Katrin Ebersohn, Daniel Freymuller
Oblikovanje zvoka / Sound Design Vladimir Rakić
Producent / Producer Brand Ferro & Petra Seliškar
Produkcija / Production Petra Pan Film & PPFP
Koprodukcija / Co-production Restart Croatia, Restart Slovenia, RTV Slovenia

Nastopajoči / Featuring Terra Ferro Seliškar, Petra Seliškar, Bernays Propaganda – Tina in / and Vasko, Boris Pahor, Branko Barič, Danilo Latin.

Mama Europa je intimen pogovor med materjo in njeno šestletno hčerjo Terra, ki prihajata iz nekega vmesnega prostora med mejami. Terra bi rada vedela več o tej »vmesnosti«, zato mamo odpelje na potovanje, na katerem srečata pankovski bend, puščavnika gurmana, nekaj ribičev in stoletnega moža. Pogovori se pletejo o mejah, državah, politiki, pravu, metafiziki in Mami Europi. Terri se postopoma razjasnijo obzorja in sama pride do svojih zaključkov ...

PETRA SELIŠKAR
Rojena leta 1978 v Ljubljani. V Amsterdamu je na akademiji NFA študirala dokumentarni film, nato pa na Northern Media School v Sheffieldu diplomirala iz režije in produkcije. S svojim partnerjem Brandom Ferrom je leta 2002 ustanovila Petra Pan Film Production. Leta 2009 sta v Skopju osnovala festival kreativnega dokumentarnega filma Makedox in potujoči kino ter v Makedoniji uvedla dokumentarni film v srednješolsko izobraževanje. Film Petre Seliškar *Babice revolucije* je bil 2006 uvrščen v prestižno selekcijo Joris Evens na amsterdamskem festivalu IDFA. Trenutno živi in dela v Ljubljani in Skopju.



Mother Europe is an intimate conversation between a mother and her 6-year-old daughter Terra. They come from a 'bubble' place in-between borders. Terra wants to know more about this 'in-between' and takes her mother on a journey to meet a punk band, a gourmet hermit, some fishermen and a hundred-year-old man. They speak about borders, countries, politics, law, metaphysics and Mother Europe. At the end, things are clear for Terra, and she can make her own conclusions...

PETRA SELIŠKAR
Born in Ljubljana in 1978. She studied documentary film at NFA Academy in Amsterdam and later graduated in film directing and production at the Northern Media School, Sheffield, UK. In 2002, she co-founded Petra Pan Film Production with her partner Brand Ferro. In 2009, they established the Makedox Festival of Creative Documentary Film as well as a travelling cinema in Skopje, and introduced documentary film in the Macedonian secondary school system. Seliškar's film *The Grandmothers of Revolution* was included in the prestigious Joris Evens selection at IDFA film festival, Amsterdam in 2006. She lives and works between Ljubljana and Skopje.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Mama Europa (Mother Europe), 2013
Babice revolucije (The Grandmothers of Revolution), 2006
Turški čaj (Turkish Tea), 2005
Balkans – Blood and Honey, 2003
Okno (Window), 2002
Iz prahu sončnih žarkov (From the Dust of the Sun's Rays), 2002
Con-Fusion, 2001
Illusion, 1999



Priletni parazit ali kdo je Marko Brecelj

The Elderly Parasite or Who is Marko Brecelj?

2013, 83 minut / minutes, barvni / colour, HDcam, 16:9, DIGITAL

Režija / Directed by Janez Burger
Scenarij / Written by Janez Burger
Direktor fotografije / Director of Photography Jure Černec
Snemalec / Camera Jure Černec
Montaža / Edited by Miloš Kalusek
Snemalec zvoka / Sound Recording Žiga Cimerlajt, Goran Tutič
Oblikovanje zvoka / Sound Design Marjan Drobnič
Produkcija / Production RTV Slovenija

Kako označiti Marka Breclja? Avtor dokumentarnega zapisa Janez Burger se je rešil s stavkom: »Marko Brecelj je poezija. Poezija, ki je življenje. Poezije pa se ne da ubesediti drugače kot z verzi.« Marko Brecelj je skupna točka v egocentričnem svetu pop kulture, kjer je težko doseči konsenz o tem, kdo je bil začetnik drugačnega razmišljanja. Njegov »mehki« terorizem je terorizem poetične angažiranosti, ki je kot iniciacija pripeljala do radikalnih sprememb. Sprememb v glavah. Možnosti, da je možno. Sistem se je spremenil, družba pa se ni, in tako je Marko Brecelj še vedno enak. S svojo mehko-teroristično poetično akcijo še vedno ostaja na okopih človeštva. Zdravega razuma.

JANEZ BURGER

Rojen leta 1965 v Kranju. Otroštvo preživel v Železnikih. Študiral na Ekonomski fakulteti v Ljubljani in na FAMU v Prahi, kjer je leta 1996 diplomiral iz filmske in televizijske režije. Živi in dela v Ljubljani.



How do you describe Marko Brecelj? The author of the documentary, Janez Burger, got away by saying, "Marko Brecelj is poetry. Poetry that is life. And poetry cannot be put in words other than verse." Marko Brecelj is a point of convergence for the self-centred world of pop culture, where it is not easy to come to an agreement about the real pioneer of alternative thinking. His "soft" terrorism is terrorism of poetic engagement, acting as initiation to result in radical change. Change in the minds. The possibility that it is possible. The system has changed, but the society hasn't, so Marko Brecelj remains the way he was. With his soft terrorist poetic action, he remains in the trenches of humanity. Of common sense.

JANEZ BURGER

Born in Kranj in 1965. He spent his childhood in Železniki. Studied at the Ljubljana Faculty of Economics, and FAMU, Prague, where he graduated in Film and TV Directing in 1996. He lives and works in Ljubljana.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Priletni parazit ali kdo je Marko Brecelj? (The Elderly Parasite or Who is Marko Brecelj?), 2013
Circus Fantasticus (Silent Sonata), 2010
Sonja (Sonja), 2007
Na sončni strani Alp (On the Sunny Side of the Alps), 2007
Ruševine (Ruins), 2004
Matura 2000, 2000
Novakovi (Novak Family), 2000
V Ieru (Idle Running), 1999
Sladka hišica (Sweet Little House), 1998



Projekt: rak

Project Cancer

2013, 91 minut / minutes, barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Damjan Kozole
Scenarij / Written by Tevž Logar
Direktor fotografije / Director of Photography Matjaž Mrak
Avtor glasbe / Music Silence
Montaža / Edited by Jurij Moškon
Oblikovanje zvoka / Sound Design Julij Zornik
Producent / Producer Danijel Hočevar
Produkcija / Production Vertigo Emotionfilm

Nastopajoči / Featuring
Ulay, Marina Abramović, Chrissie Illies, Chris Dercon, Roselee Goldberg, Saskia Bos, Charlemagne Palestine, Vlado Kreslin, Chuck Close, Sean Kelly, Henk "Hanky Panky" Schiffmacher

Kamera leto dni spremlja Ulaya, radikalnega konceptualnega umetnika iz Amsterdama, ki od leta 2009 živi v Ljubljani. Ko so bili pogo-vori o filmu že v teku, je izvedel, da ima raka. To je spremenilo vse plane. Prvi prizori so bili posneti novembra 2011 na Onkološkem inšti-tutu v Ljubljani, kjer je Ulay prejemal kemote-rapijo. Ko se mu je zdravje malo izboljšalo, se je odločil, da obišče svoje prijatelje po svetu, kamera pa ga je spremljala na tem poslovitve-nem obredu: v Berlin na premiero Marininega filma, potem v New York in na koncu v njegovo mesto, Amsterdam. Ulay to bolezen tretira kot svoj največji in najpomembnejši projekt v življe-nju, zato tudi naslov filma Projekt: rak.

DAMJAN KOZOLE
Rojen v Brežicah leta 1964. Njegovi filmi so bili predvajani v kinodistribuciji v več kot tridesetih državah in prikazani na pomembnih mednarodnih filmskih festivalih, kjer so prejeli številne nagrade in nominacije. *Slovenka* je postal najbolj prodajan slovenski film, *Rezervni deli* so bili nominirani za zlatega medveda na Berlinalu 2003, dva njegova filma pa sta bila proglašena za slovenska filma leta. Damjan Kozole je član Evropske filmske akademije in dobitnik Župančičeve nagrade leta 2008, ki jo mesto Ljubljana podeljuje za izjemne dosežke v umetnosti in kulturi.



We follow one year in the life of Ulay, an Amsterdam-born radical conceptual artist, who has lived in Ljubljana since 2009. While arrangements for the film were already under way, Ulay learned he had cancer. This changed the plan completely. The first scenes were filmed in November 2011 at the Ljubljana Institute of Oncology, where Ulay received chemotherapy. When he got better, he decided to visit his friends around the world, and the camera followed him on this farewell ritual: to Berlin to see premiere screening of Marina's film, to New York, and finally to his city, Amsterdam. Ulay sees the disease as his biggest and most important project, thus the film title Project Cancer.

DAMJAN KOZOLE
Born in Brežice in 1964. His films were released theatrically in more than 30 countries and shown at major international film festivals, where they received a number of awards and nominations. *Slovenian Girl* went to become the top selling Slovenian film, *Spare Parts* was nominated for the Golden Bear at Berlinale in 2003, two of his films were declared Slovenian films of the year. Damjan Kozole is member of the European Film Academy, and the winner of the 2008 Župančič Award, presented by the City of Ljubljana for outstanding achievements in art and culture.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Projekt: rak (Project Cancer), 2013
Dolge počitnice (The Long Vacation), 2012
Slovenka (Slovenian Girl), 2009
Za vedno (Forever), 2008
Delo osvobaja (Labour Equals Freedom), 2005
Visions of Europe, omnibus film, 2004
Rezervni deli (Spare Parts), 2003
Porno Film, 2000
Stereotip (Stereotype), 1997
Rojevanje Leara (The Birth of Lear), 1993
Remington, 1988
Usodni telefon (The Fatal Telephone Call), 1987



Karpopotnik

Karpotrotter

2013, 48 minut / minutes, barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Matjaž Ivanišin
Scenarij / Written by Matjaž Ivanišin
Avtor teksta / Text by Nebojša Pop-Tasić
Direktor fotografije / Director of Photography Marko Brdar
Snemalca / Camera Marko Brdar, Matjaž Ivanišin
Montaža / Edited by Uja Irgolič
Oblikovanje zvoka / Sound Design Branko Rožman, Tom Lemajič, Julij Zornik
Produkcija / Production STUDIO LEGEN
Koprodukcija / Co-production RTV Slovenija

Leta 1971 je 28-letni K. G. s kamero potoval po Vojvodini in posnel nenavaden »film ceste« z naslovom *Imam jednu kuću*, ki je danes ohranjen samo fragmentarno. Štirideset let kasneje se po istih poteh poda neka druga kamera, ki sestavlja in si predstavlja potovanje mladega K. G.

MATJAŽ IVANIŠIN
Rojen leta 1981 v Mariboru. Leta 2000 vpisan na AGRFT v Ljubljani, smer filmska in televizijska režija, kjer leta 2007 diplomira. Od takrat deluje kot samozaposlen v kulturi. Za svoje igrane in dokumentarne filme prejme več domačih in mednarodnih nagrad.



In 1971, K. G., 28, takes his camera on a trip around Vojvodina, and makes an unusual “road movie”. Called *Imam jednu kuću*, only fragments of the film have survived to this day. Forty years on, another camera makes the same journey, putting together and imagining the travels of the young K. G.

MATJAŽ IVANIŠIN
Born in Maribor in 1981. In 2000, he entered the Academy of Theatre, Radio, Film and Television in Ljubljana to study Film and TV Directing. Since his graduation in 2007, he has worked as a freelance filmmaker. His fiction films and documentaries have won a number of Slovenian and international awards.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Karpopotnik (Karpotrotter), 2013
Mora, 2012
Hiša na Jurčkovi (A House on Jurčkova street), 2011
Šentilj-Spielfeld: mejni prehod, ki ga ni več (Šentilj-Spielfeld, a Border Crossing that once was), 2009
Moje male ljubice (My Little Sweethearts), 2006
Quick View, 2005
Che Sara, 2002



Mož s krokarjem

Man with a Raven

2012, 52 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Sonja Prosenc
Scenarij / Written by Sonja Prosenc
Direktor fotografije / Director of Photography Mitja Ličen
Produkcija / Production Staragara
Koprodukcija / Co-production Mono Q, RTV SLO, NU Frame, Zavod Maribor 2012

O Tisnikarju se ne da govoriti, ne da bi govorili tudi o svetu, v katerem je živel in delal. Skozi vpetost v banalno okolje vsakdanjika in predvsem delo v prosekтури spoznamo grobe obrise Tisnikarjeve figure. Ob iskrenem pričevanju ljudi, ki so mu bili blizu in jih praviloma ne zakrivamo z drugo sliko, tečejo nedialoški prizori, delno zasnovani po Tisnikarjevih lastnih besedah. Podajajo atmosfero prostorov Tisnikarjeve samote, sprehodov in dela v tistem času dneva, ko je človek najlažje sam; ponoči ali v zgodnjem jutru. Film skuša gledalcu pričarati oris Tisnikarjevih (notranjih) svetov, v katerih sta se genialnost in magičnost prepletali z rutino navadnega človeka.

SONJA PROSENC

Diplomirala na FDV, program novinarstvo – kulturologija. V letih 2008 in 2009 se je udeležila Berlinale in Sarajevo Talent Campusa in bila med izbranimi za 9-mesečni TorinoFilmLab. Po kratkih filmih *Nič novega, nič pretiranega* in *Jutro* ter dokumentarcu *Mož s krokarjem - Dokumentarni portret slikarja Jožeta Tisnikarja* končuje celovečrni prvenec *Drevo*. Projekt je bil razvit na EAVE 2012, kjer je sodelovala kot scenaristka. Kot oblikovalka sodeluje pri filmih drugih avtorjev (Vlado Škafar, Jan Cvitkovič ...).



You cannot speak of Tisnikar without also speaking of the world in which he lived and worked. It is through his being anchored in the banal everyday reality, but particularly through his work in the department of pathology that we get to know the rough contours of Tisnikar's image. Sincere accounts of the people who were close to him, mostly left uninterrupted by other shots, mix with silent scenes partly based on Tisnikar's own accounts, conveying the feel of Tisnikar's solitary spaces, his walks and work in the time of the day when one finds it best to be alone; at night or in early mornings. The film tries to give an idea of Tisnikar's (internal) worlds in which his genius and magic intertwine with the routine of the common man.

SONJA PROSENC

Graduated in Journalism and Cultural Studies from the Ljubljana Faculty of Social Sciences. In 2008 and 2009 she took part in the Berlinale and Sarajevo Talent Campuses, and was selected for the 9-month TorinoFilmLab. She is now completing her feature debut *The Tree*, after having made short films *Free Spirited Friends* and *Morning*, and the documentary *Man with a Raven*. The project was developed in EAVE 2012, where she participated as a screenwriter. As a designer, she is involved in films by other authors (Vlado Škafar, Jan Cvitkovič...).

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Jutro (Morning), 2012.

Mož s krokarjem (Man with a Raven), 2012.

Nič novega, nič pretiranega (Free Spirited Friends), 2005.



Pravi človek za kapitalizem

The Right Man for Capitalism



2013, 52 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Dušan Moravec
Scenarij / Written by Dušan Moravec
Direktor fotografije / Director of Photography Matjaž Mrak
Avtor glasbe / Music Damir Avdič
Montaža / Edited by Jurij Moškon
Oblikovanje zvoka / Sound Design Boštjan Kačičnik
Produkcija / Production Društvo ŠKUC
Koprodukcija / Co-production Vertigo Emotionfilm, Friendly production

Film o Damirju Avdiču, umetniku besede, ki govori o svetu, kot ga vidi in razume. Brez odvečnih komentarjev. Besede so ostre kot britev, neposredne kot strel v glavo, iskrene kot srce. Na odru stoji sam, s kitaro in z glasom. Poje o vojni in posledicah vojne. Vojna, ki je ostala v ljudeh. Vojna, ki še vedno in vedno bolj kaže svoje posledice. Vojna, ki je povsod enaka, ne glede na geografske razlike. Travmatična, grozeča in psihotična razpoloženja zato ostajajo prisotna. Film *Pravi človek za kapitalizem* je najprej zgodba o posledicah vojne na Balkanu, skozi film pa se z Damirjevimi besedili vse bolj osredotočamo na težave, ki jih prinaša kapitalizem.

DUŠAN MORAVEC

Rojen 1964 v Idriji. Bil je član pank benda Kuzle. Delal in opravljal je različne stvari, od leta 2000 pa se ukvarja izključno s filmom. Kot scenarist in režiser je do sedaj za Društvo ŠKUC in TV Slovenija posnel več kot deset filmov, ki so bili predvajani na različnih festivalih in mestih po vsem svetu. Je član DSFU.

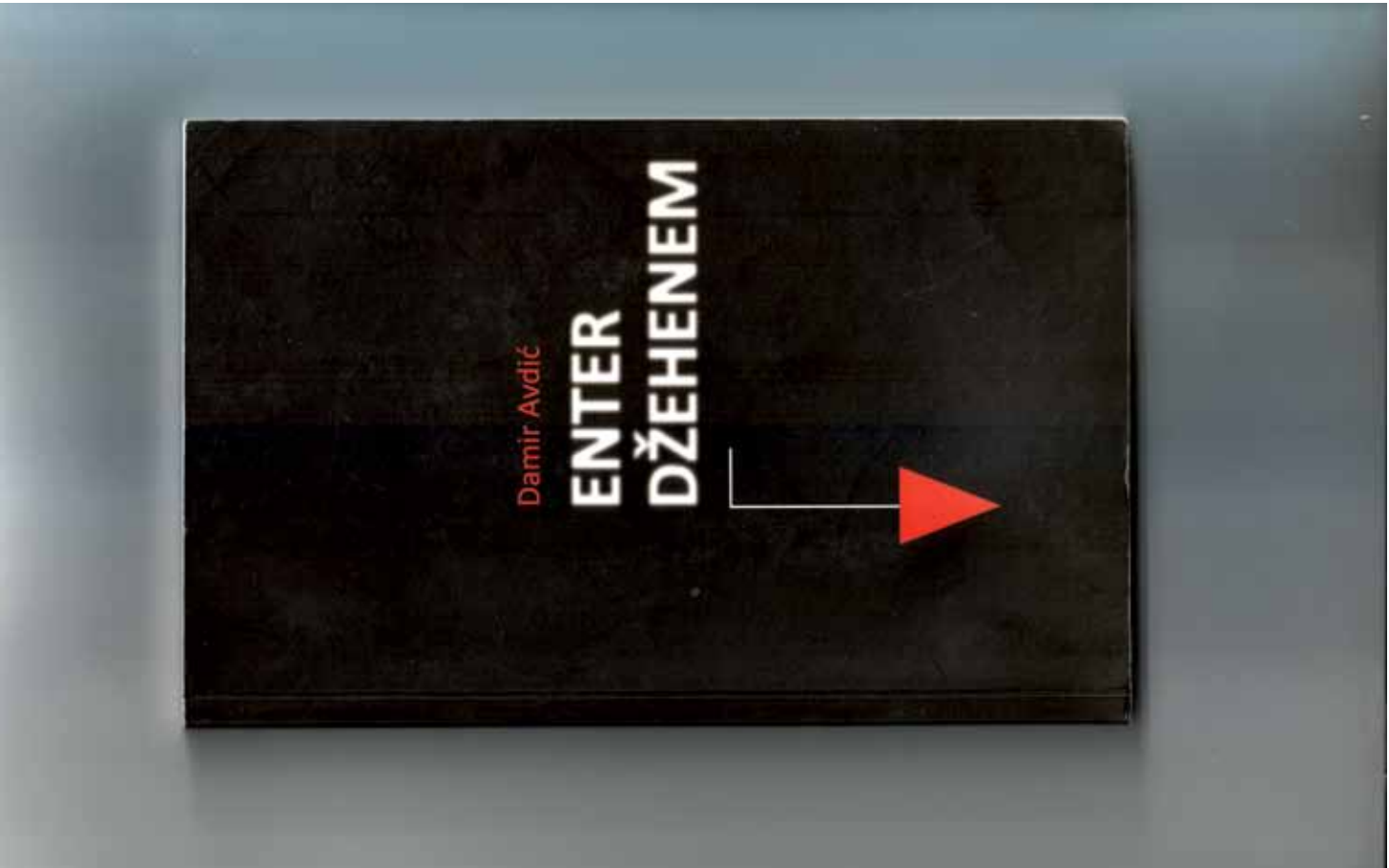
Film about Damir Avdič, artist of words who speaks about the world as he sees and understands it. With no superfluous comments. Words as sharp as a razor blade, as straight as a bullet, as honest as a heart. On the stage he is alone, with his guitar and his voice. Singing about the war and its aftermath. The war that people still carry in them. The war that is still, and increasingly so, showing its consequences. War, which is always the same, regardless of geography. The trauma, menace, and psychosis of the atmosphere remain. *The Right Man for Capitalism* is above all a story about the aftermath of the Yugoslav Wars. Yet Damir's lyrics shift the focus more and more to the problems brought on by capitalism.

DUŠAN MORAVEC

Born in Idrija in 1964. He was a member of the punk band called Kuzle. Film has been his only occupation since 2000. As a screenwriter and director, he has made more than ten films for ŠKUC and TV Slovenija, which were shown in various festivals and other venues across the world. He is a member of the Association of Slovenian Filmmakers.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Pravi človek za kapitalizem (The Right Man for Capitalism), 2013
Državljan Diareja ali Kdo je Tomaž Lavrič (Citizen Diarrhoea or Who is Tomaž Lavrič), 2011
Klanec do doma (Back to Home), 2011
Polka film, 2010
Govoreče glave (Talking Heads), 2008
Harmonikarji (Accordion Players), 2005



Karl Marx med nami

Karl Marx Among Us

2013, 47 minut / minutes, č-b / b-w, MPEG, 4:3, STEREO

Režija / Directed by Jurij Meden
Scenarij / Written by Jurij Meden
Direktor fotografije / Director of Photography Jurij Meden
Avtor glasbe / Music Matevž Kolenc, Borut Kržišnik
Montaža / Edited by Jurij Meden
Snemalec zvoka / Sound Recording Jurij Meden
Oblikovanje zvoka / Sound Design Jurij Meden
Izvajalec glasbe / Music performed by Boštjan Narat
Produkcija / Production Društvo za širjenje filmske kulture KINO!

Agitprop.

JURIJ MEDEN
(Ljubljana, 1977), filmski delavec.



Agitprop.

JURIJ MEDEN
(Ljubljana, 1977), filmmaker.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Karl Marx med nami (Karl Marx Among Us), 2013
Ljubezenska pesem: Viharni vrh (A Love Poem: Wuthering Heights Redux), 2012
Normalen film (A Normal Film), 2012
Tree Again ... and Again (and Three Birds), 2011
Leksikon slovenske poezije, XII. del: K, I. poglavje, 2011
1717 kilometrov poletja 2009 (1717 Kilometers of Summer 2009), 2010
Inferno, 2009
Operation Mammoth, 2006



KRATKI FILMI
SHORT FILMS

Kratki igrani film
Short Film

- 55** Kosilo na travi / Lunch on the Grass
- 56** Na pogled / On Sight
- 57** Pravica ljubiti / The Right to Love

Kratki dokumentarni film
Short Documentary Film

- 58** Adagio
- 59** Jože
- 60** Moje lepe noge / My Beautiful Legs
- 61** Trenutek vročice – Nastja Bremec & Michal Rynia / Moment of Fever – Nastja Bremec & Michal Rynia
- 62** Upanje / Hope
- 63** Zadnji pionirji / The Last Pioneers

Kratki eksperimentalni film
Experimental Short Film

- 64** Idiot

Koprodukcijski kratki eksperimentalni film
Co-produced Experimental Short Film

- 65** Nerazločen pogovor / Indistinct Conversation
- 66** Sinister

Kratki animirani film
Animated Short Film

- 67** Boles
- 68** Maček Muri / Muri the Cat
- 69** Wanted

Kosilo na travi Lunch on the Grass

2013, 7 minut / minutes, č-b / b-w, HD CAM, 16:9, HD CAM

Režija / Directed by Viktor & Daria Radić
Scenarij / Written by Viktor & Daria Radić
Producent / Producer Tom Gomizelj

Igrajo / Cast

Jože Jeršin (brezdomec 1 / Homeless person 1), Aleksander Fištrovič (brezdomec 2 / Homeless person 2), Mešo Mekanovič (brezdomec 3 / Homeless person 3), Želimir Žilnik (brezdomec 4 / Homeless person 4)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Kosilo na travi (Lunch on the Grass), 2013
Spiculum in cor, 2012
Fuck the Seaside, 2011

Zgodba o brezdomcu, ki najde kolo ob reki, navdahnjena s *Tatovi koles*.

VIKTOR & DARIA RADIĆ

Mlada klasična glasbenika, rojena v letih 1996 in 1998. Leta 2011 sta začela snemati amaterske kratke filme. S prvim, ki nosi naslov *Fuck the Seaside*, sta osvojila nagrado na Festivalu mladinskega filma Videomanija. *Kosilo na travi* je njun tretji kratki film.

Inspired by *The Bicycle Thief*, this is a story of a homeless person who comes across a bicycle lying next to a river.

VIKTOR & DARIA RADIĆ

Young classical musicians born in 1996 and 1998. In 2011 they began making amateur short films. With their first film *Fuck the Seaside* they won an award at Videomanija Festival of Youth Film. *Kosilo na travi* is their third short film.



Tekmovalni program
Competition Programme

Na Pogled On Sight

2013, 20 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Miha F Kalan
Scenarij / Written by Miha F Kalan, Sandra Ržen, Aliash Tepina
Direktor fotografije / Director of Photography Miha F Kalan
Snemalec / Camera Jure Niedorfer
Asistenti kamere / Assistant cameras Mitja Kobal
Avtor glasbe / Music Vid Ahačič
Maska / Make-up Špela Veble
Snemalec zvoka / Sound Recording Stefan Cerjak
Oblikovanje zvoka / Sound Design Grega Švabič
Izvajalec glasbe / Music performed by LFA
Kostumografija / Costume Design Maja Mehle
Scenografija / Production Design Roza Peternelj
Runner Tilen Hobič
Produkcija / Production Karata Film
Koprodukcija / Co-production Invida, Studio 100, MB Grip

Igrajo / Cast
Aliash Tepina (Leon), Nina Ivanišin (Saša), Ula Furlan (Katarina), Matija Vastl (Aljoša), Ivan Šušnjar (Miki)



10. novembra proti večeru Leon, 27 let, pakira plezalno in alpinistično opremo za skriven solo vzpon v Julijskih Alpah. Vmes izve, da se je med solo vzponom na Langtang Lirung v Himalaji hudo ponesrečil njegov dobri prijatelj Tomaž Humar. Leon je vidno prizadet, v njem se rodi močan dvom in strah glede načrtovanega projekta.

MIHA F KALAN
Rojen leta 1982 v Sloveniji. Po študiju fotografije in digitalnih medijev je delal kot grafični oblikovalec in modni fotograf. Nekaj let pozneje se je zaljubil v film in kot direktor fotografije in asistent režije soustvaril več oglasov in glasbenih spotov. Trenutno živi in dela v Londonu. Kratki film *Na pogled* je njegov prvenec.

On the evening of 10 November, Leon, 27, is packing his equipment for a secret solo climb in the Julian Alps. While packing, he learns that his good friend Homaž Humar was severely injured on his solo climb of Langtang Lirung in the Himalayas. Leon is visibly affected and second thoughts about his venture start to creep in.

MIHA F KALAN
Born in Slovenia in 1982. After studying photography and digital media he worked as a graphic designer and fashion photographer. Later he fell in love with film and made various commercials and music videos as a Director of Photography and Assistant Director. He currently lives and works in London, UK. Short film *On Sight* is his debut film.

Pravica ljubiti The Right to Love

2013, 17 minut / minutes, barvni / colour, DCP, 1:1,66, DCP 5.1

Režija / Directed by Barbara Zemljič
Scenarij / Written by Barbara Zemljič
Direktor fotografije / Director of Photography Miloš Srdić
Avtor glasbe / Music Silence
Montaža / Edited by Ivana Fumič
Maska / Make-up Talija Ivančič
Snemalec zvoka / Sound Recording Jože Trtnik
Oblikovanje zvoka / Sound Design Boštjan Kačičnik
Kostumografija / Costume Design Katja Hrobat
Scenografija / Production Design Dušan Milavec
Producent / Producer A ATALANTA (Branislav Srdić)
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Saša Pavček (Magda), Ivo Ban (Jože), Matej Puc (Igor), Nika Rozman (Nada), Jernej Šugman (Benoit), Tisa Škabar (Sophie)



IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY
Panika (Panic), 2013
Pravica ljubiti (The Right to Love), 2013
Lasje (Hair Extensions), 2008
Proti oknu (Against the Window), 2007
Miza, ki tudi laže (A Table that also Tells Lies), 2006
Airsoft, 2004
Krastavci (Pickles), 2002

Mama Magda je na smrt bolna in zaradi odpovedovanja mišic na vratu lahko govori le še nekaj tednov, zato po nekaj letih ohlajenih odnosov skliče celotno družino na kosilo. V želji po spravi spregovori o skrivnosti, ki že leta veže in pritiska na celotno družino.

BARBARA ZEMLJIČ
Rojena v Slovenj Gradcu. V letu 2005 je z odliko diplomirala iz filozofije pri prof. dr. Levu Kreftu na Filozofski fakulteti v Ljubljani z nalogo *Zlo v Dogvillu, estetika gibljivih slik*. V letu 2009 je diplomirala iz filmske in televizijske režije na Akademiji za gledališče, radio, film in televizijo z nalogo *Prostor smeha ali smeh kot strast do realnega*.

Magda is a terminally ill mother. With her neck muscles failing, she only has a few more weeks left to speak, so she gathers the entire family for lunch after years of estranged relations. Looking for reconciliation, she speaks up about a secret that has been burdening the family for years.

BARBARA ZEMLJIČ
Born in Slovenj Gradec. In 2005, she graduated with honours in Philosophy at the Ljubljana Faculty of Arts with dr. Lev Kreft, with a thesis entitled *Evil in Dogville, the aesthetics of motion pictures*. In 2009, she graduated in Film and TV direction from the Academy of Theatre, Radio, Film and Television in Ljubljana, with a thesis entitled *The Space of Laughter or Laughter As Passion for the Real*.

Adagio

2013, 15 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Blaž Završnik, Jani Sever
Scenarij / Written by Jani Sever, Blaž Završnik
Direktor fotografije / Director of Photography Darko Herič
Montaža / Edited by Nina Bučuk
Snemalec zvoka / Sound Recording Luka Kuhar
Barvna korekcija / Colour Correction Luka Tišler
Grafična podoba / Graphic Design Darko Miladinović
Izvršni producent / Executive Producer Nina Jeglič
Produkcija / Production Jani Sever, Sever & Sever



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

BLAŽ ZAVRŠNIK

Rojen leta 1984, trenutno živi in dela v Ljubljani. 2011 je diplomiral iz arhitekture in je trenutno absolvent filmske in TV režije na AGRFT. Sodeloval je pri številnih gledaliških, plesnih, filmskih in TV projektih. Od leta 2012 je del kreativne zadruga 1KZ. Za svoj kratki igrani film *Nad mestom se dani* je prejel nagrado vesna za najboljši kratki film na Festivalu slovenskega filma 2012.

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.

BLAŽ ZAVRŠNIK

Born in 1984. He lives and works in Ljubljana, Slovenia. In 2011 he graduated in architecture and is now finishing his film and TV direction studies at the Ljubljana Academy. He was involved in many theatre, dance, film and TV projects. Since 2012 he has been a member of 1KZ creative cooperative. He won the Vesna award for his short film *Sunrise Over the City* at FSF in 2012.

Jože

2013, 7 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Edouard Pallu de Beaupuy, Charis Bastin, Claire Billard, Petra Ivšić
Scenarij / Written by Edouard Pallu de Beaupuy, Charis Bastin, Claire Billard, Petra Ivšić
Producent / Producer Tom Gomizelj

Nastopajo / Featuring Jože



Jože trpi za parkinsonovo boleznijo. Živi v avtu, ki ga ne more voziti.

EDOUARD PALLU DE BEAUPUY Rojen leta 1988 v Parizu. Junija 2012 diplomiral na pariški fakulteti za filmske študije ESEC. Deluje kot samostojni ustvarjalec na področju filma. **CLAIRE BILLARD** Rojena leta 1990 v Franciji. Po študiju montaže je bil v Sloveniji eno leto prostovoljka v društvu DZMP. Zdaj v Franciji nadaljuje študij, pri katerem se še vedno posveča filmu. **CHARISE BASTIN** Rojena leta 1989 v Belgiji. Na univerzi v Gentu se posveča študiju konflikta in razvoja, vedno pa jo je zelo zanimalo novinarstvo. To je njen prvi dokumentarni film. **PETRA IVŠIĆ** Rojena leta 1984 na Hrvaškem. Diplomirala je iz političnih ved, smer novinarstvo. Dela v nevladni organizaciji Restart, kjer snemajo dokumentarne filme. Tam je tudi zaključila izobraževanje s tega področja.

Jože suffers from Parkinson's disease. He lives in a car he cannot drive.

EDOUARD PALLU DE BEAUPUY Paris, 1988. Graduated from ESEC (School Of Cinema Studies in Paris, France) in June 2012. He works in film as a freelancer. **CLAIRE BILLARD** France, 1990. After her editing studies, Claire was a volunteer in Slovenia for one year, to work with an audiovisual NGO (DZMP). Back in France she is continuing her studies still focusing on filmmaking. **CHARISE BASTIN** Belgium, 1989. A student of Conflict and Development at the University of Ghent, she always had a huge interest in journalism. This is her first documentary film. **PETRA IVŠIĆ** Croatia, 1984. Graduated in Political Science, course journalism. She works in an NGO called Restart, which engages in documentary filmmaking. There, she finished a documentary film school.

Moje lepe noge My Beautiful Legs

2013, 12 minut / minutes, č-b / b-w, HDV, 16:9, DIGITAL

Režija / Directed by Coralie Girard
Scenarij / Written by Coralie Girard
Snemalca / Camera Enrico Sinatra, Špela Šepin
Producent / Producer Tom Gomizej

Igrajo / Cast Estefani Nocete Diaz (igralka / Actress)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Moje lepe noge (My Beautiful Legs), 2013
Moje nove sanje, 2012

3 ženske pripovedujejo svoje življenjske zgodbe.

CORALIE GIRARD

Coralie je začela z videom v DZMP – Luksuz produkciji leta 2012, kjer je bila prostovoljka EVS.

3 women telling their life stories.

CORALIE GIRARD

Coralie started making videos in DZMP – Luksuz produkcija in 2012 as an EVS volunteer.

Trenutek vročice – Nastja Bremec & Michal Rynia Moment of Fever – Nastja Bremec & Michal Rynia

2012, 13 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Svetlana Dramlić
Scenarij / Written by Jurij Hudolin
Direktor fotografije / Director of Photography Marko Brdar
Avtor glasbe / Music Silence, Licia Maria
Montaža / Edited by Svetlana Dramlić
Maska / Make-up Nataša Sevcnikar
Oblikovanje zvoka / Sound Design Sebastijan Duh
Izvajalec glasbe / Music performed by Silence, Licia Maria
Produkcija / Production RTV Slovenija
Koprodukcija / Co-production Studio Arkadena

Nastopajo / Featured Michal Rynia, Nastja Bremec



Portret sodobnih plesnih ustvarjalcev.

SVETLANA DRAMLIĆ

Diplomantka medijske komunikacije, ki je z delom v različnih produkcijskih hišah in televizijah že v času študija začela spoznavati avdio-vizualni medij in pridobivati znanje iz osnov televizijske produkcije. Kot asistentka montaže je sodelovala pri projektu *Instalacija ljubezni*. Pozneje je montirala več kratkih filmov, leta 2009 pa celovečerni film *Angela Vode: Skriti spomin*. Zdaj svoje znanje nadgrajuje na Akademiji za gledališče, radio, film in televizijo v Ljubljani.

A portrait of contemporary dance artists.

SVETLANA DRAMLIĆ

Graduated in media communication. During her studies, she began to gain practical experience in audiovisual media and acquire knowledge in TV production by working for various production companies and TV channels. As an assistant in editing, she worked on the film *Installation of Love*. Later, she edited several short films and in 2009 the feature film *Angela Vode: Secret Memories*. She is now upgrading her knowledge at the Academy of Theatre, Radio, Film and Television in Ljubljana.

Upanje Hope

2013, 11 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Jakub Steżycki, Denis Dziuba
Scenarij / Written by Jakub Steżycki, Denis Dziuba
Producent / Producer Tom Gomizelj

Nastopajo / Featuring Martin Voorbij



Mož z rumenim kamionom poskuša uloviti upanje.

JAKUB STĘŻYCKI
Rojen leta 1986 v Varšavi na Poljskem. Leta 2008 je na univerzi v Varšavi diplomiral iz kulturologije, leta 2012 pa na Inštitutu za novinarstvo na isti univerzi še iz fotoreporterstva. Dela kot samostojni fotograf in filmski ustvarjalec v komercialnih projektih.

DENIS DZIUBA
Rojen leta 1986 v Minsku v Belorusiji. Živi na Poljskem, kjer dela kot fotograf. To je njegov prvi kratki dokumentarni film.

Man with a yellow truck trying to catch hope.

JAKUB STĘŻYCKI
Born in Warsaw, Poland in 1986. Graduated in Cultural Studies from the University of Warsaw in 2008, and in 2012 graduated in Press Photography from the Institute of Journalism, University of Warsaw. He works as a freelance photographer and commercial filmmaker.

DENIS DZIUBA
Born in Minsk, Belarus in 1986. Lives in Poland, where he works as a photographer. This is his first short documentary.

Zadnji pionirji The Last Pioneers

2013, 9 minut / minutes, barvni / colour, HDV, 16:9, DIGITAL

Režija / Directed by Daniela Rodrigues
Scenarij / Written by Daniela Rodrigues
Producent / Producer Tom Gomizelj



V bivši Jugoslaviji so otroci vstopali med pionirje pod federativno ideologijo bratstva in enotnosti. V 90-ih so v slovensko družbo vstopile nove vrednote. Kako je dobo tranzicije doživljala zadnja generacija pionirjev?

DANIELA RODRIGUES
Portugalska antropologinja. Rada upodablja realnost prek etnografskega raziskovanja in risanja podob v dnevniku. Trenutno sodeluje z DZMP Luksuz produkcijo v raziskovanju dokumentarnega filma.

In the former Yugoslavia, children entered the ranks of pioneers under the state ideology of brotherhood and unity. The 1990's brought new values into the Slovenian society. How was the transition experienced by the last generation of pioneers?

DANIELA RODRIGUES
Portuguese anthropologist. She likes to depict reality through ethnographic research and by drawing images in her diary. She currently collaborates with DZMP Luksuz produkcija in exploring documentary filmmaking.

Idiot

2013, 5:40 minut/minutes, č-b/b-w, DCP

Režija/Directed by Niko Novak
Scenarij/Written by Niko Novak (po predlogi F. M. Dostojevskega)
Direktor fotografije/Director of Photography Joško Morović
Snemalec/Camera Joško Morović
Avtor glasbe/Music Ludwig Van Beethoven
Montaža/Edited by Joško Morović
Maska/Make-up Zoja Tavčar
Snemalec zvoka/Sound Recording Jure Vlahovič
Oblikovanje zvoka/Sound Design Jure Vlahovič
Izvajalec glasbe/Music performed by Niko Novak
Grip Blaž Jevnikar, Klemen Stare, Matej Jalšovec, Tomaž Jerebic, Jože Zalar
Produkcija/Production Potemkinove vasi

Igrajo/Cast Niko Novak (Idiot), Polona Torkar (off glas, voice O.S.)



Bilo je v Švici. Prvo leto njegovega zdravljenja. Takrat je bil še popolnoma kot idiot, niti govoriti ni znal dobro. Nekega jasnega, sončnega dne je zavl v hribe ...

NIKO NOVAK
Rojen 1973, scenograf in glasbenik.

It was in Switzerland. The first year of his therapy. At that time he was pretty much an idiot; he could not even speak properly. One sunny morning, he climbed up a mountain...

NIKO NOVAK
Born 1973, set designer and musician.

Nerazločen pogovor

Indistinct Conversation

2012, 4 minute/minutes, č-b/b-w, HD CAM, 16:9, DIGITAL

Režija/Directed by Iva Musović
Scenarij/Written by Iva Musović
Snemalec/Camera Iva Musović
Produkcija/Production Akademski Filmski Centar DKSG
Koprodukcija/Co-production Visoka Šola za Umetnost UNG



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY
Nerazločen pogovor (Indistinct Conversation), 2012
Meshes (Niti), 2011
In Five Minutes, 2006
Monster With Four Eyes, 2004
Moon Over Lake, 2004
Ordinary Day, 2003

Portreti in komunikacija med ljudmi v času odmorov na festivalu. Slika je v glavnem neostra in film je brez originalnega zvoka, tako da ne slišimo o čem se ljudje pogovarjajo, doživljamo jih samo preko kratkih detajlov in atmosfere.

IVA MUSOVIĆ
Rojena leta 1973 v Beogradu. Na Centru za vizualne komunikacije v Beogradu je diplomirala iz filmske režije. Večkrat se je udeležila gledališke poletne šole za igralce in režiserje Dah in sodelovala na različnih seminarjih in delavnicah filmske režije. Trenutno je podiplomska študentka na Visoki šoli za umetnost v Novi Gorici. Posnela je več igranih in dokumentarnih kratkih filmov.

Portraits and communication during festival breaks. The image is mostly blurred and includes no indigenous sound. Unable to hear what people talk about, the only way we perceive them is through scraps of detail and atmosphere.

IVA MUSOVIĆ
Born in Belgrade, 1973. She graduated in film directing from the Centre for Visual Communication, Belgrade. She is a multiple attendee of Dah Theatre Summer School for Actors and Directors and participated in various film-directing seminars and workshops. At the moment she is MA student at the School of Art, University in Nova Gorica. She has directed short and documentary films.

Sinister

2012, 10 minut / minutes, barvni / colour, DCP, 1:1,85, STEREO

Režija / Directed by Marta Trela
Scenarij / Written by Sandra Zavec
Direktor fotografije / Director of Photography Lev Predan Kowarski
Snemalec / Camera Lev Predan Kowarski
Asistent kamere / Assistant Camera Slawomir Pekala
Avtor glasbe / Music Anna Mikhailova, Vid Ahacič
Montaža / Edited by Lev Predan Kowarski
Maska / Make-up Aleksandra Smiatek
Kostumografija / Costume Design Ina Ferlan
Compoziting / Compositing Janez Ferlan
Mentor Ryszard Lenczewski
Koordinator produkcije / Production Coordinator Witold Franczak
Produkcija / Production RestArt
Koprodukcija / Co-production PWSFTVIT

Igrajo / Cast Kamila Kaminska (dekle, odrasla / Girl, grown-up), Wiktoria Superek (dekle, mlajša / Girl, younger), Damian Kret (brat / Brother), Leszek Wisniewski (oče / Father), Gabriela Czyzewska-Detmer (mama / Mother)



Dekle se z namenom maščevanja očetu in bratu vrne v domačo hišo deset let po tem, ko je pobegnila. Ob vrnitvi se začnejo vračati že davno potlačeni spomini. Postopoma podoživilja grozovite trenutke svojega otroštva: smrti matere, nasilja očeta in bolnega odnosa brata.

MARTA TRELA

Rojena 1989, študentka drugega letnika režije na oddelku za režijo in montažo na poljski filmski, televizijski in gledališki akademiji v Lodžu (PWSFTVIT). V vlogi režiserke je posnela več kratkometražnih igranih in dokumentarnih filmov.

To take revenge on her father and brother, girl returns home ten years after she ran away. After the return, the long-repressed memories start coming back, making her relive, one by one, the horrid moments of her childhood: her mother's death, her father's violence, and her brother's sick behaviour.

MARTA TRELA

Born in 1989, a second-year student of the Directing and Editing Department at the School of Film, Television and Theatre in Lodz, Poland (PWSFTVIT). As a director, she has made several short fiction and documentary films.

Boles

2013, 12 minut / minutes, barvni / colour, DCP, 1:1,85, sound 5.1

Režija / Directed by Špela Čadež
Scenarij / Written by Gregor Zorc, Špela Čadež
Direktor fotografije / Director of Photography Michael Jörg
Asistent režije, vodja animacije, glavni animator / Assistant Director, Animation Supervisor, Main Animator Oliver Throm
Avtor glasbe / Music Tomaž Grom
Montaža / Edited by Thomas Schmidl
Postprodukcija / Post-production Markus Bledowski
Oblikovanje zvoka / Sound Design Johanna Herr
Kostumografija / Costume Design Gordana Bobojevič
Scenografija, lutke, rekviziti / Production design, Puppets, Props Žiga Lebar
Producent / Producer Tina Smrekar, No History (Špela Čadež)
Koproducent / Co-producer HupeFilm

Igrajo / Cast Katja Levstik (Tereza), Gregor Zorc (Filip)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Boles, 2013
Lahko noč, gospodična (Good Night, Missy), animirani prizori v filmu *Metoda Pevca* / animated scenes in *Metod Pevca* feature, 2011
Zadnja minuta (Last Minute), 2010
Liebeskrank/Dom zdravja (Lovesick), 2007
Zasukanec (Mate to Measure), 2004



Filip, ki živi v revni četrti, sanjari o pisateljski slavi in razkošnem življenju. Nekega dne na vrata potrka Filipova sosedka Tereza, starejša prostitutka, in ga prosi, da ji napiše pismo za njenega zaročenca.

ŠPELA ČADEŽ

Rojena leta 1977 v Ljubljani. Študirala je na Akademiji za likovno umetnost v Ljubljani, na oddelku vizualnih komunikacij. Po diplomii (2002) je nadaljevala s študijem na Akademiji medijskih umetnosti v Kölnu, kjer se je usmerila v animirani film. V času študija je posnela film *Zasukanec* (2004) in zanj prejela nagrado občinstva za najboljšo študentsko delo na bruseljski ANIMI ter *Liebeskrank* (2007), ki je njeno diplomsko delo. Od leta 2008 dela v Sloveniji kot neodvisna avtorica animiranih filmov in producentka.

Filip lives in a poor neighbourhood, dreaming of writer's glory and luxurious lifestyle. One day his neighbour Tereza, an elderly prostitute, knock on his door, asking him to write a letter for her fiancé.

ŠPELA ČADEŽ

Born in Ljubljana in 1977. After graduating in Visual Communication Design (2002) in Ljubljana she continued her studies at the Academy of Media Arts, Cologne, Department of Media Design. During her studies in Germany she made two animated puppet films, *Zasukanec* (Mate to Measure) and *Liebeskrank* (Lovesick), which have been screened at over a hundred festivals all over the world and won more than 30 awards. Since 2008 Špela Čadež has worked in Slovenia as an independent animation film director and producer.

Maček Muri

Muri the Cat

2013, 10 minut / minutes, barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Boris Dolenc
Scenarij / Written by Sandra Ržen, Boris Dolenc
Animacija / Animation Jure Prek, Roxana Bentu, Alex Filipov, Simon Sedmak, Jernej Lunder, Matej Lavrenčič, Jernej Žmitek, George Zuban, Severin Baschung, Gabi Popov, Antonio Salgado, Pavel Hrubos, Renata Stranska, Murphy, Erika Stefan
Avtor glasbe / Music Kajetan Kovič, Jerko Novak, Tone Stojko, Lado Jakša, Neca Falk
Montaža / Edited by Boris Dolenc
Art direktor / Art Director Matej Lavrenčič
Oblikovanje zvoka / Sound Design Julij Zornik, Igor Iskra, Jure Strajnar, Samo Jurca
Izvršni producent / Executive Producer Jure Vizjak, Jaka Oman
Produkcija / Production INVIDA
Koprodukcija / Co-production Mediainteractive, Jure Prek, Jernej Lunder, Jernej Žmitek, RTV Slovenija, 100

Igrajo / Cast Marko Mandič (Muri), Alojz Svete (Miki), Polona Juh (Maca), Nina Valič (Liza), Janez Hočevvar (Marko), Jernej Šugman (Čombe), Bojan Emeršič (Mijalko)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Wanted, 2012
Smehljaji (Smile), 2010
Stripburger v gibanju (Stripburger in Motion), k2010
Palčica (Tumbelina), 2009

BORIS DOLENC
Rojen leta 1982, študiral je filmsko in TV režijo na AGRFT. Je režiser igranih in dokumentarnih filmov, 3D animiranih filmov in serij, humorističnih oddaj in videospotov. Leta 2009 je za animirani kratkometražec *Palčica* na Festivalu slovenskega filma prejel vesno za najboljši animirani film, na Berlinalu 2010 pa je bil izbran za Talent Campus.

When having breakfast Muri is already in trouble, because he didn't know about the special day. With the help of Miki's inventions he solves the problem and manages to charm Maca.

BORIS DOLENC
Born in 1982, studied Film and TV Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. Director of fiction and documentary films, 3D animation films and series, comedy shows, and music videos. In 2009, his animated short *Tumbelina* won a Vesna award for best animation film at the Festival of Slovenian Film. In 2010, he was selected for the Bertinale Talent Campus.

Wanted

2012, 10 minut / minutes, barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Boris Dolenc
Scenarij / Written by Boris Dolenc
Avtor glasbe / Music Filip Šijanec
Montaža / Edited by Boris Dolenc
Zvok / Sound Julij Zornik, Igor Iskra, Jure Strajnar, Peter Žerovnik, Samo Jurca
Animacija / Animation Jernej Žmitek, Matej Lavrenčič, Zarja Menart, Jernej Lunder, Toni Mlakar
Glavni animator / Chief Animator Jernej Žmitek
Avtor stripa in likovna zasnova / Comic Book and Visual Design Vladan Nikolić
Zgodboris / Storyboard Matej Lavrenčič
Dramaturgija / Script Consultant Sandra Ržen
Produkcija / Production Forum Ljubljana
Producentka / Producer Eva Rohrman
Koproducenti / Co-producers Jure Vizjak, Julij Zornik
Koprodukcija / Co-production Invida, 100

Igrajo / Cast Medea Novak (Rozamunda), Nataša Tič Ralijan (Bogomila)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Wanted, kratki film/short film, 2012
Maček Muri (Muri the Cat), 2012
Smehljaji (Smile), 2010
Stripburger v gibanju (Stripburger in Motion), 2010
Palčica (Tumbelina), 2009

V prvem slovenskem animiranem vesternu z naslovom *Wanted* se združita tradicionalno slovensko podeželje in Divji zahod.

BORIS DOLENC
Rojen leta 1982, študiral je filmsko in TV režijo na AGRFT. Je režiser igranih in dokumentarnih filmov, 3D animiranih filmov in serij, humorističnih oddaj in videospotov. Leta 2009 je za animirani kratkometražec *Palčica* na Festivalu slovenskega filma prejel vesno za najboljši animirani film, na Berlinalu 2010 pa je bil izbran za Talent Campus.

The first Slovenian animated Western *Wanted* combines the traditional Slovenian countryside with the Wild West.

BORIS DOLENC
Born in 1982, studied Film and TV Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. Director of fiction and documentary films, 3D animation films and series, comedy shows, and music videos. In 2009, his animated short *Tumbelina* won a Vesna award for best animation film at the Festival of Slovenian Film. In 2010, he was selected for the Bertinale Talent Campus.

ŠTUDIJSKI KRATKI FILMI STUDENT SHORT FILMS

Študijski igrani film Student Film

- 71 Amelia
- 72 Divji vzhod/Wild East
- 73 Družinsko srečanje/Family Reunion
- 74 Ivan brez življenja/John Lacklife
- 75 Kam/Where To
- 76 Prihodi odhodi/Arrivals Departures
- 77 Zadnja malica/The Last Snack

Študijski animirani film Student Animated Film

- 78 Kar slišim, že vem/Ja več znam šta čujem/I Already Know What I Hear

Študijski dokumentarni film Student Documentary Film

- 79 Medijski projekt Murko/Media Product Murko
- 80 Moje ime je ogledalo/My Name Is Mirror

Amelia

2012, 20 minut/minutes, barvni/colour, HD CAM, 16:9,
STEREO

Režija/Directed by Blaž Završnik
Scenarij/Written by Blaž Završnik, Nina Šorak
Direktor fotografije/Director of Photography Marko Brdar
Avtor glasbe/Music Uroš Jezdič
Montaža/Edited by Zlatjan Čučkov
Maska/Make-up Petra Hartman
Snemalec zvoka/Sound Recording Peter Žerovnik
Oblikovanje zvoka/Sound Design Samo Jurca
Kostumografija/Costume Design Gordana Bobojevič
Scenografija/Production Design Danijel Modrej
Produkcija/Production Jožica Blatnik, UL AGRFT
Koprodukcija/Co-production RTV Slovenija, Teleking

Igrajo/Cast Victor Emanuel Manovici (sef/Boss), Pia Korbar (Amelia), Gordana Bobojevič (mama/Mother), Ivanka Mežan (upokojenka/Female pensioner), Goran Bobojevič (pomagač/Helper), Julijan Dragar (dojenček/Baby), Uroš Jezdič (Romun 1/Romanian 1), Elias Rudolf (Romun 2/Romanian 2), Blaž Gracar (Romun 3/Romanian 3)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Adagio, 2013
Na polno slab dan, 2012
Amelia, 2012
Nad mestom se dani (Sunrise Over the City), 2012
Poročnik in kurat (Lieutenant and Curate), 2011
Pot na morje (Getting There), 2010
Dotik (The Touch), 2009
Zora, 2007



Romunska najstnica se pridruži organiziranim beračem v iskanju boljšega življenja. Ko pa skupina začne s svojim popotovanjem v Sloveniji, je postavljena pred težko odločitev, ali naj sprejme dvomljiva pravila igre ali ne.

BLAŽ ZAVRŠNIK

Rojen leta 1984, trenutno živi in dela v Ljubljani. 2011 je diplomiral iz arhitekture in je trenutno absolvent filmske in TV režije na AGRFT. Sodeloval je pri številnih gledaliških, plesnih, filmskih in TV projektih. Od leta 2012 je del kreativne zadruge 1KZ. Za svoj kratki igrani film *Nad mestom se dani* je prejel nagrado vesna za najboljši kratki film na Festivalu slovenskega filma 2012.

A Romanian teenage girl joins organised beggars in search of a better life. But when the group starts a tour around Slovenia, she is faced with a difficult decision: to accept the dubious rules of the game or not?

BLAŽ ZAVRŠNIK

Born in 1984, lives and works in Ljubljana, Slovenia. In 2011 he graduated in architecture and is now in his final year of Film and TV direction studies at the Ljubljana Academy. He has been involved in numerous contemporary dance, theatre, architectural, film and TV projects. Since 2012 he has been a member of the 1KZ creative cooperative. For his short film *Sunrise Over the City* he won a Vesna award at the Festival of Slovenian Film in 2012.



Tekmovalni program
Competition Programme

Divji vzhod

Wild East

2012, 13 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Maja Prelog
Scenarij / Written by Maja Prelog
Direktor fotografije / Director of Photography Maksimiljan Sušnik
Avtor glasbe / Music Jaka Berger
Montaža / Edited by Svetlana Dramlić
Maska / Make-up Petra Hartman
Snemalec zvoka / Sound Recording Peter Žerovnik
Oblikovanje zvoka / Sound Design Samo Jurca
Kostumografija / Costume Design Branka Pavlič
Scenografija / Production Design Blaž Mum
Produkcija / Production Jožica Blatnik, UL AGRFT
Koprodukcija / Co-production RTV Slovenija, Teleking

Igrajo / Cast Gal Ambrožič (Semir/Ninja), Gaja Pegan Nahtigal (Mia), Benjamin Knetič (Edo), Stane Tomazin (Luka), Gregor Škrjanec (Dino), Miranda Trnjanin (Mirela), Vid Klemenc (Miha)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Divji vzhod (Wild East), 2012
Boben usode (Drums of destiny), 2011
Nikamor 13:22 (Nowhere 13:22), 2011
Generacija Južne Afrike (Generation of South Africa), 2010



Piaggio Ciao, marihuana, stara koka-dobra supa, test nosečnosti, naočala, tema majkemi, Zgembo, mrtev pes, Sinan Sakič in NINDŽA! Mineštra vseh minešter! Bon appetit!

MAJA PRELOG

Rojena leta 1988 v Ljubljani. Študentka Akademije za gledališče, radio film in televizijo.

Piaggio Ciao, marijuana, old hen – good broth, pregnancy test, eyeglasses, dark goddamnit, Zgembo, dead dog, Sinan Sakič and NINJA! The stew of all stews! Bon appétit!

MAJA PRELOG

Born in Ljubljana in 1988. Student of the Academy of Theatre, Radio, Film and Television in Ljubljana.

Družinsko srečanje

Family Reunion

2013, 15:55 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Iva Musović
Scenarij / Written by Iva Musović
Direktor fotografije / Director of Photography Milana Bosnić
Avtor glasbe / Music Maja Hajduković
Montaža / Edited by Iva Musović
Maska / Make-up Marija Milošević
Snemalec zvoka / Sound Recording Žolt Virag
Oblikovanje zvoka / Sound Design Vojin Ristivojević
Izvajalec glasbe / Music performed by Maja Hajduković
Kostumografija / Costume Design Milica Radovanović
Scenografija / Production Design Tereza Merlini
Izvršni producent / Executive Producer Ana Tadić
Produkcija / Production Visoka šola za umetnost UNG
Koprodukcija / Co-production Famul Stuart

Igrajo / Cast Dušan Gavrilović (Nenad), Vaja Dujović (Nenadovo dekle / Nenad's Girlfriend), Draginja Mileusnić (Maja), Ljiljana Stjepanović (Mati), Zoran Čosić (Zoran), Ivan Tomić (Nikola – Džoni), Slobodan Pavlović (drugi bolnik / Other patient), Violeta Kroker Petrovski (medicinska sestra / Nurse)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Družinsko srečanje (Family Reunion), 2013
Meshes (Niti), 2011
In Five Minutes, 2006
Monster With Four Eyes, 2004
Moon Over Lake, 2004
Ordinary Day, 2003.



Nenad je doživel možgansko kap. Na obisku v bolnišnici se po daljšem času zberejo družinski člani. Družinsko srečanje se izkoristi kot povod za njihov končni obračun.

IVA MUSOVIĆ

Rojena leta 1973 v Beogradu. Na Centru za vizualne komunikacije v Beogradu je diplomirala iz filmske režije. Večkrat se je udeležila gledališke poletne šole za igrance in režiserje Dah in sodelovala na različnih seminarjih in delavnicah filmske režije. Trenutno je podiplomska študentka na Visoki šoli za umetnost v Novi Gorici. Posnela je več igranih in dokumentarnih kratkih filmov.

Nenad suffered a stroke. When visiting him in the hospital, his family reunites after a long time, but the reunion turns into a final score-settling.

IVA MUSOVIĆ

Born in Belgrade, 1973. She graduated in film directing from the Centre for Visual Communication, Belgrade. She is a multiple attendee of Dah Theatre Summer School for Actors and Directors and participated in various film-directing seminars and workshops. At the moment she is MA student at the School of Art, University in Nova Gorica. She has directed short feature and documentary films.

Ivan brez življenja

John Lacklife

2013, 18 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Domen Martinčič
Scenarij / Written by Domen Martinčič, Urška Sajko
Direktor fotografije / Director of Photography Maksimiljan Sušnik
Avtor glasbe / Music Blaž Gracar
Montaža / Edited by Jan Lovše
Maska / Make-up Petra Hartman
Snemalec zvoka / Sound Recording Željko Nedović
Oblikovanje zvoka / Sound Design Samo Jurca
Animacija / Animation Miha Vozelj, Jure Prek
Kostumografija / Costume Design Klavdija Jeršinovec
Scenografija / Production Design Neža Zinajič, Damjan Krebl
Produkcija / Production Jožica Blatnik, UL AGRFT
Koprodukcija / Co-production RTV Slovenija, Teleking

Igrajo / Cast Jurij Drevenšek (Max), Nika Rozman (Iris)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Izhod, 2013
Ivan brez življenja (John Lacklife), 2013
Božji otroci (Children of God), 2012

Glavni lik Maks nima življenja, samo najbolj-
šega prijatelja Ivana. Nato Maks sreča dekle in
film ima zaplet.

DOMEN MARTINČIČ

Rojen leta 1992 v Trbovljah. Od leta 2010 študira filmsko in
televizijsko režijo na AGRFT.

Max, the lead character, has no life, just his
best friend John. Then Max meets a girl and
the film gets a twist.

DOMEN MARTINČIČ

Born in Trbovlje in 1992. Since 2010 a student of TV and Film
Directing at the Academy of Theatre, Radio, Film and Television
in Ljubljana.

Kam

Where To

2013, 20 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Katarina Morano
Scenarij / Written by Katarina Morano
Direktor fotografije / Director of Photography Maksimiljan Sušnik
Avtor glasbe / Music Boštjan Gombač
Montaža / Edited by Siniša Gačič
Maska / Make-up Petra Hartman
Snemalec zvoka / Sound Recording Jože Trtnik
Oblikovanje zvoka / Sound Design Tristan Peloz
Kostumografija / Costume Design Tina Pavlovič
Scenografija / Production Design Neža Zinajič, Damjan Krebl
Produkcija / Production Jožica Blatnik, UL AGRFT
Koprodukcija / Co-production RTV Slovenija, Teleking

Igrajo / Cast Ivanka Mežan (Mimi), Lara Vouk (Jana), Jožica Avbelj
(sosedu / Neighbour), Iva Zupančič (gospa 1 / Lady 1), Lenča
Ferenčak (Gospa 2 / Lady 2)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Prepričanje, 2013
Kam (Where To), 2013
Benjamin, 2012

Film govori o naključnem srečanju dveh žensk,
pripadnic različnih generacij, ki se vsaka na
svoj način ukvarjata z vprašanji življenja in
smrti ter skupaj preživita dan.

KATARINA MORANO

Rojena leta 1988 v Kranju. Od leta 2010 študira filmsko in
televizijsko režijo na AGRFT.

A film about a chance meeting of two women
of two different generations, each in her own
way dealing with questions of life and death,
and spending a day together.

KATARINA MORANO

Born in Kranj in 1988. Since 2010 a student of TV and Film
Directing at the Academy of Theatre, Radio, Film and Television
in Ljubljana.

Prihodi odhodi

Arrivals Departures

2013, 26 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Primož Ekart
Scenarij / Written by Primož Ekart
Direktor fotografije / Director of Photography Anže Koron, Janez Stucin
Avtor glasbe / Music Primož Hladnik, Boris Benko
Montaža / Edited by Andrej Nagode
Izvajalec glasbe / Music performed by Igor Vičentić, Jurij Hladnik
Kostumografija / Costume Design Meta Sever
Produkcija / Production UL AGRFT
Koprodukcija / Co-production Imaginari, zavod za kulturno dejavnost

Igrajo / Cast Iva Babić (Katja), Matej Puc (Klemen), Eric S. Ward (Greg)



Klemen in Katja se odločita, da se bosta odse-lila v tujino. Klemen odide nekaj mesecev pred Katjo in pripravi vse za njen prihod. Toda vse ne poteka po načrtu. Katja ugotovi, da je zano-sila, medtem ko je bil Klemen v Ameriki. Njuna zveza razpade.

PRIMOŽ EKART
Igralec, gledališki režiser, producent in pisec. Diplomiral je iz dramske igre na AGRFT v Ljubljani. Odigral več kot 90 gledaliških vlog, poleg tega je igral v številnih celovečernih in kratkometra-žnih filmih, TV nadaljevankah in radijskih igrah. V zadnjem času se poleg igre posveča tudi režiji in produkciji gledaliških pred-stav. Trenutno zaključuje magistrski študij filmske režije na AGRFT. Kratki film *Prihodi Odhodi* je njegov filmski prvenec.

Klemen and Katja decided to move overseas. Klemen leaves several months ahead to arrange everything for Katja's arrival. But not everything goes as planned. Katja realizes she got pregnant while Klemen was in the U.S. Their relationship ends.

PRIMOŽ EKART
Actor, theatre director, producer, and writer. He graduated in acting from the Academy of Theatre, Radio, Film and Television in Ljubljana. He appeared in more than 90 stage roles, as well as in numerous feature and short films, TV series, and radio dramas. He has recently also started to work as a theatre director and producer. Currently he is completing his Master's degree in film directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. *Arrivals Departures* is his debut film.

Zadnja malica

The Last Snack

2013, 3 minute / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Nejc Zajec
Scenarij / Written by Nejc Zajec
Snemalec / Camera Max Čelar
Producent / Producer Nejc Zajec

Igrajo / Cast 4.g (replike del / Artwork reproductions)



Maturantski tribute 4.g SŠOF slikarski in kipar-ski umetnosti, z izhodiščem v zadnji večerji.

NEJC ZAJEC
Rojen leta 1994 v Kranju. Po maturi na Umetniški gimnaziji SŠOF v Ljubljani je izbral študij slikarstva (video in novi mediji) na ALUO v Ljubljani.

A tribute of senior year students of the class 4.g SŠOF to the arts of painting and sculpture, starting with the Last Supper.

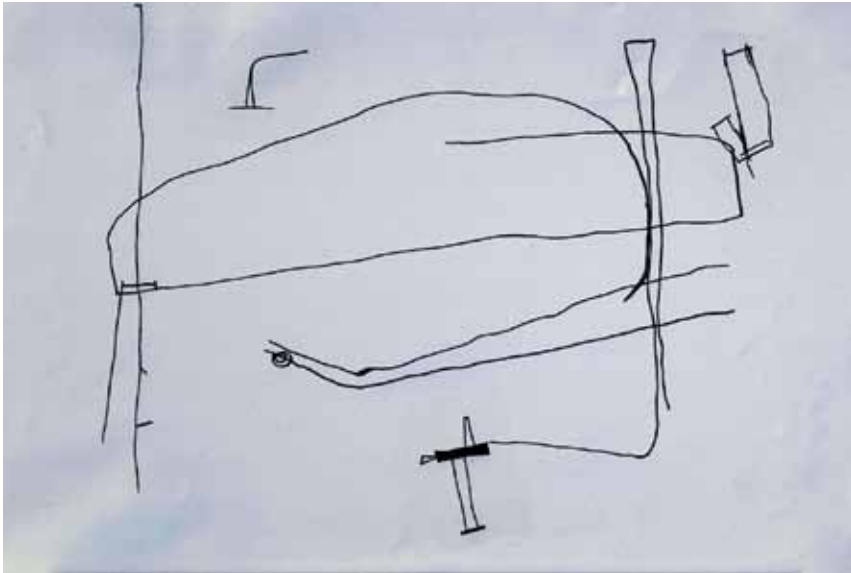
NEJC ZAJEC
Born in Kranj in 1994. After graduating from the School of Design and Photography, he decided to study painting (video and new media) at the Academy of Fine Arts and Design in Ljubljana.

Kar slišim, že vem

I Already Know What I Hear

2012, 5 minut / minutes, barvni / colour, H264, 16:9, STEREO

Režija / Directed by Darko Masnec
Scenarij / Written by Darko Masnec
Avtor glasbe / Music Vjeran Šalamon
Oblikovanje zvoka / Sound Design Vjeran Šalamon
Produkcija / Production Zagreb film



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Kar slišim, že vem (Ja već znam šta čujem / I Already Know What I Hear), 2012
Six, 2011
The Chest, 2010
Communication, 2009
Foby, 2007

V komunikaciji obstaja manko, ki ga lahko začutim skozi stvari, ki ostajajo neizgovorjene. Vendar manko ne pomeni črne luknje, to je prostor, ki izpolnjuje sam sebe.

MASNEC DARKO

Rojen v Celju, trenutno živi in deluje v Zagrebu. Leta 2012 je magistriral iz animiranega filma in novih medijev na Akademiji likovnih umetnosti v Zagrebu, kjer trenutno dela kot mladi raziskovalec.

Communication is lacking. This can be felt through the things left unsaid. But this lack does not mean a black hole, it is a space that fills itself.

MASNEC DARKO

Born in Celje, lives and works in Zagreb. In 2012, he graduated in Animation and New Media from the Academy of Fine Arts in Zagreb, where he currently works as an early-stage researcher.

Medijski projekt: Murko

Media Product Murko

2013, 18 minut / minutes, barvni / colour, DCP, 1:1,66, STEREO

Režija / Directed by Nejc Levstik
Scenarij / Written by Nejc Levstik
Direktor fotografije / Director of Photography Janez Stucin, ZFS
Avtor glasbe / Music Laren Polič Zdravič
Montaža / Edited by Andrej Avanzo
Snemalec zvoka / Sound Recording Brane Zupan
Oblikovanje zvoka / Sound Design Jure Strajnar
Produkcija / Production Jožica Blatnik, UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Nastopajo / Featuring Damjan Murko, Mateja Jančič, Marjanca Scheicher, Aljoša Bagola, Zmago Jelinčič Plemeniti, Saša Lendero, Dr. Breda Luthar, Dr. Karmen Šterk, Irena Kolar, Maruša Penzeš, Maja Murko



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Medijski projekt: Murko (Media Product Murko), 2013
Zgodba o Kočevarjih, 2012
Vsiljivka (The Intruder), 2012
Tunin tatarec, 2011
Igralka, 2010
Metka, 2009

Film o slovenski tabloidni medijski sceni, ki razkriva, kako je mogoče, da pevec, ki ne zna peti, s svojim početjem že 10 let preživlja družino. Razkrije nam, kakšen je odnos med tabloidi in osebami, ki se v njih pojavljajo, zakaj Murka vsi poznamo, zakaj nas sploh zanima in zakaj ga mnogi sovražijo. Hkrati spremljamo tudi nastajanje nove tabloidne zvezde.

NEJC LEVSTIK

Študent filmske in TV režije na AGRFT. Do danes je posnel približno 40 kratkih videov ali filmov za različne festivale, prireditve, natečaje in kar tako.

A film about the Slovenian tabloid media scene that reveals how it is possible that the singer who cannot sing has been able to make a living out of it for 10 years. We learn about the nature of the relationship between tabloids and people who appear in them, and get to know why Murko is famous, why we are interested in him and why many people hate him. At the same time we also watch a new tabloid star being born.

NEJC LEVSTIK

Student of Film and TV Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. To date he has made about 40 short videos or films for various festivals, events, competitions, or for no particular reason.

Moje ime je ogledalo

My Name Is Mirror

2013, 15 minut / minutes, barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Katarina Rešek
Scenarij / Written by Katarina Rešek
Direktor fotografije / Director of Photography Jan Perovšek
Avtor glasbe / Music Marko Lavrin
Montaža / Edited by Tina Novak
Snemalec zvoka / Sound Recording Samo Kozlevčar
Oblikovanje zvoka / Sound Design Tristan Peloz
Produkcija / Production Jožica Blatnik, UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Ajna Djogic, Osman Djogic, Asija Djogic, Neža Franca, Katjuša Zore, Korina O. Trkov, Laura Grmek



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Moje ime je Ogledalo (My Name Is Mirror), 2013
Pijana nevesta, 2013
Krešo in Dinko, 2013
Zid (Wall), 2012
Puder, 2011

Ayna je mlada muslimanka, rojena v Avstraliji bosanskim staršem, ki živi v Sloveniji. Pokrita je z naglavno ruto. V filmu spremljamo njen vsakdan in zanimivo prepletanje dveh svetov, tradicionalnega (islam) s sodobnim. Ayna v iskanju popolne duhovnosti pogosto naleti na ovire, ki jih povzroča trk obeh svetov.

KATARINA REŠEK

Rojena leta 1991 v Brežicah. S filmskim ustvarjanjem je začela pri Društvu zaveznikov mehkega pristanka v Krškem in nadaljevala pri KUD-u Pozitiv v Ljubljani. Študira filmsko in televizijsko režijo na AGRFT in je idejni vodja benda Napravi mi dete.

Ayna is a young Muslim girl, born in Australia to Bosnian parents, now living in Slovenia. She wears hijab. In the film we follow her everyday life, where two different worlds mix – the traditional (Islam) and the modern Slovenian one. In the search of her peace with God she often stumbles upon barriers created by the collisions of the two worlds.

KATARINA REŠEK

Born in Brežice in 1991. She first got involved in film in the organisation DZMP, Krško, and continued in KUD Pozitiv, Ljubljana. She studies Film and TV Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana, and is the mastermind behind the band Napravi mi dete.

CELOVEČERNI IN SREDNJEMETRAŽNI FILMI FEATURE AND MEDIUM-LENGTH FILMS

Celovečerni igrani Film Feature Film

82 Odmevi časa / Echoes of Time

Celovečerni dokumentarni film Feature Documentary Film

84 Kaj ti je film / What is (with) Cinema

86 Tamikrest

Srednjemetražni dokumentarni film Medium-Length Documentary Film

88 Čas za novo državo / Time for a New State

90 Kako je padala Evropa / Watching Europe Fall

92 Style Wars 2

94 Zbrani – zaupno o skupnem / The Gathering – The Secret Side of Things We Share

96 Zelena utopija / Utopia in Green



Netekmovalni program
Panorama Programme

Odmevi časa

Echoes of Time

2013, 92 minut / minutes, barvni / colour, DCP, 16:9, DCP 5.1

Režija / Directed by Ema Kugler
Scenarij / Written by Ema Kugler
Direktor fotografije / Director of Photography Janez Stucin
Snemalec / Camera Janez Stucin
Avtor glasbe / Music Robert Jiša
Montaža / Edited by Ema Kugler
Maska / Make-up Ema Kugler
Snemalec zvoka / Sound Recording Gregor Zupan, Miha Kraševac, Matjaž Starin, Luka Živec
Oblikovanje zvoka / Sound Design Boštjan Kačičnik
Animacija / Animation Zoran Arizanovič, Darko Plevnik, Marko Videčnik, Natlija Zanoški, Primož Bončina
Compoziting / Compositing Janez Ferlan
Barvna korekcija / Colour Grading Janez Ferlan
Kostumografija / Costume Design Ema Kugler
Scenografija / Production Design Ema Kugler
Dramaturgija / Screenplay Ema Kugler
Produkcija / Production Zavod ZANK
Koprodukcija / Co-production Video Produkcija Kregar

Igrajo / Cast Marko Mandić (gospodar / Master), Nataša Matjašec (alter ego gospodarja / Master's alter ego), Primož Bezjak, Sebastijan Starič (vojaka / Soldiers), Blaž Šef (žrtev / Victim), Ivan Rupnik (govorec / Speaker), Ivan Peternejl (vedež / Prophet), Rosana Hribar, Gregor Luštek (plesalca / Dancers), Marko Mlačnik (plesalec / Dancer), Ivo Barišič, Damjana Černe (begunca / Refugees), Mojca Kumerdej (dojilja / Wet Nurse), Barbara Krajnc (nosečnica / Pregnant Woman), Demeter Bitenc (duhovik / Priest), Žiga Saksida, Drago Grabnar, Janez Habič-Johny, Matjaž Ocvirk-Gadafi, Stane Kralj (člani omizja / Panel members), Nejc Kugler (otrok / Child)



Največja zabloda človeka je njegova iluzija, da je svoboden.

EMA KUGLER

Multimedijska umetnica, ki deluje v polju scenografije, kostumografije, performansov, videa, filma. Svoj prvi video-film je posnela leta 1993 in od takrat še osem, pri vseh je bila tudi scenaristka, režiserka, scenografka, kostumografka in organizatorica produkcije, v zadnjih štirih tudi montažerka slike in glasbe ter producentka.

Man's biggest delusion is his illusion about being free.

EMA KUGLER

Multimedia artist engaging in production design, costume design, performance art, video, film. Since making her first video-film in 1993, she has created eight more. With all of them, she was the screenwriter, director, production designer, costume designer, and production manager, with the last four also the image and music editor, and producer.



IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Odmevi časa (Echoes of Time), 2013
Za konec časa (For the End of Time), 2008
Le grand macabre, 2005
Homo Erectus, 2001
Postaja 25 (Station 25), 1997
Tajga (Taiga), 1996
Obiskovalec (The Visitor), 1995
Hydra, 1993

Kaj ti je film

What is (with) Cinema

2013, 105 minut / minutes, barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Sabina Đogić
Scenarij / Written by Sabina Đogić
Direktor fotografije / Director of Photography Marko Brdar
Avtor glasbe / Music Borja Močnik – Borka
Producent / Producer Sabina Đogić

Nastopajo / Featuring Jurij Meden, Vinko Möderndorfer, Damijan Kozole, Maja Weiss, Boris Petković, Goran Vojnović, Klemen Dvornik, Matjaž Ivanišin, Nejc Gazvoda, Vlado Škafar, Olmo Omerzu, Martin Turk, Dušan Moravec, Janez Burger, Petra Seliškar, Peter Braatz, Hanna Slak, Janez Lapajne, Matevž Luzar, Jan Cvitković

En dan. En set. Dvajset filmskih režiserjev. En manifest.

SABINA ĐOGIĆ

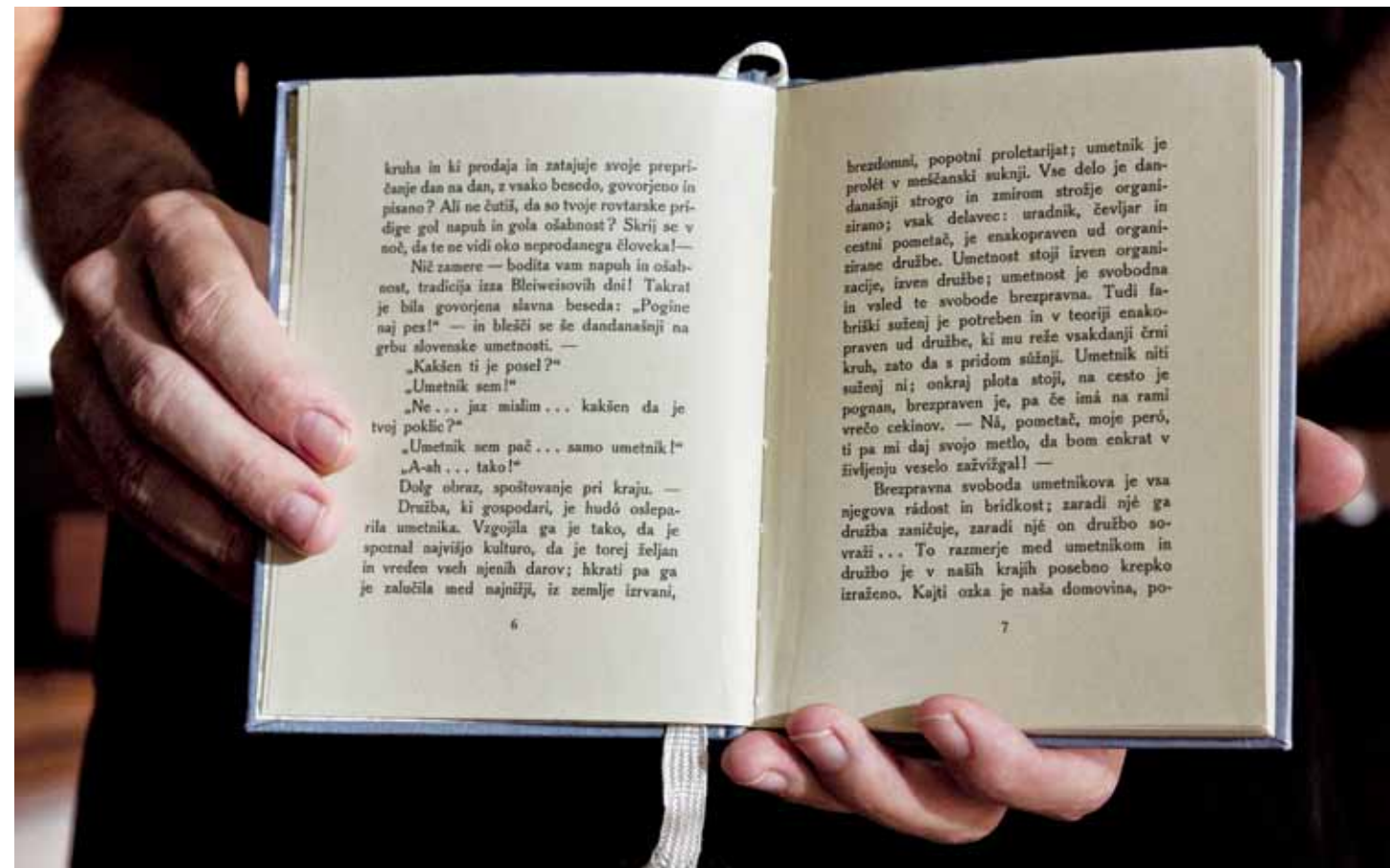
Direktorica fotografije in režiserka. Na Universidad del Cine v Buenos Airesu je študirala filmsko kamero, na Pompeu Fabra v Barceloni pa ustvarjalni dokumentarni film. *Kaj ti je film* je njen prvi celovečerni film.



One day. One set. Twelve film directors. One manifesto.

SABINA ĐOGIĆ

Director of photography and director. She studied cinematography at the Universidad del Cine in Buenos Aires, and creative documentary film at the Pompeu Fabra University in Barcelona. *What is (with) cinema* is her feature debut.



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**
Dnevnik z enega Otoka (Diario de una Isla), 2012

Tamikrest

2013, 80 minut / minutes, barvni / colour, Digí Beta, 16:9, STEREO

Režija / Directed by Peter Braatz
Scenarij / Written by Peter Braatz
Avtor glasbe / Music Tamikrest
Produkcija / Production Taris Film
Koprodukcija / Co-production Bela Film

V skladbah sestava Tamikrest se zrcali hrepenenje mladih Tuaregov, »puščavski blues« izvajajo na številnih koncertih po Evropi in ob domačih tabornih ognjih na jugu Alžirije, tik ob meji z Malijem. Tu se borijo za svojo neodvisno državo Azavad. Vendar zadivja vojna, na oblast pridejo islamisti, nekateri od mlajših Tuaregov se izrečejo za pripadnike Al Kaide, ozemlje pretresajo nasilje in interesi mednarodnih korporacij. Glasbeniki snemajo tako dogodke okoli sebe kot tudi intimne doživljaje, v dvajsetih mesecih ustvarijo zbirko posnetkov o domovini, kot jo opevajo v svojih skladbah o spominu in ljubezni. Razpeto med izgubo iluzij in svitanjem novih časov.

PETER BRAATZ

Rojen v Solingenu v Nemčiji leta 1959. Študiral je na Akademiji za film in televizijo v Berlinu (DFFB), od leta 1988 deluje kot samostojni producent, režiser in montažer. Je lastnik produkcijske hiše Taris Filmproduktion, Posnel je video spote za številne glasbene zasedbe, pa tudi za road filme Wima Wendersa, za Goethe-Institut, Phonogram-Records, Mute Records, WDR, ZDF/3sat, TV Slovenija itd. S svojimi filmi je sodeloval na mnogih mednarodnih festivalih (Berlin, Rotterdam, London, Bilbao, Los Angeles, Sarajevo, Toronto ...).



In their songs, Tamikrest express the desires of the young Tuareg, their “desert blues” is heard in concerts across Europe and at campfires in their homeland in the south of Algeria, next to the border with Mali. Here they fight for their own country, “Azawad”. But then a war comes, Islamists seize the power, some of the younger Tuareg declare themselves members of Al-Qaeda, and the region turns into a zone dominated by terror and corporate interests. The band-members record both this world around them and their intimate reflections, and in twenty months’ time they create a collection of recordings about their land, songs of memory and love. Torn between the loss of illusions and the dawn of a new time.

PETER BRAATZ

Born in Solingen, Germany, in 1959. He graduated from the German Film and Television Academy in Berlin (DFFB). Since 1988 he has been an independent producer, director, and editor. He is the owner of the production house Taris Filmproduktion. He has made videos for various musicians, as well as for Wim Wenders’ road movies, for Goethe Institut, Phonogram-Records, Mute Records, WDR, ZDF/3sat, TV Slovenija, etc. His films were screened at major international festivals (Berlin, Rotterdam, London, Bilbao, Los Angeles, Sarajevo, Toronto...).

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Tamikrest, 2013
Vedno mlada Slovenija (Forever Young – Slovenia), 2011
Skozi zrak (Over The Air), 1999
Gary Lucas & Golem, 1998
Foto film 2001 (Photo Film 2001), 1996



Čas za novo državo

Time for a New State

2013, 65 minut / minutes, barvni / colour, zunanji disk / External Disc, 1:1,85, STEREO

Režija / Directed by Skupina Irwin in Igor Zupe
Scenarij / Written by Skupina Irwin, Eda Čufer, Igor Zupe
Direktor fotografije / Director of Photography Thomas Vollmar
Avtor glasbe / Music Dejan Knez
Montaža / Edited by Urban Potočnik
Oblikovanje zvoka / Sound Design Boštjan Kačičnik
Produkcija / Production Nord Cross Production
Koprodukcija / Co-production DRUŠTVO NSK Informativni center, Inštitut A.V.A.

Država NSK, ki je bila zasnovana kot umetniški projekt, je med vsemi obstoječimi državami edinstvena v tem, da nima svojega teritorija, saj vse od ustanovitve leta 1992 obstaja zgolj v času. Film beleži zgodovinski trenutek, ko so-ustanovitelji Države NSK le-to ponudijo v upravljanje in nadaljnje oblikovanje njenim državljanom.

IGOR ZUPE

Rojen v Murski Soboti. Diplomiral iz filmske in televizijske režije na AGRFT v Ljubljani.

IRWIN

je leta 1983 ustanovljena skupina umetnikov (Dušan Mandič, roj. 1954, Miran Mohar, roj. 1958, Andrej Savski, roj. 1961, Roman Uranjek, roj. 1961, in Borut Vogeltnik, roj. 1959), ena od ustanovitvenih skupin umetniškega kolektiva Neue Slowenische Kunst (NSK).



Designed as an art project, the NSK State is a unique entity among the existing states in that it has no territory, having only existed in time ever since it was created in 1992. The film shows the historic moment when the cofounders of the NSK State offer the state to its citizens for governance and future development.

IGOR ZUPE

Born in Murska Sobota. Graduated in Film and TV Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana.

IRWIN

is a group of artists set up in 1983 (Dušan Mandič, b. 1954, Miran Mohar, b. 1958, Andrej Savski, b. 1961, Roman Uranjek, b. 1961, and Borut Vogeltnik, b. 1959), and one of the funding groups of the art collective Neue Slowenische Kunst (NSK).

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Čas za novo državo (Time for a New State), 2013

Ženini (Bachelors), 2008

Glasba je časovna umetnost: Pankrti – Dolgcajt (Music is the Art of Time: Pankrti – No Fun), 2006



Kako je padala Evropa

Watching Europe Fall



2013, 50 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Boris Petkovič
Scenarij / Written by Boris Petkovič
Direktor fotografije / Director of Photography Boris Petkovič
Montaža / Edited by Boris Petkovič
Oblikovanje zvoka / Sound Design Julij Zornik, Samo Jurca
Produkcija / Production DZMP Krško

Film *Kako je padala Evropa* spremlja nastanek gledališke predstave *Padec Evrope* režiserja in scenarista Matjaža Zupančiča. Medtem ko režiser na vajah z igralci odpira temeljna vprašanja odnosov v družbi, se na ulicah Ljubljane dogajajo stvari, tako podobne tistim, ki so dramo *Padec Evrope* tudi navdihnile.

BORIS PETKOVIČ
Rojen leta 1971 v Zenici. Leta 1996 v Portorožu končal študij na Višji prometni šoli. Leta 2005 je diplomiral filmsko režijo na filmski šoli EICAR v Parizu, kjer je naslednja tri leta tudi poučeval. Leta 2008 se je vrnil v Slovenijo, kjer trenutno živi in ustvarja.

Watching Europe Fall is about the staging of *The Fall of Europe*, a theatre piece directed and written by Matjaž Zupančič. While in rehearsals the director and actors tackle some of the fundamental questions about relations in the society, the streets of Ljubljana are the stage for events so very similar to those that inspired *The Fall of Europe* in the first place.

BORIS PETKOVIČ
Born in Zenica in 1971. In 1996, he graduated from the Portorož College of Traffic. In 2005, he graduated in film directing at EICAR, Paris, where he spent the following three years teaching. In 2008, he returned to Slovenia, where he now lives and works.

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Kako je padala Evropa (Watching Europe Fall), 2013
V letu hip hopa (In the year of hip hop), 2010
Vollini molk (Election Silence), 2009
paris.love, 2007
Hudičeva kolonija (Devil's Colony), 2006
Desperado tonic, 2004
Touchè, 2004
Sstress, 2003
Naprej (Forward), 1998



Style Wars 2

2013, 69 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Veli Silver, Amos Angeles
Scenarij / Written by Veli Silver, Amos Angeles
Snemalec / Camera Veli Silver, Amos Angeles
Avtor glasbe / Music Jonas Leuenberger, Hans-Jakob Mühlethaler, Essaouira project, Filmstation Gmbh
Montaža / Edited by Jan Gassmann, Adrian Aeschbacher
Snemalec zvoka / Sound Recording Veli Silver, Amos Angeles
Oblikovanje zvoka / Sound Design Gregg Skerman
Animacija / Animation Milos May
Scenografija / Production Design Veli Silver, Amos Angeles
Produkcija / Production No Money Production

Style Wars je legendarni dokumentarec iz leta 1983, po zaslugi katerega se je med drugim grafitarsko gibanje iz New Yorka razširilo po svetu. 30 let pozneje Veli in Amos, evropska oboževalca filma *Style Wars*, potujeta po današnji sceni grafitarjev in uličnih umetnikov. Pot ju vodi od Evrope do New Yorka in se konča na Bližnjem vzhodu. *Style Wars 2* predstavi srečanja z grafitarji in različne umetniške poglede. Veli in Amos se mimogrede znajdeta na boksarskem dvoboju v New Yorku in pri frizerju na Zahodnem bregu. Čeprav film govori predvsem o grafutih, načenja tudi teme, kot so umetnost, politika in življenjski slog.

VELI SILVER
Rojen leta 1983 v Banjaluki. Diplomiral je na Akademiji za likovno umetnost in oblikovanje (ALUO) v Ljubljani.

AMOS ANGELES
Rojen leta 1986 v Zürichu. Na tehniški visoki šoli ETH v Zürichu je študiral arhitekturo in na univerzi za umetnost ZHDK v Zürichu diplomiral iz likovne umetnosti.



Style Wars is a legendary 1983 documentary, which helped the graffiti movement from New York spread around the world. 30 years later, Veli and Amos, two *Style Wars* fans from Europe, travel through today's graffiti and street art scene. The journey takes them from Europe to New York and ends in the Middle East. *Style Wars 2* features encounters with graffiti artists and presents various artistic views. Along the way, Veli and Amos happen to attend boxing fights in New York and visit hair dressers in the West Bank. Even though the film's main focus is on graffiti, it also explores topics like art, politics, and lifestyle.

VELI SILVER
Born in Banja Luka, Bosnia and Herzegovina in 1983. Graduate of the Academy of Fine Arts and Design Ljubljana (ALUO), Slovenia.

AMOS ANGELES
Born in Zurich, Switzerland in 1986. He studied Architecture at the Swiss Federal Institute of Technology Zurich (ETH) and graduated in Fine Arts from the Zurich University of the Arts (ZHDK).



Zbrani – zaupno o skupnem

The Gathering – The Secret Side of Things We Share

2013, 65 minut / minutes, barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Anja Medved
Scenarij / Written by Anja Medved, Patricija Maličev
Snemalec / Camera Ferruccio Goia, Jan Mozetič
Avtor glasbe / Music Bostjan Bastyan Zobec, Zlatko Kaučič
Montaža / Edited by Anja Medved, Ferruccio Goia
Oblikovanje zvoka / Sound Design Rosario Guerrini
Produkcija / Production Kinoatelje
Koprodukcija / Co-production Zavod Kinoatelje, Zavod Kinokašča

Človek si je vedno prizadeval, da bi se osvobodil od narave. Zgodovina filozofije je zgodba o refleksiji tega tragičnega prizadevanja. S približevanjem novim tehnološkim mejam smo se znašli v novih protislovjih. Človek ni bil od narave nikoli bolj oddaljen, hkrati pa ga ta kot vrsto nikoli ni bolj ogrožala. Zdi se, kot da je vprašanje preživetja naše civilizacije postala stvar intimnih odločitev njenih posameznikov.

ANJA MEDVED

Avtorica dokumentarnih filmov, intermedijskih projektov in gledaliških predstav. Diplomirala je iz gledališke in radijske režije na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Njeni dokumentarni projekti so bili predstavljeni tako na filmskih festivalih kot v okviru razstav sodobne umetnosti. Je soustanoviteljica Zavoda Kinokašča in večletna sodelavka čezmejne organizacije Kinoatelje (Nova Gorica – Gorica), v kateri vodi program zbiranja in ohranjanja spominov.



Humans have always striven to free themselves from nature. The history of philosophy is a story of reflections on this tragic effort. Approaching new technological limits, we have found ourselves in new contradictions. Humans have never before been so distant from nature, yet nature has never been a greater threat for humans as a species. It seems the survival of our civilisation is now about intimate choices of its individual members.

ANJA MEDVED

Director working in documentaries, intermedia projects and theatre. She graduated in theatre and radio directing at Ljubljana Academy for Theatre, Radio, Film and Television (AGRFT). Her documentary projects were presented at several film festivals and art galleries. She is a cofounder of Zavod Kinokašča and long-term collaborator of cross-border organization Kinoatelje (Nova Gorica – Gorizia) where she curates the programme of archiving memories.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Zbrani – zaupno o skupnem (The Gathering – The Secret Side of Things We Share), 2013

Pogledi skozi železno zaveso (Looking Through The Iron Curtain), 2010

Trenutek reke (Timeless River), 2010

Sešivalnica spomina (Binding Memories), 2006

Mesto na Travniku (The Town In The Meadow), 2004

Moja meja (My Borderline), 2002

Nislo letele ptice (These Were Not Birds), 2000



Zelena utopija

Utopia in Green

2013, 55 minut / minutes, barvni / colour, HD, 16:9, DIGITAL

Režija / Directed by Marko Kumer – Murč, Urban Zorko
Scenarij / Written by Urban Zorko, Marko Kumer – Murč
Animacija / Animation Rok Klemenčič
Oblikovanje zvoka / Sound Design Igor Iskra
Produkcija / Production Društvo Snehomat
Koprodukcija / Co-production Maribor 2012

Nastopajo / Featuring Kristijan Ostanek (glas / Voice)

Deprivilegirano mesto se loteva ambicioznega podviga, s katerim si želi povrniti izgubljeni ugled. Urbani vrtovi so nastajajoča dežela prihodnosti. Boj med vrtom-idealom in realnostjo, med utopijo njegovih ideologov in preprostostjo rok, ki ga, med bohotenjem in umiranjem nekih drugih bitij, obdelujejo. Filmska meditacija o razburkanih časih, ko se je dvigoval Maribor, o junakih, sadikah in človeški norosti. Geneza v štirih letnih časih: eno leto snemanja, eno leto nastanka družbe.

URBAN ZORKO

Rojen v Ljubljani leta 1983. Leta 2012 je na Filozofski fakulteti Univerze v Ljubljani diplomiral iz primerjalne književnosti in literarne teorije. Od poznih najstniških let dalje je dejaven v različnih vrstah medijev kot novinar, publicist, avtor oddaj, serij, kratkih filmov ter filmski in literarni kritik. Polje njegovega zanimanja je zgodba, pa naj bo gledališka drama, radijski govor ali literarna ali filmska pripoved kot metafora politične, družbene, intimne realnosti in njenih zagat. Bil je član rezidenčne skupine filmskih ustvarjalcev pri projektu Evropska prestolnica kulture v Mariboru.



An underprivileged city is starting an ambitious undertaking to restore the lost reputation. Urban gardens are a land of the future in the making. A struggle between garden as an ideal and reality, between its ideologists' utopia and the simplicity of hands which work there amid exuberance and death of some other beings. A meditation on film about the turbulent times of Maribor rising up, about heroes, seedlings, and human folly. A genesis in four seasons: a year of filming, a year in the making of a society.

URBAN ZORKO

Born in 1983 in Ljubljana. In 2012 he graduated in Comparative Literature and Literary Theory at the Faculty of Arts at the University of Ljubljana. Since his late teens he has worked in numerous kinds of media as a journalist, author of articles, shows, series, short films, and as a film and literary critic. His field of interest is a story, be it a theatre piece, a radio speech, or a literary or film narrative as metaphor for political, social, intimate reality and its problems. He was a member of the residential group of filmmakers at the European Capital of Culture in Maribor.



KRATKI FILMI
SHORT FILMS

Kratki igrani film
Short Film

99 Zavarovalniški agent/The Insurance Agent

Kratki dokumentarni film
Short Documentary Film

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Kratki eksperimentalni film
Experimental Short Film

104 Coffee
105 Razstava horror politijada/Exhibition Inhibition

Kratki animirani film
Animated Short Film

106 Kurent

Zavarovalniški agent The Insurance Agent

2013, 3 minute / minutes, barvni / colour, xdcam, 1:1,66,
STEREO

Režija / Directed by Dražen Štader
Scenarij / Written by Ranko Babić
Direktor fotografije / Director of Photography Janez Stucin
Montaža / Edited by Rok Sajovic
Maska / Make-up Urška Bizjak
Oblikovanje zvoka / Sound Design Sašo Stojilković
Kostumografija / Costume Design Petra Rozman
Produkcija / Production Produkcija Studio – Štaderzen

Igrajo / Cast Ranko Babić (agent/Agent), Tadej Bricelj (šef
lokala/Bar Manager), Duška Ferencek (babica/Grandma)



IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Zavarovalniški agent (The Insurance Agent), 2013
Paket (The Package), 2012
Poročno potovanje (Honeymoon), 2006
Rudi Omota: Prezrto poglavje slovenske kinematografije (Hidden
chapter of the Slovenian Film), 2004
Orgazmus, 2002
Sladko življenje (Sweet Life), 2001
Žile (Veins), 2000
V tranzitu (In Transit), 1999

Časi se spreminjajo, ampak določene poklicne
spretnosti ostajajo enake. Zavarovalniški agent
nam razkrije nekaj sočnih anekdot iz svojega
prejšnjega poklica.

DRAŽEN ŠTADER

Rojen 1975 v Banjaluki. Po končani ekonomski fakulteti je
diplomiral na AGRFT, kjer je prejel študentsko Prešermovo nagrado
za TV-dramo *Sladko življenje*. Zelo je dejaven kot režiser in tudi
kot direktor fotografije številnih televizijskih oddaj ter vedno bolj
prodornih internetnih in spletnih vsebin. Leta 2012 je zaključil
svoj prvi celovečerni dokumentarni film *Paradise TV*.

Times change, but certain professional skills
stay the same. An insurance agent reveals
some juicy anecdotes from his previous job.

DRAŽEN ŠTADER

Born in Banja Luka in 1975. After completing his studies at the
Faculty of Economics, he graduated from the Academy of Theatre,
Radio, Film and Television in Ljubljana, where he won a student
Prešeren Award for his TV drama *Sweet Life*. He is a very prolific
director and director of photography, working on numerous TV
shows and up-and-coming internet projects. In 2012, he made
his first feature documentary *Paradise TV*.



Netekmovalni program
Panorama Programme

Festival HISTeRIA

2012, 24:42 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Urška Djukić
Scenarij / Written by Urška Djukić, Katja Skorić
Direktor fotografije / Director of Photography Urška Djukić, Katja Skorić
Snemalec / Camera Tilen Pribela
Avtor glasbe / Music Mitja Solce
Montaža / Edited by Urška Djukić, Katja Skorić
Produkcija / Production KD MATITA



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**
Festival HISTeRIA, 2013
Coffee, 2013
Prvi dan v službi (First Day at Work), 2010
Gospod Podzavest (Mr Subconsciousness), 2009

Festival HISTeRIA: ples, etno glasba, senčno, ulično in lutkovno gledališče, cirkus, slikarstvo, maske, arhitektura, dokumentarni in animirani filmi, land-art. Dokumentarni film poleg umetniške vrednosti predstavi tudi velik osveščevalni pomen festivala.

URŠKA DJUKIĆ
Študentka magistrskega programa Medijske umetnosti in prakse – modul film na Visoki šoli za umetnost Univerze v Novi Gorici. Neodvisna mlada ustvarjalka/videastka se v svojih delih pogosto dotika družbeno angažiranih tem. Ustvarja v opusu različnih vizualnih medijev. Kot zunanja sodelavka – montažerka sodeluje s produkcijskimi hišami.

Festival HISTeRIA: dance; world music; shadow, street and puppet theatre; circus; painting; masks; architecture; documentary and animation films; land art. In addition to the festival's artistic value, the documentary also shows its awareness-raising role.

URŠKA DJUKIĆ
MA student of Media Arts and Practices, Film module, at the School of Arts, the University of Nova Gorica. In her works, this independent young (video) artist often explores pressing social issues. She works in various visual media, and collaborates with production companies as an editor.

Lenča Ferenčak

2013, 7 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Daphne Van Den Blink, Karel Verstreken
Scenarij / Written by Daphne Van Den Blink, Karel Verstreken
Snemalec / Camera Karel Verstreken, Daphne Van Den Blink
Producent / Producer Tom Gomizelj

Nastopa / Featuring Lenča Ferenčak



Lenča je upokojena igralka, ki živi v Ljubljani. Bere poezijo, hrani mačke in se, medtem ko se sprehaja po mestu, spominja delčkov svojega življenja.

DAPHNE VAN DEN BLINK
Rojena na Nizozemskem, stara 28 let. V Utrechtu na Nizozemskem diplomirala iz kulturnega in socialnega dela. Zdaj je v tretjem letniku študija dokumentarne režije na akademiji RITS v Bruslju. Trenutno v Bruslju preživlja leto v okviru EVS (pisanje, film, radio).

KAREL VERSTREKEN
Rojen na Nizozemskem, star 23 let. Trenutno živi v Bruslju, kjer je magistrski študent dokumentarne režije na akademiji RITS v Bruslju. Deluje tudi na področju zvočnih krajin in eksperimentiranja z elektronsko glasbo.

Lenča is a retired actress living in Ljubljana. She reads poetry, feeds cats, and remembers bits of her life while taking walks through the city.

DAPHNE VAN DEN BLINK
Born in the Netherlands, 28 years old. First she graduated in Cultural and Social Work in Utrecht, Holland. Now she is in the third year of Documentary making studies at RITS, Brussels. Currently doing a year of EVS work (writing, filming, radio) in Brussels.

KAREL VERSTREKEN
Born in the Netherlands, 23 years old. Currently living in Brussels, where he studies for his master's degree in documentary directing at RITS, Brussels. Also experienced in soundscaping and experimenting with electronic music.

Od radnika do aktivista – za bolji život!

From Workers to Activists – For a Better Life!

2013, 22 minut / minutes, barvni / colour, HDV, 16:9, STEREO

Režija / Directed by Anja Kuhar
Scenarij / Written by Anja Kuhar
Direktor fotografije / Director of Photography Klemen Krek
Avtor glasbe / Music Kosta
Montaža / Edited by Romana Zajec
Snemalec zvoka / Sound Recording Klemen Krek
Producent / Producer Zavod Voluntariat (Uroš Krasnik)
Koprodukcija / Co-production Restart, CK 13, Zavod Apis



Izbrana filmografija / Selected Filmography

Od radnika do aktivista – za bolji život! (From workers to activists – for a better life!), 2012
Metelkove ne damo, 2006
Marsovci na Metelkovi: Zgodba umetniškega tandema, 2005

Propad slovenske gradbene industrije je pustil delavce migrante v globokem obupu. V nebo vpijoče izkoriščanje in nepravilnosti so vodili v nastanek radijske oddaje »Viza za budućnost« na ljubljanskem Radiu Študent. Film spremlja nastanek in razvoj oddaje, ki deluje predvsem kot sredstvo opolnomočenja delavcev in način njihove aktivacije.

ANJA KUCHAR

Rojena leta 1984 v Ljubljani. Diplomirala je na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete Univerze v Ljubljani. Trenutno v sodelovanju z več slovenskimi mediji deluje kot svobodna novinarka, v sodelovanju z več produkcijskimi hišami pa izvaja različne naloge v procesu produkcije filmskih in video vsebin.

The collapse of Slovenia's construction industry has left migrant workers in deep despair. Flagrant abuse and injustice provoked the creation of the radio show "Viza za budućnost" (Visa for Future), aired by Radio Študent. The film explores the creation and development of the show, which above all serves as a means of empowering the workers and a way to engage them.

ANJA KUCHAR

Born in Ljubljana in 1984. She graduated from the Faculty of Arts, Department of Ethnology and Cultural Anthropology, the University of Ljubljana. She works as a freelance journalist for various Slovenian media, and collaborates with several production companies in various stages of film and video production.

Ž

2013, 5 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Raquel Pedreira, Catherine McGrath, Marion Trotte, Eglantine Sohet
Scenarij / Written by Raquel Pedreira, Catherine McGrath, Marion Trotte, Eglantine Sohet
Producent / Producer Tom Gomizelj

Nastopajo / Featuring Nataša Brajdič, Zorica Blagotinšek, Asja



Trije portreti treh oseb z zelo raznolikimi pogledi na svet, vendar eno skupno točko: vse tri so ženske.

MARION TROTTE Rojena leta 1988 v Franciji. Zaključila je magistrski študij filmskih tehnik. Režirala je več filmov in kot snemalka in pomočnica režije delala na televiziji in pri eksperimentalnem filmu. **EGLANTINE SOHET** Rojena leta 1985 v Franciji, diplomirala iz avdiovizualne obdelave. Kot snemalka in pomočnica snemalca je sodelovala pri več projektih televizijske produkcije. **RAQUEL PEDREIRA NAVEIRA** Rojena leta 1980 v La Coruñi. Po izobrazbi je strokovnjakinja za slikovno obdelavo, dela kot svobodna snemalka. **CATHERINE MCGRATH** Rojena leta 1987 na Irskem. Pred kratkim je na DKIT diplomirala iz področja filma in televizije. En semester je preživel na Baltski šoli za film in medije v Talinu.

Three portraits of three different people with very different mindsets, but one thing in common: all three are women.

MARION TROTTE Born in France in 1988, she completed a masters in cinema techniques. She directed several films and worked as camera operator and assistant director on TV and in experimental film. **EGLANTINE SOHET** Born in France in 1985. She earned a degree as an audiovisual technician, and was involved in several projects in TV production as a camera assistant, and also as a camerawoman. **RAQUEL PEDREIRA NAVEIRA** A Coruña, 1980. Specialist Technician in Image, she works as a freelance camera operator. **CATHERINE MCGRATH** Born in Ireland in 1987. She just finished a degree in TV and Film from DKIT. She also spent one semester in the Baltic Film and Media school in Tallinn.

Coffee

2013, 2:08 minut/minutes, barvni/colour, HD CAM, 16:9, DIGITAL

Režija/Directed by Urška Djukić
Scenarij/Written by Urška Djukić
Direktor fotografije/Director of Photography Urška Djukić
Snemalec/Camera Urška Djukić
Montaža/Edited by Urška Djukić

Igrajo/Cast Dragan Djukić (kofetar/Barista), Lučka Djukić (mama/Mother)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Coffee, 2013
Festival HISTeRIA, 2013
Prvi dan v službi (First Day at Work), 2010
Gospod Podzavest (Mr Subconsciousness), 2009

Reprodukcija in *hommage* slavni sliki »Kofetarica« najpomembnejše slovenske slikarke Ivane Kobilice. Humorna interpretacija znanega slikarskega dela odpre vprašanja o upodobljenem motivu.

URŠKA DJUKIĆ

Študentka magistrskega programa Medijske umetnosti in prakse – modul film na Visoki šoli za umetnost, Univerze v Novi Gorici. Neodvisna mlada ustvarjalka/videastka se v svojih delih pogosto dotika družbeno angažiranih tem. Ustvarja v opusu različnih vizualnih medijev. Kot zunanja sodelavka – montažerka sodeluje s produkcijskimi hišami.

Reproduction of and homage to the famed painting »Coffee Drinker« by the most prominent Slovenian female painter Ivana Kobilica. A witty interpretation of the well-known art piece raises questions of the depicted motive.

URŠKA DJUKIĆ

MA student of Media Arts and Practices, Film module, at the School of Arts, the University of Nova Gorica. In her works, this independent young (video) artist often explores pressing social issues. She works in various visual media, and collaborates with production companies as an editor.

Razstava horror politijada Exhibition Inhibition

2012, 14 minut/minutes, č-b/b-w, mini dv, 16:9, DIGITAL

Režija/Directed by Diego Menendes
Scenarij/Written by Diego Menendes
Montaža/Edited by Vlasta Pendergast, Diego Menendes
Scenografija/Production Design Moderna galerija
Producent/Producer Vlasta Pendergast

Nastopajo/Featuring Diego Menendes, Dušan Makavejev, Jovan Jovanović, režiserji črnega vala/Black Wave Directors



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Razstava, horror politijada (Exhibition Inhibition), 2012
Jaz sem dober delavec (I am Good Worker), 2011
Fužine neberhud: Športni upi (Fužine Neighborhood: Hopes for Sport), 2010

Diego Menendes gre v Moderno Galerijo v Ljubljani, kjer so razstavljeni filmi črnovalovcev, filmskih provokatorjev v petdesetih, šestdesetih letih v Jugoslaviji, in opazi grozljive povezave med njim samim in avtorji, ko začuti, da ga nekdo na razstavi zasleduje.

DIEGO MENENDES

Rojen leta 1983. V svojih začetkih snema zgolj trash filme, nadaljuje z dokumentarnimi in igranimi filmi čedalje bolj političnih in socialno-druženih razsežnosti. V letih 2004–2007 obiskuje seminar režiserja Jovana Jovanovića, nekdanjega črnovalovca, leta 2010 začne s snemanjem serije Fužinske zgodbe, ki se naknadno preimenuje v Ljubljanske zgodbe. Poleg črnega in političnega humorja se posveča tudi glasbenim dokumentarnim in igranim filmom.

Diego Menendes visits the Modern Gallery, Ljubljana, showing films by Black Wave directors, film troublemakers from the 1950's and 1960's Yugoslavia. Sensing that he is being followed, he notices a disturbing connection between himself and the authors.

DIEGO MENENDES

Born in 1983. After starting his career with trash films, he later focuses on documentary and fiction films with increasing political and social aspects. In the period 2004–2007 he takes a course mentored by Jovan Jovanović, a former Black Wave director. In 2010, he starts his series Fužinske zgodbe, which later changes its name to Ljubljanske zgodbe. In addition to black and political comedy, his fields of interest include music documentary and fiction films.

Kurent

2013, 2 minuti / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Luka Bajt
Scenarij / Written by Luka Bajt
Art direktorica / Art Direction Sarah Frimann Conradsen
Producent / Producer Luka Bajt



Kratek animirani film prikazuje mitologijo in folkloro kurentovanja na Slovenskem.

LUKA BAJT
S šolanjem in delom je začel v Sloveniji, kjer je diplomiral iz medijske produkcije. Potem se je preselil v Bristol in zaključil magistrski študij animacije. Ustvaril je več kratkih animiranih filmov in glasbenih videov, pri katerih je poskrbel za scenarij, režijo, lutke, kalupe in compositing ter se z njimi uspešno predstavil na festivalih.

An animated short about the mythology and folklore of kurentovanje, a Slovenian carnival tradition.

LUKA BAJT
Started his education and practice in Slovenia, where he graduated in Media Production. Later he moved to Bristol and finished his MA degree in Animation. He has produced a few short animated films and music videos, working on story structure, directing, puppet and model making, and compositing, which received some festival success.

ŠTUDIJSKI KRATKI FILMI STUDENT SHORT FILMS

Študijski igrani film Student Film

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Študijski animirani film Student Animated Film

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Netekmovalni program
Panorama Programme

Časotresk Timeturn

2012, 18 minut / minutes, barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Tosja Flaker Berce
Scenarij / Written by Tosja Flaker Berce
Direktor fotografije / Director of Photography Jure Černec
Avtor glasbe / Music Laren Polič Zdravič
Montaža / Edited by Janez Bricelj
Maska / Make-up Aleksandra Jež
Snemalec zvoka / Sound Recording Jože Trtnik
Oblikovanje zvoka / Sound Design Jure Strajnar
Kostumografija / Costume Design Anja Ukovič
Scenografija / Production Design Darjan Mihajlovič Cerar
Produkcija / Production Jožica Blatnik, UL AGRFT
Koprodukcija / Co-production RTV Slovenija, Teleking

Igrajo / Cast Klemen Janežič (Maj), Doroteja Nadrah (Eva Lara), Jernej Gašperin (Dominik), Iva Zupančič (babica / Grandma), Silvo Božič (hečni sopotnik / Funny traveller), Luka Bučar (mladi Maj / Young Maj), Špela Štampar (mlada Eva Lara / Young Eva Lara), Žiga Čamernik (konduker / Conductor)

IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY
Časotresk (Timeturn), 2012
Montaža Ekstaza (AGRFT Days & Nights), 2012
Kje si stari? (What's up, Dude?), 2011
Klemen Klemen, 2010



Maj in Eva Lara se po dolgem času srečata in gresta na izlet.

TOSJA FLAKER BERCE
Rodil sem se 22. 8. 1987 v Ljubljani. Od takrat naprej tudi živim tukaj, čeprav kdaj pomislim, da bi šel kam drugam. Predvsem zato, ker me pozimi zebe. Delno pa tudi, ker bi rad videl svet. Kmalu bom končal AGRFT.

Maj and Eva Lara meet after a long time, and take a trip.

TOSJA FLAKER BERCE
I was born in Ljubljana on 22 August 1987. I have been living there since, although I sometimes imagine going somewhere else. Especially because I'm cold in the winter. And also because I'd like to see the world. I'll soon be graduating from the Academy of Theatre, Radio, Film and Television.

Montaža Ekstaza AGRFT Days & Nights

2012, 27 minut / minutes, barvni / colour, DV CAM, 16:9, STEREO

Režija / Directed by Tosja Flaker Berce
Scenarij / Written by Tosja Flaker Berce
Direktor fotografije / Director of Photography Maksimilijan Sušnik
Avtor glasbe / Music Simon Penšek
Montaža / Edited by Andrej Nagode, Tosja Flaker Berce
Maska / Make-up Aleksandra Jež
Kostumografija / Costume Design Anja Ukovič, Iris Kovačič
Produkcija / Production UL AGRFT

Igrajo / Cast Peter Bizjak (Peter), Blaž Završnik (Blaž), Aja Sredanović (Aja), Luka Marčetič (Dominik), Tosja Flaker Berce (Tosja), Nataša Keser (Kalindi Fonda), Vid Klemenc (vampir / Vampire)



IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY
Časotresk (Timeturn), 2012
Montaža Ekstaza (AGRFT Days & Nights), 2012
Kje si stari? (What's up, Dude?), 2011
Klemen Klemen, 2010

Skupina študentov filmske in televizijske režije dobi nalogo, da s kratkimi prispevki predstavi svojo izobraževalno ustanovo. Ob delu v kletnem prostoru akademije pridejo na plan njihove skrite želje in strahovi.

TOSJA FLAKER BERCE
Rodil sem se 22. 8. 1987 v Ljubljani. Od takrat naprej tudi živim tukaj, čeprav kdaj pomislim, da bi šel kam drugam. Predvsem zato, ker me pozimi zebe. Delno pa tudi, ker bi rad videl svet. Kmalu bom končal AGRFT.

A group of students of Film and TV Directing have to tell about the school they attend in short films. Working in the basement of the Academy, students see their secret desires and fears slowly emerge.

TOSJA FLAKER BERCE
I was born in Ljubljana on 22 August 1987. I have been living there since, although I sometimes imagine going somewhere else. Especially because I'm cold in the winter. And also because I'd like to see the world. I'll soon be graduating from the Academy of Theatre, Radio, Film and Television.

Pomladi Spring

2013, 10 minut / minutes, barvni / colour, HDV 1080i, 16:9, STEREO

Režija / Directed by Peter Bizjak
Scenarij / Written by Peter Bizjak, Neža Grum, Boj Nuvak
Direktor fotografije / Director of Photography Klemen Kraševiec
Montaža / Edited by Aljaž Bastič
Produkcija / Production UL AGRFT

Igrajo / Cast Živa Selan (Anja), Matjaž Jamnik (Klemen), Tamara Avguštin (Helena), Damjan Šebjan (Davor)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Pomladi (Spring), 2013
Fountain, 2011
Bititsch, 2010

Najstnik Klemen ima še kar rad svojo rolko in zelo rad svojo »samo prijateljico« Anjo. Skupaj z njo zabije veliko časa in čaka, da se kaj zgodi – morda celo med njima.

PETER BIZJAK

Z odliko je opravil prve 4 zakramente. Čakajo ga še mnogi izzivi, a na koncu bo moral tudi on umreti (verjetno).

Klemen, a teenage kid, is pretty fond of his skateboard, and very fond of his “just friend” Anja. They spend a lot of time together, waiting for something to happen – perhaps even between the two of them.

PETER BIZJAK

Passed the first 4 sacraments with honours. He has got many more challenges ahead of him, although ultimately he too will have to die (presumably).

Escape Velocity

2013, 2:14 minut / minutes, barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Ivan Umer, Mark Bizilj
Zgodba / Story Ivan Umar
Vizualna podoba / Visual Design Mark Bizilj
Animacija / Animation Mark Bizilj, Ivan Umar
Dodatna animacija / Additional Animation Timotej Lah, Klavdij Juvan
Montaža / Edited by Mark Bizilj
Zvoki / Sounds freesound.org (CC-BY)
Oblikovanje zvoka / Sound Design Mark Bizilj
Scenografija / Production Design Timotej Lah
Risbe / Painting Klavdij Juvan
Produkcija / Production Visoka šola za umetnost UNG



Šestdeseta prejšnjega stoletja, zlati časi astronautov, čas poletov na Luno. Astronavt na poti v vesolje. Otrok z željo postati velik, astronaut kot oče.

MARK BIZILJ in IVAN UMER

sta študenta programa Digitalne umetnosti in prakse Visoke šole za umetnost Univerze v Novi Gorici.

1960's, the golden age for astronauts, the time of Moon travel. An astronaut on his way into space. A child wanting to grow up, to be an astronaut like his father.

MARK BIZILJ and IVAN UMER

are students of Digital Arts and Practices at the School of Arts, University of Nova Gorica.

Unpacked

2013, 1:57 minut/minutes, barvni/colour, mp4, 16:9, DIGITAL

Režija/Directed by Nika Lemut, Ines Ozimek
Scenarij/Written by Nika Lemut, Ines Ozimek
Direktor fotografije/Director of Photography Nika Lemut, Ines Ozimek
Snemalec/Camera Nika Lemut, Ines Ozimek
Avtor glasbe/Music Matej Lozar, Matej Ozorović
Montaža/Edited by Nika Lemut, Ines Ozimek
Oblikovanje zvoka/Sound Design Ines Ozimek
Animacija/Animation Nika Lemut, Ines Ozimek
Scenografija/Production Design Nika Lemut
Dramaturgija/Screenplay Nika Lemut, Ines Ozimek
Likovna zasnova/Visual Design Nika Lemut
Produkcija/Production Visoka šola za umetnost UNG
Koprodukcija/Co-production Famul Stuart



V pravljичni deželi pride do zmešnjave na pošti, čemur sledi vrsta zapletov. Pravljичni liki namesto klasičnih elementov, bistvenih za svoje zgodbe, prejmejo nekaj povsem drugega. V deželi zavlada kaos – le kdo stoji za vsem tem?

NIKA LEMUT
Študentka digitalne umetnosti in prakse na Visoki šoli za umetnost (UNG). Ukvarja se s področjem animacije, ilustracije ter stripovske umetnosti, zanimata jo tudi video design in post-produkcija.

INES OZIMEK
Študentka digitalnih umetnosti in praks na Visoki šoli za umetnost (UNG), ki se je s kamero ter postprodukcijo (montažo) začela spoznavati v srednji šoli.

In a dreamland, there is a mix-up at the post office, resulting in a series of unfortunate events. Instead of the typical elements fundamental for their roles the fairytale characters get something completely different. The land is plunged into chaos – who is behind all this?

NIKA LEMUT
Student of Digital Arts and Practices at the School of Arts (University of Nova Gorica). She works in animation, illustration and comic strip art, and is also interested in video design and post-production.

INES OZIMEK
Student of Digital Arts and Practices at the School of Arts (University of Nova Gorica), who first started to learn about operating a camera and about post-production (editing) in high school.

PROGRAM OTROŠKIH IN MLADINSKIH FILMOV ZA ŠOLE
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Program otroških in mladinskih filmov za šole

Children and Youth Films for Schools

Film je ena izmed najbolj priljubljenih umetnostnih zvrsti med mladimi. Na Festivalu slovenskega filma zato želimo s posebnim brezplačnim programom filmskih projekcij tudi najmlajšim gledalcem približati kulturo, bogastvo in pestrost slovenskega filma ter slovenske filmske ustvarjalce.

Program, v katerega smo vključili dva najbolj priljubljena slovenska mladinska filma in izbor kratkih slovenskih animiranih filmov, je namenjen predvsem otrokom, ki obiskujejo osnovno šolo (starost 7+). Program kratkih animiranih filmov pa je primeren tudi za predšolske otroke (starost 4+). Filmske projekcije za najmlajše bomo pospremili tudi s strokovnim pedagoškim pogovorom o(b) filmu.

Among young people, film is one of the most popular art genres. We have thus introduced a special free-of-charge programme of film screenings to the Festival of Slovenian Film to bring the culture, richness and variety of Slovenian film and Slovenian filmmakers closer to our youngest visitors.

Featuring two of the most popular Slovenian youth films and a selection of short Slovenian animated films, the programme is particularly aimed at primary school children (aged 7+). The programme of short animated films is also suitable for preschool children (aged 4+). Films screenings for our youngest spectators will be followed by expert-led educational session about the films.



Spremljevalni program
Additional Programme

Poletje v školjki

A Summer in a Sea-Shell

Tugo Štiglic, Slovenija / Slovenia, 1986, barvni / colour, 94 min

Režija / Directed by Tugo Štiglic
Scenarij / Written by Vitan Mal, Tugo Štiglic
Direktor fotografije / Director of Photography Rado Likon
Glasba / Music Jani Golob
Produkcija / Production Viba film

Igrajo / Cast David Sluga (Tomaž), Kaja Štiglic (Milena), Boris Kralj (Luka), Marjana Kamer (mama / Mother), Dare Valič (oče / Father), Majda Potokar (zdravnica / Doctor), Vesna Jevnikar (medicinska sestra / Nurse)

Dvanajstletni Tomaž preživlja svoje zadnje otroško poletje. V igrah ob morju, še posebej v sporih s tolpami iz Portoroža in Pirana, mu uspe pozabiti tudi na nesporazume med staršema, ki živita ločeno. Sprti otroci se združijo, ko ugotovijo, da njihovemu skupnemu prijatelju, ribiču Luki, nekdo krade školjke iz bližnjega gojišča. S pomočjo Tomaževega superračunalnika Vedija otroci uspešno odkrijejo in premagajo tatove školjk. Stari ribič v zahvalo in v slovo Tomažu podari školjko. Na ta način bo lahko vedno, ko bo poslušal šumenje morja v njej, osvežil spomine na poletne dogodivščine, na svojo prvo ljubezen, prvi dotik in dobre prijatelje. Film je leta 1986 prejel tri nagrade: glavno nagrado na filmskem festivalu Giffoni Valle Piana-Salerno v Italiji, glavno nagrado na festivalu v Saint Malouju v Franciji in glavno nagrado v Szegedinu na Madžarskem.

TUGO ŠTIGLIC (*Ljubljana, 1946*) je diplomant umetnostne zgodovine na Filozofski fakulteti v Ljubljani in sin enega najpomembnejših slovenskih režiserjev, Franceta Štiglica. Kot režiser je debitiral s kratkim filmom *Lesar bom* (1980) in se nato uveljavil kot režiser kratkih igranih in dokumentarnih filmov. Njegov celovečerni prvenec, mladinski film *Poletje v školjki* (1986), je postal domača uspešnica. Posnel je še vrsto celovečernih in televizijskih filmov, nazadnje je po povesti Franceta Bevka posnel mladinski TV film *Črni bratje* (2010).



Thomaž, 12, is enjoying his last boyhood summer. Playing on the sea shore and fighting rival groups from the neighbouring towns, he manages to forget about the disagreements between his parents, who are separated. When the kids find out somebody is stealing shellfish from the nearby farm belonging to Luka, their fisherman friend, the rival groups unite to discover the thief – and succeed thanks to Tomaž's supercomputer VEDI. To thank Tomaž and bid him farewell, the old fisherman gives him a seashell. Each time Tomaž listens to the whispering sea inside it, he can remember his summer adventures, his first love, the first touch, and good friends. In 1986, the film won three awards: the Grand Prix at the Giffoni Valle Piana-Salerno Film Festival, the Grand Prix at Saint Malou, France, and the Grand Prix in Szegedin, Hungary.

TUGO ŠTIGLIC (*Ljubljana, 1946*) is an art history graduate of the Faculty of Arts in Ljubljana, and son of one of the most prominent Slovenian directors France Štiglic. He started his career as a director with the short film *Lesar bom* (1980), and became known for his short fiction films and documentaries. The youth film *A Summer in a Sea-Shell* (1986), his feature debut, went to become a hit. Štiglic made a number of other feature films and TV dramas, most recently *Črni bratje* (2010), a youth TV adaptation of a novelette by France Bevk.



Projekcija bo dopolnjena s strokovno vodenim pedagoškim pogovorom po filmu. / The screening will be followed by an expert-led discussion.

Fotografije / Photos: arhiv Slovenske kinoteke / Slovenian Cinematheque

Spoznavajmo »risanke«

Getting to Know “Cartoons”

Program slovenskih kratkih animiranih filmov (43 min)/
Slovenian animated shorts (43 min)

V Sloveniji nastajajo kakovostni animirani filmi in prav je, da jih otroci spoznajo. Kljub kasnejšemu začetku ustvarjanja animiranega filma pri nas so nekateri avtorji za seboj pustili osupljiv opus. Mnogi izmed njih ustvarjajo še danes. V pedagoškem pogovoru z avtorji po projekciji lahko otroci iz prve roke izvedo, kako nastanejo priljubljene »risanke«.

Program slovenskih kratkih animiranih filmov je sestavil Kinodvor (**Kinobalon**).

Good animation films are being produced in Slovenia, and it is only right that children should know them. Despite a late start of the Slovenian animation, some authors have created impressive bodies of work. Some of them are still making films today. In the educational discussion with the authors after the screening, children get a chance to find out first-hand how the popular “cartoons” are being made.

This programme of Slovenian animated shorts was compiled by Kinodvor (**Kinobalon**).



CEKIN / THE DUCAT
Dušan Povh, Slovenija, 1962, 11 min

Mali Tin rad bere kriminalke in si tudi sam zaželi avanture ...
Young Tin likes to read crime novels, and longs for adventure...



HRIBCI
Marjan Manček, Slovenija, 1993, 5 min

Hribci so oče Dajnomir, mama Miliboža in sin Milimir, ki živijo za hribom, v koči sredi jezera. Comprised of father Dajnomir, mother Miliboža, and son Milimir, the Hribci family lives behind a hill, in a hut on a lake.



BIBA MALČKA: HIŠICA NA DREVESU / THE BEBUZZ: A HOUSE ON A TREE
Marija Miletič Dail, Slovenija, 2005, 7 min

Po likovni predlogi Lile Prap. Male Bibe, ki živijo na vrtu pod češnjo, srečajo pajka. Based on illustrations by Lila Prap. The little BeBuzz living in the garden under a cherry tree meet a spider.



PIKAPOLONICA HOČE ODRASTI / LITTLE LADYBIRD WANTS TO GROW UP
Miha Knific, Slovenija, 2011, 12 min

Prisrčna zgodba govori o mali pikapolonici, ki se odloči odrasti, in o njenem iskanju odgovora na vprašanje, kako naj to sploh stori. A charming story of a little ladybird who decides to grow up, and her search of answers to the question how she can do this.



EGON KLOBUK / EGON THE HAT
Igor Šinkovec, Slovenija, 2012, 2 min

Egon svoja čustva in razpoloženjska stanja izraža skozi svoj klobuk, ki ob tem ustrezno spreminja barvo in obliko. Egon expresses his feelings and emotions through his hat, which changes its colour and shape accordingly.



KAKO RASTEJO STVARI / HOW THINGS GROW
Polonca Peterca, Slovenija, 2006, 3 min

Vse stvari prehajajo druga v drugo in se na koncu prepletejo. All things transform into one another, and ultimately intertwine.



KOYAA – LAJF JE ČIST ODBIT / KOYAA – THE EXTRAORDINARY
Kolja Saksida, Slovenija, 2011, 3 min

Koyaa se na čisto poseben način spoprijema z vsakdanjimi opravki. Koyaa tackles everyday situations in his own wacky way.

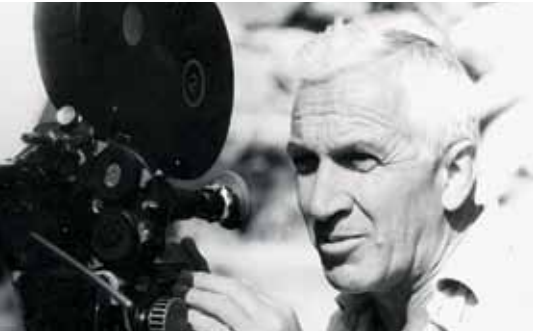
Kekec

Jože Gale, Slovenija / Slovenia, 1951, čb / bw, 90 min

Režija / Directed by Jože Gale
Scenarij / Written by Jože Gale, Frane Milčinski (po knjigi Josipa Vandota *Kekec nad samotnim breznom* / based on *Kekec nad samotnim breznom* by Josip Vandot)
Direktor fotografije / Director of Photography Ivan Marinček
Glasba / Music Marjan Kozina
Produkcija / Production Triglav film
Igrajo / Cast Matija Barl (Kekec), Frane Milčinski (Kosobrin), France Presetnik (Bedanec), Zdenka Logar (Mojca), Modest Sancin (Mišnjek), Lojze Potokar (oče / Father), Vida Levstik (mati / Mother), Alenka Lobnikar (Tinka), Jože Mlakar (Rožle)

Film o junaškem pastirčku Kekcu je nastal po priljubljeni zgodbi Josipa Vandota *Kekec nad samotnim breznom*. Dogajanje je postavljeno v idilično vas sredi slovenskih gora. Visoko v gorah, nad vasjo in na nasprotnih stenah brezna, živita mitična samotarja, »dobri dedek«
Kosobrin in »hudobni mož«
Bedanec, ki se ga vsi bojijo zaradi njegove zlobe. Ko Bedanec zaradi maščevanja ujame in zapre Kosobrina, se Kekec odloči, da bo Bedančevo skrivališče odkril in rešil dobrega zeliščarja. Z dvema nadaljevanjema, *Srečno, Kekec* (1963) in *Kekčeve ukane* (1968), je Kekec postal prava nacionalna znamenitost. Film *Kekec* je tudi prvi slovenski film, ki je dobil mednarodno nagrado. Na beneškem filmskem festivalu je leta 1951 prejel zlatega leva v kategoriji otroških filmov.

JOŽE GALE
(*Grosuplje, 1913–Ljubljana, 2004*) je leta 1938 diplomiral na gledališkem oddelku državnega konservatorija v Pragi. Kot igralec je sodeloval s Slovenskim narodnim gledališčem in Dramo. Bil je tudi gledališki in filmski režiser. Kot pomočnik režiserja je sodeloval pri prvem slovenskem zvočnem igranem celovečercu *Na svoji zemlji* (1948), debitiral pa je s kratkim reportažnim filmom *Vse za otroka* (1947). Leta 1951 je napisal scenarij in režiral enega najbolj priljubljenih slovenskih mladinskih filmov, *Kekca*. Režiral je tudi obe njegovi nadaljevanji, *Srečno, Kekec* (1963) in *Kekčeve ukane* (1968). Od leta 1962 je deloval kot predavatelj na ljubljanski AGRT, v letih 1969–1971 je bil tudi njen rektor. Leta 2002 je prejel Badjurovo nagrado za življenjsko delo.



The film about a fearless shepherd-boy Kekec is based on the popular story by Josip Vandot, *Kekec nad samotnim breznom*. Set in an idyllic village in the Slovenian mountains. High up in the mountains, above the village on opposite sides of an abyss live two mythical hermits, Grandpa Kosobrin and Bedanec, a “wicked man” everyone is afraid of. When Bedanec takes revenge and takes Kosobrin captive, Kekec decides to discover Bedanec’s hideout and save the good herbalist. Followed by two sequels, *Good Luck, Kekec* (1963) and *Kekec’s Tricks* (1968), Kekec went to become a true national landmark. Kekec was also the first Slovenian film to win an international award: a Golden Lion in the children category at the Venice Film Festival in 1951.

JOŽE GALE
(*Grosuplje, 1913 – Ljubljana, 2004*) graduated in theatre from the Prague Conservatoire in 1938. As an actor, he worked for the Slovenian National Theatre and Drama theatre. He was also a theatre and film director. As assistant director he worked on the first Slovenian fiction feature-length sound film *On Our Own Land* (1948), and made a debut with the short film reportage *Everything For the Children* (1947). In 1951, he wrote and directed one of the most popular Slovenian youth films, *Kekec*. He also directed both of its sequels, *Good Luck, Kekec* (1963) and *Kekec’s Tricks* (1968). In 1962 he started teaching at the Academy of Theatre, Radio, Film and Television in Ljubljana, and served as its dean from 1969 to 1971. In 2002, he was presented with the Metod Badjura Lifetime Achievement Award.



Projekcija bo dopolnjena s strokovno vodenim pedagoškim pogovorom po filmu. / The screening will be followed by an expert-led discussion.

Fotografije / Photos: arhiv Slovenske kinoteke / Slovenian Cinematheque

Program otroških in mladinskih filmov za šole
Children and Youth Films for Schools

Piran – biser slovenskega primorja

Piran – The Pearl of Slovenian Coast

Kratki film *Piran – biser slovenskega primorja* (režiža František Čap, produkcija Viba film Ljubljana, leto produkcije 1965) ni le eden izmed slovenskih kratkih filmov iz bogate, skoraj sedemdesetletne bere in tudi ni zgolj turistično-propagandni izdelek, kot to morda nakazuje njegov naslov. František Čap, češki režiser, čigar delovanje je vtisnilo globoko sled v mlado slovensko kinematografijo, je za konec svojega filmskega ustvarjanja v Sloveniji (Jugoslaviji) posnel kratek *homage* mestu, ki je postalo njegov drugi dom in, na njegovo željo, tudi zadnje počivališče.

Ob ostrih zvokih Tartinijevega *Vražjega trilčka* je s svojo montažno virtuoznostjo zarisal portret srednjeveškega obmorskega mesteca, njegovo barvito zgodovino in sodobni utrip, sožitje njegovih prebivalcev s čudovito sredozemsko arhitekturo in morjem, ki jo obdaja.

Ta mala mojstrovina je tudi »Frantino« slovo od slovenske filmske srenje, ne vselej prijazno naklonjene in ne dovolj hvaležne za njegov dragocen prispevek prav v kritičnih letih oblikovanja in dozorevanja nacionalne kinematografije. Zdi se, kot da je hotel še enkrat pokazati svojo spretnost dinamičnega kadriranja, funkcionalnega premikanja kamere, ritmične montaže, prelivanja sporočila v razkošje gibljivih podob. Ob gledanju zaključnega prizora, v katerem se »Žanova« (snemalec Ivan Marinček) kamera na hitrem čolnu oddaljuje od piranskega polotoka, se porodi misel, da stoji na krovu drobna postava mojstra »Frante«, z zvestim jazbečarjem Pipom na povodcu. Z nasmeškom, skritim za temnimi očali, še zadnjič pomaha v slovo svojim filmskim prijateljem, ki so v dobrem desetletju vpili vase toliko njegovega bogatega filmskega znanja, in redkim boemskim tovarišem, s katerimi je v Portorožu, odmaknjen od aktualnega filmskega dogajanja, preživel svoja zadnja leta.

Žal filmska slika, na fotokemični način zapisana na filmski trak, ni trajna. Fotografska emulzija (želatina, ki vsebuje informacije o sliki v obliki metalnega srebra ali pigmentov) se, podvržena zunanjim vplivom (tem-

The short film *Piran – The Pearl of Slovenian Coast* (directed by František Čap, produced by Viba film Ljubljana, year of production: 1965) is more than just one of numerous Slovenian short films made in the span of seventy years, and more than just tourist propaganda, as might be deduced from its title. At the end of his film career, František Čap, the Czech director whose works at the time made a strong mark in the young Slovenian cinema, recorded a short *homage* to the town that had become his second home, and, at his wish, also his final resting place.

Accompanied by the sharp sounds of Tartini's *Devil's Trill*, Čap's mastery in editing painted a portrait of the medieval coastal town, its colourful history and contemporary throb, as well as the harmony of its inhabitants with the marvellous Mediterranean architecture and the sea surrounding it.

This little masterpiece was "Franta's" farewell to the Slovenian film community, which had not always been particularly fond of and not sufficiently grateful for his precious contribution in the very critical years when national cinema was being formed and fostered. It seems as if he had wanted to show once more his skill of dynamic shots, functional camera movements, rhythmic editing, transforming the message into luxurious moving images. Watching the final scene, in which Žan's (the operator, Ivan Marinček) camera draws away from the Piran Peninsula on a speedboat, the idea strikes that there is the tiny figure of master "Franta" standing on board, his loyal dachshund Pip on a lead. Hiding a smile behind dark glasses, for the one last time he waves goodbye to his filmmaking friends who in the previous decade had absorbed so much of his extensive film expertise, and to his rare bohemian friends, with whom he had been spending his final years in Portorož, far from the current happening in film.

Unfortunately the film image, written on celluloid by means of photochemistry, does not last forever. When exposed to the elements (temperature, humidity),

peratura, vlaga) neustavljivo in nepovratno degradira (izguba kontrasta, porušeno barvno ravnovesje, obledelost barv), acetatni nosilec slike lahko napade *vinegar syndrome* (sindrom očetne kisline) in ga počasi spremeni v neuporaben zvitek »celuloida«. Črno-beli filmski trakovi se uspešneje upirajo temu propadanju, posebej če so bili pogoji laboratorijske obdelave ustrezni in so arhivirani materiali tudi primerno hranjeni. Precej drugače je z barvnimi filmi. Pigmenti se tudi ob optimalnem hranjenju dokaj hitro spreminjajo, barve kmalu izgubijo svoj izvirni sijaj, pojavijo se barvni nadihi, drastično se zmanjša kontrast. Še posebej hitro so te spremembe vidne na pozitiv kopijah, ki v času eksploatacije pridobijo tudi večje ali manjše mehanske poškodbe. Filmski ustvarjalci in strokovnjaki v filmskih arhivih so že v osemdesetih letih prejšnjega stoletja opozorili na zaskrbljujoče stanje filmskih kopij ter pozvali k takojšnjemu reševanju tega pomembnega dela kulturne dediščine človeštva. Klasični fotokemični postopek izdelave novih kopij propadanje izvirnih posnetkov le upočasni, pod pogojem, da izvirnik ni preveč poškodovan, degradiran. Edini skoraj stoodstotni postopek ohranjanja barvnih filmov z izdelavo separacijskih črno-belih kopij je pregrešno drag. Stvari so se obrnile na bolje, ko je v novem tisočletju digitalizacija zajela tudi kinematografijo. Digitalizacija filmskih kopij, računalniška obdelava slike in izdelava nove restavrirane filmske kopije, ki se kar najbolj približa izvirnemu artefaktu, je postopek, ki učinkovito in dolgoročno rešuje ta problem.

Stanje ni bistveno drugačno niti v našem nacionalnem arhivu, ki hrani večino slovenske filmske dediščine. To dokazujejo občasne projekcije ob različnih retrospektivah, kinotečne projekcije, predvajanja po televiziji ipd. Večina starejših filmov (približno nad deset let) je zaradi posledic propadanja filmskih kopij tako le blede podoba izvirnih stvaritev in velikokrat na meji gledljivosti. V Združenju filmskih snemalcev Slovenije že nekaj let opozarjamo na pereče stanje nacionalne filmske kulturne dediščine ter na nespoštljiv

the photographic emulsion (gelatine containing the information on the image in the shape of metal silver or pigments) degrades unstoppably and irreversibly (loss of contrast, disturbed colour balance, faded colours); the acetate image carrier might be attacked by the *vinegar syndrome*, which slowly turns it into a useless celluloid roll. Black-and-white celluloid is better equipped to resist such decay, particularly when it was treated properly in a lab and when the archived materials are kept appropriately. Colour film is another story. Even when stored optimally, pigments start changing quickly, the colours lose their original shine, colour hues appear, the contrast diminishes drastically. Such changes are visible particularly quickly on positive copies, which during exploitation are also susceptible to greater or smaller mechanical damage. As early as 1980s, filmmakers and film archive experts warned about the alarming condition of film copies and called for immediate rescue of this major part of cultural heritage of humanity. The traditional photochemical procedure of making new copies can only slow down the decay of original copies, providing that the original is not damaged or degraded too badly. The only procedure of preserving colour films that is almost a hundred percent reliable is to make separation black-and-white copies, which is horrendously expensive. When in the new millennium digitalisation spread into cinema, things took a turn for the better. The procedure that solves this problem efficiently and in the long-term, consists of digitalising a film copy, computer processing of image and making a new restored film copy that matches the original artefact as much as possible.

The situation in our national archives where the majority of Slovenian film heritage is kept is not much different. This is clear in occasional retrospective screenings, cinematheque screenings, TV showings and alike. Due to the deterioration of film copies, the majority of older films (from about ten years up) are only a faded image of original creations, often verging

odnos do filmskih del in njihovih ustvarjalcev, toda vse do danes se pristojno ministrstvo na naša opozorila ni odzvalo oziroma ni ustrezno ukrepalo, zaradi česar imata tudi obe inštituciji, Slovenski filmski arhiv in Slovenska kinoteka, tako rekoč »zvezane roke«. Odložili smo se, da vendarle prekinemo z jalovim jadikovanjem in v sodelovanju z omenjenima inštitucijama ter ob prijazni in volunteerski pomoči prijateljev iz studia Restart obnovimo filmsko kopijo Čapovega kratkega filma *Piran – biser slovenskega primorja* in javno predstavimo trenutno najučinkovitejši postopek restavriranja filmskega dela. Na ta način se bomo priključili praznovanju stoletnice rojstva češkega režiserja, filmskega mojstra, ki je nepozabno zaznamoval slovensko kinematografijo.

Radovan Čok
predsednik ZFS



on unwatchable. For a number of years, the Slovenian Association of Cinematographers has been warning about the critical condition of our national film cultural heritage and the disrespectful attitude towards films and their authors. Until today, however, the ministry in charge has not responded to our warnings or has not acted correspondingly, which is why both institutions, i.e. the Slovenian Film Archive and the Slovenian Cinematheque have had their hands tied. Nevertheless, we have decided to stop moaning in vain. Rather, we have decided to restore the film copy of Čap's short film *Piran – The Pearl of Slovenian Coast* in cooperation with both previously mentioned institutions and with the generous voluntary support of our colleagues from the Restart studio, and to present publicly what is currently the most efficient procedure of restoring film works. This is how we wish to contribute to the centenary of the birth of the Czech director, the master of film who has marked the Slovenian cinema unforgettably.

Radovan Čok
Slovenian Association of Cinematographers, President

František Čap (arhiv Slovenske kinoteke/Slovenian Cinematheque)

Piran – biser Slovenskega Primorja

Piran – The Pearl of Slovenian Coast

František Čap, Slovenija (Jugoslavija)/Slovenia (Yugoslavia),
1965, DCP, 1.37, barvni/colour, 10:15 minut/minutes,
comopt, mono



Arhitekturne in turistične znamenitosti Pirana. Architectural and tourist attractions of Piran.

V začetku je bil greh Am Anfang war es Sünde The Beginning Was Sin

František Čap, Nemčija/Slovenija (Jugoslavija) / Germany/
Slovenia (Yugoslavia), 1954, 35mm, 1.37, čb/bw, 96', svp



Kmečka dekla Rosalie (Ruth Niehaus) se zaplete s hlapcem Markom (Peter Carsten), ki dekle zapusti, ko izve, da je noseča. Rosalie, tudi sama zunajzakonski otrok, se znajde v stiski, sama ostane s svojo materjo in otrokom. Jakob (Viktor Staal), bogati kmet in gospodar posestva, pa z ženo ne more imeti otrok. Ko ovdovi, se poroči z Rosalie in posvoji njenega sina. Erotična ruralna drama, posneta po noveli *Zgodba o kmečki dekli* Guya de Maupassanta.

The country maid Rosalie (Ruth Niehaus) gets involved with the farmhand Marko (Peter Carsten), but he leaves her upon learning about her pregnancy. Rosalie, who was also born out of wedlock, remains alone with her mother and child. Jakob (Viktor Staal), a wealthy farmer and landowner, and his wife, however, are unable to have children. When he becomes a widower, he marries Rosalie and adopts her son. An erotic rural drama based on *The Story of a Farm Girl* by Guy de Maupassant.

Fotografij/Photo: arhiv Slovenske kinoteke/Slovenian
Cinematheque

Retrospektiva kratkih filmov Karpa Godine Karpo Godina Short Films Retrospective

Filmski, gledališki in operni režiser, scenarist, montažer, filmski snemalec Karpo Godina se je rodil leta 1943 v Skopju. Otroštvo je preživel v Skopju, mladost pa v Mariboru. Je absolvent gledališke in radijske režije ter diplomant filmske in TV režije na AGRFT v Ljubljani.

Leta 1968 ga je režiser Želimir Žilnik povabil v Novi Sad kot direktorja fotografije, snemalca in montažerja pri filmu *Zgodnja dela* (Rani radovi). Film je zmagal na berlinskem filmskem festivalu in dobil zlatega medveda.

Kot direktor fotografije in snemalec celovečernih filmov je kasneje med drugimi sodeloval z naslednjimi režiserji: Bato Čengić, Lordan Zafranović, Ivica Matić, Živojin Pavlović, Dušan Makavejev, Vojko Duletić, Filip Robar-Dorin, Polona Sepe, Dejan Šorak, Stanko Crnobrnja, Zlatko Lavanić, Miran Zupanič ... Posnel je tudi po eno ameriško, angleško in argentinsko filmsko koprodukcijo.

Leta 1980 je posnel svoj prvi celovečerni film *Splav Meduze*, sledila sta mu *Rdeči boogie* (1982) in *Umetni raj* (1990). Z vsemi tremi je sodeloval v uradnih programih na skoraj vseh vidnejših svetovnih filmskih festivalih: Cannes, Berlin, London, Los Angeles, Montreal, Tokio, Sidney, Melbourne, Toronto, Edinburg, Istanbul, San Francisco, Rotterdam, Strasbourg in drugih.

Leta 1989 je pričel na AGRFT kot docent honorarno predavati filmsko režijo. Svobodni poklic je zapustil leta 1991 in v tej ustanovi nastopil svojo prvo redno službo. Leta 1995 je bil izvoljen v naziv izredni profesor, leta 1998 v naziv redni profesor za filmsko režijo in filmsko in TV kamero za režiserje. Jeseni leta 2009 se je na lastno željo upokojil. V letu 2011 mu je Univerza v Ljubljani dodelila častni naziv profesor emeritus.

Kot gostujoči profesor sedaj predava na Sveučilištu Rijeka.

Prejel je več kot 40 najpomembnejših domačih in tujih nagrad, med njimi tudi *nagrado Prešernovega sklada* (1979), *Prešernovo nagrado za življenjsko delo* (2006) in *veliko plaketo Jugoslovanske kinoteke* za izjemen prispevek k filmski ustvarjalnosti (v Beogradu, 2006).

Film, theatre and opera director, screenwriter, editor, cinematographer; Karpo Godina was born in Skopje in 1943. He spent his early childhood in Skopje, and his adolescence in Maribor. In the sixties he studied film, TV, radio and theatre direction at the Ljubljana Academy for Theatre, Radio, Film and Television.

In 1968, director Želimir Žilnik invited him to Novi Sad to work as a director of photography and editor in the film *Early Works*. The film was the winner at the Berlin Film Festival and received the Golden Bear Award. As a director of photography in feature films, Karpo Godina later collaborated with numerous directors, including Bato Čengić, Lordan Zafranović, Ivica Matić, Živojin Pavlović, Dušan Makavejev, Vojko Duletić, Filip Robar-Dorin, Polona Sepe, Dejan Šorak, Stanko Crnobrnja, Zlatko Lavanić, Miran Zupanič... He also collaborated in American, English and Argentinian coproductions.

His first feature film as a director was *The Raft of the Medusa* followed by *Red Boogie* (1982) and *Artificial Paradise* (1990). The three were presented at almost all major film festivals world-wide: Cannes, Berlin, London, Los Angeles, Tokyo, Sidney, Melbourne, Toronto, Edinburgh, Istanbul, San Francisco, Rotterdam, Strasbourg and many others.

In 1988 he began lecturing Film Direction at the Academy, first as Assistant Professor, later as Associate Professor, eventually being named Professor in 1998. In 2009 he retired on his own accord and in 2011 he was appointed named Professor Emeritus of the University of Ljubljana. He continues to lecture at the University of Rijeka as visiting professor.

He received more than 40 major national and international awards, including the Slovenian *Prešeren Fund Award* (1979) and *Prešeren Lifetime Achievement Award* (2006), and the *Yugoslav Cinematheque Grand Medal* for exceptional contribution to creativity in film (Belgrade, 2006).

He has cofounded the international Soros summer school Imaginary Academy in Grožnjan, Croatia, where

Je soustanovitelj mednarodne Sorosove poletne filmske šole IMAGINARY ACADEMY v Grožnjanu, kjer je tudi predaval in bil mentor pri devetih realiziranih dokumentarnih filmih.

Je član evropskega združenja direktorjev filmske fotografije Imago v Londonu (IMAGO – European association of DoP–London) ter soustanovitelj in prvi predsednik Združenja filmskih snemalcev Slovenije (ZFS).

IMAGO-va žirija evropskih direktorjev fotografije je ob 100-letnici filma v knjigi *Making Pictures: A Century of European Cinematography* (London, 2003) izbrala in podrobno predstavila 100 najpomembnejših evropskih filmov v 100 letih obstoja kinematografije s stališča filmske fotografije v obdobju 1895–1995.

Kot najpomembnejši evropski film je za leto 1980 izbrala in predstavila Godinov film *Splav Meduze*.

he also lectured and mentored nine documentary films that were realised.

He is a member of IMAGO – The European Federation of National Cinematographers – London and cofounder as well as first president of the Slovenian Association of Cinematographers.

To celebrate 100 years of film, the IMAGO European cinematography jury published the book *Making Pictures: A Century of European Cinematography* (London, 2003) featuring detailed presentations of 100 major European films in the 100 years of cinematography from 1895 to 1995. It was Godina's *The Raft of the Medusa* that was chosen and presented as the major European film of 1980.

FILMOGRAFIJA KARPA GODINE **KARPO GODINA FILMOGRAPHY**

Režiser / Film director (izbor /selection):

Sonce, vsesplošno sonce (Sun, Universal Sun), kratki film /short film, 1967
Piknik v nedeljo / Picnik on Sunday (Piknik u nedelju), kratki film /short film, 1967
Gratinirani možgani Pupilije Ferkeverk (The Gratinated Brain Of Pupilija Ferkeverk), kratki film /short film, 1970
Zdravi ljudje za razvedrilo (Litany Of Happy People), kratki film /short film, 1971
O ljubezenskih veččinah ali film s 14441 kvadrati (About the Art of Love or a Film With 14441 Frames), kratki film /short film, 1972
Manjka mi Sonja Henie (I Miss Sonja Henie), kratki film /short film, 1972; režija /directed by: Miloš Forman, Tinto Brass, Paul Morissey, Buck Henry, Friederick Weismann, Dušan Makavejev ...
Making Sonja Henie (98 min)
Splav meduze (The Raft Of The Medusa), celovečerni film /feature film, 1980
Rdeči boogie ali kaj ti je deklica (Red Boogie), celovečerni film /feature film, 1982
Umetni raj (Artificial Paradise), celovečerni film /feature film, 1990
Zgodba gospoda P.F. (The Story of Mr P.F.), celovečerni dokumentarni film /feature documentary, 1999
Abesinija (Abesinia), dokumentarni film /documentary film, 1998
Chubby was here – Šumiju v slovo (Chubby Was Here), dokumentarni film /documentary film, 1999
Oktolog, 2012

Direktor fotografije v naslednjih celovečernih filmih / Director of

Photography in the following feature films (izbor /selection) :

Rani radovi (Early Works), režiser /director: Želimir Žilnik, 1968
Uloga moje porodice u svetskoj revoluciji (The Story of my Family in the World Revolution), režiser /director: Bata Čengić, 1971
Sloboda ili strip-Kapital (Freedom or Strip-Kapital), režiser /director: Želimir Žilnik, 1971
Slike iz života udarnika (Scenes from the Life of Shock Workers), režiser /director: Bata Čengić, 1972
Muke po Mati (Mathew's Passion), režiser /director: Lordan Zafranović, 1975
Žena sa krajolikom (Women from the Provinces), režiser /director: Ivica Matić, 1975/89
Okupacija u 26 slika (Occupation in 26 Pictures), režiser /director: Lordan Zafranović, 1977

Draga moja Iza (My Dear Iza), režiser /director: Vojko Duletić, 1978
Splav Meduze (The Raft of the Medusa), režiser /director: Karpo Godina, 1980
Rdeči boogie ali kaj ti je deklica (Red Boogie /Crveni boogie), režiser /director: Karpo Godina, 1982
Pismo glava (Heads or Tails), režiser /director: Bata Čengić, 1983
Ujed anđela (Bite of the Angel), režiser /director: Lordan Zafranović, 1983
Mala pljačka vlaka (The Small Train Robbery), režiser /director: Dejan Šorak, 1984
Ovni i mamuti (Rams and Mammoths), režiser /director: Filip Robar-Dorin, 1985
Doktor (Doctor), režiser /director: Vojko Duletić, 1985
Lumi Ukko, režiser /director: Stanko Crnobrnja, koprodukcija ZDA-Jugoslavija /USA-YU coproduction, 1987
Put na jug (El camino del sur), režiser /director: Juan Bautista Stagnaro, koprodukcija Argentina-Jugoslavija /Argentine-Yugoslav co-production, 1988
Paratrooper, režiser /director: Frank De Palma, koprodukcija ZDA-Jugoslavija /USA-YU co-production, 1988
Radio.doc, režiser /director: Miran Zupanič, 1995

Program filmov

Film Programme



PES/DOG
Karpo Godina, Mario Uršič, Jugoslavija/Yugoslavia, 1965, DCP
(posneto na 8mm/filmed on 8mm), 1.37, čb/bw, 8' (18fps), bd



DIVJAD/GAME
Karpo Godina, Jure Pervanje, Jugoslavija/Yugoslavia, 1965, DCP
(posneto na 8mm/filmed on 8mm), 1.37, čb/bw, 6' (18fps), bd



A.P. (ANNO PASSATO)
Karpo Godina, Jugoslavija/Yugoslavia, 1966, DCP (posneto na 8mm/filmed on 8mm), 1.37, čb/bw, 5' (18fps), bd



O LJUBEZENSKIH VEŠČINAH ALI FILM S 14.441 SLIČICAMI/O LJUBAVNIM VEŠTINAMA ILI FILM SA 14441 KVADRATOM/ABOUT THE ART OF LOVE OR A FILM WITH 14441 FRAMES
Karpo Godina, Jugoslavia/Yugoslavia, 1972, 35mm, 1.66, barvni/colour, 10'

Nedaleč od kraja Saramazalino stoji kasarna, v kateri prebiva na stotine vojakov, tik ob njej pa dekliški internat z več stotinami deklet. Dekleta in vojaki se nikoli ne srečajo.
Near a place called Saramazalino is a barracks, housing hundreds of soldiers. Right next to it is a girl's boarding school with hundreds of girls. The girls and soldiers never meet.



GRATINIRANI MOŽGANI PUPILJE FERKEVERK/GRATINIRANI MOZAK PUPILJE FERKEVERK
Karpo Godina, Jugoslavia/Yugoslavia, 1970, 35mm, 1.66, barvni/colour, 15'

Dragocen dokument nekega duha časa.
A priceless document capturing the zeitgeist of a time.



ZDRAVI LJUDJE ZA RAZVEDRILO/ZDRAVI LJUDI ZA RAZONODU/LITANY OF HAPPY PEOPLE
Karpo Godina, Jugoslavija/Yugoslavia, 1971, 35mm, 1.66, barvni/colour, 14'

Razigran, konceptualen, komičen dokument pestrosti vseh narodov in narodnosti Avtonomne pokrajine Vojvodine; ob svojem nastanku precej kontroverzen film, saj sistemu ni bilo jasno, ali se Karpo iz posvečenega koncepta bratstva in enotnosti norčuje ali ga preprosto slavi.
A cheerful, conceptual, witty document of the variety of the peoples and nationalities of the Autonomous Province of Vojvodina. A controversial film at the time of its making, because the authorities could not tell whether Karpo was making fun of the hallowed concept of brotherhood and unity, or simply praising it.

Fotografije/Photos: arhiv Slovenske kinoteke/Slovenian Cinematheque

Strokovni program 16. Festivala slovenskega filma

Programme for Professionals at 16th Festival of Slovenian Film

Strokovni spremljevalni program 16. Festivala slovenskega filma v organizaciji MEDIA Deska Slovenija, Slovenskega filmskega centra in Zavoda za uveljavljanje pravic avtorjev, izvajalcev in producentov avdiovizualnih del Slovenije (AIPA) ter v sodelovanju s Češkim filmskim centrom in MEDIA Deskom Češke Republike filmskim in avdiovizualnim ustvarjalcem ponuja nabor dogodkov za strokovno usposabljanje, izmenjavo dobrih praks in navezovanje stikov. Cilj strokovno-izobraževalnega programa je oblikovanje temelja za doseganje dolgoročnih sinergijskih učinkov pri strateškem razvoju slovenske kinematografije, spodbujanje mednarodnega sodelovanja prek implementacije dobrih (evropskih) praks, vzpostavljanje dialoga med pomembnimi akterji na domačem in regionalnem filmskem in avdiovizualnem področju ter spremljanje aktualnih transmedijskih trendov za uspešen nastop na mednarodni ravni. Nabor dogodkov bo obsegal širok spekter področij:

AIPA SEMINAR IN SVETOVANJE O AVTORSKI IN SORODNIH PRAVICAH NA AV PODROČJU

(četrtek, 12. september, 11.00–13.00, Zelena dvorana)

Povzetku osnovnih pojmov o avtorski in sorodnih pravicah na avdiovizualnem področju (ki so bili tema lanskega seminarja Zavoda AIPA) bo sledila obravnava različnih **možnosti (ne)prenosov imetnikov pravic** na različnih avdiovizualnih delih – kinematografskih in televizijskih filmih, reklamnih filmih, kratkih glasbenih filmih. Pravni strokovnjaki Zavoda AIPA bodo v popoldanskih urah zainteresiranim **na voljo tudi za individualno svetovanje** glede konkretnih vprašanj s področja avtorskega prava v filmu.

Predavatelj:

Gregor Štibernik Po diplomi na Filozofski fakulteti v Ljubljani in delu v muzealstvu se je kolektivnemu upra-

Organised by MEDIA Desk Slovenia, the Slovenian Film Centre and the Institute of Authors, Performers and Producers of Audiovisual Works of Slovenia (AIPA) in cooperation with the Czech Film Centre and MEDIA Desk of the Czech Republic, the Professional Programme at the 16th Festival of Slovenian Film offers to film and audiovisual authors a selection of events enabling expert training, exchange of good practices and networking. The aim of this professional education programme is to establish the foundations to achieve a long-term synergy in the strategic development of Slovenian cinema, to encourage international cooperation by implementing good (European) practices, to establish dialogue between major players in film and audiovisual spheres at home and in the region, and to follow the current transmedia trends for a successful appearance at the international level.

The selection of events will cover a wide range of areas:

AIPA SEMINAR AND GUIDANCE ON COPYRIGHT AND RELATED RIGHTS FOR THE AV FIELD

(Thursday 12 September, 11am–1 pm, Green Hall)

A summary of general terms referring to copyright and related rights for the audio-visual field (which were the topic of last year's AIPA Institute seminar) will be followed by a review of various **possibilities of (non-) transfers of rights holders** for various audio-visual works – cinema and television films, advertising films, short music videos. In the afternoon, legal experts from AIPA Institute will be **available for guidance** to any individual with regard to their specific queries from the field of copyright in film.

Lecturers:

Gregor Štibernik After graduating from the Faculty of Arts, Ljubljana, and working in museums, he began to

vljanju pravic v celoti posvetil z l. 2006, ko je nastopil mesto direktorja IPF, leta 2010 pa je po uspešno končanem vodenju postopka ustanovitve in pridobivanja ustreznih dovoljenja prevzel vodenje prve slovenske kolektivne organizacije s filmskega področja – Zavoda AIPA. Dejavni je tudi prek meja kot član upravnega odbora svetovne krovne organizacije SCAPR, ki združuje tudi igralce, ter kot govornik na seminarjih evropske krovne organizacije izvajalcev AEPO-ARTIS. Skupaj z Evropskim patentnim uradom, državnimi organi in združenji imetnikov pravic tesno sodeluje pri vzpostavljanju kolektivnega uveljavljanja pravic v državah zahodnega Balkana.

Borut Bernik Bogataj Strokovnjak Zavoda AIPA in pravnik z dolgoletnimi teoretičnimi in praktičnimi izkušnjami na področju avtorskega prava, član Sveta za avtorsko pravo in več delovnih teles s področja prava in pravic pri evropskih in svetovnih krovnih združenjih kolektivnih organizacij ter sodelavec Združenja evropskih filmskih režiserjev (FERA) za pravna vprašanja.

OKROGLA MIZA: FILMSKI FESTIVALI V REGIJI

(četrtek, 12. september, 16.00–18.00, Zelena dvorana)

Dogodek bo potekal v angleškem jeziku.

Strategije in vizije organiziranja uspešnega mednarodnega in nacionalnega filmskega festivala bodo predstavili gostujoči festivalski organizatorji iz sosednjih držav: Avstrije (Crossing Europe Filmfestival Linz, Diagonale – festival avstrijskega filma), Italije (Trieste Film Festival) in Hrvaške (Motovun Film Festival, ZagrebDox, Animafest) ter Slovenije.

focus wholly on the collective management of rights in 2006, when he assumed the position of the director of IPF. In 2010, after heading successfully the foundation procedure and acquisition of relevant permits, he assumed the headship of the first Slovenian collective organisation from the area of film – the AIPA Institute. He also works internationally by being a member of the board of directors of the global umbrella organisation SCAPR, which also includes actors, and by appearing as speaker at seminars of the European umbrella performer organisation AEPO-ARTIS. He collaborates closely with the European Patent Office, national bodies and Associations of holders of rights in establishing a collective assertion of rights in Western Balkan countries.

Borut Bernik Bogataj An expert at AIPA Institute and a lawyer with long-time theoretical and practical experience from the field of copyright law, a member of the Copyright Council and several law and rights working bodies with European and global umbrella associations of collective organisations, and a legal questions expert at the Association of European Film Directors (FERA).

ROUND TABLE: FILM FESTIVALS IN THE REGION

(Thursday 12 September, 4–6 pm, Green Hall)

The event will be held in English.

Strategies and visions of organising a successful international and national film festival will be presented by guest festival organisers from the neighbouring countries: Austria (Crossing Europe Filmfestival Linz, Diagonale – Festival of Austrian Film), Italy (Trieste Film Festival), Croatia (Motovun Film Festival, ZagrebDox, Animafest) and Slovenia.

KOPRODUKCIJSKI FOKUS NA ČEŠKO: PRIMERI DOBRIH PRAKS IN KOPRODUKCIJSKO SPOZNAVANJE
(petek, 13. september, 11.00–13.00 in 16.00–18.00, Zelena dvorana)
Dogodek bo potekal v angleškem jeziku.

Koprodukcijsko spoznavanje češke kinematografije s predstavitvijo možnosti financiranja, trženja čeških filmskih lokacij in primerov uspešnih koprodukcijskih filmov med Češko in Slovenijo ter drugimi državami. Priložnost medsebojne predstavitve in spoznavanja koprodukcijskih partnerjev bodo imeli izbrani gostujoči češki in slovenski producenti s projekti v razvoju, ki imajo primeren koprodukcijski potencial.

Sodelujoči predstavniki češke kinematografije: **Markéta Šantrochova** (Češki filmski center), **Jiří Konečný** (endorfilm), **Hanka Třeščíková** (Produkce Třeščíková), **Peter Badač** (Nutprodukce).

Dogodek sta podprla Češki filmski center in MEDIA Desk Češke Republike.

STROKOVNI POSVET O STRATEŠKEM RAZVOJU AVDIOVIZUALNEGA PODROČJA V SLOVENIJI
(sobota, 14. september, 10.00–13.00, Zelena dvorana)

Festival slovenskega filma bo letos ponovno prostor odpiranja bistvenih vprašanj o prihodnjem strateškem razvoju domače kinematografije in iskanja odgovorov nanje v sodelovanju s Slovenskim filmskim centrom in predstavniki resornih institucij, pomembnimi akterji ter strokovno javnostjo. V okviru strokovnega posveta bo predstavljen tudi projekt trženja filmskih lokacij na območju Republike Slovenije z namenom spodbujanja gospodarskega razvoja.

CO-PRODUCTION FOCUS ON THE CZECH REPUBLIC: EXAMPLES OF GOOD PRACTICES AND FORMING CO-PRODUCTION TIES
(Friday 13 September, 11am–1 pm and 4–6 pm, Green Hall)
The event will be held in English.

Learning about the Czech cinema in the sense of co-production possibilities will feature presentations of potential financial opportunities, Czech film locations and examples of successful films co-produced by the Czech Republic, Slovenia and other countries. Carefully selected visiting Czech and Slovenian producers with planned projects of co-production potential will have the opportunity to meet and get to know each other.

Participating representatives of Czech cinema: **Markéta Šantrochova** (Czech Film Centre), **Jiří Konečný** (endorfilm), **Hanka Třeščíková** (Produkce Třeščíková), **Peter Badač** (Nutprodukce).

The event has been supported by the Czech Film Centre and MEDIA Desk of the Czech Republic.

EXPERT PANEL ON THE STRATEGIC DEVELOPMENT OF THE AUDIO-VISUAL FIELD IN SLOVENIA
(Saturday 14 September, 10am–1 pm, Green Hall)

This year, the Festival of Slovenian Film will again be opening up the key questions about the future strategic development of Slovenian cinema and seeking answers with the support of the Slovenian Film Centre and representatives of ministries, important players and the expert public. As part of the expert panel, the project of Slovenian Film Commission will be presented with the aim of encouraging economic development.

MEDIA PREDAVANJE O TRANSMEDIJSKEM OBLIKOVANJU ZA SODOBNO INDUSTRIJO ZABAVE: »TRANSMEDIA STORYTELLING COOKBOOK GUIDE«
(sobota, 14. september, 16.00–18.00, Zelena dvorana)

V sodobnih tehnikah pripovedovanja se je pojavilo novo geslo – transmedia. Vendar – kaj pomeni transmedia? Transmedijsko oblikovanje se osredotoča na izgradnjo orodij in komunikacije, ki spodbuja domišljijo in vpleta uporabnike v mrežo povezanega občinstva z ustvarjanjem poglobljenih domišljij svetov. Je tehnika pripovedovanja, ki se izvaja na različnih platformah sočasno, vendar na način, ustrezen platformi. To se ne nanaša samo na digitalne medije, ampak na kombinacijo različnih medijev, tako tradicionalnih kot digitalnih, na primer televizije, spleta, okolja, radio, mobilnih telefonov itd. S pomočjo transmedijskega pripovedovanja zgodb se knjiga ali film ne konča z zadnjim poglavjem ali prizorom. Poveže se z bralci in gledalci, tako da zgodbo razvije na drugačen način s podajanjem prek neskončnega števila kanalov. Na predavanju bodo predstavljeni načini in primeri, kako razviti uspešna orodja in tehnike sodobnega pripovedovanja zgodb.

Predavateljica: **Sara Božanič** je direktorica Inštituta za transmedijsko oblikovanje s sedežem v Sloveniji. Ona je »hibrid«: je oblikovalka, strateginja, predavateljica in mislec. Verjame, da digitalni svet občinstvu odpira nova vrata in omogoča nešteto oblikovalskih možnosti. Leta 2011 je prejela nagrado British Council za mladega ustvarjalnega podjetnika na področju medijev. Tega leta je tudi vstopila v svet transmedijskega oblikovanja, leta 2012 pa je prejela štipendijo za priznано cross media delavnico Power To the Pixel s podporo programa MEDIA.

MEDIA TALK ON TRANSMEDIA DESIGN FOR A CONTEMPORARY ENTERTAINMENT INDUSTRY: »TRANSMEDIA STORYTELLING COOKBOOK GUIDE«
(Saturday 14 September, 4–6 pm, Green Hall)

A new key word has entered the contemporary storytelling techniques – transmedia. But – what is transmedia? Transmedia design focuses on making the tools and communication to stimulate imagination and create in-depth imaginary worlds aiming to keep busy the imagination of a networked audience. It is a narrative technique that is being implemented on various platforms in a way that is fit for them. This relates not only to digital media, but also to a combination of various media, traditional or digital, such as television, the Internet, the environment, radio, mobile phones, etc. By means of transmedia storytelling, a book or a film does not end with the final chapter or scene. It forms a connection with the readers and viewers, thus developing a story in a new way by transferring it through an endless number of channels. The talk will present ways and examples of how to develop successful tools and techniques of contemporary storytelling.

Lecturer: **Sara Božanič** is director of the Institute for Transmedia Design, based in Slovenia. She is a “hybrid”: a designer, strategist, lecturer, thinker. She believes that the digital world opens up a new door to the audience, thus enabling endless possibilities in design. In 2011, she received the British Council Young Creative Entrepreneur prize for the field of media. In the same year, she entered the world of transmedia design, and in 2012 she received a scholarship for the renowned cross media workshop Power To the Pixel supported by the MEDIA programme.

PRAKTIČNA MEDIA DELAVNICA O TRANSMEDIJSKEM OBLIKOVANJU: OBLIKOVANJE PRIPovedNIH SVETOV ZA MULTIMEDIJSKO GENERACIJO
(nedelja, 15. september, 11.00–13.00, Zelena dvorana)

Na delavnici se bodo udeleženci pod mentorstvom predavateljice Sare Božanič posvetili možnostim oblikovanja poglobljenih pripovednih svetov za multimedijško generacijo. Na podlagi štirih predhodno izbranih filmskih projektov bodo oblikovali transmedijske svetove. Pogovarjali se bodo o temah, kot so oblikovanje strategij za občinstvo, povezano v multimedijško mrežo, o načinih kako zgraditi skupnost in oblikovati svetove, ki to občinstvo aktivno vključuje v komunikacijo. Sooblikovali bodo proces, v katerem se bodo osnovni deli njihove zgodbe sistematično razpršili po različnih medijskih kanalih, da bi dosegli širše občinstvo in podali vsebino zgodbe na osebnejši ravni.

PRACTICAL MEDIA WORKSHOP ON TRANSMEDIA DESIGN: DESIGNING ONLINE STORYTELLING WORLDS FOR A MULTIMEDIA GENERATION
(Sunday 15 September, 11am–1 pm, Green Hall)

Mentored by the lecturer Sara Božanič, participants to the workshop will look into the possibilities of designing in-depth narrative worlds for a multimedia generation. Based on four chosen film projects, they will be designing transmedia worlds. The topics they will be discussing include designing strategies for audiences integrated into a multimedia network, ways of building communities and designing the worlds that engage such audiences in active communication. Together, they will design a process in which the basic parts of their story will be systematically scattered across various media channels to reach a wider audience and present the story so as to make it more personal.

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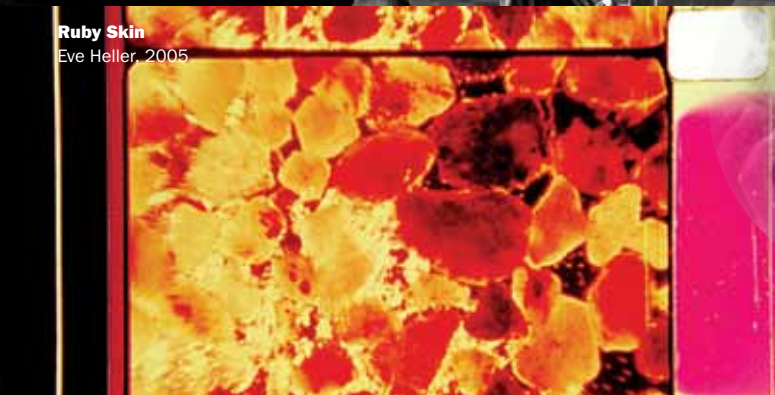
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