

KINO O T O K⁸

30 5—3 6 IZOLA & OTOK V LJUBLJANI 2012

IZOLA CINEMA



KINO O T O K IZOLA CINEMA

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V roki kompas solidarnosti, smer: svetla prihodnost

Predstavljala sem si (in zdaj vidim, da sem le zimsko sanjarila), da se bodo priprave na osmo edicijo festivala, obeleženo s številko, ki lahko ponazarja tudi neskončnost, številko, ki se približuje veliki, resni, deseti obletnici, odvijale nekako drugače – da bomo pluli po mirnih vodah. Da bo naš Otok, ne samo otok filma, temveč tudi otok svobodne misli, zajadral v varno in mirno pristanišče. In vendar letos festival prvič začenjamo brez državne pomoči in samo upam lahko, da ga ne bomo tako tudi zaključili.

Srce Kino Otoka naj bi bilo v lahkotnem mediteranskem ritmu, prijetno ubrano in brez aritmij. A naše je tudi bojvito srce, zato je ta negotovi čas le še nabrusil željo, ideje in sanje, našo voljo po »Bomo«! Razburkano morje je izpljunilo vse, česar ne potrebujemo nujno, in osvežilo vse tisto, po čemer stremimo. Začelo se je zlagati in v teh dneh se je tudi sestavilo (no, seveda kakšen košček kje manjka, a kdo hoče živeti v brezhibnem svetu, osvobojenem skrbi?). Zasedral se je program, ki pripoveduje zgodbo o svetu, o človeku, o filmu, o nas. Na obzorju so se prikazala nova Otočja ter z njimi iskrena in nezapletena sodelovanja. Sprostili smo se v objemu zvestih festivalskih partnerjev – objem je tesnejši, a sploh ne duši; nasprotno: solidarnost, danes tako zapostavljena ideja (o solidarnosti danes pišem kot o ideji in ne kot osnovnem človeškem čutu!), dovoli vdihe s polnimi pljuči ... in najdemo jo tudi v duhu povratnikov – zvestih sodelavcev, sponzorjev in raznih otokov prijazne pomoči; pa v volji in zanosu novih sodelavcev. Prihajamo iz različnih okolij, delamo v različnih pogojih, zanimajo nas različne vsebine, a družijo nas to temeljno in temeljito vodilo. Otočki filma in ustvarjalnosti, polni kreativne moči in konstruktivnega potenciala, smo se povezali v večji in močnejši arhipelag. S tem sporočamo dvojce: da nismo osamelci in da je v današnjih razmerah pomembno iskanje skupnega smisla.

Naj torej združim moto, ki ga sporoča letošnji Kinobalon, z okoliščinami, ki nas spodbujajo k temu, da znova in znova ne obupamo: Smo, kar pač smo, in to nas dela močne!

Lorena Pavlič
direktorica festivala

The Compass of Solidarity in Hand; Direction: Bright Future

I imagined (and now I see it was only a wintry daydream) that the preparations for the eighth edition of the festival, marked by a number that can also represent infinity, a number approaching the big, serious tenth anniversary, would proceed differently – that we would sail on calm waters. That our Otok, an island not only of film, but also of free thought, would sail into a safe and peaceful harbour. And, yet, this is the first time that we are starting the festival without state funding and I can only hope that that is not how we will finish it.

The heart of Isola Cinema should beat to the light Mediterranean rhythm, in pleasant harmony and without murmurs. But ours is also a fighting heart, which is why these uncertain times only sharpened our wish, our ideas and dreams, our “will do it”! The rough sea spewed out all the unnecessary things and refreshed all that we strive for. Things started coming together and, in these days, they finally came together (well, some pieces are still missing here and there, but who wants to live in a perfect, carefree world?).

A selection telling a story about the world, human beings, cinema and ourselves came to anchor. New Archipelagos appeared on the horizon and, with them, heartfelt and uncomplicated cooperation. We relaxed in the embrace of faithful festival partners – the embrace is tighter, but not at all suffocating, quite the opposite: solidarity, which is such a neglected idea today (this is precisely what I am talking about: solidarity as an idea and not as a basic human feeling!), allows one to take deep full breaths ... and it can be found also in the spirit of the returning co-workers, sponsors and various islands of kind help; and in the will and enthusiasm of new co-operators. We come from different environments, we work in different conditions, we are interested in different contents, but we share this fundamental and profound principle. Islands of cinema full of creative power and constructive potential have joined in a larger and stronger conglomerate. We are thus conveying two things: that we are not outliers and that, in today's conditions, it is important to search for a common purpose.

Let me combine the motto of this year's Kinobalon with the circumstances that urge us not to despair: We are what we are and that is what makes us strong!

Lorena Pavlič
Festival Director



Letni kino Manzioli

Manzioli Open-Air Cinema

Alpe

Cezar mora umreti

Ime mi je Li

Pesem dveh konjev

Playtime

Preprosto življenje

Raavanan

Začasne poroke

Alps

Caesar Must Die

Shun Li and the Poet

The Two Horses of Genghis Khan

Playtime

A Simple Life

Raavanan

Ephemeral Weddings

Letni kino Manzioli

Manzioli Open-Air Cinema

ALPE

Glavna ideja, ki sem jo dobil ob svojem prvem srečanju z **Alpami**, je bila, da je to film o nezmožnosti misliti ne-obstoj. Vse naše življenje temelji na prisotnosti, na biti. Ko oseba umre, lahko čutimo in se odzovemo na umanjkanje te osebe. Pride bolečina soočanja z njeno/njegovo odsotnostjo. A nikakor ne moremo dojeti ali razumeti dejstva, da osebe *ni* več. Če stojimo pred mrtvo osebo, ki smo jo poznali, lahko vidimo, da je tu, lahko se dotaknemo njenega telesa, a je vendarle ni več tu. In ta *ne-bit* je tisto, česar enostavno ne moremo misliti. **Alpe** so neposreden odgovor na ta temeljni eksistencialni problem.

Koen Van Daele

CEZAR MORA UMRETI

Filmi, ambientirani v mafijskih kriminalnih krogih, so postali nekakšen podžanr. Navajeni smo že, da nam mafijski kriminalci s platen pripovedujejo, kdo smo in kaj bi radi bili. Brata Taviani sta s svojim **Cezar mora umreti** na neki način vstopila v ta podžanr, vendar sta to naredila tako brechtovsko, da gledalcu spodneseta vse orientirje. Shakespearove besede o atentatu na Cezarja in smrti republike dobijo srhljivo nagovorno moč, če so inscenirane v pristnem okolju strogo varovanega krila zapora Rebibbia in jih izrekajo pristni robijaši v svojih dialektih z juga Italije. Kaj smo pripravljeni žrtvovati, da bi republiko obranili pred cezarizmom, tj. tiranstvom, despotizmom, avtoritarizmom, avtokratstvom, imperializmom? Nam je za *res publica* sploh mar?

Igor Pribac

IME MI JE LI

Andrea Segre je ustvaril kompakten artefakt, ki v obrisih obuja neorealizem, še bolj pa neameriško šolo novega, zlasti azijskega filma. **Ime mi je Li** nas – že opažen in nagrajen (Zhao Tao je prejela prestižno italijansko nagrado David za glavno žensko vlogo, Rade Šerbedžija pa nagrado za najboljšo moško vlogo na festivalu v Tetouanu v Maroku) – subtilno vrača k sredozemskemu izvoru in ga slika kot edino možno in dostojanstveno človeško rešitev. Izvrstno povedana izvrstna zgodba.

Milan Rakovac

PESEM DVEH KONJEV

Urna Chahar Tugchi, ljudska pevka, ki živi tukaj in tam, v sodobnem svetu in v pokrajini, kjer je še moč opazovati horizontalni spekter barv, poimenovan Huun Huur Tu, se odpravi na pot dokončne obnove starega glasbila in upesnjenja vseh verzov stare skladbe. In tukaj ni konca, saj nekaterih delov pesmi enostavno ne najde več. Konca ni, spet je le nov začetek. Vse to v

prečudoviti mongolski pokrajini, v srečanjih z ljudmi, ki recesije nimajo v besednjaku, in med številnimi konji, ki so pravo mongolsko zlato.

Drago Mislej – Mef

PLAYTIME

Tatjev »navidezni« Pariz se v celoti skriva v futuristični svet arhitekture prozornosti in razgaljenosti. Tisti »pravi« Pariz se le v treh trenutkih zasveti skozi odsev te prozornosti, kot nostalgичni spomin, brez veljave.

In prav prostor je osrednji protagonist, v katerem se do najmanjšega detajla nizajo situacije in odnosi ljudi, tako do prostora kot glede medsebojnih interakcij. V tem »mimskem« svetu in stilu filma se beseda pojavi bolj kot modni dodatek ali pa komentar k dogajanju, dostikrat jedek v svoji amerikanizaciji (to razkriva že sam naslov!).

Branko Završan

PREPROSTO ŽIVLJENJE

Čeprav je film oda brezpogojni ljubezni med generacijami, sta dva trenutka posebej ganljiva. Ko Ah Tao, takrat že v domu za ostarele, obišče svoj stari dom, jo tam še vedno čakajo njeni copati, in ko leži v bolnici ter se že poslavlja od življenja, ji Roger še vedno pogreje noge ... *Pripadnost. Toplina. Ljubezen.* Pretresljiv film, z odličnimi igralci. Resničnost na filmskem platnu.

Nataša Benčič

RAAVANAN

Če povlečem rdečo nit, tudi na osnovi filma, je svet indijske kulture tako zelo zgoščen – poznajo odgovore na vsa vprašanja o bitkah med dobrim in zlim, znajo nahraniti dušo in telo, znajo vstopati v druge dimenzije in verjamejo, da se lahko skozi življenje transformiramo na višje frekvence. Skladatelj A. R. Rahman nas pelje skozi film od minimalističnih zvočnih namigov do apokaliptičnih simfoničnih refrenov tako naravno in nevsiljivo, da nam ob koncu filma ostane le spomin na zvočni oblak, v katerega bi se še pogreznili.

Tinkara Kovač

ZAČASNE POROKE

Želja po ljubezni je skupna vsem nam, a v tradicionalni iranski družbi je tista »mesena« pred poroko neodobravana. Film lepo opisuje situacijo in odnos, ki se v družini, tam precej širši enoti kot pri nas, razvija med ločeno žensko in neporočenim bratom njenega pokojnega moža. V enem izmed zaključnih prizorov nas »preseneti« trenutek dotika golega ženskega stopala – gre mar za dražljaj, ki je namenjen potrjevanju naših, zahodnih klišejev o drugačnem, zaprtem svetu islama, ali dejanskost?

Je film, ki te ponese v središče življenja današnjega Irana.

Manca Juvan

ALPS

The principle idea I got from my first encounter with **Alpeis** was that it was a film about the inability to think non-existence. Our whole life is based on presence, on being. When a person dies, we can feel and respond to the lack of that person. There's the pain of dealing with his/her absence. But we cannot possibly grasp or understand the fact that that person no longer *is*. If we stand in front of a dead person we've known, we can see s/he's here, we can touch his/her body, and yet, s/he is no longer here. And it is this *non-being* which we simply cannot think. **Alpeis** is a direct answer to that fundamental existential problem.

Koen Van Daele

CAESAR MUST DIE

Films set in mafia criminal circles have become a sort of a subgenre. We have become accustomed to mafiosos on the screen telling us who we are and who we would like to be. With their **Caesar Must Die**, the Taviani brothers in a way entered this subgenre, but in such a Brechtian manner that they undermine all of the viewer's reference points. Shakespeare's words about Caesar's assassination and the death of the republic acquire a chilling power of address when staged in the genuine environment of the maximum-security wing of Rebibbia prison and uttered by real inmates in their Southern Italian dialects. What are we willing to sacrifice to save the republic from Caesarism, that is, tyranny, despotism, authoritarianism, autocracy, imperialism? Do we even care about *res publica*?

Igor Pribac

SHUN LI AND THE POET

Andrea Segre created a compact artefact, sketchily evoking neorealism, but even more so the non-American school of the new, especially Asian cinema. The award-winning **Shun Li and the Poet** (Zhao Tao received the prestigious Italian award David di Donatello for Best Actress, while Rade Šerbedžija won the best actor award at the Tetouan festival in Morocco) subtly takes us back to the Mediterranean origin, portraying it as the only possible and dignified human solution. An exceptional story exceptionally told.

Milan Rakovac

THE TWO HORSES OF GENGHIS KHAN

Urna Chahar Tugchi, a folk singer living here and there, in the contemporary world and in a land where one can still observe the horizontal colour spectrum called Huun Huur Tu, sets off on a journey to finally restore an old musical instrument and recover all the verses of an old song. This journey has no end since some parts of the song simply cannot be found. There is no end, only a new beginning. All this takes place against the beautiful Mongolian landscape, in meetings with people who do not speak of recession, and among numerous horses, which are the true gold of Mongolia.

Drago Mislej – Mef

PLAYTIME

Tati's Paris of "appearances" is swallowed up by a futuristic world ruled by the architecture of transparency and display. The "real" Paris shines through the reflection of this transparency only at three points as a nostalgic memory of no value.

It is precisely space that is the main protagonist of the film, enabling a detailed series of situations, people's relations to space and human interactions. In this mime world and film style, the word appears as a fashion accessory or a commentary on events, often bitter in its Americanisation (as the title itself already implies!).

Branko Završan

A SIMPLE LIFE

Although the film is an ode to unconditional love between generations, two moments are especially touching: the one when Ah Tao, who already lives in a nursing home, visits her former place of residence and finds her slippers there waiting for her, and the moment when she is lying in hospital, saying goodbye to life, and Roger still warms her feet... *Devotion. Warmth. Love.* A moving film with excellent actors. Reality on the big screen.

Nataša Benčič

RAAVANAN

If I draw a conclusion, based also on the film, the world of Indian culture is very concentrated – they know the answers to all the questions regarding the battle between good and evil, they know how to nourish the soul and the body, they can enter other dimensions and believe that through life one can transform to higher frequencies. Composer A. R. Rahman takes us through the film from minimalist sound intimations to apocalyptic symphonic refrains so naturally and unobtrusively that, at the end, all that remains is a memory of a sound cloud we would like to immerse in again.

Tinkara Kovač

EPHEMERAL WEDDINGS

The desire for love is something we all share, but in traditional Iranian society, the "carnal" one before marriage is frowned upon. The film nicely depicts the situation and the relation that develops in a family, which is much larger than in Slovenia, between a divorced woman and her late husband's unmarried brother. In one of the final scenes, we are "surprised" by the touching of a naked female foot – is this a stimulus intended to confirm our Western clichés about the different, closed Islamic world or is it a reality?

A film that takes you into the heart of contemporary Iranian life.

Manca Juvan

ALPE

ALPEIS/ALPS

Grčija/Greece 2011

režija/directed by Yorgos Lanthimos **scenarij/screenplay** Yorgos Lanthimos & Efthimis Filippou
fotografija/cinematography Christos Voudouris
zvok/sound Leandros Ntounis **montaža/editing** Yorgos Mavropsaridis **igrajo/cast** Aggeliki Papoulia, Aris Servetis, Johnny Vekris, Ariane Labed
producenta/producers Athina Rachel Tsangari, Yorgos Lanthimos **produkcija/production** Haos Film, T +30 210 32 22 466, E info@haosfilm.com
prodaja/world sales The Match Factory, T +49 221 539 709-0, E info@matchfactory.de **distribucija/distribution** Demiurg

format/format 35 mm **dolžina/running time** 93'

YORGOS LANTHIMOS

Rojen leta 1973 v Atenah, kjer je študiral filmsko in televizijsko režijo. Režiral je vrsto videov, televizijskih oglasov, glasbenih videospotov, kratkih filmov in gledaliških predstav. Mednarodno slavo mu je prinesel drugi celovečerec, **Podočnik (Kynodontas, 2009)**. Uvrščajo ga med osrednje predstavnike novega vala grškega filma, ki je Grčijo znova postavil na svetovni filmski zemljevid.

Yorgos Lanthimos, born in 1973 in Athens, where he studied film and television directing. He directed a series of videos, TV advertisements, music videos, short films and theatre performances. He became internationally recognised for his second feature **Dogtooth (Kynodontas, 2009)**. He is considered one of the main representatives of the new wave of Greek cinema, which put Greece back on the map of world cinema.



Imenujejo se Alpe. Njihov vodja je Mont Blanc. Podjetje, v katerem vladata strog red in disciplina, ponuja svoje usluge svojcem in prijateljem nedavno preminulih. Da bi jim pomagali preboleti izgubo, začasno prevzamejo vlogo ljubljenega pokojnika. Postanejo lahko ljubka hčerka, ljubeča žena ali stari prijatelj – z vsemi posebnostmi vred. A delo ni brez nevarnosti.

Yorgos Lanthimos, najvidnejši predstavnik novega vala grškega filma in avtor odmevnega **Podočnika**, v svojem tretjem celovečercu uprizarja iskrivo črno-črno komedijo absurda – o smrti, nadomestkih in o tem, kako na tak ali drugačen način vsi igramo vloge.

They are called Alps. Their leader is Mont Blanc. The company ruled by strict order and discipline provides its services to the friends and families of the recently departed. In order to help them get over their loss, they temporarily take the place of their beloved deceased. They can become a lovely daughter, a loving wife or an old friend – with all the related idiosyncrasies. But this work is not without danger. In his third feature, Yorgos Lanthimos, the most prominent representative of the new wave of Greek cinema and the director of the acclaimed **Dogtooth**, stages a scintillating black-and-black comedy of the absurd – about death, substitutes and how, in one way or another, we all play various roles.

CEZAR MORA UMRETI

CESARE DEVE MORIRE/CAESAR MUST DIE

Italija/Italy 2011

režija/directed by Paolo Taviani, Vittorio Taviani
scenarij/screenplay Paolo Taviani, Vittorio Taviani, William Shakespeare
fotografija/cinematography Simone Zampagni
glasba/music Giuliano Traviani, Carmelo Travia
zvok/sound Benito Alchimedè, Brando Mosca
montaža/editing Roberto Prepignani
igrajo/cast Cosimo Rega, Salvatore Striano, Giovanni Arcuri
producenta/producers Donatella Palermo, Grazia Volpi
produkcija/production Kaos Cinematografica, T +39 6 5884003, E kaoscineematografika@alice.it
prodaja/world sales RAI Trade, T +39 6 374981, E info@raitrade.it
distribucija/distribution Continental film

format/format 35 mm **dolžina/running time** 76'

VITTORIO IN PAOLO TAVIANI

Brata Vittorio in Paolo (San Miniato, 1929 in 1931) sta svoje prve filme posnela v šestdesetih letih. Mednarodno sta se uveljavila s filmom **Oče gospodar** (Padre padrone), s katerim sta si leta 1977 v Cannesu prisluzila zlato palmo. Svoj sloves sta potrdila s filmom **Noč svetega Lorenca** (La notte di San Lorenzo, 1982), ki je bil na istem festivalu nagrajen z veliko nagrado Žirije. Leta 1986 sta v Benetkah prejela zlatega leva za življenjsko delo.

Brothers Vittorio and Paolo (San Miniato, 1929 and 1931) made their first films in the sixties. Their international acclaim came with the movie **Padre padrone**, for which they received Cannes Palme d'Or in 1977. Their reputation was confirmed with the **The Night of the Shooting Stars** (La notte di San Lorenzo, 1982), which was awarded the Grand Jury Prize at the same festival. In 1986 they received the Golden Lion for lifetime achievements in Venice.



Uporizoritev Shakespearove tragedije *Julij Cezar* se konča z bučnim aplavzom. Luči ugasnejo, igralci pa odidejo nazaj v strogo varovani zapor Rebibbia v Rimu. Eden izmed njih pove: »Vse odkar sem odkril umetnost, je ta celica resnično postala zapor.«

Filmska režiserja, brata Paolo in Vittorio Taviani, sta pol leta preživela z zaporniki in snemala njihove priprave na gledališki nastop. V univerzalnem jeziku Shakespearovega besedila, v katerem se prepletajo teme prijateljstva, izdajstva, moči in nasilja, se zaporniki soočijo z lastno preteklostjo, strahovi in upi. Za dokumentarno dramo **Cezar mora umreti** sta avtorja prejela osrednjo nagrado 62. Berlinale.

The staging of Shakespeare's *Julius Caesar* ends with a roaring applause. The lights go out and the actors return to Rome's maximum security prison Rebibbia. One of them says: "Ever since I discovered art, this cell has truly become a prison." The sibling filmmakers Paolo and Vittorio Taviani spent six months with Rebibbia's inmates filming their rehearsals for the theatre performance. In the universal language of Shakespeare's tragedy, which intertwines themes of friendship and betrayal, power, dishonesty and violence, the inmates face their own pasts, their fears and hopes. The documentary drama won the Golden Bear award at the 62nd Berlinale.



IME MI JE LI

IO SONO LI / SHUN LI AND THE POET

Italija, Francija/Italy, France 2011

režija/directed by Andrea Segre **scenarij/screenplay** Marco Pattenello, Andrea Segre
fotografija/cinematography Luca Bigazzi **glasba/music** François Couturier **zvok/sound** Alessandro Zanon **montaža/editing** Sara Zavarise **igrajo/cast** Zhao Tao, Rade Šerbedžija, Marco Paolini
producenta/producers Francesco Bonsembiante, Francesca Feder **produkcija/production** JoleFilm, T +39 049 8718175, E production@jolefilm.it
prodaja/world sales Adriana Chiesa Enterprises, T +39 06 8086052, E info@adrianachiesaenterprises.com **distribucija/distribution** Demiurg

format/format 35 mm **dolžina/running time** 100'

ANDREA SEGRE

Rojen leta 1976. Večkrat nagradjeni režiser dokumentarnih filmov je tudi raziskovalec na področju sociologije komunikacij. Že več kot deset let se posveča predvsem vprašanju migracij in je ustanovitelj združenja ZaLab, v okviru katerega ustvarja filmske projekte in video delavnice. **Ime mi je Li** je njegov prvi celovečerni igrani film.

Born in 1976. A prize-winning director of documentaries, Segre is also a researcher in Sociology of Communication. For over ten years he has been particularly dedicated to the topic of migration and is the founder of the association ZaLab, with which he develops both production projects and video workshops. **Shun Li and the Poet** is his first feature film.



Kitajska priseljenka Shun Li zapusti tovarno tekstila v rimskem predmestju in se preseli v obmorsko mesto Chioggia v Beneškem zalivu. Zaposli se kot natakarica v gostilni, kamor zahaja tudi šarmantni ribič Bepi, ki ga prijatelji kličejo Pesnik. Med njima se splete nežno in krhko razmerje, ki ruši konvencije tako kitajske kot italijanske lokalne skupnosti ter ogroža Lijino ponovno snidenje s sinom. Italijanski režiser Andrea Segre v igranem celovečernem prvencu **Ime mi je Li** skozi tenkočutno pripoved o dveh posameznikih motri problematiko družbene integracije in kulturne identitete ekonomskih migrantov v Italiji.

The Chinese immigrant Shun Li leaves a textile factory on the outskirts of Rome and moves to Chioggia, a small coastal town in the Venetian Lagoon. She starts working as a waitress at a local restaurant, frequented by the charming fisherman Bepi, whose friends call him "the Poet". A gentle and fragile relationship develops between the two, which breaks the conventions of both the Chinese and the Italian local community and endangers Li's reunion with her son. In his feature debut, Italian director Andrea Segre tells a sensitive tale about two individuals, while examining the problematic of social integration and cultural identity of economic immigrants in Italy.



PESEM DVEH KONJEV

DAS LIED VON DEN ZWEI PFERDEN / THE TWO HORSES OF GENGHIS KHAN

Nemčija / Germany 2009

režija / directed by Byambasuren Davaa **scenarij / screenplay** Byambasuren Davaa **fotografija / cinematography** Martijn van Broekhuizen **glasba / music** Ganpurev Dagvan **zvok / sound** Ansgar Frerich **montaža / editing** Jana Musik **igrajo / cast** Urna Chahar-Tugchi, Hicheengui Sambuu, Chimed Dolgor **producenta / producers** Beatrix Wesle, Byambasuren Davaa **produkcija / production** Grasland Film GbR, Atrix Films, T + 49 89 642 82 611, E beatrix@atrix-films.com **prodaja / world sales** Atrix Films, T + 49 89 642 82 611, E beatrix@atrix-films.com

format / format 35 mm **dolžina / running time** 91'

BYAMBASUREN DAVAA

V letih med 1989 in 1994 je delala kot napovedovalka in pomočnica režije na mongolski državni televiziji in ob tem študirala pravo. Leta 1998 se je vpisala na Visoko šolo za film in se leta 2000 preselila v Nemčijo, kjer je v Münchnu na HFF nadaljevala študij filma na oddelku za dokumentarni film. Za svoje filme je režiserka prejela številne prestižne nagrade.

From 1989 to 1994 she worked as a presenter and assistant director at Mongolian state television while also studying law. In 1998, Davaa started to study at the High School for Film. In 2000, she moved to Germany to continue her studies at Munich's Hochschule für Film und Fernsehen (HFF) in the documentary film department. For her films she has received numerous prestigious awards.



Impresiven hibrid dokumentarnega in igranega filma razgrinja zgodovino mongolskega ljudstva skozi iskanje izginjajoče ljudske pesmi. Babica mednarodno znane pevke Urne Chahar-Tugchi je bila v času kitajske kulturne revolucije prisiljena uničiti nekoč tako ljubljeno violino. Kulturni vihar sta preživela le violinina glava in vrat z vgraviranimi verzi starodavne mongolske pesmi »Dva Džingiskanova konja«. Da bi izpolnila obljubo, dano babici, se Urna odpravi v Ulan Bator k slovitemu izdelovalcu violin, ki naj bi fragmenta z novim telesom spet povezal v violino. Išoč lastno identiteto se Urna poda še po prostranstvih mongolske stepe za manjkajočimi verzi izgubljene pesmi.

In its search of the disappearing folk song, this impressive docu-fiction hybrid unfolds the history of the Mongolian people. During the Chinese Cultural Revolution, the grandmother of internationally renowned singer Urna Chahar-Tugchi was forced to destroy her beloved violin. Only its head and neck engraved with the verses of the ancient Mongolian song entitled "The Two Horses of Genghis Khan" survived the cultural tempest. In order to fulfil the promise she has made to her grandmother, Urna goes to Ulan Bator to see a celebrated violinmaker who could restore the violin by making a new body for the two remaining fragments. In search of her own identity, Urna sets off for the Mongolian steppe to find the missing verses of the lost song.

PLAYTIME

Francija, Italija/France, Italy 1967

režija/directed by Jacques Tati **scenarij/screenplay** Art Buchwald, Jacques Lagrange, Jacques Tati
fotografija/cinematography Jean Badal, Andréas Winding **glasba/music** Francis Lemarque **zvok/sound** Jacques Maumont **montaža/editing** Gérard Pollicand **igraje/cast** Jacques Tati, Barbara Dennek, Rita Maiden, France Rumilly, France Delahalle
producent/producer Bernard Maurice **produkcija/production** Jolly Film, Specta Films **prodaja/world sales** Les Films de Mon Oncle, T + 33 (0)14345 8906 E facteur@tativille.com

format/format 35 mm **dolžina/running time** 126'

JACQUES TATI

Rojen leta 1907 v mestecu LePecq blizu Pariza. V mladih letih je bil navdušen športnik, očarala sta ga variete in pantomima, s čimer se je nekaj časa celo preživljal, nato pa ga je povsem prevzel in začaral film. Ustvaril je številne kratke in celovečerne filme ter v mnogih tudi nastopil. Njegov lik gospoda Hulota je v filmsko zgodovino zapisan kot eden najbolj nepozabnih komičnih likov.

Born in 1907 in Le Pecq near Paris. He was an enthusiastic sportsman in his youth, but later became interested in variety and pantomime, which is how he made his living for a while, until he was completely taken over and enthralled by film. He made numerous short and feature films, appearing in many of them himself. His Mr. Hulot is one of the most unforgettable comic characters in the history of cinema.



Mednarodni uspeh **Mojega strica** (Mon oncle, 1958) Jacquesu Tatiju omogoči, da na robu Pariza postavi umetno mesto s tlakovanimi ulicami, vodo, elektriko in prometom – Tativille. Tam nastane **Playtime**, eden najdrznejših filmov povojnega časa, ki ga Tati posname na 70 milimetrski trak s petsteznim stereofonskim zvokom. V mojstrsko dovršeni nadrealistični komediji modernega življenja nastopi gospod Hulot, Tatijev alter ego, ki tokrat deluje kot omamljena, nemočna figura na gigantskem šahovskem polju sodobnega sveta, ko si v neprepoznavnem mestu jeklenih nebotičnikov ter kromiranih nakupovalnih in futurističnih nočnih zbirališč prizadeva priti na sestanek ... Zmedo, ki jo je prinesla sodobnost, Tati mojstrsko dosega z natančnim kadriranjem in domišljeno uporabo prostora.

The international success of **Mon Oncle** (1958) enabled Jacques Tati to set up Tativille – an artificial town with paved streets, water, electricity and traffic on the outskirts of Paris, where he filmed **Playtime**, one of the most daring films of the post-war era, shot on 70 mm film with five-track stereophonic sound. This masterfully accomplished surrealistic comedy of modern life features Mr. Hulot, Tati's alter ego, who now comes across as a stupefied, helpless pawn on a gigantic chessboard of the modern world, trying to get to a meeting in an unrecognisable city of steel skyscrapers, chromium-plated shopping malls and futuristic night clubs. With his precise framing and shot composition and thoughtful use of space, Tati artfully evokes the confusion brought on by modernity.

PREPROSTO ŽIVLJENJE

Tao Jie/A Simple Life

Hongkong, Kitajska/Hong Kong, China 2011

režija/directed by Ann Hui scenarij/screenplay

Susan Chan, Roger Lee fotografija/cinematography

Yu Lik Wai glasba/music Law Wing Fai zvok/sound

Tu Duu Chih montaža/editing Kong Chi Leung,

Manda Wai igrajo/cast Andy Lau, Deanie Ip, Qin

Hailu, Wang Fuli producenti/producers Ann Hui,

Roger Lee, Pui Wah Chan produkcija/production

Bona Entertainment, T + 8610 5928 3663 prodaja/

world sales Distribution Workshop, T + 852 2768

8678, E dw@distributionworkshop.com

format/format 35 mm dolžina/running time 119'



ANN HUI

Rojena leta 1947. Po izobraževanju v Hongkongu in Veliki Britaniji je režirala številne televizijske dokumentarce in drame ter kot asistentka sodelovala z mojstrom viteških filmov King Hujem. Z režijskim prvim **Feng Jie** (The Secret, 1979) se je uveljavila kot ena ključnih predstavnic hongkonškega novega vala. Sodi med najpomembnejše in najbolj inovativne hongkonške filmske ustvarjalke.

Born in 1947. After completing her studies in Hong Kong and the UK, she directed numerous TV documentaries and dramas and worked as an assistant to the master of martial arts films King Hu. With her directorial debut **The Secret** (Feng Jie, 1979), she established herself as one of the key representatives of the Hong Kong New Wave. She is one of the most important and innovative Hong Kong filmmakers.



Film temelji na resničnih dogodkih. Ah Tao od najstniških let dela kot *amah*, hišna pomočnica in pestunja pri družini Leung. Zdaj že priletna skrbi za Rogerja, edinega družinskega člana, ki je še ostal v Hongkongu. Ko se ta nekega dne vrne z dela, najde Ah Tao nezavestno. Oslabela *amah* odpove službo in se preseli v dom za ostarele. A Roger se vse močneje zaveda, koliko mu Ah Tao pomeni, in odloči se, da bo po najboljših močeh skrbel za osebo, ki mu je stala ob strani vse življenje. Mojstrovina, v kateri drobna družinska zgodba, ganljiva epizoda iz navadnega življenja dveh navadnih ljudi, preraste v nežno in iskreno odo starosti, obarvano z blagim humorjem in dokumentarnim pristopom.

The film is based on a true story. Ah Tao has been working as an *amah*, a housemaid and nurse, for the Leungs, since her teens. Now, in her old age, she takes care of Roger, the only family member who still lives in Hong Kong. One day when the latter returns home from work, he finds Ah Tao unconscious. The weakly *amah* resigns and moves into a nursing home. But Roger gradually comes to realise just how much Ah Tao means to him and decides to take care of the person who has stood by him all his life to the best of his abilities. A masterpiece in which a small family story, a moving episode from the ordinary lives of two ordinary people, grows into a gentle and honest ode to old age coloured by mild humour and a documentary approach.

RAAVANAN

Indija/India 2010

režija/directed by Mani Ratnam **scenarij/screenplay** Mani Ratnam, Suhasini **fotografija/cinematography** Santosh Sivan, V. Manikandan **glasba/music** A. R. Rahman **montaža/editing** Sreekar Prasad **igrajo/cast** Vikram, Aishwarya Rai, Prithviraj, Karthik, Prabhu, Priyamani **producenta/producers** Mani Ratnam, Sharada Trilok **produkcija/production** Madras Talkies, T + 44 (0) 24615810 **prodaja/world sales** BIG Pictures, T + 44 (0) 207 2503555, E sales@bigpictures.co.uk, Sony Pictures, Ayngaran International

format/format 35 mm **dolžina/running time** 137'

MANI RATNAM

Šestiinpetdesetletni režiser prihaja iz južne Indije (Tamil Nadu). Nase je opozoril z ambicioznimi produkcijami v tamilščini, ki se v spektakularnem slogu ukvarjajo z družbenimi vprašanji. Njegov **Nayakan** (1987) je *Time Magazine* uvrstil med »100 najpomembnejših filmov vseh časov«. Z odkritjem skladatelja A. R. Rahmana je postal tudi inovator na področju filmske glasbe. Tamilski uspeh je Ratnamu omogočil prehod v Bollywood.

56 year-old director comes from Southern India (Tamil Nadu). He first made his mark with ambitious productions in the Tamil language, which deal with social issues in spectacular style. Ratnam's **Nayakan** (1987) was named by *Time Magazine* as one of the "100 Greatest Films of All Time". With his discovery of composer A. R. Rahman, he became also an innovator in the field of film music. Ratnam's Tamil successes enabled him to cross over to Bollywood.



Mani Ratnam, ki se je proslavil predvsem z dih jemajočimi produkcijami, tudi v svojem najnovejšem delu grandiozno niza podobe. Kakor avtorjev v Indiji kontroverzen in na Zahodu uspešen **Dil Se** (1988), ki je obveljal za klasiko sodobnega indijskega filma, tudi **Raavanan** podaja kritiko politične realnosti v Indiji. Zgodba, ki se zapleta v okvirih epa *Ramajana*, a vendar odvija v sodobnosti, pripoveduje o policistu Devu, ki se zaljubi v strastno plesalko Ragini. Poročita se, nato pa Dev dobi službo v Vikramasingapuramu, majhnem mestecu v južni Indiji, kjer reda ne narekuje policija, temveč izobčenec Veera. Slednji zavzame vlogo Ravane, desetglavega demona in antagonistista epa ...

In his latest film, Mani Ratnam, who has made a name for himself with his spectacular productions, remains true to his grandiose style. Like his **Dil Se** (1988), which was controversial in India, but very successful in the West, and is now considered a classic of contemporary Indian film, **Raavanan**, too, provides a critique of India's political reality.

The film, that draws on the Indian epic *Ramayana*, tells the story of Dev, a police officer who falls in love with the passionate dancer Ragini. After they get married, Dev gets a job in Vikramasingapuram, a small town in the south of India, where order is not enforced by the police, but by the outlaw Veera. The latter assumes the role of the antagonist of the epic, the ten-headed demon Ravana...

ZAČASNE POROKE

NOCES ÉPHÉMÈRES/EPIHEMERAL WEDDINGS

Iran, Francija/Iran, France 2011

režija/directed by Reza Serkanian **scenarij/screenplay** Reza Serkanian **fotografija/cinematography** Mehdi Jafari **glasba/music** Hossein Ali Zadeh **zvok/sound** Mehdi Saleh Kermani **montaža/editing** Caroline Emery **igrajo/cast** Mahnaz Mohamadi, Hossein Farzi-Zadeh, Javad Taheri, Dariush Asad Zadeh **producenta/producers** Erwann Creach, Reza Serkanian **produkcija/production** Overlap Films, T +497 786 657 00013, E overlapfilms@yahoo.fr **prodaja/world sales** Jupiter Communications SA, T +331 5384 4090, E jan@jupiter-films.com

format/format 35 mm **dolžina/running time** 83'

REZA SERKANIAN

Rojen leta 1966. Prve kratke filme je posnel pri sedemnajstih na super 8 filmski trak. Ob študiju za direktorja fotografije je v Iranu posnel več kratkih filmov. Med bivanjem v Amsterdamu je na Akademiji sodobne umetnosti posnel svoj prvi kratki evropski film: **Return**. Od leta 1998 je v Franciji posnel tri kratke filme, dva dokumentarna in enega celovečernega - **Začasne poroke**.

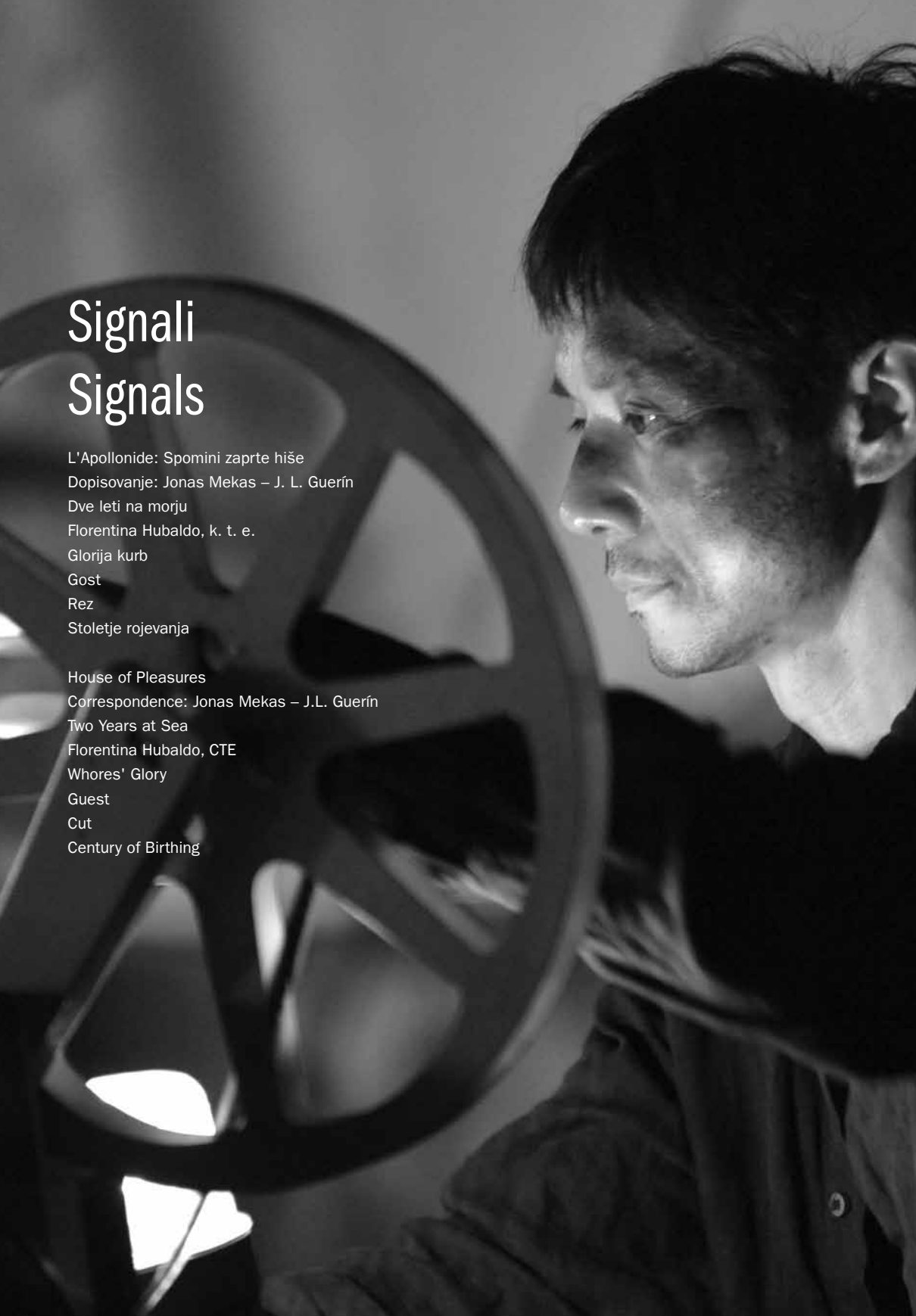
Born in 1966. He shot his first short films on Super 8 at the age of 17. Then in parallel with his studies for director of photography, he made several films on 16mm and 35mm in Iran. During his stay in Amsterdam at the Academy of Modern Art he made his first short film in Europe: **Return**. Since 1998 in France, he has made three short films, two documentaries and one feature film: **Ephemeral Weddings**.



Film skozi vsakdan iranske družine, ki ga pretrese nenadna smrt starega očeta, zariše navade in mentaliteto Irancev. Z občutkom za barvite detajle nas Reza Serkanian popelje v samo osrčje iranske družbe, izgubljene med modernim in tradicijo. Na eni strani prikaže krute razmere v Iranu, na drugi pa niza podobe, polne upanja, in tako prevprašuje kompleksnost muslimanske družbe, v njej vloge spolov, nostalgичno praznoverje, zatrto seksualnost ter predsodke Zahoda. Kot skrivnosten element zgodbe nastopi začasna poroka, na Zahodu skorajda neznana praksa (dovoljuje jo islamsko pravo), ki predstavlja možnost izogiba izolaciji in samskemu stanu ter prepovedanim nezakonskim razmerjem.

Through the everyday life of an Iranian family shaken by the sudden death of their grandfather, the film depicts Iranian customs and mentality. With an eye for colourful details, Reza Serkanian takes us into the very core of Iranian society, lost between modernity and tradition. On the one hand, he shows us the harsh realities of Iran, and on the other, a series of images full of hope, thus examining the complexity of Muslim society, its gender roles, nostalgic superstition, repressed sexuality and Western prejudice. The mysterious element of the story is the temporary marriage, an almost unknown practice in the West (that is allowed by Islamic law), which offers the possibility of avoiding isolation and singleness as well as illegal extramarital affairs.





Signali Signals

L'Apollonide: Spomini zaprte hiše

Dopisovanje: Jonas Mekas – J. L. Guerín

Dve leti na morju

Florentina Hubaldo, k. t. e.

Glorija kurb

Gost

Rez

Stoletje rojevanja

House of Pleasures

Correspondence: Jonas Mekas – J.L. Guerín

Two Years at Sea

Florentina Hubaldo, CTE

Whores' Glory

Guest

Cut

Century of Birthing

Signali

Signals

Režiserji, zbrani v sekciji Signali, so vsi, vsak samosvoj in s povsem izvirnim filmskim jezikom, nekaj posebnega. Ti avtorji pogosto tvegajo in s kršenjem kanonov konvencionalnega filmskega ustvarjanja nenehno širijo naše razumevanje filma. Njihovo posebno dojemanje filma gledalca spodbudi k navdihujočim razmišljanjem, idejam, ustvarjalnosti in lepoti, in nam pomaga do pronicljivejšega razmisleka o svetu.

Izbor filmov in filmarjev v sekciji Signali se zdi skoraj kot srečanje starih prijateljev: povratnik Michael Glawogger bo predstavil zadnje delo svoje trilogije o globalnem trgu dela z naslovom **Glorija kurb**. Film, tudi sam iz treh delov, ki je brez vseh predsodkov, navadno povezanih s to temo, prikazuje svet prostitucije in raziskuje tri različna mesta. To vizualno osupljivo in močno doživetje, podkrepljeno s silovito glasbo (PJ Harvey in Coco Rosie), je temaćna pesem o lepoti, ki domuje v najbolj tragični človeški izkušnji.

Drugi mojster – še en povratnik in danes zanesljivo najplodovitejši portretist filipinske duše, Lav Diaz, nas popelje na epsko popotovanje v svojem zadnjem, šesturnem celovečercu **Florentina Hubaldo, k. t. e.** (k. t. e. je okrajšava za progresivno degenerativno bolezen, kronično travmatsko encefalopatijo, za katero obolevajo posamezniki, izpostavljeni večkratnim pretresom možganov ali drugim vrstam poškodb glave). Film se plete okoli osrednjega lika, Florentine, ki ima kronično travmatsko encefalopatijo, ker je bila neprenehoma izpostavljena nasilju in jo je oče, odvisnik od alkohola in hazarderstva, prisilili v prostitucijo. Gledalci spoznavajo kolonialno preteklost Filipinov in pri tem kruto usodo ter obupanost njenih protagonistov; vendar pa se ta globoka mračnost izmenjuje s prizori, polnimi miline in neizmerne lepote – ki Florentini, vsaj metafizično, dajejo možnost odrešitve. Gre morda za najbolj filozofskega med Lavovimi filmi. Film se ukvarja s tematiko, ki je pogosta v filmih tega mojstra, tematiko, zaradi katere nikoli ne bi smel prenehati snemati filmov. Za njegov drugi film, **Stoletje rojevanja**, ki bo na sporedu v Slovenski kinoteki, pa navajam režiserjevo izjavo: »Skozi film lahko podoživimo svoje spomine. Skozi film lahko svoje spomine celo na novo ustvarimo. Skozi film se bomo spominjali preteklosti, sedanosti in prihodnosti ... zdaj.«

V Tokiju živeči iranski filmar Amir Naderi nam v filmu **Rez**, v katerem se izmenjujeta skrajno nasilje in občutljivost, predstavi delno romantičnega junaka Shujija, za katerega je film vprašanje življenja in smrti. Shuji je obsesiven filmar, ki si prizadeva preživeti in ustvarjati, filme pa mu financira njegov zadolženi brat. Ker brat ne more odplačati dolgov, ga *jakuze* umorijo. Da bi Shuji odplačal dolgove, začne delati kot človeška boksarska vreča. Naderi je imel že pri pisanju scenarija v mislih Hidetoshija Nishijimo, prav tako izjemnega in strastnega cinefila, ki je močno pripomogel k portretu aktivista *in extremis*. Avtor s tem filmom morda plačuje dolg za svoje lastne filme, vsekakor pa ustvari poklon resnični ljubezni do filmskega ustvarjanja, do filma in njegove zapuščine.

Film **L'Apollonide: Spomini zaprte hiše**, ki ga vodi impresiven ansambel izvrstnih igralk, nas popelje v ozračje pariškega bordela ob zori dvajsetega stoletja. Peti celovečerec francoskega

režiserja Bertranda Bonella opisuje vsakdanje življenje za zaprtimi vrati razkošne javne hiše – skritega sveta, ki počasi izginja. Četudi film na začetku ni političen, konec postavi v kontekst vse, kar se je dotlej zgodilo. In četudi je L'Apollonide prerazkošen, da bi bil metafora za vse javne hiše svojega časa, nam film zanesljivo pokaže, da njihovo zaprtje ni bila nujno najboljša rešitev. Bonello v zapeljivem in prelepem filmu, ki v spomin pogosto priključuje slikarstvo časa, v katerem se dogaja, inteligentno prikaže senzualno veselje tega malo poznanege sveta.

Ben Rivers v filmu **Dve leti na morju** prikazuje samosvoj in samotni dan puščavnika Jaka, ki živi v osami sredi odročnega gozda na severovzhodnem Škotskem. Od družbe se je odmaknil namenoma, da bi živel (skoraj) samozadostno življenje. V filmu so ujeti trenutki neizmerne lepote, ko spremljamo Jaka v vseh letnih časih, kako živi radikalne sanje, ki jih je imel v mladosti, sanje, ki jih je lahko uresničil tako, da je dve leti delal na morju. Film ne pojasni ničesar, a pove veliko. Ne izvemo veliko o Jakovem življenju prej, tudi ne njegovih misli, postanemo pa del njegovega intimnega sveta, ki ga tako spretno režira Ben Rivers. Gledalec se sprašuje o svojem odnosu do narave, o odvisnosti od sodobnosti in o osamitvi, ki jo prinese družba. Težko si je zamisliti lepši dialog med to krhko snovjo in našo navzočnostjo v svetu.

Čeprav José Luis Guerín v Izolo s filmom prihaja šele prvič, se zdi, kakor da je z nami že od prvega dne. Živo se spominjam svojega prvega srečanja s Joséjem Luisom pred mnogimi leti na stopnišču Albertine, zraven vhoda v dunajski Avstrijski filmski muzej. Bilo je naključje, zgolj trenutek zunaj profesionalnih okvirov ali kakšnega filmskega festivala, ki se danes skoraj ne bi mogel zgoditi. Bilo je približno v istem času, ko so v Slovenski kinoteki vrteli retrospektivo Guerín/Erice, ki je name naredila močan vtis, in oba avtorja sta dobila emblematično mesto med mojimi najljubšimi. Guerína sem drugič srečala deset let pozneje v Benetkah, kamor je prišel predstaviti svoj celovečerni film **Gost**. Ta popotna beležka dokumentira leto v življenju filmskega režiserja, ki s svojim filmom potuje po svetovnih festivalih. Daleč od cenenege razgledničnega vtisa ujame tista kratka, v nenehnem gibanju dokumentirana srečanja, kjer glasovi sosterilcev krožijo z veliko svobodo in nas popeljejo do prelepega dela popotnika, ki je nenehno na preži. S trenutki, ki jih preživimo s Joséjem Luisom, je očitno zmerom tako, da gredo dogodki svojo posebno pot – in prav tako je bilo tudi najino srečanje v Benetkah; z *vaporettom* sva se odpeljala z Lida v mesto in se potem svobodno sprehodila po skrivnostnih, labirintu podobnih beneških ulicah. Ko sva se začela pogovarjati o Kino Otoku, je José zelo prizadeto razkril, kako ga je pretresla Nikina smrt. Za dogodek je izvedel nekaj mesecev po tem, ko se je zgodil, in, kakor pri vseh nas, je bilo že doumetje te tragedije samo po sebi neznosno, kaj šele spoprijemanje z neznosno bolečino, ki mu je preplavila srce. Zato se je vrnil v montažo in si še enkrat ogledal posnetke Nike, ki jih je naredil med festivalom Indie Lisboa. Rezultat najdemo v samosvojem video pismu z naslovom **Dopisovanje: Jonas Mekas – J. L. Guerín**. Film izhaja iz premise Jonasa Mekasa, ki pravi, da je film odziv na življenje; v njem si ustvarjalca izmenjujeta pisma, v katerih drug drugemu opisujeta vtise o svetu okoli njiju. S temi pismi razvijata neponovljivo osebno razmerje. Hvala, José, da je naša prijateljica postala del tako lepega dela. Čeprav je pretresljivo, je mali delček v nas potolažen že zato, ker ta trenutek doživljamo skupaj.

Vanja Kaluđerčić
glavna selektorka programa

The directors gathered in the Signals section distinguish themselves, each in their own personal way, with their highly authentic cinematic language. Taking many risks, these filmmakers permanently expand our understanding of cinema, often transgressing the canons of conventional filmmaking. As a result, their unique vision of cinema confronts the audience with inspiring thoughts, ideas, creativity and beauty, which subsequently lets us reflect on this world with more insight.

As it happens, the selection of films and filmmakers in the Signals section feels almost like a reunion among friends: returning helmer Michael Glawogger will be presenting the last piece in his trilogy about the global labor market, entitled **Whores' Glory**. The film, itself constructed in three parts, depicts the world of prostitution, exploring three different cities, beyond all prejudices generally associated with its subject. This visually stunning and strong experience, enhanced with a powerful soundtrack (PJ Harvey and Coco Rosie), is a dark poem about the beauty that resides within the most tragic human experience.

Another returning master, and certainly today's most prolific portraitist of the Philippine soul, Lav Diaz, takes us on an epic journey in his latest, six-hour feature **Florentina Hubaldo, CTE** (an abbreviation for a progressive degenerative disease found in individuals who have been subjected to multiple concussions and other forms of head injury). The film revolves around its central character, Florentina, who suffers from CTE after being continuously exposed to violence and forced into prostitution by her alcohol- and gambling-addicted father. Confronted with the Philippines' colonial past, the audience is exposed to the ruthless destiny and despair of its characters; however, such bleakness alternates with scenes filled with grace and profound beauty – giving Florentina – at least metaphysically – a chance of redemption. It is perhaps the most philosophical of Lav's film to date, dealing with an ongoing topic that regularly occurs in his cinema and for which he should never cease to make films. For his second feature, **Century of Birthing**, that will be screened at the Slovenian Cinematheque, let me quote the author:

"Through cinema, we can reenact our memories. Through cinema, we can even reinvent our memories. Through cinema, we will remember the past, the present and the future... now." Shifting between extreme violence and delicacy, **Cut** by Tokyo-based Iranian filmmaker Amir Naderi introduces us to the unique and to some extent romantic character Shuji, for whom cinema is a matter of life and death. Shuji is a struggling and obsessive filmmaker, whose works are financed by his indebted brother. Failing to repay his debts, the brother is murdered by the yakuza, leading Shuji to start working as a human punching bag in order to pay the money back. Amir wrote this role particularly for Hidetoshi Nishijima, an equally exceptional and passionate cinephile who provided a great influence and contribution in creating the portrait of such an activist *in extremis*. Perhaps paying a debt for his own cinema, Amir Naderi delivers a tribute to the true love of filmmaking, cinema and its legacy.

Set at the turn of the century and led by an impressive ensemble of exceptional actresses, **House of Pleasures** takes us into the atmosphere of a Parisian brothel at the dawn of the twentieth century. This fifth feature film by the French director Bertrand Bonello describes the daily life behind the closed doors of a lavish brothel, a hidden world that is gradually vanishing. Although not political at its outset, the film's closure puts into perspective all the foregoing. Even if L'Apollonide is too luxurious to represent all the houses of the time, it certainly

shows that their closing was not necessarily the best solution. Seductive and beautiful, often reminiscent of the paintings of the same period, Bonello intelligently depicts the sensual universe of this little known world.

In **Two Years at Sea**, Ben Rivers captures the unique and solitary everyday life of Jake, a hermit living in isolation in the middle of a remote forest in northeastern Scotland. He has deliberately moved away from society to lead an almost self-sufficient life. Capturing moments of profound beauty, Jake is seen in all seasons, living the radical dream he had as a younger man, a dream he spent two years working at sea to realize. The film explains nothing, but tells a lot. We do not know much about Jake's earlier life, nor of his thoughts, but we become part of his intimate world, which is so skillfully directed by Ben Rivers. One wonders about our relationship to nature, our dependence on modernity, and the isolation that is brought by society. It is difficult to imagine a more beautiful dialogue between this fragile material and our presence in the world. Even if José Luis Guerín is only coming for the first time with a film to Isola, it feels like he has been with us since the very first day. I carry the vivid memory of my first encounter with José many years ago, on the stairs of The Albertina, right next to the Filmmuseum in Vienna. It was a coincidence, a brief moment outside any professional framework or specific film festival, which could hardly occur today. It was just about the time Slovenian Cinematheque was presenting the Guerín/Erice retrospective, which left a deep impression on me, occupying an emblematic position amongst my personal favorites. Meeting Guerín for the second time took place in Venice, a decade later, when he came to present the feature documentary **Guest**. This travelling note-book documents a year in the life of a film director who travels the world once his film starts touring the festivals. Far from a tacky "postcard-like" impression, Guerín captures those brief encounters documented in a constant motion, where the voices of the accomplices circulate with great freedom, leading us to a beautiful work of a traveler constantly on the lookout. As is evidently the case with moments shared with José Luis, the events take their own special course – the same as it was with our Venice encounter – when we took the *vaporetto* from the Lido to the city to walk haphazardly through the puzzling maze-like streets of Venice. When the topic of Isola Cinema came up, José revealed with a great deal of pain how devastating it was to hear of Nika's passing. He learned about it a couple of months after the tragic event occurred, and as it is with all of us, just coping with the sole comprehension of such a destiny is unbearable by itself, let alone dealing with the excruciating pain one's heart is filled with. This brought him back to the editing room to review the footage of Nika that he had filmed during the Indie Lisboa festival. The result is to be found in a unique video letter entitled **Correspondence: Jonas Mekas – J.L. Guerín**. Starting from Jonas Mekas' premise, which declares that a film is a response to life, the two exchange a series of letters, developing a personal and unique relationship whilst sharing the impressions of the world surrounding them. Thank you, José, for having our friend become part of such a beautiful work. Even if heartbreaking, there is a little part of ourselves that feels in some way consoled only to have a chance of sharing this moment together.

Vanja Kaluđerčić
Head of Programming

L'APOLLONIDE: SPOMINI ZAPRTE HIŠE

**L'APOLLONIDE: SOUVENIRS DE LA MAISON CLOSE/
HOUSE OF PLEASURES**
Francija/France 2011

režija/directed by Bertrand Bonello **scenarij/
screenplay** Bertrand Bonello **fotografija/
cinematography** Josée Deshaies **glasba/music**
Bertrand Bonello **zvok/sound** Jean-Pierre Duret,
Nicolas Moreau, Jean-Pierre Laforce **montaža/
editing** Fabrice Rouaud **igrajo/cast** Noémie Lvovsky,
Hafsia Herzi, Céline Sallette, Jasmine Trinca, Adèle
Haenel, Alice Barnole, Iliana Zabeth **producenta/
producers** Kristina Larsen, Bertrand Bonello
produkcija/production Les films du lendemain,
T + 33 1 55421479, E contact@filmsdulendemain.fr,
MyNewPicture **prodaja/world sales** Films Distribution,
T + 33 1 53103399, E info@filmsdistribution.com
distribucija/distribution Continental film

format/format 35 mm **dolžina/running time** 125'

BERTRAND BONELLO

Rojen leta 1968 v Nici. Leta 1998 je posnel prvi
igrani celovečerec *Quelque chose d'organique*,
za katerega je napisal tudi scenarij in glasbo. Na
LIFFu smo si lahko ogledali njegov drugi celovečerec
Pornographe (Le pornographe, 2001). Nekateri kritiki
ga s Françoisom Ozonom, Gasparjem Noéjem,
Catherine Breillat, Brunom Dumontom in drugimi
uvščajo med predstavnike t. i. novega francoskega
ekstremizma.

Born in Nice in 1968. In 1998, he made his first
feature film *Quelque chose d'organique*, for which
he also wrote the script and score. At LIFFe, we
could see his second feature *The Pornographer* (Le
pornographe, 2001). Some of the critics associate
him with the so-called New French Extremity, along
with François Ozon, Gaspar Noé, Catherine Breillat,
Bruno Dumont and others.



Zaton devetnajstega stoletja. Pariški bordel L'Apollonide živi svoje zadnje dni. Dekleta, ki delajo v tej razkošni hiši užitek, so ujetnice, zaščitene pred zunanjim svetom. Okoli prostitutke, ki ima v obraz vrezan večni tragični nasmešek, se odvijajo življenja drugih žensk. V tej zaprti hiši delijo svoje skrivnosti, svoje strahove, radosti in bolečine ... Francoski *auteur*, ki v ospredje svojih filmov vedno znova postavlja vez med telesnim poželenjem in duševnimi brazgotinami, tokrat uprizarja brezčasno komorno dramo, ki se odvija na melanholičnem in dekadentnem prizorišču findesièclovskega bordela.

As the 19th century draws to a close, the Parisian brothel L'Apollonide lives its last days. Girls working in this lavish house of pleasure are captives protected from the outside world. Around the prostitute with a scar in the form of an eternal tragic smile, there unfold the lives of the other girls in the closed house, in which they share their secrets, fears, joys and pains. In this film, the French *auteur*, whose works foreground the relation between physical desire and psychological scars, stages a timeless chamber play set in a melancholy and decadent fin-de-siècle brothel.



DOPIŠOVANJE: JONAS MEKAS – J. L. GUERÍN

CORRESPONDENCE: JONAS MEKAS – J. L. GUERÍN

Španija, ZDA/Spain, USA 2011

režija/directed by José Luis Guerín, Jonas Mekas
scenarij/screenplay José Luis Guerín, Jonas Mekas
fotografija/cinematography José Luis Guerín, Jonas Mekas
zvok/sound José Luis Guerín, Jonas Mekas
montaža/editing José Luis Guerín, Jonas Mekas
nastopajo/featuring José Luis Guerín (glas/voice), Jonas Mekas
producenta/producers José Luis Guerín, Jonas Mekas
produkcija/production Centre de Cultura Contemporània de Barcelona (CCCB), T + 93 306 41 00, E info@cccb.org, Centro Cultural Universitario Tlatelolco (UNAM), La Casa Encendida, Acción Cultural Española, José Luis Guerín, Jonas Mekas Films
prodaja/world sales Centre de Cultura Contemporània de Barcelona (CCCB), T + 93 306 41 00, E info@cccb.org

format/format Digibeta **dolžina/running time** 99'

JOSÉ LUIS GUERÍN

glej stran 30/see page 30

JONAS MEKAS

Rojen leta 1922 v Litvi. Leta 1949 je emigriral v Brooklyn, kjer si je kmalu kupil prvo 16 mm kamero in začel beležiti drobce svojega vsakdana. Leta 1953 je začel svoje filme prikazovati. Velja za eno osrednjih figur ameriškega avantgardnega filma; soustanovil je tudi Filmmakers' Cinematheque, ki je z leti zrastle v enega najpomembnejših arhivov avantgardnega in eksperimentalnega filma na svetu – Anthology Film Archives.

Born in Lithuania in 1922. In 1949 he emigrated to Brooklyn, where he soon bought his first 16 mm camera and began to record fragments of his own everyday life. He began screening his films in 1953. He has been one of the leading figures of American avant-garde cinema; he also co-founded the Filmmakers' Cinematheque, which eventually became the Anthology Film Archives, one of the world's most important experimental and avant-garde film archives.



Film je odgovor na življenje – misel zaznamuje bogat filmski opus Jonasa Mekasa in je navdihnila video dopisovanje med Mekasom in Joséjem Luisom Guérinom. V seriji petih pisem avtorja izmenjujeta ideje, vizije in razmišljanja o filmu, realizmu in življenju. V zelo intimne video beležke so vtakani drobci z izletov, potovanj, igrivih obedov s prijatelji ... Vsako izmed pisem prepletajo spomini, zgodovina in podobe duhov. Slednji nastopijo kot giblivi testament zmožnosti filma, da prikaže izgubljene trenutke in tako kljubuje življenjski minljivosti. **Dopisovanje** je vidna sled nepozabnega popotovanja, hkrati pa ilustracija Thoreaujevih besed: »Svet je le platno za našo domišljijo.«

Film is a response to life – this thought, which marks Jonas Mekas's cinematic oeuvre, inspired a video correspondence between Mekas and José Luis Guérin. In a series of five letters, the two filmmakers exchange ideas, visions and reflections on film, realism and life. Their very intimate videologues are interwoven with fragments of trips, travels, playful meals with friends... Each letter intertwines memory, history and images of ghosts. The latter appear as a moving testament of cinema's capability to show lost moments and thus defy the transience of life. **Correspondence** is a visible trace of an unforgettable journey and at the same time an illustration of Thoreau's words "The world is but a canvas to our imaginations".



DVE LETI NA MORJU

TWO YEARS AT SEA

VB/UK 2011

režija/directed by Ben Rivers **fotografija/**
cinematography Ben Rivers **zvok/sound** Ben Rivers
montaža/editing Ben Rivers **nastopa/featuring**
Jake Williams **producent/producer** Ben Rivers
produkcija/production FLAMIN Productions,
T + 44 (0)20 7613 7676 E info@filmlondon.org.uk
prodaja/world sales LUX, T +44 (0)20 7503 3980,
E gl@lux.org.uk

format/format HDCam/35 mm **dolžina/running**
time 88'

BEN RIVERS

Rojen leta 1972. Njegov umetniški svet se nahaja na meji med fikcijo in dokumentarim. V delih raziskuje neznane divje pokrajine in tudi intimne portrete ljudi, ki skušajo z odklikom od družbeno sprejemljivega doseči lastno bivanjsko svobodo. Svoje filme dojema kot filmske kolaže, z domiselno rabo snemalne opreme pa dosega, da pridobijo postarano, arhivsko patino.

Born in 1972. His artistic world lies on the border between documentary and fiction. His works explore unknown wild landscapes and paint intimate portraits of people who try to attain their own existential freedom by breaking away from the socially acceptable. He considers his films to be film collages, which have an aged, archival feel to them due to his ingenious use of camera equipment.



Intimen črno-beli portret Jaka Williamsa, ki živi sam sredi škotskih gozdov, z beleženjem drobnih premikov svetlobe odstira njegov vsakdan, ki se z letnimi časi spreminja. Potem ko je Ben Rivers z Jakom posnel kratki film **To je moja zemlja**, ga je notranji glas venomer gnal nazaj v gozdove k Jaku. V njegovi razmajani hiši se skriva ogromno majhnih starodavnih čudes, med drugim tudi star gramofon. Jake si krajša čas s sprehodi v kakršnemkoli vremenu, z dremanjem na neznanih poljih ali gozdovih. Za ribarjenje si domišljeno zgradi splav. Prisotnost kamere se mu ne zdi bistvena in tako ne vpliva na njegove dejavnosti. Potrebe po stiku z ljudmi ne čuti. Je *outsider* – živi v divjini, ki jo sam ustvarja.

By capturing the fine variations of light, the intimate black-and-white portrait of Jake Williams gives us an insight into the everyday of this recluse living in the middle of a Scottish forest and its changes across the seasons. After making **This is My Land**, a short documentary about Jake, Ben Rivers's inner voice kept pulling him back to the forest. Jake's ramshackle house hides innumerable small antique curiosities, among them an old gramophone. Jake beguiles the time by going for walks in any weather, by taking naps in unknown fields and forests. He resourcefully builds a raft for fishing. The presence of the camera is irrelevant to him and thus does not affect his activities. He feels no need for human contact. He is an outsider living in the wilderness of his own making.

FLORENTINA HUBALDO, K. T. E.

FLORENTINA HUBALDO, CTE

Filipini/Philippines 2012

režija/directed by Lav Diaz **scenarij/screenplay**

Lav Diaz **fotografija/cinematography** Lav Diaz

zvok/sound Willy Fernandez **montaža/editing**

Lav Diaz **igrajo/cast** Hazel Orenco, Kristine

Kintana, Noel Sto. Domingo, Willy Fernandez, Joel

Ferrer, Dante Perez **producent/producer** Lav Diaz

produkcija/production Sine Olivia Pilipinas,

T +1 718 672-9006, E lavrente@yahoo.com

prodaja/world sales Sine Olivia Pilipinas,

T +1 718 672-9006, E lavrente@yahoo.com

format/format HD Cam **dolžina/running time** 360'



LAV DIAZ

Rojen leta 1958. Študiral je na filmskem inštitutu Mowelfund v Quezon Cityju. Preden je začel snemati filme, je pisal za glasbene revije in se ukvarjal s fotografijo. Njegov mednarodni prodor je nastopil s filmom **Batang West Side** (2002). Diaz velja za enega najbolj radikalnih, izvirnih, nadarjenih in iskrenih filmskih ustvarjalcev današnjega časa. Je tudi pesnik in glasbenik.

Born in 1958. He studied at the Mowelfund Film Institute in Quezon City. Before he started making films, he wrote for music magazines and experimented with photography. His international breakthrough came with **Batang West Side** (2002). Diaz is considered one of the most radical, original, talented and honest filmmakers today. He is also a poet and a musician.



Diazovo najnovejše delo je kronika trpljenja in bitke mlade ženske, ki je bila kot ujetnica lastnega očeta prisiljena v prostitucijo. Florentinina zgodba se znajde na presečišču z usodo kmeta, ki mu umira žena, in s pripovedjo o dveh mestnih iskalcih zakladov, katerih kopanje je prekinilo tesnobno oglašanje gekona.

Florentina Hubaldo je epski portret trpljenja, revščine, pohlepa, obupa in zlorabe. Liki v filmu, ki jih Diaz zarisuje polagoma in v izčiščenem slogu, so posledica ali simptomi kolonialne travme, vojne, političnega opustošenja in naravnih katastrof, ki na Filipinih že stotine let predstavljajo vsakdanjo resničnost. Kronična travmatska encefalopatija (k. t. e.) je progresivna degenerativna bolezen; pojavlja se pri ljudeh, ki doživljajo ponavljajoče poškodbe glave.

Diaz's latest work chronicles the suffering and struggle of a young woman who is held captive by her father and forced into prostitution. Florentina's story intersects with that of a farmer and his dying wife, as well as that of two treasure seekers from the city, whose digging is interrupted only by the haunting sounds of a gecko.

Florentina Hubaldo is an epic portrait of suffering, poverty, greed, desperation and abuse. The characters in this film, which Diaz delineates gradually and with a refined style, are all products or symptoms of the colonial trauma, war, political devastation and natural disaster, which have been part of everyday reality in the Philippines for centuries. Chronic traumatic encephalopathy (CTE) is a progressive degenerative disease found in individuals who have been subjected to multiple concussions and other forms of head injury.

GLORIJA KURB

WHORES' GLORY

Avstrija, Nemčija/Austria, Germany 2011

režija/directed by Michael Glawogger **scenarij/screenplay** Michael Glawogger **fotografija/cinematography** Wolfgang Thaler **glasba/music** Pappik & Regener **zvok/sound** Tobias Fleig, Matz Müller, Erik Mischijew **montaža/editing** Monika Willi **producenti/producers** Erich Lackner, Tommy Pridnig, Peter Wirthensohn **produkcija/production** Lotus Film, T +43(0)1 786 33 87, E office@lotus-film.at **prodaja/world sales** The Match Factory, T +49 221 539 709-0, E info@matchfactory.de **distribucija/distribution** Demiurg

format/format 35 mm **dolžina/running time** 119'

MICHAEL GLAWOGGER

Rojen leta 1959. Diplomiral je na Dunajski filmski akademiji in na San Francisco Art Institute. Njegova dela segajo od literarnih priredb in nekonvencionalnih komedij do esejističnih dokumentarcev. Ne giblje se le med filmskimi formami, temveč tudi med filmskim ustvarjanjem, fotografijo in pisanjem, ter med lahkotnejšimi in ostrejšimi toni. S komedijo **Nalezljiva zadetost** (Contact High, 2009) je bil gost predlanskega Kino Otoka.

Born in 1959 in Graz. He graduated from the Vienna Film Academy and the San Francisco Art Institute. His works range from literary adaptations and unconventional comedies to essayistic documentaries. He moves back and forth not only between cinematic forms, but also between filmmaking, photography and writing, as well as between gentler and stronger tones. His **Contact High** was screened at the 2010 edition of Isola Cinema.



V »akvariju«, bordelu na Tajskem, spolne delavke čakajo na svoje stranke za stekleno steno, klepetajo in zrejo v lasten odsev. V Bangladešu moški zahajajo v ljubezenski geto, »mesto radosti«, kjer na stotine prostitutk pod strogim nadzorom svojih *madam* v tesnih sobah zadovoljuje stranke in vzgaja otroke. V prašni mehiški »coní« kurbe molijo k boginji smrti, da bi se izognile soočenju z lastno realnostjo. Filmski triptih o prostituciji – tri dežele, tri kulture, tri religije – je trezen in brutalno iskren, a hkrati eleganten in vizualno bogat dokumentarec, ki brez moraliziranja prikazuje svet, v katerem je najbolj intimno človeško dejanje postalo predmet trgovanja.

In an "aquarium", a brothel in Thailand, sex workers wait for their clients behind glass panes, chatting and staring at their own reflection. In Bangladesh, men go to the love ghetto, the "city of joy" where, in cramped rooms and under the strict supervision of their *madams*, hundreds of prostitutes satisfy their clients and raise their children. In the dusty Mexican "zone", prostitutes pray to the goddess of death to avoid facing their own reality. This cinematic triptych on prostitution – three countries, three cultures, three religions – is a sober and brutally honest, but at the same time elegant and visually lavish documentary that in a non-moralising way depicts a world in which the most intimate human act has become an object of trade.

GOST

GUEST

Španija/Spain 2010

režija/directed by José Luis Guerín **fotografija/ cinematography** José Luis Guerín **glasba/music** Gorka Benítez, Masatoshi Kamaguchi, David Xirgu **zvok/sound** Ricard Casals, Marisol Nievas, Armand Villavieja **montaža/editing** Pepe Tito **nastopajo/featuring** Chantal Akerman, José Luis Guerín, Jonas Mekas **producenti/producers** M.A. Faura, Adrián Guerra, Alejandro Miranda **produkcija/production** Versus Entertainment, T +34 93 237 91 27, E adrian@versusent.es, Roxbury Pictures **prodaja/world sales** Versus Entertainment, T +34 93 237 91 27, E adrian@versusent.es

format/format 35 mm **dolžina/running time** 130'

JOSÉ LUIS GUERÍN

Rojen leta 1960 v Barceloni. Je eden najradikalnejših katalonskih avtorjev, strasten filmski popotnik in raziskovalec (z)možnosti filmske umetnosti, poznavalec zgodovine filma in velikokrat tudi protagonist svojih del. Deluje kot profesor na šoli dokumentarnega filma Pompeu Fabra, ki je po zaslugi skupnih prizadevanj s slovitim dokumentaristom Joaquimom Jordajem postala ključno zbirališče mladih eksperimentalnih režiserjev.

José Luis Guerín was born in 1960 in Barcelona. He is one of the most radical Catalanian filmmakers, an omnivorous cinephile and explorer of cinematic possibilities, as well as a film connoisseur, who often stars in his own films. He is a professor at Pompeu Fabra University, which, thanks to him and the famous documentarian Joaquim Jordà, has become one of the essential centres for experimental non-fiction work.



V času, ko José Luis Guerín predstavlja svoj film **V Silvijinem mestu** na mednarodnih filmskih festivalih, je s kamero že na preži za liki in impulzom, da posname novo delo. Vsak povsem običajen intervjuvanec, ki nastopi v njegovih potovalnih beležkah, narekuje ritem pričujočega filma – zariše situacijo, konflikt in lik, ki bi ga avtor lahko ustvaril ... Strukturalni eksperiment v formi liričnega esejističnega potovalnega dnevnika razgrinja primarna, ključna in neskončna polja medija filma.

While presenting his **In the City of Sylvia** at international film festivals, José Luis Guerín, with camera in his hand, is on the watch for characters and impulses for his new film. Everyone who appears in his travelogues as a perfectly ordinary interviewee dictates the rhythm of this film – they delineate a situation, a conflict and a character that the filmmaker could create... A structural experiment in the form of a lyrical, essayistic travel journal reveals the primary, key and infinite fields of the medium of film.

REZ

CUT

Japonska/Japan 2011

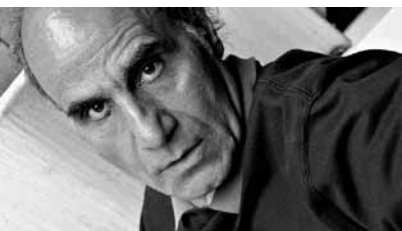
režija/directed by Amir Naderi **scenarij/screenplay** Amir Naderi, Abou Farman **fotografija/cinematography** Keiji Hashimoto **zvok/sound** Takeshi Ogawa **montaža/editing** Amir Naderi **igrajo/cast** Hidetoshi Hishijima, Takako Tokiwa, Takashi Sasano, Shun Sugata **producent/producer** Eric Nyari, Engin Yenidunya, Régis Arnaud **produkcija/production** Tokyo Story, T +81 3 5285 1844, E info@tokyo-story.com **prodaja/world sales** The Match Factory, T +49 221 539 7090, E info@matchfactory.de

format/format HDCam **dolžina/running time** 132'

AMIR NADERI

Rojen leta 1946 v Abadanu. Ustvarjalno pot je začel kot fotograf na nekaterih znamenitih iranskih celovečercih. V sedemdesetih je začel režirati in ustvaril je nekaj najpomembnejših filmov nove iranske kinematografije, ki danes po vsem svetu veljajo za filmske klasike. Njegovi filmi in fotografije so pogosto predmet retrospektiv na pomembnih festivalih in muzejih po vsem svetu.

Born in 1946 in Abadan. He began his career with still photography for some notable Iranian features. In the 1970s, he turned to directing, and made some of the most important features of the New Iranian Cinema, many of which are now internationally considered as cinema classics. His films and photography are also frequently the subject of retrospectives at major festivals and museums throughout the world.



Mlad filmski režiser Shuji na ulici poziva k radikalni spremembi javnega okusa, na terasi nad svojim stanovanjem pa prireja improvizirane projekcije filmskih klasik. Razočaran nad ravnodušnostjo množic išče tolažbo v obiskovanju grobov svojih idolorov: Kurosawe, Ozuja in Mizoguchija. Nekega večera ga moška odvedeta v staro boksarsko telovadnico, kjer se zadržujejo pripadniki japonskega kriminalnega podzemlja. Ko izve, da so zaradi neplačila dolga ubili njegovega brata, se Shuji, ki je s tem denarjem snemal svoje filme, odloči, da bo postal človeška boksarska vreča. Naderijeva surova alegorija o trpljenju neodvisnega režiserja je hkrati tudi fanatičen klic k vrnitvi v čas, ko filmi niso bili zabavni za ceno svoje umetniške vrednosti.

Shouting in the streets, the young film director Shuji calls for a radical change in public taste and organises improvised screenings of film classics on the rooftop of his apartment building. Disappointed by the indifference of the masses, he seeks solace in visiting the graves of his idols: Kurosawa, Ozu and Mizoguchi. One evening, two men take him away to an old boxing gym, which is actually a yakuza hangout. When he learns that they killed his brother for not paying back his loan, Shuji, who used this money to make films, decides to become a human punching bag. Naderi's brutal allegory about the suffering of an independent director is also a fanatical call for a return to a time when films were not entertaining at the expense of their artistic value.

STOLETJE ROJEVANJA

CENTURY OF BIRTHING/SIGLO NG PAGLULUWAL

Filipini/Philippines 2011

režija/directed by Lav Diaz **scenarij/screenplay**

Lav Diaz **fotografija/cinematography** Lav Diaz

glasba/music Lav Diaz **zvok/sound** Manuel

Carranza **montaža/editing** Lav Diaz **igrajo/cast**

Angel Aquino, Joel Torre, Perry Dizon, Hazel Orencio,

Angeli Bayani **producenta/producers** Lav Diaz,

Ricky Gallardo **produkcija/production** Sine Olivia

Pilipinas, T +1 718 672-9006, E lavrente@yahoo.com

prodaja/world sales Sine Olivia Pilipinas,

T +1 718 672-9006, E lavrente@yahoo.com

format/format HD Cam **dolžina/running time** 355'



LAV DIAZ

glej stran 28/see page 28



Črno-bela epska meditacija očeta filipinskega novega vala Lava Diaza tematizira vlogo umetnika in vzpon fundamentalizma. Diazov subjekt v prvi zgodbi je avtor, ki si prizadeva dokončati svoje zadnje delo, medtem ko nanj pritiskajo sodelavci, festivalski selektorji, dekleta in mediji. Druga zgodba se osredotoča na krščanski kult na podeželju, ki ga v veliki meri predstavljajo mlade ženske (»device«) s karizmatičnim očetom Turbicom na čelu. Ko ena izmed starejših članic odide, so posledice katastrofalne tako zanjo kot za kult. Diaz prikaže oba protagonista kot težavni in problematični figuri, razpeti med obvezo, ki jo nosi njuna družbena vloga, in predstavo o lastni romantični naravi.

The black-and-white epic meditation by the father of the Filipino New Wave Lav Diaz examines the role of the artist and the rise of fundamentalism. Diaz's subject in the first story is a filmmaker struggling to finish his latest work, while dealing with pressure from his co-workers, festival programmers, girlfriends and the press. The second story focuses on a Christian cult in the countryside, largely comprised of young women ("virgins") and headed by the charismatic Father Turbico. When one of the older members leaves, the consequences are catastrophic for both her and the cult. Diaz portrays both protagonists as problematic figures, torn between the obligation imposed by their social role and their own romantic conception of themselves.

Film bo na sporedu samo v Slovenski kinoteki v Ljubljani. / Film will only be screened at Slovenian Cinematheque in Ljubljana.



Silvanov zaliv Silvan's Bay

Sedmina

Zeleni kvadrat vrtnarke Kornelije

Funeral Feast

Kornelija's Green Square

Lekcija 7: en film, en vrt

Lesson 7: One Film, One Garden

Posvečeno Silvanu Furlanu.

Dedicated to Silvan Furlan.

MATJAŽ KLOPČIČ: SEDMINA

Niti lahkotni začetek, s popevkama, dijaškimi vragolijami in pastelnimi barvami (prvimi v Klopčičevih filmih), ne more zrahljati občutka, da so ljudje, da je vsak človek v vsakem trenutku popolnoma ločen, odlepljen od okolice in obsojen na svojo votlino časa. Še v podobah pred vojno, v mirnih podobah zaupne mladosti je čutiti, da jim prostor ni skupen. Kako domišljeno in tankočutno je Klopčič oblikoval te prizore, na primer tistega, v katerem Niko (Rade Šerbedžija) in Popaj (Mirko Bogataj) sedita skupaj na isti klopi, v istem posnetku, v zaupnem prijateljstvu, v isti mladosti, vendar vsak v nedosegljivo svojem prostoru. Pogovarjata se, a kot bi govorila vsak zase, vsak sebi, vsak na svojem zvočnem traku, ki se nikoli ne srečata. Ali pa prizor v čolnu, trenutek poletja, melodija mlade erotike, kratka plovba mladosti, trenutek, iztisnjena kaplja neke dobe, tri mladosti, tri samote (Marija, ki pluje z njima, je Snežana Nikšić). Tudi ko so skupaj v akciji, so metafizično ločeni, kot bi bili posebej nalepljeni na navidezno sliko skupnega življenja. Celó v ljubezni Marija in Niko živita drug mimo drugega, zazrta vsak v svoj svet.

In v tem zrtju je vendarle mogoča bližina, v spominih, sanjarjenjih, v živih predstavah neugasle domišljije, ki ni odvisna ne od časa ne od resničnosti, v mrzličnem toku zavesti, ki Nika oblije ob Popajevi smrti. Te podobe so, tako kot preostali prizori človeške bližine, predstavljene v črno-belih posnetkih. Tam, v odmaknjenosti od barv in trušča stvarnosti, si z ljudmi, kakor s sabo, lahko povezan. Ko ga gleda, kot ga ni mogel videti v tistem trenutku, saj je moral bežati, ko si živo predstavlja film Popajeve smrti, ki si ga nenehno vrti v glavi in sproti režira in vedno znova na novo montira, se mu tako približa, da lahko čuti in vidi vsak drobec njegovega ugašajočega življenja, vidi obliko njegovih oči, dotakne se lahko njegove okrvavljene roke in opazi razvezano vezalko na čevlju, tako blizu mu je naposled, da lahko stopi vanj in vidi, v zamaknjenem času umirajočega, obraze mladih vojakov, padajočih pod Popajevimi streli, vidi čuvaja galerije, ki ta usodni trenutek nekega človeka neprizadeto opazuje, vidi zadnjo sliko sveta, ki se pred koncem obrne na glavo, in trenutek pred tem, ki ga je v tej verziji montaže prihranil za konec, trenutek dotika dveh rok, podoben božjemu dotiku z Michelangelove *Poslednje sodbe*, ki je Adamu vlila življenje, tu pa oficirjeva namesto kazalca moli pištolo, in ko se je Popajeva umirajoča rahlo dotakne, sproži vse jemljoči strel.

Na poti iz okupiranega življenja in mladosti (na poti v gozd, se pravi v partizane) Niko sreča otroke, ki se med zapuščenimi zidovi igrajo skrivalnice. V zrcalu otroških obrazov ga dohiti bolečina izgube, ne samo Popaja, po katerem zakliče v tišino Barja, temveč življenja samega.

V pogledu na davno sliko otroštva, na otroško skupnost, na njihovo povezanost, brez misli, ki ločujejo, lahko zagleda blaženost, ki se je takrat seveda ne moreš zavedati, blaženost neopaznega časa, za katerega Župančič tako lepo pravi: »mlad, mlad – to se pravi: v srcu vsega življenja.« Tega ni odnesla vojna, ampak prekletstvo hrepenenja (»rad bi živel tukaj in drugje /.../ eno je, kar gledam tu vsak dan, drugo pa so ... nore želje«), ki ga Klopčič kot kontrapunkt mladostni razigranosti postavi na začetek filma in tako dobro zadane točko, ko začne ugašati mladost. In prav v to občutljivo, bolečo, morda najlepšo točko življenja, ko se mladi človek levi v novo bitje, je surovo posegla vojna in povzročila popolno notranje opustošenje, nezaceljene rane slovesa od mladosti in nedonošeno predstavo prihodnosti.

Vlado Škafar

(iz besedila »Pavana za umrlega kinopoeta« v zborniku *Matjaž Klopčič: eseji in pričevanja*, 2012, Slovenska kinoteka; uredil Andrej Šprah)

MATJAŽ KLOPČIČ: FUNERAL FEAST

Not even the light-hearted beginning with two pop songs, pupils' pranks and pastel colours (the first in Klopčič's films) can ease the feeling that people, that each and every person is at every moment completely separated, detached from their surroundings and condemned to their temporal cave. Even in the pre-war images, in the peaceful images of intimate youth, one can feel that they do not share a common space. How thoughtfully and sensitively Klopčič set up these scenes; for example, the one in which Niko (Rade Šerbedžija) and Popaj (Mirko Bogataj) sit side by side on the same bench, in the same shot, in bosom friendship, in the same youth, yet each in his own unreachable space. They talk, but as if each by himself, to himself, each on his own soundtrack, never meeting. Or the scene on the boat, a moment of summer, a melody of young eroticism, a brief sail of youth, a moment, a drop squeezed out of an era, three youths, three solitudes (Marija, sailing with them, is Snežana Nikšić). Even when they are together in action, they are metaphysically separated, as if they were individually glued to a seeming picture of their common life. Even in love, Marija and Niko live past each other, each gazing into their own world.

But in this gaze, closeness is nevertheless possible in memories, daydreams, vivid images of unquenched imagination that does not depend either on time or on reality, in the feverish stream of consciousness that Niko breaks out in upon Popaj's death. These images are – like the other scenes of human closeness – presented in black-and-white shots. There, in the remoteness from colours and the clamour of reality, one can be connected with people like one is with oneself. When he watches him the way he could not see him at that moment, for he had to run, when he vividly imagines the film of Popaj's death, which he repeatedly plays in his head and simultaneously directs, re-editing it again and again, he can come so close to him as to be able to feel and see every speck of his extinguishing life, he sees the shape of his eyes, he can touch his bloody hand and he notices his untied shoelace, finally, he is so close that he can enter into him and see, in the shifted time of the dying man, faces of young soldiers falling

under Popaj's shots, he sees a gallery guard who at this fatal moment disinterestedly observes some man, he sees the last picture of the world, which is turned upside down before the end, and the preceding moment, which, in this version, he has saved for the end, the moment of two hands touching, similarly to the touch of God from Michelangelo's fresco, that breathed life into Adam, while here, instead of the index finger, the officer's hand waves a gun and when Popaj's dying hand slightly touches it, it triggers the all-taking shot.

On his way from occupied life and youth (on his way to the woods, to the partisans), Niko meets children playing hide-and-seek between desolate walls. In the mirror of children's faces, the pain of loss catches up with him, the loss not only of Popaj, whom he calls for out into the silence of the Marsh, but of life itself. Looking at the long-gone picture of childhood, the community of children, their connectedness, without separating thoughts, he can glimpse at bliss, which one cannot be aware of at the time, the bliss of unnoticed time, or as Župančič so nicely puts it: "young, young – that is to say: in the heart of all life." It was not taken away by war, but by the curse of longing ("I would like to live here and elsewhere /.../ what I see here every day is one thing, the rest is...wild desires"), which Klopčič places at the beginning of the film as a counterpoint to youthful playfulness and thus hits the point when youth begins to fade. And it is precisely into this sensitive, painful, perhaps most beautiful point of one's life, when youth transforms into a new being, that war has brutally intervened and caused complete inner devastation, inflicted unhealing wounds of parting from youth and delivered a premature perception of the future.

Vlado Škafar

(From "Pavana za umrlega kinopoeta" in *Matjaž Klopčič: eseji in pričevanja*, 2012, Slovenian Cinematheque; ed. Andrej Šprah)

ZELENI KVADRAT VRTNARKE KORNELIJE

»Narava je velikanska enačba, katere rešitev se nikoli ne skriva v odstranjevanju neznank.« Kornelija Benyovsky Šoštarič je vse dneve otroštva in odrasčanja slikala rastline in si želela postati slikarka, a ji doma takšnega nezanesljivega poklica niso dovolili. Potem je začela rastline preučevati, in ko si je ob robu gozda kupila svoj kvadrat zemlje, je začela z njimi tudi živeti. Danes je Kornelija Benyovsky Šoštarič, priljubljena *Vrtnarka*, zvezdnica hrvaške televizije, ki že šest let zapeljuje s čarovnijami na vrtu in v naravi. Na nagovor številnih gledalcev je napisala knjigo *Zeleni kvadrat*, ki je vse prej kot običajna vrtnarska knjiga. To ne pomeni, da v njej ni koristnih informacij in nasvetov, a že na prvi pogled je vidno, da je poudarek drugje. Knjiga je preplavljena z barvnimi fotografijami (lepo delo njenega stalnega sodelavca in v prostem času soproga Nina Šoštariča), ki niso le ilustracija, ampak tako kot besedila pričajo o globokem doživetju vrta, o življenju z vrtom.

»Vrt, o katerem pišem, je prostor, ki odseva moj odnos do narave. To je kraj, kjer uživam v pokrajini, ki me obdaja, v rastlinah, ki sem jih tam posadila, in v zdravi hrani, ki sem jo pridelala.

Je moj svet, v katerem se počutim svobodno, ker sem ga oblikovala s svojimi rokami.«

Še nekaj je posebna kakovost te radodarne knjige, ki po naključju prav te dni izhaja v slovenskem prevodu: Kornelija bralcev ne utruja z množico vrtnarskih podatkov, ampak jim živo prenaša svojo izkušnjo z njimi, prinaša jim zgodbo in zapeljivo pripoved, ki gledalce in bralce opremita tudi z novimi znanji in spoznanji, toda predvsem z navdihom.

Najlepša beseda, ki se pogosto pojavlja v njenem govoru o vrtu in jo boste zaman iskali v drugih vrtnarskih priročnikih, pa je – svoboda. V maju mnogi narodi praznujejo svobodo kot tisti svetel dan, ki je oznanil konec vojne. V teh istih narodih pa danes ni veliko ljudi, ki bi lahko vsak dan praznovali svojo, osebno svobodo. O tej svobodi govorijo številne druge besede njene knjige in rednih tedenskih televizijskih oddaj, zemljo vidi kot »pretanjeno tkanje, strukturo, ki navdihuje«, vrtnarjenje kot prostor solidarnosti in povezovanja med ljudmi in generacijami (izmenjava semen, plodov, izkušenj in pogledov v nebo ...), ja, celo deljenje je v vrtu pozitiven pojem, saj pomeni razmnoževanje, in tudi »tiha zelena vojska« organskih vrtnarjev je nevsiljiva misija miru, ki se bori s še vedno prevladujočo vrtnarsko in splošno doktrino »kako pregnati 'škodljivce' iz svoje s predsodki ograjene pokrajine«.

»Poskušala sem si predstavljati, kako bi bilo videti, če bi tudi moj sosed svoj vrt pričel obdelovati na organski način. Potem bi to ne bil več en sam, temveč dva zelena kvadrata. In če bi jih bilo še več, v okolici, pa v drugih krajih in državah, po vsem svetu ... Predstavljajte si, kako bi ljudje, povezani z isto zamislijo, oplemenitili svojo okolico in lastna življenja. Naš planet bi postal mozaik, popisan z milijoni malih zelenih vrtov, ki bi celili rane, prizadete naravi in ljudem.«

Vlado Škafar

(navedki so iz knjige Kornelije Benyovsky Šošarić, *Zeleni kvadrat: zdravje iz organskega vrta*, založba Ebese, 2012; uredil Andrej Klemenc)

KORNELIJA'S GREEN SQUARE

“Nature is a gigantic equation, whose solution never lies in eliminating the unknowns.”

All through her childhood and adolescence, Kornelija Benyovsky Šošarić drew plants and wanted to become a painter, but her parents disapproved of such an uncertain profession. So instead, she started studying plants; and when she bought her square of land at the edge of a forest, she started living with them. Today, she's the popular Gardener, a star of Croatian television who has been beguiling the viewers with her magic in the garden and in nature for six years now. At the urging of numerous viewers, she wrote *Zeleni kvadrat* (*Green Square*), which is anything but an ordinary gardening book. This does not mean that it does not contain useful information and advice, but one can see at first glance that the emphasis is somewhere else. The book is filled with colour photos (beautiful work by her regular collaborator and husband in his free time Nino Šošarić), which are not only illustrations but, like texts, testify to a deep experience of the garden, to her life with the garden.

“The garden I write about is a space that reflects my relationship to nature. It is a place where I

enjoy the landscape around me, the plants I have planted and the healthy food I have produced. It is my world, in which I feel free because I have moulded it with my own hands.”

Another quality of this generous book, whose Slovenian translation will, by sheer coincidence, come out around this time: Kornelija does not bore her readers with heaps of gardening data, but vividly communicates her experience in the garden, she tells a story and an enticing tale, imparting new knowledge and realisations, but especially inspiration, to her viewers and readers.

The most beautiful word that often appears in her talk of the garden, the word you will search for in vain in other gardening manuals is freedom. In May, many nations celebrate freedom as that bright day that announced the end of war. But in these same nations, there are not many people who can celebrate their own personal freedom on a daily basis. Many other words in this book and her weekly TV show refer to this freedom; she sees earth as “a subtle weaving, an inspiring structure”, gardening as a space of solidarity and connection between people and generations (exchange of seeds, crops, experiences and views of the sky...), and even separation is a positive concept in the garden since it means reproduction, while “the silent green army” of organic gardeners is an unobtrusive peacekeeping force fighting against the still predominant gardening and general doctrine of “how to chase away ‘pests’ from one’s prejudice-enclosed landscape”.

“I tried to imagine what it would be like if my neighbour also started gardening in an organic way. Then this would no longer be a single green square, there would be two green squares. And if there were more of them, in the vicinity and in other places and countries, all over the world... Imagine how people connected by the same idea would enrich their environment and their own lives. Our planet would become a mosaic composed of millions of small green gardens, which would heal wounds inflicted on nature and people.”

Vlado Škafar

(Citations from Kornelija Benyovsky Šoštarčič, *Zeleni kvadrat: zdravje iz organskega vrta*, Ebesede, 2012; ed. Andrej Klemenc.)

SEDMINA

FUNERAL FEAST

Jugoslavija/Yugoslavia 1969

režija/directed by Matjaž Klopčič **scenarij/screenplay** Matjaž Klopčič (po istoimenski literarni predlogi Bena Zupančiča) **fotografija/cinematography** Rudi Vavpotič **glasba/music** Jože Privšek **zvok/sound** Marjan Meglič **montaža/editing** Milka Badjura **igrajo/cast** Rade Šerbedžija (glas/voice Boris Juh), Snežana Nikšić (glas/voice Mojca Ribič), Mirko Bogataj, Milena Dravič (glas Iva Zupančič), Duša Počkaj, Ružica Sokić (glas/voice Ivanka Mežan), Stane Sever **produkcija/production** Viba film, Ljubljana

format/format 35 mm **dolžina/running time** 91'

MATJAŽ KLOPČIČ (1934–2007)

Po izobrazbi arhitekt, je sprva snemal kratke in namenske filme in pozneje posnel enajst celovečercerjev ter obilico televizijskih del. Za filme je prejel številne nagrade, med njimi dve zlati areni v Pulju in Prešernovo ter Badjurovo nagrado za življenjsko delo. Dolga leta je poučeval filmsko režijo na Ljubljanski AGRFT. Velja za enega najpomembnejših avtorjev slovenskega filma, ki je pustil sled tudi v pokrajini svetovne kinematografije.

An architect by education, Klopčič at first shot short and commissioned films, but later made eleven features and a great number of television works. He received numerous awards for his films, among them two Golden Arenas at the Pula Film Festival and the Prešeren and Badjura Awards for lifetime achievement. He was a professor of film directing at the Academy of Theatre, Radio, Film and Television in Ljubljana for many years. He is considered one of the most important Slovenian filmmakers, who has also left a stamp on world cinema.



Ljubljana spomladi 1941. Srednješolec Niko je tik pred maturo, ko vojna vihra zajame tudi Slovenijo in neusmiljeno prekine brezskrbne gimnazijske dneve. Dobri stari svet, v katerem je dotlej živel Niko, začne razpadati. Zaradi simpatij do sošolke Marije in po nasvetu naprednega študenta Popaja se Niko priključi odporu proti okupatorju. V prvi pomembnejši akciji ilegalcev jih zalotijo italijanski agenti. Slovo od mladosti. Eden vrhuncev slovenskega filma.

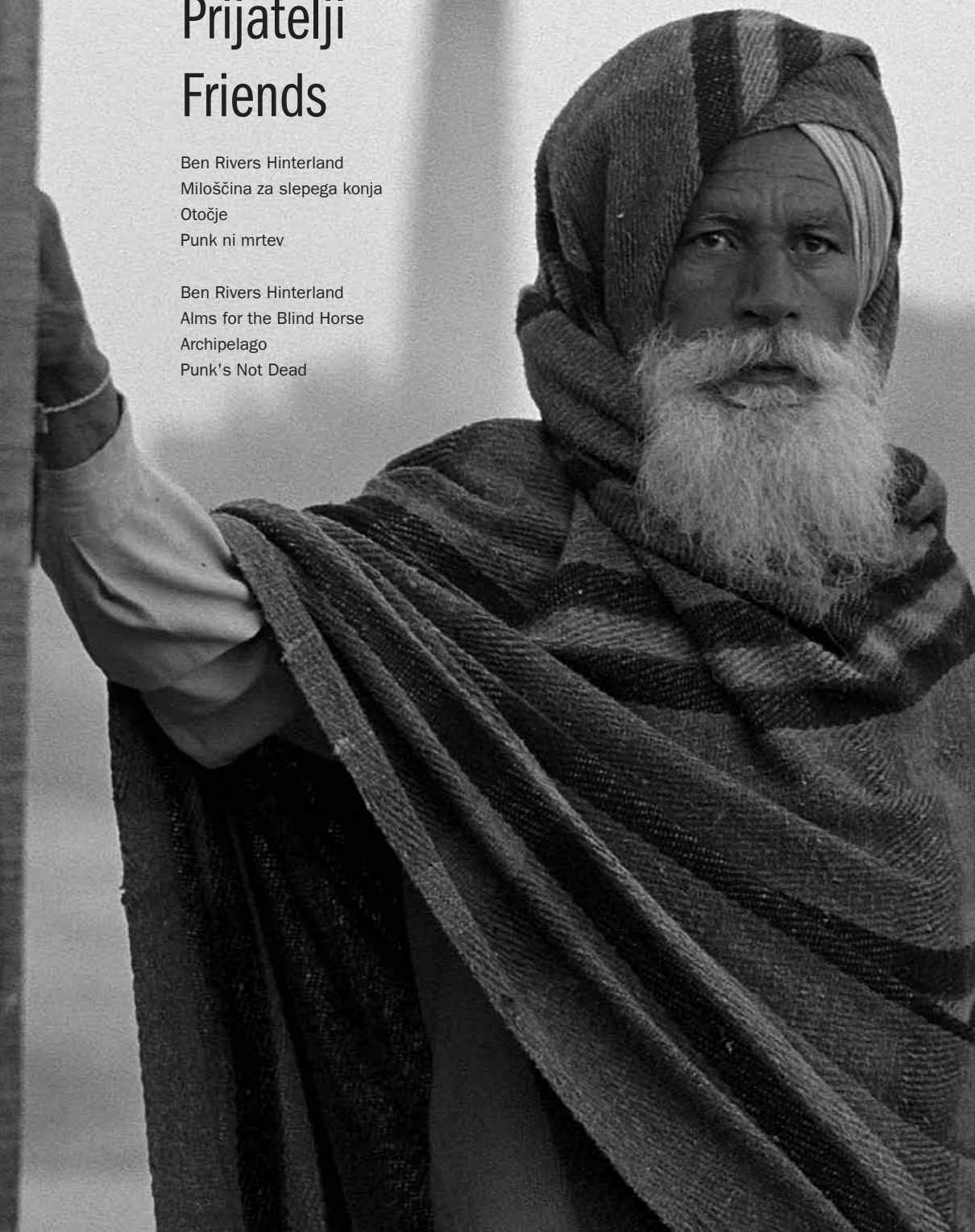
Ljubljana, spring of 1941. High school student Niko is about to graduate when the maelstrom of war engulfs Slovenia and ruthlessly ends his carefree high-school days. The good old world in which Niko has lived until then starts to disintegrate. Because of his sympathy towards his school friend Marija and on the advice of the progressive student Popaj, Niko joins the resistance movement. In the first important underground action, they are caught by Italian agents. A farewell to youth. One of the high points of Slovenian cinema.



Prijatelji Friends

Ben Rivers Hinterland
Miloščina za slepega konja
Otočje
Punk ni mrtev

Ben Rivers Hinterland
Alms for the Blind Horse
Archipelago
Punk's Not Dead



Ben Rivers Hinterland

»Mlad svet. Svet v zgodnjem jutru časa. Trd, neprijazen svet ...« (Temačen pripovedovalčev glas v uvodni sekvenci filma **O, svoboda!**)

To je okvir. Dobrodošli v svetu priznanega umetnika in filmarja Bena Riversa, ki je lani v Benetkah doživel premiero svojega celovečernega prvenca **Dve leti na morju**, festivalski sloves pa mu že dolga leta prinašajo njegovi kratki filmi. Ti filmi s prelepo fotografijo, vsi posneti na 16-milimetrski trak, pripadajo eksperimentalni, avantgardni, dokumentarni in morda celo etnografski filmski kulturi. Zdi se, kakor da so z nekega drugega sveta, da pripovedujejo o neznanih krajih in ljudeh, ki tam živijo, ter dajejo gledalcu močan občutek nepredstavnosti in skrivnostnosti. Film, posneti instinktivno, iz roke, skrbno zmontirani in pogosto na roko razviti v kopalni kadi, odsevajo okolje, iz katerega izvirajo. Film, polni neodgovorjenih vprašanj, ki jih je treba doživeti v temnem okolju kinodvorane – zakaj torej ne na Kino Otoku.

Program sestavljajo dela **To je moja zemlja**, film, ki ga je Rivers že prej posnel z junakom filma **Dve leti na morju** Jakobom Williamsom, in povsem nova kopija precej neznane **Svet osvobojen navad**. Vključeno je tudi njegovo prelomno delo **O, svoboda!**, prvi del serije, ki je postala »postapokaliptična cinemaskopska trilogija«, leta 2008 nagrajena s tigrom na Mednarodnem filmskem festivalu v Rotterdamu. Ben Rivers se bo z nami pogovarjal o svojem ustvarjanju in pojasnil svoj izbor dodatnih filmov Margaret Tait, Bruca Baillija in Ferna Silve. Pozorni bodite tudi na novice Daily Otoka, ki vas bodo opozorile na film presenečenja v letnem kinu – projekcijo Benovega **Vozička**, nagrajenega in premierno prikazanega na lanskem Art Basel.

Erwin van't Hart

selektor programa kratkih filmov na Mednarodnem filmskem festivalu v Rotterdamu (in še vedno kinooperater na Kino Otoku)

“A young world. A world early in the morning of time. A hard, unfriendly world...” (Dark voice-over in the opening sequence of **Ah, Liberty!**)

This is the zone. Welcome to the world of acclaimed artist and filmmaker Ben Rivers, whose debut feature **Two Years At Sea** premiered last year in Venice but who has had a long-lasting festival reputation going back way before that with his short films. These beautifully photographed films, all shot on 16mm, belong to the experimental, the avant-garde, the documentary and perhaps even to the ethnographic film culture. They appear to be films from a different world, about unknown places and the people who inhabit them, and carry a strong sense of non-representation and mystery. Shot by hand in an instinctive manner, carefully edited

and in many cases processed by hand in the bathtub, they mirror the environment from which they originated. Films full of unanswered questions that need to be experienced in the dark space of the cinema, so why not at Kino Otok.

The programme consists of the works **This Is My Land**, the film that he shot previously with Jake Williams, the protagonist of **Two Years at Sea**, and a brand new print of the rather unknown **A World Rattled of Habit**. Also included is his landmark work **Ah, Liberty!**, the first part of the series that became the “post-apocalyptic cinemascope trilogy”, which won a Tiger Award at the International Film Festival Rotterdam in 2008. Ben Rivers will talk about his filmmaking with us and will comment on his choice of the additional films by Margaret Tait, Bruce Baillie and Fern Silva.

Also, do pay attention to the Daily Otok for updates on the surprise Open Air screening of his award-winning work **Sack Barrow**, which premiered at Art Basel.

Erwin van't Hart

Short Film Programmer of the International Film Festival Rotterdam (and still a film projectionist at Kino Otok)



INTERNATIONAL
FILM FESTIVAL
ROTTERDAM

AERIAL

Margaret Tait, VB/GB, 1974, 16 mm, 4'



Film se začne na nebu nad strehami in konča na nebu v mraku, na koncu neba ... Osnovni elementi so vedno na tak ali drugačen način predmet avtoričine obravnave: zrak, voda (in sneg), zemlja, ogenj (in dim).

The film opens on rooftop sky and ends on a dusk sky, the end of sky... The elements are always in some way the author's subject: air, water (and snow), earth, fire (and smoke).

O, SVOBODA!

AH, LIBERTY!

Ben Rivers, VB/GB, 2008, 16mm cinemascope, 20'



Družina v divjini, zunaj okvirov časa; živali in otroci v prosti reji, smeti in narava, in vse to v nadvse prelepi pokrajini.

A family's place in the wilderness, outside of time; free-range animals and children, junk and nature, all within the most sublime landscape.

SVET OSVOBOJEN NAVAD

A WORLD RATTLED OF HABIT

Ben Rivers, VB/GB, 2008, DigiBeta (16 mm), 10'



Enodnevni izlet v Suffolk na obisk k prijatelju Benu in njegovemu očetu Olegu ...

A day trip to Suffolk, to see my friend Ben and his dad Oleg...

TO JE MOJA ZEMLJA

THIS IS MY LAND

Ben Rivers, VB/GB, 2006, 16 mm, 14'



Portret Jaka Williamsa, ki živi sam sredi širjav aberdeenshireskega gozda na Škotskem.

Portrait of Jake Williams - who lives alone within miles of forest in Aberdeenshire, Scotland.

VALENTIN Z GORA

VALENTIN DE LAS SIERRAS/VALENTIN FROM THE MOUNTAINS

Bruce Baillie, ZDA, Mehika/USA, Mexico, 1968, 16 mm, 10'



Stara pesem o mehiškem junaku Valentinu, ki jo poje slepi Jose Santollo Nadiso v Santa Cruz de la Soledad ...

Old song of Mexican hero, Valentin, sung by blind Jose Santollo Nadiso in Santa Cruz de la Soledad...

V ODSOTNOSTI SVETLOBE PREVLADE TEMA

IN THE ABSENCE OF LIGHT, DARKNESS PREVAILS

Fern Silva, ZDA, Brazilija/USA, Brasil, 2010, 16 mm, 14'



Eklektična enolončnica, posneta v pregreti Braziliji. Ljudje so zatirani, mlade želvice plavajo na odprto morje in naša kultura se razkraja.

Eclectic hotpot shot in an overheated Brazil. People are oppressed, baby turtles swim out to sea and our culture decays.



VOZIČEK

SACK BARROW

Ben Rivers, VB/GB, 2011, Blu-ray (16 mm), 21'

Otožen portret izginjajočega sveta.
A wistful portrait of a vanishing world.

MILOŠČINA ZA SLEPEGA KONJA

ANHEY GHORHEY DA DAAN/ALMS FOR THE BLIND

HORSE

Indija/India 2011

režija/directed by Gurvinder Singh scenarij/
screenplay Gurdial Singh fotografija/
cinematography Satya Rai Nagpaul glasha/
music Catherine Lamb zvok/sound Mandar
Kulkarni montaža/editing Ujjwal Chandra igrajo/
cast Mal Singh, Samuel John, Serjeet Kaur,
Dharminder Kaur, Emmanuel Singh, Kulwinder
Kaur, Lakha Singh, Gurvinder Makhna producent/
producer Mani Kaul produkcija/production National
Film Development Corporation, T +91 22662 88288,
E nfdc@nfdcindia.com prodaja/world sales National
Film Development Corporation, T +91 22662 88288,
E exports@nfdcindia.com

format/format 35 mm dolžina/running time 112'



Treba se je bilo potruditi – *resnično* potruditi. Beneški festival je trajal samo še nekaj ur in začeli smo plačevati davek za enajst dni divjega čaščenja filma; v takih okoliščinah bi vsakogar zamikalo preskočiti zgodnjo jutranjo projekcijo ... Na koncu sem za projekcijo filma **Miloščina za slepega konja** Gurvinderja Singha vstal ob sedmih zjutraj zaradi enega samega imena: Mani Kaul.

Miloščina za slepega konja je bil, tako pravijo v katalogu, zadnji film, pri katerem je delal; v špiči filma je podpisan kot kreativni producent, kar je nekoliko formalnejši način, kako reči *spiritus rector*, mentor ali očetovski prijatelj.

In vendar: film **Miloščina za slepega konja** ni podoben ničemer, kar je Kaul kdaj ustvaril (drugače kakor dela mladega mojstra Amita Dutta, ki smo ga v Izoli predstavili lani); le malo je podoben tudi delom moža, ki je učil Kaula in postal zvezda vodnica celi generaciji indijskih avtorjev: delom Ritwika Ghataka; in to je dobro – Ghatak in Kaul sta se morala naučiti le eno pravo lekcijo: vsako dobro ustvarjanje filmov se začne s samostojnim duhom

in z globokim spoštovanjem potreb in želja soljudi. Če se pri gledanju **Miloščine za slepega konja** spomnimo na kaj, potem so to imena nekaj starodavnih aksiomov priljubljenega političnega filma: Giuseppe De Santis, Yılmaz Güney ... Tako je vsaj videti ta zgodba o dnevu v življenju revne punjabske družine, ta pripoved o podeželskem fevdalizmu in kapitalizmu velikih mest, o podrejanju in zatiranju, kljubovanju in uporništvu. Slog **Miloščine za slepega konja** je brezhibno umirjen, nepopustljiv, silovit in odločen; skoraj monokromatske podobe so osupljive, zvok precizno sestavljen; ritem je silovit, a pri tem nikoli prisiljen, je počasen in poudarjen z nepričakovanimi podtoni. Če sklepam iz nekaj pogovorov, ki sem jih tu in tam imel s Singhom, namerava po tej poti vse do konca: igrani projekti, ki jih snuje zdaj, so slišati v drži in viziji podobni **Miloščini za slepega konja**.

Olaf Möller, piše o filmih in jih prikazuje
svetovalec za program na Kino Otoku

GURVINDER SINGH

Rojen leta 1974. Film je študiral na Inštitutu za film in televizijo Indije, kjer je diplomiral leta 2001. Pred celovečernim prvencem **Miloščina za slepega konja** se je ukvarjal z dokumentiranjem punjabske ljudske glasbe in ustvarjal je dokumentarce o umetnosti in glasbi.

Born in 1974. He studied film making at the Film and Television Institute of India, and graduated in 2001. His previous work includes documenting Punjabi folk music and documentaries on art and music. **Alms for the Blind Horse** is his first feature film.



It was an effort – a *serious* effort. Venice had only a few more hours to go; eleven days of frenetic film veneration were starting to take their toll; under those circumstances, everybody would be tempted to skip the early morning screening... In the end, it was one name that got me out of bed at 7am for the screening of Gurrinder Singh's **Alms for the Blind Horse**: Mani Kaul. **Alms for the Blind Horse** was, the catalogue claimed, the last film on which he'd worked; the credits feature him as a Creative Producer, which is a slightly more formalized way of saying spiritus rector, mentor, or fatherly friend.

That said: **Alms for the Blind Horse** looks like nothing Kaul ever made (in contrast to the works of a young master we introduced in Izola last year: Amit Dutta); it also resembles little in the oeuvre of the man who taught Kaul and became the guiding light for a whole generation of Indian auteurs apart: Ritwik Ghatak; and that's a good thing – for both Ghatak and Kaul had only one real lesson to teach: all good filmmaking starts with an independent spirit and a deep respect for the needs and wants of one's fellow

human beings. If anything, **Alms for the Blind Horse** brings to mind the names of several ancient axioms of an unalienated popular political cinema: Giuseppe De Santis, Yılmaz Güney... That's at least how this story of a day in the life of a poor Punjab family, this tale of rural feudalism and big city capitalism, subjugation and oppression, defiance and rebellion, looks. The film's style is perfectly measured, rigorous, vigorous, virile; the almost monochromatic images are stunning, the sounds finely composed; the rhythm is forceful while never feeling forced, slow, and punctuated by unsuspected undertows. Judging from a few conversations with Singh here and there, he's quite intent on following that route all the way through: The feature film projects he's working on right now sound similar in attitude and vision to **Alms for the Blind Horse**.

Olaf Möller, writes about and shows films
Kino Otok Programme Advisor

OTOČJE

ARCHIPELAGO

VB/GB 2010

režija/directed by Joanna Hogg **scenarij/**
screenplay Joanna Hogg **fotografija/**
cinematography Ed Rutherford **zvok/sound** Jovan
Ajder **montaža/editing** Helle Le Fevre **igrajo/**
cast Tom Hiddleston, Kate Fahy, Lydia Leonard,
Amy Lloyd, Christopher Baker **producent/producer**
Gayle Griffiths **produkcija/production** Wild
Horses Film Company, T + 44 (0) 20 7586 5377,
E info@wildhorsesfilms.com **prodaja/world sales**
Independent Film Sales, T +44 (0)20 7257 8734,
E mail@independentfilmcompany.com

format/format Digibeta **dolžina/running time** 114'



Drugi film Joanne Hogg tiho, a neizbrisno potrjuje zvezdniški vtis, ki ga je ustvaril njen prejšnji film **Unrelated** – oba v presunljivo bistrih podrobnostih raziskujeta disfunkcije in nevroze krhkih Britancev iz zgornjega srednjega razreda na čezmorskih počitnicah.

Joanna Hogg je žarišče prenesla iz sončne Toscanne na prevetrene otoke Scilly blizu južnozahodnega rta cornwallske obale, kjer opazuje žensko srednjih let, Patricio (Kate Fahy), in njena odrasla otroka, Cynthio (Lydia Leonard) in Edwarda (Tom Hiddleston), ki čakajo, da pripotuje še njihov mož oziroma oče.

Ta je zaradi službe običal v Londonu – kar je morda še bolje, glede na to, kako travmatično vzplamenijo trenja med Patricijo, Cynthio in Edwardom. Realnosti uhajajo v stikih s prijateljskima »outsiderjema«: s Christopherjem (Christopher Baker), tiho govorečim slikarjem, ki Patricijo uči slikati; in z mlado kuharico Rose (Amy Lloyd), ki so jo najeli, da skrbi za udobno opremljeno počitniško domovanje.

Med elementarnimi in slikovitimi mejami otoka Tresco, po katerem ne vozijo avtomobili, se ta malo verjetni kvintet prebija po razvpito težavnih vodah britanskih družbenih omejitev – in na vsakem koraku jih mojstrsko spremlja boleče natančen dialog Joanne Hogg.

Otočje ni le vizualno osupljivo delo s subtilno poetičnim učinkom, temveč tudi resnično izjemen *ensemble* eklektične skupine nastopajočih. Baker, ki čudovito igra le malce filmsko verzijo sebe, doslej še nikoli ni igral.

Tom Hiddleston, ki se je uveljavil z **Unrelated** (svojim prvimcem) in televizijsko serijo **Wallander**, pa se je odtlej povzdignil v višave v produkcijah visokega profila **Grivasti vojak**, **Polnoč v Parizu** in **The Deep Blue Sea** – in končno dosegel svetovno slavo kot zlobni Loki v **Thoru** in **Maščevalcih**.

Neil Young, filmski kritik in selektor svetovalec za program na Kino Otoku

JOANNA HOGG

Rojena v Londonu leta 1960. Scenaristka in režiserka se je s filmskim prvencem **Unrelated** predstavila kot vodilna figura neodvisnega filma («Nenadoma ima britanski film novega mojstra» – *Evening Standard*). Diplomantka britanske National Film & Television School, ki jo je film pritegnil po naključnem srečanju z Derekom Jarmanom, je delala kot fotografinja in kot režiserka številnih televizijskih nadaljevanj in glasbenih videospotov. Danes pripravlja svoj tretji celovečerni igrani film.

Born in London in 1960. A writer/director whose debut **Unrelated** (2007) introduced her as a leading figure in independent cinema ("All of a sudden, British film has a new master" – *Evening Standard*). A graduate of the UK's National Film & Television School who turned to film-making after a chance encounter with Derek Jarman, Joanna has worked in photography and on several TV series and music videos. She is currently preparing her third feature.



This second film from Joanna Hogg quietly but indelibly confirms the stellar impression created by its predecessor **Unrelated** – both films examining, in startlingly clear-eyed detail, the dysfunctions and neuroses of brittle upper-middle-class British people on overseas holiday.

Shifting her focus from sunny Tuscany to the windswept Isles of Scilly off Cornwall's south-western tip, Hogg observes middle-aged Patricia (Kate Fahy) and her grown-up children Cynthia (Lydia Leonard) and Edward (Tom Hiddleston) as they await the arrival of their husband/father.

The latter is stuck in London on business – which is perhaps just as well, given the way frictions so traumatically flare up between Patricia, Cynthia and Edward. They find a measure of escape by their interactions with two friendly "outsiders": Christopher (Christopher Baker), a softly-spoken painter who gives Patricia lessons at the easel; and Rose (Amy Lloyd), the young cook hired to look after the family's comfortably-appointed holiday-home. Amid the elemental, picturesque confines of car-free Tresco island,

this unlikely quintet navigate the famously tricky waters of British social boundaries – each step expertly traced by Hogg's painfully accurate dialogue.

As well as a visually striking work of subtly poetic effect, **Archipelago** (a Greek-origin word pronounced "ar-kee-pell-uh-go" in English) is a truly remarkable *ensemble* featuring an eclectic group of performers. Baker, delightfully playing what's clearly only a slightly fictionalised variation of himself, had never acted before.

Tom Hiddleston, however, having previously made his name in *Unrelated* (his debut) and TV's *Wallander*, has since gone on to grace in higher-profile productions **War Horse**, **Midnight In Paris** and **The Deep Blue Sea** – before achieving worldwide fame as villainous Loki in both **Thor** and **The Avengers**.

Neil Young, film-critic and programmer
Kino Otok Programme Advisor

PUNK NI MRTEV

PANKOT NE E MRTOV/PUNK'S NOT DEAD

Makedonija, Srbija/Macedonia, Serbia 2011

režija/directed by Vladimir Blaževski **scenarij/**

screenplay Vladimir Blaževski **fotografija/**

cinematography Dimo Popov **glasba/music**

Aleksandar Pejovski **zvok/sound** Atanas Georgiev

montaža/editing Blagoja Nedelkovski **igrajo/cast**

Jordan Simonov, Kamka Tocinovski, Toni Mihajlovski,

Kiril Pop Hristov, Ratka Radmanovik, Vladimir Tuliev,

Flora Dostovska, Dževdet Jašari **producent/producer**

Darko Popov **produkcija/production** Pank Film

T +389 71 25 58 64, E darkopopov@gmail.com,

Vitagraf **prodaja/world sales** Pank Film, T +389 71

25 58 64, E darkopopov@gmail.com

format/format 35 mm **dolžina/running time** 104'



Črna komedija, *road movie*, film, pri katerem izjemno nizek budžet ne predstavlja le produkcijskega modela, temveč način estetske obravnave ... film o pevcu nekoč najpopularnejšega, a že davno razpadlega makedonskega punk benda, ki se mu po sedemnajstih letih ponudi priložnost, da spet obudi staro slavo ... film o ljudeh, katerim punk ni zgolj glasba, temveč življenje samo.

A black comedy, a road movie, a film whose very low budget is not only a production model, but a mode of aesthetic treatment... a film about the frontman of the once most popular, but long since broken-up Macedonian punk band, which is offered an opportunity for a comeback... a film about people for whom punk isn't just music, but life itself.

VLADIMIR BLAŽEVSKI

Rojen leta 1955 v Skopju. Filmsko režijo je študiral v Beogradu in od diplome zrežiral šest kratkih in štiri celovečerne dokumentarne filme, tri celovečerne igrane filme, za beograjsko televizijo več kakor 250 televizijskih oddaj različnih vsebin in dolžin ter nekaj reklam. Ustvarja tudi kot scenarist in od leta 1994 poučuje na univerzi.

Born in 1955 in Skopje, Macedonia. He studied film directing in Belgrade and has since directed six short and four feature-length documentaries, three feature films, more than 250 television shows of various content and length (for the Belgrade television), and a few commercials. He is also a screenwriter and teaches at the university since 1994.



Slovenski pankerji so danes, po štiridesetem letu, večinoma biznismeni. Kako izgledajo danes, po štiridesetem letu, makedonski pankerji? Če pogledamo film **Punk ni mrtev**, potem vidimo, da izgledajo tako, kot so slovenski izgledali v osemdesetih. Je to dobro ali slabo?

O tem proti koncu filma odloči albanska publika v majhnem obmejnem mestecu, kjer se zgodi njihov veliki »come back«. Svoje mnenje pa na samem koncu seveda dodajo še »narodno-zavedni« Makedonci.

Jan Cvitkovič

Today, in their forties, Slovenian punks are mostly businessmen. What is the case with their fellow Macedonian punks? According to **Punk's Not Dead**, they look like Slovenian punks in the 1980s. Is that good or bad?

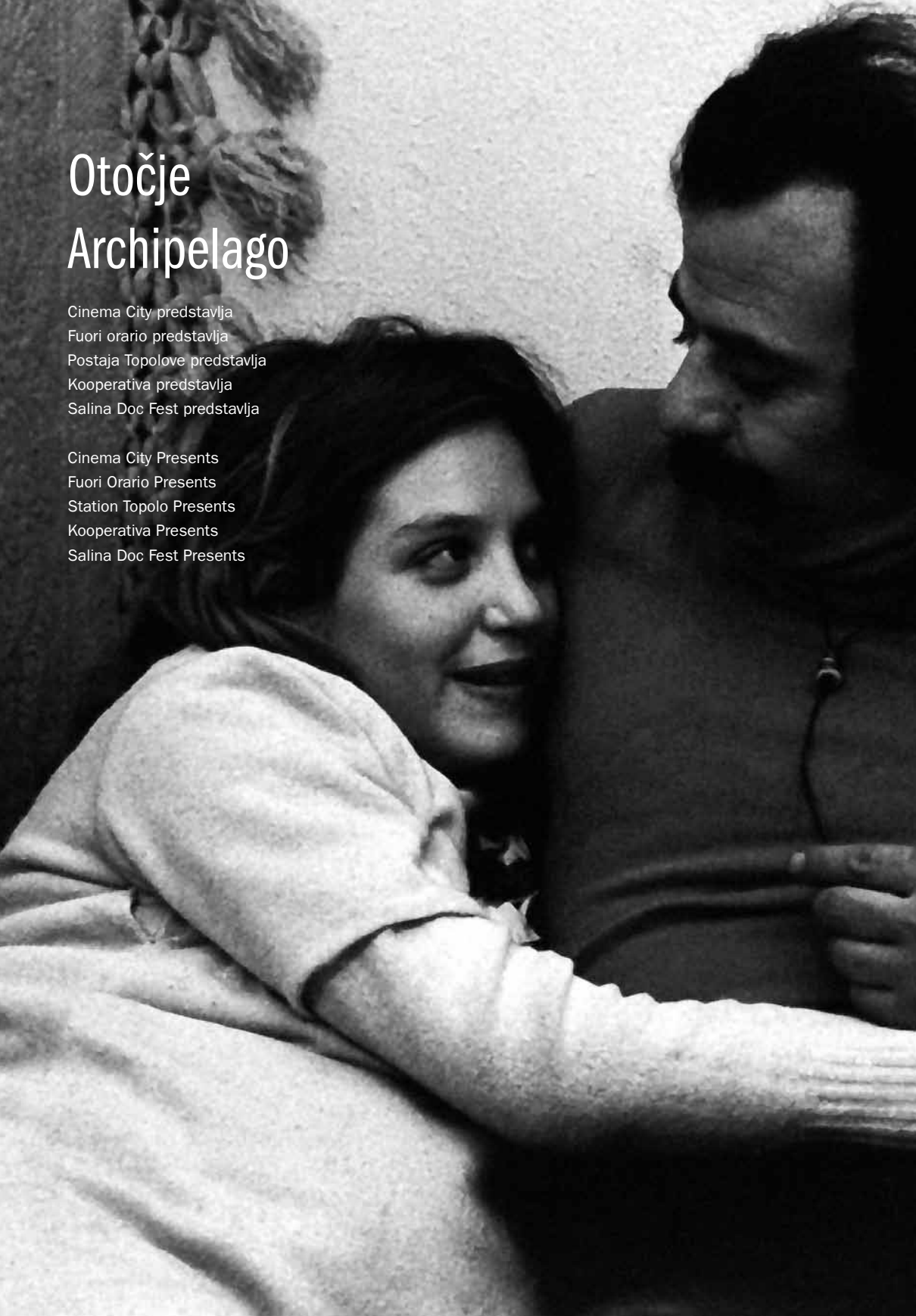
This is decided at the end by an Albanian audience in a small border town where their comeback takes place. At the very end, the "nationally minded" Macedonians, of course, add their own opinion.

Jan Cvitkovič

Otočje Archipelago

Cinema City predstavlja
Fuori orario predstavlja
Postaja Topolove predstavlja
Kooperativa predstavlja
Salina Doc Fest predstavlja

Cinema City Presents
Fuori Orario Presents
Station Topolo Presents
Kooperativa Presents
Salina Doc Fest Presents



otočje archipelago

»Noben človek ni otok«, a sila civilizacije nezadržno razbija teritorije skupnosti in jih lomi v otoke-ljudi. Iluzija povezanosti v navideznem, »skoraj pravem« svetu je njeno epohalno gorivo.

V zvezku imam od kdovekdaj z oranžno barvico napisano: Civilizacija je razbitje skupnosti v družbo. Dopisujem: družba je ime navidezne povezave otokov-ljudi.

Potem razmišljam: zakaj moramo biti en svet? Ena človeška družba? Zakaj morata tekmovalec in netekmovalec igrati isto igro, po istih pravilih? In to so vedno pravila enega ali drugega. In potem je nad vsem en boj, boj za pravila.

Dobro, je drugi svet. Samo to zatočišče: svet sanj. »Življenje je sen« pomeni to. Če želiš drugačen svet, ne prijemlji za orožje: zapri oči. Sanjaj. Zaspi.

Mi pa ne bi spali ...

Kino Otok ni samoumevno dejstvo, je utopija, ki vsakič znova išče pot do uresničenja. In na tej poti ga vsakič znova obiščejo tudi tiste misli o smislu. Uresničevanje utopije ni samo materializacija ideje, ampak celovito porajanje duše.

V zaostrenem družbenem okolju, ki kulturo in umetnost spet vse bolj odrija na rob, kamor je skozi zgodovino človeštva večinoma sodila, se zdijo utopije najbolj ranljive. Morda pa je treba videti drugače; morda videti priložnost, da se poiščejo temelji, ki ne bodo odvisni od družbene klime. Ne nazadnje se je v tem duhu Kino Otok tudi začel. Čutil je, da potrebuje za naše okolje močnejšo oporo in se je najprej povezal z dvema trdnejšima otokoma v tujini. Tehnična in programska ekipa z rotterdamskega filmskega festivala **Openluchtbioscoop** je prinesla tehnično uresničitev otoških sanj, ki so daleč presegale obstoječe stanje in lokalne zmožnosti. S filmskim festivalom sorodne duše v Innsbrucku pa je sklenil **Kooperativo**, široko zavezništvo vzajemne pomoči, ki vsako leto v obe smeri vozi številne filme in avtorje; tako so se obogatili programi in filmski pogledi obeh festivalov, malo sta se razbremenila tudi proračuna, toda največ je štel tisto tretje, česar ni bilo videti na nobenem papirju, lajšala so se bremena misli, kako in zakaj naprej.

V letošnjem letu, ko je mesarica države Otok pahnila v novo negotovost, se odpira novo poglavje otočenja, ne kot posledica tega državnega udara, bo pa ravno zato prišla še toliko bolj prav sicer samonikla zamisel, da Kino Otok želi in potrebuje biti del večjega Otočja. Kot rečeno, tu ni samo vprašanje preživetja, je tudi vprašanje smisla.

V povezavi s Kooperativo se letos v Otočje pridružuje en čisto pravi otok, namreč Salina z Eolskega otočja, kjer je pred šestimi leti festival mediteranskega dokumentarnega filma začela

Giovanna Taviani, hčerka znamenitega Vittoria iz še bolj znamenitega filmskega dvojčka bratov Taviani. V Izolo bo pripeljala njen zadnji film **Cezar mora umreti** in za nameček še enega svojega, **Beg in pristani**, v katerem potuje po Eolskem otočju in obiskuje lokacije ter ljudi, ki so bili del velikih italijanskih filmov, od Rossellinijevega **Stromboli** in Antonionijeve **Avanture**, do Morettijevega **Dragega dnevnika** in pri nas priljubljenega **Poštarja**. **Salina Doc Fest**, kot se imenuje festival, ima v podnaslovu napisano »druge prihodnosti« in »skupne sanje«, se pravi prav tisto, o čemer razmišljamo tudi mi. In med festivalskimi rubrikami je na posebnem mestu »gemellaggi«, se pravi bratenja z drugimi festivali.

Na lanskih filmskih poteh po svetu sta me ganila dva zelo različna festivala. No, prvi sploh nerad sliši na besedo festival, imenuje se namreč postaja, **Postaja Topolove**. Pred zdaj že skoraj dvajsetimi leti so v takrat praktično zapuščenih slikoviti vasi Topolovo, v bližini italijansko-slovenske meje, mladi ljubitelji umetnosti postavili Postajo. In čeprav je ni lahko najti in od tam naprej ne vodi nobena pot, se vsako poletje zbere množica ustvarjalcev najrazličnejših zvrsti z vseh koncev sveta. Njena vrla skrbnika, Donatella Ruttar in Moreno Miorelli, ki zdaj v vasi tudi trajno živi, pravita: »Tu se že deset let srečuje ves svet ali vsaj tisti del človeštva, ki je nekonvencionalen, radoveden, težko opredeljiv.« Na Postaji ni denarja – trgovin ni, vstopnin ni, ustvarjalci pridejo, kakor vejo in znajo, in prinesejo s seboj svoja dela, inštrumente, znanje. Ko Donatelli ponujam svoje pomisleke o smislu svojega in našega početja, se odzove zelo preprosto: »Delaš, kar delaš, in to je to.« Preprosta, resnična, najbrž odrešujoča misel, toda morda ni dovolj. Je pa lažje ob takšnem sopotniku, na katerikoli postaji. Postajo s svojo kamero zadnja tri leta tiho in pozorno spremlja Anja Medved. Z njenimi filmi, z dobrim Morenom in živo Donatello, z utrinki, ki jih prineseta s seboj, se Postaja lahko zasidra na Otoku.

Druga ganljiva festivalska izkušnja se je zgodila v Novem Sadu. Mlad festival s tujim imenom **Cinema City** od daleč tega ni obetal, toda od blizu je sledilo srečanje s tistim, kar bi filmski festivali lahko bili, če se ne bi prepustili nareku filmske industrije. Cinema City kljub mladosti ni festival majhnih števil, zlasti po zaslugi za nas nepojmljivega vložka mesta Novi Sad. Sami ga imenujejo mali veliki festival in prav v tej dvojnosti se jim je posrečilo najti njegov smisel. Programska direktorica Bojana Bandić, ki je v Novi Sad med vojno prišla iz Sarajeva, razmišlja takole: »Cinema City je drugačen, drzen, nekonvencionalen. Predstavlja umetnost sedanjosti, ki zahteva sodelovanje gledalca. Pri njem je najlepše to, da je v celoti zgrajen na energiji ljudi, ki ga ustvarjajo in obiskujejo, in ta energija je neustavljiva in se stalno multiplicira.« Srce festivala sestavlja mladi rod srbskih filmskih ustvarjalcev in cinefilov, ki so v glavnem oboje v eni osebi (ko bi le pri nas bilo tako) in to polno filmsko srce, z vsem kar ustvarja, prihaja v Izolo.

Nazadnje še beseda o otoku, pravzaprav otoku-svetilniku, ki se tako ali drugače zrcali v vseh zgoraj predstavljenih festivalih porajajočega se Otočja. Kar je bila nekoč Langloisova francoska kinoteka, je danes Ghezzijev **Fuori orario**, velika knjižnica filmskega spomina, ki sveti ponoči na tretjem programu italijanske televizije. Za obema personama seveda stoji množica mladih navdušencev, ki skrbijo, da filmske dragocenosti, odrinjene z mize filmske industrije, ne bi utonile v pozabo. Med njimi je Donatello Fumarola, ki s prijateljem iz rimske kinoteke, Fulviom Baglivijem, v Izolo prinaša izbran program italijanskega neodvisnega filma v okviru njihove akcije

Disperse Exclamatory Phase, ki »teži k osvoboditvi podob iz ekonomskih in kulturnih kletk, v katere so ujete. Izvajajo jo zanesenjaki, hazarderji, ki se zaradi podobnih pogledov zberejo okrog posameznih in občasnih projektov.«

Otočje se lahko razume tudi kot osvoboditev otokov.

Vlado Škafar

“No man is an island”, but the force of civilisation unstoppably breaks community territories into people-islands. The illusion of connectedness in the seeming, “almost real” world is its epochal fuel.

In my notebook, there is an orange writing from who knows when: Civilisation is the breakup of community into society. I add the following: Society is the name of a seeming connection of people-islands.

And then I think: Why do we have to be one world? One human society? Why do the contestant and non-contestant play the same game according to the same rules? And these are always the rules of one or the other. And then there is one struggle above all this. The struggle for rules.

Fine, there is another world. The only sanctuary: the world of dreams. This is what “life is a dream” means. If you want a different world, do not take up arms: close your eyes. Dream. Go to sleep.

But we do not want to sleep...

Isola Cinema (*Cinema Island*) is not a self-evident fact, it is a utopia that again and again searches for the path to its realisation. And on this path, it is repeatedly haunted by the thoughts of meaning. The realisation of a utopia is not only the materialisation of an idea, but a rounded development of the soul.

In the heightened social environment, which again pushes culture and art further and further to the margin, where it belonged for the most part in the history of humankind, utopias seem most vulnerable. Perhaps we should see things differently; perhaps we should see an opportunity to find the foundations that will not depend on the social climate.

After all, it is in this spirit that Isola Cinema started. It felt that, in this environment, it needed a stronger support and therefore first connected with two firmer islands abroad.

Openluchtbioscoop, the technical and programme team from the Rotterdam International Film Festival, enabled the technical realisation of island dreams, which by far exceeded the existing conditions and local capabilities. With its kindred film festival in Innsbruck, it forged a **Kooperativa**, a broad alliance of mutual assistance, which every year takes numerous films

and filmmakers in both directions. Thus, the programmes and film vistas of both festivals were enriched, the budgets were somewhat disburdened, but what counted most was the third thing, which was not seen on any paper, that is, the lightening of the load of thoughts about how and why to continue.

This year, with the state meat axe pushing the Island into a new uncertainty, we have opened a new chapter of islanding, not as a consequence of this blow from the state, although it is precisely in view of this that the independent idea of Isola Cinema wanting and needing to be part of a greater Archipelago proves to be all the more useful. As mentioned, it is not merely about the question of survival, but rather the question of meaning.

In the framework of the Cooperative, this year, a real-life island will join the Archipelago – the Aeolian Island of Salina where, six years ago, Giovanna Taviani, daughter of the famed Vittorio Taviani of the even more famed Taviani brothers, started a festival of Mediterranean documentary cinema. She will bring to Isola Taviani brothers' latest film **Caesar Must Die** and, in addition, one of her own, **Return to the Aeolian Islands**, in which she travels through the Aeolian Islands visiting the locations and people that were part of the great Italian films, from Rossellini's **Stromboli** and Antonioni's **The Adventure**, to Moretti's **Dear Diary** and **The Postman**, which was very popular in Slovenia. The subtitle of **Salina Doc Fest**, as the festival is named, includes "other futures" and "common dreams", which is precisely what we are thinking about, while, "gemellaggi" - fraternising with other festivals - has a special place among festival sections.

During my last year's film travels around the world, I was touched by two very different festivals. Well, the first does not like to be called a festival, it is called a station, **Station Topolo**. Almost twenty years ago now, young art lovers set up the Station in a – at the time – practically desolate Topolo, a picturesque village near the border between Italy and Slovenia. And although it is not easy to find and no road leads from there on, a group of artists from the most various disciplines and from all over the world gather there every summer. Its gallant caretakers, Donatella Ruttar and Moreno Miorelli, who now live in the village permanently, say: "For ten years, the whole world or at least that part of humanity that is unconventional, curious, difficult to define has been meeting here." There is no money at the Station – there are no stores, no entrance fees, the artists come as they see fit and bring along their works, instruments, knowledge. When I present Donatella with my doubts regarding the meaning of my and our work, she responds in a very simple manner: "You do what you do and that's that." A simple, true, probably liberatory thought, but perhaps it is not enough. But it is easier with such a fellow traveller, at any station. Anja Medved has been silently and attentively following the Station with her camera for the last tree years. With her films, with the good Moreno and lively Donatella, with the experiences they bring with them, the Station can anchor at the Island.

The second moving festival experience happened in Novi Sad. From afar, the young festival bearing a foreign name, **Cinema City**, did not promise it, but up close it provided a meeting with what film festivals could be if only they did not bow to the dictate of the film industry. Despite its youth, Cinema City is not a festival of small numbers, especially due to the – for us unimaginable – contribution of the City of Novi Sad. They call it a small big festival and it is precisely in this duality that they have managed to find its meaning. Programme Director

Bojana Bandić, who came to Novi Sad from Sarajevo during the war, thinks that: "Cinema City is different, bold, unconventional. It presents contemporary art that demands the participation of the viewer. The best thing about it is that it is built on the energy of the people that create and visit it and this energy is unstoppable and it constantly multiplies." The heart of the festival consists of the young generation of Serbian filmmakers and cinephiles, who are mostly both in one person (if it were only so here in Slovenia), and this big film heart is coming to Isola with all their creations.

Lastly, a few words about the island, actually the lighthouse-island, which is in one way or another reflected in all the mentioned festivals of the emerging Archipelago. What Langlois's Cinematheque used to be, Ghezzi's **Fuori orario**, a great library of film memory, which glares at night on Rai 3, is today. Behind both personas, stands a group of young enthusiasts who ensure that film treasures swept off the table of film industry do not sink into oblivion. One of them is Donatello Fumarola. In cooperation with his friend from the Cinematheque in Rome, Fulvio Baglivi, he will bring to Isola a select programme of Italian independent films in the framework of their **Disperse Exclamatory Phase** action, which "tends towards a liberation of images from the economic and cultural cages in which they are pent. It is carried out by enthusiasts, hazarders, who due to their similar views come together on individual and occasional projects".

Archipelago can also be understood as the liberation of islands.

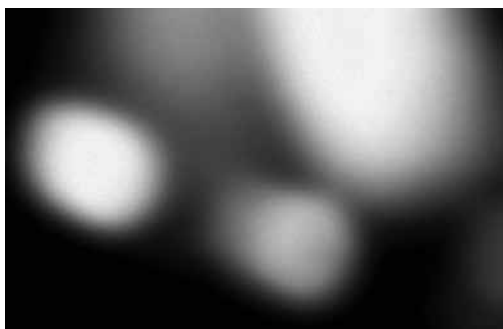
Vlado Škafar

**Cinema City predstavlja/
Cinema City Presents:
Beograd Sad**

GLODANJE SVETLOBE

GLODANJE SVJETLA/MILLING THE LIGHTS

Jelena Maksimović, Srbija/Serbia, 2010, DVD, 16'



Luči, telesa, gibanje. Ljubezenska zgodba, posneta s pokvarjeno spletno kamero.

Lights, bodies, movements. A love story filmed with a broken web camera.

JELENA MAKSIMOVIĆ

Ukvarja se s filmom. Živi in dela v Beogradu.

Her occupation is film. She lives and works in Belgrade.

POZNO SMO SE SREČALI

KASNO SMO SE SRELI/AT LEAST WE'VE MET

Marko Grba Singh, Srbija/Serbia, 2012, Digibeta, 14'



Zoran živi na ulicah Beograda. Ponoči tava od enega kraja do drugega, in videti je kakor vsak drugi brezdomec. A če pogledate od bliže, boste izvedeli zgodbo, ki je še nikoli nihče ni slišal. Skozi Zoranovo pripoved odkrijemo drugo stran večje tragedije, ki je korenito spremenila ljudi in tudi države.

Zoran lives on the streets of Belgrade. At night, he roams from one place to another, and he looks exactly like your average homeless guy. But take a closer look and you will learn a story that has never been told before. Through Zoran's words, we discover another side of a bigger tragedy that has radically changed people and countries alike.

MARKO GRBA SINGH

Rojen leta 1988 v Beogradu. Je študent filmske režije na Fakulteti dramskih umetnosti v Beogradu. **Pozno smo se srečali** je premiero doživel na festivalu Visions du reel v Nyonu.

Born in Belgrade in 1988. He is currently studying film directing at the Faculty of Dramatic Arts, Belgrade. **At Least We've Met** had its world premiere at Visions du reel festival in Nyon, Switzerland.

TELESNA FUNKCIJA

TJELESNA FUNKCIJA/BODILY FUNCTION

(Dane Komljen, BiH/BH, 2011, miniDV, 41')



Adnan vozi kombi, s katerim na tržnici prodaja zelenjavo.

Pričakuje telefonski klic prijatelja, a medtem ko čaka, vse bolj sumi v njegovo zvestobo.

Adnan is driving a grocery van on his way to sell produce at the market. While he is waiting for a friend's phone call, he suspects his loyalty.

DANE KOMLIJEN

Rojen leta 1986 v Banja Luki. Na Akademiji dramskih umetnosti v Beogradu je diplomiral iz filmske režije. Med študijem se je preizkusil v režiji številnih kratkih filmov.

Born in Banja Luka in 1986. He graduated film directing at the Faculty of Dramatic Arts in Belgrade. During his studies he made several short films.

OKTOBER

OKTOBAR/OCTOBER

Srbija/Serbia, 2011

režija/directed by Milica Tomović, Ognjen Isailović, Ognjen Glavonić, Damir Romanov, Dane Komljen, Senka Domanović, Ivan Pecikoza **scenarij/screenplay** Ivan Pecikoza, Senka Domanović, Ognjen Isailović, Dane Komljen, Damir Romanov, Ognjen Glavonić, Milica Tomović, Tanja Stupar-Trifunović, Marijana Čulić-Vičentić, Jelena Todorović **fotografija/cinematography** Vukašin Veljić, Đorđe Arambašić, Dragan Vildović, Dane Komljen, Relja Ilić, Tatjana Krstevski, Dalibor Tonković **glasba/music** Vera Sablić, Dragutin Čulić **montaža/editing** Vladimir Radovanović, Ana Lagator, Maja Veljić, Jelena Maksimović, Dragan Uzelac, Jelena Rosić **igrajo/cast** Nikola Rakočević, Milica Grujičić, Sara Marković, Jelena Rakočević, Dejan Čančarević, Nevena Ristić, Anđela Kosić, Miodrag Radonjić, Ana Kalačanović, Maja Pejčić, Milica Šujica, Marko Janketić, Ljiljana Dragutinović, Miodrag Krstović **produkcija/production** Fakultet dramskih umetnosti, Beograd/Faculty of Dramatic Arts, Belgrade, T +381 11 214 04 19, E fduinfo@eunet.rs

format/format Blu-ray **dolžina/running time** 110'

Režiserji so bili v času snemanja absolventi študija filmske in TV režije na Fakulteti dramskih umetnosti v Beogradu. To antološko delo je nastalo pod mentorstvom profesorja Slobodana Šijana in njegovega asistenta, režiserja Stefana Arsenijevića.

At the time of the shooting the directors were advanced university students of Film and TV directing at the Faculty of Dramatic Arts in Belgrade. This anthology film arose under the supervision of Professor Slobodan Šijan and his assistant, the film director Stefan Arsenijević.



Sedem zgodb omnibusa (od črne komedije do melodrame, od poetičnih portretov do družbeno angažirane grozljivke ...) se odvija na deseto obletnico demokratične revolucije v Srbiji, na dan proslave 5. oktobra. Pogledi mladih ustvarjalcev, ki so bili v času, ko je padel Miloševićev režim, še najstniki, nam na oseben in čustven način prikažejo kompleksno sliko sodobne Srbije.

Seven stories of an omnibus (from black comedy to melodrama, from poetical portraits to a socially committed horror film) take place on the tenth anniversary of Serbia's democratic revolution, on the day of its celebration – 5 October. The views of the young filmmakers (who were teenagers at the time of Milošević's fall) in a personal and emotional way present a complex picture of contemporary Serbia.



Fuori orario predstavlja:

Fuori Orario Presents:

DISPERSE EXCLAMATORY PHASE (SUVENIRJI 64/74)

Poskus neodvisne retroperspektive (iz Italije)

in vendar je naša ideja le ideja ljubezni

Disperse Exclamatory Phase je podnaslov **Negotove preverbe** (La Verifica Incerta, 1964), začetnega dela italijanskega eksperimentalizma 60-ih let, in ta faza naj bi – vsaj po prvotnem namenu avtorjev Grifija in Baruchella – neposredno sledila projekciji filma (sestavljenege iz odlomkov drugih filmov, namenjenih uničenju): vse kose izvirnega 35-milimetrskega traku naj bi podarili prisotnim, kar bi bil dodatni in končni vzklík, deklamatorski izbruh, ekstremistična razpuščenost (in torej razpustitev) dela (in umetnosti). Tudi namen Piera Bargellinija ni bil dosti drugačen: želel je, da se njegov **Prenos modulacije** (Trasferimento di Modulazione, 1969) – v iskanju latentnih podob, vznikajočih iz neznanega 16-milimetrskega črno-belega porno filma, ki ga je Bargellini na novo razvil po lastnem izvirnem postopku – na projekcijah zguli in spraska do popolne obrabe. Ali pa, sicer v drugačnem smislu, De Bernardija, ki je s tremi, štirimi, včasih tudi petimi projektorji predvajal svoje 8-milimetrske filme-poliptihe, katerih zvočno podlago so izvajali v živo v dvorani – ali še pogostejše v prostorih, ki niti niso bili prave kinodvorane –, tako da je bila vsaka projekcija edinstvena.

Pri vseh gre za nepovratno igro, ki je noben tehnični ali kulturni spomin ne more »povrniti«, za ekonomijo potrate, za *potlač*, ki je okrog leta '68 našel svoje ceremoniarje v Kooperativi neodvisnega filma (Cooperativa Cinema Indipendente, kateri so med drugimi pripadali vsi avtorji, predstavljeni v tem zelo zgoščenem programu) in zunaj nje (če omenimo samo neodvisno delo Maria Schifana in Carmela Beneja). To filmsko ustvarjanje pomeni drastičen prelom tudi s prakso in idejami bolj kanonično levičarskih avtorjev, na primer Bellocchia in Bertoluccija, ki so vseeno delovali znotraj državnega oziroma industrijskega sistema. Je živi ogenj časa, ki ga je razkrila (in ga naselila) negotovost; širjenje novih načinov življenja in radikalizacija družbenih bojev v 70-ih letih pa sta ga napajala, podžigala in privedla do eksplozije, tudi po zaslugi bojevitosti prvih videokamer, ki so omogočale hitrejši stik s stvarnostjo ulice: Grifi (ki ni nikoli nehal ustvarjati nesprijaznjenegega filma) in kolektiv Videobase (ki je zrasel iz Kooperative neodvisnega filma in deloval do leta '77) sta le najsilovitejša primera.

Nikakršno »novo vrednotenje« torej, temveč perspektiva revolucije, razvnamajoče širjenje niza eksperimentalnih praks (*pri nekaterih je ta eksplozija odjeknila v preobrnitvi figurativnega reda stvari; in tako je Blake, je dada, je CoBrA, kjer vrtočlavlava kuje zaroto z vrlinami domišljije*).

O nenaključnosti in eksplozivni moči teh gibanj še danes priča (hiper)aktivnost Tonina De Bernardija, ki ni nikoli nehal sanjati, misliti in delati (ter živeti in subvertirati) »film«, zunaj vsega

(vključno z modami, v katere na njegovo srečo ni bil nikoli vključen), in je ostal *luksuzni revež*, brezdomovinec »italijanskega filma«, tudi na 35 mm, tudi v tekmovalnem programu beneškega festivala in z Isabelle Huppert v glavni vlogi.

Donatello Fumarola

DISPERSE EXCLAMATORY PHASE (souvenirs 64/74) **an attempt at an independent retroperspective (from Italy)**

and, yet, our idea is merely the idea of love

Disperse Exclamatory Phase is the subtitle of **Verification Uncertain** (La Verifica Incerta, 1964), the inaugural work of 1960s Italian experimentalism, and this phase – at least this was the initial intention of its makers Grifi and Baruchello – was supposed to follow immediately after the screening of the film (composed of excerpts from other films intended for destruction): all the pieces of the original 35 mm film were supposed to be given out to the viewers as an additional and final exclamation, a declamatory outburst, an extremist dissipation (and therefore dispersal) of the work (and art). Not much different was the intention of Piero Bargellini, who would have liked his **Transfer of Modulation** (Trasferimento di Modulazione, 1969) – in search of latent images emerging from an anonymous 16 mm black-and-white porno film, which Bargellini re-developed with his own original procedure – to be completely worn and scratched by the screenings. Or, although in a different sense, that of De Bernardi, who used three, four, sometimes even five projectors to screen his 8 mm film-polyptychs, whose musical accompaniment was performed live in the cinema hall – or even more often at venues that were not even real cinemas – so that every screening was unique.

All involve a game for dispersal, which no technical or cultural memory can “recover”, an economy of waste, *potlatch*, which around 1968 found its masters of ceremonies in the Independent Cinema Cooperative (which included, among others, all the other filmmakers presented in this very concentrated programme) and (if we mention only the independent work of Mario Schifano and Carmelo Bene) outside it. This cinema also made a drastic break with the practices and ideas circulating among the more canonically leftist filmmakers, such as Bellocchio and Bertolucci, who nevertheless worked within the state industry system. It is the living fire of a time revealed (and inhabited) by uncertainty, fuelled and deflagrated by the advancement of new lifestyles and the radicalisation of social struggles in the 1970s, also thanks to the combative use of the first video cameras, which allowed for a more immediate contact with the reality of the streets: Grifi (who never stopped making unreconciled films) and the Videobase collective (which grew out of the Independent Cinema Cooperative and operated until '77) are only its most famous examples.

So no “re-evaluation”, but rather the perspective of a revolution, an incendiary diffusion of a series of experimental practices (*With some, this deflagration reverberated in the inversion*

of the figurative order of things. And so there is Blake, there is dada, there is CoBrA, where vertigo is in cahoots with the virtues of imagination). What, even to this day, bespeaks the non-arbitrariness and explosive power of these movements is the (hyper)activity of Tonino De Bernardi, who never stopped dreaming, thinking and making (as well as living and subverting) "cinema" outside everything (including the cultural trends in which he was luckily never involved) and remained a luxurious pauper, a stateless person of "Italian cinema", even on 35 mm, even in the competition section at the Venice Film Festival with Isabelle Huppert in the leading role.

Donatello Fumarola

LA LIBERTÉ ET SES FANTOMES

Sabotaže, stavke, zasedbe, protestna zborovanja in razširjena zunajpravnost, odločni, ne le nagonski poskusi upora, ki jih narekuje bolj življenjska nuja kot pa izredne razmere – to je edina klična sila, izvorna in divja, ki v različnih oblikah in prostorih od sredine 19. stoletja kroži od Alp do Sicilije. Ponavljanje teh razodetij svobode in posledično nasilno zatiranje sta porodila drug, ne vedno in ne samo političen pol, temveč razpršen red posameznikov, skupin in okoliščin, ki je ustvaril na tisoče letakov, brošur, dosjejev, predvsem pa knjig, in ki je v nedoločeni pogledih in načinih vplival na ves kulturni, bivanjski in družbeni izraz. V teh razmerah je širjenje sredstev za ustvarjanje filma, za filmanje, seveda omogočilo iskanje drugega pola in bivanje zunaj običajne logike, institucij, zakonov, ki so vsiljeni tako filmski industriji kot vsakdanjemu življenju.

Če veter z vzhoda nosi vonj po bojih, tako s Kitajske kot iz Vietnama, veter z zahoda razpihuje pepel avantgardističnega izročila; najprej beatniki in potem New American Cinema potrjujejo možnost izražanja in iskanja stran od ustaljenih poti.

V Italiji se etika in estetika srečujeta in prepletata, razumljeni sta kot nerazdružljivi, do paradoksa, tako da se nakup plošče Stonesov zdi dejanje upora. In v tem kontekstu si politično razsežnost in oblike revolucionarnega organiziranja sposojajo skupine filmarjev, ki sledeč leninistični in operaistični tradiciji težijo k združevanju in strnjevanju vrst ter ustanovijo Kooperativo neodvisnega filma (Cooperativa Cinema Indipendente) in kolektiv Videobase (beseda *baza* označuje aktiviste neke organizacije v nasprotju z vrhom, ki narekuje linijo), medtem ko filmska industrija, ki jo delno obvladuje Komunistična partija, največji protirevolucionarni branik po letu 1945, vsrkava, razorožuje in spektakularizira uporniške pobude. Tako kot v Hollywoodu tudi v Cinecittà protestna gibanja najdejo kinematografijo, ki jih sprejema in tolaži (na trgu je vedno prostor) ter izprazni in naredi razumljive potrebe in strasti, ki so strašile italijanski katoliški in komunistični kapitalizem. Ti filmi, zgodovinsko ovrednoteni kot »film državljanske strasti«, so res nezanimivi tako na teoretski kot na praktični ravni, kljub estetskim odlikam nekaterih ali energiji, ki jo najdemo v posameznih sekvencah. Težavna in strastna pa so iskanja filma, ki je zrasel zunaj uradnih okvirov, ki ni razvil alternativne industrije ali novih produkcijskih oblik; viri denarja za preživetje in snemanje so drugi: slikarstvo

Maria Schifana in gledališče Carmela Beneja, ki sta sposobna epohalnih iznajdb in prelomov in sta mednarodno priznana, televizijska dela kolektiva Videobase, ki ohranja svoj neokrnjen subverzivni naboj, Tonino De Bernardi dela kot podeželski učitelj, Piero Bargellini pa kot industrijski kemik.

Ta film je – v nasprotju s koncentracijo, s središči in mesti, tistim *città* trgovskega filma – razpršen in se ne producira, temveč se ustvarja, tako v samotnih temnih sobah (**Negotova preverba** [La Verifica Incerta, 1964], **Prenos modulacije** [Trasferimento di Modulazione, 1969]) kot na trgih, polnih ljudi (**Anna**, 1972–1974). Za vsa ta dela je značilno, da si posameznik ponovno prilasti produkcijska sredstva, da bi revolucioniral njihovo rabo, jih spremenil, na novo iznašel. To so skupne točke, ki povezujejo na isti liniji različne, včasih povsem nasprotne filme in cineaste, ki jih predstavljamo v našem programu Disperse Exclamatory Phase. Ne gre za združevanje, temveč za osvobajanje različnih fantomov svobode, ki so krožili med sredino 60-ih in koncem 70-ih let, shranjenih v filmih, ki morajo ostati ločeni in raznovrstni. Če jih katalogiziramo in etiketiramo (aktivistični, eksperimentalni, politični film), zgolj nadaljujemo prakso, ki se je začela takoj po srednjem veku, ko se oseba, postavljena na uradni položaj poznavalca in torej obvladovalca znanosti in umetnosti, ukloni nalogi zbiranja, razlaganja, zgodovinskega vrednotenja, popredmetenja in s tem komercializiranja vsakega razodetja svobodne in divje plati, ki jo imamo v sebi in ki se pogosto izrazi v estetskem dejanju. Latentne podobe, ki jih Bargellini odkrije s spreminjanjem kislin za fotografsko razvijanje, in Vincenzov prestop meje/prizorišča, ko se zaradi ljubezni do Anne ne more zadržati in prekrši varljivo ločnico med filmom in življenjem, so »človeška žival«, *homo ludens*, ki ga snema Tonino De Bernardi v svojem **Il Bestiario** (1967–1968), in poživaljena množica, ki v iskanju doma in hrane vpije v **Rimskih četrtih** (Quartieri Popolari di Roma, 1972–1973); to so bitja, osvobojena kletk civilizacije, tako kot odlomki **Negotove preverbe**, ki osvobajajo nemogoči pomen zunaj forme/filma, v katerem so bili *montirani*. Gorje, če zapremo te energije v muzeje, gorje, če jih imamo za dejanja umetnikov in ne pirotehnikov.

Fulvio Baglivi

LA LIBERTÉ ET SES FANTOMES

Sabotages, strikes, occupations, protest meetings and widespread extra-legality, decisive and not only instinctive attempts of rebellion necessitated more by the urgency of life than an emergency situation – this is the only germinal force, original and wild, which has been moving between the Alps and Sicily since the middle of the 19th century. The repetition of these revelations of freedom and the consequent violent repression gave rise to another pole, not always and only political, but rather a dispersed order of individuals, groups and situations, which created thousands of flyers, brochures, files and especially books, affecting in undetermined aspects and ways the entire cultural, existential and social expression. In this situation, of course, the distribution of the means of making films, of filmmaking, allowed for

the search of the other pole and life outside the ordinary logic, institutions and laws imposed on the film industry as well as everyday life.

While the wind from the East, from China as well as Vietnam, brings the smell of battles, the wind from the West blows the ashes of the avant-garde tradition; first the Beatniks and then the New American Cinema confirm the possibility of expression and exploration off the beaten tracks.

In Italy, ethics and aesthetics meet and intertwine, they are considered inseparable to the point of paradox, so that buying a Stones record seems an act of rebellion. In this context, the political dimension and forms of revolutionary organisation are borrowed by groups of filmmakers, which tend to congregate and close ranks, following in the Leninist and workerist tradition, establishing the Independent Cinema Cooperative and the Videobase collective (the word *base* marks the activists of an organisation as opposed to the leadership dictating the line), while the film industry, which is partly dominated by the Communist Party, the greatest counterrevolutionary bulwark after 1945, absorbs, disarms and spectacularises rebellious incentives. Both in Hollywood and Cinecittà, protest movements find a cinema that accepts and consoles them (there is always room in the market), draining and making comprehensible the needs and passions that have terrorized Italian catholic and communist capitalism. These films, historicized as “cinema of civic passion”, are quite uninteresting at the theoretical and practical levels despite the aesthetical qualities of some of them or the energy we find in individual sequences.

But the explorations of the cinema that has grown outside the official framework and has not developed an alternative industry or any new production forms are difficult and passionate; the money for living and making films comes from other sources: Mario Schifano's painting and Carmelo Bene's theatre, which are internationally recognised and capable of epochal inventions and breakthroughs, television works of the Videobase collective, whose subversive charge has remained intact, Tonino De Bernardi's work as a country teacher and Piero Bargellini's job as an industrial chemist.

This is a dispersed cinema, and as opposed to the concentration, the cities, of commercial cinema, it is not produced, but created in solitary dark rooms (**Verification Uncertain** [La Verifica Incerta, 1964], **Transfer of Modulation** [Trasferimento di Modulazione, 1969]) as well as in crowded squares (**Anna**, 1972–1974). What is characteristic of all these works is that an individual re-appropriates the means of production to revolutionise their use, to change and reinvent them. These are the common points that join – on the same trajectory – different, sometimes completely opposite films and cineastes presented in the Disperse Exclamatory Phase programme. Its aim is not to gather together, but to liberate various phantoms of freedom that haunted the period between the mid-1960s and the end of the 1970s and are contained in these films that must remain separate and heterogeneous. If we catalogue and label them (activist, experimental, political cinema), we only perpetuate the practice that began immediately after the Middle Ages, when a person appointed to the official position of a scholar and therefore the master of arts and sciences yielded to the task of collecting, explaining, historicizing, reifying and thus commercialising every revelation of the free and wild side that we harbour within and is often expressed in an aesthetical act. The latent images that Bargellini

discovers by altering photographic processing acids and Vincenzo's stepping over the limit/set when, for love of Anna, he cannot restrain himself and crosses the illusory dividing line between film and life, are a "human animal"; *homo ludens* filmed by Tonino De Bernardi in his **The Bestiary** (Il Bestiario, 1967–1968) and the bestialised mass in search of home and food screaming in **Working Class Neighbourhoods in Rome** (Quartieri Popolari di Roma, 1972–1973) are beings freed from the cages of civilisation, just as the excerpts from **Verification Uncertain** free the impossible meaning from the form/film in which they were *edited*. Woe betide us if we shut these energies in museums, and woe betide us if we consider them acts of artists and not pyrotechnics.

Fulvio Baglivi

Program je nastal v sodelovanju s/In cooperation with:
Fuori Orario cose (mai) viste & Slovenska kinoteka

NEGOTOVA PREVERBA (DISPERSE EXCLAMATORY PHASE)

LA VERIFICA INCERTA (DISPERSE EXCLAMATORY PHASE)/VERIFICATION UNCERTAIN (DISPERSE EXCLAMATORY PHASE)

Gianfranco Baruchello, Alberto Grifi (z/with Marcel Duchamp), Italija/Italy, 1964, betaSP (posneto na 16 mm/shot on 16 mm), 35'



Film je nastal iz velike količine (približno 150.000 metrov) odpisanega, potrošnega materiala (večinoma ameriškega komercialnega cinemaskopa iz 50-ih in 60-ih let), namenjenega uničenju in kupljenega za nekaj tisoč lir. Izvirni film sestavljajo kosi 35-milimetrskega filmskega traku, ki so zlepljeni skupaj z lepilnim trakom po edinstvenih montažnih postopkih (hipotetično ujemanje prijateljstev, ljubezni in afer med različnimi liki in zgodbami dvojnih ali trojnih osebnosti igralcev, ki so nastopali v več vlogah v različnih filmih), ter naj bi bil predvsem dogodek in dejanje, "activity" z zaključnim uničenjem filma po prvi projekciji (kose filma naj bi razdelili med obiskovalce). /.../ Film je posvečen Marcelu Duchampu.

Gianfranco Baruchello, Alberto Grifi

*Odlomek iz prvotnega besedila, ki je spremljalo film od leta 1965 oziroma od prve projekcije **Negotove preverbe** v centru za filmsko postprodukcijo Postparisien iz Pariza.*

The film was made from a large amount (approximately 150,000 m) of waste, consumable material (mostly 1950s and 1960s American commercial Cinemascope) destined for destruction and bought for a few thousand lire. The original film is composed of pieces of 35 mm film, which are spliced together by scotch tape, using unique editing processes (a hypothetical correspondence of friendships, loves and affairs between various characters and stories of the double or triple personalities of actors who appeared in several roles in different films). The film was primarily supposed to be an activity, concluding with the film's destruction after its first screening (pieces of film were to be distributed to the audience). /.../ The film is dedicated to Marcel Duchamp.

Gianfranco Baruchello, Alberto Grifi

*An excerpt from the original text accompanying the film since 1965 or since the first screening of **Verification Uncertain** at the Postparisien film production centre in Paris.*

IL BESTIARIO

Tonino De Bernardi, Italija/Italy, 1967-68, betaSP
(posneto na 8 mm za simultano projekcijo na štiri
platna/shot on 8 mm for simultaneous projection
onto 4 screens), 23'



Il Bestiario, kakor daje slutiti že naslov, prevzame obliko domišljjskega človeškega živalskega vrta. Projiciramo ga na več prekrivajočih se platen, na vsako platno svoje podobe, včasih v bližnjih planih, drugič v skupinskih totalih, in ustvari se cvetličnemu podoben vzorec. Te simultano projicirane podobe povečajo globino in ustvarijo še močnejši občutek sanjskosti. DeBernardijeve filme je zlasti težko opisovati zato, ker so skoraj popolnoma odvisni od sopostavitve izbranih podob. De Bernardi ljudi v filmih poslika, okraši, namesti, osvetli ali razporedi v skupine po svoji domišljjski predstavi. Vsaka izmed podob je svoja pripoved: ko pa jih gledamo skupaj, in za povrh na mnogokratni projekciji, ustvarijo filmsko kozmogonijo.

Steve Dwoskin

Iz *Film Is...: The International Free Cinema*, London, 1975.

Il Bestiario as the title suggest, takes the form of a fantasy human zoo. It is projected on overlapping screens to form a flower-like pattern, each screen having its images, sometimes seen in close-up, sometimes in long group shots. When projected simultaneously these images increase the surface depth to create an even stronger sense of dream.

It is particularly hard to describe De Bernardi's films, because they are almost totally dependent on a juxtaposition of selected images. The people in the films are painted, decorated, arranged, lit or grouped according to De Bernardi's personal fantasy. Each of the images presents its own narrative: taken together, with multiple projections on top, the images form a film cosmogony.

Steve Dwoskin

From *Film Is...: The International Free Cinema*, London, 1975.

PRENOS MODULACIJE

TRASFERIMENTO DI MODULAZIONE/TRANSFER OF MODULATION

Piero Bargellini, Italija/Italy, 1969, digibeta (posneto na 16 mm/shot on 16 mm), 7'19"



Osupljiv vizualni eksperiment na osnovi najrazličnejših tehničnih postopkov pri ročnem razvijanju filmskega traku.

... Tehnika razvijanja: kreativni moment **Prenosa modulacije.**

Stunning visual experiment based on a wide range of technical procedures in the manual development of a filmstrip.

... Developing technique: creative moment of **Transfer of Modulation.**

RIMSKE ČETRTE

QUARTIERI POPOLARI DI ROMA/WORKING CLASS NEIGHBOURHOODS IN ROME

Anna Lajolo, Guido Lombardi, Alfredo Leonardi
(Videobase), Italija/Italy, 1972-73, digibeta
(preneseno z izvirnega – restavriranega –
magnetnega traku 1/2/transferred from original
– restored – magnetic tape 1/2), 60'



Marca '72 smo začeli snemati boj prebivalcev Magliane (v Rimu), zbranih okrog četrtnega odbora. Ta je vodil in še vedno vodi napreden boj za dom, ki je tako obsežen in razčlenjen, da zahteva dolgoročno obravnavo. Naš namen je bil, da vstopimo v temeljni boj in da v določenem obdobju, ki je nato trajalo več kot deset mesecev, snemamo najpomembnejša dejanja in organizacijo boja za dom, s tem pa pridobimo večjo količino dokumentov, iz katere lahko povlečemo zaključke. Posnetkom dogajanja smo dodali razmisleke in nasvete – oblikovane skupaj z bazo, v konkretnih okoliščinah –, potrebne za spodbujanje in širjenje podobnih bojev v drugih kontekstih ter za uresničevanje temeljnih političnih zahtev.

Anna Lajolo, Guido Lombardi, Alfredo Leonardi

Poscritto: La Videobase, v Il film sperimentale, monografiske študije revije Bianco & Nero (št. 17), ur. Massimo Bacigalupo, Rim, maj-avgust 1974.

In March '72, we started filming the struggle of the inhabitants of Magliana (Rome), gathered around the District Committee. This has led and still leads the progressive housing struggle, which is so extensive and segmented that it demands long-term examination. Our intention was to enter a grassroots struggle and over a period of time, which then lasted more than ten months, record the most important actions and the organisation of the housing struggle and thus gain a large amount of documents, from which we could draw conclusions. To the footage of the events, we added reflections and advice – formed together with the grassroots in concrete circumstances – needed to promote and spread similar struggles in other contexts and to realise their fundamental political demands.

Anna Lajolo, Guido Lombardi, Alfredo Leonardi

Poscritto: La Videobase, v Il film sperimentale, monographic studies of Bianco & Nero (no. 17), ed. Massimo Bacigalupo, Rim, May-August 1974.

ANNA

Alberto Grifi, Massimo Sarchielli, Italija/Italy, 1972–74, betaSP (posneto na magnetni trak 1/2; posnetki so bili preneseni na 16 mm filmski trak z napravo, ki jo je iznašel Grifi, imenovano »vidigraf«; od 80-ih let dalje telekiniran na video/shot on magnetic tape 1/2; material was transferred to 16 mm film with a device invented by Grifi, named »vidigraf«; since the 80ies telecined to video), 225'



Ni bilo več kaj montirati, ni bilo več filmskih govoric, najbolj prav je bilo uporabiti preprost videorekorder (uporabil sem prvega dostopnega v Italiji), ki bi morda surovo registriral nove načine življenja, da bi lahko videli, kakšni v resnici so. Številni filmarji so izrezali zalet nekoga, ki je skočil, in montirali samo del, ko je bil v zraku. Ta del so lahko ponovili večkrat, tako da se je zdelo, da človek leti, toda vsi vemo, da je potem pristal na tleh; mogoče je padel, se poškodoval, prej je moral vzeti zalet itd. V nekem trenutku sem opustil vse to: roka, ki sestavi cvetne liste v cvet, ker si snemal vzvratno, kamere, ki se vrtijo okrog svoje osi, da ustvarijo vtis ljudi, ki lahko hodijo po stenah itd. Zapustil sem Mélièsa, čeprav sem ga imel zelo rad, in se odločil za tisto, kar so surovo počeli izumitelji filma, mehaniki, tisti, ki so iznašli prijemalko, zobnike, ročico, objektiv – brata Lumièrè, skratka. Zdelo se mi je, da opustitev uporabe filmske govorice odpira vrata govorici življenja.

Alberto Grifi

Iz intervjuja Donatella Fumarole, opravljenega leta 2002 in objavljenega v reviji *Filmcritica* št. 576/577, junij/julij 2007.

There was no longer anything to edit, there were no film languages, the best thing to do was use a simple VCR (I used the first one available in Italy), which would perhaps brutally register new ways of life in order to see what they were really like. Numerous filmmakers cut the run-up of someone jumping and edited only the part of them in the air. They could repeat this part several times so it seemed that the person was flying, but we all know that they then landed on the ground, perhaps fell, were injured, they had to have taken a run-up first, etc. At a certain point, I gave up all this: a hand assembling petals into a flower because it was filmed in reverse motion, cameras rotating around their axis so as to give the impression that people can walk on the walls, etc. I left Méliès behind, although I loved him very much, and decided to do the same as film inventors, mechanics, those who invented the cog, gear, crank, lens – brothers Lumière, in short. It seemed to me that renouncing film language opened the doors to the language of life.

Alberto Grifi

From an interview made by Donatella Fumarole in 2002 for *Filmcritica* no. 576/577, June/July 2007.

Postaja Topolove predstavlja:

RAZDALJA MED DVEMA ZVOKOMA (POSTAJA TOPOLOVE 2010)



**LA DISTANZA TRA DUE SUONI (STAZIONE DI
TOPOLO 2010)/THE DISTANCE BETWEEN TWO
SOUNDS (STATION TOPOLO 2010)**

Italija/Italy 2011

režija/directed by Anja Medved **scenarij/screenplay**

Anja Medved **fotografija/cinematography** Anja

Medved **zvok/sound** Rosario Guerrini **montaža/**

editing Anja Medved **produkcija/production** Postaja

Topolove, T +39 334 975 2517, E stazionetopolo@

libero.it

format/format Video HDV **dolžina/running time** 37'

Zakaj Postaja Topolove, če od nje ne vodi nobena pot naprej? Morda zato, ker lahko tu za trenutek izstopimo iz podivjanega sveta in ker topologija roba kraja omogoča raziskovanje tiste minimalne razlike med ozemljem in pokrajino, videzom in resničnostjo ter umetnostjo in življenjem, ki odpira neskončne ustvarjalne razsežnosti. Je ime vasi naključje?

Why Station Topolo if it is the last stop? Perhaps because here we can take a break from this wild world and because the topology of the edge allows for the exploration of the minimal difference between territory and landscape, appearance and reality, art and life, which opens infinite creative dimensions. Is the name of the village a mere coincidence?

POSTAJANJA

(POSTAJA TOPOLOVE 2011)

**DIVENIRE (STAZIONE DI TOPOLÒ 2011)/
BECOMING (STATION TOPOLO 2011)**
Italija, Slovenija/Italy, Slovenia 2012

režija/directed by Mladina iz Postaje Toplove, Anja Medved **fotografija/cinematography** Mladina iz Postaje Toplove in Anja Medved **zvok/sound** Rosario Guerrini **montaža/editing** Anja Medved **produkcija/production** Postaja Toplove, T +39 334 975 2517, E stazionetopolo@libero.it, Kinokašča

format/format Video HDV **dolžina/running time** 29'



ANJA MEDVED

Rojena leta 1969 v Novi Gorici. Avtorica dokumentarnih filmov in video projektov. Diplomirala je gledališko in radijsko režijo na ljubljanski AGRFT. Prek osebnih pripovedi ljudi, ki živijo na obeh straneh meje, raziskuje kompleksnosti obmejnih identitet ter konstruite nacionalnih zgodovin. Je avtorica javnih spominodajalskih akcij in vodja projekta *Kinokašča* – Arhiv spominov in pozab v okviru organizacije Kinoateljje.

Born in 1969 in Nova Gorica. She is a documentary filmmaker and video artist. She graduated in theatre and radio directing at the AGRFT in Ljubljana. Through personal narrations of people living on both sides of the border, she explores the complexities of border identities and the constructs of national histories. She conceived the public memory donation campaigns and is a project manager of *Cinemagranary* – An Archive of Memories and Oblivions in the framework of Kinoateljje.



Topolove, majhna vas na meji med Italijo in Slovenijo, bi verjetno delila usodo mnogih izpraznjenih vasi v Benečiji, če ne bi v njej pred devetnajstimi leti zaživela Postaja Toplove. Dvotedensko dogajanje vsako leto sem privablja ustvarjalce iz različnih koncev sveta ter to vas na robu spreminja v center ustvarjanja. Film **Postajanja** sledi vtisom lanskoletne prireditve, kot so jih v kamero ujeli mladi, ki skupaj s Postajo odrasčajo, ter prisluhne njihovim vizijam prihodnosti vasi v času, ko se zdi, da ves planet išče nov ustvarjalni zalet.

Topolo, a small village near the border between Italy and Slovenia, would probably share the fate of many deserted villages in Venetia if it had not been for Station Topolo, which first took place there 19 years ago. Each year, the two-week events attract artists from various corners of the world, transforming this peripheral village into a centre of creation. **Becoming** follows the impressions of last year's events as captured on camera by young people growing up together with the Station and listens to their visions about the future of the village in a time when the whole planet seems to be looking for a new creative thrust.

Kooperativa predstavlja/ Kooperativa Presents:

BAYIRI – DOMOVINA



BAYIRI – LA PATRIE/BAYIRI – THE HOMELAND

Francija, Burkina Faso, DR Kongo, Kolumbija/France,
Burkina Faso, DR Congo, Colombia 2011

režija/directed by S. Pierre Yaméogo **scenarij/**

screenplay S. Pierre Yaméogo **fotografija/**

cinematography Jürg Hassler **glasba/music** Rémi

Dapere, Ludwig Gorhan, Bil Aka Kora **zvok/sound**

Guillaume Limberger **montaža/editing** Manuel Pinto

igrajo/cast Tina Hatou Ouedraogo, Aïda Kabore,

Blandine Yaméogo, Madina Traore, Bil Aka Kora,

Abdoulaye Komboudri **producent/producer** Serge

Bayala **produkcija/production** Dunia productions,

T 01 47 836 735, E duniaprod@gmail.com **prodaja/**

world sales Dunia productions, T 01 47 836 735, E

duniaprod@gmail.com

format/format 35 mm **dolžina/running time** 95'

Film pripoveduje o stiski migrantov iz Burkine Faso, ki morajo zopet bežati, ko Slonokoščeno obalo zajame poskus državnega udara. Skozi zgodbo nosečega dekleta spoznamo ranljiv položaj migrantov v različnih družbenih okoliščinah, trpljenje civilistov v času vojne in težke življenjske pogoje, ki, zlasti za ženske, vladajo v begunskih centrih.

The film addresses the plight of migrants from Burkina Faso who have to flee again when Côte d'Ivoire is gripped by attempt at a coup d'etat. Through the story of a young pregnant woman, we get to know the vulnerable position of migrants in various societies, the suffering of civilians in times of war and the difficult living conditions, especially for women, in refugee camps.

S. PIERRE YAMÉOGO

Rojen leta 1955 v Koudougouju v Burkini Faso. Leta 1978 se je preselil v Pariz, kjer je študiral fotografijo in komunikacijske vede. Danes ustvarja kot producent, režiser igranih filmov in dokumentarist.

Born in 1955 in Koudougou in Burkina Faso. In 1978 he moved to Paris to study photography and communication sciences. Today he works as a producer, director and documentary filmmaker.



S. Pierre Yaméogo je opazovalec afriškega vsakdana, ki nima pritožb. Pripoveduje preproste zgodbe o vsakdanjih ljudeh, ki ne morejo sodelovati v svetu denarja. Prikazuje, na primer, kako morajo ljudje svojo domovino zapuščati zaradi pomanjkanja dela. Ljudem s kamero zgolj sledi na njihovem nivoju in jih ne opazuje iz ptičje ali žabje perspektive. S sredstvi mednarodnega filmskega jezika, ki ga vsakdo zlahka razume, pripoveduje zgodbe o vsem svetu. Njegove slike natančno pripovedujejo zgodbo, zato ni potrebe, da bi razumeli vsako besedo dialoga. Prav na tak način se lahko tudi Yaméogo pogovarja z vsakim, ne da bi poznal njegov jezik. Poznam ga že več kakor dvanajst let in drug od drugega sva izvedela že marsikaj, čeprav ne govoriva istega jezika. Yaméogo je realističen filmski režiser, ki se osredotoča na ljudske tradicije – in tudi človek, ki zelo dobro pozna dialektiko politike in družbenih razmer.

Helmut Groschup
direktor Mednarodnega filmskega festivala v Innsbrucku,
član programskega sveta Kino Otoka

S. Pierre Yaméogo is a non-complaining observer of daily life in Africa. He tells simple stories of common people who are not able to participate in the world of money. For example, he shows that people have to leave their homelands for lack of work. He just follows people with his camera on their level, not using any bird's or worm's eye view. He is telling global stories by means of an international cinema language that is easy to understand for everybody. The pictures tell the story perfectly, there is no need to understand every word of the dialogue. Just as Yaméogo himself can talk to everybody without knowing the language. I've known him for more than twelve years and we've learned many things from each other, even though we are not speaking the same language. Yaméogo is a realistic filmmaker focusing on peoples' traditions – as well as a person who knows very well the dialectics of politics and social circumstances.

Helmut Groschup
Director of International Film Festival Innsbruck,
Kino Otok Programme Board Member

Salina Doc Fest predstavlja/ Salina Doc Fest presents:

BEGI IN PRISTANI (VRNITEV NA EOLSKE OTOKE)



FUGHE E APPRODI/RETURN TO THE AEOLIAN ISLANDS

Italija/Italy 2011

režija/directed by Giovanna Taviani **scenarij/screenplay** Giovanna Taviani **fotografija/cinematography** Duccio Cimatti, Alessandro Ghiara **glasba/music** Giuliano Taviani, Carmelo Travia **montaža/editing** Beni Atria, Luca Gasparini **producent/producer** Lorenzo Perpignani **produkcija/production** Kaos Cinematografica, T +39 06 58 84 003, E kaoscineatografica@alice.it **prodaja/world sales** Kaos Cinematografica, T +39 06 58 84 003, E kaoscineatografica@alice.it

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

Popotovanje na tartani z rdečim jadrom na Eolske otoke sledi spominom Giovanne Taviani, ki je pred več kakor dvajsetimi leti nastopila v filmu **Kaos** Paola in Vittoria Tavianija, filmu, ki so ga snemali na teh otokih. Franco »Figlio D'Oro«, tamkajšnji ribič, ki je tudi nastopil v filmu, pripoveduje svoje spomine in deluje kot povezovalac z otočani Liparija, Saline, Vulcana, Strombolija in Paranaree. Domačini pripovedujejo o svojih pobegih in razočaranjih, ki pogosto spominjajo na zgodbe likov iz filmov, ki so jih snemali na teh otokih.

A journey on a red-sailed tartan boat to the Aeolian Islands, following the memories of Giovanna Taviani, who more than twenty years ago starred in the film **Kaos** by Paolo and Vittorio Taviani, shot in the islands. Franco "Figlio D'Oro", a local fisherman who also played a role in the movie, talks about his memories and acts as a go-between with the islanders of Lipari, Salina, Vulcano, Stromboli and Paranaea. They talk about their escapes and their disappointments, which are often similar to the stories of the characters from the movies that were shot there.

GIOVANNA TAVIANI

Filmska esejistka ter raziskovalka filma in književnosti je leta 2007 osnovala dokumentarni festival Salina Doc Fest, ki se odvija na Eolskih otokih. Leta 1998 se je prvič filmu posvetila tudi kot režiserka in scenaristka z ustvarjanjem zgodovinsko izobraževalnih dokumentarcev, leta 2004 pa je posnela svoj dokumentarni celovečerni prvenec **I nostri 30 anni: generazioni a confronto** (2004).

An essayist and scholar in cinema and literature, Giovanna Taviani created the Documentary Festival Salina Doc Fest in the Aeolian Islands. She started writing and directing historical-educational documentaries in 1998 and debuted as a filmmaker in 2004 with the documentary **I nostri 30 anni: generazioni a confronto** (2004).



Menim, da ima dokumentarna pripoved v primerjavi s fiksijsko privilegij, da ponuja košček realnosti in hkrati pripoveduje zgodbe. Zato smo si tudi za Salina Doc Fest izbrali slogan »Festival pripovednega dokumentarca«. Kot režiserka poskušam vedno izhajati iz realnosti – iz poizvedbe, časopisnega članka, izkušnje, ki sem jo doživela – da lahko to potem na novo ustvarim skozi svoje gledišče, potek zgodbe in junake, ki se vključijo v igro: se pravi, skozi jezik filma. Verjamem, da je dokumentarec v prvi vrsti film s svojim scenarijem, režijskim slogom, montažo in fotografijo, drugačno je le to, da v njem ne zasedemo profesionalnih igralcev, temveč resnične ljudi, ki jih srečamo na poti. V Italiji imamo odlično generacijo dokumentaristov, ki navdih črpajo iz dokumentarnega filma najodličnejše tradicije (od Flahertyja do De Seta), in ga reinterpreterirajo na subjektiven, osebni in ustvarjalni način.

Giovanna Taviani

I think that the documentary, compared to a fiction narrative feature, has the privilege to offer a slice of reality and at the same time tell stories. That's why we chose the tagline "Festival of the narrative documentary" for Salina Doc Fest. I myself as a director tend always to start from reality – an inquiry, a newspaper article, an experience I actually lived – so that then I can reinvent it through a personal point of view, the construction of a narrative plot, and characters that come into play: basically through the language of cinema. I believe that a documentary is a movie first of all, with its own screenplay, directorial style, editing, photography, with the difference that it doesn't use professional actors but real people met along the way. In Italy there is an excellent generation of directors of documentaries who take their inspiration from the documentaries of the highest tradition (from Flaherty to De Seta), re-interpreting it in a subjective, personal and creative way.

Giovanna Taviani

Kinobalon

Arcadia

Bunko Boben

Odsev morja

Parada

Arcadia

Chubby Drums

The Mirror Never Lies

Parade



Kinobalon znova na Kino Otoku

ali Smo, kar pač smo!

Kinobalon je sinonim za film, namenjen otrokom, mladim. Njegov program sestavljajo povečini evropski filmi v slovenski distribuciji, ki jih prikazujemo v Kinodvoru in art kino mreži med letom. Festivali, kakršen je Kino Otok, so priložnost, da bogat letni repertoar filmov nadgradimo z zakladi z drugih koncev sveta, iz drugega časa ali preprosto z drugimi filmi.

Vsebina filmov, ki jih Kinobalon predstavlja, je otrokom blizu. V njih nastopajo junaki, s katerimi se lahko mladi gledalci poistovetijo, opisujejo pa dogodke, ki jih lahko povežejo z lastnimi izkušnjami. V enem izmed katalogov, ki jih Kinobalon vsako leto pripravlja za šole, smo povzeli nekaj točk, ki jih ECFA (European Children's Film Association) navaja kot opis dobrega filma za otroke. Zgodbo pripoveduje z vidika otroka in ne z vidika odraslega otroku – izpostavljeni sta otroška fantazija in spontanost, na drugi strani pa tudi realnost življenja, ki je lahko težka in kaže na bolj kompleksna razmerja v njihovem življenju. Ponuja lahko tudi možnost spoznavanja drugih kultur in omogoča gledalcu, da se poistoveti z ljudmi, ki živijo v drugačnih skupnostih. Letošnji program za otroke in mlade na Kino Otoku je pravi morski biser. Štirje izjemni filmi bodo na zelo različne načine začarali otroke in mladino. Tatijeva **Parada** je poklon fantaziji, igri, hudomušnosti in ustvarjalnemu gibanju ter otroke nagovarja, da še sami kakšno cirkuško ušpičijo. **Bunko Boben** je primer pametne odštekane komedije – nekatere temeljne družbene vrednote so s humorjem pripeljane na skrajni rob sprejemljivega. S parodijo otroke nagovarja, naj bodo takšni, kakršni so, in naj se temu na noben način ne odpovejo. **Odsev morja** nas popelje na pot v daljno deželo morskih nomadov v Indoneziji, kjer življenje ob morju poteka čisto drugače kot v Izoli. Mislili pa smo tudi na starejše otroke in iz Združenih držav pripeljali odličnega najstniškega *road movie* **Arcadia**.

In kako naj opišemo letošnji program otrokom in mladim? Vse štiri filme povezuje svobodomiselnost: zakaj bi hodili naravnost, če lahko hodimo ovinkasto in pri tem še skačemo? Zakaj bi morali biti vsi suhi, zdravi in v snežno belih oblačilih, če pa nismo vsi enaki in ne maramo biti takšni? In lahko živimo tesno povezani z morjem tudi sredi vode, v kolibah, ter se od časa do časa s skupnostjo preselimo nekam drugam. Lahko se nam tudi zgodi, da pogrešamo enega od staršev, tisti starš, ki ostane z nami, pa ni nujno čisto pri sebi prav vsak trenutke našega skupnega časa. Zato bodimo nadvse ponosni, da smo takšni, kakršni pač smo!

Petra Slatinšek

Filmska vzgoja in program za otroke in mlade Kinobalon (vodja programa)

Kinobalon Again at Isola Cinema or: We Are Who We Are!

Kinobalon is a synonym for children's and youth films. Its programme consists mainly of European films distributed in Slovenia that are screened at Kinodvor and Art Cinema Network members. Festivals, such as Isola Cinema, provide an opportunity to expand the rich year-long film repertoire with treasures from other corners of the world, from another time or simply with other films.

Kinobalon presents films that children can relate to. These films feature heroes that young viewers can identify with and depict events that reflect their experiences. In one of Kinobalon's annual catalogues for schools, we listed a few characteristics that according to ECFA (European Children's Film Association) make a good children's film. The story should be told from the viewpoint of children and not adults, it should foreground children's fantasy and spontaneity, but on the other hand also the reality of life, which can be hard, pointing to the more complex relations in their lives. It can offer the possibility of experiencing other cultures and identifying with people living in different communities.

This year's programme for children and youngsters at Isola Cinema is a real sea pearl. Four exceptional films are going to enchant children and youngsters, each in its own way. Tati's **Parade** pays homage to fantasy, play, jocularly and creative movement, urging children to pull a circus stunt themselves. **Chubby Drum** is an example of a clever offbeat comedy that uses humour to drive some of the fundamental social values to the edge of the acceptable. Through parody, it urges children to be who they are and not to give this up on any account. **The Mirror Never Lies** takes us on a journey to a faraway land of sea nomads, to Indonesia, where life at the seaside is completely different from the one in Isola. We also thought of older children and included in the programme an excellent teen road movie from the USA, **Arcadia**.

How should we describe this year's programme to children and youngsters? What all four films have in common is freethinking: Why should we keep to the straight and narrow if we can walk a more winding path and even jump along the way? Why should we all be thin, healthy and dressed in snow-white clothes when we are not all the same and we do not want to be that way? We might, for example, live in close connection with the sea in huts over the water, moving with our community from place to place. We might also miss one of our parents and the one that remains with us is not necessarily always him/herself when we spend time together. We should therefore be very proud that we are who we are!

Petra Slatinšek

Young Audience & Film Education (Head of Programme)

ARCADIA

ZDA/USA 2012

primerno za otroke 11+/suitable for children 11+

režija/directed by Olivia Silver **scenarij/screenplay** Olivia Silver **fotografija/cinematography** Eric Lin **glasba/music** The Low Anthem **zvok/sound** Tom Paul **montaža/editing** Jennifer Lee **igrajo/cast** John Hawkes, Ryan Simpkins, Ty Simpkins, Kendall Toole **producenta/producers** Julien Favre, Silenn Thomas **produkcija/production** DViant Films, T +1 323 638 4273, E julien@dviantfilms.com, Poisson Rouge Pictures **prodaja/world sales** Visit Films, T +1 718 362 4865, E info@visitfilms.com

format/format Blu-ray **dolžina/running time** 90'

OLIVIA SILVER

Rojena leta 1977 v New York Cityju. Uveljavila se je kot režiserka kratkih filmov. S filmoma **Aisle 73** (2006) in **Little Canyon** (2008) je osvojila nagrade na številnih festivalih po svetu. **Arcadia** je njen prvi celovečerni film.

Born in New York City in 1977. She established herself as a director of short films. With **Aisle 73** (2006) and **Little Canyon** (2008), she won awards at numerous festivals around the world. **Arcadia** is her first feature film.



Dvanajstletni Greti ter njeni sestri in bratu oče obljublja boljše življenje v Arcadii, majhnem mestu v sončni Kaliforniji. Navsezgodaj jutraj jih naloži v do vrha napolnjen avto in odpravijo se na dolgo pot. Zagotovi jim, da se jim bo mama pridružila kasneje. Pot jih pelje čez Ameriko, od motela do motela, od enega bara s hitro prehrano do naslednjega. Toda očetovo razpoloženje se spreminja podobno kot pokrajina ob njihovi poti. Pred otroki vse težje skriva dolge in neprijetne telefonske pogovore. Greti se vse bolj zdi, da nekaj ni v redu. Česa jim oče ne pove? Greta bo morala sprejeti, da njena družina ne bo več povsem taka, kot je bila. Ameriški *road movie* za najstnike!

Twelve-year-old Greta's father promises her and her brother and sister a better life in Arcadia, a small town in sunny California. Early one morning, he crams them into a packed car and they set off on a long journey. He assures them that their mother will join them later. The road takes them across America, from motel to motel, from one fast food place to another. But the father's mood changes as often as the landscape along their way. It becomes increasingly more difficult for him to conceal long and uncomfortable telephone conversations from his children. Greta gradually starts to suspect that something is not quite right. What is their father not telling them? Greta will have to accept that her family will not be quite as before. An American teen road movie!



BUNKO BOBEN

DIK TROM/CHUBBY DRUMS

Nizozemska/The Netherlands, 2010

primerno za otroke 7+/suitable for children 7+

režija/directed by Arne Toonen **scenarij/screenplay**

Luuk van Bemmelen, Mischa Alexander, Wijo Koek

fotografija/cinematography Jeroen de Bruin

glasba/music Erik Jan Grob **zvok/sound** Michael

Sauvage **montaža/editing** Brian Ent **igrajo/cast**

Michael Nierse, Marcel Musters, Eva van der Gucht,

Loes Haverkort, Thijs Römer **producenta/producers**

Hans De Weers, Reinout Oerlemans **produkcija/**

production Eyeworks Film & TV Drama, T +31 20

666 1892, E film@eyeworks.tv **prodaja/world**

sales Delphis films, T +1 514 843 3355, E xiao@

delphisfilms.com

format/format DigiBeta **dolžina/running time** 80'

ARNE TOONEN

Najprej se je uveljavil kot režiser številnih reklam, nato še kot avtor kratkih filmov in TV-serij. **Bunko Boben** je njegov prvi celovečerni film.

He established himself as a director of numerous commercials and then as a director of short films and TV series. **Chubby Drums** is his first feature film.



Bunko Boben je vesel, odkritosrčen fantič in ... nekoliko debelušen. Z mamo in očetom domujejo v mestecu Obilane, kjer živijo družabni ljudje s podobnimi navadami: vsak dan je lahko dan za zabavo, dobro voljo, vsi jedo sladice ter uživajo v vsem, kar je dobro, tudi če je za zdravje škodljivo. Srečno življenje pa postane zahtevno, ko se Bunkova družina preseli v Suhadole, kjer odpre novo restavracijo. V Suhadolah ni nihče družaben, vsi so izjemno vitki in zdravi, obsedeni z videzom, kalorijami in telesno vadbo. Nihče ne želi obiskovati restavracije družine Boben, ki buhti od kalorij. Restavracijo čaka težak začetek in tudi družina ima težave s prilagoditvijo na novo okolje.

Chubby Drums is a cheerful, honest boy ... who is a bit on the fat side. He lives with his parents in Roundville, a small town inhabited by sociable people with a similar way of life: every day can be a day for fun, good will, everybody eats sweets and enjoys everything that is good even if it is not healthy. But their happy life is challenged when they move to Thinhaven, where they open up a new restaurant. In Thinhaven, nobody is sociable, they are all extremely thin and healthy, obsessed with their looks, calories and physical exercise. Nobody wants to go to the Drums' restaurant, which oozes calories. The restaurant faces a difficult start, while the family has trouble adapting to the new environment.



ODSEV MORJA

LAUT BERCEMIN/THE MIRROR NEVER LIES

Indonezija/Indonesia 2011

primerno za otroke 9+/suitable for children 9+

režija/directed by Kamila Andini **scenarij/screenplay** Dimawan Hatta, Kamila Andini
fotografija/cinematography Rahmat Syaiful **glasba/music** Thoers Argeswara **zvok/sound** Khikmawan Santosa **montaža/editing** Wawan I. Wibowo
igrajo/cast Atiqah Hasiholan, Reza Rahadian, Gita Novalista, Inal **producenta/producers** Garin Nugroho, Devy Wildasari Suradji **produkcija/production** Set Film Production, T +62 856 130 6143, E gita.fara@gmail.com, Pemda Wakatobi, WWF Indonesia **prodaja/world sales** Set Film Production, T +62 856 130 6143, E gita.fara@gmail.com

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

KAMILA ANDINI

Rojena 1986 v Džakarti. Študirala je fotografijo in pri filmu začela delati kot asistentka režije ter kot režiserka TV oddaj in filmov, zlasti dokumentarnih. Okoljska in družbenokulturna tematika jo zanimata že od zgodnjih let. Film, ki prikazuje lepoto otočja Wakatobi, je režiserkin poklon naravi in bogastvu kultur Indonezije. **Odsev morja** je njen prvenec.

Born in 1986 in Jakarta. She studied photography and started her film career as an assistant director and as a director of TV shows and films, especially documentary ones. She has been interested in environmental and socio-cultural topics since early on in her life. The film depicting the beauty of the Wakatobi archipelago is her homage to nature and the cultural richness of Indonesia. **The Mirror Never Lies** is her first feature film.



Pripoved o deklici Pakis, ki z mamo živi sredi indonezijskega otočja Wakatobi (JV Sulawesi) v naselju hiš na vodi in čaka, da se oče vrne z ribolova. Toda očeta kar ni in ni. Mati si nadene masko žalovanja, a Pakis ne preneha upati, zato vsak večer išče odgovor v ogledalcu, ki ji ga je podaril oče. Le hudomušnemu fantku po imenu Lumo uspe njene misli preusmeriti drugam. K temu pripomore tudi živ morski svet, poln rib in koralnih grebenov, v katerem otroci uživajo svoj vsakdan. Pol-etnografski film o nomadski skupnosti Bajo, ki jih kličejo tudi »morski cigani«, njihovo življenje pa je odsev morja, v katerem živijo, saj so z njim najtesneje povezani.

A story of a girl named Pakis, who lives with her mother in Indonesia's Wakatobi archipelago (SE Sulawesi) in a settlement of huts on stilts over water, waiting for her father to return from fishing. But there is no sign of him. Her mother puts on a mourning mask, while Pakis does not give up hope, and every night searches for the answer in the mirror her father gave her. Only a prankish boy named Lumo manages to divert her thoughts with the help of the living sea world full of fish and coral reefs, in which the children enjoy their everyday.

The film is a semi-ethnographic work about the Bajo nomadic community, also called "Sea Gypsies", whose life reflects the sea in which they live and with which they are closely connected.



PARADA

PARADE

Francija/France 1974

primerno za otroke 5+/suitable for children 5+

režija/directed by Jacques Tati scenarij/screenplay

Jacques Tati fotografija/cinematography Gunnar

Fischer, Jean Badal glasba/music Charles Dumont

zvok/sound Jean Nény montaža/editing Sophie

Tatischeff, Per Carlessen, Siv Lundgren, Jonny Mair,

Aline Asséo igrajo/cast Jacques Tati, Karl Kossmayer,

Les Williams, Les Vétérans, Les Sipolo, Les Argentinos,

Pierre Brama, Michèle Brado, Pia Colombo, Hall,

Norman in Ladd, Johnny Lonn, Bertilo, Jan Swahn,

Bertil Berglund, Monica Sunnerberg ... producent/

producer Louis Dolivet produkcija/production Gray

Films, Sveriges Radio, C.E.P.E.C. prodaja/world sales

Les Films de Mon Oncle, T + 33 (0)14345 8906,

E facteur@tativille.com

format/format 35 mm dolžina/running time 85'

JACQUES TATI

glej stran 16/see page 16



Jacques Tati nas kot gospod Loyol vodi skozi cirkuško dogajanje, ki ga sestavljajo hudomušne točke in nastopi. **Parade** je spektakel, ki briše meje med nastopajočimi in občinstvom; je poklon varietetu, v katerem je v zgodnjih 30-ih letih kot pantomimik kariero začel tudi Jacques Tati.

»Kar boste videli, ni film; je spektakel, ki si je zastavil nalogo, da poruši zid med platnom in občinstvom. (...) Medtem ko so gledalci običajno naprošeni, da so ves čas tiho, je to eden tistih redkih filmov, v katerih je režiser vesel, da se ljudje pogovarjajo. Dovoljeno vam je, da ploskate, tako kot občinstvo v cirkusu. Dovoljeno vam je, da žvižgate. Dovoljeno vam je tudi, da vstanete in odidete, če vam predstava ni všeč.« Jacques Tati

As Mr. Loyol, Jacques Tati guides us through a circus show composed of humorous acts and performances. **Parade** is a spectacle, which erases the border between the performers and the audience; it is a tribute to variety, in which Jacques Tati started his career as a mime in the early 1930s.

"What you are going to see is not a film; it is a spectacle whose aim is to break the ice between the screen and the audience. (...) Whereas usually the audience is asked to be quiet all the time, it's one of these rare films where the director is really glad that people are talking in the audience. You're allowed to applaud like the audience at a circus. You're allowed to whistle. You're even allowed to walk off if you don't enjoy it." Jacques Tati



Video na plaži
Video on the Beach

Video na plaži 2012

2012 Video on the Beach

Na izolski plaži Svetilnik bo tudi letos potekal program sekcije Video na plaži, ki odpira prostor neuveljavljenim domačim in tujim avtorjem ter kratkometražcem najrazličnejših žanrov, tematik in produkcijskih okvirov. Pod zvezdnatim nebom si bomo v času festivala tako lahko ogledali nabor približno petdesetih filmov, ki so v veliki meri prispeli z vseh koncev Slovenije, z veseljem pa ugotavljamo, da so se na poziv odzvali tudi filmski ustvarjalci iz Hrvaške, Italije, Avstrije, Slovaške, Nemčije, Romunije, Amerike in celo Irana.

Izbor bo predstavljen v petih sklopih, ki se bodo zvrstili od 30. maja do 3. junija, in ohlapno predstavljajo najbolj izstopajoče teme letošnje bere. Te med drugim segajo od dokumentarnih in igranih portretov izstopajočih ali marginaliziranih posameznikov, kritičnega preizpraševanja obče družbene realnosti, filmskih esejev o umetnosti, intimnih poetičnih impresij, pa vse do perečih kontemplacij o mejah, spolnih identitetah ali religiji. Ključne besede pri vsebinski presnovi programa bodo torej: ljudje (1), umetnost (2), vera (3), pop (4) in družba (5). Prav tako pa velja omeniti, da si lahko vsak dan obetamo pester koktajl filmskih izrazov, saj skorajda vsak sklop vključuje tako dokumentarne in igrane, ki v sorazmerju predstavljajo osrčje letošnjega programa, kot tudi eksperimentalne, animirane ter celo plesne kratkometražce.

V obdobju popolnega razcveta digitalne video produkcije nam Video na plaži tako med drugim ponuja tudi svojevrsten pregled domače neodvisne scene, saj integrativno zajema produkcije s strani številnih kreativnih regijskih centrov in posameznikov, s katerimi se bomo pogovarjali pred in med večernimi projekcijami na prostem.

Se vidimo na plaži!

Matevž Jerman
Selektor programa

The Lighthouse beach in Isola will again host the programme of the Video on the Beach section, which opens the space for non-established Slovenian and foreign filmmakers and short films of the most various genres, topics and production frameworks. Under the starry sky, we will thus be able to see a selection of approximately fifty films, largely from all over Slovenia, but also, we are happy to say, Croatia, Italy, Austria, Slovakia, Germany, Romania, USA and Iran.

The selection will be presented between 30 May and 3 June in five sections, which loosely represent the most prominent topics of this year's crop, ranging from documentary and non-documentary portraits of outsiders or marginalized individuals, critical questioning of social reality in general, film essays on art and intimate poetic impressions to pressing contemplations on borders, sexual identities and religion. The key words in the content revamp

of the programme will thus be the following: people (1), art (2), religion (3), pop (4) and society (5). We should also mention that every day we can expect to see a rich cocktail of film expressions since almost every section includes both documentary and fiction films, which proportionally represent the heart of this year's programme, as well as experimental, animated and even dance short films.

In the period of the total boom of digital video production, Video on the Beach offers, among other things, a unique overview of Slovenian independent scene, integratively including productions of numerous creative regional centres and individuals, who we will talk to before and during the open-air evening screenings.

See you on the beach!

Matevž Jerman
Programmer

ANTHROPOS III "MELAMANGIO"

Slovenija, Italija/Slovenia, Italy 2010

režija/directed by Paride Di Stefano **scenarij/**

screenplay Paride Di Stefano **igrajo/cast** Paride Di

Stefano **tehnična ekipa/technical crew** Paride Di

Stefano **produkcija/production** Paride Di Stefano

dolžina/running time 4'

Eksperimentalni film prikaže negativen učinek človeka na naravo.

"Melamangio" describes the negative action of man over nature.

BARBIE

Iran 2012

režija/directed by Ali Asgari **igrajo/cast** Sonia

Espahram, Mahin Afshari, Nasim Hashemi **tehnična**

ekipa/technical crew Hamid Ghavami, Vahid

Moghadasi, Matti Paalanen, Sasan Salour **produkcija/**

production Sasan Salour

dolžina/running time 13'

Sedemletna Sonija nestrpno pričaka svoj prvi šolski dan in si bolj od vsega želi Barbie torbo. A realnost je nekoliko drugačna.

Soniya is going to be a first grader and she is excited. However, on this important day she faces the reality she doesn't like.

BETMEN

Slovenija/Slovenia 2011

režija/directed by Hieronim Vilar **scenarij/screenplay**

Hieronim Vilar **igrajo/cast** Aljaž Janža, Darko Štante,

Žiga Čamernik, Barbara Pia Jenič **tehnična ekipa/**

technical crew Aljoša Korenčan, Gašper Petek,

Polona Rode, Nina Kokalj **produkcija/production**

Supermarket

dolžina/running time 7'

Glavni junak si nadene masko, da bi rešil svojo ljubljeno ...

The protagonist puts on a mask to save his loved one...

BLACK BOX

Slovenija/Slovenia 2011

režija/directed by Eva Petrič **scenarij/screenplay**

Eva Petrič **igrajo/cast** Eva Petrič **tehnična ekipa/**

technical crew Eva Petrič **produkcija/production**

Eva Petrič

dolžina/running time 8'

Black Box je poetična meditacija, ki raziskuje in konfrontira konkretni, mentalni, vidni, nevidni, domišljijski in metaforični prostor, vse definirane z atmosfero.

Black Box is a poetic meditation, which explores and confronts material, mental, visual, invisible, fictional and metaphorical space, all defined with atmosphere.

BUREKWOOD

Slovenija/Slovenia 2011

režija/directed by Neža Čiuha, Izabela Tominšek, Klara

Kračina, Bor Okorn, Leon Modic **scenarij/screenplay**

Neža Čiuha, Izabela Tominšek, Klara Kračina, Bor

Okorn, Leon Modic **tehnična ekipa/technical crew**

Neža Čiuha, Izabela Tominšek, Klara Kračina, Bor

Okorn, Leon Modic **produkcija/production** ZVIKIS

dolžina/running time 3'

Zanapisom Hollywood stanuje revni čistilec...
Behind the Hollywood sign lives a poor cleaner...

DEAD DUCK

Slovenija/Slovenia 2010

režija/directed by Diego Menendes, Vlasta Pendergast

scenarij/screenplay Vlasta Pendergast, Diego

Menendes **igrajo/cast** Dead Duck, Diego Menendes

tehnična ekipa/technical crew Vlasta Pendergast,

Diego Menendes **produkcija/production** Do it yourself production

dolžina/running time 4'

Mrtva raca leži sredi ceste, obsojena da zgrije na soncu, a neznanec le pokaže milost.

Dead duck is dead, sentenced to rot in the middle of the street, until one man shows pity.

DOBRODOŠEL PETER BOSSMAN

WELCOME PETER BOSSMAN

Slovenija/Slovenia 2011

režija/directed by Simon Intihar **scenarij/screenplay**

Simon Intihar **nastopajo/featuring** Peter Bossman,

Karmen Bossman, Alice Bossman ml., Karin Bossman,

Alice Bossman **tehnična ekipa/technical crew** Darko

Herič, Simon Intihar, Nejc Perko, Frane Povirk, Marjan

Cimperman, Zlatjan Čučkov, Rok Zalokar, Jure Strajnar,

Peter Stupica **produkcija/production** Akademija za

gledališče, radio, film in televizijo

dolžina/running time 15'

Film govori o prvem temnopoltem županu v vzhodni Evropi, Petru Bossmanu.

A documentary about Peter Bossman, the first black mayor in Eastern Europe.

DOBRODOŠLI DOMA

WELCOME HOME

Slovenija/Slovenia 2011

režija/directed by Andraž Simčič, Urša Godina,

Žan Dolinar, Natalija Kosmač Nikolaj Salaj, Jan

Hiršenfelder **scenarij/screenplay** Andraž Simčič, Urša

Godina, Žan Dolinar, Natalija Kosmač, Nikolaj Salaj,

Jan Hirsfelder **tehnična ekipa/technical crew**
Kolja Saksida, Miha Šajina, Teo Rižnar, Matija Šturm
produkcija/production ZVIKS
dolžina/running time 1'

Zgodba o manipulaciji, pohlepu bogatih
in ustrahovanju malih ljudi preko medijev.
Dobrodošli doma.

*An animated short about manipulation,
greed of the wealthy and politics of fear
through the media. Welcome home.*

DOTEXE

Slovenija/Slovenia 2010
režija/directed by Juš Premrov, Aleksandar Pejić
scenarij/screenplay Juš Premrov, Aleksandar Pejić
igrajo/cast Juš Premrov, Aleksandar Pejić **tehnična**
ekipa/technical crew Juš Premrov, Aleksandar Pejić
produkcija/production Juš Premrov, Aleksandar Pejić
dolžina/running time 4'

Znanstvenofantastična črtica o prepadu
med človekom in tehnologijo.
*A science-fiction sketch about the abyss
that stands between man and technology.*

DRUŽBENI UČINEK NA UMETNOST

SOCIAL IMPACT ON ART – THE SHORT STORY
Slovenija/Slovenia 2011
režija/directed by Borut Jerman, Mitja Klodič,
Vid Tratnik **scenarij/screenplay** Borut Jerman,
Karlo Hmeljak, Vid Tratnik, Kaja Cunk, Mitja Klodič
nastopajo/featuring ljudje mesta Nijmegen
(Nizozemska) in udeleženci Oddstream festivala
2011/people of Nijmegen (The Netherlands) and
participants of Oddstream festival 2011 **tehnična**
ekipa/technical crew Mitja Klodič, Borut Jerman
produkcija/production KID PiNA
dolžina/running time 28'

Ekperimentalni dokumentarec o
družbenem vplivu umetnosti in razmerju
med umetnostjo in politiko.

*An experimental documentary about the
social impact of art on the relationship
between art and politics.*

DU BARO MESTO

IN THE BIG CITY
Slovenija/Slovenia 2011
režija/directed by Šarenka Hudorovac, Eva Matarrant
scenarij/screenplay Šarenka Hudorovac **igrajo/cast**
Mojca Rakipov, Haris Tahirović, Marina Idlič **tehnična**
ekipa/technical crew Žiga Divjak, Matic Drakulič,
Katarina Rešek **produkcija/production** Luksuz
produkcija
dolžina/running time 7'

Prikaz življenja Romov v velikem mestu.
The life of Roma people in the big city.

GOVORILNICA

GOVORNICA
TELEPHONE BOOTH
Hrvaška/Hrvatska 2012
režija/directed by Cristian Criss Kolacio **scenarij/**
screenplay Cristian Criss Kolacio **igrajo/cast** Elena
Brumini **tehnična ekipa/technical crew** Ronald
Brzak, Ivan Laus, Željko Bobanović, Manuel Paljuh
produkcija/production U.M.-S.A.V.E.
dolžina/running time 7'

Mesto ponoči. V neki samotni telefonski
govorilnici neprestano zvoní telefon, ko
pride mimo dekle ...
*Late night in the city. There's a phone
ringing in a phoneboot somewhere and
along comes a girl...*

INDIA

Slovenija/Slovenia 2012
režija/directed by Polonca Peterca **scenarij/**
screenplay Polonca Peterca **tehnična ekipa/technical**
crew Polonca Peterca
dolžina/running time 3'

Potovanje v Indijo v treh minutah.
A journey to India in three minutes.

INVISIBLES

Slovenija/Slovenia 2011
režija/directed by Pieter De Vos, Svetozar Petrović,
Vuk Savić **scenarij/screenplay** Pieter De Vos,
Svetozar Petrović, Vuk Savić **nastopajoči/featuring:**
Faik Musić, Petar Lukić, Ifran Beširević, Jaka
Nemanić, Romana Kalčić, Anonymous Worker 1,
Anonymous Worker 2 **tehnična ekipa/technical**
crew Pieter De Vos, Svetozar Petrović, Vuk Savić,
Lepa Brena-Jugoslovenka Scottalholm **produkcija/**
production Luksuz Produkcija
dolžina/running time 10'

Po propadu Jugoslavije se je tisoče
delavcev iz ostalih republik podalo v
Slovenijo v upanju na boljše življenje.
A pričakalo jih je izkoriščanje in zelo
slabi življenjski pogoji.
*After collapse of the Yugoslavia,
thousands of workers from other republics
came to Slovenia in hope of a better life.
Exploitation and bad living conditions is
what awaited them.*

JAZ SEM DOBER DELAVEC

I AM A GOOD WORKER
Slovenija/Slovenia 2011
režija/directed by Diego Menendes **scenarij/**
screenplay Diego Menendes **nastopajoči/featuring**
delavci/workers **tehnična ekipa/technical crew** Do

it yourself production **produkcija/production** Do it yourself production

dolžina/running time 3'15"

Zgodba o prevaranih dobrih delavcih.
A story about good workers who have been deceived.

KO OGRAJE POSTANEJO DREVEŠA

WHEN FENCES BECOME TREES

Slovenija/Slovenia 2011

režija/directed by Issa Shaker, Geert Veuskens
scenarij/screenplay Issa Shaker, Geert Veuskens
nastopajo/featuring Nuša Kerševan, Erik Valenčič, Jaber Almasry Gašper **tehnična ekipa/technical crew** Issa Shaker, Geert Veuskens **produkcija/production** Luksuz produkcija
dolžina/running time 8'

Med drugo svetovno vojno je bila Ljubljana obdana z žico. Avtorji filma vlečejo analogije z današnjo situacijo v Palestini.
During the Second World War Ljubljana was surrounded by wire fence. A similar wire surrounds Palestinians today.

KOSTJA GATNIK V PETIH MINUTAH

KOSTJA GATNIK IN FIVE MINUTES

Slovenija/Slovenia 2011

režija/directed by David Verlič **scenarij/screenplay** David Verlič **igrajo/cast** Kostja Gatnik **tehnična ekipa/technical crew** Mojca Valič **produkcija/production** Videofronta
dolžina/running time 5'

Ob svoji celostni razstavi v Novi Gorici nam ilustrator Kostja Gatnik v kratkem

pogovoru razodene več o svojem ustvarjanju in življenju.
On the occasion of his exhibition in Nova Gorica, Slovenian illustrator Kostja Gatnik speaks about his life and work.

KOVARIANCA

COVARIANCE

ZDA/USA 2012

režija/directed by Dawn Westlake **scenarij/screenplay** Dawn Westlake **igrajo/cast** David Razowsky, Dawn Westlake **tehnična ekipa/technical crew** Francesco Uboldi, Brandon Bondehagen, Fred Stuben, Gregory Johnson, Teresa Pilar Huarte **produkcija/production** Dawn Westlake / Ron de Cana Prods., Inc.
dolžina/running time 14'

Russel in Genevieve se zaljubita na konjskih dirkah in se podata na ovinkasto potovanje, ki ju vodi vse dlje od doma.
Russell and Genevieve fall in love at the racetrack, but their circuitous journey leads them further and further from home.

KOZA OZDRAVELA BO

THE GOAT WILL RECOVER

Slovenija/Slovenia 2011

režija/directed by Žiga Divjak, Matic Drakulič, Katarina Rešek **scenarij/screenplay** Žiga Divjak, Matic Drakulič, Katarina Rešek **igrajo/cast** Jimmy Jimmy, Veldin Gustek, Thierno, Shawn Thomson, Slovak trio **tehnična ekipa/technical crew** Žiga Divjak, Matic Drakulič, Katarina Rešek **produkcija/production** Luksuz produkcija
dolžina/running time 6'

Kratki dokumentarni film, narejen v tehniki *stop-motion*. Portret ljubljanskih ulic in uličnih glasbenikov.

A short documentary film made in stop-motion technique. A portrait of the streets of Ljubljana and its street musicians.

KRIZA

CRISIS

Slovenija/Slovenia 2011

režija/directed by Mitja Mlakar, Mojca Pernat, Miha Šubic, Nejc Petek **scenarij/screenplay** Mitja Mlakar, Mojca Pernat, Miha Šubic, Nejc Petek **igrajo/cast** Nejc Petek, Nejc Petek, Nejc Petek in Nejc Petek **tehnična ekipa/technical crew** Mitja Mlakar, Mojca Pernat, Miha Šubic **produkcija/production** Filmsko društvo Film Factory
dolžina/running time 4'

Zgodba o ljudeh, ki jih je prizadela kriza.
A story about people, affected by crisis.

MADNESS IN MY MIND

Slovenija/Slovenia 2011

režija/directed by Diego Menedes **nastopajoči/featuring** Teritorialna obramba Slovenije/
Territorial Defence of Slovenia, Tito, protikomunisti/anticommunists, Milan Kučan, vojaki/soldiers ...
dolžina/running time 3'

Eksperimentalni video, ki prikazuje politično situacijo v Sloveniji, socialno Jugoslavijo, Tita, antikomuniste, zbor Bele garde, samostojnost Slovenije, 20. obletnico Slovenije.
This experimental video shows a twisted political situation in Slovenia, including: the socialist Yugoslavia, anticommunists, the Slovene Home Guards, the independence of Slovenia and the present situation.

MARCOS LÓPEZ FRENTE A LA PIZARRA

Slovenija/Slovenia 2011

režija/directed by Tomaž Črnej **scenarij/screenplay**

Tomaž Črnej **nastopajoči/featuring** Marcos Lopez, udeleženci fotografske delavnice/participants of photography workshop **tehnična ekipa/technical crew** Tomaž Črnej, Samo Letonja **produkcija/production** Tomaž Črnej

dolžina/running time 25'

Dokumentarec poskuša prikazati filozofijo, karizmo in dela fotografa Marcosa López. *This documentary tries to illustrate the philosophy, charisma and works of photographer Marcos López.*

MED MANO, TABO IN BOGOM

BETWEEN ME, YOU AND GOD

Slovenija/Slovenia 2012

režija/directed by Tomaž Gorkič **scenarij/screenplay**

Tomaž Gorkič **igrajo/cast** Saša Rajaković, Damir Leventić, Milan ŠtefeSaša Rajaković, Damir Leventić, Milan Štefe **tehnična ekipa/technical crew** Nejc Saje, Gregor Nartnik, Sanja Grcić, Jaka Mihelič in Gregor Nartnik, Sašo Kalan, Davor Herceg, Wolfgang Amadeus Mozart in DJ 666, Tomaž Županič, Nejaaka, Jasmin Talundžić **produkcija/production** Blade 666 Production, Strup produkcija

dolžina/running time 15'

Sta bila Adam in Eva belca?
Where Adam and Eve white?

MOŽ, KI JE MOLČAL

THE QUIET MAN

Slovenija/Slovenia 2011

režija/directed by Boštjan Sovec **scenarij/screenplay**

Boštjan Sovec **igrajo/cast** Dare Dvanajšček, Boris

Osojnik, Mojca Korošec, Borut Stergar, Damijan Sovec, Jernej Utroša **tehnična ekipa/technical crew** Damijan Sovec, Žana Sovec

dolžina/running time 15'

Je Joškova tišina le posledica njegovega temačnega značaja ali pa je postal jezen, sovražen ter vase zaprt mladenič prav zaradi svojega molka?
Is Joško's silence only a consequence of his dark character or has he become angry, hostile and introverted just because of his silence?

MUZEJ REVOLUCIJE

MUSEUM OF REVOLUTION

Avstrija/Austria 2011

režija/directed by Beate Hecher, Markus Keim

scenarij/screenplay Beate Hecher, Markus Keim **nastopajoči/featuring** potniki/passengers **tehnična ekipa/technical crew** Beate Hecher, Markus Keim **produkcija/production** Beate Hecher, Markus Keim **dolžina/running time** 5'

Eksperimentalni film prikaže razstavljanje vsakdanje nemške kulture v dobi reakcionizma nasproti muzejske lupine, zavarovane z bodečo žico in zidom.

Museum of Revolution: a dismantling of German everyday culture in the age of reaction in front of a museum shell secured with barb-wire and a wall.

NA POTI: STOLP

ON THE ROAD: DER TURM

ON THE ROAD: TOWER

Slovaška/Slovakia 2011

režija/directed by Lucia Černeková & Peter Luh

scenarij/screenplay Lucia Černeková & Peter Luh

tehnična ekipa/technical crew Lucia Černeková & Peter Luh **produkcija/production** Lucia Černeková & Peter Luh

dolžina/running time 4'

Na meji med sanjami in resničnostjo, nam animirani film naslika nedavno zgodovino Baltske obale, navdihnjen od mnogih oseb iz Vzhodne Nemčije, ki so poskusile pobegniti preko morja.
A story on the borders between dream and reality, depicting the recent history of the Baltic Coast, inspired by the many East German people who attempted to escape across the sea.

NA POTI: ŠPANJIA

ON THE ROAD: SPAIN

Slovaška/Slovakia 2011

režija/directed by Lucia Černeková, Peter Luha

scenarij/screenplay Lucia Černeková, Peter Luha **tehnična ekipa/technical crew** Lucia Černeková, Peter Luha **produkcija/production** Peter Luha **dolžina/running time** 7'

Kratka animacija iz serije filmov Na poti, ki so jih navdahnile pokrajine in mesta v Španiji ...
Motives inspired by different places in Spain, transformed to the accumulation of flashes.

NAJSREČNEJŠI DAN V ŽIVLJENJU

THE HAPPIEST DAY OF YOUR LIFE

Slovenija/Slovenia 2012

režija/directed by Boštjan Sovec **scenarij/screenplay**

Boštjan Sovec **igrajo/cast** Damijan Sovec, Valentin Kovič, Boštjan Sovec, Tanja Dolamič, Boris Fartek **tehnična ekipa/technical crew** Tomaž Hojnik, Vasja

Rovšnik, Žana Sovec, Borut Stergar, Jernej Utroša

dolžina/running time 13'

Boris, možakar srednjih let brez službe in perspektiv, položi vse svoje upe za boljšo prihodnost v vabilo na TV oddajo.

Boris, a middle-aged man without a job or ambitions, puts all his hopes for a brighter future on an invitation for a TV show.

NOČNA IZMENA

NIGHT SHIFT

Slovenija/Slovenia 2011

režija/directed by Ela Šegina **scenarij/screenplay**

Mojca Rjavac **igrajo/cast** Mojca Rjavac, Martina Tekavec, Bojana Selinšek, Luka Benčina, Roman Belle, Umur Kizilkaya, Miha Markelj, Matej Krbavčič, Hrvoje Ratkajec, Maša Radič **tehnična ekipa/technical crew** Marko Kejžar

dolžina/running time 13'

Noč ima svojo moč, tudi v hotelski recepciji, kjer se dogajajo nenavadne, a vseeno resnične zgodbe ...

Receptionist Irene has a busy night at the hotel, where she encounters the usual strange guests.

NORMALEN FILM

A NORMAL FILM

Slovenija/Slovenia 2012

režija/directed by Jurij Meden **scenarij/screenplay**

Jurij Meden

dolžina/running time 2'

Kratek kurz iz filmske taksonomije via Peter Kubelka.

A short course of film taxonomy with Peter Kubelka.

OD JUTRA DO VEČERA

FROM DAWN TILL DUSK

Slovenija/Slovenia 2011

režija/directed by Vesna Klančar **scenarij/screenplay**

Vesna Klančar **igrajo/cast** prostovoljci **technical crew**

člani MMC Pina

dolžina/running time 2'

Avtorica filma ujame dan v zvoku.

The author tries to catch the day in sound.

OMEJENOST RAZSEŽNOSTI

LIMITED DIMENSION

Slovenija/Slovenia 2011

režija/directed by Živa Petrič **scenarij/screenplay**

Živa Petrič **igrajo/cast** Kristina Aleksova, Joe Bunn, Peter Lebar, Bor Zakonjšek **tehnična ekipa/technical crew** Živa Petrič, Andrej Muck **produkcija/production** institut A.V.A., Hupa Brajdič

dolžina/running time 9'

Abstraktni film govori zgodbo preko giba, poezije in glasbe.

A story through motion, poetry and music.

PARADA

PARADE

Slovenija/Slovenia 2011

režija/directed by Diego Menendes, Vlasta Pendergast

scenarij/screenplay Diego Menendes, Severinio

igrajo/cast Diego Menendes, Grossman film festival

tehnična ekipa/technical crew Diego Menendes,

Vlasta Pendergast **produkcija/production** Do it yourself production

dolžina/running time 6'

Človek se zbudi v neznanem svetu. Prva stvar, ki jo vidi, je taborišče, druga je mesto, polno mrtvih ljudi. Kdo je tukaj živ in kdo mrtev?!

A man wakes up in the unknown world. The first thing he sees is a camp, the second thing is a city full of dead people. Who is alive here and who is dead, he wonders.

PESEM

POEM

Slovenija/Slovenia 2010

režija/directed by Dunja Danial **scenarij/screenplay**

Dunja Danial **igrajo/cast** Tanja Hribar, Neda R. Bric

tehnična ekipa/technical crew Dunja Danial, Zmraz

produkcija/production Visoka šola za umetnost,

Univerza v Novi Gorici

dolžina/running time 5'

Kratki eksperimentalni film gledalca popelje v svet nekih notranjih misli, ki so nam vsem skupne.

This short experimental film takes the viewer on a journey through an inner mind, collectively shared with everyone.

POROČI SE Z MANO, DAVID BOWIE!

MARRY ME, DAVID BOWIE!

Slovenija/Slovenia 2011

režija/directed by Tina Poglajen **scenarij/screenplay**

Tina Poglajen, Matevž Jerman **igrajo/cast** Nina

Puharič, Urška Marinšek, Matej Bandelj, Juš Milčinski,

Nika Jurman, Jan Hrušovar **tehnična ekipa/technical**

crew Andraž Jerič, Lucijan Kranjc, Juš Premrov,

Peter Bizjak, Jerca Jerič, Jaka Jerič, Simon Penšek

produkcija/production Tina Poglajen, Andraž Jerič

dolžina/running time 31'

Tridesetega junija 1991 je bila v Ljubljani ena izmed bolj čudnih nedelj ...

June 30, 1991 was one of the most bizarre Sundays in Ljubljana...

POT V BIL'IN

ON THE ROAD TO BIL'IN

2011

režija/directed by Cristian Herrera **scenarij/**

screenplay Cristian Herrera, Simeo Miquel **tehnična**

ekipa/technical crew Enej Mavsar, Cristian Herrera

produkcija/production Cristian Herrera

dolžina/running time 24'

Pot v Bil'in je dokumentarec, ki pripoveduje zgodbo o »ločitenem zidu« v Izraelu, o stražnih točkah in vseh vpletenih iz obeh strani.

This is a story about the Separation Wall in Israel, the checkpoints and the people involved and affected.

RABBIT HOLE

Slovenija/Slovenia 2012

režija/directed by Urška Djukić **scenarij/screenplay**

Urška Djukić **igrajo/cast** Katja Škorić **tehnična ekipa/technical crew** Urška Djukić, Zorica Milenkovska

produkcija/production Urška Djukić, Kud Zbilje

dolžina/running time 5'

Kratek eksperimentalni film se ukvarja z naracijo slike in zvoka in raziskuje povezavo, simboliko in sodelovanje med njima.

This short experimental film deals with the narration of the image and sound, researching the connection, symbolism and cooperation between the two.

RAZSTAVA HORROR POLITIJDADA

EXHIBITION INHIBITION

Slovenija/Slovenia 2011

režija/directed by Diego Menendes **scenarij/**

screenplay improviziran/improvised **igrajo/cast** Diego

Menendes, Dušan Makavejev, Jovan Jovanović **tehnična**

ekipa/technical crew Do it yourself production

produkcija/production Do it yourself production

dolžina/running time 11'

Diego Menendes se odpravi na razstavo črnega vala, kjer opazi čudne in grozljive povezave s samim seboj ...

Diego Menendes visits the exhibition of the Yugoslavian black wave movement, where he notices strange and horrifying similarities with his own life...

ROŽNATI PUHASTI ZAJČKI

PINK FLUFFY BUNNIES

Tuvalu 2012

režija/directed by Ava Lanche **scenarij/screenplay**

Ava Lanche **igrajo/cast** Blue Fuerte Azul, Ava Lanche

tehnična ekipa/technical crew Mario Pinzon

produkcija/production Angel & Elephant Pictures

dolžina/running time 4'

To ni film o rožnatih puhastih zajčkah.
This is not a film about fluffy pink bunnies.

SLOVENSKA UMETNOST NA ZMENKU S FREUDOM

SLOVENIAN ART ON A DATE WITH FREUD

Slovenija/Slovenia 2011

režija/directed by Hupa Brajdič **scenarij/screenplay**

Uroš Lebar **nastopajoči/featuring** Irena Kazazić, Petra Jeršin, Nataša Trbanc, Matjaž Stražar, Špela Tratnik

tehnična ekipa/technical crew Tina Glavič Novak,

Toni Poljanec, Petra Jeršin **produkcija/production** KD Center 21, Hupa Brajdič produkcija

dolžina/running time 15'

Kratki dokumentarni film je psihoanalitični presek slovenskega umetnika, ujetega na Freudovem inštitutu.

This short documentary film is a psychoanalytical insight on a Slovenian artist, trapped in the Freud institute.

SPOMIN NA PRIHODNOST

REMEMBERING FUTURE

Slovenija/Slovenia 2011

režija/directed by Uroš Marolt **scenarij/screenplay**

Uroš Marolt **tehnična ekipa/technical crew** Uroš

Marolt **produkcija/production** Uroš Marolt

dolžina/running time 3'

Zbliževanje ženske in moškega, ki ju vodi naravni gon, čeprav sta izložbeni lutki. Rodi se otrok.

Led by natural instinct, a man and woman, who are actually display dolls, develop a relationship. A child is born.

TAKE IT/BREAKE IT

Slovenija/Slovenia 2011

režija/directed by Maša Zia Lenárdi & Anja Wutej

scenarij/screenplay Maša Zia Lenárdi & Anja Wutej

igrajo/cast David Bacali, Luka Cej, Luka Dijan, Verena

Gajser, Sašo Hojnik, Aljoša Jordan, Urška Kamenšek,

Vida R. Kogej, Živa Lenarčič, Maša Zia Lenárdi, Mitja

Lenart, Romana Prelec, Alen Toplišek, Anja Wutej

tehnična ekipa/technical crew Maša Zia Lenárdi

& Anja Wutej

dolžina/running time 20'

»Vse lezbijke so mošate, vsi geji so poženšчени.« Stereotipi so in bodo vedno obstajali, saj se človek boji neznanega.

"All lesbians are butch, all gays are feminine." Stereotypes exist and always will, because people are afraid of the unknown.

THE CHRONICLES OF SCHUPAKFACE

Slovenija/Slovenia 2011

režija/directed by Gašper Antauer **scenarij/**

screenplay Gašper Antauer **igrajo/cast** Peter Bizjak,

Matej Markovič, Jože Sočič, Darjan Horvat, Aleš Gibičar

tehnična ekipa/technical crew Gašper Antauer,

Aleš Gibičar, Špela Gibičar **produkcija/production**

Gibichar House Production, Grandma Antauer Pension Production

dolžina/running time 15'

Ass Ass naciji želijo uničiti svet, zato mora Peter poiskati izgubljenega superjunaka Schupakfacea.

The naxis of the Ass Ass are attempting to destroy the world and it's up to Peter to find the lost superhero, Schupakface.

THIS IS NOT: MENENDES BROTHERS SERIAL CONUNDRUMS

Slovenija/Slovenia 2011

režija/directed by Diego Menendes **scenarij/**

screenplay Diego Menendes **igrajo/cast** Diego

Menendes **tehnična ekipa/technical crew** Diego

Menendes **produkcija/production** Diego Menendes

dolžina/running time 3'

Udaren eksperimentalni video o zloglasnih slovenskih serijskih morilcih, s twistom.

Video about notorius Slovenian serial killers Metod Trobec, Silvo Plut and a suprise at the end.

VHS

Slovenija/Slovenia 2011

režija/directed by Peter Bizjak **scenarij/screenplay**

Peter Bizjak **igrajo/cast** Neža Grum, Aja Sredanović,

Matjaž Juren – Zaza, Tina Potočnik, Benjamin Krnetić

tehnična ekipa/technical crew Peter Bizjak, Miha Možina

dolžina/running time 14'

Da bi Neža lahko vstopila v svet umetnosti, se mora soočiti s kupom preprek.

Neža wants to break into the world of art, but first she has to face a series of obstacles.

VIDEO DNEVNIK Z ENEGA OTOKA

EL DIARIO DE UNA ISLA

VIDEO DIARY FROM ONE ISLAND

Slovenija/Slovenia 2012

režija/directed by Sabina Dogič **scenarij/screenplay**

Sabina Dogič **nastopajoči/featuring** Vlado Škafar,

Denis Valič, Lorena Pavlič, Jan Cvitkovič, Neil Young,

Olaf Müller, Helmut Groschup, Mauro Andrižić **tehnična**

ekipa/technical crew Sabina Dogič **produkcija/**

production Cinevisible

dolžina/running time 25'

Osební video dnevnik s filmskega festivala Kino Otok, na katerega se je avtorica vrnila po petih letih.

A personal video diary on the Kino Otok Film Festival to which the author returned after five years of absence.

VIHARNI VRH REDUX

WUTHERING HEIGHTS REDUX

Slovenija/Slovenia 2012

režija/directed by Jurij Meden **scenarij/screenplay**

Jurij Meden

dolžina/running time 2'

Marksistična analiza klasičnega romana, navdahnjena z nedavnim filmom Andree Arnold in poezijo Miklavža Komelja.

Marxist analysis of the classical novel, inspired by the recent film adaptation of Andrea Arnold and poetry of Miklavž Komelj.

VODA, HRANA

WATER, FOOD

Slovenija/Slovenia 2012

režija/directed by Uroš Marolt **scenarij/screenplay**

Uroš Marolt **tehnična ekipa/technical crew** Uroš

Marolt **produkcija/production** Uroš Marolt

dolžina/running time 23''

Vodo, hrano, planet in nič; vse držimo v rokah. Ali lahko sledimo ritmu?
Water, food, planet and nothing; we hold it all in our hands. Can we follow the rhythm?

YOU, LIFE & EVERYTHING

Slovenija/Slovenia 2011

režija/directed by David Sipoš **scenarij/screenplay**

David Sipoš **igrajo/cast** Tanja Z. **tehnična ekipa/**

technical crew David Sipoš, Tim Žibrat **produkcija/**

production David Sipoš

dolžina/running time 3'

Dekle se spominja svojega bivšega in spozna, da ga je prebolela. Ostal je le še od časa do časa zelo živ spomin ...
Girl remembers her ex-boyfriend and realizes she's over him. He's just a memory, although still very alive one from time to time...

ZADNJE KOSILO

THE LAST LUNCH

Slovenija/Slovenia 2011

režija/directed by Miha Šubic **scenarij/screenplay**

Miha Šubic **tehnična ekipa/technical crew** Miha

Šubic, Istok Jan Simončič, Denis Horvat, Andrej Korelič
produkcija/production Univerza v Novi Gorici, Visoka
šola za umetnost, Filmsko društvo Film Factory
dolžina/running time 4'

Sestradan gospod naroči hrano v prestižni
restavraciji.
*A starving gentleman orders a meal in a
prestige restaurant.*

ZAUPANJE

TRUST

Nemčija/Germany 2011
režija/directed by Dave Lojek **scenarij/screenplay**
Verena Schulemann **igrajo/cast** Florence Veruni, Uriel
Jaouen Zrehen, Nika Kushnir, Ralph Fellows, Nicolas
Walz **tehnična ekipa/technical crew** Benjamin Morel,
Adrian Redetzki, Mirko Rizzello, Turlough O'Carolan
(17th century), Laura Etorena, Adrian Redetzki, Nika
Kushnir **produkcija/production** Dave Lojek
dolžina/running time 5'

Igriva variacija prvega spoznavnega
kontakta med heteroseksualnima
Evropejcema, ko domiselni moški dvori
dolgolaski.
*A playful variation on the initial contact of
two heterosexual Europeans. A creative
man courts a woman with long hair.*

ZVOČNI STROJ

SOUND MACHINE

Slovenija/Slovenia 2011
režija/directed by Mark Požlep (s/with Hana S.
Vodeb, Gašper Piano) **scenarij/screenplay** Hana S.
Vodeb (z/with Mark Požlep, Gašper Piano) **igrajo/
cast** Gašper Piano, Rok Sunko & co. **tehnična ekipa/
technical crew** Rok Sunko, Vitomir Kaučič **produkcija/
production** Whitecross Production
dolžina/running time 14'

Zvočni stroj je prvi del trilogije kratkih
filmov, ki v ospredje postavijo človeka s
povprečno službo. In stroj.

*Sound Machine is the first in the trilogy of
films that focus on an average man with
an average job. And a machine.*

ŽIVE LEGENDE

LIVING LEGENDS

Slovenija/Slovenia 2011
režija/directed by Marko Kumer Murč in Matjaž Tančič
scenarij/screenplay Marko Kumer Murč, Matjaž
Tančič, Rebeka Žvagen **nastopajo/featuring** Maks
Konečnik, Martin Pozdrec, Hinko Senc **tehnična
ekipa/technical crew** Marko Kumer Murč, Matjaž
Tančič **produkcija/production** Rebeka Žvagen, EPK
Maribor 2012
dolžina/running time 15'

Avtorji dokumentarca prisluhnejo izjemnim
posameznikom, ki morda niso nikoli stopili
pred oči javnosti, a je vsak izmed njih v
življenju prehodil razburljivo in nenavadno
pot.
*The filmmakers listen to exceptional
individuals who have maybe never stood
before public eyes, but they all had an
exciting and unusual life.*

1532

Slovenija/Slovenia
produkcija/production Luksuz produkcija
dolžina/running time 2'

Kratka animacija napisa Kino Otok.
Short animation of the Kino Otok sign.

Otok v Ljubljani

Otok in Ljubljana

Kino Otok in Kinodvor že vsa leta festivala plodno sodelujeta kot koproducenta in s sodelovanjem bogatita slovensko kinopokrajino. Letos bo Kinodvor pred festivalom zavrtel filma, ki bosta zalučala trnek okusa in povabila na pojedino v Izolo, v času festivala predstavil nekatere izmed festivalskih biserov in tudi po festivalu se bo tam še vrtel košček otoškega programa. Otoški festival in mestni kino sta se skupaj odločila poiskati in predvajati dve kinoposlastici, ki bosta začinili kinoprogram obale in glavnega mesta: filma **Preprosto življenje** in **L'Apollonide: Spomini zaprte hiše**. In letos bosta dva filma, **Alpe** in **Glorija kurb**, distribucijsko premiero doživela na festivalu v Izoli in se potem v redni distribuciji vrtela v Kinodvoru v Ljubljani. Seveda je tu že drugo leto tudi Kinobalon, v sodelovanju s katerim je Kino Otok s še polnejšimi jadrmi zaplul otrokom, mladim in družinam naproti. In štirje filmi, ki jih je Kinobalon letos pripeljal na Kino Otok, se bodo v juniju vrteli tudi v Kinodvoru. Če ne morete priti v Izolo, pa bi se radi nadihali otoškega zraka – obiščite Kinodvor in Otok v Ljubljani; a če bi radi pobegnili iz urbane prestolnice, pa šli kljub temu v kino – pridite na Kino Otok!

Since the beginning of the festival, Isola Cinema and Kinodvor are maintaining a fruitful cooperation as co-producers and thereby enriching the Slovenian cinema landscape. This year, Kinodvor will screen two films already before the festival, casting the hook and inviting the viewers to the feast in Isola, while, during the festival, it will present some of its highlights, saving part of the programme for after the festival. The island festival and the city cinema decided to find and screen two cinema treats, which will spice up the film programme of the coast and the capital: **A Simple Life** and **House of Pleasures**. This year, two films – **Alps** and **Whores' Glory** – will premiere at the festival in Isola and then run at Kinodvor in Ljubljana. For the second year in a row, Kinobalon is here to help Isola Cinema embrace even more fully children, youngsters and families. The four films that Kinobalon brought to this year's edition of Isola Cinema will be screened at Kinodvor in June. If you cannot come to Isola, but would like to breathe the island air, visit Kinodvor and Otok in Ljubljana; but if you would like to escape the urban capital and still go to the movies, come to Isola Cinema!

ponedeljek/monday 28. 5.

21.00 **PREPROSTO ŽIVLJENJE**/A Simple Life, 119', ap + sp

torek/tuesday 29. 5.

21.00 **L'APOLLONIDE: SPOMINI ZAPRTE HIŠE**/House of Pleasures, 125', ap + sp

sobota/saturday 2. 6.

17.00 **PARADA**/Parade, 85', sp

21.15 **ALPE**/Alps, 93', ap + sp

nedelja/sunday, 3. 6.

11.00 **ALPE**/Alps, 93', ap + sp

15.00 **ODSEV MORJA**/The Mirror Never Lies, 100', ap + sp

21.00 **ALPE**/Alps, 93', ap + sp

ponedeljek/monday, 4. 6.

21.00 **GLORIJA KURB**/Whores' Glory, 119', ip + sp

Sledi pogovor z režiserjem./After the screening Q&A with the director.

FILMI IZ PROGRAMA KINOBALON NA KINO OTOKU V

KINODVORU:

THE FILMS FROM THE KINOBALON AT KINO OTOK AT KINODVOR:

sobota/saturday, 2. 6.

17.00 **PARADA**/Parade, 85', sp

nedelja/sunday, 3. 6.

15.00 **ODSEV MORJA**/The Mirror Never Lies, 100', sp

sobota/saturday, 9. 6.

17.00 **BUNKO BOBEN**/Chubby Drmus, 85', sp

nedelja/sunday, 10. 6.

15.00 **BUNKO BOBEN**/Chubby Drmus, 85', sp

sobota/saturday, 16. 6.

17.00 **ARCADIA**, 91', sp

nedelja/sunday, 17. 6.

15.00 **ARCADIA**, 91', sp

sobota/saturday, 23. 6.

17.00 **ARCADIA**, 91', sp

nedelja/sunday, 24. 6.

15.00 **ARCADIA**, 91', sp

sobota/saturday, 30. 6.

17.00 **ODSEV MORJA**/The Mirror Never Lies, 100', sp

nedelja/sunday, 1. 7.

17.00 **ODSEV MORJA**/The Mirror Never Lies, 100', sp

sobota/saturday, 7. 7.

17.00 **ODSEV MORJA**/The Mirror Never Lies, 100', sp

nedelja/sunday, 8. 7.

17.00 **ODSEV MORJA**/The Mirror Never Lies, 100', sp

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