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## Pod praporjem morske zvezde

Letos se na Kino Otoku potapljam pod filmsko površje, v globine, odkrivamo filmske bisere in filmske zvezde. 35 mm kult-ure je nova sekcija, ki bo z izborom filmov in gostov – avtorjev izpostavila več pogledov kulture in pogledov na kulturo, za katero je s površnim očesom videti, da izginja. Predstavili se bodo ustvarjalci, ki 35-milimetrskega traku ne uporabljajo zgolj kot orodje, zapis za svoj filmski izraz, temveč se traku posvečajo s pozornostjo, namenjeno enakovrednemu sodelavcu ali koscu življenja.

Projekcije v Art kinu Odeon bodo pravi filmski dogodki, pospremili jih bomo z diskusijami in pogovori o različnih filmskih ter družbeno aktualnih temah.

V Izolo prvič pripluje tudi Podmornica; uvajamo namreč nov filmski vzgojno-kulturni program, namenjen otrokom, mladim in družinam. Podmornica želi spodbuditi aktivno spremljanje filmskih in drugih medijskih vsebin, vključevala bo filmske delavnice za mlade ter številne filme, ki jih bomo pospremili z uvodi in pogovori. Odrasli bodo v okviru Podmornice sodelovali na seminarjih za pedagoge in filmske delavce, ki se poklicno na kakršen koli način srečujejo s področjem filmske vzgoje. Z Art kino mrežo Slovenije bomo priredili srečanje z naslovom Kako do nacionalnega programa filmske vzgoje? S čezmejno izobraževalno platformo na področju filmske vzgoje GoNGlab bomo organizirali srečanje z naslovom Poučevati avdiovizualno kulturo v šoli: izziv modernosti. Predstavili bomo dolgoletne izkušnje poučevanja filmske vzgoje v šolah in program Cinemazero kot primer dobre prakse na tem področju. Program Podmornica – Otok za mularijo izvira iz velikega zanimanja za film, ki so ga najmlajši in njihovi starši ter vzgojitelji pokazali v zadnjih letih festivala. Pravi čas je za nov začetek na Otoku, za lasten filmsko-vzgojni program, ki bo rastel skupaj z mladim filmskim občinstvom obalno-kraškega in širšega primorskega prostora.

Podmornica se prvič predstavlja v varnem zavetju 9. Kino Otoka, vendar si prizadevamo, da bi v Izoli ostala tudi po njegovem zaključku – skozi vse leto do naslednjega festivala in naprej.

Lorena Pavlič  
direktorica festivala

# Under the Sea Star Banner

This year, Isola Cinema dives under the film surface into the depths, discovering film pearls and film stars. 35 mm kult-ure is a new section whose selection of films and guests/filmmakers will foreground several views of and on a culture that at first sight seems to be disappearing. It will present filmmakers that do not use 35 mm film only as a tool to record their cinematic expression, but give it the attention that an equal co-operator or a piece of life deserves.

The screenings at Art Cinema Odeon will be proper film events, accompanied by discussions and talks about various film themes and topical social issues.

This year's edition will be the first to harbour Submarine, a new film educational and cultural programme for children, youngsters and families. Its aim is to encourage an active reception of film and other media content, it will include film workshops for the young, numerous films accompanied by an introduction and followed by a discussion. Grown-ups will be able to take part in the Submarine by attending seminars for pedagogues and film workers who in any way encounter the field of film education in their professional life. With the Art Cinema Network, we will organise a meeting entitled How to Arrive at a National Film Education Programme?, and with the GoNGlab – Cross-Border Educational Platform a lecture entitled Teaching Audiovisual Culture in School: The Challenge of Today, which will present long-time experiences of teaching film in schools and the Cinemazero programme as an example of good practice in this field. The Submarine – Isola Cinema for Kids programme proceeds from the great interest in film shown by the youngest and their parents and teachers at past editions of the festival. The time has come for a new beginning at Isola Cinema, for our own film educational programme, which will grow together with the young film audience of the Coastal-Karst region and the broader Primorska area.

The Submarine will first be presented in the safe harbour of the 9<sup>th</sup> edition of Isola Cinema, but we are endeavouring for it to remain in Izola also after the festival closes – throughout the year until the next edition and beyond.

Lorena Pavlič  
Festival Director

# Leto Silvana Furlana – Otoški poklon

Kino Otok se z veseljem in ponosom pridružuje praznovanju leta Silvana Furlana, ki ga je ob šestdeseti obletnici njegovega rojstva zasnovala občina Nova Gorica. Kot eno mnogih filmskih mest, ki ga brez Silvana ne bi bilo, se bo v okviru Silvanovega zaliva svojemu prvemu botru in članu predsedstva festival poklonil na uvodni večer, ko bo prikazal njegov edini film, *Deklica s frnikulami*, posvečen lti Rini, in zraven zavrtel še najslavnejši film naše najslavnejše filmske igralka, *Erotikon*.

Silvan in Ita Rina sta bila par, odkar pomnim. In tega tudi nista skrivala, predvsem Silvan, ki je njeni filmski podobi postavljaj tako spomenike kot teorije, nazadnje pa tudi svoj edini film; Ita, ki je bila najprej v Divači Ida, pozneje pa v Beogradu in Budvi Tamara Đorđević, je vse odnesla s seboj že davnega leta 1979. Pravzaprav že veliko prej: gospod Đorđević jo je leta 1931 odtujil ne le naši deželi, ampak počasi tudi svetovnemu filmu in jo preselil v svojo hišo. Silvana to ni motilo; počakal je na svojo priložnost in jo približno sedemdeset let pozneje vrnil v njen rojstni kraj, kjer ji je postavil muzej. Zato je prav, da ju na naši slovesnosti znova združimo.

*Erotikon* Gustava Machatyja je bil senzacija, tudi po zaslugi naše lepe Ide, in še danes sodi v repertoar svetovne filmske klasike. Na Otoku ga bomo prvič prikazali zunaj dvorane Slovenske kinoteke, prvič »pod zvezdami«, se pravi v letnem kinu in tako, kot poznemu nememu filmu, v katerega je že prodiral zvočni zapis, pritiče – z živo glasbeno spremljavo. Zanj bo poskrbel naš prvi redni kinotečni pianist Andrej Goričar, ki je močno zaznamoval obdobje »Silvanove« kinoteke. Obeta se enkrat in čaroben večer večnih filmskih časov, ki ga bo, kot rečeno, uvedla *Deklica s frnikulami*, prvo in zadnje Silvanovo umetniško dejanje, v katerem je po poti lte Rine poslal Karin Komljanec.

S tem želi Silvanov zaliv spomniti predvsem na tisti del Silvanove poti, ki je, tudi spričo neskončnih bitk za našo filmsko kulturo, ostala neprehojena. Že prej je sodeloval z mnogimi slovenskimi filmskimi režiserji (Slak, Anžlovar, Kozole, Šterk ...) in iz pisma očetu leta 1999 je razvidno, da se je želel bolj posvetiti literarnemu in filmskemu ustvarjanju, uresničiti pa je uspel le ene sanje, tiste najbolj žive, o svoji lti Rini.

Vlado Škafar

# The Year of Silvan Furlan – Isola Cinema's Homage

With joy and pride, Isola Cinema joins in the Year of Silvan Furlan celebrations, conceived by the Municipality of Nova Gorica upon the 60<sup>th</sup> anniversary of his birth. As one of the many film places that would not exist had it not been for Silvan, it will pay tribute to its first godfather and member of the festival board by screening, in the framework of the Silvan's Bay programme, his only film, *The Girl With Marbles*, dedicated to Ita Rina. It will be followed by the most famous film of our most famous film actress, *Erotikon*.

Silvan and Ita Rina had been a couple since I can remember. And they did not hide it, especially Silvan, who reared monuments to her film image, propounded theories about it and in the end dedicated his only film to it: Ita, who was first Ida in Divača, and later Tamara Đorđević in Belgrade and Budva, took everything away with her already in 1979. Actually, much earlier even: in 1931, Mr. Đorđević alienated her not only from our country, but gradually from international cinema as well, and moved her to his house. This did not bother Silvan; he waited for his chance and, approximately 70 years later, he returned her to her childhood town, which he turned into her museum. It is right, therefore, that we should join them together again at our celebration.

Gustav Machatý's *Erotikon*, which still belongs to the repertoire of world film classics, was a sensation, thanks moreover to our beautiful Ida. At Isola Cinema, it will be shown outside the Slovenian Cinematheque for the first time, and for the first time »under the stars« at an open-air cinema. As befits a late silent film already affected by the advance of sound, it will be screened with live musical accompaniment by our first regular Cinematheque pianist, Andrej Goričar, who left a strong mark on the period of »Silvan's« Cinematheque. We are in for a unique and magical night of cinematic eternity, which we will start off with Silvan's first and last artistic act, *The Girl With Marbles*, in which he set Karin Komljanec down the path of Ita Rina.

Silvan's Bay thus wants to recall especially that part of Silvan's path that has remained untraversed, also due to the endless struggles for our film culture. He had cooperated with many Slovenian film directors before (Slak, Anžlovar, Kozole, Šterk...), and it is clear from his 1999 letter to his father that he wanted to devote more time to writing and filmmaking, but he managed to realise only one dream, the most vivid one about his Ita Rina.

Vlado Škafar

# DEKLICA S FRNIKULAMI

## THE GIRL WITH MARBLES

Slovenija/Slovenia 1997

**režija/directed by** Silvan Furlan

**scenarij/screenplay** Silvan Furlan

**fotografija/cinematography** Sven Pepeonik

**montaža/editing** Nikita Nika Lah **zvok/sound**

Damijan Kunej **glasba/music** Urban Koder **igrajo/**

**cast** Karin Komljanec, Nika Javornik, Tjaša Udovič

**producent/producer** Danijel Hočevar **produkcija/**

**production** Vertigo/Emotionfilm **kopija/print source**

Vertigo/Emotionfilm

**format/format** 35 mm **dolžina/running time** 39'



*Deklica s frnikulami*, svoj edini avtorski film, je Silvan Furlan posvetil svoji največji muzi Ito Rini – bila je prva (in tudi edina) slovenska filmska zvezda, ki je vzniknila na filmskem nebu, še preden smo Slovenci imeli svojo kinematografijo, je velikokrat poudaril.

Ida Kravanja (1907–1979) z umetniškim imenom Ita Rina velja za znamenito divo nemškega in češkega filma dvajsetih in tridesetih let. S svojo edinstveno čutnostjo je blestela v praških, pariških in berlinskih filmskih studiih in (celo dvakrat) zavrnila vabilo v Hollywood.

V poetičnem srednjemetražnem igrano-dokumentarnem filmu Furlan oživi mit in veličino prve slovenske zvezde skozi raziskavo mlade slovenske igralkke Marjane, ki preiskuje sledi, odtise prizorišč, prostorov in krajev, kjer je Ita Rina odraščala in kasneje ustvarjala. Odtisi prizorišč v Marjanini glavi povzročijo pravo fantazijsko popotovanje.

Impresivna življenjska zgodba Ite Rine se tako – s prepletom dokumentarnih fotografij, filmskih prizorov in igranih elementov – zariše od njenega rojstva 7. julija 1907 v Divači pa vse do poroke z Miodragom Đorđevićem 19. aprila 1931 v Beogradu, ko na vrhuncu slave prestopi v pravoslavno vero in sprejme odločitev, da se posveti družinskemu življenju. V vmesnem času je leta

1927 od doma pobegnila v Berlin in dobila svoje umetniško ime. Kmalu zatem, leta 1929, jo je med zvezde zapisal češki nemi *Erotikon*. Furlan je sicer za njeno najboljšo, najbolj dovršeno vlogo izbral *Obešenjakovo Tončko* iz istoimenskega zvočnega filma iz leta 1930, v katerem se Ita Rina ves čas pojavlja v prvem planu; sicer pa oba – *Erotikon* in *Obešenjakovo Tončka* – sodita med najvidnejša dela češkega filma tistega časa.

V *Deklici s frnikulami* Ita Rina »nastopi« v treh podobah – upodobijo jo tri igralkke v treh obdobjih: kot dekle, Divačanko Ido Kravanja, kot igralko in filmsko zvezdo Ito Rino ter kot Tamaro, ki se je umaknila iz evropskega filmskega spektakla.

»Ida Kravanja je nedvomno Slovenka, ki je vredna filma o sebi. Njen silovit žarek na še razmeroma nedolžnem filmskem nebu je bil nerazumljivo dolgo zakopan v tipičnem slovenskem pepelu. Silvan Furlan, varuh filmske tradicije po srcu in poklicu, je ta pepel razpihal – in našel v njem še vedno tlečo zvezdo: Ito Rino.« Peter Kolšek, *Delo*

Silvanov zaliv/Silvan's Bay



## SILVAN FURLAN

Rojen leta 1953 v Postojni, umrl leta 2005 v Ljubljani. Velja za eno osrednjih filmskih osebnosti v Jugoslaviji. Direktor in ustanovitelj Slovenske kinoteke, filmski publicist, skrbnik zgodovine slovenskega in svetovnega filma, filmski avtor, scenarist in pobudnik številnih aktivnosti na področju kinematografije. Zaznamoval je pravzaprav vsa področja filmske umetnosti in kulture, saj je bil filmski pedagog, programski vodja, kritik, teoretik, urednik, scenarist, režiser in snovalec kulturne politike.

Silvan Furlan was born in 1953 in Postojna, and died in 2005 in Ljubljana. He is considered as one of the main figures in the cinema field of former Yugoslavia. He was the director and founder of the Slovenian Cinematheque, a film journalist, a guardian of the history of Slovenian and world cinema, a filmmaker, a scriptwriter and the initiator of numerous activities in the field of cinema. He left a mark on each and every field of film art and culture in his capacities of film pedagogue, curator, critic, theoretician, editor, scriptwriter, director and cultural policy maker.



Silvan Furlan dedicated *The Girl with Marbles*, his only directorial effort, to his greatest muse Ita Rina – she was the first (and also only) Slovenian film star to have emerged in the film sky even before the Slovenians had their own cinema, he would often stress.

Ida Kravanja (1907–1979), alias Ita Rina, was a celebrated diva of German and Czech cinema of the 1920s and 1930s. With her unique sensuality, she shined at studios in Prague, Paris and Berlin, and twice even turned down invitations from Hollywood. In his poetic medium-length docudrama, Furlan revives the myth and greatness of the first Slovenian star through the research of Marjana, a young Slovenian actress investigating the traces and imprints of the settings, spaces and places where Ita Rina grew up and later worked. The imprints of these settings on Marjana's mind lead to a fantastic journey.

Through the intertwining of documentary photos, film scenes and acted inserts, Ita Rina's impressive life story is thus traced out from her birth on 7 July 1907 in Divača to her marriage with Miodrag Đorđević on 19 April 1931 in Belgrade, when, at the height of her fame, she converted to the Orthodox Church and decided to devote herself to family life. We find out that, in 1927, she ran away from home to Berlin and got her professional name.

Soon after, in 1929, the Czech silent film *Erotikon* propelled her to stardom. But according to Furlan, her best, most accomplished role was that of *Tonka Sibenice* (Gallows Toni) in the eponymous 1930 sound film, in which Ita Rina constantly appears in the foreground. Both, *Erotikon* and *Tonka Sibenice*, are among the most prominent works of Czech cinema of the time.

In *The Girl with Marbles*, Ita Rina »appears« in three images – she is personated by three actresses in three periods: as Ida Kravanja, a girl from Divača, as Ita Rina, actress and film star, and as Tamara, who withdrew from the European film spectacle.

»Ida Kravanja is doubtlessly a Slovenian worthy of a film about her. Her powerful ray in the relatively innocent film sky had been buried incomprehensibly long in typical Slovenian ashes. Silvan Furlan, a guardian of film tradition by heart and by profession, blew these ashes away, thus discovering a still glowing star: Ita Rina.« Peter Kolšek, *Delo*

# EROTIKON

Češka (Češkoslovaška)/Czech Republic  
(Czechoslovakia)1929

**režija/directed by** Gustav Machatý **scenarij/  
screenplay** Gustav Machatý **fotografija/  
cinematography** Václav Vích **scenografija/  
art direction** Julius von Borsody, Alexander  
Hackenschmied **montaža/editing** E. B. White  
**igrajo/cast** Ita Rina, Olaf Fjord, Luigi Serventi,  
Karel Schleichert, Charlotte Susa, Theodor Pištěk  
**produkcija/production** Gem-Film **kopija/print  
source** Slovenska kinoteka

**format/format** 35 mm **dolžina/running time** 89'



Neke nevihtne noči na osameli postaji obtiči neznanec. Zamudil je vlak, zato ga pod streho, k svoji brhki in nedolžni hčerki, vzame železniški čuvaj. Postavni George, svetovljan in ženskar, dekle zapelje in naslednjega jutra izgine v neznano. Andrea zanosí, a otrok se rodi mrtev. Neke druge usodne noči jo galantni neznanec reši pred posiljevalcem, zato ga vzame za moža. A njene misli se ves čas hrepenече vračajo k prvemu ljubimcu in tisti vrtoglavi noči strasti iz uvodne sekvence, h kateri se bo vračal tudi gledalec. Sliši se kot že tolikokrat preigrana zgodba o ženski, žrtvi v vrtincu bume usode, razklani med sentimentalnim poželenjem in brezstrastnim, a stanovitnim zakonskim življenjem. Pa gre v resnici za pionirsko delo filmske erotike in avantgardno klasiko nemege filma, ki utripa s čutnostjo in dekadenco dvajsetih let. Kljub melodramskim klišejem prevare in ljubosumja, sle in sramu, krivde in nazadnje vzgojne kazni je film vse prej kot puhla sentimentalka ali trpka in toga moralistična drama. Machatýjev (mehki) fokus je uperjen k enemu samemu objektu: ženski senzualnosti. Njenemu ovekovečenju služijo vsa sredstva njegove filmske govorice. Mladi, komaj 27-letni režiser je k filmu pritegnil mednarodno igralsko zasedbo, virtuoznega snemalca Václava Vícha ter velikana češkega poetizma in nadrealizma, Vítězslava Nezvala, ki je pod izvirnim naslovom *Nedolžnost* (Panenství) inkognito spisal

filmsko predlogo. »Karkoli je človek za film napisal, so filmarji spreobrnil in zbanalizirali, zato pred premiero ni preostalo drugega, kot prositi producenta, naj vas črta s seznama tistih, ki so bodisi resnično ali domnevno sodelovali pri filmu,« je negodoval nepodpisani Nezval. Publika in kritiko, tudi evropsko, pa je film navdušil, čeprav je bil že ob premieri prikazan v okrnjeni verziji, v kakršni je krožil vse do leta 1993, ko ga je češki Nacionalni filmski arhiv z velikim trudom restavriral. Machatýjev kozmopolitski duh je presegel provincialno ozkost domače produkcije. Formalno inventiven, čuten in liričen, pristno erotičen, še danes sodoben in sofisticiran *Erotikon* je pomenil noviteto in drzen odklon od sočasne češke kinematografije. *Ekstaza* (Extase, 1933), režiserjeva druga in še drznejša senzacija, »film, o katerem je šepetal ves svet«, je bila že na obzorju.

»Tako kot mora znati igralec 'vnesti' dušo v filmski lik, tako mora znati filmski režiser 'podariti dušo' filmu. V filmu *Erotikon* je to uspelo igralki in režiserju ... « Silvan Furlan

Glasbena spremljava na klavirju: Andrej Goričar.

Silvanov zaliv/Silvan's Bay

## GUSTAV MACHATÝ

(1901–1963) Machatý pripada tisti generaciji filmskih režiserjev, ki se je kalila v praksi. Bodoči češki režiser se je že v zgodnjih 20-ih uril v ZDA, bojda celo pri Griffithu in Stroheimu. Bil je asistent režije, epizodni igralec, producent, tudi statič. Kot režiser je smenal zlasti na tujem, v Avstriji, Italiji in ZDA, ter se nazadnje ustalil v Münchnu. Svetovni sloves sta mu prinesli dve svojčas škandalozni erotični mojstrovini: *Erotikon* (1929) in *Ekstaza* (Extase, 1933), prva s senzualno Ito Rino, druga z golo Hedy Kiesler, ki je imela kasneje postati Lamarr.

(1901–1963) Machaty belongs to a generation of filmmakers who learned by practice. Seeking experience, he ventured to Hollywood in 1920, assisting Griffith and Stroheim, as the story goes. He served as an extra, acting, producing, and later directing most of his films abroad. But what brought the young Czech international fame were his highly acclaimed and scandalous erotic masterpieces: *Erotikon* (1929) and *Ecstasy* (Extase, 1933), the first featuring a sensuous Slovenian silent film diva Ita Rina, the latter an unknown and nude Hedy Kiesler, later to become Lamarr.



On a stormy night, a stranger gets stuck at a desolate station. He has missed his train, so the station master with a pretty and innocent daughter takes him in. The handsome George, a cosmopolitan and a womaniser, seduces the girl and disappears the next morning. Andrea gets pregnant, but the child is stillborn. On another fateful night, a gallant stranger saves her from a rapist, so she marries him. But in her mind, she keeps yearningly returning to her first lover and that giddy night of passion from the introductory sequence, to which the viewer keeps returning with her.

It sounds like the old story of a woman as a victim in the whirlwind of a tumultuous fate, torn between sentimental lust and passionless but constant married life. But, in fact, it is a pioneering work in cinematic eroticism and an avant-garde classic of silent cinema, pulsating with the sensuality and decadence of the 1920s. Despite the melodramatic clichés of deceit and jealousy, lust and shame, guilt and a salutary lesson, the film is all but a shallow sentimental story or a bitter moralistic drama. Machatý's (soft) focus is directed towards a single object: female sensuality. It is its immortalisation that all the devices of his film language serve.

The young director managed to engage an international cast, the virtuoso cinematographer Václav Vích and the master of Czech poeticism and surrealism Vítězslav Nezval, who anonymously wrote

the scenario, originally entitled *Innocence* (Panenství). »Whatever I wrote for the film, the filmmakers perverted and trivialised, so that before the opening night there was nothing else to do but ask the producer to strike me from the list of those who actually or supposedly worked on the film,« complained the uncredited Nezval. But the film was a success with the audiences and the critics, in other European countries as well, despite the fact that the film already opened in an abridged version, which was distributed until 1993, when the Czech National Film Archive restored it with great effort. Machatý's cosmopolitan spirit transcended the provincial narrowness of domestic production. Formally inventive, sensuous and lyrical, genuinely erotic, still modern and sophisticated, *Erotikon* represented a novelty and a bold breakaway from contemporaneous Czech cinema. *Ecstasy* (Extase, 1933), the director's second and even bolder sensation, »the film which the whole world whispered about,« was already on the horizon.

»Just as the actor must learn to 'breathe life' into his character, the filmmaker must learn to 'give life' to his film. With *Erotikon*, both actress and director have succeeded...« Silvan Furlan

Piano accompaniment: Andrej Goričar.

# DEKLE OD NIKODER

**LA FILLE DE NULLE PART**

**THE GIRL FROM NOWHERE**

Francija/France 2012

**režija/directed by** Jean-Claude Brisseau **scenarij/screenplay** Jean-Claude Brisseau **fotografija/cinematography** David Chambille **montaža/editing** Maria-Luisa Garcia, Julie Picouveau **zvok/sound** David Chambille **igrajo/cast** Jean-Claude Brisseau, Virginie Legeay, Claude Morel **producent/producer** Jean-Claude Brisseau **produkcija/production** La Sorcière Rouge **kopija/print source** Wide Management

**format/format** HDCAM **dolžina/running time** 91'

**festivali (izbor)/festivals (selection)** Locarno 2012, Rotterdam 2013



Tajski cineast Apitchatpong Weerasethakul, ki je lani predsedoval mednarodni žiriji na filmskem festivalu v Locarnu, je ob podelitvi glavne nagrade – zlatega leoparda Jean-Claudou Brisseauju za njegovo nedavno delo, ezoterični triler – odločitev žirije utemeljil z besedami: »Filma ni posnel ostarel filmar, pač pa filmar, ki je mlad po srcu.«

Nizkoproračunski film, posnet z minimalnimi sredstvi – Brisseau ga je v celoti in z majhno (tokrat prvič digitalno) kamero posnel v lastnem stanovanju v Parizu, v naslovni vlogi pa nastopi naturščica (Virginie Legeay) –, zaradi poigravanja s formalnimi elementi iz francoske kinematografije deluje kot poklon francoskemu filmu.

Ritem filmu tako narekujejo filmski in osebni spomini. Brisseau (ki napiše tudi scenarij in film producira) odigra vlogo Michela, upokojenega odvozelega profesorja matematike, ki si prizadeva zapolniti vsakdan s pisanjem teoretskega dela, zasnovanega na prevpraševanju religioznih, političnih in umetnostnih razsežnosti, da mu misli ne bi uhajale k že dolgo preminuli ženi, ki jo še vedno zelo pogreša; tudi sam se zaveda, da se počasi poslavlja od življenja. Nekega dne se v ta umirjeni vsakdan prikrade mlada, fatalna brezdomka Dora. K Michelu se zateče naravnost iz primeža bivšega ljubimca, ki jo je pretepel pred njegovimi vrati.

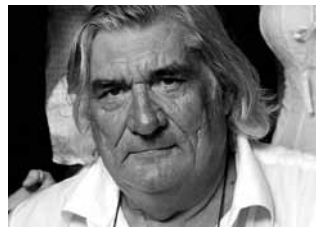
Dora postane Michelova muza, stanovanje pa se kmalu po njenem prihodu spremeni v oder, ki ga zavzamejo misteriozni fenomeni. Nora ljubezen se prepleta z zgoščenimi didaktičnimi monologi o bogu, filozofskem premisleku o neznanem, z notranjim bojem obeh glavnih likov in z njunimi utripajočimi obsesijami. Kakor v svojih prejšnjih delih Brisseau tudi tokrat mojstrsko krmari med parodijo in resnobnostjo realnosti, zateka se k mitom in iluzijam. Ko Michelova tragična usoda in neizbežno časovno minevanje postajata otipljiva, se pokaže prava moč iluzije, potreba po zatekanju k njej pa se izkaže za nujno.

»Potreboval sem nekaj časa, da sem spoznal, da je ena izmed večnih tem v vseh mojih filmih ta, da živimo v svetu, ki je popolnoma iluzoričen. /.../ Rad delam filme. Rad delam težke reči, tako da se zdi, da so lahke. To je povezano z mojimi ljubeznimi iz otroštva, ko sem živel v svetu iluzije, da bi ušel vsakdanjemu življenju. /.../ Vtis imam, da je vse skoraj končano. Toliko sem jih dobil po gobcu, da nisem preveč optimističen. Še vedno pa imam željo po tem, da bi delal filme, ki jih drugje ni mogoče videti.« Jean-Claude Brisseau

## JEAN-CLAUDE BRISSEAU

Rojen leta 1944 v Parizu. Preden je posnel prve amaterske filme, je poučeval francoščino. Zaposlil se je na Institutu Nationale de l'Audiovisuel, ki je financiral njegove prve televizijske projekte. V svojih delih obravnava teme nasilja, morale, katolicizma, mysticizma in iracionalnega. Leta 2003 so na festivalu v Rotterdamu organizirali retrospektivo njegovih del. *Dekle od nikoder part* je lani osvojil zlatega leoparda na Mednarodnem filmskem festivalu v Locarnu.

Born in Paris in 1944. Taught French before he started making films on an amateur basis. He went on to work for INA (Institut Nationale de l'Audiovisuel), which also produced his debut film. The oeuvre that followed concentrated on themes such as violence, morality, Catholicism, mysticism and the irrational. In France, his films are alternately denounced and applauded. In 2003, Rotterdam honoured him as a Film Maker in Focus. Last year *The Girl from Nowhere* won the Golden Leopard at the Locarno International Film Festival.



At last year's Locarno International Film Festival award ceremony, Apichatpong Weerasethakul, the Thai cineaste who headed the International Jury, justified the jury's decision to award the Golden Leopard to Jean-Claude Brisseau for his recent esoteric thriller in this way: »It's not by an aging filmmaker but by a filmmaker who is young at heart.«

Due to its playful use of the formal elements characteristic of French films, this low-budget work, made with minimal means – Brisseau filmed it with a small (and for the first time, digital) camera in his own apartment in the middle of Paris and cast a non-actress (Virginie Legeay) in the leading role – acts as an homage to French cinema. The rhythm of the film is thus determined by cinematic and personal memories.

Brisseau (who also wrote and produced the film) plays the role of Michel, a retired and widowed professor of mathematics who tries to fill his days with writing a theoretical work based on questioning the religious, political and artistic dimensions of life so as not to think about his long-diseased wife whom he still misses very much, aware that he himself is nearing his own end. One day, Dora, a young and homeless femme fatale, steals her way into his quiet everyday life, seeking refuge from the clutches of her former lover who beat her in front of Michel's door.

Dora becomes Michel's muse. Soon after her arrival, the apartment turns into a stage taken over by mysterious phenomena. Amour fou intertwines with condensed didactical monologues about God, philosophical reflections on the unknown, the inner struggles of both protagonists and their pulsating obsessions. As in his previous works, Brisseau masterfully steers between the parody and gravity of reality, resorting to myths and illusions. As Michel's tragic fate and the inevitable passing of time become tangible, the true power of illusion comes to light, while the need to resort to illusion proves to be necessary.

»It took me a while to realize that one of the perpetual themes of my films is that we live in a totally illusory world. /.../ I like making movies. I like to make difficult things in a way that they seem easy. This is linked to my childhood loves, when I lived in a world of illusion to escape everyday life. /.../ I have a feeling that everything is almost complete. I got so many punches in the face that I'm not very optimistic. But I still have a desire to make films that can not be seen elsewhere.« Jean-Claude Brisseau

# DIEGO STAR

Kanada, Belgija/Canada, Belgium 2013

**režija/directed by** Frédéric Pelletier **scenarij/**  
**screenplay** Frédéric Pelletier **fotografija/**  
**cinematography** Philippe Roy **zvoč/sound** Frédéric  
Cloutier **montaža/editing** Marie-Hélène Dozo  
**igrajo/cast** Issaka Sawadogo, Chloé Bourgeois,  
Yassine Fadel, Abdelghafour Elaaziz, Nicole-Sylvie  
Lagarde, Marie-Claude Guérin **producenti/producers**  
Sylvain Corbeil, Pascal Bascaron, Nancy Grant,  
Marion Hänsel **produkcija/production** Metafilms  
inc., Man's Films productions **kopija/print source**  
Figa Films

**format/format** HDCAM **dolžina/running time** 91'

**festivali (izbor)/festivals (selection)** Rotterdam  
2013, Lille 2013, Curaçao 2013, Barcelone 2013



Ruska tovorna ladja Diego Star zaradi pokvarjenega motorja obtiči sredi kanadske reke Saint Lawrence. Vodstvo za dogodek okrivi etnično raznoliko podpalubno osebje, medtem ko Traoré, stoični inženir iz Slonokoščene obale in vodja izmene, vztraja, da so za okvaro motorja krivi lastniki ladje, saj jih je sam večkrat opozoril na njegovo dotrajanost. Med čakanjem na popravilo člani posadke naselijo v domove lokalnega prebivalstva. Traoré tako spozna Fanny, mlado mater samohranilko, ki se trudi preživeti v okolju, kjer so možnosti za dostojno življenje omejene. Med njima počasi vzklije zaupanje.

S svojim celovečernim prvencem, ki je svetovno premiero doživel v sekciji Bright Future na letošnjem filmskem festivalu v Rotterdamu, se je kanadski režiser Frédéric Pelletier postavil ob bok quebeškim avtorjem mlajše in srednje generacije Xavierju Dolanu, Denisu Coteju in Denisu Villeneuveju, ki so se v preteklih letih dodobra uveljavili na mednarodnem festivalskem prizorišču. Njegov *Diego Star* je nesentimentalna socialna drama, imuna na običajne scenaristične obrazce. Rastira nam pogled v svet, ki z delavci ravna kot s kolateralno škodo, njihov občutek za pravičnost in pokončnost pa kroji strah pred izgubo zaposlitve oziroma plačila; svet, v katerem postanejo vidni pogubni učinki ekonomskih interesov na vsakodnevna življenja delavcev in

neučinkovitost državnih institucij, ki bi jih morale zaščititi. Potem ko se Traoré izpove kanadskih oblastem, ki nesrečo preiskujejo, namreč ostane brez plačila in službe, izobčen s strani sodelavcev, ki mu odrečejo solidarnost, 10.000 kilometrov stran od doma sredi zasnežene kanadske pokrajine.

»Zame socialni realizem ni toliko žanr, kolikor je etika, način gledanja in razumevanja sveta. V francoščini uporabljamo izraz 'à hauteur d'homme' za obvezo, da stvarem in ljudem pogledamo naravnost v obraz, brez kakršnekoli prizanesljivosti ali pomilovanja.« Frédéric Pelletier

## FRÉDÉRIK PELLETIER

Rojen leta 1975 v Kanadi. Živi in dela v Montrealu. Po končani šoli za umetnost se je vpisal na študij filmske produkcije na univerzi Concordia. Kasneje se je zaposlil v kanadskem Nacionalnem filmskem svetu, delal pa je tudi v Quebeški kinoteki. Posnel je več kratkometražcev in dokumentarcev, med drugim *L'hiver longtemps* (2005) in *L'air de rien* (2006). *Diego Star* (2013) je njegov celovečerni prvenec.

Born in 1975 in Canada, he lives and works in Montreal. After art school, he studied Film Production at Concordia University. Upon graduating, Pelletier worked at the National Film Board of Canada and the Cinémathèque Québécoise. He has also written and directed several short films and documentaries, among others, *L'hiver longtemps* (2005) and *L'air de rien* (2006). *Diego Star* (2013) is his feature debut.



Due to engine failure, the Russian cargo ship *Diego Star* gets stranded on the Saint Lawrence River in Canada. The management blames the event on the ethnically diverse below-deck crew. Traoré, a stoic engineer from the Ivory Coast and shift supervisor, insists that the ship's owners are responsible since they had not listened to his repeated warnings regarding the engine's run-down condition. While waiting for the ship to be repaired, members of the crew are housed with the local population. Traoré thus meets Fanny, a young single mother trying to survive in an environment where the possibilities for a decent life are limited. Gradually, trust develops between the two.

With his feature debut, which premiered in the Bright Future section at this year's Rotterdam film festival, Canadian director Frédéric Pelletier can stand alongside the Quebec auteurs of the younger generation, such as Xavier Dolan, Denis Cote and Denis Villeneuve, who have become well-established on the international festival scene in recent years. *Diego Star*, an unsentimental social drama, immune to the usual screenwriting formulas, gives us an insight into a world where workers are treated as collateral damage, while their sense of justice and uprightness is shaped by their fear of losing their jobs or salaries – a world in which the destructive effects of economic interests

on the everyday life of workers and the inefficiency of state institutions that should protect them become visible. After Traoré speaks up to the Canadian authorities investigating the accident, he is left without a job and no back pay, ostracized by his co-workers, who refuse to show any solidarity with him, and 10.000 kilometres away from home in the middle of the snowy Canadian landscape.

»For me, social realism is less a genre than a ethic, a way to look and to understand the World. In french, we use the expression 'à hauteur d'homme', for this obligation to look at thing and people right in the face, without any form of indulgence or pity.«  
Frédéric Pelletier

# NA SVOJI ZEMLJI

## ON OUR OWN LAND

Slovenija (Jugoslavija)/Slovenia (Yugoslavia) 1948

**režija/directed by** France Štiglic **scenarij/screenplay** Ciril Kosmač **fotografija/cinematography** Ivan Marinček **zvok/sound** Rudi Omota **glasba/music** Marjan Kozina **montaža/editing** Ivan Marinček **igrajo/cast** Lojze Potokar, Stane Sever, France Presetnik, Mileva Zakrajšek, Štefka Drolc, Miro Kopač, Avgusta Danilova, Majda Potokar, Aleksander Valič, Boris Sešek, Angela Rakar, Jule Vizjak, Franjo Kumer, Oskar Kjuder **produkcija/production** Triglav film **kopija/print source** Slovenski filmski center

**format/format** 35 mm **dolžina/running time** 108'



*Na svoji zemlji* je film posebnega, samo njemu lastnega čustvenega ozračja, ki mu daje tisto enotnost, kakršne mu bolj anekdotska kot dramatična konstrukcija scenarija ni mogla dati. Prav v tem pa se skriva poglobljena režiserjeva zasluga. Za začetek presenetljiv uspeh je dosegel najprej z dobro izbiro igralcev, zlasti pa s tem, kako zanesljivo je vodil njihovo igrjo, tako da skoraj ni zaslediti, da so povečini gledališki igralci. S preprostimi vizualnimi sredstvi je znal brez eksibicij kamere in sploh skromnimi tehničnimi pomagali ustvariti v mizansceni in igralski interpretaciji nekaj že kar dovršenih prizorov, ki odkrivajo njegovo osnovno nagnjenost k emotivno nabiti intimi, ozarjeni bolj s poetičnim nadihom kot prežeti z dramatično močjo. /.../

A kakšna je v absolutnem smislu vrednost filma ne glede na izredno navdušenje gledalcev, ki so vselej spontano zaploskali, kadar so prebrali na platnu, da gledajo prvi slovenski umetniški film? *Na svoji zemlji* je predvsem izredno pristrčno delo, realizirano z veliko ljubeznijo, revolucionarna manifestacija narodne biti. V umetniškem pogledu prinaša marsikaj, kar lahko ugodno sprejema tudi strog ocenjevalec. V prvi polovici se je posrečilo ustvariti enoten prostor zaledja in bojišča, vasi z njenim življenjem in bojno dejavnostjo partizanov, ki v isti dolini minirajo železniško

progo in to vaščani slišijo. Vas je vključena v boj, žrtve padajo med vaščani in partizani, vsi so eno in vsi pripadajo Baški grapi. *Odlomek iz besedila Vladimira Kocha v knjigi France Štiglic, ki je izšla leta 1983 v zbirki Slovenski film pri Slovenskem gledališkem in filmskem muzeju v Ljubljani.*

»Tokrat je bil družbeni položaj filma veliko bolj stabilen, kot je danes. V tisti zlati filmski dobi, tja do leta 1951, so nam filme plačevali po metru. Vsi filmski ljudje smo živeli v zelo ustvarjalni sredini, živeli smo intenzivno umetniško življenje. Brali smo tekste, se po cele dneve zadrževali v laboratoriju in v tistih časih je bila naša edina skrb čim več vedeti in znati, čimbolje spoznavati filmsko tehniko in čimbolje delati. Tokrat je bilo tudi oblikovanje filmskega dela bolj načrtno kot danes in tako poleg želje za znanjem in uspešnim delom nismo imeli drugih problemov – ne tako kot danes, ko se moramo boriti za filmski program in našo poklicno eksistenco.« France Štiglic, 1973



## FRANCE ŠTIGLIC

(1919–1993) Velikan slovenskega filma. Leta 1948 je posnel prvi slovenski igrani zvočni celovečerec *Na svoji zemlji*. Zatem med njegove vidnejše filme sodijo: protivojni *Dolina miru* (1956), za katerega je v Cannesu nagrado za najboljšo moško vlogo prejel John Kitzmiller, pripoved o antisemitizmu *Deveti krog* (1960), nominiran za tujejezičnega oskarja, v ekspresionističnem slogu posnet *Balada o trobenti in oblaku* (1961), komedija *Tistega lepega dne* (1962) in partizanska komedija in večna uspešnica *Ne joči, Peter* (1964). Režiral je tudi za televizijo, bil je publicist in kulturnopolitični delavec ter profesor za filmsko režijo in igro.

(1919–1993) A colossus of Slovenian cinema. In 1948, he made the first Slovenian sound feature *On Our Own Land*. Among his more prominent films are: the anti-war *The Valley of Peace* (1956), which brought John Kitzmiller the Best Actor Award at the Cannes Film Festival, *The Ninth Circle* (1960), a tale about anti-Semitism nominated for the Oscar for Best Foreign Language Film, the expressionistic *The Ballad of the Trumpet and the Cloud* (1961), the comedy *That Beautiful Day* (1962) and the partisan comedy and eternal hit *Don't Cry, Peter* (1964). He was also a TV director, a journalist, a culturo-political worker and a professor of film directing and acting.



*On Our Own Land* is a film with a special, unique emotional atmosphere, which gives it a unity that the more anecdotic than dramatic composition of the script could not have. It is precisely this atmosphere that is the director's main credit. He achieved a surprising success firstly by a good selection of actors, but especially by infallibly guiding their acting, so one can hardly detect that they are mostly theatre actors. With simple visual means, without any camera exhibitions and by using modest technical tools, he managed to create a few quite accomplished scenes in view of the mise-en-scène and the actors' interpretation, revealing his basic tendency towards emotionally charged intimacy, which is sooner illuminated by poetic inspiration than permeated with dramatic power. /.../

But what is the film's value in the absolute sense regardless of the exceptional enthusiasm of the viewers who always spontaneously applauded when they read on the screen that they were watching the first Slovenian feature film? *On Our Own Land* is above all an exceptionally hearty work realised with great love, a revolutionary manifestation of national being. In the artistic aspect, it brings many things that even a severe critic can receive favourably. In the first part, the film manages to establish a unitary space of the home front and the battleground, the village with its life and

the battle activity of the partisans mining the railway in the valley, which the villagers hear. The village is included in the struggle, there are victims among the villagers and the partisans, they are all one and they all belong to Baška grapa.

*Excerpt from Vladimir Koch's text in France Štiglic, a book published in 1983 as part of the Slovenian film collection by the Slovenian Theatre and Film Museum in Ljubljana.*

»The social position of cinema at the time was much more stable than it is today. In that golden age of cinema, until 1951, we got paid for films by the meter. All of us in the film industry lived in a very creative community, and led a very intense artistic life. We read texts, spent all our days at the lab; in those times, our only care was to know as much as possible, to get acquainted with film technology as best as possible and to work to the best of our abilities. At the time, the organising of film work was more planned than today and so, besides the thirst for knowledge and the desire for successful work, we had no other problems – not like today when we have to fight for a film programme and our professional existence.« France Štiglic, 1973

# UKRADENA REVOLUCIJA

## MY STOLEN REVOLUTION

Švedska/Sweden 2013

**režija/directed by** Nahid Persson Sarvestani  
**scenarij/screenplay** Nahid Persson Sarvestani  
**fotografija/cinematography** Nicklas Karpaty,  
Makan Ebrahimi **montaža/editing** Emil Engerdahl  
**zvok/sound** Jons Meyer Leegard **glasba/music**  
Adam Norden **nastopajo/featuring** Nahid Persson  
Sarvestani, Monireh Baradaran, Azar Al Kanaan,  
Nazli Partovi, Parvaneh Aref, Soudabeh Ardavah  
**producent/producer** Nahid Persson Sarvestani  
**produkcija/production** Real Reel Doc **kopija/print**  
**source** Svenska Filminstitutet

**format/format** HDCAM **dolžina/running time** 75'

**festivali (izbor)/festivals (selection)** Göteborg  
2013, Rotterdam 2013, Thessaloniki 2013



Nahid Persson Sarvestani si je pred revolucijo leta 1979 kot študentka in levičarska aktivistka v imenu svobodnega in demokratičnega Irana prizadevala za padec diktature Reze Pahlavija. V strahu pred nasiljem novega režima, ki se je namenil še bolj surovo obračunati s (sekularno) opozicijo, se je zatekla na Švedsko, kjer je kasneje postala priznana režiserka dokumentarnih filmov. Tri desetletja po odhodu iz domovine so ji podobe protestnikov na teheranskih ulicah ob predsedniških volitvah priklicale v spomin mladostna leta, s tem pa tudi občutke krivde, intimne izgube in željo izvedeti, kaj se je zgodilo z njenimi nekdanjimi tovarišicami.

Od tistih, ki so preživele, jih zdaj pet živi razkropljenih po svetu. Njihove zgodbe izrisujejo pretresljivo sliko psihičnega in fizičnega pekla, v katerem so več let živele kot politične zapornice v islamističnemu režimu: od nadržanih opisov nečloveških bivanjskih pogojev do brutalnih metod, s katerimi so jih pripadniki revolucionarne garde poskušali spremeniti v »žive mrtvece«. Izkušnja, ki so jo prestale, jih pravzaprav nikoli ni zares zapustila, le da se zdaj kaže skozi njihovo umetniško ustvarjanje oziroma kot katalizator nadaljnjega političnega angažmaja.

*Ukradena revolucija* je izjemno oseben dokumentarec, ki daje prednost vsebini pred obliko, pogovoru pred intervjujem, obrazu,

ki se spominja, pred arhivsko podobo ... Film, ki s prepletanjem intimne in kolektivne zgodovine ne učinkuje le kot obsodba režimskega nasilja, temveč tudi kot poklon vzdržljivosti in moči posameznika.

»*Ukradena revolucija* je film o grozovitih zločinih nasilja, ki jih je režim Irana izvajal in jih še danes izvaja nad svojim ljudstvom. In vendar je tudi film o preživetju, neomajnosti misli in notranji moči, o katerih nam pripoveduje generacija, ki je nastopila pred arabsko pomladjo ...« Nahid Persson Sarvestani

## NAHID PERSSON SARVESTANI

Rojena leta 1960 v Iranu, sodi med priznane skandinavске ustvarjalke dokumentarnih filmov. Njeno filmografijo sestavljajo dela, kot so *Prostitutionen bakom slöjan* (Prostitution: Behind the Veil, 2004), *One Day in Iran* (2006), *Fyra fruar - en man* (Four Wives - One Man, 2007), *Drottningen och jag* (*The Queen and I*, 2008) in druga. Je dobitnica več mednarodnih nagrad, zaradi neizprosne kritike islama v svojih filmih pa mora pogosto ustvarjati v težkih in nevarnih razmerah.

Born in 1960 in Iran. One of the more acknowledged Scandinavian documentary filmmakers. Her works include *Prostitution: Behind the Veil* (2004), *One Day in Iran* (2006), *Four Wives - One Man* (2007), *The Queen and I* (2008) and others. She has received several international awards. Because of the relentless critique of Islam in her films, she often works in hard and dangerous conditions.



Before the 1979 revolution, Nahid Persson Sarvestani, a student and leftist activist at the time, strived for the fall of Reza Pahlavi's dictatorship in the name of a free and democratic Iran. Fearing the violence of the new regime set on an even more brutal reckoning with the (secular) opposition, she took refuge in Sweden, where she later became a renowned documentary filmmaker. Three decades after leaving her homeland, the images of protestors in the streets of Tehran during presidential elections brought back the memories of her youthful years and with them the feelings of guilt, intimate loss and the desire to find out what had happened to her former colleagues.

Five of the survivors live scattered around the world. Their stories paint a distressing picture of the psychical and physical hell in which they lived for many years as political prisoners in the Islamist regime: from detailed descriptions of inhuman living conditions to brutal methods with which the members of the revolutionary guard tried to transform them into the »living dead«. The experience they went through never really left them, but it now manifests itself in their artistic creation or as a catalyst for further political engagement.

*My Stolen Revolution* is an exceptionally personal documentary that favours content over form, conversation over interview,

a remembering face over an archival image... By intertwining intimate and collective history, this film not only condemns regime violence, but also pays tribute to the persistence and strength of an individual.

«*My Stolen Revolution* is a film about those dreadful crimes of human abuse which the regime in Iran has perpetrated, and is still perpetrating against its own people. But it is also a film about survival, conviction of thought, and inner strength told by the generation that came before the Arab Spring...» Nahid Persson Sarvestani

# VAS IZ KARTONA

**IL VILLAGGIO DI CARTONE**  
**THE CARDBOARD VILLAGE**  
Italija/Italy 2011

**režija/directed by** Ermanno Olmi **scenarij/**  
**screenplay** Ermanno Olmi **fotografija/**  
**cinematography** Fabio Olmi **glasba/music** Sofia  
Gubaidulina **zvok/sound** Francesco Liotard  
**montaža/editing** Paolo Cottignola **igrajo/cast**  
Michael Lonsdale, Rutger Hauer, Alessandro Haber,  
Massimo de Francovich **producent/producer** Luigi  
Musini **produkcija/production** Cinemaudinci

**format/format** 35 mm **dolžina/running time** 87'



Na grozo ostarelega duhovnika v majhno italijansko cerkev vkorakajo delavci s stroji, da bi iz nje odstranili klopi, slikarje in razpelo. Istega dne ponoči se sredi divje nevihte tja pred oblastni zateče skupina priseljencev brez papirjev na poti iz Afrike v Francijo. Duhovnik, ki se odloči, da bo svoje goste pred represivnim zakonom branil v imenu krščanske dobrote, jim dovoli, da si v opustošeni cerkveni ladji postavijo improvizirana prebivališča.

Ermanno Olmi velja za enega ključnih italijanskih avtorjev, slovenskemu občinstvu pa se je v popolni retrospektivi v organizaciji Slovenske kinoteke predstavil leta 2004. Na njegovem opusu je pustila močan pečat katoliška vera, vendar Olmi nikoli ni podlegel dogmi; ali, kot zapiše Tullio Kezich v besedilu s konca sedemdesetih: »Zagotovo je krščanski poet, vendar poet z občutkom imanence, ki mu brani, da bi ubiral bližnjice samozadostne pobožnosti.« Po *Stotih žebljih* (2007) se je nameraval posvetiti ustvarjanju zgolj dokumentarnih filmov, a si je zaradi bolezni, ki mu preprečuje dolga potovanja, premislil in posnel *Vas iz kartona*. Zasnoval jo je kot novodobno svetopisemsko priliko, v kateri priseljence portretira kot sveto družino in cerkovnika kot judeža, v njeno središče pa postavi Michaela Lonsdala v vlogi duhovnika, ki se pred smrtjo spopada

s krizo vere in svojega poslanstva. Tako kot njegova cerkev na začetku gre tudi duhovnik skozi nekakšno desakralizacijo, dokler se naposled ne utrdi v prepričanju, da je edino, kar šteje, dejanje (dobrote). Še toliko bolj, ko so ga potrebni *sans-papier*, v iskanju dostojnega življenja odrinjeni na svetovni politični in ekonomski rob.

»Zame je občinstvo naslovljenec, ki si zasluži vse spoštovanje. Ko gredo ljudje na družabni obisk k prijateljem, se različno pripravijo – nekateri se lepo oblečejo, da bi naredili vtis, drugi si med potjo izmišljajo šale, s katerimi bodo zabavali prisotne ... S tem pa se pogosto izneverijo sami sebi. To, da se človek prilagaja domnevnim zahtevam drugih, po mojem ni pošteno, ne do drugih, še manj pa do samega sebe. Le zakaj bi igral nekaj, kar nisem, samo zato da bi me ljudje sprejeli?« Ermanno Olmi

## ERMANNOLMI

Rodi se leta 1931 v Italiji. Velja za enega najpomembnejših avtorjev italijanskega filma. Svojo ustvarjalno pot začne kmalu po koncu vojne kot režiser dokumentarcev. Leta 1959 izide njegov prvenec *Čas se je ustavil* (Il tempo si è fermato). V naslednjih desetletjih posname več odmevnih filmov, med njimi *Služba* (Il posto, 1961), *Drevo za cokle* (L'albero degli zoccoli, 1978) in *Legenda o svetem pivcu* (La leggenda del santo bevitore, 1988). Za svoje delo prejme številne nagrade na mednarodnih festivalih.

Born in 1931 in Italy. He is considered to be one of the most important auteurs of Italian cinema. He started his career soon after WWII as a documentary filmmaker. In 1959, he made his first film *Time Stood Still* (Il tempo si è fermato). In the following decades he made several resounding films, among them *The Job* (Il posto, 1961), *The Tree of Wooden Clogs* (L'albero degli zoccoli, 1978) and *The Legend of the Holy Drinker* (La leggenda del Santo Bevitore, 1988). He has received numerous awards for his work at international festivals.



To the horror of an aged priest, workers with machines enter a small Italian church to remove its pews, paintings and the cross. That same night, in the middle of a raging storm, a group of immigrants without papers on their way from Africa to France and on the run from the authorities take refuge in it. The priest, who decides to defend his guests from the repressive law in the name of Christian goodness, lets them set up makeshift dwellings in the desolate nave.

Ermanno Olmi is considered one of the key Italian *auteurs*, whose works were presented to the Slovenian audience in a complete retrospective by the Slovenian Cinematheque in 2004. His oeuvre is strongly marked by the Catholic faith, but Olmi has never succumbed to its dogma, or as Tullio Kezich wrote in his text at the end of the 1970s: »he is definitely a Christian poet, but a poet with a sense of immanence forbidding him to take the shortcuts of self-sufficient piousness.« After *One Hundred Nails* (2007), he intended to devote himself to making documentaries, but changed his mind due to his illness, which prevents him from taking any long-distance trips, and made *The Cardboard Village*. He conceived it as a modern biblical parable in which immigrants are portrayed as the Holy Family and the sexton as Judas, featuring Michael Lonsdale in the role of the priest who

faces a crisis of faith and of his mission before death. Like his church at the beginning, the priest, too, goes through a sort of desacralisation, until he finally reaches the firm belief that the only thing that counts is an act (of kindness). Even more so when the ones needing it are the *sans-papiers* in search of a decent life, pushed to the political and economic margins of the world.

»For me, the audience is an addressee that deserves all respect. When people go for a social visit to their friends, they prepare differently – some dress nicely to make an impression, others think up jokes on the way to entertain the people there ... They thereby often betray themselves. I think that one's adapting to the supposed demands of others is not fair to others but even less so to oneself. Why would I pretend to be something I am not only for people to accept me?« Ermanno Olmi

# ANTON JE TUKAJ

**ANTON TUT RJADOM**  
**ANTON'S RIGHT HERE**  
Rusija/Russia 2012

**režija/directed by** Ljubov Arkus **scenarij/screenplay**  
Ljubov Arkus **fotografija/cinematography** Ališer  
Hamidhodžajev **montaža/editing** Georgij Ermolenko  
**zvok/sound** Georgij Ermolenko **glasba/music**  
Max Richter **nastopajo/featuring** Anton Haritonov,  
Rinata Haritonova, Vladimir Haritonov **producenta/  
producers** Aleksander Golutva, Sergej Seljanov  
**produkcija/production** Seance Workshop, CTB film  
company **kopija/print source** Intercinema Agency

**format/format** DigBeta **dolžina/running time** 120'

**festivali (izbor)/festivals (selection)** Venezia 2012,  
Viennale 2012, Tallinn Black Nights 2012, Watch Docs  
Warszawa 2012, Göteborg 2013



Filmska kritičarka Ljubov Arkus in snemalec Ališer Hamidhodžajev srečata Antona, avtističnega mladeniča, ki z materjo samohranilko prebiva v razpadajočem stanovanju na obrobju mesta, v sistemu, kjer »avtizem kot zdravstvena diagnoza ne obstaja«. K fantu ju je privedel kratek poetični sestavek z naslovom *Ljudje*. »Ljudje so končni. Ljudje letijo,« zapiše Anton na koncu sestavka, in v teku naslednjih štirih let, ki jih kamera ves čas nevsiljivo in mojstrsko beleži, se zgodi prav to. Ko mati Rinata zboli za rakom, Antonu ne preostane drugega kot psihiatrična bolnišnica, v kateri bo brčkone preživel preostanek svojega življenja. Tako bi šla ta zgodba, če se ne bi neka neznansko angažirana filmska ekipa odločila ukrepati in mu dati krila.

Kamera, brez potrebe po izčrpnih razlagi in brez prisile togo začrtane strukture, spremlja mladeniča, izgubljenega v lastnem svetu. Neskončno ponavljajoča se dnevna opravila ne uspejo prikleniti njegove pozornosti. Pomen in smisel vsakdanje rutine se mu vedno znova izmuzneta. Edino, kar zahteva, je »malo srčnosti«. Išče tistega, ki ga bo razumel. Nič ga ne zadane bolj kot izdaja, tako kot vsakega izmed nas. A čeprav film naslika pretanjen portret avtističnega fanta, zaklenjenega v globine lastne notranjosti, je njegova resnična substanca srečanje človeka z

drugim človekom in spontana preobrazba, v kateri neko življenje postane filmska snov, ta pa zopet preraste v življenje. Kršilec dokumentarnih postulatov se ne ustavi pri motrenju, pač pa vstopi v življenje in mu ponudi rešitev. Ne gre mu zgolj za to, kaj lahko kamerino oko razkrije, ampak kaj lahko ostvari drzno in čisto filmsko dejanje, kino-akcijo. »Kmalu zatem sem doumela, da je bila kamera glavni akter te zgodbe,« pravi ob koncu filma Ljubov Arkus, pretanjena pripovedovalka: »Kamera je pomagala očetu sprejeti odločitev. Kamera je podaljšala Rinatino življenje – umrla je, ko je kamera mirovala. Kamera je spremenila Antona. Kamera je spremenila mene.« Kamera, zagotovo, a tudi snemalec, režiserka in tisti fant.

»Od režijskega prvenca Ljubov Arkus, ki se s filmsko mislijo že vrsto let profesionalno ukvarja in ustvarja eno najboljših filmskih revij, kar jih poznam, bi pričakovali izpiljeno formo in prefinjeno igranje filmskih referenc. *Anton je tukaj* je posnet v nasprotju s temi pričakovanji, ta film je nekaj čisto drugega. Filmska izrazna sredstva mu služijo za razkrivanje čistega bistva, raziskovanje človekove narave in posredovanje tistega, česar o sebi niti ne vemo.« Aleksandr Sokurov

## LJUBOV ARKUS

Rojena leta 1960 v Lvovu (Ukrajina). Diplomirala iz scenaristike in filmske teorije na Vseruskem državnem inštitutu za kinematografijo (VGIK). Po študiju ruskega formalizma je delala pri Viktorju Šklovskem, nato v studiu Lenfilm. Je ustanoviteljica in odgovorna urednica revije *Seans* (od 1989) ter umetniška vodja založniško-produkcijske hiše Masterskaja Seans. Predavala je na Sanktpeterburški univerzi za film in televizijo in je idejna avtorica enciklopedije sodobnega ruskega filma. *Anton je tukaj* je njen režijski prvenec.

Born in Lviv (Ukraine) in 1960, she graduated from the Russian State Institute of Cinematography (VGIK) with a degree in screenwriting and film studies.

Worked as literary secretary for Viktor Shklovsky, and screenplay editor at Lenfilm Studios. She is founder and chief editor of *Seans* magazine (since 1989), and artistic director of the Séance Workshop, a publishing house, production and educational center. She is the originator and compiler of a Encyclopedia of Russian Film. *Anton's Right Here* is her directorial debut.



Longtime film critic Lyubov Arkus and cinematographer Alisher Khamidkhodzhaev encounter Anton, an autistic young man, living with his mother Rinata in a shabby apartment on the outskirts of a large city, in a system where »autism is not recognized as a medical condition.« What led them to Anton was his poetic short essay entitled *People*. »People are finite. People fly,« writes Anton, and over the course of the following four years, unobtrusively and masterfully recorded on film, that is exactly what happens. The family's situation takes a turn for the worse, when Rinata, the boy's sole caretaker, is diagnosed with cancer, leaving Anton with little choice but that of a mental institution where he would most likely be hospitalized for life. Were it not for a group of incredibly committed filmmakers who decide to take action and give the boy wings.

Without the need to explicate or impose an overbearing structure, the camera glides in parallel with a boy, lost in his universe. Repetitive tasks cannot command his attention. The meaning and purpose of everyday routines constantly slip away from his grasp. What he demands is »a bit of heart«, someone who will understand him. What he finds most traumatic is betrayal, as do we all. But while the film builds a thoughtful portrayal of an autistic child locked deep within himself, its true substance is the

story of a human encounter, and a spontaneous transformation in which a life becomes film subject which in turn becomes life. What is at the core of this rule-breaking documentary, is not merely observing, but entering this life and providing its solution. Not only what the camera's eye can reveal, but what can be realized by bold and straightforward Cine-Action. »I had long since realized,« says Arkus, our gentle narrator, as the film draws to a close, »that the camera was the main actor in this story. The camera had helped his father to make the decision. The camera extended Rinata's life - she died when the camera was off. The camera transformed Anton. The camera transformed me.« Yes, the camera, surely, but also the cameraman, a director and a boy.

»From a directorial debut by Lyubov Arkus, for many years professionally contemplating filmmaking and producing the best of all cinema magazines I know, we might expect mannered form and a refined interplay of quotations. *Anton's Right Here* is filmed contrarily to such expectations, this film is completely different. Cinematic means of expression serve here to reveal the very essence, to inquire into human nature and to present us with something we don't know about ourselves.« Alexander Sokurov

# ENA ŽENSKA, ENO STOLETJE

**JEDNA ŽENA - JEDAN VEK**  
**ONE WOMAN - ONE CENTURY**  
Srbija/Serbia 2011

**režija/directed by** Želimir Žilnik **scenarij/screenplay**  
Želimir Žilnik **fotografija/cinematography** Miodrag  
Milošević **montaža/editing** Vuk Vukmirović **zvok/**  
**sound** Filip Vlatković **animatorja** Aleksandar Ilić,  
Aleksandar Rot **producent/producer** Sarita Matijević  
**produkcija/production** Playground produkcija  
**kopija/print source** Playground produkcija

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

**festivali (izbor)/festivals (selection)** Motovun 2012,  
Human Rights Film festival Zagreb 2012, GoEast  
2013, Cinema City, Novi Sad 2013



Monumentalen filmski portret stoletnice Dragice Srzentić je stkan iz pogovorov, izjav in rekonstrukcij, animiranih podob, ki tu in tam nadomestijo fotografije. V Istri rojena lucidna gospa je po nenavadnem spletu naključij prisostvovala nizu ključnih dogodkov, ki so oblikovali usodo Jugoslavije v obdobju pred in med drugo svetovno vojno ter po njej. Junakinjinina neverjetna življenjska zgodba tako odstira že pozabljene trenutke balkanske zgodovine ter preiskuje labirinte intelektualnega in političnega življenja osmih držav in sistemov, ki jih je zamenjala. Prvo srečanje med Žilnikom in impozantno damo se je odvilo pred dvajsetimi leti na nekem zboru časopisa *Ženska danes*. Povedala mu je, da je videla nekaj njegovih filmov in da jo njegovo delo zanima ter omenila svojo dramatično življenjsko zgodbo. Kot vabo mu je navrgla spomine in poznanstva iz levičarskih intelektualnih krogov v 30. letih in predlagala, da bi se srečala v mirnejših časih, saj je po informburoju več let preživela v zaporu kot administrativna kaznjenska in je še zmeraj pod razmeroma velikim pritiskom ... Nato se mu je pred tremi leti oglasila po telefonu. »Mislim sem si, dobro, to je stara, 98-, 99-letna ženska. In rekel sem si, da jo bom šel obiskat pred koncem življenja. Toda že po petih minutah pogovora sem ugotovil, da ima čudovit spomin in zelo zanimivo energijo. Iz tega, kako se spominja

stvari, veje nekakšen magnetizem. S seboj prinaša nekaj, kar je zelo neznačilno za ves postkomunistični prostor, namreč – ne popravlja svojih spominov in ne ustvarja sodobne različice nekdanjih časov, kar je danes precej pogosta praksa. Mislim predvsem na tiste ljudi, ki so bili komunisti in trdijo, da so se kar najostreje zavzemali za večstrankarski sistem, in tiste, ki so veliko pretrpeli zaradi informburoja, trdijo pa, da se je to zgodilo zaradi ljubezni do pravoslavne Rusije, pravoslavne cerkve itd. Dragica ob omembi vsega tega le zamahne z roko in reče, da nas to potvarjanje in laganje uničuje ter vrača v temačne čase, kot da ostajamo ves čas na začetku. To me je zelo pritegnilo in ponudil sem se, da bi naredil njen filmski portret. Odvrnila je: 'Želimir, ti boš to težko razumel, ker pripadaš novi generaciji, ki ne more razumeti vere v svet in boljše življenje, ki smo ga vsi pričakovali od levičarskih idej.' Žilnik jo je nato povabil na premiero *Stare šole kapitalizma*. Po ogledu se je obrnila nanj z besedami: »Pa dajva, potrudiava se.« In kmalu je z maloštevilno snemalno ekipo letela v Moskvo, ki je ni videla 64 let ...



## ŽELIMIR ŽILNIK

Rojen leta 1942 v Nišu. Velja za enega najbolj produktivnih, kritičnih in odmevnih filmskih ustvarjalcev s področja nekdanje Jugoslavije.

Mednarodni sloves je počel že s kulturnim prvencem *Zgodnja dela* (Rani radovi, 1969). V sedemdesetih letih za kratek čas deluje v Nemčiji. Zaznamuje ga povsem samosvoja filmska govorica, hibrid dokumentarnega in igranega. Njegov opus šteje 49 del.

Born in 1942 in Niš. He is considered one of the most productive, critical and resonating filmmakers in the region of former Yugoslavia. He received international acclaim already with his cult debut *Early Works* (Rani radovi, 1969). In the '70 he briefly works in Germany. He developed quite unique film language, a hybrid of documentary and fiction film. His oeuvre consists of 49 works.



A monumental film portrait of the hundred-year-old Dragica Srzentić is composed of conversations, statements, reconstructions and animated images that are sometimes replaced by photos. Through a unique chain of circumstances, this sharp-witted lady, born in Istria, was present at a series of key events that shaped the fate of Yugoslavia in the period before, during and after WWII. The heroine's incredible life story thus reveals already forgotten moments of Balkan history and examines the labyrinths of the intellectual and political life of the eight states and systems she lived in.

Žilnik first met this fascinating woman 20 years ago at a meeting of the magazine *Ženska danes* (*Woman Today*). She approached him by saying she had seen a few of his films and was interested in his work. She mentioned her dramatic life story and as bait threw in a few memories and dropped a few names from the leftist intellectual circles of the 1930s, suggesting they should meet in more peaceful times, for she had spent several years in prison as an administrative convict after the Informbiro period and was still under relatively strong pressure... Then, three years ago, she telephoned him. »I thought to myself: 'Fine, she's a 98- or 99-year-old woman.' And I said to myself I'd go visit her before the end of her life. But after only five minutes of talking to her, I found

she had an amazing memory and very interesting energy. There is a sort of magnetism coming from the way she remembers things. She brings something that is very uncharacteristic for the entire post-communist space – she does not revise her memories nor does she create a contemporary variant of past times, which is a very common practice nowadays. I'm thinking especially of former communists who claim that they most adamantly advocated the multi-party system and those who suffered immensely during the Informbiro period but claim that it was because of their love for Orthodox Russia and the Orthodox Church, etc. Dragica merely waves her hand at the mention of this, saying that all this fabrication and lying is ruining us, taking us back to the dark times, making it seem as if we have remained at the beginning the entire time. I was fascinated and I offered to make her film portrait. She responded: 'Željko, it will be difficult for you to understand because you belong to the new generation that cannot understand the belief in the world and the better life that we all expected from leftist ideas.' Žilnik then invited her to the opening of *The Old School of Capitalism*. After the film, she approached him again, saying: »Let's do it, let's make an effort.« Soon after, with a small film crew, she was on a plane to Moscow, which she hadn't seen for 64 years...

# K MADRIDU – SKELEČA SVETLOBA!

(PRIZORI IZ RAZREDNEGA BOJA IN REVOLUCIJE)

**VERS MADRID – THE BURNING BRIGHT! (SCENES FROM THE CLASS STRUGGLE AND THE REVOLUTION)**

Francija/France 2012/13

**režija/directed by** Sylvain George **scenarij/**

**screenplay** Sylvain George **fotografija/**

**cinematography** Sylvain George **zvok/sound** Sylvain

George **glasba/music** Max Roach, Godspeed Black

Emperor, Black Justice Experiments ... **montaža/**

**editing** Sylvain George **produkcija/production** Noir

Production **kopija/print source** Noir Production

**format/format** Blu-ray **dolžina/running time** 147'

**festivali (izbor)/festivals (selection)** Viennale 2012,

Venezia 2012, DocLisboa 2012, Torino 2012



Ko so v Madridu zavrele ulice, je bil tam Sylvain George s svojo kamero. Proteste proti lokalnim oblastem, proteste proti varčevalnim ukrepom, proteste proti globalnemu kapitalizmu je prepoznal kot razredni boj, celo kot zametke revolucije, in posnel natančno, vestno, metodično kroniko dogajanja. Posnetega in zmontiranega materiala nato ni označil za (dokumentarni) film, marveč je vsemu skupaj nadel nalepko filmskega obzornika in se tako umestil v tradicijo tiste filmske prakse, ki naj bi aktualnost predvsem prenašala, na hipen način, brez poseganja vanjo in interpretiranja. Končni rezultat se vendarle umesti nekam drugam, predvsem v tradicijo protestne poezije, iskrene in trmaste, tokrat v obliki filma.

»Ta film je filmski obzornik. Filmski obzornik, ki predstavlja nekaj pogledov, prizorov, trenutkov iz razrednega boja v Madridu. Špansko protestniško gibanje 15. maj je eno najpomembnejših tovrstnih gibanj z začetka 21. stoletja. Gre za globok val, ki ga hranita tišina in beda številnih generacij. Globok val, ki se razliva prek političnih in zgodovinskih meja in ki operira z idejami ter koncepti, za katere se je že zdelo, da so pozabljeni: demos, logos, revolucija ... Na madridskem trgu Puerta del Sol se 15. maja preteklost in prihodnost srečata v sedanosti, da bi se vsi skupaj

iznašli na novo. Kot sončnice k soncu se države Evrope in sveta obrnejo k Madridu.« Sylvain George

»Če je srce režiserja na strani žrtev kolesja, ki preleva brezdomna telesa 'tujcev', je njegova solidarnost s protestniki – delavci, študenti, avtonomisti, s tujci v lastni državi – zaveza resničnega dokumentarista: dolžan je biti tudi tam, pozorno gledati in poslušati, da bo sam pri sebi in tudi za nas razumel, kaj je šlo narobe, da bo torej drugič šlo narobe na drugačen, nemara manj napačen način.« Nil Baskar

## SYLVAIN GEORGE

Sylvain George je študiral filozofijo, politične vede in gledališče. Je pesnik, filozof in filmar, ki se v svojih delih na radikalen način spopada z nevalgličnimi točkami razkrajajočega se globalnega kapitalizma. Njegov politični in filozofski angažma je zaznamovala zlasti misel Walterja Benjamina. Podpisuje dolgo vrsto kratkih in štiri celovečerne filme. Slovenska kinoteka je januarja 2011 pripravila popolno retrospektivo njegovih do takrat posnetih del.

Studied philosophy, political sciences and theatre. He is a poet, a philosopher and a filmmaker whose films confront the hot spots of disintegrating global capitalism in a radical way. His political and philosophical engagement has been marked above all by Walter Benjamin's thought. He has made a number of short films and four feature-length ones. In January 2011, the Slovenian Cinematheque hosted a complete retrospective of his works at the time.



When people in Madrid took to the streets, Sylvain George was there with his camera. He recognised the protests against local authorities, austerity measures and global capitalism as a class struggle, as the germs of a revolution even, and filmed a precise, conscientious, methodical chronicle of events. He did not characterise the filmed and edited material as a (documentary) film, but labelled it a film newsreel, thus placing himself in the tradition of a film practice that allegedly conveys current affairs instantaneously, without any intervention or interpretation. The end result nevertheless belongs somewhere else, above all to the tradition of protest poetry, honest and headstrong, this time in the shape of a film.

»This film is a newsreel. A newsreel which presents some views, scenes and moments of the class struggle in Madrid. The 'Movimiento 15-M' is the first major 'movement' at the beginning of the 21<sup>st</sup> century. A deep wave that carries the silence and misery of many generations. A deep wave, trans-border and trans-historical, which reactivates and works ideas and concepts that were long thought to have been forgotten: demos, logos, revolution... Plaza Puerta del Sol, 15-M, past and future meet in the present, where they are produced and incessantly

reinvented. Like flowers towards the sun, the countries of Europe and the world have turned towards Madrid.« Sylvain George

»If the director's heart is on the side of the victims of the wheelwork grinding the homeless bodies of 'foreigners', his solidarity with the protesters – workers, students, autonomists, foreigners in his own country – is the commitment of a real documentarian: it is his duty to be there, too, carefully observing and listening, so he can understand, for himself and for us, what has gone wrong, so that next time it will go wrong in a different, perhaps less erroneous way.« Nil Baskar

# OKRUŠKI

(MOJA USTA, MOJ UPOR, MOJE IME)

LES ÉCLATS (MA GUEULE, MA RÉVOLTE, MON NOM)  
THE FRAGMENTS (MY MOUTH, MY REVOLT, MY NAME)

Francija/France 2011

režija/directed by Sylvain George **fotografija/cinematography** Sylvain George **montaža/editing** Sylvain George **zvok/sound** Sylvain George **glasba/music** Diabolo **dih, glas, okruški/breath, voice, fragments** Valérie Dréville **produkcija/production** Noir Production **kopija/print source** Noir Production

format/format Blu-ray dolžina/running time 84'

festivali/festivals Rotterdam 2012



Leta 2011 je Sylvain George dokončal film *Naj počivajo v uporu* (*Figure vojne I.*) (Qu'ils reposent en revolte (Des figures de guerres I)). Filmski esej, sestavljen iz fragmentov, ki se nanašajo drug na drugega, trkajo drug ob drugega, ustvarjajo multiple mreže prostorov in časov. Nazoren prikaz treh let (2007–2010) življenjskih pogojev migrantov v Calaisu. Obenem tudi prikaz, kako politike tako imenovanega »administriranega sveta« (lahko tudi moderne policijske države) segajo onstran zakona in osvetljujejo določene šive, zabrisane vmesne prostore med izjemo in pravilom. Podoba sveta, v katerem je posameznik (predvsem, ne pa tudi izključno »poraženec«: begunec, migrant, nezaposlen, narkoman, mladenič iz predmestja) obravnavan kot kriminallec, oropan svojih elementarnih pravic, reduciran na svoje »golo telo«, svoje »golo življenje«. Iz materiala, triletnih okruškov *Figur vojne*, ki jih ni uporabil v tem epu, je Sylvain George zdaj sestavil lirične, pa zato nič manj urgentne *Okruške*. Kri je še vedno črna, zgodba še vedno traja, vendar je tokrat izpovedana praktično brez besed, predvsem s pomočjo podobe, montaže, zvoka, glasbe.

»Okruški glasov, smeha in srda. Odlomki besed, podob in spominov. Besede od daleč in blizu, od včeraj in danes. Zavijanje vetra, krvavi poljub sonca z obzorjem. Policijske racije, vojščaki

države, nepravična sodišča. Zemljevid nasilja, ki se izvaja nad migranti. Ponovitev kolonializma. Nesprejemljivost 'sveta, kakršen je!.« Sylvain George

»Pišem vam iz koticčka pekla, prebičanega od vetrov in morja in krikov galebov, ki jih trgajo kaplje dežja – ali pa so to nočne ptice, ki letijo vse više, proti meglicam in obronkom, in se vseeno vedno znova izgubijo. Pišem vam iz mesta pobegov, kjer tavam in se pritajim, kajti vedno moram oditi, vedno tja, v brezglavem teku, do poslednjega diha.« Temesghen, eritrejski migrant, ki je običal v Calaisu

»Obstaja neka temeljna razlika med ustvarjalci, ki v občinstvo polagajo svoja pričakovanja, in tistimi, ki učinek mislijo. Ključna je pozicija samega režiserja in njegov prihod k tistemu, kar želi posneti; gre za prevod režiserjevega zanimanja za svet in odnosa do sveta v izdelek, ki ni a priori subverziven in radikalen. Pravzaprav gre v večini primerov filmov, za katere je mogoče reči, da so radikalni, za skromen obrat v percepciji tistega, ki kaže, za njegovo zavest o tem, kakšne so možnosti razporeditve sveta z nekim orodjem. Te možnosti so v polju vsake umetniške zvrsti najbrž neskončne.« Ivana Novak

## SYLVAIN GEORGE

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In 2011, Sylvain George finished his *May They Rest in Revolt (Figures of Wars I)*, a film essay composed of fragments that refer to each other, collide, creating multiple networks of space and time. This film shows the living conditions of migrants in Calais over a period of three years (2007–2010). At the same time, it shows how the policies of the so-called »administrated world« (or should we say, modern police states?) go beyond the law and highlight certain sutures, blurred spaces between the exception and the rule. An image of the world in which individuals (mostly, but not only, the »defeated ones«: refugees, immigrants, the unemployed, drug-addicts, the youth from the suburbs) are treated as criminals, deprived of their elemental rights, reduced to their »bare body«, or their »bare life«. From the footage he did not use in this epic film, Sylvain George assembled the lyrical, but no less urgent *Fragments*. The blood is still black, the story continues, but this time it is told practically without any words, primarily through images, editing, sounds and music.

»Fragments of voices, laughter and rage; snatches of words, images and memory; the words near and far, from yesterday, from today; the gusts of wind, the gesture of the sun at sunset, blood-red reflections; police raids, warrior processions, courts of injustice... A map of the

violence inflicted on migrants, the repetition of colonialism, and the unacceptability of the 'world as it is'.« Sylvain George

»I'm writing to you from the corner of hell whipped by the winds and the sea and seagull cries broken by raindrops – or is it the night birds soaring higher and higher towards the mists and fringes, losing their way again and again all the same. I'm writing to you from the place of runaways, where I wander and lie low because I always have to leave, always thither, running headlong to the last breath.« Temesghen, Eritrean migrant stuck at Calais

»There is a fundamental difference between artists who place their expectations in the audience and those who reflect on the effect. What is crucial is the director's position and their approach to what they want to film; it is a matter of the director's interest in the world and their relation to it being translated into a product that is not a priori subversive or radical. Most films that can be said to be radical effect a small turn in the perception of the presenter, in their awareness about the possibilities of arranging the world with a tool. In the field of every art form, these possibilities are probably infinite.« Ivana Novak

# PISMO OČETU

A LETTER TO MY FATHER

PISMO ČAČI

Hrvaška/Croatia 2012

**režija/directed by** Damir Čučić **scenarij/screenplay** Milivoj Beader, Mate Gulin, Boris Poljak, Mario Haber, Damir Čučić **fotografija/cinematography** Boris Poljak **montaža/editing** Hrvoje Mršić, Damir Čučić **zvok/sound** Martin Semencić **igrata/cast** Milivoj Beader, Mate Gulin **producent/producer** Vera Robić-Škarica **produkcija/production** Hrvatski Filmski Savez **kopija/print source** Hrvatski Filmski Savez

**format/format** DigiBeta **dolžina/running time** 72'



Film *Pismo očetu* govori o odnosu med očetom in sinom ter dolgih letih njihovih nakopičenih težav v komunikaciji. Sin, 44-letni Milivoj, se ne more znebiti strahu, da je zvesta kopija svojega očeta, 70-letnega Mateja, in da je očetovo življenje projekcija njegove prihodnosti. Da bi dokazal svojo večvrednost, z amatersko kamero posname videopismo, s katerim želi očeta kompromitirati in dokazati, da je sam neprimerno boljši človek. Oče se brani pred obtožbami iz sinovega pisma in svoja dejanja opravičuje pred bližnjimi, sosedi, prijatelji.

Trinajsto prase in hkrati veliki zmagovalca lanskoletnega puljskega festivala je prepričljiva zgodba o očetu in sinu v patriarhalnem svetu, v katerem nežnost vzbuja srh in prezir.

»Projekt *Pismo očetu* je režijska improvizacija, ki temelji na določeni temi in potem na dokumentiranju nastopa igralcev. Pozneje smo improvizacije uredili v paralelne prizore sinovih obtožb in očetovih zagovorov. To je platforma prvih dveh tretjin filma, zaključna tretjina uprizori njuno srečanje. Režijskemu pristopu so na začetku botrovali skromni produkcijski pogoji, vendar pa skromnosti projekta nisem hotel razkazovati, hotel sem narediti prepričljiv igrani film, posnet v dokumentarističnem slogu.« Damir Čučić

»Vse se je začelo z videom, ki smo ga posneli v Samoborju. Edini denar, ki smo ga dobili na natečaju, je bil namenjen kratkemu igrano-dokumentarnemu eksperimentalnemu filmu, ki naj bi trajal petindvajset minut. Jaz naj bi bil ujet v hiši zaradi nekakšne elementarne nesreče in iz te hiše naj ne bi prišel živ. Zamislili smo si, da v obliki video zapisa nagovarjam svoje najdražje, zato sem nagovarjal prijatelje, hčer, sestro, na koncu dneva pa smo prišli do mojega starega. Čučić je zavohal, da se tu skriva nekaj norega, in ko je ugasnil kamero, mi je rekel: 'Beadar, prosim te, lahko nadaljuješ samo s stari?' Intuitivno sem vedel, kam to pelje. Devetdeset odstotkov mojih kolegov ne bi nadaljevalo. /.../ Zgodba je popolnoma avtentična, oče mi je res umrl na rokah, medtem ko sem mu bral monografijo Hajduka, kar omenimo v filmu. Novinarji so me spraševali tista standardna, neumna vprašanja: ali gre za mojo izpoved pred dokumentarno kamero in podobno, meni pa se zdi že neumno pojasnjevati, da je vse to igra, da je to film. Treba je igrati, pa čeprav govorim svojo zgodbo. Pred kamero sem sam petindvajset minut. Veste, kako težko je to? Vem, da je to moja najboljša filmska vloga in da je mogoče, da bo to moja najboljša vloga v življenju.« Milivoj Beader

## DAMIR ČUČIĆ

Leta 1972 rojeni Damir Čučić je režiral več kot 20 dokumentarcev, 12 eksperimentalnih filmov in dva kratka filma. Osvojil je 17 nacionalnih in mednarodnih filmskih nagrad, njegovi filmi pa so bili prikazani na več kot 130 festivalih v 40 državah na skoraj vseh celinah. Damir Čučić je ustanovil Mikrokin, verigo kinematografov, ki se posvečajo predvajanju kratkih filmov. *Pismo očetu* je njegov prvi celovečerni igrani film. Leta 2012 je bil prikazan na filmskem festivalu v Pulju, kjer je prejel več nagrad, med drugim zlato areno za najboljši film.

Born 1972, has directed more than 20 documentaries, 12 experimental films and two short films. He is the winner of 17 national and international film awards and his films have been shown at over 130 festivals in 40 countries on almost every continent. He is the founder of Mikrokin, a chain of movie theatres dedicated to short film screenings. *A Letter to My Father* is his first feature film, and was screened at Pula Film Festival 2012 in Croatia, where it won several awards, among others the Grand Golden Arena for best film.



*A Letter to My Father* deals with the relationship of a father and son, questioning years and layers of communication problems. Son Milivoj (44) cannot get rid of the fear that he is his father's Mate (70) carbon copy and that his father's life is a projection of his future. Desire to prove himself superior drives the son to make an amateur video compromising his father and proving that he is a much better person than his father. Father starts defending himself from the accusations presented in son's video letter, justifying his acts to the surrounding, neighbours, friends. The outsider that won the award for best film at last year's edition of the Pula Film Festival is a convincing story about a father and son in a patriarchal world in which tenderness makes one shudder and arouses contempt.

»The entire project of the film *A Letter to Dad* was a directing improvisation based on a set theme and documentation of actors' performances. Subsequent improvisations are organized as parallel sequences of son's accusations and father's defences, and they represent a platform for the first two thirds of the film. The final part features their encounter. Directorial approach was a result of initially modest production conditions. However, the director's intention was not to showcase the modesty of the

project, but rather to make an impressive feature film shot in the manner of a documentary.« Damir Čučić

»It all started with the video we made in Samobor. The only money we got by winning a tender was intended for a 25-minute short docufiction experimental film. I was supposed to be trapped in a house due to a natural disaster and was not supposed to come out of it alive. The idea was to address my nearest and dearest in the form of a video, so I addressed my friends, my daughter, my sister and at the end of the day we came to my old man. Čučić smelled that there was something crazy there and when he turned off the camera, he said: 'Beader, could you please continue just with the old man?' I intuitively knew where this was going. /.../ The story is entirely authentic; my father really did die in my arms while I read to him from the book about Hajduk, which is mentioned in the film. The journalists asked me the standard, stupid questions: is it my confession in front of a documentary camera and the like, and I find it stupid to have to explain that it's all acting, that it's a film. I have to act even if I'm telling my story. I'm alone in front of the camera for 25 minutes. Do you know how hard that is? I know this has been my best role on film and it will possibly be the best role in my life.« Milivoj Beader

# ŠARMERJI

**MIRYOKU NO NINGEN**  
**THE CHARM OF OTHERS**  
Japonska/ Japan 2013

**režija/directed by** Ninomiya Ryutaro **scenarij/**  
**screenplay** Ninomiya Ryutaro **fotografija/**  
**cinematography** Nishimura Yosuke **glasba/music**  
Pot au feu **montaža/editing** Ninomiya Ryutaro  
**igrajo/cast** Hosokawa Yoshitaka, Ninomiya Ryutaro,  
Ashihara Kensuke, Udagawa Daisuke, Minagawa  
Keisuke **producent/producer** Ninomiya Ryutaro  
**produkcija/production** PIA Film Festival **kopija/**  
**print source** PIA Film Festival

**format/format** HDCAM **dolžina/running time** 89'

**festivali (izbor)/festivals (selection)** Rotterdam  
2013, Vancouver 2013



V *Šarmerje* novopečenega japonskega režiserja Ninomiye Ryutare vstopimo skozi dolg, statičen kader sobe za odmor v popravljalnici prodajalnih avtomatov, kjer kadita Tane in Oshima. V kader kmalu začnejo kapljati še drugi sodelavci. Pogovor: groza javnih stranišč in ženske. V *Šarmerjih* se na prvi pogled ne zgodi veliko: nekaj utrinkov iz življenja skupine mladih japonskih delavcev, ki dneve preživljajo v popravljalnici, se kratkočasijo z igranjem nogometa na pustem industrijskem dvorišču in banalnimi pogovori o tem ali onem ... Med njimi izstopa redkobesedni samotar Yoda, najnižji po rangu v delavnici, ki nemo prenaša vsakodnevno nadlegovanje in poniževanje nadrejenega Takahashija. Edini, ki se mu skuša – neuspešno – nekoliko približati, je ambivalentni Sakata (Ryutaro). Yodu se dokončno 'odpelje' šele po prekrokani noči in bežnem spolnem aktu s prijateljico, ko sredi noči v nekem podhodu sreča Sakato, ki mu nič hudega sluteč navrže, da je »uboži fant«. Leta 1977 je bil na Japonskem ustanovljen filmski festival PIA. Zgradil si je sloves festivala, ki se ne zadovolji zgolj s prikazovanjem filmov, temveč jih preko nagrad, za katere se s svojimi projekti potegujejo nadebudni neuveljavljeni filmarji, tudi ustvarja. Ninomiya Ryutaro je tako pod produkcijskim okriljem festivala PIA v popolni ustvarjalni svobodi in z omejenimi finančnimi sredstvi zrežiral, spisal in zmontiral *Šarmerje*, povrh

vsega pa v njih odigral še eno izmed vodilnih vlog. Hiper-realistični portret japonske delavske mladine, ki z eno nogo stoji v svetu odraslih, z drugo pa še vedno v srednješolski mentaliteti, je poln samonanašajočega črnega humorja in zbadljivih, 'organskih' dialogov. Ryutaro, ki ima dobro oko za uprizarjanje značajskih posebnosti svojih protagonistov, atmosfere in subtilnih emocij, je scenarij napisal z mislijo na igralsko zasedbo; ta pa zaradi oblikovne skoposti filma (serija dolgih statičnih kadrov, snemanih iz roke) na svojih plečih nosi tudi večji del njegove teže.



## NINOMIYA RYUTARO

Rojen leta 1986 na Japonskem. Po enem letu študija filmske produkcije se odloči, da se bo izšolal za igralca. Medtem piše in režira. *Šarmerji* (Miryoku no ningen, 2012) so njegov prvi celovečerec, pred tem pa je posnel še kratkometražec *Enjoy 'It'* (2011).

Born in 1986, Japan. Studied production for a year at film school, after which he decided to pursue an acting career. In the meantime, he has been writing and directing, though he also plays roles in his own films.



We enter *The Charm of Others* by fledgling Japanese director Ninomiya Ryutaro through a static long take of the break-room in a vending machine repair shop where we see Tane and Oshima smoking. Soon, other co-workers start dropping into the shot. Conversation topic: the horror of public toilets and women. At first sight, not much seems to happen in *The Charm of Others*: we get some glimpses into the life of a group of young Japanese workers who spend their days in the repair shop and pass the time by playing football in a desolate industrial yard and engaging in banal conversations about this and that... Yoda, a taciturn loner and the lowest-ranking worker in the shop, who silently endures the everyday harassment and humiliation by his superior Takahashi, stands out. The only one who tries – unsuccessfully – to get closer to him is the ambivalent Sakata (Ryutaro). Yoda finally »loses it« only after a night of drinking and a casual sex encounter with his friend when, in a subway in the middle of the night, he meets Sakata, who unsuspectingly calls him a »poor lad«. In 1977, the PIA Film Festival was established in Japan. It has earned renown as a festival that is not satisfied with only screening films, but as one which, through its awards, which promising non-established filmmakers compete for, also creates them. Thus, under the PIA production wing, Ninomiya Ryutaro

had complete creative freedom and limited funds to direct, write and edit *The Charm of Others*. On top of all that, he also played one of the leading roles. This hyper-realistic portrait of Japanese working youth with one foot in the world of grown-ups and the other still in high-school mentality is full of self-referring black humour and biting »organic« dialogues. Ryutaro, who has an eye for representing the character traits of his protagonists, atmosphere and subtle emotions, wrote the script with the cast in mind; due to the formal simplicity of the film (a series of static long takes filmed with a hand-held camera), the latter also carries most of its weight.

# BIL JE ZMENEK

## C'ÉTAIT UN RENDEZ-VOUS

Francija/France 1976

**režija/directed by** Claude Lelouch **scenarij/screenplay** Claude Lelouch **fotografija/cinematography** Jacques Lefrançois **nastopajo/featuring** Gunilla Friden, Claude Lelouch, Mercedes-Benz 450SEL 6.9 **kopija/print source** Spirit Level Film

**format/format** Blu-ray **dolžina/running time** 9'



Eden najbolj vizualno osupljivih, kinetičnih filmov vseh časov: divji avtomobilski juriš po polpraznih jutranjih ulicah Pariza, posnet v enem kadru, v prvi osebi, brez posebnih učinkov, kakopak ilegalno, v imenu ljubezni!

»Bil je to film!« Jean-Michel Gentil, *Les images perdues*

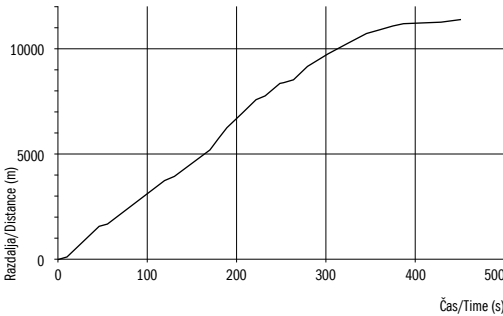
»[Claude Lelouch] Je mož, ki zelo nerad zamuja. Priznava, da je skoraj kompulziven, ko pride do točnosti. Prav v tistem času je imel zelo neprijetno izkušnjo pri delu na filmu, saj je glavna igralka nenehno zamujala. Vznemirjala ga je misel na napetost in konflikt, ko poskuša človek nekam priti ob času. Okoliščine so se ustvarile po koncu snemanja filma pred *Bil je zmenek*. Po snemanju mu je ostalo 300 metrov filma, kar je približno 9 minut. Vse se je zgodilo precej hitro – mislil si je, zlomka, kamero bomo pač pritrdili na sprednji del avta in poskušali nekam priti točno.« Richard Symons, Spirit Level Film

Čas/Time (s)	Razdalja/Distance (m)	Hitrost/Speed (m/s)	Hitrost/Speed (km/h)	Hitrost/Speed (mph)
0	0			
11	90	8.2	29.5	18.3
47	1,590	41.7	150.0	93.2
56	1,740	16.7	60.0	37.3
120	3,740	31.3	112.5	69.9
131	3,940	18.2	65.5	40.7
171	5,190	31.3	112.5	69.9
189	6,290	61.1	220.0	136.7
221	7,590	40.6	146.25	90.9
232	7,790	18.2	65.5	40.7
249	8,390	35.3	127.1	79.0
253	8,440	12.5	45	28.0
264	8,620	16.4	58.9	36.6
280	9,220	37.5	135.0	83.9
303	9,780	24.3	87.7	54.5
346	10,780	23.3	83.7	52.0
376	11,120	11.3	40.8	25.4
388	11,220	8.3	30.0	18.6
430	11,300	1.9	6.9	4.3
451	11,400	4.8	17.1	10.7

## CLAUDE LELOUCH

Rojen 1937. Čeprav ga letnik rojstva umešča v generacijo, ki je konec petdesetih in v začetku šestdesetih let prejšnjega stoletja spočela znameniti francoski novi val, je Lelouch vse od svojega celovečernega prvenca iz leta 1960 ubiral povsem samosvoje stezice. Starih pravil osvobojeno estetiko novega vala je zvito križal z melodramatičnimi nastavki, lahkotnimi zgodbami, velimi plani priljubljenih zvezd, popularnimi melodijami, in tako ustvaril tisti tip francoskega kina, ob katerem so svojčas vzdihovale naše babice in mame.

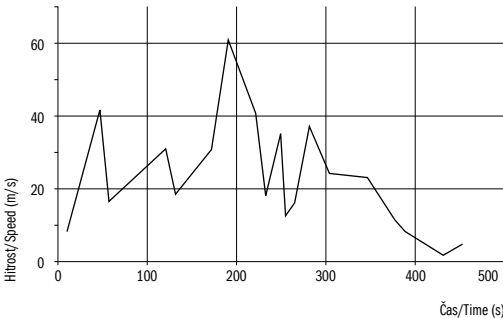
Born in 1937. Although this means he belongs to the generation that produced the famous French New Wave at the end of the 1950s and beginning of the 1960s, Lelouch has tread his own unique path ever since his debut feature in 1960. He artfully crossed the New Wave aesthetics liberated from the old rules with melodramatic plotlines, light-hearted stories, close-ups of popular stars and popular melodies, thus creating the type of French cinema that made our grandmothers and mothers sigh.



One of the most visually astounding, kinetic films of all times: a wild car rush through the half-empty morning streets of Paris, shot in one take, in first person, without special effects, illegally, of course, in the name of love!

»C'était un Cinema!« Jean-Michel Gentil, *Les images perdues*

»He's [Claude Lelouch] a very punctual man. He would admit to being almost compulsive about punctuality. He'd just had a very frustrating experience working on a film, where his main actress was always late. He was intrigued by the tension and conflict of trying to get somewhere on time. The wherewithal happened at the end of shooting the feature film he finished just before *Rendezvous*. He had a 1000ft of film left after that shoot, which is roughly 9-minutes of film. It all came together quite quickly - he thought, bollocks, we'll just stick the camera on the front of the car, and try to get somewhere on time.« Richard Symons, *Spirit Level Films*



# JAZ SEM MIKRO

## I AM MICRO

Indija/India 2012

**režija/directed by** Shumona Goel, Shai Heredia  
**scenarij/screenplay** Shumona Goel, Shai Heredia  
**fotografija/cinematography** Avijit Mukul Kishore  
**montaža/editing** Shumona Goel, Shai Heredia **zvok/**  
**sound** Shumona Goel, Vivek Sachidanandan, Kevin  
Pyne **glasba/music** Pauline Oliveros **producenta/**  
**producers** Shumona Goel, Shai Heredia **produkcija/**  
**production** Future East Film **kopija/print source**  
Future East Film

**format/format** 35 mm **dolžina/running time** 15'

**festivali (izbor)/festivals (selection)** Ann Arbour  
2013, HongKong 2013, London 2012, Toronto  
2012, 25fps festival for experimental cinema 2012,  
Rotterdam 2013



Večkrat nagrajeni *Jaz sem mikro* mladih indijskih avtoric Shumone Goel in Shai Heredie je eksperimentalna esejistična filmska miniatūra, ki se poklanja mediju filma, kot osrednjo temo pa premišljuje postopno izginjanje indijskega neodvisnega filma.

»*Jaz sem mikro* je iskren portret filmarja, ki si prizadeva delati zunaj industrijske ekonomike. Poetične besede Kamala Swaroopa ne opišejo le njegovih izkušenj pri ustvarjanju eksperimentalnih filmov, pač pa nudijo tudi vpogled v rastoče gibanje upora proti današnjemu indijskemu komercialnemu filmu.« Shumona Goel in Shai Heredia

Film zavzema prizorišče propadle in zapuščene tovarne National Instruments (NIL) Ltd. v Jadavpuru v Kalkuti. Tovarna je proizvajala National 35, edino 35-milimetrsko kamero, ki so jo kdaj izdelovali v Indiji. Čeprav je bil sloves kamere National 35 kratkotrajne narave, je tovarna odigrala pomembno vlogo v filmski zgodovini Indije.

V mehki črno-beli fotografiji z umirjenim prečesavanjem pročelij in iskanjem kompozicij notraj prostorov zapuščene tovarne ter počivanjem kamere na posameznih zaprašenih predmetih avtorici ustvarita *memento mori* samega okolja, obenem pa tudi filmske kulture, ki počasi izginja.

»Z *Jaz sem mikro* sva hoteli ustvariti film o posameznem umetniku, ki poskuša snemati filme v svetu, pa mu to pogosto ne uspe. Ironija pri tem je bila, da se je, ko sva leta 2012 prišli do točke izdelave kopij za *Jaz sem mikro*, laboratorij, v katerem sva delali, zaprl. Bolj nedavno so ARRI, Panavision in Aaton opustili proizvodnjo kamer. Kljub temu verjameva, da bodo vedno obstajali filmarji, ki bodo našli pot, ker je film zanje absolutno nujen oziroma pomemben: to je bistveni film.« Shumona Goel in Shai Heredia

## SHUMONA GOEL

Leta 1995 je diplomirala iz filmskih študij na Bard Collegeu, leta 1999 pa magistrirala iz azijske kinematografije na Šoli za orientalske in afriške študije. Njeni filmi so bili prikazani na številnih festivalih. Od leta 2008 raziskuje razširjene oblike filma. Shumona še posebej rada dela z nizkotehnološkimi, zastarelimi formati, kot so videokasete in diapozitivi.

Received a BA in film from Bard College in 1995. She received an MA in Asian Cinema from the School of Oriental and African Studies in 1999. Her films have been screened at numerous film festivals and since 2008 she has been exploring expanded forms of cinema. Shumona especially enjoys working with low-tech, outdated formats such as VHS cassettes and slide projections.

## SHAI HEREDIA

Režiserka in filmska kuratorka. Leta 2003 je v Mumbaju ustanovila mednarodni festival indijskega eksperimentalnega filma Experimenta, ki se je z leti hitro razvil v pomemben mednarodni forum za umetniške filme in videe. Prav tako je pripravila programe eksperimentalnih filmov za različne festivale. Trenutno je programska vodja Indijske fundacije za umetnost v Bangaloru.

A filmmaker and curator of film art. She founded Experimenta – the international festival for experimental cinema in India. Over the years, she has rapidly developed the festival into a significant international forum for artists' film and video. Shai has also curated experimental film programmes for various film festivals. She is currently a Programme Executive at the India Foundation for the Arts, Bangalore.



The multi-award-winning *I Am Micro* by two young Indian filmmakers, Shumona Goel and Shai Heredia, is an experimental essayistic film miniature that pays tribute to the medium of film while reflecting on the gradual disappearance of Indian independent cinema. »*I Am Micro* is a heartfelt portrait of a filmmaker struggling to work outside industry economics. Kamal Swaroop's poetic voiceover not only describes his own experiences in experimental filmmaking but also serves as a window into a growing movement to resist commercial Indian cinema today.« Shumona Goel and Shai Heredia

The film is set at National Instruments (NIL) Ltd., a defunct and derelict factory in Jadavpur, Kolkata. The factory produced National 35, the only 35 mm camera ever to be produced in India. Although the camera's repute was short-lived, the factory played an important role in the history of Indian cinema.

With soft black-and-white cinematography and a measured survey of the facades, the search for compositions within the derelict factory and the focus on dusty objects, the two filmmakers create a *memento mori* not only of the environment itself, but also, at the same time, of the slowly disappearing film culture as well.

»With *I Am Micro*, we wanted to make a film about the individual artist trying to make films in the world and often failing. It is ironic that by the time we ended up printing *I Am Micro* in 2012, the labs we were working in had shut down. More recently, ARRI, Panavision, and Aaton have stopped making film cameras. And yet we believe that there will always be filmmakers who will find a way, because, for them, cinema is absolutely necessary, or important: it is essential cinema.« Shumona Goel and Shai Heredia

## Odpor

Bržkone največji in najuglednejši festival kratkega filma, Mednarodni dnevi kratkega filma v Oberhausnu, že sedmo leto zapored potuje po izbranih svetovnih lokacijah in predstavlja jagodne izbore svojih sodobnih in zgodovinskih programov. Ključni med slednjimi je program 35-milimetrskih kopij subverzivnih filmov s skupnim naslovom Odpor. Politični filmi tega programa, narejeni med letoma 1961 in 2010, nas praviloma soočijo z izrazito neolepšanim pogledom na svet. Prvenstveno gre za dokumentarne filme najrazličnejših oblik (od »direktnega filma« do filmskega eseja), v katerih filmarji intervenirajo, protestirajo, se zoperstavljajo in zavzemajo za vrednote, kot so svoboda, človekove pravice ali golo življenje. Program je zasnovan kot potovanje v času in kot svojevrstna zgodovina festivala (in njegovega filmskega arhiva). Vsebuje nekatere izmed najpomembnejših političnih filmov vseh časov, ki so bili predvajani in so zmagovali v Oberhausnu.

## Resistance

Probably the biggest and most eminent festival of short film in Oberhausen is traveling selected locations for the seventh consecutive year and presenting crême de la crême of their contemporary and historical programmes. The key one among these is the programme of 35mm prints of subversive films titled Resistance. The political films in this programme, ranging in date from 1961 to 2010, often present quite an unvarnished view of the world. In the primarily documentary works, which occupy a continuum from Direct Cinema to essay, filmmakers intervene, take a stand and protest on behalf of human rights, freedom and life itself. The programme is conceived as a journey through time, via the history of the festival (and its film archive). It includes some of the most important political works shown in Oberhausen and which won awards there.

## NEDELJA

SUNDAY

Dan Drasin, ZDA, 1961, 35mm, čb/b&w, 18'



Ljudski pevci se že sedemnajst let ob nedeljskih popoldnevih zbirajo v Washington Square Parku v New York Cityju, kjer pojejo in igrajo. Newyorške oblasti so jim nenadoma prepovedale petje in plesanje v parku. Neke poletne nedelje so se ljudski pevci in študentje zbrali v znak protesta.

For the past 17 years folk singers have been gathering in Washington Square Park in New York City on Sunday afternoons to sing and play. All of a sudden the folk singers were forbidden by New York authorities to sing or play in the park anymore. One summer Sunday, folk singers and students gathered to protest.

## GRATINIRANI MOŽGANI PUPILJE FERKEVERK

GRATINIRANI MOZAK PUPILJE FERKEVERK/GRATINATED BRAIN OF PUPILJA FERKEVERK

Karpo Godina, Jugoslavija, 1970, 35mm, barvni/colour, 11'



Pet mladeničev – slovenskih avantgardnih umetnikov – stoji v morju v različnih vremenskih razmerah. Mladenka se guga na gugalnici. Minevata čas in dogajanje. Revolucija je na obzorju.

Five young men – Slovene avant-garde artists – stand in the sea in different weather conditions. A young woman is swinging in the swing. Time and action pass. Revolution is on the horizon.

## KLAVNICE

### ABATTOIRS /SLAUGHTERHOUSE

Thierry Knauff, Belgija, 1987, 35mm, čb/b&w, 10'



Poetično obujanje spominov na klavnico, stene razkrivajo svoje spomine. Čakanje živali. Njihovo izginotje in sledi njihovega umiranja. Njihov odhod iz tega kraja življenja in smrti. Trajnost tega. Film brez komentarja.

A poetic evocation of the slaughterhouse, the walls divulge their memories. The animals' waiting. Their disappearance and the traces of their passing. Their departure from this place of life and death. It's permanence. A film without commentary.

## MAŽORETKE V VESOLJU

### DES MAJORETTES DANS L'ESPACE / MAJORETTES IN SPACE

David Fourier, Francija, 1996, 35mm, barvni/colour, 7'



Dimitri, sovjetski kozmonavt s Sojuz 27, ima rad mažoretke. Catherine in Laurent se rada ljubita. Janez Pavel II. ima rad letališča. Vincent ima rad fante.

Dimitri, a Soviet Cosmonaut of Soyuz 27, likes majorettes. Catherine and Laurent like making love. John Paul II likes airports. Vincent likes boys.



## KURBA

SUKA/BITCH

Igor Vološin, Rusija, 2001, 35mm, barvni/colour, 19'



Neskončna vojna in smrt v Čečeniji ... Ta film je potovanje v pekel. Temelji na izkušnji običajnega vojaka. Film doživi vrhunec v resničnem prizoru, v katerem Rusi pobijajo Ruse.

Endless war and death in Chechnya... This film is a journey to hell. It is based on the experience of an ordinary serviceman. The film culminates in a real scene where Russians kill Russians.

## GORA ZASTAVA

FLAG MOUNTAIN

John Smith, VB, 2010, 35mm, barvni/colour, 9'



V Nikoziji, razdeljeni prestolnici Cipra, izraz nacionalizma pripeljejo do njegovega logičnega zaključka.

In Nicosia, the divided capital of Cyprus, a display of nationalism is taken to its logical conclusion.

# OSEM SMRTONOSNIH STRELOV

## EIGHT DEADLY SHOTS

### KAHDEKSAN SURMANLUOTIA

Finska/Finland 1972

**režija/directed by** Mikko Niskanen **scenarij/screenplay** Mikko Niskanen **fotografija/cinematography** Kimmo Simula, Juhani Voutilainen, Seppo Immonen **montaža/editing** Jyrki Rapp, Jörn Donner **glasba/music** Erkki Ertama **igrajo/cast** Mikko Niskanen, Tarja-Tuulikki Tarsala, Paavo Pentikäinen, Tauno Paananen, Elna Liimatainen, Ari Vainiontaus, Mauno Argjlander, Kaarlo Wiiska, Yrjö Liehunen **producent/producer** Mikko Niskanen **produkcija/production** Käpy-Filmi, Yleisradio (YLE) **kopija/print source** The Finnish Film Foundation

**format/format** DigiBeta **dolžina/running time** 316'

**festivali (izbor)/festivals (selection)** Rotterdam 2013, Seattle 2013, San Francisco 2013



Izvirno debelih pet ur trajajoča črno-bela mini televizijska serija, ki prikazuje nemoč posameznika v nepravilni družbi, velja – celo po besedah Akija Kaurismäkija – za enega izmed največjih dosežkov finskega filma.

Olaf Möller, ki v zadnjem času (tako pri nas kot drugod po Evropi) nastopa kot pravi znanilec finskih filmskih zakladov, je *Osem smrtonosnih strel* opredelil kot »mračno, surovo, brezkompromisno, neizprosno, nespravljivo in neutolajljivo mojstrovino«.

Z nastopom naturščikov in s humanistično neposrednostjo se film poklanja italijanskim neorealizmom, z bližnjimi posnetki Eisensteinu. V svoji biti pa film *Osem smrtonosnih strel*, ki surovo portretira stisko družine majhnega kmeta, predstavlja intimno, epsko, univerzalno tragedijo – po besedah Petra von Bagha: »zolajevsko upodobitev zapletenih razlogov življenja«. Niskanenova saga zabrisuje meje med resničnostjo in filmom. V osnovi temelji na resnični zgodbi: v majhni finski ruralni skupnosti je pozimi leta 1969 moški z imenom Tauno Pasanen v trenutkih brezupa ustrelil štiri policiste, ki so ga prišli aretirat na dom. Po trinajstih letih zaporne kazni ga sam predsednik (po vsej verjetnosti zaradi zelo odmevnega Niskanenovega dela) pomilosti. V filmu se ta moški imenuje Pasi, odigra pa ga sam Niskanen, ki

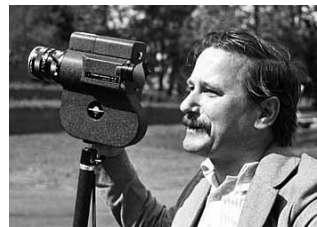
tokrat nastopi tudi v vlogi scenarista. Scenarij je avtor zasnoval na podlagi intervjujev, ki jih je v zaporu opravil z obsojenim. Z uporabo *flashbacka* se v štirih epizodah odvijajo dogodki, ki vodijo drug k drugemu – vse do tragičnega streljanja. Na samem začetku želi Pasi le skromno in mirno življenje s svojo družino, a časi in razmere postajajo vse bolj neizprosni. Turbni prizori počasi in neusmiljeno zarisujejo Pasijevo podjarmljenje alkohola in rezko odražajo njegovo propadanje. Z vsakim prizorom se stanje poslabšuje, tegobe in revščina se poglobljajo, razpadati začne tudi družina.

»Ta film ne trdi, da poustvarja resnični dogodek, čeprav nekateri pomembni vidiki zgodbe temeljijo na njem. To je resnica, ki sem jo, rojen v tem okolju, sam videl in izkusil.« Mikko Niskanen

## MIKKO NISKANEN

Rodil se je v Helsinkih, kjer je tudi umrl (1929–1990). Bil je režiser, scenarist, producent in igralec. Njegova filmska kariera se je začela po študiju filmske režije v Moskvi. Že prvi celovečerec *Pojat* (1962) mu je (prvič) prinesel finsko nagrado jussi za režijo; prejel jih je še pet. Po zgodnjih delih z vojno tematiko je bil nekaj let zaposlen na televiziji, nato pa se je vrnil k filmu in posnel tržno zelo uspešnega *Käpy selän alla* (*Under Your Skin*, 1966). Po nekaj slabše sprejetih filmih je znova zablestel z *Eight Deadly Shots* (1972), ki mu je poleg nagrade jussi za režijo prinesel še eno za glavno moško vlogo.

Was born and died in Helsinki (1929–1990). He was a director, screenwriter, producer and actor. His film career began after his film directing studies in Moscow. His first feature *Pojat* (1962) already earned him a Jussi Award for best direction; he went on to win five more. After his early war-themed films, he worked for television for a few years, but then returned to filmmaking with his box-office hit *Käpy selän alla* (*Under Your Skin*, 1966). After a few poorly received films, he made his comeback with *Eight Deadly Shots* (1972), which brought him not only the Jussi Award for best direction, but also one for best leading actor.



The originally five-hour-long black-and-white TV mini-series depicting the powerlessness of an individual in an unjust society is – even according to Aki Kaurismäki – one of the greatest achievements of Finnish cinema.

Olaf Möller, who has lately been harbingering Finnish film treasures in Slovenia and elsewhere in Europe, described *Eight Deadly Shots* as a »raw, grim, uncompromising, unrelenting, unforgiving and non-consoling masterpiece.« With the use of non-actors and humanistic directness, the film pays tribute to the Italian neorealists, and with its close-ups, to Eisenstein. In its core, *Eight Deadly Shots*, which brutally portrays the plight of a small farmer's family, is an intimate, epic, universal tragedy ... »a Zola-esque depiction of life's complicated reasons« according to Peter von Bagh.

Niskanen's saga blurs the boundaries between reality and film. It is based on a real story: in the winter of 1969, in a small Finnish rural community, a man named Tauno Pasanen, in moments of hopelessness, shoots four policemen who have come to his home to arrest him. After 13 years in prison, he is pardoned by the President himself (probably due to Niskanen's resounding work). In the film, the man is named Pasi and is played by Niskanen himself, who also took on the role of

screenwriter. He based the script on interviews he had made with the convict in prison.

Through the use of *flashback*, four episodes show the sequence of events that has led to the tragic shooting. At the beginning, all that Pasi wants is a modest and peaceful life with his family, but times and circumstances grow increasingly relentless. The grim scenes slowly and ruthlessly trace Pasi's subjugation to alcohol and poignantly reflect his deterioration. With every scene, his condition worsens, the hardships and the poverty deepen and, finally, his family begins to fall apart.

»This film does not claim to reproduce a real event, although the story is based on it in some important respects. This is the truth I have seen and experienced, borne myself in these surroundings.«  
Mikko Niskanen

# ZGODBA MIKKA NISKANENA

– REŽISERJEVA POT K ČLOVEŠKOSTI

**OHJAJAJA MATKALLA IHMISEKSI – MIKKO**

**NISKANEN TARINA**

**A DIRECTOR'S JOURNEY TO HUMANNES – THE  
STORY OF MIKKO NISKANEN**

Finska/Finland 2010

**režija/directed by** Peter von Bagh **scenarij/**

**screenplay** Peter von Bagh

**fotografija/cinematography** Arto Kaivanto **zvok/**

**sound** Martti Turunen **montaža/editing** Petteri

Evilampi **producenta/producers** Ilkka Mertsola,

Mark Lwoff **produkcija/production** Nosferatu Oy

**kopija/print source** The Finnish Film Foundation

**format/format** DigBeta **dolžina/running time** 178'

**festivali (izbor)/festivals (selection)** Rotterdam

2012



V portretnem dokumentarno-kolažnem triptihu se veliki cinefil, filmski publicist in režiser Peter von Bagh poklanja izjemni avtorski figuri finskega filma – režiserju, igralcu in scenaristu Mikku Niskanenu. Mednarodni publiki slabo znan režiser sicer velja za enega največjih avtorjev generacije, ki je začela ustvarjati v šestdesetih, tesno za petami francoskemu novemu valu, s katerim je delila draž po prelomu s tradicionalno filmsko estetiko in poetiko, a zdi se, da se na zemljevid svetovnega filma šele vpisuje.

Zgodbo Mikka Niskanena s pomenljivim naslovom *Režiserjeva pot k človeškosti* pripovedujejo osupljivi posnetki iz njegovega domačega arhiva, izrezani prizori iz njegovih filmov, izjave, pogovori s svojci, prijatelji in kolegi. Sprva intimen portret, ki v prvi epizodi razgrne Niskanenova otroška in mladostniška leta, pa kaj kmalu preraste v čustveno popotovanje skozi ključne trenutke sodobne finske zgodovine; v tej Finska kot država v tranziciji piše tragično usodo dostojanstvenemu podeželju v procesu izginjanja. Von Bagh v mogočnem portretu vzpostavi neposrednost in hkrati nežnost, s čimer se močno približa filmskemu stilu in samim filmom obravnavanega avtorja.

Niskanen velja za enega najsubtilnejših portretistov svojih dveh priljubljenih tem – izginjajočega finskega podeželja in

mladosti, ki ju je prepletal v tridesetih letih svojega ustvarjanja. Zelo barvito je v svojih filmih zarisal tudi sodobno kulturo. Von Bagh se s podobami iz Niskanenovih filmov, ki jih spremlja glas pripovedovalca v *offu*, sprehodi čez nekaj njegovih ključnih del, v samo središče – nameni ji celotno (drugo) epizodo triptiha – pa postavi najodmevnejšo, surovo, neizprosno in neusmiljeno, prvotno dobrih pet ur trajajočo sago *Osem smrtonosnih strel*ov, v kateri se zabrisujejo meje med režiserjevim življenjem in njegovo umetnostjo.

»Moj film, triurna *Zgodba Mikka Niskanena*, je poskus razumeti avtorja, ki je ustvaril mojstrovino: človeka velikih protislovij, ki je sposoben podpisati brezupa polne kot tudi zelo močne in intimne filme; umetniško življenje, ki se je začelo z velikimi načrti, doživelo vrhunec z *Osmimi smrtonosnimi strel* (temu je posvečen drugi del mojega dokumentarca, ki govori o nastajanju filma) in potem utonilo v bridkosti; pa tudi zgodovino Finske in 62 let Niskanenovega življenja.« Peter von Bagh

## PETER VON BAGH

Rojen leta 1943 v Helsinkih. Filmski zgodovinar, filmski publicist in filmski režiser. Posnel je več kot 50 dokumentarcev in napisal okoli 20 knjig, bil je vodja Finskega filmskega arhiva. Odgovorni urednik revije *Filmihullu* in direktor Festivala polnočnega sonca v Sodankylä je tudi profesor zgodovine filma na Univerzi za umetnost in dizajn ter programski direktor festivala Il Cinema ritrovato v Bologni. Kot scenarist in režiser je sodeloval pri več filmih, med katerimi so najodmevnejši *Summer revolt* (1970), *Najel sem plačanega morilca* (I hired a contract killer, 1990) in *Helsinki za vedno* (Helsinki, ikuisesti, 2008).

1943, Helsinki, Finland. A film historian and a filmmaker. Also works for radio and television. He has made more than 50 documentaries, written around 20 books, and worked as the head of the Finnish Film Archive. Von Bagh is currently the editor-in-chief of *Filmihullu* magazine and the festival director of the Midnight Sun Film Festival in Sodankylä. In addition, he works as a professor of film history in the University of Art and Design in Helsinki and is the artistic director of Il Cinema Ritrovato in Bologna. He has worked on several films as a screenwriter and director, the most notable of which are *Summer Revolt* (1970), *I Hired a Contract Killer* (1990) and *Helsinki, Forever* (Helsinki, ikuisesti, 2008).



In this portrait triptych in the form of a documentary collage, the great cinephile, film critic, theoretician and director Peter von Bagh honours the exceptional authorial figure of Finnish cinema – director, actor and screenwriter Mikko Niskanen. The internationally little-known director is considered one of the greatest *auteurs* of the generation that started creating in the 1960s, closely following the French New Wave with which it shared the relish for breaking with traditional film aesthetics and poetics, yet seems only now is being put on the map of world cinema.

Mikko Niskanen's story with the telling title *A Director's Journey to Humanness* is told by the striking footage from his home archive, excerpts from his films, statements, and conversations with his family, friends and colleagues. The initially intimate portrait, whose first episode shows Niskanen's childhood and adolescence, soon grows into an emotional journey through the key moments of contemporary Finnish history; in its transition, the state of Finland has sealed the tragic fate of the dignified countryside in the process of its disappearance. In his powerful documentary, Von Bagh establishes a certain directness and at the same time a tenderness that very closely resemble the film style and the films of the portrayed director himself.

Niskanen is considered one of the most subtle portrayals of his two favourite themes – the disappearing Finnish countryside and youth, which he intertwined in his thirty-year-long career. His work also provides a very colourful delineation of contemporary culture. With images from Niskanen's films accompanied by a voiceover, Von Bagh goes through a few of Niskanen's key works, placing at the very centre – with the entire second episode of the triptych devoted to it – the resounding, raw, unrelenting, ruthless and originally five-hour-long saga *Eight Deadly Shots*, in which the boundaries between the director's life and his art are blurred.

»The three-hour Story of Mikko Niskanen is an effort to understand the artist behind a masterpiece: a man of deep contradictions, apt to sign hopeless films along with very strong and personal ones; an artistic life that starts with high hopes, culminates in *Eight Deadly Shots* (for which the second part, a »making of«, is dedicated), and descends into sorrow; a story of Finland as well, as of the 62 years of Niskanen's life.« Peter von Bagh

# VOZI!

## DRIVE

ZDA/USA 2011

**režija/directed by** Nicolas Winding Refn **scenarij/screenplay** Hossein Amini (po romanu/from a novel by James Sallis) **fotografija/cinematography** Newton Thomas Siegel **montaža/editing** Matthew Newman **glasba/music** Cliff Martinez **igrajo/cast** Ryan Gosling, Carey Mulligan, Albert Brooks, Bryan Cranston, Oscar Isaac, Ron Perlman, Christina Hendricks **produkcija/production** Bold Films, Oddlot Entertainment, Marc Platt Productions, Hotel Movies **kopija/print source** MG Film, Zagreb

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

**festivali (izbor)/festivals (selection)** Cannes 2011 (nagrada za najboljšo režijo/best directing), Chicago 2011, César 2011, London 2012, San Francisco 2012



Skrivnostni, molčeči mladenič (Gosling) se čez dan udingja kot mehanik v neki zamazani losangeleški garaži in kot hollywoodski kaskader, čez noč pa kot voznik z domala nečloveškimi spretnostmi svoje usluge ponuja kriminalcem. Idilično, mirno trojno življenje se zaplete, ko se mladenič zaljubi v lepo sosedo (Mulligan) z majhnim otrokom in možem v zaporu. Številni navdušeni kritiki in gledalci so *Vozi!* označili za »eno največjih presenečenj leta 2011« in za »tarantinovski film«, vendar namesto postmodernege pastiša, citata in poklona filmu ceste, roparskemu filmu, filmu noir in filmu osemdesetih Refnu dejansko uspe ustvariti nekaj več: vse omenjene reference zlije v unikatno celoto, povsem nov model avtorskega žanrskega filma za novo tisočletje, ki hkrati šokira in zapeljuje s svojo iskreno mešanico surovosti in elegance, eksistencializma in romantike. *Vozi!* je pošast doktorja Frankensteinja, ki jo po koččkih sestavljajo Walter Hill, Monte Hellman, Richard Sarafian, Dennis Hopper, Robert Bresson, Nicholas Ray, Chris Petit, Wim Wenders, Clint Eastwood, Warren Oates in Steve McQueen, vendar je ta pošast brezšivna, shodila pa je v šoli Victorja Ericēja.

*Vozi!* je bil posnet po istoimenskem romanu Jamesa Sallisa (ta je svoj hipni literarni kult iz leta 2005 lani že nadgradil z nadaljevanjem z nič manj lakoničnim naslovom *Driven*) in

na ravni zgodbe, zapleta, deloma tudi na ravni dramaturgije ne prinaša bistvenih novosti. Temeljni presežek, pravzaprav samo jedro tega filma, se skriva v njegovi obliki, v izključnem avtorskem podpisu Nicolasa Windinga Refna. Podobno kot pri njegovi prejšnji mojstrovini *Božji bojevnik* (Valhalla Rising, 2009) bi tako lahko rekli, da se zgodba (ali njeni zametki) šele poraja iz filmske forme, iz zvočnega in vizualnega, se pravi tistega inherentno filmskega. Na soroden način presežek Sallisovega romana tiči skoraj ekskluzivno v njegovi formi, ki predstavlja križanca med Carverjem, Bunkerjem in Chandlerjem. Tej sicer evidentni tezi pritrjuje tudi Refn sam, ki *Vozi!* skopo in duhovito označuje za »zgodbo o človeku, ki se ponoči vozi naokrog in poslušá pop pesmi.« Karakter glavnega junaka torej ne izhaja iz kakšne poglobljene psihologije, celo iz površne psihologije ne, marveč se v celoti poraja iz omenjenih nočnih melodij, ki ga obdajajo, iz monumentalnega načina, na katerega je posnet, iz neosmišljenega gona, ki ga peha iz prizora v prizor, iz zapleta v zaplet, iz ene prestave v drugo, do konca in naprej. To je stvar prave mitologije, brezčasnega filma za vsak trenutek.

## NICOLAS WINDING REFN

Rojen leta 1970 v Kopenhagnu. Na lastno pest začne snemati kratke filme. Pri slabih štiriindvajsetih letih Refn napiše scenarij in zrežira svoj celovečerni prvenec, ultra nasilno kriminalko *Pusher* (1996). Leta 2004 film dobi nadaljevanje in leta 2005 še tretji del. Svoj sloves Refn nepreklicno utrdi leta 2009, ko zrežira kar dva filma, mitičen, mističen, avantgarden zgodovinski ep *Božji bojevnik* (*Valhalla Rising*) in nič manj kontroverzno dramo *Bronson*.

Born in 1970 in Copenhagen. He started making short films on his own account. Aged only 24, he had written and directed his first feature, the extremely violent thriller *Pusher* (1996). In 2004, the film was followed up by *Pusher II* and in 2005 by *Pusher III*. Refn irrevocably confirmed his reputation in 2009, when he directed two films: the mythical, mystical, avant-garde historical epic *Valhalla Rising* and the no less controversial drama *Bronson*.



By day, the mysterious, taciturn young man (Gosling) works as a Hollywood stuntman and a mechanic at a dirty Los Angeles garage, while by night, as a driver with inhuman skills, he lends his services to criminals. His idyllic, peaceful triple life becomes complicated when he falls in love with his beautiful neighbour (Mulligan) with a small child and a husband in prison. Numerous enthralled critics and viewers characterised *Drive* as »one of the greatest surprises of 2011« and a »Tarantinoesque film«. The latter notwithstanding, instead of a postmodern pastiche, a citation of and homage to road movies, heist films, film noir and 1980s cinema, Refn actually managed to create something more: he merged all the mentioned references into a unique whole, an entirely new model of auteur genre film for the new millennium, which simultaneously shocks and seduces with its honest mixture of brutality and elegance, existentialism and romance. *Drive* is Frankenstein's monster built piecewise by Walter Hill, Monte Hellman, Richard Sarafian, Dennis Hopper, Robert Bresson, Nicholas Ray, Chris Petit, Wim Wenders, Clint Eastwood, Warren Oates and Steve McQueen, but it is a seamless monster that learned to walk in Victor Erice's school. *Drive* was adapted from the eponymous novel by James Sallis (who last year already followed up his instantaneous 2005

literary cult with a novel published under no less a laconic title, *Driven*). On the level of the story, the plot, and partly also the level of dramaturgy, it does not bring anything essentially new. The fundamental surplus, the very core of the film, lies in its form, in the exclusive authorial signature of Nicolas Winding Refn. As with his previous masterpiece *Valhalla Rising* (2009), we could again say that the story (or its germs) arise from the form, from the audiovisual, that is, the inherently filmic. Similarly, the surplus of Sallis' novel lies almost exclusively in its form, a crossbreed between Carver, Bunker and Chandler. This admittedly evident thesis is confirmed by Refn himself, who tersely and wittily characterises *Drive* as a story »about a man who drives around listening to pop songs at night.« In short, the main hero's character does not proceed from any in-depth psychology, or even a surface one, but is born entirely out of the mentioned night melodies that surround him, from the monumental way he is filmed, from the unexplained drive that propels him from scene to scene, from one story line to another, from one gear to another, to the end and beyond. It concerns real mythology, a timeless film for every moment.

## Nizke dežele, visoka pričakovanja

Bi bila slaba hvala reči, da je Martijn Maria Smits najobetavnejši izmed mladih nizozemskih režiserjev? Navsezadnje se le malokdo spomni na Nizozemsko, kadar razpravljamo o stanju evropske kinematografije – letos je bil *Borgman* prvi nizozemski film, ki se je uvrstil v tekmovalni program Cannesa od ... leta 1975!

Zakaj je tako? Nizozemska ima vendarle 17 milijonov prebivalcev in sedmi najvišji BDP na prebivalca na svetu. Romunija – ta neizčrpana filmska valilnica – ima zgolj 2 milijona prebivalcev več, a je na lestvici bruto domačega prihodka šele na 63. mestu. Morda imajo Nizozemci preprosto preveč denarja, njihovi filmarji pa so zadovoljni z ustvarjanjem prijetnih uspavank o tegobah srednjega razreda.

Tega nikakor ne moremo očitati Smitsu, saj se njegova maloštevilna filmografija (le štirje filmi od prvenca iz leta 2006 *Otzenrath: Last Day.*) vneto osredotoča na tiste člane nizozemske – in vsekakor belgijske – družbe, ki jim sreča ni naklonjena. Njegov v rotterdamski tekmovalni program uvrščeni *C'est déjà l'été* je posnet v valonskem postindustrijskem mestu Seraing, kjer sta večkrat nagrajena brata Dardenne ustvarila večino *svojih* filmov – neznan začetnik je za prehod na ta teritorij potreboval kar precej drznosti.

Smitsove filme označuje prav tovrstna drzna samozavest; dva srednjemetražna podviga, ki ju prikazujemo v Izoli, pa z nenavadno dolžino spretno ustvarita intenzivni miniaturo v maniri klasičnega socialno realističnega humanizma. In čeprav sta bila oba izvirno posneta za male ekrane – *Antwerpen* je na nacionalnem festivalu prejel nagrado za najboljši televizijski film –, ne učinkujeta prav nič šibkeje, ko ju gledamo na velikem platnu.

V filmu *Antwerpen* spremljamo par z enoletnim otrokom in njuno stisko po moževi izgubi zaposlitve. Moč nelagodje zbujujočih »prizorov iz zakonskega življenja«, posnetih v dokumentarističnem slogu, vseskozi stopnjuje silovita igra Thomasa Ryckewaerta in Daphné Verhelst – soustanoviteljev priznane radikalne belgijske gledališke skupine Wolff.

Smitsov talent za delo z igralci se spet pokaže v filmu *Pod težo oblakov*, v katerem Goldo de Leon, deklico, ki je komaj prilezla iz plenic, prepriča v pretresljiv in komaj verjeten igralski nastop. Smits nas v tej spretni variaciji *Glorie* Johna Cassavetesa in *Julie* Ericka Zonca pahne v nočni mori podobno življenje Elene (Tanja Otolski), mlade Ukrajinke, vpletene v neprijazen svet trgovine z belim blagom in prostitucije pod prisilo. Ko začne Elena skrbeti za prijateljičinega otroka, se sooči z grozljivo dilemo v komaj prepoznavni Nizozemski 21. stoletja, zaznamovani s surovimi družbenimi razlikami in prikritimi oblikami izkoriščanja, ki jih je tako enostavno spregledati in si pred njimi zatisniti oči. Toda ne tukaj, ne zdaj in nič več.

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



## Low Countries, High Expectations

Is it »damning with faint praise« to say that Martijn Maria Smits is the most promising young Dutch director? After all, the cinema of the Netherlands is seldom near the tip of many tongues when the state of European film-making is being discussed – earlier this year *Borgman* was the first Dutch production selected for Cannes competition since... 1975!

Why should this be? After all, the Netherlands has 17 million people and the world's seventh-highest GDP per capita – that inexhaustible cinematic hotbed Romania has only two million more citizens but ranks a lowly 63rd in the GDP list. Maybe the Dutch simply have too much money, their cineastes content to churn out tasteful snoozers about Middle Class woes. Such accusations can never be levelled at Smits, whose small filmography (just four pictures since his 2006 debut *Otzenrath: Last Day*.) fiercely concentrates on the least fortunate members of Dutch – and indeed Belgian – society. His Rotterdam-competing *C'est déjà l'été* was made in Wallonia's post-industrial town Seraing, where the award-laden Dardenne brothers shoot most of *their* movies – for an unknown newcomer to 'trespass' onto that turf took *chutzpah* aplenty.

Smits' films are marked by exactly that kind of bold confidence, and the two mid-length enterprises presented here in Izola use unorthodox running-times to craft intense miniatures of classic social-realistic humanism. And while both were originally made for the small screen – *Anvers* was named Best TV Film at the national film-festival – they lose no ounce of impact in a cinematic context.

In *Anvers* we follow a couple with a one-year-old child, struggling to cope after the husband loses his job. Shot in documentary style, these discomfiting 'scenes from a marriage' are consistently elevated by powerhouse central performances from Thomas Ryckewaert and Daphné Verhelst – co-founders of Belgium's renowned radical theatre troupe Wolff.

Smits' knack with actors is again displayed in *Under the Weight of Clouds* – he coaxes a performance of harrowing believability from a tot barely out of diapers, Golda de Leon. In this skilful variation on John Cassavetes' *Gloria* and Erick Zonca's *Julia*, Smits plunges us into the nightmarish existence of Elena (Tanja Otolski), a young woman from Ukraine enmeshed in the grim world of human-trafficking and forced prostitution. Taking responsibility for a colleague's infant child, Elena finds herself facing a nightmarish dilemma in a near-unrecognisable 21st-century Netherlands of stark social division and hidden forms of exploitation that are so easy to overlook, so easy to ignore. But not here; not now; no more.

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

# ANTWERPEN

## ANVERS

Nizozemska/The Netherlands 2009

**režija/directed by** Martijn Maria Smits **scenarij/screenplay** Martijn Maria Smits **fotografija/cinematography** Gregg Telussa **zvok/sound** Hein Verhoeven **montaža/editing** Martijn Maria Smits **igrajo/cast** Thomasa Ryckewaerta, Daphné Verhelst, Karolien de Beck, Katelijne Damen, Ron Cornet **producent/producer** Marc Bary **produkcija/production** IJswater Films B.V. **kopija/print source** IJswater Films B.V.

**format/format** Digibeta **dolžina/running time** 40'



## MARTIJN MARIA SMITS

Rojen leta 1980 na Nizozemskem. V Antwerpnu je študiral avdiovizualne umetnosti in fotografijo. S filmom *Otzenrath: Last Day*, je leta 2006 diplomiral iz dokumentarnega filma na Nizozemski filmski akademiji. Za kratki film *Antwerpen* je prejel nagrado zlato tele na Nizozemskem filmskem festivalu in glavno nagrado FIPA. Smitsov prvi igrani film *C'est déjà l'été* (2010) se je uvrstil na Mednarodni filmski festival v Rotterdamu, *Pod težo oblakov* (2012), pa je bil nominiran za številne nagrade.

Born in Holland in 1980. Studied Audiovisual Arts and Photography in Antwerp. In 2006, he graduated in documentary filmmaking at the Dutch Film Academy with the film *Otzenrath: Last Day*. His short *Anvers* won the Golden Calf at the Netherlands Film Festival and the FIPA d'Or Grand Prize. Smits' first feature film, *C'est déjà l'été* (2010), was selected for the International Film Festival Rotterdam and *Under the Weight of Clouds* was nominated for several prizes.



Finančna kriza, izguba službe, izguba stanovanja, selitev k ženinim očitajočim staršem v utesnjeno stanovanje. Zdi se, da je za Martina in njegovo samozavest teh udarcev preprosto preveč, ob njegovi pasivnosti pa se začnejo sesuvati še ostanki družinske sreče z ženo Jasmijn in njunim enoletnim otrokom.

Financial crisis causes Martin to lose his a job and the apartment. He is forced to move into the cramped apartment of his wife's parents. His self confidence is shattered and he sunks into passivity, which threatens to completely destroy his family happiness, the relationship with his wife and their one year old child.

# POD TEŽO OBLAKOV

## UNDER THE WEIGHT OF CLOUDS

Nizozemska/The Netherlands 2012

**režija/directed by** Martijn Maria Smits **scenarij/screenplay** Martijn Maria Smits **fotografija/cinematography** Gregg Telussa **zvok/sound** Hein Verhoeven **montaža/editing** Martijn Maria Smits **igrajo/cast** Tanja Otolski, Golda de Leon, Juda Goslinga **producent/producer** Paul Ruven **produkcija/production** Talent United Film & Tv **kopija/print source** Talent United Film & Tv

**format/format** HDCAM **dolžina/running time** 49'



Surova doza realizma z že tolikokrat povedano, a nikoli dovolj slišano zgodbo: Ukrajinka Elena je, da bi preživljala družino, ujeta v ponižujoče suženjstvo pod vodstvom nizozemskih zvodnikov. Ko se v njeni skrbi po naključju znajde mala hči kolegice, mora eno življenje – dekličino ali svoje – postaviti v drugi plan.

Familiar story that should be told again and again is told once again, in a raw and realistic style. In order to support her family Elena, an immigrant from Ukraine, slavishly sells her body under the supervision of Dutch pimps. She accidentally finds herself guarding her colleague's daughter and faces a dilemma whose life to take care of first: her own or the girl's.

## V iskanju raja

Kaj pomeni, če filmski ustvarjalec v naslovu filma uporabi besedo »raj«? S »koščkom raja« Dlouhy opredeljuje življenjski slog izvirnih tirolskih priseljencev v Peruju in njihovo zgodbo o iskanju raja pred stošestdesetimi leti. Če sledite filmarjema Danielu in Danieli, ne začutite veliko raja. Vsaka doba ima svoje priseljence, ljudi, ki iščejo novo domovino, ker prejšnja ne deluje več. Gre za staro biblijsko zgodbo o rajskem vrtu. Domišljija, utopija, vizije upanja o odkritju svobode v drugem kotičku našega sveta, da bi našli kraj, kjer se lahko ustalimo. A film nam pove tudi, da se ne moremo otresti dediščine in tradicije. Tudi v novi hiši je veliko nevarnosti.

Daniel Dlouhy je eden izmed vzhajajočih tirolskih filmarjev – ustvarjalen, pozitiven in poln energije, s katero na platno prenaša svoja opažanja.

Helmut Groschup

direktor Mednarodnega filmskega festivala v Innsbrucku,

član programskega sveta Kino Otoka

## In Search of Paradise

What does it mean if a filmmaker uses the word »paradise« in the title of a film? With »something paradise« Dlouhy is defining lifestyle of original Tyrolean immigrants in Peru and the story about their search of paradise 160 years ago. If you follow the filmmakers Daniel and Daniela you can feel little paradise. Every era has its immigrants, people who are looking for a new homeland, because the old one does not work any more. It's the old bible story about the Garden of Eden. Fantasy, utopia, visions of hope to find freedom in another part of our world – to find some place to settle down. But the film tells us also that you cannot shake off heritage and traditions. Also a new house contains several dangers.

Daniel Dlouhy is one of the upcoming Tyrolean filmmakers – creative, positive and full of energy to bring his observations to the screen.

Helmut Groschup

Director of International Film Festival Innsbruck,

Kino Otok Programme Board Member

# KOŠČEK RAJA

ETWAS PARADIES

SOMETHING PARADISE

Peru, Avstrija/Peru, Austria 2013

**režija/directed by** Daniel Dlouhy **scenarij/  
screenplay** Daniel Dlouhy & Daniela Atzl **zvok/  
sound** Bertram Walsler **montaža/editing** Sebastian  
Longariva & Daniel Dlouhy **producent/producer**  
Daniela Atzl **kopija/print source** Daniel Dlouhy

**format/format** Blu-ray **dolžina/running time** 84'



Ko je sredi 19. stoletja približno 330 Tirolcev in 120 Porenjcev migriralo v perujsko džunglo, so imeli s seboj malo prtljage, a veliko upanja. Sto šestdeset let pozneje mobilnost in preseljevanje nista le stalna tema preteklosti, temveč tudi sedanjosti. V nekoč odročni kraj je prišlo še veliko drugih ljudi in tirolsko narečje je postalo redkost. V dokumentarcu prebivalci mesta Pozuzo spregovorijo o svojih predstavah o domu, identiteti in izvoru.

»Središče filma je skupnost v Peruju. Migracijska gibanja so del človeškega bivanja. Tudi – ali predvsem – v moderni dobi igrajo pomembno vlogo, na katero zmeraj znova pozabljamo. Vsak dan umirajo ljudje, ki skušajo prodreti v trdnjavo Evropo. Tirolska, eden najbogatejših delov Avstrije, se že od nekdaj bori proti ljudem drugih narodnosti – hkrati pa je ponosna na tirolsko kolonijo v perujskem pragozdu.

*Košček raja* vidim kot kritiko tirolskih tradicij, tirolske togosti in trdoglavosti ter njene včasih izjemno konservativne družbe. Zares sem pretresen zaradi sovraštva in rasizma, ki ga številni Tirolci gojijo do drugih – to me navdaja s hromečo nemočjo. Film nosi v sebi moč, da odpravi to ohromelost in vzpostavi nove ali drugačne impulze – vsaj za kratek, zelo kratek trenutek. Z vsakim filmom na novo odkrivam filmski medij in njegovo moč. Nemara sem se s *Koščkom raja* prav zato hotel vrniti k zame veljavni praobliki dokumentarnega filma.« Daniel Dlouhy

## DANIEL DLOUHY

Rojen leta 1983. Filmski ustvarjalec, radijski voditelj, direktor filmskega festivala (The Filmfest Rejected) in vodja gledališča Freies in Innsbrucku. Na univerzi v Innsbrucku je študiral primerjalno književnost. Filmu se je prvič posvetil na HFF v Münchnu kot asistent produkcije, pozneje kot vodja produkcije, in potem v različnih vlogah pri številnih filmskih projektih. Nato je začel ustvarjati svoje filme, v večini kratkometražne, reklame in športne filme. Trenutno pripravlja svoj naslednji dokumentarec.

Born in 1983. A filmmaker, radio host, director of a film festival (The Filmfest Rejected) and Manager of the Freies Theater Innsbruck. He studied comparative literature at the university of Innsbruck. He made his first steps into film at the HFF in Munich as a production assistant and later as production manager, and after that he worked in various positions on different film projects. Later he started to make his own, mostly short films, advertisements and sports films. He is now working on his next documentary.



When about 330 Tyroleans and 120 Rhinelanders migrated to the Peruvian jungle in the mid 19<sup>th</sup> century, they carried little luggage, but a lot of hope with them. 160 years later, mobility and migration are a constant topic not only of the past but of the present. Many other people have come to the once remote area, and the Tyrolean dialect has become rare. In this documentary the people of Pozuzo get to speak about their perceptions of home, identity and origins.

»The centrepiece of the film is a community in Peru. Migration movements are part of human existence. Also, or especially, in the modern era they play a significant role, which is always forgotten. People die every day while trying to get into the fortress Europe. Tyrol as one of the richest parts of Austria has always defended itself against people of other nationalities – but it is also proud of the Tyrolean colony in the jungles of Peru.

I see *Something Paradise* as a criticism of Tyrolean traditions, Tyrolean inflexibility and stubbornness, and its sometimes extremely conservative society. I'm actually shocked by the hatred and racism that many Tyroleans harbour against others and this imbues me with the feeling of a paralyzing powerlessness. Film holds the power to break this paralysis and restore new or different impulses – at least for a brief, very brief moment. With each film, I rediscover the medium of film and its power. And maybe that is why with *Something Paradise* I wanted to return to for me a valid, original form of the documentary genre.« Daniel Dlouhy

## Nočna mora v indijanskem rezervatu

Ko naivni in požrtvovalni Mike («Veš, zakaj je Jimi Hendrix umrl? Ker Mike Danube ni bil tam z lisicami, da bi mu rešil življenje») prejme video posnetek svojega najboljšega prijatelja Chrisa, ki sredi indijanskega rezervata in amfetaminske psihoze («Vladni vohuni so nam vsem za petami») strelja na nevidne zasledovalce, se nemudoma odpravi v razpadajočo kolibo, da bi prijatelja iztrgal iz krempljev odvisnosti. Četudi z elektrošoki in parom lisic. Že tako težaven podvig pa kmalu preraste v nekaj veliko bolj grozljivega in grozečega, ko se začnejo nad dvojico zgrinjati skrivnostni indici in vsepovsod prežeče nevarnosti. Nekaj zlovesčnega ju opazuje, pa to niso samo plemenski varnostniki z nosom za posel, dva retardirana drogeraša, milenaristični kult (z režijskim dvojcem in producentom Lawsonom), srhljivi evangelist borznega posredništva (na lovu za ostanki indijanske posesti) in še srhljivejši sorbonski arheolog z nosom za »domačico« in lynchevsko bizarnost ...

*Razplet*, ki se obzirnó, a igrivo spogleduje s filmi, kot je denimo *Čarovnica iz Blaira* (The Blair Witch Project) in še zlasti z zgodnjim Raimijem (*Evil Dead*), mimogrede, in morda nevede, odpravi pomanjkljivosti prvega, ko nadležnost hiperaktivne in vse preveč hiperrealne ročne kamere nadomesti z umerjenimi namigi na prvoosebno perspektivo morilca/pošasti in obilico foto-video parafernalije, ki ju v kamero ujamejo veliko trdnjše roke Aarona Moorheada (korežiser, direktor fotografije, komontažer, mojster posebnih učinkov). Medtem ko Bensonov (korežiser, scenarist, producent, komontažer) scenarij ponudi izvirno predelavo utečenih žanrskih motivov in klasičnih zapletov tipa »koča v gozdu«, »mestne srajce na podeželju« in tistega ljubljenca japonske grozljivke, »morilskih medijev«. V tej koči so čisto vsi maligni, od fotografij do filmskih trakov in digitalnih fajlov, od diapozitivov do dnevniških zapiskov, od jamskih poslikav do satelitskih posnetkov. In v gozdu ne oprezajo izprijeni kmetavzi, pač pa nekaj tehnološko daleč bolj razvitega, kaj šele opremljenega.

*Razplet*, ki zdaj že slovi kot »razburljivo odkritje lanske festivalske sezone« in »biser žanrske reinvencije«, je obenem napeta in strašljiva nadnaravna srhljivka ter dodelan in domiseln ameriški indie. Poln dvojnih pomenov in metafilmskih referenc. Popoln preplet iskrene zgodbe o prijateljstvu in tiste fantastične o vsemedijskem poltergeistu; prva priskrbi črno komiko in dramo, druga pristen srh in suspenz.

Ta mali neodvisni biser se morda res upira žanrski opredelitvi, pa vseeno – in vsem smrtnim nevarnostim ter Chrisovim samomorilskim mislim navkljub – utripa s prepoznavnim srčnim duhom, z življenjsko radostjo, lastno prav tistim žanrskim klasikam, ki se jim tako neizbežno pokloni.

Maša Peče

članica programskega sveta Kino Otoka



## Native Thrills in Native American Territory

When naïve but well-meaning everyman Mike («Do you know why Jimi Hendrix died? He didn't have Mike Danube and a set of handcuffs to save his life.») receives a video of his best buddy Chris shooting his gun off out in the boonies, high on meth and paranoia («The government issues each of us a shadow.»), he drives out to the rundown shack – at the edge of an Indian reservation, as it turns out – determined to stage a one-man intervention and drag his friend to rehab. Even if it takes a stun gun and the said pair of handcuffs. An ambitious plan from the get-go, Mike's selfless mission grows increasingly dangerous and eerie as cryptic clues and ominous threats abound. There's something sinister out there, and it's not just the two drug-dealing hicks, the business-savvy tribal security, the local doomsday cult (featuring the directorial duo and producer David Lawson), the creepy mortgage-selling travelling evangelist (after what's left of the Native land and real estate) or a creepier-yet French archaeologist with a penchant for dope and pure Lynchian weirdness...

With an attentive but playful wink to the likes of *Blair Witch* and early Raimi's *Evil Dead*, *Resolution*, perhaps unwittingly, rectifies all that was out of whack in the former, dispensing with the nuisance of hyperactive and all too hyper-real handheld camera and replacing it instead with a measured innuendo of the killer/monster P.O.V. and an abundance of photo-video paraphernalia, both artfully photographed by Moorehead's (Co-Director, Cinematographer, Co-Editor, VFX Artist) much steadier hands. Benson's (Co-Director, Writer, Producer, Co-Editor) script meanwhile delivers an original reworking of well-trodden tropes and the classic »cabin in the woods«, »city-folk in the backwoods«, and that j-horror favorite, »haunted media« scenarios. No medium is left unturned here, from photos to film stock to digital footage, from slides to satellites, from diaries to cave paintings. And it's not the deprived country bumpkins that lurk in the woods, but something far more technically advanced, and incredibly equipped, for that matter.

»One of the most talked-about discoveries of last year's festival circuit« and a »genre-bending gem«, *Resolution* is at once a suspenseful and spine-chilling supernatural thriller, and a crafty and clever American indie. Replete with double entendres and metafilmic references, it perfectly blends a compelling buddy story and a media-manipulating poltergeist plot, the first supplying dark comedy and drama, the second growing tension and some genuine shivers.

The small indie marvel may very well defy genre classification, but – despite all deadly threats and Chris's suicidal tendencies – it clearly possesses a *joie de vivre*, that hearty and humorous spirit inherent in all genre classics it inevitably pays tribute to.

Maša Peče

Kino Otok Programme Board Member

# RAZPLET

## RESOLUTION

ZDA/USA 2012

**režija/directed by** Justin Benson, Aaron Scott Moorehead **scenarij/screenplay** Justin Benson **fotografija/cinematography** Aaron Scott Moorehead **zvok/sound** Daniel Martinez, Yahel Dooley **montaža/editing** Justin Benson, Aaron Scott Moorehead **igrajo/cast** Peter Cillella, Vinny Curran, Zahn McClarmon, Bill Oberst Jr. **producenta/producers** David Lawson, Justin Benson **kopija/print source** Raven Banner Entertainment

**format/format** Blu-ray **dolžina/running time** 93'

**festivali (izbor)/festivals (selection)** Tribeca 2012, Fantasia Montreal 2012, Neuchâtel 2012, Toronto After Dark 2012, Strasbourg European Fantastic Film Festival 2012, Scremfest 2012, Celluloid Screams 2012, Trieste Science + Fiction 2012



Michael se odloči, da bo najboljšega prijatelja Chisa pripravil do tega, da se strezni in si uredi življenje. Z najboljšimi nameni sproži načrt, s katerim hoče prepričati Chisa v odvajanje od trdih drog, preden ga odvisnost pahne v prezgodnjo smrt. A, kar se začne kot poskus reševanja prijateljevega življenja, kmalu ubere nepričakovano stranpot, ko se prijatelja soočita z osebnimi demoni, posledicami preteklih dejanj in silami onkraj njegovega nadzora.

»Ponosna sva, da ustvarjava v pestri, inteligentni in domiselni areni žanrskega filma. Izjemen navdih črpava iz nizkoproračunske DIY tradicije grozljivk, kot sta *Koča strahu* in *Noč živih mrtvecev*. Ampak najin film je, z vsem spoštovanjem, nekaj povsem drugega.« (Justin Benson)

## JUSTIN BENSON & AARON SCOTT MOORHEAD

Justin je odraščal v San Diegu. Po diplomi z UCLA se je lotil pisanja, režije in domala vseh priložnostnih del, kar jih ponuja filmska industrija. S pomočjo slednjih je nazadnje le nabral dovolj denarja za *Razplet*, svoj celovečerni prvenec. Aaron je odraščal na Floridi in svoj prvenec posnel že pri rosnih 19-ih. Od študija filma na Floridski državni univerzi deluje na vizualnem področju filmske umetnosti kot direktor fotografije, režiser, mojster posebnih učinkov in kolorist. Globoko ceni (skoraj) vsak film, ki si drzne tvegati.

Justin grew up in San Diego. Since graduating from UCLA, he has written, directed, and worked just about every odd job across the spectrum of the film industry. Most of the budget for *Resolution*, his first feature, was raised from these gigs. Growing up in Tarpon Springs, Florida, Aaron directed his first feature at age 19. Since graduating from FSU Film School, he has worked in the visual side of filmmaking as a cinematographer, director, VFX artist, and colorist. He has a deep love for nearly any film that takes a risk.



Michael is committed to getting his best friend Chris to sober up and get his life back on track. With the best of intentions, Michael implements a plan to convince Chris to go to rehab before his drug addiction leads to an early death. But what begins as an attempt to save his friend's life quickly takes an unexpected turn as the two friends confront personal demons, the consequences of past actions, and forces beyond their control.

»We take a lot of pride in working in the diverse, smart, inventive realm of genre film. We're massively inspired by the low-budget DIY tradition of horror flicks like *Cabin Fever* and *Night of the Living Dead*, but we're respectfully something very, very different.«  
(Justin Benson)

# Tekstura kot podtekst – Izbor 35-mm filmov Johna Pricea

»Filmov ne snemam po scenarijih ... igralcev ni ... Film posnamem, kakor bi popotnik posnel fotografije ... kot dnevnik ali spomin na doživetja ... popotovanja ... rojstne dneve ... krste ... ločitve ... poroke ... parade ... počitnice ... slovесе ... uporabljam stari 16-milimetrski trak in ga sam razvijam, kar je ceneje, kakor če bi presedlal na digitalno ... tekstura emulzije na neki način komunicira na čustveni ravni in postopek me fascinira ... montaža je kakor urejanje albuma ... je proces refleksije ... kdo si bil, ko so bile podobe posnete, kaj si postal in kako si se spremenil ... kako se vse spreminja ... intenziven proces opazovanja, preiščevanja in refleksije ... mislim, da gre za poskus posredovanja nekega občutja bogastva človeštva ... gledališča absurda ... krhkosti preteklosti in sedanjosti ... poleg tega najdem smisel vsega samo skozi prijateljstvo in izkazovanje ljubezni.« (John Price, avgust 2001)

V enem izmed svojih številnih esejev o robnih oblikah filma je Mike Hoolboom zapisal, da je del skrivnosti filmov Johna Pricea v tem, kako male stvari spremeni v velike. Podobno kot v zgornjem uvodu ... stavki, razdeljeni v drobce, njegove lastne besede ... osamljene in povečevalne kujejo nov pomen. Poezija.

John Price vlaga role filmskega traku v svojo kamero že več kakor dvajset let. Veliko je potoval, zadnjih deset let, odkar se mu je rodil prvi otrok, pa veliko časa preživi doma. Price-filmar se intuitivno odziva na svoj vsakdan in preprosto snema, včasih celo ne da bi nameril, svoje otroke, svoj dom, okolico in izlete. Ljubi svoje kamere in objektivne in vse, kar ti zmorejo, pa tudi naključne procese, ki se dogajajo pri razvijanju filmskega traku. Zvitke filma razvija v svoji kleti. To je kraj, kjer se podoba razkrije, kjer male reči začenjajo postajati velike, kjer se zgodi vse. Kemija kot srečanje, spojina reprezentacije in spomina. Zelo osebno, a nič več zasebno. Z razvijanjem teh filmskih trakov ustvari film reinterpretacij.

V projekciji se zgodi čarovnija. Nenadoma se pojavijo vse pomembne stvari, nezloščene, povečane. Velikost je pomembna ... na ta način se je John Price odločil spominjati.

Za Kino Otok bo izvirno neme filme *Morske serije* spremljala nežna glasba Izolana Elviza Šahbaza.

Spletna stran Johna Pricea: <http://filmdiary.org>

Erwin van 't Hart

Selektor kratkih/eksperimentalnih filmov za Mednarodni filmski festival v Rotterdamu. Več kot dve desetletji je delal kot kinooperater in tako razvil prav posebno zanimanje za prikazovanje in ohranjanje analogne filmske kulture. Trenutno sodeluje z umetniškim laboratorijem Filmwerkplaats iz Rotterdamu in je dejaven tudi kot neodvisni selektor.

## Texture as Subtext – A selection of 35mm films by John Price

»I don't make movies from scripts... there are no actors... I shoot movie film like a traveller would shoot stills... as a diary or memory of experiences... travels... birthdays... christenings... break-ups... weddings... parades... holidays... good-byes... using old 16mm film and processing it myself is cheaper than going digital... the emulsion's texture somehow communicates on an emotional level and the process fascinates me... editing is like organizing a scrapbook... it is a process of reflection... who you were when the images were recorded and who you have become and how you have changed... how everything changes... an intensive process of observation, meditation and reflection... I think it's an attempt to communicate a sense of the richness of humanity... the theatre of the absurd... the fragility of past and present... besides, friendship and loving is the only way I know how to make sense of this place.« (John Price, August 2001)

In one of his many essays on fringe film, Mike Hoolboom writes that part of the mystery of the work of John Price is how he makes small things large. A bit like with this introduction... sentences divided into fragments, his own words... isolated and magnifying, giving new meaning. Poetry. John Price has been loading his camera with rolls of film for more than 20 years now. He travelled around and, for the last ten years, with the birth of his first child, spends lots of time just at home. Price the filmmaker reacts intuitively to this daily routine and just shoots, in some cases even without pointing, his children, his private home, his surroundings and day-trips. He loves his cameras and lenses and what they can do, and also the accidental processes involved with the processing of the film stock. The basement of his home is where he develops these rolls of film. This is the place where the image reveals itself, where the small things start to become large things, where it all happens. Chemistry as an encounter, a compound, of representation and of memory. Very personal, but no longer private. By developing these films, he creates a cinema of reinterpretations.

In projection, the magic occurs. Suddenly, all the important things are there, unpolished, enlarged. Size matters... this is the way John Price has chosen to remember.

For Kino Otok, the *Sea Series* films, originally silent, will be accompanied by some gentle live music by Elvis Šahbaz.

John Price website: <http://filmdiary.org>

Erwin van 't Hart

Works as a short/experimental film programmer for International Film Festival Rotterdam. Being a film projectionist for more than two decades, he has developed his specific interest in presenting and preserving analogue film culture. He is currently involved with the Rotterdam-based artist-run lab Filmwerkplaats and also works intensively as a freelance programmer.

## DESET TISOČ SANJ

TEN THOUSAND DREAMS

35mm, 1.37, nemi/silent, čb/b&w, 2004, 6'



Iz tistega obdobja nimam spominov ... pred vrtcem, pred gosto hrano, pred kakršnokoli idejo o tem, kaj me čaka. Slike so bile posnete nekaj ur zatem, ko je moj dojenček prešel veliko ločnico med toplim hrumečim vesoljem matrine maternice in jutranjo svetlobo naše postelje.

I have no memories from that time... before kindergarten, before solid food, before any idea of what lay ahead. The images were shot a few hours after my baby had traversed the great divide between the warm rumbling universe of his mother's womb and the morning light of our bed.

## OROŽJE/IGRA

GUN/PLAY

35mm, 1.37, zvočni/sound, čb/b&w, 2006, 9'



Ko sem posnel čuden dogodek, ki se je spontano zgodil na odročni plaži, sem ugotovil, da imam še dva zvitka filma, posneta nekaj let prej, in da bi lahko posneti zvitki skupaj delovali kot triptih. Podzavesten odziv na stopnjevanje oboroženega nasilja v mestu.

After shooting a strange episode that occurred spontaneously on a secluded beach, I realized that there were two other rolls shot years earlier that might work as a triptych. A subconscious reaction to the escalating gun violence in the city.

## RAZGLLED NA SLAPOVE S KANADSKE STRANI

VIEW OF THE FALLS FROM THE CANADIAN SIDE

35mm, 2.34, nemi/silent, barvni, čb/colour, b&w, 2006, 7'



Leta 1896 je William Heise posnel prve 35-milimetrske gibljive slike Kanade pri Niagarskih slapovih. Sistem štirih perforacij v kameri, ki ga je uporabljal, sta oblikovala in izdelala Thomas Edison in William K. Dickson. Filmski trak je izdelal George Eastman po Edisonovih navodilih. Ta film sem posnel z uporabo enake osnovne tehnike; posvečen je vizionarskim idejam teh pionirjev.

In 1896, William Heise photographed the first 35mm motion picture images of Canada at Niagara Falls. The 4-perforation camera system he used was designed and built by Thomas Edison and William K. Dickson. The stock was manufactured by George Eastman to Edison's specifications. This film was photographed using the same essential technology and is dedicated to the visionary ideas of those pioneers.

## DOMASHNYEE KINO/ HOME MOVIE

35mm, 2.35, zvočni/sound, barvni, čb/colour, b&w, 2010, 27'



*Domashnyee Kino* je *home movie* na mnogih ravneh – snemal sem ga štiri leta, v hiši in okoli nje, s 35-milimetrsko filmsko kamero in različnimi čudnimi filmskimi trakovi, ki so se starali v nenadzorovanih pogojih v kleti. Spremlja prehajanje mojih dveh otrok v vse bolj naraščajoče zavedanje sveta ... Beleži tok svetlobe in zvoka po njunem okolju ... Je počastitev načina, na katerega se svetloba lomi skozi košček stekla (v tem primeru skozi ruske anamorfne leče iz 70. let) in njenega preoblikovanja površine emulzije v impresionistično reprezentacijo trenutkov.

Photographed over four years in and around the house with a 35mm movie camera and a variety of odd film stocks that had been aging in the uncontrolled conditions of the basement, »domashnyee kino« is a home movie on many levels. It follows the passage of my two children coming to an ever-increasing awareness of the world... It traces the flow of light and sound through their environment... It is a celebration of the way light bends through a piece of glass (in this case, a couple of 70s-era Russian anamorphics) and how this light transforms the surface of an emulsion into an impressionist representation of these moments.

## MORSKA SERIJA #5

### SEA SERIES #5

35mm, 1.37, nemi/silent, čb/b&w, 2010, 5'

Suita morskih filmov. Navdihnile so jih serije fotografij Hiroshija Sugimota z naslovom Morske krajine. Sugimoto: »Vsakič, ko uzrem morje, me navda pomirjujoč občutek varnosti, kot bi obiskal rojstno domačijo; odpravim se na popotovanje videnja.«

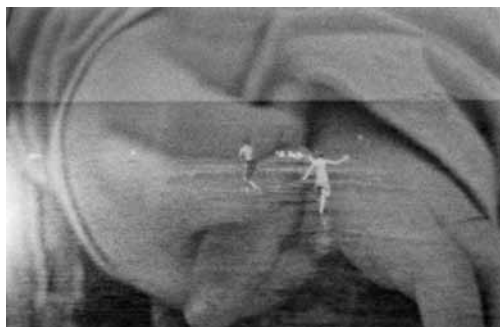
A suite of sea movies. They were inspired by a photographic series by Hiroshi Sugimoto called Seascapes. Sugimoto: »Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.«



## MORSKA SERIJA #9

### SEA SERIES #9

35mm, 1.37, nemi/silent, barvni/colour, 2013, 2'45''





## MORSKA SERIJA #7

### SEA SERIES #7

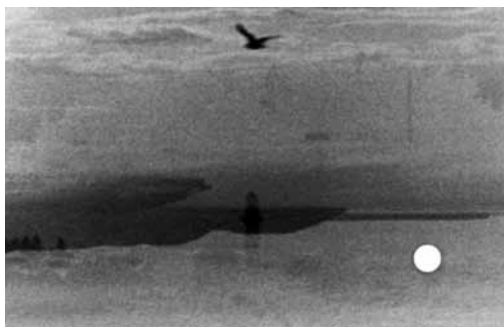
35mm, 1.37, nemi/silent, čb/b&w, 2010, 4'



## MORSKA SERIJA #13

### SEA SERIES #13

35mm, 1.37, nemi/silent, barvni/colour, 2013, 2'45''



### JOHN PRICE

Neodvisni filmski ustvarjalec, ki od leta 1986 ustvarja eksperimentalne dokumentarne filme, plesne filme in filmske dnevnike. Njegova ljubezen do analogne fotografije ga je po naravni poti vodila k poglobljenemu alkemističnemu raziskovanju s široko paleto filmskih emulzij in formatov. V takšnem načinu ustvarjanja tekstura podobe ni samo podlaga za pomen, marveč tudi sama predstavlja pomen; to je ena osrednjih potez Priceovega dela in zaznamuje tudi filme, ki jih je posnel za druge.

John Price is an independent filmmaker who has produced experimental documentaries, dance and diary films since 1986. His love of analog photography led naturally to extensive alchemical experimentation with a wide range of motion picture film emulsions and camera formats. Engagement with these modes of creation connected the way an images texture communicates subtext and is a key feature of his work and the work he shoots for others.

# Bojevnika

Ko sem bil navzoč na *Atosu* dvojice Miorelli, očeta in sina, so me prevevali nenavadno intenzivni in globoki občutki. Morenove besede so me spravljale v hipnotičen trans, Cosimove slike pa so mi istočasno odpirale svet za svetom. Svet za svetom. In potem še en svet.

Priznam, da sem občutil še eno čustvo, ki ga sicer čutim zelo redko – ponos. Ponos, da sem lahko tam in to vidim in slišim. Ponos, da je to sploh mogoče.

Oče in sin, bojevnika. Tokrat ne bojevnika vojne, ampak bojevnika umetnosti.

Jan Cvitkovič

Besede, podobe in zvoki nas popeljejo na potovanje v odmaknjena ozračja gore Atos. Ti trije različni »glasovi« součinkujejo, prepletajoč spomin in domišljijo. *Atos* je performans, ki projicirano digitalno sliko, govorjeno besedo in glasbo združi v edinstveno pripovedovalno sredstvo.

»Moreno, moj oče, je imel januarja 1985 priložnost obiskati goro Atos, kamor ga je gnalo strastno raziskovanje tradicije in simbolizma bizantinskih ikon. Posebna dovoljenja, neprijazne vremenske razmere in nekaj naključnih srečanj so mu omogočili, da je lahko potovanju od enega samostana do drugega namenil veliko več časa, kakor je dovoljeval običajni vizum za obiskovalce. /.../

Zgodbe in anekdote, ki jih je oče prinesel s poti, so spremljale moje otroštvo in utrjevale like, atmosfere in kraje, ki jih v resnici nikoli nisem videl. Zdaj, več kakor petindvajset let pozneje, sva se združila, da poustvariva nekatera izmed teh evokativnih občutij ter se poigrava z mejami spomina in domišljije. Ob tej priložnosti bova s seboj pripeljala tretjega pripovedovalca zgodb, mojstra za zvočne efekte (*Foley artist*) in glasbenika Massima Croceja: okolje za zgodbo bo ustvaril z uporabo glasbe in »piratskih posnetkov«, ki jih je moj oče z žepnim kasetofonom posnel na *Atosu*.

Performans je del širšega projekta, ki je pripeljal do nastanka ilustrirane knjige *Athos. Appunti dalla Montagna Santa*. Izšla je pri založbi Editori del Grifo v Italiji.«

Cosimo Miorelli

# Warriors

When I attended Moreno and Cosimo Miorelli's *Athos*, I was suffused by unusually intense and deep feelings. Moreno's words put me into a hypnotic trance, while at the same time, Cosimo's pictures opened up to me one world after another. One world after another. And then another. I admit I felt another emotion, an emotion I very rarely feel – pride. I was proud that I could be there to see it and hear it. I was proud that it could even be possible. Father and son, warriors. Not warriors of war, but warriors of art.

Jan Cvitkovič

The audience is taken through a journey in the remote atmospheres of Mount Athos guided by words, images and sounds. These three different »voices« interact, interweaving memory and imagination. *Athos* is a live set combining projected digital painting, spoken word and music into a unique storytelling device.

»Moreno, my father, had the chance to visit Mount Athos in the January of 1985, driven by his passionate research on the tradition and symbolism of Byzantine icons. Thanks to special permits, hostile weather conditions and some lucky encounters he could travel from one monastery to the other much longer than the usual 4-days visitor visa would allow. /.../  
The stories and anecdotes my father brought back from his trip have accompanied my childhood, consolidating characters, atmospheres and places I have never really seen myself. Now, more than 25 years later, we have come together to recreate some of those evocative sensations and to play with the boundaries of memory and imagination. On this occasion we'll have with us a third storyteller, Foley artist/musician Massimo Croce, who will create an environment for the tale using music and »pirate recordings« captured on the Athos by my father with a pocket tape recorder.

The performance is part of a larger project, that led to the creation of an illustrated book, *Athos. Appunti dalla Montagna Santa*, published by Editori del Grifo in Italy.«

Cosimo Miorelli

# ATOS

## ATHOS

Performans/Live performance

Cosimo Miorelli, Massimo Croce, Moreno Miorelli





#### **COSIMO MIORELLI**

Rojen v Bielli leta 1986. V Berlinu živeči vizualni umetnik (ilustrator) in performer ustvarja marsikaj – od publikacij do video produkcij. Njegovo trenutno raziskovanje se osredotoča na multimedijsko pripovedovanje zgodb ter na odnos med glasbo in ustvarjanjem podob. Leta 2011 sta z glasbenikom Stefanom Bechinijem, rojenim na Amiati, ustvarila WASHOUT PROJECT, multimedijsko platformo, ki glasbo in digitalno slikarstvo združuje v edinstvene performanse. Miorelli slika v živo in svoja dela razstavlja na festivalih, projektih in prizoriščih v Benetkah, Udinah, Genoi, Bruslju, Berlinu in drugod. [www.cosimomiorelli.com](http://www.cosimomiorelli.com) [www.washoutproject.com](http://www.washoutproject.com)

Biella, 1986. Berlin-based visual artist/illustrator/ live performer ranging from editorial publications to video productions. His current research focuses on multimedia storytelling and explores the relationship between music and image creation. In 2011, together with Amiata-born musician Stefano Bechini started WASHOUT PROJECT, a multimedia platform that combines music and digital painting into unique live-sets. Miorelli has painted live and exhibited his works in festivals, projects and venues in Venice, Udin, Genoa, Bruxelles, Berlin and elsewhere. [www.cosimomiorelli.com](http://www.cosimomiorelli.com) [www.washoutproject.com](http://www.washoutproject.com)



#### **MASSIMO CROCE**

Rojen leta 1966 v Ferrari. Devet let je živel v Kairu, kjer je razvijal sposobnosti semplanja v kompleksnem okolju egiptovskega megalopolisa. Leta 2007 je ustanovil Net Label Ozky e-sound. Od leta 2010 skoraj ves čas živi v Nediških dolinah. [www.archive.org/details/ozkye-sound-netlabel](http://www.archive.org/details/ozkye-sound-netlabel), [www.myspace.com/artenelrumore](http://www.myspace.com/artenelrumore)

Born in Ferrara in 1966. He has lived in Cairo for 9 years, developing his audio sampling skills in a complex environment such as the Egyptian megalopolis. In 2007 he founded the Net Label Ozky e-sound. In 2010 he moved almost steadily to the Natison Valleys. [www.archive.org/details/ozkye-sound-netlabel](http://www.archive.org/details/ozkye-sound-netlabel), [www.myspace.com/artenelrumore](http://www.myspace.com/artenelrumore)



#### **MORENO MIORELLI**

Rojen v Roveratu leta 1956. Več let se je posvečal poeziji in študiju bizantinskih ikon. Pozneje je sodeloval s stripsarskimi umetniki, na primer z Andreo Pazienza in Danijelom Žeželjem, in druge mednarodne avtorje prevajal v italijanščino (Jodorovski, Moebius, Heuet). Po letu 1994 se je osredotočil na sodobno umetnost in deluje kot kurator različnih dogodkov in festivalov. Leta 1993 je zasnoval in začel voditi Stazione di Topolò / Postajo Topolove, ki pod njegovim vodstvom še danes deluje na meji med Italijo in Slovenijo. Živi v Čedadu v Furlaniji.

Rovereto, 1956. Dedicated himself to poetry and the study of Byzantine icons for several years. Later on he collaborated with comic artists such as Andrea Pazienza and Danijel Žeželj and translated other international authors in Italian (Jodorovskij, Moebius, Heuet). Since 1994 he has focused on contemporary art, curating different events and festivals. In 1993 conceived and started Stazione di Topolò/Postaja Topolove, which he still organizes and directs on the border between Italy and Slovenia. Lives in Cividale del Friuli.

# PIKA IN PACKA

## PRICK OCH FLÄCK PÅ PRICKEN SPOT AND SPLODGE ON THE SPOT

Švedska/Sweden 2011

Primerno za otroke 3+/suitable for children 3+

**režija in scenarij** Lotta Geffenblad, Uzi Geffenblad **po knjigah/based on books** Lotte Geffenblad **oblikovanje/design** Lotta Geffenblad **montaža/editing** Uzi Geffenblad **glasba/music** Uzi Geffenblad **glas/voice** Katja Preša **producent/producer** Uzi Geffenblad **produkcija in distribucija/production and distribution** Zigzag Animation AB **kopija/print source** Kinodvor

**format/format** HD **dolžina/running time** 43 minut (6 x 7'30")

sinhronizirano v slovenščino/synchronisation to Slovenian



## LOTTA GEFFENBLAD

Ilustratorica in avtorica otroških knjig ter večkrat nagradjenih animiranih filmov. Z možem Uzijem najraje ustvarjata lutkovne animirane filme in animirane filme v tehniki kolaža.

An illustrator and an author of children's books and multiple award-winning animated films. She collaborates with her husband Uzi. Their favourite techniques are cut-out and puppet animation.

## UZI GEFFENBLAD

Glasbenik, skladatelj, režiser in producent. Na Univerzi v Stockholmu je študiral psihologijo, smer psihologija in otroška kultura. Občasno predava o scenariju, zvoku in produkciji animiranih filmov.

Uzi Geffenblad is a composer, director and producer. He studied psychology and children's culture at the University of Stockholm. He occasionally lectures on the script, sound and production of animated films.



Tu sta Pika in Packa. Pika je pikasta. Packa je packasta. Tako, kot mora biti. Šest lutkovnih animiranih filmov o Piki in Packi, ki početa vse mogoče: jesta bombone in morata k zobozdravniku, preurejata stanovanje in izgineta za tapetami, natisneta časopis iz krompirja, preučujeta žužke na pikniku in se igrata pirate. Zgodbe o Piki in Packi so primerne za najmlajše gledalce. Kakovost naracije, čudovita likovna zasnova in detajli pri lutkovni animaciji pa bodo prepričali tudi odrasle.

Kinobalonova predpremiere! Risanke bodo v Kinodvoru v Ljubljani na sporedu od 15. junija.

Here come Spot and Splodge. Spot is spotty. Splodge is splotched. Just as it should be.

Six puppet-animated films about Spot and Splodge, who do everything imaginable: eat candy and have to go to the dentist, redecorate their apartment and disappear behind the wallpaper, print a newspaper with potatoes, study insects at a picnic and play pirates. The Spot and Splodge stories are suitable for the youngest viewers. The quality of narration, wonderful graphic elements and puppet animation details will also win over grown-ups.

Kinobalon's preview. The animated films will be screened at Kinodvor from June 15th.

# KAUWBOY

Nizozemska/The Netherlands 2011

Primerno za otroke 9+/suitable for children 9+

**režija/directed by** Boudewijn Koole **scenarij/screenplay** Boudewijn Koole, Jolein Laarman **fotografija/cinematography** Daniel Bouquet **montaža/editing** Gys Zevenbergen **glasba/music** Helge Slikker **producenta/producers** Wilant Boekelman, Jan van der Zanden **igrajo/cast** Rick Lens, Loek Peters, Susan Radder, Ricky Koole, Cahit Olmez, Hüseyin Cahit Ölmez, Nikki Sampimon **distribucija v Sloveniji/distribution in Slovenia** FIVA - Vojnik

**format/format** HD **dolžina/running time** 81'  
v nizozemščini s slovenskimi podnapisi

## BOUDEWIJN KOOLE

Leiden, 1965. Po diplomi iz industrijskega oblikovanja se je posvetil filmskemu ustvarjanju. V številnih dokumentarnih delih, ki jih je posnel za nizozemsko televizijo, se posveča predvsem temam otroštva, težkega odrasčanja, izgube in smrti. *Kauwboy* je njegov prvi igrani celovečerec.

Leiden, 1965. After graduating in industrial design, he devoted his time to filmmaking. In numerous documentaries made for Dutch television, he focuses especially on the topics of childhood, difficulties in growing up, loss and death. *Kauwboy* is his first feature film.



Desetletni Jojo živi v očetov na podeželju. Dnevi mu minevajo med samotnimi potikanji po naravi, treningi vaterpola in dolgimi telefonskimi pogovori z mamo. Nekega dne Jojo najde mlado kavko in jo skrivaj prinese domov. Med fantom in zapuščenim ptičkom kmalu vzklije prijateljstvo. Pogled na svet skozi oči desetletnega dečka, izgubljenega med resničnostjo in domišljijo. Ljubljenec občinstva in festivalskih žirij je med drugim prejel lanskoletno nagrado mladega občinstva (Evropska filmska akademija).

»Velik del filma je navdihnilo moje lastno otroštvo. Vse prihaja iz časa, ko sem imel deset let in sem živel na robu naše vasi. Skozi okno svoje sobe sem videl polja in na poljih sem se čutil svobodnega.« Boudewijn Koole

The ten-year old Jojo lives in the countryside with his father. He spends his days wandering alone in nature, training water polo and having long telephone conversations with his mother. One day, Jojo finds a baby jackdaw and brings it home in secret. Soon, a friendship develops between the boy and the abandoned bird. A view of the world through the eyes of a ten-year old boy lost between reality and imagination.

»Much of the film was inspired by my own childhood. It all goes back to a time when I was ten years old and lived at the edge of our village. Through the window of my room, I saw the fields and in the fields I felt free.« Boudewijn Koole



# Projekcije in predstavitve filmov mladih ustvarjalcev

Na Podmornici bodo otroci in mladi, ki so že posneli svoj prvi film, svoja dela in izkušnje predstavili svojim vrstnikom. S seboj lahko pripeljejo tudi odrasle. Pogovarjali se bomo o navdihu, ustvarjanju filmov, ustvarjalnosti in pogledu mladih na svet prek filmskih zgodb. Mladi obiskovalci, ki si želijo zrasti v filmske ustvarjalce, bodo iz prve roke izvedeli, kako do svojega prvega filma!

Kinodvor v okviru programa za otroke in mlade Kinobalon izvaja številne izobraževalne aktivnosti, med katerimi so tudi delavnice animiranega filma za otroke.

Sodelavci Luksuz produkcije iz Krškega so v letu 2001 začeli z intenzivnim delom na področju filmskega in video izobraževanja. Ogljedali si bomo izbor izmed številnih del, ki so nastala izpod taktirke mladih režiserjev.

Filmski tabor Marindol 2013. Člani Društva tabornikov Rod stražnih ognjev so konec letošnjega aprila preživeli v taborniškem centru kranjskih tabornikov v Marindolu ob Kolpi v Beli krajini.

Izbor kratkih filmov, ki so med letoma 1968 in 1986 nastali v okviru Filmskega krožka Zarja v Izoli, pod mentorstvom izolskega filmskega ustvarjalca Konija Steinbacherja.

Prikazali bomo tudi še svežo animacijo *Mojster Bepi*, ki so jo v šolskem letu 2009/10 ustvarili učenci Osnovne Šole Vojke Šmuc.

Drugi del predstavitve del Luksuz produkcije, projekcija izbora kratkih filmov, ki so nastali na Ptujemskem filmskem kampusu v letu 2012.

Zavod ZVVIKS iz Ljubljane izvaja produkcijske delavnice ustvarjanja t. i. *stop-motion* animiranih filmov za otroke in mladino. Delavnice vodi Kolja Saksida, producent in režiser animiranih filmov.

Ustanova Silvana Furlana je lani organizirala Mladinski filmski tabor za mlade v Brdih v sodelovanju s projektom Iskrica iz Celovca. Pod vodstvom Mihe Dolinška in Davida Višnjiča so imeli najstniki nalogo, da v treh dneh realizirajo kratke filme.

Premierna projekcija kratkih filmov prve filmske delavnice Podmornica in predstavitev mladih ustvarjalcev ter njihovih mentorjev.

Glej program filmov na strani 74.



# Screenings and Presentation of Films by Young Artists

In the Submarine, children and youngsters who have already made their first films will present their works and experiences to their peers, who can also bring along grown-ups. We will talk about inspiration, filmmaking, creativity and the way youngsters look at the world through film stories. Young visitors who want to grow up into filmmakers will get first-hand information on how to make their first film.

In the framework of the Kinobalon programme for children and youth, Kinodvor provides numerous educational activities, among them also animated film workshops for children.

In 2011, the co-operators of Luksuz Production from Krško started intensive work in the field of film and video education. We will see a selection from the numerous works made by young directors.

2013 Marindol Film Camp. Members of the Kranj Scout Association spent the last days of April at the Marindol scout centre near Kolpa in Bela krajina.

A selection of short films made between 1968 and 1986 in the framework of the Izola-based Zarja Film Society under the mentorship of Koni Steinbacher, a filmmaker from Izola.

We will also screen *Mojster Bepi*, a fresh animated film created by the pupils of the Vojka Šmuc Primary School in the 2009/10 school year.

The second part of the presentation of works by Luksuz Production, the screening of a selection of short films made at the 2012 Ptuj Film Campus.

The Ljubljana-based ZVVIKS Institute organises production workshops on making stop-motion animated films for children and youth. The workshops are led by Kolja Saksida, a producer and director of animated films.

Last year, the Silvan Furlan Foundation organised the Youth Film Camp in Brda in cooperation with the Iskrice project from Celovec. Mentors Miha Dolinšek and David Višnjič gave teenagers the task of completing their short films in three days.

The premiere screening of short films from the first Submarine film workshop and the presentation of young filmmakers and their mentors.

See film programme on page 74.

## FILMI MLADIH USTVARJALCEV/FILMS BY YOUNG ARTISTS

### IZ KINOBALONOVIH DELAVNIC

**Vojna svetov**, igrano-animirani film, 2012, 10'19"

**KOYAA v Kinodvoru**, animirani film, 2012, 24'

### DZMP – LUKSUZ PRODUKCIJA

**Save the secret**, igrani, 2011, 3'12"

**Magic in the family**, igrani, 2008, 1'

**Čarobni svet**, igrani film, 2'30"

**Lepota ni vse**, igrani, 2011, 3'10"

**Mularija**, igrani, 2011, 1'53"

**Mladinska filmska delavnica 2011**, dokumentarni, 2011, 3'28"

### FILMSKI TABOR MARINDOL 2013

**Charlie in vojna z banano**, igrani film, 2013, 4'

**24 UR**, igrani film, 2013, 10'

### PROGRAM FILMOV FILMSKEGA KROŽKA ZARJA IZOLA

**Ribič**, animirani film, 1968, 2'03"

**Nesreča**, animirani film, 1970, 1'31"

**Ljubitelj ptic**, animirani lutkovni film, 1971, 2'30"

**Čevelj**, igrano animirani film, 1976, 5'45"

**Krava 2000**, animirani film, 1976, 2'15"

**Transformacija**, eksperimentalni film, 1977, 2'

**Mozaik**, animirani film, 45"

**Tabletomanija**, animirani film, 1977, 2'31"

**Vsi ljudje hitijo**, igrani film, 1978, 2'12"

**Tekma po smrti**, animirani film, 1985, 2'12"

**Dolgčas**, animirani film, 1986, 1'4"

### OSNOVNA ŠOLA VOJKE ŠMUC IZOLA

**Mojster Bepi**, animirani film, 2009/10, 3'44'

### LUKSUZ PRODUKCIJA: FILMSKI KAMPUS PTUJ

**Hairy Love** (Kosmata Ljubezen), igrani film, 2012, 10'31"

**Babica**, dokumentarni film, 2012, 9'28"

**Strah me je**, doku-eksperimentalni film, 2012, 7'18"

### DELAVNICE ZVVIKS EDU

**Mali pok in velik zaplet**, animacija s kolažem in plastelinom, 2010, 1'35"

**Burekwood**, animacija plastelin, 2011, 2'57"

**Babi vse ve**, lutka, plastelin, kolaž animacija, 2012, 3'18"

**Topoglavci**, kolaž animacija, 2012, 1'20"

**Umazana koža, čisto srce**, kolaž animacija, 2012, 2'45"

### FILMSKI KROŽKI POD OKRILJEM USTANOVE SILVANA FURLANA

**Od Solkana do Ljubljane**, dokumentarni film, 2013, 11'

**Nočna dostava**, igrani film, 2012, 3'

**NIBIRU = NIMIRU**, igrani film, 2013, 7'

**Prstan**, igrani film, 2013, 6'

**Skrivnost prepovedane sobe**, igrani film, 2013, 5'

**Nočna Mora**, igrani film, 2012, 5'

# KRALJESTVO VZHAJAJOČE LUNE

## MOONRISE KINGDOM

ZDA/USA 2012

Primerno za otroke 12+/suitable for children 12+

**režija/directed by** Wes Anderson **scenarij/screenplay**

Wes Anderson & Roman Coppola **fotografija/**

**cinematography** Robert Yeoman **montaža/editing**

Andrew Weisblum **zvok/sound** Craig Henighan **glasba/**

**music** Alexandre Desplat (izvirna glasba/original

music), Benjamin Britten, Hank Williams, Françoise

Hardy **igrajo/cast** Bruce Willis, Edward Norton, Bill

Murray, Frances McDormand, Tilda Swinton, Jason

Schwartzman, Bob Balaban, Harvey Keitel, Jared

Gilman, Kara Hayward **producenti/producers** Wes

Anderson, Scott Rudin, Steven Rales, Jeremy Dawson

**produkcija/production** Indian Paintbrush **kopija/**

**print source** Cinemania group

**format/format** 35 mm **dolžina/running time** 94'



## WES ANDERSON

Rodil se je leta 1969 v teksasškem Houstonu. S samo sedmimi celovečerci v dvajsetih letih se je uveljavil kot eden najvplivnejših in najizvirnejših ameriških filmskih ustvarjalcev svoje generacije. Prepletajoč številne vplive je izoblikoval svojevrsten in prepoznaven slog, mešanico visoko stilizirane estetike, ekscentričnega humorja in humanizma; popoln spoj stila in substance.

Born in 1969 in Houston, Texas. With only seven features in twenty years, he has become established as one of the most influential and original American filmmakers of his generation. Intertwining numerous influences, he developed a unique and recognisable style, a mixture of highly stylised aesthetics, eccentric humour and humanism; a perfect union of style and substance.



Mali otok v Novi Angliji, poleti leta 1965. Na smrt zaljubljena dvanajstletnika skleneta skrivni dogovor in ob zori skupaj pobegneta v divjino. On je fant z očali in rakunjo kapo; sirota in najbolj nepriljubljen član svojega skavtskega odreda. Ona je deklica z daljnogledom in kovčkom fantastijskih knjig. Novi film 'fantastičnega gospoda Wesa Andersona' je zabavna, prisrčna in vizualno domišljena pripoved o mladem paru, ki ju prva ljubezen tako prevzame, da se resničnost zazdi kot fantazija. Otvoritveni film lanskega Cannesja in ljubljenez kritikov, ki je podiral rekorde gledanosti v ameriških umetniških kinematografih.

Set on an island off the coast of New England in the summer of 1965, *Moonrise Kingdom* tells the story of two 12-year-olds who fall in love, make a secret pact, and run away together into the wilderness. He is a boy with glasses and a coonskin cap; an orphan and the most unpopular member of his scout troop. She is a girl with binoculars and a suitcase of fantasy books. The latest film by the 'fantastic Mr. Wes Anderson' is an entertaining, heartfelt and visually refined tale of a young couple so taken over by first love that reality appears like fantasy. The opening film of last year's Cannes and the favourite of the critics broke box-office records in American art cinemas.

# POBALINKA

## TOMBOY

Francija/France 2011

Primerno za otroke 10+/suitable for children 10+

**režija/directed by** Céline Sciamma **scenarij/  
screenplay** Céline Sciamma **fotografija/  
cinematography** Crystel Fournier **montaža/editing**  
Julien Lachery **zvok/sound** Benjamin Laurent  
**glasba/music** Jean-Baptiste de Laubier **igrajo/  
cast** Zoé Heran, Malonn Lévana, Jeanne Disson,  
Sophie Cattani, Mathieu Demy **producent/producer**  
Bénédicte Couvreur **produkcija/production** Hold Up  
Films **kopija/print source** Demiurg

**format/format** 35 mm **dolžina/running time** 82'



## CÉLINE SCIAMMA

Rodila se je leta 1978 v predmestju Pariza. Na univerzi Nanterre je magistrirala iz francoske književnosti in na filmski šoli La Fémis diplomirala iz scenaristike. Na mednarodno filmsko prizorišče se je prebila že s prvencem *Vodne lilije*, ki je premiero doživel v sklopu Posebni pogled na festivalu v Cannesu ter požel številne pozitivne kritiške odzive in nagrade.

Born in 1978 in a Paris suburb. She obtained her master's degree in French Literature from the University of Nanterre and graduated in screenwriting from the La Fémis film school. She broke through to the international film scene already with her debut *Water Lilies*, which premiered in the Un certain regard section at Cannes, garnering numerous positive critical responses and awards.



Laure je desetletna deklica, ki bi jo v kavbojkah, spodnji majici in s kratko prstriženo pričesko zlahka zamenjali za fanta. S starši in mlajšo sestrico Jeanne se je pravkar priselila v novo sovesko. Ko prvič sreča prikupno Liso in jo ta vpraša za ime, se ji Laure obotavljivo predstavi kot Mikaël in deklica v hipu postane deček. Drugi film avtorice *Vodnih lilij* je zgodba o nedolžni otroški prevari, ki razkrije nepričakovane resnice o odnosih med otroki, otroki in starši, ter o še bolj zapletenem razmerju med srcem in telesom. Očarljivo, zabavno in lahko kot dolg poletni dan.

Laure is a ten-year-old girl who wearing jeans, an undershirt and a short haircut could easily be mistaken for a boy. She has just moved to a new neighbourhood with her parents and a younger sister. When she first meets the cute Lisa, who asks her her name, Laure hesitantly introduces herself as Mikaël, thus instantaneously becoming a boy. The second film by the director of *Water Lilies* is a story of an innocent child's ruse that reveals unexpected truths about the relations between children, children and parents and an even more complicated relation between heart and body. Charming, entertaining and light like a long summer day.

# VRATAR LIVERPOOLA

## KEEPER'N TIL LIVERPOOL THE LIVERPOOL GOALIE

Norveška/Norway 2010

Primerno za otroke 8+/suitable for children 8+

**režija/directed by** Arild Andresen **scenarij/  
screenplay** Lars Gudmestad **fotografija/  
cinematography** Gaute Gunnari **montaža/editing**  
Jon Endre Mørk **zvok/sound** Bent Holm **glasba/  
music** Aslak Hartberg **igrajo/cast** Ask von der  
Hagen, Susanne Boucher, Andrine Sæther, Mattis  
Asker, Jostein Brox, Kyrre Hellum, Kåre Conradi,  
Fridtjov Såheim, Tore Sagen **producenta/producers**  
Håkon Øverås, Karin Julsrud **produkcija/production**  
4 ½ **kopija/print source** Demiurg

**format/format** 35 mm **dolžina/running time** 90'

### ARILD ANDRESEN

Uveljavil se je s televizijsko serijo za otroke in mlade *Gutta Boys*, ki je bila predvajana na norveški nacionalni televiziji leta 2006 in nominirana za nagrado emmy. Režiral je nekaj kratkih filmov in več kot 100 reklam, mnoge izmed njih so bile nagrajene. *Vratar Liverpoola* je njegov celovečerni prvenc.

He became established with *Gutta Boys*, an Emmy-nominated TV series for children and youngsters broadcast on Norwegian national television in 2006. He has directed a few short films, more than 100 commercials, many of which have received awards. *Liverpool Goalie* is his debut feature.



Trinajstletni Jo se boji igrati nogomet, strah ga je hladnokrvnih morilcev, tuša v šoli, sošolca Toma Erika, namesto katerega dela domače naloge, in še marsičesa. Prepričan je, da je življenje nevarno, in meni, da se mora do konca šolanja nujno izogibati vsaj agresivnih sošolcev, nevarnih športov in luštnih punc. Vse gre po načrtu, dokler ne dobi nove sošolke: Mari. Inteligentna najstniška komedija, ne le o nogometu, pač pa o odraščanju, prvi ljubezni, čudnih starših in o tem, kako preživeti najstniška leta v šoli.

Thirteen-year-old Jo is afraid to play football, he is afraid of cold-hearted murderers, school showers, classmate Tom Erik, whose homework he does, and a lot more. He is convinced that life is dangerous and believes that, until the end of school, he has to avoid at least aggressive classmates, dangerous sports and pretty girls. It all goes to plan until he gets a new classmate: Mari. An intelligent teenage comedy, not only about football, but also about growing up, first love, weird parents and how to survive the teenage years in school.



# ŽABE IN PAGLAVCI

## KIKKERDRIL

### FROGS & TOADS

Nizozemska/The Netherlands 2009

Primerno za otroke 6+/suitable for children 6+

**režija/directed by** Simone van Dusseldorp **scenarij/screenplay** Simone van Dusseldorp **fotografija/cinematography** Daniël Bouquet **montaža/editing** Wouter Jansen **zvok/sound** Peter Flamman **glasba/music** Kees van der Vooren, Arend Nijs **igrajo/cast** Nino Morris den Brave, Whitney Franker, Thijs Goedknecht, Juul Vrijdag, Georgina Verbaan, Remko Vrijdag, Quintis Ristie **producenta/producers** Joost de Vries, Leontine Petit **produkcija/production** Lemming Film **kopija/print source** Fivia

**format/format** 35 mm **dolžina/running time** 75'

## SIMONE VAN DUSSELDORP

Leta 1967 rojena nizozemska filmska in televizijska režiserka je diplomirala na Nizozemski akademiji za film in televizijo v Amsterdamu. Za film *Žabe in paglavci* je na mednarodnih festivalih prejela številne nagrade.

Born in 1967 in the Netherlands. She is a film and TV director who graduated from the Netherlands Film Academy in Amsterdam. She has received numerous international festival awards for *Frogs & Toads*.



Šestletni Max čez noč ostane pri babici na deželi, saj mora njegov starejši brat v bolnišnico v mestu. Pred odhodom mu zaupa pomembno nalogo: najti mora žabji mrest, sicer ne bo nikoli več spregovoril z njim. Max in babica se imata skupaj zelo lepo: rešita izgubljeno krastačo, pomagata ranjenemu ježu, napečeta goro slastnih palačink in deček sčasoma pozabi na mrest. Na obisku v bolnišnici pa se Max ob pogledu na brata spomni na dano obljubo. Svež, spomladanski film za najmlajše navdušuje z veselo, preprosto in življenja polno zgodbo. Obuja otroško čudenje naravi in vsemu živemu, kar v njej prebiva, radostno igrivost in drobne pripetljaje prvih prijateljstev.

The six-year-old Max stays over at his grandmother's in the countryside because his older brother has to go to the town hospital. Before leaving for the hospital, Max's brother entrusts him with an important task: he has to find some frogspawn or his brother will never speak to him again. Max has fun with his grandma and in time forgets about the frogspawn. While visiting his brother, who has lost his voice due to the operation, Max remembers his promise. This fresh, spring film for the youngest delights with a gay, simple and vivacious story. It encourages children to wonder at nature and all that lives within it, foregrounding joyful playfulness and the little things that happen in first friendships.



# ŽELVINO OSUPLJIVO POPOTOVANJE

## TURTLE: THE INCREDIBLE JOURNEY

Velika Britanija, Avstrija, Nemčija/United Kingdom, Austria, Germany 2009

Primerno za otroke 7+/suitable for children 7+

**režija/directed by** Nick Stringer **scenarij/screenplay** Melanie Finn **fotografija/cinematography** Rory McGuinness **montaža/editing** Sean Barton, Richard Wilkinson **zvok/sound** Richard Hinton **glasba/music** Henning Lohner **producent/producer** Sarah Cunliffe, Mike Downey, Sam Taylor **produkcija/production** Big Wave, F&ME **kopija/print source** Fivia

**format/format** 35 mm **dolžina/running time** 81'



## NICK STRINGER

Britanski producent in režiser za BBC, Channel 4, PBS, National Geographic in Animal Planet že približno dvajset let ustvarja filme o naravoslovju in znanosti.

British producer and director has spent about 20 years directing and producing natural history and science films for the BBC, Channel 4, PBS, National Geographic and Animal Planet.

*Želvino osupljivo potovanje* je zgodba o mali, komaj izleženi želvi vrste glavata kareta, ki potuje po sledi svojih prednikov na enem od najbolj neverjetnih popotovanj v svetu narave.

Na tem dolgem potovanju so želvine možnosti pičle: le ena od deset tisoč želv preživi dolgo, nevarnosti polno avanturo. Ko se bo želva naposled vrnila na domačo plažo, da bi pod bleščečim zvezdnatim nebom izvalila nov zarod, bo minilo celih 25 let. Bo njena plaža še tam? Dramatizirani dokumentarec o osupljivi oceanski odisejdi z osupljivimi posnetki podvodnega sveta, želvo v glavni vlogi in vsemi sestavinami epske drame: akcijo, predahom in neusahljivim upanjem.

*Turtle: the Incredible Journey* is a story about a little, newly hatched loggerhead turtle who follows the path of its ancestors on one of the most incredible journeys in the world of nature. On this long journey, its chances of survival are low: only one in ten thousand turtles survives the long, dangerous adventure. When the turtle finally returns to its home beach to lay a new brood, 25 year will have passed. Will its beach still be there? A dramatised documentary about an incredible ocean odyssey with astonishing shots of the underwater world, starring a turtle and including all elements of an epic drama: action, suspension and inexhaustible hope.



## Video na plaži 2013

Izolska plaža Svetilnik bo tudi letos privzela vlogo enega izmed osrednjih festivalskih središč, saj si bo le lučaj od morja vsak večer moč ogledati pester program kratkih filmov mladih in neveljavljenih avtorjev z vseh vetrov. Tradicionalna festivalska sekcija Video na plaži tako znova ponuja simbiotični vpogled v domačo neodvisno produkcijo, postavljeno ob bok tujim neodvisnim avtorjem in filmom, ki jih definirajo težnje po kritičnem odsevanju realnosti, po živahnem preizpraševanju medčloveških odnosov in po podajanju glasu družbenemu robu. Iz Rusije, Indije, ZDA, Danske, Italije, Avstrije, Madžarske, Poljske, Hrvaške, Francije, Španije, Srbije in seveda z vseh koncev Slovenije je na naš naslov priomala stoterica kratkih metrov, od katerih se jih bo med festivalskim petkom in nedeljo zavrtela kar dobra tretjina. Letošnji izbor zaznamuje izjemna raznolikost zvrsti, tematik in provenienc, a bo kljub temu vsak dnevni sklop ponudil celovito izkušnjo, v kateri se pomeni in filmi med seboj prepletajo in nadgrajujejo. Od migracij in izkoriščanih migrantskih delavcev, marginalnih skupin, kot so romske skupnosti ali mladi prekerni delavci, od aktivizma in opolnomočenja, od spoprijemanja z lastno identiteto in komičnimi absurdi vsakdana pa vse do nenehne slutnje vojne bo program, skratka, predvsem v znamenju družbene kritike in tesnobnih refleksij sodobnosti, a vendar ne povsem brez iskrive hudomušnosti ali čistih cinefilskih užitkov.

Tako bodo nekatere izmed letošnjih vrhuncev nedvomno predstavljali tudi filmi, kot je španski znanstvenofantastični retro thrash *Decapoda Shock*, film o astronautu, ki se po usodni nesreči vrne na zemljo kot mutant, večkrat nagrajeni eksperimentalni ruski film *Hermenevtika*, ki se poigrava z manipulacijo pomena in dojetanja vojne propagande, ali pa temačni animirani presežek *Rabbitland*, dobitnik kristalnega medveda za najboljši kratki film na Berlinalu. Prav tako ne gre zamuditi izbora vitalne domače produkcije in avtorjev, ki se na Kino Otok bodisi vračajo bodisi pa bodo z nami prvič in s katerimi se bomo pogovarjali ob projekcijah. Obenem velja omeniti še Luksuz ali ZVVIKS ter ostale produkcije, ki se preko svojih delavnic vedno znova izkazujejo za izjemno plodovite prostore filmskega ustvarjanja, saj že leta redno prispevajo k nastankom presunljivih dokumentarnih filmov in pravih malih animiranih mojstrovini, o katerih kakovosti se lahko pod zvezdnatim nebom prepričate tudi sami. Se vidimo na plaži!

Matevž Jerman  
Selektor programa



## Video on the Beach 2013

The Lighthouse beach in Izola will once again take on the role of one of the main festival venues. Only a stone's throw away from the sea, you will be able to see a rich nightly programme of short films by young and non-established filmmakers from all walks of life. This traditional festival section thus again offers a symbiotic insight into the Slovenian independent production, placed alongside foreign independent directors and films defined by tendencies to critically reflect reality, rousingly question interpersonal relationships and give a voice to the margins of society.

From Russia, India, USA, Denmark, Italy, Austria, Hungary, Poland, Croatia, France, Spain, Serbia and of course all corners of Slovenia, around 100 short films arrived at our address, a good third of which will be screened between Friday, June 7th and Sunday, June 9th. This year's selection includes an exceptional variety of genres, topics and proveniences. Despite this, each daily programme will offer an integral experience, with the meanings and films intertwining and building on one another. From migrations and exploited migrant workers, marginalised communities, such as the Roma or young precarious workers, from activism and empowerment, from facing one's own identity and the comical absurdities of everyday life to the incessant premonition of war – the programme will thus be marked by social criticism and anxious reflections on contemporaneity, but it will not be entirely without sparkling jocularly or pure cinephile pleasures.

This year's highlights will doubtlessly include films such as the Spanish sci-fi retro thrash *Decapoda Shock*, a film about an astronaut who has a fateful accident and returns to earth as a mutant, the multi-award-winning Russian experimental film *Hermeneutics*, which plays with the manipulation of the meaning and perception of war propaganda, or the dark animated masterpiece *Rabbitland*, the winner of the Crystal Bear for Best Short Film at the Berlin Film Festival. One should also not miss the selection of vital Slovenian productions and filmmakers, who are either returning to Isola Cinema or coming for the first time, and will be present for Q&As after the screenings. In addition, we should also mention the Luksuz or ZVVIKS and other productions, whose workshops have repeatedly proven to be exceptionally fruitful spaces for film creation, having for years regularly contributed to the making of stirring documentaries and proper little animated masterpieces, whose quality you can check out in person under the starry sky. See you on the beach!

Matevž Jerman  
Selector

## ALBERT

Madžarska/Hungary 2011

**režija/directed by** Csaba Bardos **scenarij/screenplay**

Csaba Bardos **produkcija/production** Artspoetica Animation Ltd.

**dolžina/running time** 6'

Animacija, v kateri ubogega Alberta zbudi zvonjenje ženinega telefona, a je pot skozi njeno torbico vse prej kot enostavna.

An animation in which Albert wakes up to the ringing of his wife's cell phone. The effort to get it from her purse is surprisingly hard.

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## THE APPLICATION

Slovenija/Slovenia 2013

**režija/directed by** Žiga Čamernik **scenarij/screenplay**

Žiga Čamernik **igrajo/cast** Žiga Čamernik **tehnična ekipa/technical crew** Tosja Flaker Berce **produkcija/production** Tosja Flaker Berce

**dolžina/running time** 3'

Tip prejme telefonski klic neke selektorske komisije, ki mu obelodani, da ni sprejet na festival.

A guy gets a telephone call from a selection committee telling him that he wasn't accepted to a festival.

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## ATLAS VIII KAOS

ATLANTE VIII CAOS/ATLAS VIII CAOS

Italija/Italy 2012

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

**screenplay** Paride Di Stefano **igrajo/cast** Paride Di Stefano, Nelida Di Stefano, Guido Di Pilla, Stefano Cirillo, Nicola Di Marco, Marco Di Lonardo **tehnična ekipa/technical crew** ParideGitoneFilm **produkcija/production** ParideGitoneFilm

**dolžina/running time** 4'

Eksperimentalni video o težavnem iskanju ravnovesja med človekom in naravo.

Experimental video about the hard search for balance in the relationship between man and nature.

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## BABI VSE VE

GRANDMA KNOWS EVERYTHING

Slovenija/Slovenia 2012

**režija/directed by** Izabela Tominšek, Leon Modic, Gal

Tič, Klara Kracina, Bor Okorn, Neža Cjuha **scenarij/screenplay** Izabela Tominšek, Leon Modic, Gal Tič, Klara Kracina, Bor Okorn, Neža Cjuha **tehnična ekipa/technical crew** Kolja Saksida, Izabela Tominšek, Leon Modic, Gal Tič, Klara Kracina, Bor Okorn, Neža Cjuha, Teo Rižnar **produkcija/production** Zavod ZWIKS

**dolžina/running time** 3'

Animirani film o slavni pevki Lady

Whatever, Chucku Borisu, detektivu Intelligentu in treh roza zajčkah.

An animated film about the famous singer Lady Whatever, Chuck Boris, the detective Intelligent and three pink rabbits.

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## BLACK AND BLUE

Slovenija/Slovenia 2012

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

David Sipoš **igrajo/cast** Stefania Bojić, Viktorija Hartman Adjei, Assija Sultanova **tehnična ekipa/technical crew** David Sipoš, Tim Žibrat **produkcija/production** David Sipoš, Tim Žibrat

**dolžina/running time** 7'

Punci se spoprijateljita na obali skrivnostnega jezera, a prijateljstvo ima omejen rok trajanja.

Two girls meet on the shore of a mysterious lake and become good friends. But friendship ends all too quickly.

## CHAPLIN-METER

Slovenija/Slovenia 2012

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

Boštjan Sovec **igrajo/cast** Bogdan Pelcl, Iztok Horvat **tehnična ekipa/technical crew** Boštjan Sovec, Tomaž Hojnik, Leon Žnidarič **produkcija/production** KUD ZRAK Gornja Radgona

**dolžina/running time** 6'

Chaplin-meter je naprava, ki izmeri nivo smešnosti kandidata. Svojo duhovitost kani preveriti tudi samozavestni Đoni. Chaplin-meter is a device which measures candidate's level of humour. Johnny, a self proclaimed comedian, accepts the challenge.

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## DECAPODA SHOCK

Španija/Spain 2011

**režija/directed by** Javier Chillón **scenarij/screenplay**

Javier Chillón **igrajo/cast** Federico Martín, Jaroslaw Bielski, Benito Sagredo, José Antonio Fuentes, Alexei Chillón, Pilar García **tehnična ekipa/technical crew** Luis Fuentes, Cirilo Fernández, Roberto Fernández, Adolfo Ruiz **produkcija/production** A Misterio

**dolžina/running time** 7'

Astronavt se po usodni nesreči na oddaljenem planetu vrne na Zemljo. An astronaut returns to Earth after a fatal accident on a distant planet.

---

## ENA STRAST

UNE PASSION/A PASSION

Francija/France 2011

**režija/directed by** Thomas Jenko **scenarij/screenplay**

Thomas Jenko **igrajo/cast** Diane Sara **tehnična ekipa/technical crew** Thomas Jenko **produkcija/production** Triptyque Films

**dolžina/running time** 7'

Mračen trenutek v življenju, spremenjen v objektivu telefona.  
A dark moment of life transfigured by a smartphone.

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## FAVORIT

### A FAVORIT

Madžarska/Hungary 2012

**režija/directed by** Árpád Pap **scenarij/screenplay** Árpád Pap **igrajo/cast** Attila Tuza, Csaba Császár, Joe **tehnična ekipa/technical crew** Árpád Pap, Ferenc Szilvási **produkcija/production** Árpád Pap  
**dolžina/running time** 6'

Nenavadna ljubezenska zgodba o Dezsotu, drvarju, ki živi nedružabno življenje v majhni madžarski vasi.

A strange love-story of Dezső, an ordinary lumberjack who lives his unsociable life in a small village in Hungary.

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## FRANKIE

Italija/Italy 2012

**režija/directed by** Rick Niebe  
**dolžina/running time** 5'

Frank Sinatra ne mara punka.  
Frank Sinatra is not a punk rocker.

---

## GENERAL

Slovenija/Slovenia 2013

**režija/directed by** Nika Autor **produkcija/production** IRZU  
**dolžina/running time** 3'

Politična izjava, navdahnjena s poezijo Bertholda Brechta.  
Political statement inspired by B.B.'s poem.

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## GOLA LJUBEZEN – EIN VRT

### NAKED LOVE – EA'S GARDEN

Danska/Denmark 2012

**režija/directed by** Sara Koppel **scenarij/screenplay** Sara Koppel **tehnična ekipa/technical crew** Sara Koppel, Sune Køter **produkcija/production** Koppel Animation  
**dolžina/running time** 7'

Animirana risanka *Gola ljubezen* nas popelje na nadrealno, poetično in nadvse čutno popotovanje po Eini seksualnosti. *Naked Love – Ea's garden* is a hand drawn animated erotic art film. A sensual trip through Ea's sexuality in a surrealist abstract poetic atmosphere.

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## HERMENEVTIKA

### HERMENEUTICS

Rusija/Russia 2012

**režija/directed by** Alexei Dmitriev  
**dolžina/running time** 4'

Vizualna demonstracija hermenevtike. Domiselna uporaba arhivskih posnetkov iz druge svetovne vojne s tvistom. A visual illustration of what hermeneutics is. When you already expect the usual WW2 archive movie routine – everything changes.

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## INŠTRUKCIJA

### INŠTRUKCIJE/INSTRUCTION

Hrvaška/Croatia 2012

**režija/directed by** Veronika Bauer **scenarij/screenplay** Veronika Bauer **nastopajoči/appearing** Dunja Antonović **tehnična ekipa/technical crew** Veronika Bauer **produkcija/production** Ana Hušman, Oliver Sertić, Restart, CK13  
**dolžina/running time** 21'

Tesnoben portret neke generacije.  
An anxious portrait of a certain generation.

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## JAZ SEM NIHČE

### I AM NOBODY

Hrvaška/Croatia 2012

**režija/directed by** Barbara Matejčić, Nina Umrov **scenarij/screenplay** Barbara Matejčić, Nina Umrov **tehnična ekipa/technical crew** Barbara Matejčić, Nina Umrov **produkcija/production** Oliver Sertić, Ana Hušman  
**dolžina/running time** 15'

Če bi morali zapustiti svojo domovino v strahu za življenje, kaj bi vzeli s seboj? If you had to leave your homeland in fear for your own life, what would you take with you?

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## KDO JE UGASNIL LUČ?

### WHO TURNED OFF THE LIGHT?

Slovenija/Slovenia 2012

**režija/directed by** Adrijana Korez, Aljaž Tumpej, Luka Miklošič, Lucija Kušar **tehnična ekipa/technical crew** Simon Hudolin (mentor), Miha Šajina, Kolja Saksida, Teo Rižnar **produkcija/production** Kolja Saksida, Matija Šturm, zavod ZWIKS  
**dolžina/running time** 1'

S pritiskom na stikalo se začne domišljjsko potovanje skozi vesolje. The journey through space starts by clicking the switch.

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## MAČJI PASTIR

### THE CAT SHEPHERD

Slovenija/Slovenia 2012

**režija/directed by** Matej Kolmanko **scenarij/screenplay** Matej Kolmanko **igrajo/cast** Rene

Baranašič, Mojca Sarjaš, Ernest Hari, Gregor Purgaj  
**tehnična ekipa/technical crew** Matej Kolmanko,  
Dominik Fras, Matej Končan **produkcija/production**  
MPN Studio, God bless this mess  
**dolžina/running time** 14'

Zgodba o dečku in njegovem prvem  
soočanju s smrtjo.  
Story of a boy who confronts death for the  
first time.

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## MISSING THE MOMENT

Slovenija/Slovenia 2012  
**režija/directed by** Mitja Mlakar **scenarij/screenplay**  
Mitja Mlakar **igrajo/cast** Nejc Birska, Nives Brauner  
**tehnična ekipa/technical crew** Miha Šubic,  
Mojca Pernat, Tim Žibrat, Mitja Mlakar, Mojca Škof,  
Kristjan Skamlijič, Tjaša Frumen, Mojca Breg, Rok  
Dežalac, Urška Drofelnik, Boštjan Selinšek, Piotr Szt  
**produkcija/production** Mojca Pernat, Filmsko društvo  
Film Factory  
**dolžina/running time** 10'

Peter se trudi postati priznan umetnik,  
toda njegov sovražnik je njegovo  
dojemanje časa.  
Peter struggles to become a renowned  
artist, but his perception of time is his  
enemy.

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## MODERNO DEKLE

**MODERN GIRL**  
Slovenija/Slovenia 2012  
**režija/directed by** Katarina Rešek **scenarij/**  
**screenplay** Katarina Rešek **igrajo/cast** Barbara  
Chomiciki, Doroteja Chomiciki, Saša Morales,  
Mathieu Muracciole **tehnična ekipa/technical crew**  
Mathieu Muracciole, Katarina Rešek, Tomaž Pavkovič  
**produkcija/production** Tom Gomizelj  
**dolžina/running time** 7'

Portret vsakodnevne rutine modernega  
dekleta.  
Portrait of the daily routine of a modern  
girl.

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## MOŠKI FILM

**MUŠKI FILM/REAL MAN'S FILM**  
Hrvaška/Croatia 2012  
**režija/directed by** Nebojša Slijepčević **scenarij/**  
**screenplay** Nebojša Slijepčević **tehnična ekipa/**  
**technical crew** Nebojša Slijepčević **produkcija/**  
**production** Vanja Jambrovič  
**dolžina/running time** 12'

Situacija na terenu je nevarna, puške in  
pištole v vsaki roki, in le en nervozen prst na  
petelinu je dovolj, da pahne vse v kaos ...  
The situation on the field is dangerous.  
Guns and rifles in every hand, and just one  
nervous finger on the trigger is enough to  
bring chaos...

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## OD DELAVČA DO AKTIVISTA – ZA BOLJŠE ŽIVLJENJE!

**OD RADNIKA DO AKTIVISTA – ZA BOLJI ŽIVOT!/FROM**  
**WORKERS TO ACTIVISTS – FOR A BETTER LIFE!**  
Slovenija/Slovenia 2012  
**režija/directed by** Anja Kuhar **scenarij/screenplay**  
Anja Kuhar **nastopajoči/appearing** Armin Salihović,  
Andrej Kurnik, Ferid Hamzić, Faik Musić, Petra Čačić  
**produkcija/production** Uroš Krasnik za Zavod  
Voluntariat/Zavod Apis  
**dolžina/running time** 22'

Dokumentarni film o radijski oddaji  
kot sredstvu opolnomočenja in načinu  
aktivacije izkoriščanih delavcev.  
A documentary about a radio show as  
means of empowerment and a way of  
activating exploited workers.

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## POSREDNI DOTIK

**INDIRECT TOUCH**  
Poljska/Poland 2013  
**režija/directed by** Maciej Wiktor **scenarij/screenplay**  
Piotr Kowalski, Maciej Wiktor **tehnična ekipa/**  
**technical crew** Amadeus Andrzejewski, Karol Szykowny,  
Kristian Kilhus Lindstrom, Marcin Mielczarek, Noemi  
Staniszewska ... **produkcija/production** Zespół  
Filmowy Peyskop  
**dolžina/running time** 15'

Mladi par se po navodilih GPS-a odpravlja  
na počitnice, ko naprava odpove in ju  
prisili, da sama poiščeta pravo pot.  
A young couple is guided by their GPS  
travel to a country house. But the  
navigation malfunctions, forcing them to  
try find the way themselves.

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## PTIČKA

**BIRDIE**  
Slovenija/Slovenia 2012  
**režija/directed by** Nikolina Mudronja **scenarij/**  
**screenplay** Nikolina Mudronja **igrajo/cast** Gorka  
Berden, Barbara Žefran **tehnična ekipa/technical**  
**crew** Aljoša Korenčan, Grega Švabič, Damjan Krebl,  
Petra Jurjec, Arijana Doz, Eva Uršič, Gaper Medved,  
Miha Knific, Tilen Hobič **produkcija/production** A.V.A.  
– Academy of visual arts  
**dolžina/running time** 24'

Blažka pride v oddaljeni grad h gospe,  
ki mlada dekleta uči pravilnega načina  
življenja, a se kmalu sooči z močnimi  
dilemami med integracijo in odhodom.  
Blažka arrives to a faraway castle where  
an old lady teaches good manners to  
young girls and soon enough she has to  
decide between adapting or leaving.

## RABBITLAND

Srbija/Serbia 2013

**režija/directed by** Ana Nedeljković, Nikola Majdak, jr.

**scenarij/screenplay** Ana Nedeljković **tehnična ekipa/**

**technical crew** Ana Nedeljković, Nikola Majdak, jr.,

Srdan Radmilović, Dušan Petrović, Vladimir Janković,

Maša Mileusnić **produkcija/production** Bas Celik

**dolžina/running time** 7'

Brezumni zajci prebivajo v Rabbittlandu, popolnem svetu, urejenem po najbolj uspešnih primerih vojnih con, getov in slumov.

Brainless rabbits live in Rabbittland, a perfect world arranged according to the most successful examples of war zones, ghettos and slums.

## RAZGLEDNICE

### POSTCARDS

Slovenija/Slovenia 2010

**režija/directed by** Nika Autor **scenarij/screenplay**

Nika Autor **tehnična ekipa/technical crew** Nika Autor

**produkcija/production** IRZU

**dolžina/running time** 9'

Vprašanje imigracije in kako podoba sama preko montaže arhivskih posnetkov vpliva na naš pogled.

The problem of immigration and how its image is constructed through the editing of archival footage to influence our views.

## SPOMENIK

### MEMORIAL

Italija/Italy 2013

**režija/directed by** Francesco Filippi **scenarij/**

**screenplay** Francesco Filippi **igrajo/cast** David Elyha,

Sarah Jade Alam **tehnična ekipa/technical crew**

Francesco Filippi, Riccardo Castagnola, Andrea Vanzo

**produkcija/production** Francesco Filippi

**dolžina/running time** 10'

Pod vojnim spomenikom se srečata deklica in starec, ki spominja na duha in se ne more spomniti imena padlega tovariša.

At a war memorial a young girl meets a mysterious old man, who looks like a soldier ghost. He can't remember the name of his best friend who died during the war.

## SPOMIN NA ČAS

### REMEMBERING TIME

Slovenija/Slovenia 2012

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

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

Marolt **produkcija/production** Žakeljokrogmačka

**dolžina/running time** 7'

Zanigrad je zapuščena vas pod Kraškimi robom, obdana z mrtvaškim plesom in železniško progo.

Zanigrad is an abandoned village under the Carasic border, surrounded by the dance macabre and a railroad.

## STANOVANJE ŠT. 4

### APARTMENT NO. 4

Slovenija/Slovenia 2012

**režija/directed by** Simona Jerala, Daphne van den

Blink, Rui Esperanča **scenarij/screenplay** Simona

Jerala, Daphne van den Blink, Rui Esperanča **igrajo/**

**cast** Urška Mežič **tehnična ekipa/technical crew**

Simona Jerala, Daphne van den Blink, Rui Esperanča

**produkcija/production** Tom Gomizelj

**dolžina/running time** 9'

Urška se seli v stanovanje, v katerem je v otroštvu živela s svojo babico, njeno

občutenje preteklosti je podano skozi lirične posnetke prostorov.

Urška is moving into the apartment where she used to live with her grandma, her perception of the past is expressed through lyrical images of the rooms.

## SUM IN SKRIVNOSTI

### SUMNJE I TAJNE/SECRETS AND DOUBTS

Srbija/Serbia 2011

**režija/directed by** Želimir Gvardiol **scenarij/**

**screenplay** Želimir Gvardiol **tehnična ekipa/technical**

**crew** Stefan Lakić, Branimir Živković, Damjan Čirilović,

Duško Ševo, Biljana Stanojević **produkcija/production**

Pradok, Belgrade, Serbia

**dolžina/running time** 14'

Starka, njen sin, sodnik in ... oporoka.

Tragikomična zgodba o prevarah, dvomih in skrivnostih.

An old lady, her son, a judge and... the last will. This is a tragicomic story about frauds, doubts and secrets.

## TEŽAŠKO DELO, UBORNA MEZDA

### HARTE ARBEIT, KARGER LOHN/HARD LABOR, MEAGER PAY

Avstrija/Austria 2013

**režija/directed by** Beate Hecher/Markus Keim

**scenarij/screenplay** Beate Hecher/Markus Keim

**igrajo/cast** Beate Hecher/Markus Keim **produkcija/**

**production** Beate Hecher/Markus Keim

**dolžina/running time** 3'

Grotesken odgovor na vprašanje o tem, kaj je delo in kaj plača.

A grotesque statement on the question of what is work and what is pay.

## TIME

Slovenija/Slovenia 2013

**režija/directed by** Urška Djukić **scenarij/screenplay** Urška Djukić **tehnična ekipa/technical crew** Urška Djukić, DJ Food **produkcija/production** Urška Djukić **dolžina/running time** 7'

Eksperimentalni film v prostoru, času in minljivosti.

An experimental film in space, time and in life's brief duration.

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## VČERAJ IN DANES

**RATI I DIVE/YESTERDAY AND TODAY**

Slovenija/Slovenia 2012

**režija/directed by** Šarenka Hudorovac **scenarij/screenplay** Šarenka Hudorovac **igrajo/cast** Bojan Hudorovac, Renata Hudorovac, Berta Hudorovič, Franc Kostanjšek, Vinko Hudorovič **tehnična ekipa/technical crew** Eba Mataranz, Claire Billard, Coralie Girard, Laura Renieblas **produkcija/production** Tom Gomizelj **dolžina/running time** 16

Romi nekoč in danes.  
Roma people once and today.

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## VINO NI REŠITEV

**WINE ISN'T THE ANSWER**

Slovenija/Slovenia 2012

**režija/directed by** Paola Ramos Valios, Živa Čorkaš, Tjaša Selič, Ferhat Yilmaz **scenarij/screenplay** Paola Ramos Valios, Živa Čorkaš, Tjaša Selič, Ferhat Yilmaz **tehnična ekipa/technical crew** Kolja Saksida, Simon Hudolin, Miha Šajina, Kolja Saksida, Teo Rižnar, Matija Šturm **produkcija/production** Zavod ZWIKS **dolžina/running time** 1'37'

Pobeg v vino ne reši niti težav niti življenja.  
Wine isn't a solution for problems or life.

## WE ARE HOLLYWOOD

Slovenija/Slovenia 2012

**režija/directed by** Diego Menendes **scenarij/screenplay** Diego Menendes **igrajo/cast** Matjaž Juren – Zaza, Peter Bizjak, Peter Karba, Boj Nuvak, Diego Menendes **tehnična ekipa/technical crew** Diego Menendes, Peter Bizjak, Rallo Pengergast **produkcija/production** Do It Yourself Production **dolžina/running time** 15''

Film o povezavi med svetom politike in svetom igralcev.

A film about the connection between the world of politics and the world of actors.

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## ZADNI PIONIRJI

**THE LAST PIONEERS**

Slovenija/Slovenia 2012

**režija/directed by** Daniela Rodrigues **scenarij/screenplay** Daniela Rodrigues **produkcija/production** Luksuz produkcija **dolžina/running time** 11'

V bivši Jugoslaviji so otroci vstopali v pionirje pod federativno ideologijo bratstva in enotnosti. V 90-ih so v slovensko družbo vstopile nove vrednote. Kako je dobo tranzicije doživljala zadnja generacija pionirjev?  
Yugoslavian children became pioneers and were thought the federal ideology of brotherhood and unity. Then came the 90's and with them came modern values. A documentary about the last generation of pioneers.

# Otok v Ljubljani/Otok in Ljubljana

## KINODVOR, LJUBLJANA

ponedeljek/monday 3. 6.

21.00 **DEKLE OD NIKODER**/La fille de nulle part/The Girl from Nowhere

Jean-Claude Brisseau, Francija/France, 2012, HDCAM, 91'

petek/friday 14. 6.

23.00 **BIL JE ZMENEK**/C'était un rendez-vous

Claude Lelouch, Francija/France, 1976, Blu-ray, 9'

**VOZI!**/Drive

Nicolas Winding Refn, ZDA/USA, 2011, DCP, 100'

torek/tuesday 18. 6.

21.15 projekcija filmov, izdelanih na letošnji delavnici **VESELA**

**KAMERA**/projection of films made at the Vesela kamera workshop

## SLOVENSKA KINOTEKA, LJUBLJANA

ponedeljek/monday 10. 6.

18.30 **K MADRIDU – SKELEČA SVETLOBA! (PRIZORI IZ RAZREDNEGA BOJA IN REVOLUCIJE)**/Vers Madrid – The Burning Bright! (Scenes From the Class Struggle and the Revolution)

Sylvain George, Francija/France, 2012/13, 147', Blu-ray

Po projekciji pogovor z režiserjem Sylvainom Georgeom.

After the screening a talk with the director Sylvain George.

21.30 **OKRUŠKI (MOJA USTA, MOJ UPOR, MOJE IME)**/Les éclats (Ma gueule, ma révolte, mon nom)/The Fragments (My Mouth, My Revolt, My Name)

Sylvain George, Francija/France, 2011, Blu-ray, 84'

Po projekciji pogovor z režiserjem Sylvainom Georgeom.

After the screening a talk with the director Sylvain George.

torek/tuesday 11. 6.

18.00 **ZGODBA MIKKA NISKANENA – REŽISERJEVA POT K ČLOVEŠKOSTI**/Ohjaaja matkalla ihmiseksi – Mikko Niskanen tarina/The Story of Mikko Niskanen

Peter von Bagh, Finska/Finland, 2010, DigBeta, 178'

# Spremljevalni program

## PODMORNICA: SEMINAR IN DIKUSIJA

(Manziolijeva palača)

Strokovno srečanje združenja Art kino mreža z naslovom *Kako do nacionalnega programa filmske vzgoje?* in podnaslovom *Vloga kinematografov in drugih kulturnih institucij pri nadaljnjem razvoju filmske vzgoje v Sloveniji*.

## PODMORNICA: PREDAVANJE IN DISKUSIJA

(Manziolijeva palača)

Predavanje Riccarda Costantinija z naslovom *Poučevati avdiovizualno kulturo v šoli: izziv modernosti* in podnaslovom *Metodologija in novi izzivi poučevanja filma, televizije in multimedije v šolah*.

Costantini je koordinator programa Cinemazero, programski sodelavec festivala Dnevi nemega filma in festivala Voci dell'Inchiesta v Pordenonu in predavatelj didaktike avdiovizualnega na tržaški univerzi. Predstavlja bo dolgoletne izkušnje poučevanja filmske vzgoje v šolah in program Cinemazero kot primer dobre prakse na tem področju. Predavanju bo sledil pogovor z udeleženci. Srečanje pripravlja GoNGlab, čezmejna izobraževalna platforma na področju filmske vzgoje, potekalo bo v angleškem jeziku.

## SEZAMOV KOTIČEK/SEZAM'S CORNER

(Kino Kulturni dom)

Sezamov kotiček je brezplačno ustvarjalno varstvo za otroke od 2. leta, katerih starši gredo v kino. Na senčnem dvorišču Kina Kulturni dom ga pripravlja Društvo Sezam v sodelovanju s Kinodvorom.

## KNJIŽNICA POD KROŠNJAMI V IZOLI

(Svetilnik)

V parku pri svetilniku v senci borovcev Knjižnica pod krošnjami poleg raznoraznih gradiv za vse generacije ponuja bogat nabor filmske literature in prijeten prostor za oddih ali priprave na nadaljnje odkrivanje festivalskih dogodkov. Izvaja društvo KVART v partnerstvu z zavodom Divja misel.

## FILMSKE USTVARJALNE DELAVNICE GUMB

(Manziolijev trg)

Za velike in male, ki radi ustvarjajo, bodo pod modrim nebom Manziolijevega trga potekale delavnice Društva GUMB, na katerih bodo iz reciklažnih materialov izdelovali filmske broške, nakit in dnevnike z japonsko vezavo.

## VSTOP V CAMERO OBSCURO

(Galerija Apeiron)

Galerija Apeiron je prostor namenjen galerijski ter ustvarjalni dejavnosti akademikov Katje Smerdu in Parida Di Stefana. Galerija ponuja vpogled v pestro paletu umetniških praks, od slik, kipov, risb, grafik, artvidea, raznih inštalacij in tudi glasbe. Med festivalom bo Paride v galeriji obiskovalcem in radovednejšem omogočil posebno doživetje vstopa v camera obscura.

## ATELJEJI IN GALERIJE NA OTOKU

Umetniški ateljeji in galerije na Ljubljanski, Koprski in drugih ulicah v srcu Izole odpirajo vrata obiskovalcem Kino Otoka. S festivalsko vstopnico popust pri nakupu umetniških del.



# Accompanying Programme

## **SUBMARINE: SEMINAR AND DISCUSSION**

(Manzioli Palace)

Expert meeting of the Art Cinema Network: *How to Arrive at a National Film Education Programme? or The Role of Cinemas and Other Cultural Institutions in the Further Development of Film Education in Slovenia*

## **SUBMARINE: PRESENTATION AND DISCUSSION**

(Manzioli Palace)

Lecture by Riccardo Costantini entitled *Teaching Audiovisual Culture in School: The Challenge of Today. The Methodology and New Challenges of Teaching Film, Television and Multimedia in School.*

Costantini is the programme coordinator at Cinemazero, a programme collaborator of Le giornate del cinema muto and Voci dell'Inchiesta in Pordenone, and a professor of audiovisual didactics at the University of Trieste. He will present his long-time experiences of teaching film in schools and the Cinemazero programme as an example of good practice in this field. The lecture will be followed by a discussion with the participants. The meeting is organised by GoNGlab – Cross-Border Educational Platform and will take place in English.

## **SEZAM'S CORNER**

(Kino Kulturni dom)

Sezam's Corner, set up in the shady yard of Kulturni dom, provides free-of-charge creative childcare for children ages 2 and older, whose parents go to the cinema. It is organised by the Sezam Association in cooperation with Kinodvor.

## **LIBRARY UNDER THE TREETOPS IN IZOLA**

(Lighthouse)

In the shade of pine trees in the park near the Lighthouse, the Library Under the Treetops offers not only various materials for all generations, but also a rich selection of film literature and a pleasant place to relax or prepare for the further discovery of

festival events. Organised by the KVART association in cooperation with the Divja misel Institute.

## **CREATIVE FILM WORKSHOPS GUMB**

(Manzioli Square)

For the big and small who like creating, Manzioli square will host open-air workshops organised by the GUMB Association in which the participants will use recycling materials to make film brooches, jewellery and diaries with Japanese binding.

## **ENTER THE CAMERA OBSCURA**

(Gallery Apeiron)

The Apeiron Gallery is a space intended for the gallery and creative activity of formally trained painters Katja Smerdu and Paride Di Stefano. The gallery provides an insight into a rich range of artistic practices, from paintings, statues, drawings, graphics, art videos and various installations to music. During the festival, Paride will enable visitors and other curious people a special experience of entering the camera obscura.

## **STUDIOS AND GALLERIES ON OTOK**

Art studios and galleries in the Ljubljanska and Kopraska streets in the heart of Izola open their doors to Kino Otok audience. Discount on artworks with festival ticket.

# Program na svetilniku/Lighthouse Programme

## **TONI BRUNA S KLARINETISTOM JANOM SEDMAKOM & BOBNARJEM RAFFAELEJEM PODGORNIKOM/TONI BRUNA WITH CLARINET PLAYER JAN SEDMAK & DRUMMER RAFFAELE PODGORNIK**

Tržaškega glasbenika Tonija Bruno bi lahko zvrstno umestili med indie folk. Tokrat ga bosta na odru spremljala klarinetist Jan Sedmak in bobnar Raffaele Podgornik.

Toni Bruna is a musician from Trieste whose musical style could be categorised as indie folk. He will be accompanied by clarinet player Jan Sedmak and drummer Raffaele Podgornik.

## **SPOCK STUDIOS**

Projekt Spock Studios je začel Blaž Flerin, ki je julija 2008 pri založbi Cheap Tunes izdal svoj prvi album, nato pa se mu je pridružil Matic Šuštar. Glasbeno ustvarjanje kamniškega dvojca se odraža predvsem v eksperimentiranju, prepletanju ambientalnih zvokov ter malodane rockerski surovosti.

The Spock Studios project was established by Blaž Flerin, whose first album was released in July 2008 by Cheap Tunes. Later Matic Šuštar joined the project. The musical creation of the duo from Kamnik is characterised especially by experimentation, intertwining of ambient sounds and an almost rockish rawness.

## **EUPHORBIA + STIGLIZ**

Euphorbia je priložnostna zasedba, ki se giblje predvsem v instrumentalnem post rocku. Stigliz je zasedba, ki izvaja alternativni in psihadelični rock. Skupaj razturajo.

Euphorbia is an ad hoc line-up of musicians moving especially in instrumental post rock. Stigliz performs alternative and psychedelic rock. Together they kick ass.

## **NAJOUA**

Ana Kravanja in Samo Kutin izvajata avtorsko glasbo na devetih kalimbah. Dvojec ustvarja izrazno dinamične skladbe, raznolike v prepletanju ritmičnih in melodičnih variacij.

Ana Kravanja and Samo Kutin play original music on nine kalimbas. Their compositions are expressively dynamic and diverse, combining rhythmical and melodious variations.

## **DJ ALI ARMEAN**

blues, funk, jazz

## **DJ LYNX IN DJANE IVA/DJ LYNX AND DJANE IVA**

indie, rock, experimental

## **DJ BORKA**

funk, hip hop

## **DJ BUDINEKOV**

jazz, funk

# FESTIVALSKA EKIPA/FESTIVAL TEAM

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Jan Cvitkovič, Koen Van Daele, Helmut Groschup, Lorena Pavlič, Breda Pečan, Nina Peče, Igor Prinčič, Vlado Škafar

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Lorena Pavlič

## PROGRAMSKA VODJA/HEAD OF PROGRAMMING

Varja Močnik

## ORGANIZACIJA IN POMOČNICA DIREKTORICE/ORGANISATION AND DIRECTOR'S ASSISTANT

Maja Stegovec

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## SILVANOV ZALIV/SILVAN'S BAY

Vlado Škafar

## PODMORNICA, OTOK ZA MULARIJO/SUBMARINE, OTOK FOR KIDS

Lea Škerlič, koordinatorka/coordinator, Tanja Hladnik

## Kinobalonova predpremiéra/Kinobalon's preview

Petra Slatinšek

## Filmska delavnica Podmornica/Submarine Workshop

Luksuz produkcija

## Strokovni srečanja/Expert meetings

Kako do nacionalnega programa filmske vzgoje? – Art kino mreža Slovenije/How to Arrive at a National Film Education Programme? – Art Cinema Network; Poučevati avdiovizualno kulturo v šoli – GoNGlab, čezmejna izobraževalna platforma na področju filmske vzgoje/Teaching Audiovisual Culture in School – GoNGlab, Cross-Border Educational Platform

## VIDEO NA PLAŽI/VIDEO ON THE BEACH

Matevž Jerman, selektor/selection, Matej Bandelj, Jan Mozetič

## ODNOSI Z JAVNOSTMI/PUBLIC RELATIONS

Maja Ropret, vodja/head of department, Polona Zavratnik

## PARTNERJI IN SPREMLJEVALNI PROGRAM/PARTNERS AND ACCOMPANYING PROGRAMME

Tanja Hladnik

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Mateja Zorn

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## PROMOCIJA/PROMOTION

Kristina Širca, Ana Peršič

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## VODJA PROSTOVOLJSKE BRIGADE/HEAD OF VOLUNTEER BRIGADE

Anže Jenko, Polona Zavratnik

## POSTAVITEV LETNEGA KINA IN KINA KULTURNI DOM/OPEN AIR CINEMA AND KULTURNI DOM CINEMA

L'image s.r.l., Padova

**SVETOVALKA ZA FILMSKO IN VIDEO TEHNIKO/TECHNICAL  
ADVISOR FOR FILM AND VIDEO SCREENINGS**

Polona Kuzman

**KINOOPERATERJI/PROJECTIONISTS**

Bortolo Bertoldi, Antonio Mastrolia, Polona Kuzman, Maarten van Gageldonk, Maja Švara

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Antoaneta G. Kuhar

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Dino Škorja Jugovac

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Borut Mrak, 9bit

**IT INFRASTRUKTURA/IT INFRASTRUCTURE**

Marko Milutinovič, Titania

**IZDELAVA KINO NAPOVEDNIKA/FESTIVAL TRAILER**

Viz Lab

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**VODJA KUHINJE/CHEF**

Christian Herrera – Bazilika in Timijan

**ADMINISTRACIJA IN RAČUNOVODSTVO/ADMINISTRATION AND  
ACCOUNTING**

Maja Švara

**RAČUNOVODSTVO/ACCOUNTING**

Finares d.o.o.

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CENTER IZOLA**

Andrej Bertok, direktor/director, Nevenka Gregorčič, Petra Božič, Branka Lipar, Danijel Urdih, Jolanda Pavšič, Srečko Stepančič, Bogdan Cvišič, Tomaž Kovačič, Robert Janev, Aleksander Janev

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AUTOGESTITA DELLA NAZIONALITÀ ITALIANA**

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### **KINODVOR. MESTNI KINO./KINODVOR. CITY CINEMA.**

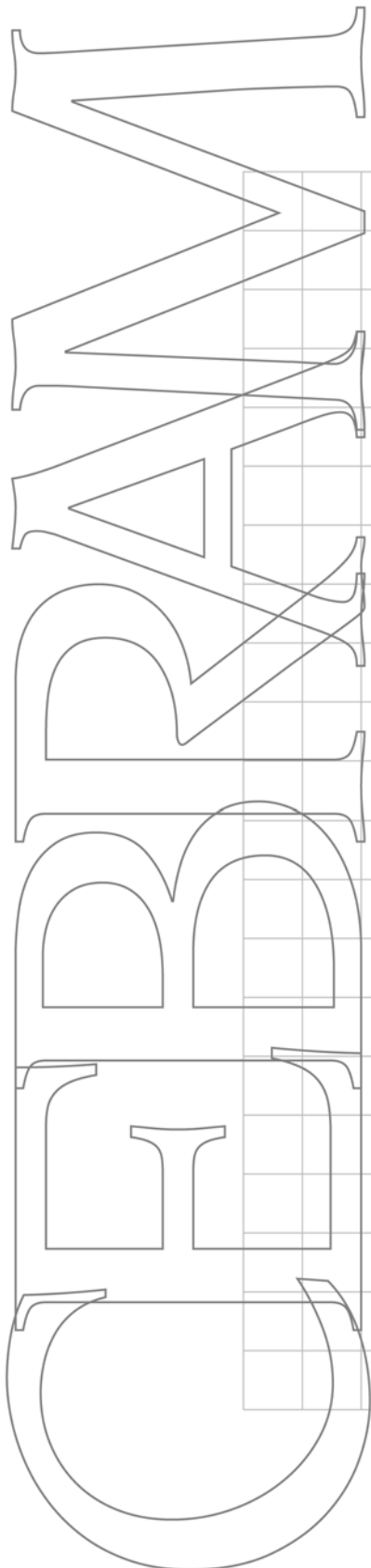
Nina Peče, Koen Van Daele, Bojan Bajsič, Ana Cimerman, Špela Grmek, Marko Horvat, Iztok Jovan, Alike Kalagasidu, Barbara Kelbl, Petra Slatinšek, Tjaša Smrekar, Živa Jurančič, Ana Seta Pucihar, Maja Zrim in številna študentska ekipa.

### **SLOVENSKA KINOTEKA/SLOVENIAN CINEMATHEQUE**

Ivan Nedoh, Jurij Meden, Kaja Bohorč, Matevž Jerman, Marta Matičič, Anja Naglič, Gregor Brzin, Marko Turkuš, Barbara Dolinar Novak, Darja Gartner, Darko Štrukelj, Bojana Živec, Viktor Bertoncely, Andrej Šprah, Nil Baskar, Metka Dariš, Špela Čizman, Martin Podržavnik, Samo Jurečič in številna študentska ekipa.

### **ZAHVALE/THANKS**

Nora Production Group, Zoja Skušek, Martina Rotar, Denis Debevec, Pija Bodlaj, Katja Kralj Tomšič, Rok Govednik, Katja Rakar, Andrej Seljak, Barbara Motoh, Društvo prijateljev mladine Izola, Kud Erato, Društvo Balerina, Sabljaški klub Izola, Sabina Briški, Župnijski urad Izola, Janez Kobal, Sašo Rutar, Mitja Lavtar, Tadej Toplak, Alenka Ropret, Majda Skočaj, družina Kukanja-Gabrijelčič, Tina Lakošeljac, Urban Tarman, Andrej Šurk, Barbara Zorman, Petra Gajžler, Joop van Langen, Dick Moesker, Željko Kerezovič, Irena Zavrtanik, Lenčka Prelovšek, Vanja Lukežič, Martina Peštaj, Jaka Špiler, Andraž Seifert, Amela Meštrovac, Mateja Jurič, Tanja Plešivčnik, Marko Zelenko, Mara Vujić, Mesto žensk, Elvis Šahbaz, Dušan Ambrož, Janja Tekavec, Matevž Selan, Damjana Sušnik, Simon Popek, Nataša Benčič, Maksimiljana Ipavec, Vesna Humar, Štefka Drovc, Aleksander Valič, Giuseppe Longo, Roy Menarini, Simone Venturini, Aleš Doktorič, Nadja Velušček, Martina Humar, Anja Medved, Miran Jerman, Alenka Zgaga, Nadja Valentinčič Furlan, Miranda Brateševac, Mirka Križnič, Boris Petrič



## Snemanje in postprodukcija

Dokumentarni filmi  
Predstavitveni filmi  
TV oglasi  
Celovečerni filmi

Snemanje iz zraka (helikopter, letalo, hexacopter)  
Podvodna snemanja  
Presnemavanje 8 mm in Super 8 mm  
Fotografiranje  
Grafično oblikovanje

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### **tisk / print**

Matformat

### **izdajatelj / published by**

Zavod Otok, 2013