

KINOOTOK⁶

ISOLACINEMA

8-12 9 2010 IZOLA

OTOK V LJUBLJANI

8-14 9 2010

VSEBINA

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UVODNIK

INTRODUCTION

Naš Kino Otok je znova odprt za iskrive in rado-vedne poglede. Odprt in dojemljiv je tudi za nove oblike poetike in estetike, ki ponujajo povsem svoja prepletanja. Odprt je za novo formo, v katero se zarišejo nove poti in novi zalivi.

Pogled se tako kdaj predružači. Ob vsem novem pa ostajajo tudi stare navade, ki se vračajo na »obrežje zločina«. Ob drugačnem ostajajo in z nami ostanejo tudi novi ljudje, vedno znova pa se vračajo stari prijatelji in znanci – isti ali drugačni.

Ostajajo zveste partnerske naveze in ta prave kooperative, pa tudi borovci in novi vali ostajajo z nami. Dobro smo zasidrani. Vse je pripravljeno, da pogled ne obstane na mestu, temveč se zazre v platno in odtava po mestu.

Lorena Pavlič,
direktorica festivala

Our Kino Otok – Isola Cinema is again open to scintillating and curious gazes. It is open and disposed to new forms of poetics and aesthetics offering their own unique intertwinements. It is open to a new form in which new paths and new bays are inscribed.

Thus, the gaze is sometimes altered. But besides all the new things, there remain old habits returning to the "shores of the crime". The alteration draws in new people who stay with us, while our old friends and acquaintances keep returning – the same or altered.

The partnerships and the real cooperatives remain faithful, returning to the ever-present pinewoods and bringing in new waves. We are well anchored. All is prepared for the gaze to move, to be directed at the screen and go wandering around the town.

Lorena Pavlič,
Festival Director

KOOPERATIVA IFFI – KINO OTOK

THE IFFI – KINO OTOK COOPERATIVE

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Bil je 1. februar 2004, ko smo v Kulturnem domu v Izoli odgovarjali na prva novinarska vprašanja o novem filmskem festivalu ... Bil sem član mednarodnega odbora in čutil sem navdušenje, ki je prevladovalo to 'ganga bruta'. Tako smo imenovali mlado ekipo, ki je bila popolnoma predana ideji, da bi organizirala filmski festival, posvečen kinematografijam Azije, Afrike in Latinske Amerike – čeprav so imeli komaj kaj denarja. Priznam nisem verjel, da jim bo dejansko uspelo, a ekipa IFFI jim je ponudila vso možno pomoč ... Zdaj se bo odvila že šesta edicija Kino Otoka, zahvaljujoč njegovi novi entuziastični direktorici.

Leta 2011 bo IFFI (Mednarodni filmski festival Innsbruck) praznoval svoj 20. rojstni dan. Od njegove ustanovitve leta 1992 se je svet zelo spremenil, zato se je spremenil tudi fokus IFFI. Nastale so nove države in z njimi nove kinematografije. Tako je tudi IFFI začel predvajati filme iz novih držav, ki so vzniknile na ozemlju nekdanje Jugoslavije in Sovjetske zveze. Eden prvih režiserjev, ki so osvojili nagrado občinstva v novem Leokinu v Innsbrucku, je bil Igor

Šterk iz Ljubljane s svojim *Ekspres, ekspres* (1996), ki mu je nekaj let pozneje sledil še en slovenski režiser – Vlado Škafar z dokumentarcem *Peterka Leto odločitve* (2003). Škafar je bil tudi prvi direktor festivala Kino Otok in me je (kot direktorja IFFI) povabil k sodelovanju v mednarodnem odboru Kino Otoka. To je bil začetek izjemnega, čudovitega prijateljstva med dvema filmskima festivaloma – razdaljo skoraj 400 km smo preskočili kot zajci. V teh nekaj letih smo se srečevali po vsem svetu, dobili prijatelje na vseh kontinentih ter si delili programe in goste. Študenti Univerze v Innsbrucku že šest let sodelujejo na Kino Otoku kot prostovoljci. V Izoli so posneli filma o Shajiju N. Karunu in Mohamedu Soudaniju, skupnih gostih obeh festivalov. Ideje in ideali Kino Otoka so obogatili IFFI in ponesli cilj predvajanja neznanih filmov na nove obale. Poleg tega je Kino Otok v gorsko mesto Innsbruck prinesel tudi majhen delček jadranske obale.

Helmut Groschup

It was 1 February 2004 when we answered the first journalists' questions about a new film festival in *Kulturni dom* in Isola... I was a member of its international board and I felt the emotion/enthusiasm that moved this 'ganga bruta'. That is how we called the young team that was completely into the idea of organizing a film festival with the geographical focus on Asia, Africa and Latin America – even though they had hardly any money. I admit I did not believe that they would really be able to pull it off, but the IFFI team offered them all possible help... Now, Kino Otok is about to put on its sixth edition thanks to its new enthusiastic director.

In 2011, the IFFI (International Film Festival Innsbruck) will celebrate its 20th anniversary. Since its foundation in 1992, the world has changed a lot and therefore the focus of the IFFI has also changed. New states have been founded, which have created new cinemas. And so the IFFI began to screen films from the new countries that emerged on the territory of former Yugoslavia and the Soviet Union. One of the first filmmakers to win the audience award in the new Leokino in Innsbruck was Igor Šterk from Ljubljana with his film *Gone with the*

Train (*Ekspres, ekspres*, 1996), followed by another Slovenian filmmaker, Vlado Škafar, with his documentary *Peterka Year of Decision* (*Peterka Leto odločitve*, 2003) some years later. Škafar was also Kino Otok's first festival director and he invited me (as the director of the IFFI) to participate on Kino Otok's international board. This was the beginning of an extraordinarily wonderful friendship between two film festivals – we jumped the distance of nearly four hundred kilometres like rabbits. In these few years, we met all over the world, made friends on all continents and shared programmes and guests. Students of the University of Innsbruck have been working at Kino Otok as volunteers for six years. In Isola, they produced films about Shaji N. Karun and Mohammed Soudani, who were guests at both festivals. The ideas and the ideals of Kino Otok have enriched the IFFI and have brought its aim of screening unknown films to new shores. Moreover, Kino Otok has also brought a small piece of the Adriatic coast to the mountain town of Innsbruck.

Helmut Groschup

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SINKO

SYNOK / SONNY

Rusija/Russia 2009

režija/directed by Larisa Sadilova; **scenarij/screenplay** Larisa Sadilova; **fotografija/cinematography** Dmitri Mishin; **glasba/music** Abduraim Charyev; **montaža/editing** Anvar Charyev; **igrajo/cast** Viktor Sukhorukov, Oleg Frolenkov, Oleg Bokhan, Evgenija Simonova, Ksenija Surkova, Jurij Kiselev, Aleksander Isaev; **producent/producer** Rustam Akhadov; **produkcija/production** Arsi-Film; T + 74991439784; E arsilfilm@yandex.ru; **prodaja/world sales** Arsi-Film; T + 74991439784; E arsilfilm@yandex.ru

format/format 35 mm, barvni/colour; **dolžina/running time** 96'

Prava čarodejka ruske kinematografije Larisa Sadilova brez posebnih efektov pokaže, da nemogoče lahko postane mogoče – ali celo nujno najbolj navadno pubertetniško dogodivščino spremeni v napeto detektivko, s hladnimi medijskimi poročili in policijskimi zasliševanji pa slika napeto čustveno stanje duha zaskrbljenega očeta.

V svojem najnovejšem filmu *Sinko* avtorica nadaljuje že prej načete teme kočljivih družinskih odnosov (*Needing a Nanny*, 2005) in obče prisotnosti budnega očesa nadzora (*Nothing Personal*, 2007). Lakonična pripoved o odtujenem odnosu med obsesivno ljubečim, paranoičnim samskim očetom in odrasčajočim uporniškim sinom se giblje med prizori očetove dušeče skrbi in ljubeznivosti, ki se v policijskih in sodnih zasliševanjih ter vsiljivih medijskih poizvedovanjih obrne proti njemu samemu. Iz vizualno zadušljive atmosfere jasno uokvirjenih in zamejenih kadrov (pretežno interierjev) v sekvencah nadzora se film iztrga zgolj v redkih trenut-



kih, ko si dovoli zadihati – v prizorih pobega, vožnje in pohajanja Andrejevega sina po ruskih planjavah z nadebudno štoparko Rito, ki išče »najlepše mesto v Rusiji«. Nedolžni mladostni pobeg z »izposojajo« avtomobila mrtvega moža postane predmet skrbi ne zgolj morbidnega očeta, temveč tudi roke pravice in mrhovinarskih novinarjev.

Z nelinearno, fragmentirano naracijo in nešolanimi igralci – lokalnim prebivalstvom ruskega mesteca, kjer je film posnela – Sadilova počasi razpleta niti svoje zgodbe in prihaja do vsakdanjega dna medijsko in policijsko napihnjeni detektivski zgodbi; do dna, ki pa se ga nikoli popolnoma ne dotakne. S pozornostjo za še tako banalne malenkosti ter z dokumentarnim slogom, estetikom, sorodno medij-skemu arhivskemu materialu, s pogledi v kamero in vsakdanjo držo (ne)igralcev nelagodno filmsko pripoved o nelagodni odtujenosti umetno zbližanega odnosa postavi v našo najbolj neposredno nelagodno bližino.

LARISA SADILOVA

Režiserka in scenaristka petih festivalskih uspešnic je svojo filmsko pot začela kot igralka. Že njen režijski celovečerni igrani prvenec, *Happy Birthday* (1998), prvotno zamišljen kot kratek dokumentarni film, je zakoličil njen prepoznavni slog – na meji med dokumentarnostjo in fikcijo, raba naturščkov, nesenzacionalne vsakdanje zgodbe iz province, pozornost za malenkosti brez estetizacij –, ki mu je ostala zvesta tudi v *With Love, Lilly* (2002) *Needing a Nanny* (2005) in *Nothing Personal* (2007).



The director and scriptwriter of five festival hits started out as an actress. *Happy Birthday* (1998), initially conceived as a documentary to become her debut feature fiction film as a director, already outlined her distinctive style – bordering between documentary and fiction, featuring non-trained actors, simple everyday stories from the countryside, attention to detail without excessive stylisation – to which she also remained loyal in *With Love, Lilly* (2002), *Needing a Nanny* (2005) and *Nothing Personal* (2007).

A veritable magician of Russian cinema, Larisa Sadilova demonstrates without the help of special effects how the impossible can become possible – or even necessary she transforms the most ordinary adolescent adventure into a tense detective story, while using cold media reports and police interrogations to convey the distress of a worried father. In *Sonny*, her latest film, the author continues her exploration of topics such as delicate family relations (*Needing a Nanny*, 2005) and the universal presence of the ever vigilant eye of control (*Nothing Personal*, 2007). It is a laconic story about the estranged relationship between an obsessively loving paranoid single father and his rebellious adolescent son, moving between scenes of the father's smothering worry and lovingness, which turn against him during police and court hearings and intrusive media inquiries.

Only in rare moments when it breaks away from its visually stifling atmosphere of clearly framed and enclosed shots in sequences of surveillance (mostly of interiors), does the film allow itself to breathe – in scenes featuring the escape, ride and

wandering of Andrej's son across Russian plains in the company of Rita, a restless hitch-hiker who is looking for "the most beautiful town in Russia". The harmless juvenile escape that involves the "borrowing" of a dead man's car eventually turns into a subject of concern not merely for the morbid father, but also for the hand of justice as well as for preying reporters.

The story slowly unfolds as Sadilova uses non-linear narration and untrained actors (inhabitants of the town in Russia where she shot the film) to come to the everyday bottom of the detective story inflated by the media and police; a bottom she never reaches completely, though. By paying attention to every detail, as trivial as it may be, choosing a documentary-style approach with an aesthetics similar to archive media footage, allowing glances into the camera and natural body language of the (non-)actors, she manages to transpose an uneasy film narrative about the uneasy estrangement of an artificially reconciled relationship into the viewer's most immediate uneasy proximity.

GOVORILNICA

TAXIPHONE

Švica/Switzerland, Alžirija/Algeria 2010

režija/directed by Mohammed Soudani; **scenarij/screenplay** Lorenzo Buccella, Mohammed Soudani, Quitterie Duhurt; **fotografija/cinematography** Bachir Sellami; **glasba/music** Corry Knobel; **montaža/editing** Jacopo Quadri; **igrajo/cast** Mona Petri, Pasquale Aleardi, Tarik Bouarrara, Adila Bendimerad, Stefan Kollmuss, Belghanami Driss, Jean-Luc Bideau, Sid Ahmed Agoumi, Sonia, Bruno Ganz; **producent/producer** Tiziana Soudani; **koproducent/co-producer** Ameur Behloul; **produkcija/production** AMKA Films Productions S.A.; T +41919674076; E amka@amka.ch **prodaja/world sales** Adriana Chiesa Enterprises Srl; T +39068086052; E info@adrianachiesaenterprises.com

format/format 35 mm, barvni/colour; **dolžina/running time** 94'



Po zajetni dokumentarni kilometrini alžirsko-švicarskega filma se je Mohammed Soudani začel odkrito spogledovati s fiktivno filmsko formo. Leta 2007 je posnel televizijski film *Ruleta*, letos zaključil snemanje *Lionela*, novodobne pravlјice, ki se odvija na relaciji Švica–Afrika, premiero pa je ugledala tudi pričujoča *Govorilnica*, ki po avtorjevem mnenju predstavlja nekakšno »iniciacijsko potovanje«, stično točko med Severom in Jugom, Alžirijo in Zahodom, prikazano skozi usodo švicarskega para, ki potuje po osrčju alžirske puščave. Delovno-počitniški potep Oliverja in Elene po neskončni afriški puščavi zmoti okvara tovornjaka. Po pomoč se zatečeta v bližnje mestece, ki se nahaja v puščavski oazi sredi ničesar, in tam za nekaj časa obtičita, kajti počasen, lagoden življenjski tempo in odmaknjena lokacija terjajo svoj čas za popravilo napake. Kljub globalno vseprežemajoči dobi mobilnih aparatov in drugih sodobnih načinov

komunikacije si z njimi v globoki puščavi švicarska popotnika in prebivalci ne morejo kaj prida pomagati. Ravno zato Soudani za središčno os oziroma epicenter dogajanja izbere javno telefonsko govorilnico, kjer se steka vse lokalno življenje – govorilnica predstavlja edini stik s preostalim svetom ... Zgodba, ki se prične kot romantično-ekzotični film ceste po neskončni puščavi, kaj hitro preide v spoznavanje oddaljene usode države tretjega sveta ter posledičnega preizpraševanja lastnega odnosa do nje. Toda z razliko, da se Soudani tega medkulturnega trka loti na zelo sproščen način, kljub temu da oddaljena izkušnja zahteva korenite življenjske spremembe in miselne preskoke pri protagonistih. »V filmu se skozi iniciacijsko potovanje švicarskega para maske in predsodki razblinijo ob spoznanju, da je treba le pogledati okoli sebe na drugačen način, da bi bolje razumeli naš svet.« (Mohammed Soudani)

MOHAMMED SOUDANI

Rojen leta 1949 v El-Chelifu v Alžiriji. Po diplomu na IDHEC (Institut des Hautes Études Cinématographiques) v Parizu je delal na alžirski televiziji kot snemalec. Od leta 1972 do 1986 je deloval v Švici. Med letoma 1992 in 2007 je posnel več kot 30 dokumentarcev za švicarsko televizijo RTSI. Samostojen režijski prvenec *Walo Fendo*, *Là où la terre gèle*, ki ga je posnel leta 1997, je bil mednarodno sprejet. Sledila *Sud – Les diseurs d'histoires* (1998) in *Vojna brez podob* (*Guerre sans image*, 2002); slednji je bil leta 2005 ob številnih drugih festivalih predvajan tudi na Kino Otoku.



Mohammed Soudani was born in 1949 in El-Chelif, Algeria. After graduating from IDHEC (Institut des Hautes Études Cinématographiques) in Paris, he worked as a cameraman for Algerian television. Between 1972 and 1986, he worked in Switzerland. Between 1992 and 2007, he made more than 30 documentaries for Swiss television RTSI. His directorial debut *Walo Fendo*, *Là où la terre gèle*, which he made in 1997, gained international recognition. It was followed by *Sud – Les diseurs d'histoires* (1998) and *Guerre sans image* (2002); in 2005, the latter was shown also at Kino Otoku, in addition to numerous other festivals.

After his extensive documentary mileage in the Algerian-Swiss film, Mohammed Soudani began openly flirting with the fiction film form. In 2007, he made a TV film entitled *Roulette*, while this year he finished shooting *Lionel*, a modern fairytale taking place between Switzerland and Africa, and his *Taxiphone* opened, which according to the author represents a sort of "a journey of initiation", an encounter between North and South, Algeria and the West, depicted through the fate of a Swiss couple travelling in the heart of the Algerian desert. Oliver and Elena's working holiday journey across the endless African desert is interrupted by the breakdown of their truck. They seek help in a small nearby town in the desert oasis in the middle of nowhere where they remain stuck for a while, for due to the slow, easy pace of life and the remote location, time is required to repair the defect. Despite the globally all-pervasive age of mobile phones and other contemporary modes of communication,

they are of little use to the Swiss travellers and the inhabitants deep in the desert. This is precisely why Soudani organizes or, rather, centres all the events around a callshop where all the local life converges – the callshop represents the only contact with the rest of the world...

The story that begins as a romantic and exotic road film set in an endless desert quite quickly turns into an exploration of the distant fate of a Third World country and the consequent questioning of one's own relation to it. Soudani tackles this intercultural encounter in a very relaxed way despite the fact that the distant experience demands profound life changes and a leap of thought on the part of the protagonists. "In the film, through this Swiss couple's journey of initiation, masks and prejudices crumble as the realization emerges that all we have to do is look around us in a different way to better understand our world." (Mohammed Soudani)

SIDRIŠČE

THE ANCHORAGE

Švedska, ZDA/Sweden, USA 2009

režija/directed by C. W. Winter, Anders Edström; **scenarij/screenplay** C. W. Winter, Anders Edström; **fotografija/cinematography** Anders Edström; **zvok/sound** Jeff Mooridian; **montaža/editing** C. W. Winter, Anders Edström; **igrajo/cast** Ulla Edström, Marcus Harrling, Elin Hamrén, Bengt Ohlsson; **producent/producer** C. W. Winter, Anders Edström; **produkcija/production** General Asst.; T +13236469307; E mail@thecolonial.info; **prodaja/world sales** General Asst.; T +13236469307; E mail@thecolonial.info

format/format 35 mm, barvni/colour; **dolžina/running time** 87'

Na enem izmed otokov stockholmskega arhipelaga živi Ulla, ženska srednjih let, mati. To je tudi vse, kar izvemo o njej, preostalo je prepuščeno interpretaciji posameznika, ki se mu v naslednji uri in pol porodi marsikatero vprašanje o tej samotarski ženski. Režiserja, ki v filmu, posnetem z minimalnimi sredstvi in skromno ekipo, nista hotela ilustrirati zgodbe po scenariju, ampak »napisati« zgodbo s kamero, prikazujeta Ullin vsakdan, njene opravke in rutine, med slednjimi največkrat jutranji sprehod in skok v vodo z ledeniško oblikovane obale otoka, na katerem živi odmaknjena od že tako majhne populacije. Ne preseneča torej, da v filmu ambientalni zvoki prednjačijo pred dialogi in da je posledično tudi kamera bolj osredotočena na skoraj meditativne posnetke narave kot na protagonistko. Za nemir, ki ga v življenje glavne junakinje vnese prihod

neznanega lovca, izvemo šele iz njenih dnevnih zapisov, čisto na koncu pa ga potrdi še izpovedna podrobnost pri jutranjem skoku v vodo. »Življenje nima nič skupnega z dramatičnimi napredki, marveč je dolgo in nepretrgano gibanje, sestavljeno iz brezmejnosti mikropremikov. Leta 1921 je mladi Jean Epstein pozval k pripovednemu kinu, pri katerem bi slika končno strmoglavila svojo podrejenost zgodbi. *Sidrišče* je film, narejen v tem duhu. Je film, ki bolj ceni neprestano gibanje kot vnaprejšnje določanje. Je upoštevanje širokega potenciala pripovednega kina, ki je osvobojen pritiska razpleta. Film je narejen kot prepustitev milini – kot sklop razlik med realizmom in resničnostjo. Je film o minevanju časa v obeh, življenju in filmu. Je film o poslušanju in videnju.« (C. W. Winter, Anders Edström)



C. W. WINTER ANDERS EDSTRÖM

C. W. Winter živi in deluje v Los Angelesu. Študiral je na kalifornijskem umetnostnem inštitutu (California Institute of the Arts). *Sidrišče* je njegov prvi celovečerni film. Je založnik in urednik umetnostne revije *The Colonial*.

Anders Edström je rojen na Švedskem. Živi v Tokiu. Je fotograf. Objavil je dve knjigi fotografij, sodeluje z revijo *Purple*, njegova dela pa so bila med drugim razstavljena v Parizu – npr. v Centru Pompidou. *Sidrišče* je njegov prvi režiserski podvig, v vlogi Ulle pa je nastopila njegova mama.



C. W. Winter was born and lives in Los Angeles. He studied at the California Institute of the Arts. *The Anchorage* is his first feature film. He is the publisher and editor of the art and music journal *The Colonial*.

Anders Edström was born in Sweden and currently lives in Tokio. As a photographer, he has published two books. He has collaborated with *Purple* magazine and his work has been exhibited at such venues as the Centre Pompidou in Paris. *The Anchorage* is his directorial debut, the role of Ulla being played by his mother.

Living on one of the islands in the Stockholm archipelago is Ulla, a middle-aged mother. This is all we will learn about her, the rest being left to the interpretation of the individual spectator who, during the ensuing hour-and-a-half, will undoubtedly be asking many questions regarding this solitary woman. In this film, made with minimal resources and a very modest crew, the directors, not wanting to illustrate the story by following a script but instead choosing to »write« it directly using a camera, depict Ulla's everyday life, her dealings and routines, most often including a morning walk and a dive into the water from the ice-carved shore of the island she inhabits, secluded from the small population. It is therefore not a surprise that we see ambient sound prevailing over dialogue and the camera focusing more on the almost meditative shots of nature than on the protagonist. Only from Ulla's journal do we learn about the upheaval brought into her life by

the arrival of a hunter that she doesn't know. This is confirmed at the very end of the film by an expressive detail marking her morning dive. "Life has nothing to do with dramatic progression but is instead a long and continuous movement made up of an infinity of micromovements. In 1921, a young Jean Epstein issued a call-to-arms for a narrative cinema in which image would at last overturn its submission to text. *The Anchorage* is a film made in this spirit. It's a film that values continuous movement over predestination. It's a consideration of the wide-open potential of a narrative cinema that is freed from the constraints of denouement. The film is made as a surrendering to grace – as a set of distinctions between realism and actuality. It's a film about the passage of time, both in life and in movies themselves. It's a film about listening and seeing." (C. W. Winter, Anders Edström)

NAŠELJENA DEŽELA

LA TERRA HABITADA THE LAND INHABITED

Španija/Spain 2009

režija/directed by Anna Sanmartí; **scenarij/screenplay** Anna Sanmartí; **fotografija/cinematography** Pau Mirabet; **zvok/sound** Vep Culleré; **montaža/editing** Vep Culleré; **producent/producer** Marta Andreu; **produkcija/production** Estudi Playtime; T +34936664281; E info@estudiplaytime.com; **prodaja/world sales** Estudi Playtime; T +34936664281; E marta@playtime.cat

format/format blue-ray, barvni/colour; **dolžina/running time** 71'

Anna Sanmartí se v eksperimentalnem etnografskem dokumentarcu, ki umirjeno niza dolgo pot, na kateri se pokrajina, zvoki in mimobežeči obrazi le počasi spreminjajo, osredotoča na bistvo popotovanja – na povsem samosvoj način prevprašuje cilje potovanja, namen popotnika, zarisuje bistvo potovanja ter mu sledi.

Svoje popotovanje je Sanmartíjeva začela že v mladosti – skorajda nagonsko, kot pravi sama, in že v prvih podobah *Naseljene dežele*, ko v Sankt Peterburgu vstopa na vlak, je povsem jasno, da imamo opravka z izkušeno popotnico.

Film tako sledi sedemindvajsetletni avtorici, ko potuje iz Rusije prek ozemelj, ki se jih je človeška noga komajda dotaknila, pa vse do Mongolije. Z beleženjem pokrajine, skozi katero potuje, daje tej priložnost, da spregovori s svojo govorico. Glavne vloge tako odigrajo zvok, podoba in geste ljudi, ki



»bežijo« mimo. Ko vlak ubere pot skozi podeželje v smeri proti vasici, kjer ljudje še zmeraj jahajo severne jelene (gorsko pleme Tsataa), se film osredotoča na naravno lepoto okolice, pa tudi na energijo, gonilno silo vlaka, ki brzi skozi vas.

Naseljena dežela je vizualno bogato, z drobnimi detajli prežeto poetično in atmosfersko dokumentarno preiskovanje zakotnih predelov Rusije in Mongolije, enigmatično in na trenutke sublimno popotovanje, ki ga prežemajo minimalistični dialog, premeteni humorni vložki in domiselna kompozicija. Lahko bi jo označili tudi kot neotipljivo pesem z veliko mero senzibilnosti za posamezne detajle, v čemer lahko prepoznavamo vpliv cineasta Joaquima Jordaja, s katerim je avtorica sodelovala kot pomočnica, preden se je lotila svojega filmskega popotovanja.

ANNA SANMARTÍ

Rojena leta 1981 v Barceloni, kjer trenutno živi. Zaključila je študij avdiovizualnih komunikacij na univerzi Pompeu Fabra v Barceloni. Poleg *Naseljene dežele* je skupaj z Albo Moro posnela še kratek film *Memories Without Rememberer* (2004). Bivša pomočnica Joaquima Jordaja.



Born in 1981 in Barcelona, where she still lives. She studied audiovisual communication at the University Pompeu Fabra in Barcelona. Beside *The Land Inhabited*, she also co-directed a short film with Alba Mora, entitled *Memories Without Rememberer* (2004). She is a former assistant of Joaquim Jorda.

In her experimental ethnographic documentary, which calmly describes a long journey whose landscapes, sounds and passing faces change only slowly, Anna Sanmartí focuses on the essence of traveling – in an entirely original manner, she questions the goals of traveling, the purpose of a traveler, she describes and follows the essence of traveling.

Sanmartí started her journey at a young age - in her own words she was as if led by instinct - and already in the initial images of *The Land Inhabited*, when she is getting on the train in Petersburg, it is clear that we are dealing with an experienced traveler.

The film follows the twenty-seven-year-old author, traveling from Russia through lands almost untouched human hand, all the way to Mongolia. She gives the land through which she travels an opportunity to speak out in its own language.

It is the sound, the images and gestures of people who "fly by" that play the leading roles in the film. As the train darts across the countryside in the direction of a village where people still ride reindeers (the mountain tribe Tsataa), the film focuses on the natural beauty of the surroundings as well as on the energy, the driving force of the train rushing through the village.

The Land Inhabited is a visually rich poetic documentary study of Russia's and Mongolia's remote areas, an enigmatic and sometimes sublime journey, accompanied by minimalist dialogues, clever and witty twists and ingenious composition. One could also describe the film as an elusive poem with great sensibility for detail. Possible to discern is the influence of film-maker Joaquim Jorda whom Sanmartí assisted before starting her own film journey.

POPLAVA

THE FLOOD

Hrvaška/Croatia 2009

režija/directed by Goran Dević; **scenarij/screenplay** Goran Dević; **fotografija/cinematography** Jure Černeck, Tamara Cesarec; **glasba/music** Pavao Miholjević, Jura Ferina; **zvok/sound** Davor Tatić; **montaža/editing** Vanja Širuček; **producent/producer** Hrvoje Osvadić, Goran Dević; **produkcija/production** Petnaesta umjetnost; T + 385915080756; E gdevic@inet.hr; **prodaja/world sales** Petnaesta umjetnost d.o.o.; T + 385 91 2188480; E 15.umjetnost@gmail.com

format/format digi beta, barvni/colour; **dolžina/running time** 40'

V svojem najnovijem dokumentarističnem delu hrvaški režiser Goran Dević sledi zgodbi dveh prostovoljcev, ki za prebivalce poplavljenega Kosinja in sosednjih vasic na obrežju Like predstavljata edino komunikacijo z zunanjim svetom. Dević z minimalnimi filmskimi sredstvi beleži prizore razdeljevanja hrane in ostale pomoči iz čolnov prostovoljcev ter pogovore med vaščani in obiskovalci, ki spričo nevsakdanjosti okoliščin postanejo komentar nekega širšega družbenega stanja. Z izogibanjem snemanju neposrednih intervjujev z vaščani se avtor v *Poplavi* (2010) poslužuje metode »muhe na zidu«, ki jo je uporabil že pri snemanju *Srečne države* (Sretna zemlja, 2008). Obravnavanje tem hrvaške (pol)preteklosti, značilno za njegov dokumentaristični opus, je v filmu prisotno v luči premagovanja etničnih razlik, ki skupnosti na prizadetem območju delijo po verski in nacionalni ločnici in ki so jih – po besedah hrva-

škega prostovoljca Slavka – uspešno premagovale že v medvojnem obdobju. Film je namreč posnet v sklopu projekta Centra za mirovne študije »Manjšine za manjšine dobre prakse sodelovanja med etničnimi skupinami«. Poleg predanosti posameznikov za reševanje lokalne skupnosti se film dotakne tudi problema apatije države ob obisku cerkvenega in političnega vrha ene izmed poplavljenih vasic, pospremljenem z medijskim pompom, oddaljenost države in verskih organizacij od resničnih tegob ljudi postane očitna in se morda še najbolj neposredno razkrije v ciničnih besedah cerkvenega veljaka, da nikakršna naravna katastrofa ne more človeka uničiti tako, kot ga lahko uniči propad njegovega značaja – izjava je zoperstavljena altruističnim dejanjem vaščanov, ki njeno neprimernost potrjujejo prav z značjsko pokončnostjo, s katero premagujejo naravno katastrofo.



GORAN DEVIĆ

Rojen leta 1971 v Sisku. Na Akademijo dramskih umetnosti v Zagrebu je bil sprejet v osmem poskusu; medtem je na isti univerzi zaključil študij prava in arheologije. Poleg kratkometražnih del *Tri* (2008) in *Srečna država* (Sretna zemlja, 2008) je posnel dokumentarce *Jesam li se zajelo* (2003), *Uvozne Vrane* (2004) in *Nemam ti šta reć lijepo* (2006). Za celovečerni igrani prvenec *Crnci* (Crnci, 2009), ki ga je posnel z Zvonimirjem Jurićem, je prejel številne nagrade.



Goran Dević was born in 1971 in Sisak. He was accepted to the Zagreb Academy of Dramatic Arts in his eighth attempt. Meanwhile, he graduated in Law and Archaeology from the University of Zagreb. In addition to his short films, *Three* (2008) and *Happy Country* (2008), he made the following documentaries *Did I Fuck Up* (2003), *Imported Crows* (2004) and *Nothing Nice to Say* (2006). He received numerous awards for his first feature film *The Blacks* (2009), co-directed by Zvonimir Jurić.

In his latest documentary, the Croatian director Goran Dević follows the story of two volunteers who represent the only link to the outside world for the inhabitants of the flooded Kosinj and the neighbouring villages on the shores of the Lika River. With minimal cinematic means, Dević records the scenes of the volunteers distributing food and other aid from their boats and the conversations between the villagers and the visitors who, due to the unusual circumstances, provide a commentary on the broader state of society. By avoiding direct interviews with the villagers, the director uses the "fly on the wall" method, which he had already used in *Happy Country* in 2008. As his other documentary works, *Flood*, too, examines the topics of Croatian (recent) past, in particular, the overcoming of ethnic differences separating the communities in the flooded area on religious and national bases, which – according to the Croatian volunteer Slavko – these communities were

successful at overcoming already during the war. The film was made as part of the Centre for Peace Studies project entitled "Minorities for Minorities Good Practices of Cooperation Between Ethnic Groups". In addition to the individuals' commitment to help the local community, the film also touches upon the problem of the government's apathy. Upon the hyped-up visit of the political and church officials to one of the flooded villages, the distance of the government and the religious organizations from the people's actual troubles becomes evident and is perhaps most directly revealed in the cynical statement of a church dignitary that no natural disaster can ruin a man as much as the degradation of his character. This statement is juxtaposed to the altruistic acts of the villagers who prove its incorrectness precisely by their uprightness in overcoming the natural disaster.

ZMAGATI

VINCERE TO WIN

Italija, Francija/Italy, France 2009

režija/directed by Marco Bellocchio; **scenarij/screenplay** Marco Bellocchio, Daniela Ceselli; **fotografija/cinematography** Daniele Cipri; **glasba/music** Carlo Crivelli; **zvok/sound** Gaetano Carito; **montaža/editing** Francesca Calvelli; **igrajo/cast** Michela Cescon, Fabrizio Costella, Giovanna Mezzogiorno, Fausto Russo, Alesi Filippo Timi; **producent/producer** Mario Gianani; **produkcija/production** Offside SRL – Viale G. Mazzini/Rai Cinema; **prodaja/world sales** Celluloid Dreams; T +33149700370; E info@celluloid-dreams.com

format/format 35 mm, barvi/colour; **dolžina/running time** 128'

Marco Bellocchio, kontroverzni italijanski auteur, ki si je zavoljo svojega kritičnega objektivna kamere, predvsem pa neizprosne kritike italijanske družbe že zelo zgodaj prislužil vzdevek »jezni mladenič«, se v *Zmagati* loti ekranizacije enega najbolj travmatičnih obdobja italijanske zgodovine – vzpona Benita Mussolinija in fašizma.

V vizualno bogati zgodovinski melodrami Bellocchio z nevsiljivimi zasuki barvne kodifikacije, večjim kombiniranjem arhivskih posnetkov ter z izrazito senzibilnim občutkom za filmski prostor pripoveduje tragično zgodbo o Idi Dalser, skrivni in zatajeni diktatorjevi ženi. S študijo nravi osrednjih likov režiser, ki je za pričujoče delo prejel kar osem prestižnih italijanskih filmskih nagrad david, vizualizira strukturo logike fašizma – njegovo sistematično uničevanje zasebne sfere, Mussolinija pa predstavi kot neusmiljenega političnega častihlepneža, ki je v boju za politično oblast pripravljen uničiti tudi svoje najbližje.

Zmagati je subverziven filmski prerez burnih



družbenopolitičnih in umetniških dogajanj prve tretjine 20. stoletja, ki natančno izriše kognitivne zemljevide posameznikov tistega časa »Kar se me je še posebej dotaknilo in prevzelo, je bila privatna komponenta zgodbe. Ideja te ženske, ki bi jo označil kot absolutno žensko /.../, ki se popolnoma, na absoluten in nezadržan način, preda moškemu, ki ga ljubi. In zanj žrtvuje vse – svoj družbeni položaj, svoje premoženje, materialno stanje, samo da bi se mu popolnoma predala. Tragično dejstvo je, da jo je (Benito) Mussolini imel rad, a kljub temu je v njegovem življenju zasedala drugotno vlogo. Ne dvomno so bile njegove politične ambicije na prvem mestu. Torej to, kar je želel postati. Na neki točki filma jasno izreče, da je spoznal, da bi lahko postal le povprečen pisatelj ali glasbenik, a je zaslutil, da bi lahko postal velik politik. V filmu smo tako pričali konfliktu med absolutno strastjo Ide Dalser in drugotno strastjo, ki jo občuti Mussolini.« (Marco Bellocchio)

MARCO BELLOCCHIO

Rojen leta 1939. Italijanski režiser, scenarist in igralec je v šestdesetih letih minulega stoletja začel kot ustvarjalec dokumentarcev in kratkih filmov, a mu je že prvi celovečerec, *I Pugni in Tasca* (Fist in His Pocket), prinesel priznanje širše mednarodne filmske skupnosti. Bellocchio, dobitnik vrste uglednih nagrad, je eden najplodnejših filmskih ustvarjalcev svoje generacije, saj se je podpisal pod več kot dvajset različnih filmskih naslovov.



Marco Bellocchio was born in 1939. This Italian director, scriptwriter and actor started his career in the 1960s by making documentaries and short films. Already his first feature film, *I Pugni in Tasca* (Fist in His Pocket), brought him the acknowledgment of the broader international film community. Having directed more than 20 films, Bellocchio, who has won numerous eminent awards, is one of the most fruitful artists of his generation.

In *To Win*, Marco Bellocchio, a controversial Italian auteur who very early on earned the nickname "angry young man" because of the critical eye of his camera and especially the relentless critique of Italian society, fictionally depicts one of the most traumatic periods in Italian history – the rise of Benito Mussolini and Fascism. With his exquisite sense of cinematic space, using unobtrusive shifts in colour codification and skillfully integrating archive material into this visually lavish historical melodrama, Bellocchio tells a tragic story of Ida Dalser, the dictator's secret and disavowed wife. With the character study of the main characters, the director, who received eight David di Donatello Awards (prestigious Italian film awards) for this film, visualizes the structural logic of Fascism – its systematic destruction of the private sphere, presenting Mussolini as a merciless man with political ambitions who is prepared to destroy even the ones closest to him in his struggle for political power. *To Win* is a subversive filmic survey of the turbulent

socio-political and artistic events in the first third of the 20th century that draws detailed cognitive maps of the individuals of that time "The thing that really touched me and impressed me was the private component of the story. The idea of this woman that I would define an absolute woman /.../. It's a woman that devotes herself completely in an absolute, overwhelming way to the man that she loves. And she sacrifices everything for him—her social position, her wealth, her material standing—just to devote all of herself for him. And the tragic fact is that (Benito) Mussolini on the other hand, did care about her but she had a secondary role in his life. She definitely came after his political ambitions. So, what he wanted to become. At one point of the movie, he says clearly that he realized that he could have become a mediocre writer or musician, but he perceived that he could become the top politician around, and that's what he wanted to do. So, there's a clash in the movie between the absolute passion that Ida Dalser feels versus the secondary passion that Mussolini feels." (Marco Bellocchio)

TOTÓ

Avstrija/Austria 2009

režija/directed by Peter Schreiner; **scenarij/screenplay** Peter Schreiner; **fotografija/cinematography** Peter Schreiner; **glasba/music** Tata ca muoru, interpretacija/interpretation Antonio Cotroneo; **zvok/sound** Tremens-Film Tonstudio GmbH; **montaža/editing** Peter Schreiner; **igrajo/cast** Antonio Cotroneo, Angela Simonelli, Gaetano Dimarzo, Melo De Benedetto idr.; **producent/producer** Gerhard Kastler; **produkcija/production** echt.zeit.film; T +4313286443; E office@echtzeitfilm.at; **prodaja/world sales** Sixpackfilm; T +43152609900; E office@sixpack.com

format/format 35 mm, barvni/colour; **dolžina/running time** 128'



PETER SCHREINER

Rojen leta 1957 na Dunaju. Študiral je na dunajski filmski akademiji, dokumentarne filme pa snema od leta 1982; podpisal se je pod filmske naslove, kot so *Grelles Licht* (1982), *Erste Liebe* (1983), *Kinderfilm* (1985), *Auf dem Weg* (1988), *I Cimbri* (1991), *Blaue Ferne* (1994), *Bellavista* (2006) in *Totó* (2009).



Born in 1957 in Vienna. He studied at the Vienna Film Academy and has been making documentaries since 1982. His films include *Grelles Licht* (1982), *Erste Liebe* (1983), *Kinderfilm* (1985), *Auf dem Weg* (1988), *I Cimbri* (1991), *Blaue Ferne* (1994), *Bellavista* (2006) and *Totó* (2009).

Težki vdihi in izdihi. Nemirne, begajoče oči moškega srednjih let, čigar portret se tiho, skorajda neslišno stakne z gledalčevim pogledom, nežno vtkanim v vizualno tkanino monokromatičnih, dokumentarističnih video podob avstrijskega režiserja Petra Schreinerja.

Potem ko v žepu obleke najde košček praznega papirja, na katerega začne po dolgem premoru vnovič ubesedovati svoje misli, še raje pa najbolj skrite intimne občutke, se Totó znajde v neustavljivem vrtincu introspektivnega ugaševanja z nemirno igro brezčasne osmoze med duhom in materijo, ki mesto vidnega zaseda v drobnih, skrbno posnetih Schreinerjevih velikih planih. Ti se včasih iztečejo v *minuciozne* detajle, ki nevidne Totójeve notranje boje potisnejo v obnobje vidnega, saj prav vsako, še tako malenkostno spremembo njegovega razpoloženja zabeleži Schreinerjeva kamera, oziroma ji poišče ustrezen vizualni metaforični ekvivalent v ekspresivnih kadriranjih in decentralizirano posnetih filmskih podobah.

Schreiner se v svojih filmih pogosto ukvarja z brezčasnimi motivi spreminjanja, izgube, a tudi upanja,

v *Totóju* pa prav posebno pozornost namenja vprašanju časa. V maniri samosvoje, kontemplativne ter iskreno humanistične avtorske estetike mu tako podari lastno avdiovizualno formo. Z izrisom intimnega bivanjskega samo-preizpraševanja naslovnega protagonista Totója oziroma Antonia – Totó je Antonijev otroški, kalabrijski nadimek –, razpetega med rodne sipine kalabrijske Tropeje in značilno meščanske dunajske kulise, kjer živi življenje večnega tujca, mu Schreiner namreč pusti, da prostodušno vznikne iz tuzemskih reliefov materialne realnosti.

V ospredje distinktivno harmoničnega ravnovesja med sliko in zvokom se vse bolj in bolj premikajo Totójevi notranji glasovi samopreiskovanja, ki sledijo poskusom ustvarjanja vezi med njim in okolico dveh ločenih svetov in časov, sočasno zaustavljajoč minljivost časa – a ne na način rigidne determiniranosti, temveč nekakšne brezčasne fluidne pomirjenosti.

»Film ne govori o tem, da bi nekaj ujel, zakoličil, temveč gre za preoblikovanje in ustvarjanje nečesa.« (Peter Schreiner)

Heavy sighs. Restless, uneasy eyes belonging to a middle-aged man whose portrait quietly, almost silently meets the gaze of the viewer, gently woven into a visual fabric of monochromatic, documentary video images by Austrian director Peter Schreiner. When Totó finds a blank piece of paper inside his pocket and, after a long break, once again starts putting his thoughts and, even more likely, his most hidden intimate feelings into words, he finds himself in an unstoppable whirl of introspective tuning with the restless game of timeless osmosis between spirit and matter, which occupies the visible via Schreiner's small, elaborate close-ups. The latter sometimes end as minute details that push Totó's invisible internal battles to the firmaments of the visible, as Schreiner's camera records every trifling change in Totó's mood, or even finds a suitable visual metaphoric equivalent in expressive framing and decentralised film images.

Schreiner often deals with the timeless themes of change and loss, as well as of hope. In Totó, he devoted special attention to the issue of time. He provides it with a unique audiovisual form, using

an authorial aesthetic approach that is distinctive, contemplative and sincerely humanistic. Schreiner allows it to emerge freely from a down-to-earth surface carved by material reality as he depicts the intimate existential introspection of the protagonist featured in the film's title – Totó being the Calabrian child nickname for Antonio – who is torn between his native Calabrian dunes of Tropea and the characteristic civic scenery of Vienna where he is living the life of an eternal stranger.

Totó's internal voices of self-examination, which follow attempts to establish ties between him and the environment of two separate worlds and periods, while simultaneously confronting the transitory nature of time, gradually move to the foreground of what is a distinctively harmonic equilibrium between sound and picture; not by way of rigid determination, but rather with a kind of timeless fluid serenity.

"Film is not about catching something, about nailing it down, but about reshaping and creating something." (Peter Schreiner)

MED SVETOVOMA

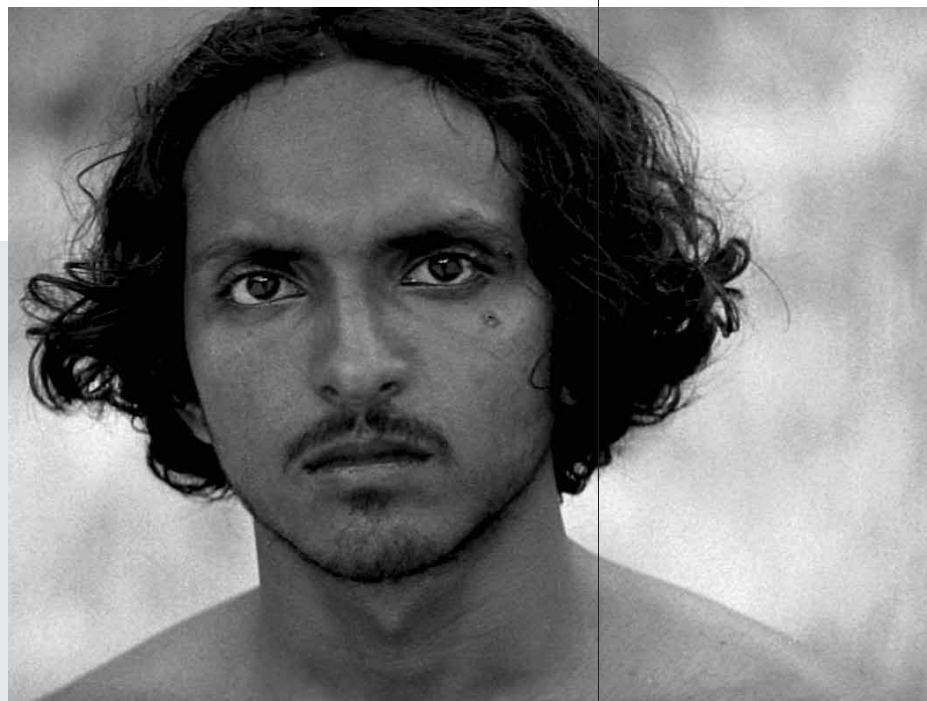
AHASIN WETEI BETWEEN TWO WORLDS

Šrilanka/Sri Lanka 2009

režija/directed by Vimukthi Jayasundara; **scenarij/screenplay** Vimukthi Jayasundara; **fotografija/cinematography** Channa Deshapriya; **glasba/music** Lakshman Joseph de Saram; **zvok/sound** Dana Farzanehpour, Franck Desmoulin, Roman Dymny; **montaža/editing** Gisèle Rapp-Meichler; **igrajo/cast** Thusitha Laknath, Kaushalya Fernando, Huang Lu; **producent/producer** Michel Klein, Philippe Avril; **produkcija/production** Les films Hatari; T +33140220140; E info@lesfilmshtari.com; **prodaja/world sales** Memento Films InternationalT +33153349020; E sonia@memento-films.com

format/format 35 mm, barvni/colour; **dolžina/running time** 85'

Vimukthi Jayasundara v svojem drugem igranem celovečercu nadaljuje z obravnavo šrilanške državljanske vojne, ki jo je tematiziral že v zgodnjih dokumentarnih kratkometražnih delih in prvcu *Sulanga Enu Pinisa* (The Forsaken Land, 2005). Mladeniča Rajitha naplavi na obalo. Znajde se na ulicah mesta, od koder pred nasilnimi izgredi pobegne na podeželje. Zelenje ruralne pokrajine, ki naj bi mu nudilo varno zatočišče, razkrije nevaren in nasilen svet, v katerem se preteklost in sedanjost nerazdružljivo prepletata. Štiri leta po porazu Tamilskih tigrov in uradnem koncu vojne so sledi nasilja in smrti v avtorjevi domovini še vedno močno prisotne. V upodabljanju stanja duha sodobne Šrilanke se *Med svetovoma* odmika od žanra vojne drame in pripoved podaja izrazito simbolistično. V ključnem trenutku prehoda iz urbanega v ruralno Rajith



namreč stopi v vlogo protagonista legende o princu, ki se je bil zaradi prerokbe pred »silami kraljestva« prisiljen skriti v votlo deblo drevesa. Film spregovori predvsem vizualno dialog je minimalističen, estetizirana fotografija deluje atmosfersko, posamezni detajli razkrivajo surovost narave, ki ji vladajo nevidne avtoritete, lucidna kompozicija pa pokrajino kot dejavno silo zoperstavlja arhetipskemu junaku. Avtorsko delo, ki pripoveduje zgodbo ranjene družbe in se upira enoznačni interpretaciji. »Med svetovoma je nekakšen vrhunec ideje moči. Moč zgodovine in preteklosti, moč vojske, moč narave, posameznikov, institucij in moč filma se združijo in medsebojno zanetijo. Vse te sile potujejo skozi čas, prihajajo iz preteklosti, se pojavljajo v sedanjosti in segajo proti prihodnosti.« (Vimukthi Jayasundara)

VIMUKTHI JAYASUNDARA

Rojen v Šrilanki leta 1977. Po črno-belem dokumentarcu o žrtvah državljanske vojne *The Land of Silence* (2001) odide študirat v Francijo. Njegov kratki film *Empty for Love* (2002) je prikazan na več kot petdesetih festivalih po svetu. Leta 2005 posname režijski prvenec *Sulanga Enu Pinisa* (The Forsaken Land, 2005), za katerega je v Cannesu nagrajen z zlato kamero. *Med svetovoma* je njegov drugi igrani celovečerec. Trenutno živi med Parizom in Colombom.



Born in Sri Lanka in 1977. After making *The Land of Silence* (2001), a black-and-white documentary about the victims of Sri Lanka's civil war, he left to study in France. His short film *Empty for Love* (2002) was shown at more than fifty festivals all over the world. In 2005, he filmed his directorial debut *Sulanga Enu Pinisa* (The Forsaken Land, 2005), which was awarded the Cannes Film Festival Camera d'Or award. *Between Two Worlds* is his second feature film. He currently lives between Paris and Colombo.

In his second feature film, Vimukthi Jayasundara continues to deal with Sri Lanka's civil war, a subject previously treated in his early short documentaries and his debut feature *Sulanga Enu Pinisa* (The Forsaken Land, 2005). Young Rajith is washed ashore. He finds himself roaming the streets of a city fallen prey to violent rioting. He flees to the countryside. The greenery of the rural landscape in which he had expected to gain refuge soon unveils a dangerous and violent world where the past and the present are inseparably intertwined. Four years after the defeat of the Tamil Tigers and the official ending of the war, traces of violence and death remain intensely present in the author's homeland. In depicting the state of mind in contemporary Sri Lanka, *Between Two Worlds* moves away from the genre of war drama and presents its narrative in a distinctly symbolist manner. At the crucial moment of passage from the urban to the rural, Rajith as-

sumes the role of a legendary prince who, following a prophecy, has to hide inside the hollow of a tree to escape from "the forces of the kingdom". The film speaks in a mostly visual way the dialogue is minimal, the aestheticized photography is vastly atmospheric, individual details reveal the brutality of nature ruled over by unseen authorities, and the lucid composition creates an opposition between the landscape as an active force and the archetypal hero. An author film relaying the story of a wounded society, all the while avoiding one-sided interpretation. „Ahasinwitai is a kind of climax of the idea of power. The power of history and the past, military power, the power of nature, of individuals, of institutions and the power of film come together and spark off each other. All these forces go through time, come from the past, appear in the present and reach toward the future.“ (Vimukthi Jayasundara)

KAMERUNSKO LJUBEZENSKO PISMO

CAMEROON LOVE LETTER (FOR SOLO PIANO)

Filipini/Philippines, Kamerun/Cameroon 2010

režija/directed by Khavn De La Cruz; **scenarij/screenplay** Pocholo Goitia, Sasha Martinez, Kris Lacaba, Daryll Delgado, Khavn; **fotografija/cinematography** Khavn De La Cruz; **glasba/music** Khavn De La Cruz; **zvok/sound** Lawrence S. Ang; **montaža/editing** Lawrence S. Ang; **igrajo/cast** Gertjan Zuillhof, Lourd De Veyra; **producent/producer** Khavn De La Cruz; **produkcija/production** Filmless Film; T +639178394676; E oracafe@rocketmail.com; **prodaja/world sales** Filmless Films; T +639178394676; E oracafe@rocketmail.com

format/format Mini DV, barvni/colour; **dolžina/running time** 70'



Khavn De La Cruz – Giovanni Spagnoletti ga je poimenoval »enfant terrible« filipinskega filma, Jose Victor Marin pa »Che Guevarra« digitalne revolucije – v pričujoči, večplastni elegiji z jukstapozicijo dveh označevalnih režimov, figuralnega in diskurzivnega, izriše pismo, katerega dopisovalca sta dva, ona in on, oba strtih src, ki vsak z lastnega zornega kota izpovedujeta svojo plat zgodbe. On v realnem času videa, v offu, ona z mednapisi, brez kakršne koli vizualne prezenze, s čimer pa avtor več kot dvajsetih celovečercer in najmanj sedemdesetih kratkih filmov med njima podčrta brezčasno ločitev. Tempo (ne)izmenjave misli in emocij nje in njega narekuje vseprežemajoča, meditativno-sanjava de la Cruzova kompozicija, ki jo mestoma zabrišejo zvoki snemanih kamerunskih vsakdanjosti, med katerimi se potika sam avtor. Kar pa ni naključje. Ne le da je Khavn De La Cruz tudi komponist – mestoma se zazdi, da se celo njegova kamera prelevi v samostoj-

no glasbilo, ki z neobremenjenim preiskovanjem izpovednega medija igra svojo linijo. Pa vendar je tankočutna glasbena spremljevalka v svojem skorajda jarretovskem sanjarjenju grobo prekinjena – s solistično gesto nasilnega vdora snemane kamerunske realnosti, ki deluje kot zareza realnosti v notranja, četudi ločena svetova nje in njega. S pričujočim, tako rekoč dvojnimi dispozitivom, ki konec koncev ustreza dvojni naravi forme pisma, de La Cruz sledi svoji nameri, da se na svojstven način pokloni Kamerunu, ki obožuje filipinsko serijo *The Promise* (Pangako Sa 'Yo', 2000–2002), katero je deloma tudi sam večkrat režiral. A gre še za drug poklon; včasih zabrisane in odete v sence, včasih skorajda statične, spet drugač od hitrosti skorajda nerazpoznavne, a vselej odete v melanholično modrino so podobe nežen, predvsem pa brezčasen poklon Niki Bohinc in Alexisu Tiosecu.

KHAVN DE LA CRUZ

Eksperimentalen, izrazito luciden filmski ustvarjalec, ki vseskozi preiskuje in prečka meje lastnega umetniškega izraza. Podpisal se je pod 23 celovečercer in več kot 70 kratkih filmov, za večino je prejel številne nagrade. Sicer pa se redno predstavlja na mednarodnih festivalih, na katerih deluje tudi kot član žirij. Khavn De La Cruz je režiser, pesnik, glasbenik, komponist in vsestranski kulturni delavec.



Khavn Del La Cruz is an experimental, outstandingly lucid filmmaker who constantly examines and crosses the limits of his own artistic expression. He has directed more than 23 feature and more than 70 short films, receiving numerous awards for most of them. He has regularly participated in international festivals, also as jury member. Khavn De La Cruz is a director, poet, musician, composer and an all-round cultural worker.

In this multilayered elegy juxtaposing two signifying regimes, the figural and the discursive, Khavn De La Cruz – the »enfant terrible« of Philippine film as Giovanni Spagnoletti named him or the Che Guevarra of digital revolution as Jose Victor Marin would have it – depicts a letter exchange between two correspondents, a man and a woman, two broken-hearted people who tell their side of the story each from their own point of view. The man does this in the real time of video and off screen, while the woman does it with intertitles without any visual presence. Thereby the author of more than 20 feature and at least 70 short films underlines a timeless separation between them. The tempo of the (non)exchange of his and her thoughts and emotions is dictated by an all-pervading, meditatively dreamy composition typical of de la Cruz, which is at times blurred by the sounds of the filmed Cameroon everydayness through which the author wanders. But this is no coincidence. Not only is Khavn De La Cruz a composer, at times it

seems that even his camera turns into an independent musical instrument playing its own tune by its unburdened exploration of an expressive medium. But nevertheless, the sensitive musical accompaniment is abruptly interrupted in its almost Jarretti-an reverie by a soloist gesture of a violent intrusion of the filmed Cameroon reality that functions as an incision of reality into his and her inner, though separated worlds. With this practically dual dispositif, which ultimately corresponds to the dual nature of epistolary form, de La Cruz follows his intention of paying tribute to Cameroon, which loves the Philippine series *The Promise* (Pangako Sa 'Yo', 2000–2002), in part also directed by him. But he is paying another tribute with this film the images, which are sometimes blurred and covered in shadows, sometimes almost static, at other times practically unrecognisable due to their speed, but always infused with melancholy blueness, are a gentle, but above all a timeless tribute to Nika Bohinc and Alexis Tioseco.

NALEZLJIVA ZADETOST

CONTACT HIGH

Avstrija, Nemčija, Poljska, Luksemburg/Austria, Germany, Poland, Luxembourg 2009

režija/directed by Michael Glawogger; **scenarij/screenplay** Michael Ostrowsky, Michael Glawogger; **fotografija/cinematography** Wolfgang Thaler, Attila Boa; **glasba/music** Charlotte Goltermann, Katrin Erichsen; **montaža/editing** Monika Willi, Christoph Brunner; **igrajo/cast** Michael Ostrowsky, Raimund Wallisch, Detlev Buck, Georg Friedrich; **producent/producer** Pepo Wirthensohn; **produkcija/production** Lotus-Film; T +4317863387; E office@lotus-film.at; **prodaja/world sales** The Match Factory; T +492215397090; E info@matchfactory.de

format/format 35 mm, barvni/colour; **dolžina/running time** 95'

Hans Wurst in Max Durst sanjata o zaslužku s hot-dogi, Schorsch bi najraje sedel in gledal 24 ur *Le Mansa*, Harry pa bi se z veseljem prepustil masaži svojega mišičastega mehanika. Ko Carlos izgubi torbo, se podrejo načrti prav vsem ... *Nalezljiva zadetost* režiserja Michaela Glawoggerja je vsaj tako nalezljiva, kot je zadeta. Lahko je road movie, poceni romanca, situacijska komedija ali preprosto psihedelični gangsterski film iz dežele resnih filmov, Avstrije. Film je prežet z bistroutmno komičnimi dialogi, ki jih za ustvarjanje atmosfere dopolnjuje odlična



surf-rock glasba. Kreativna uporaba kamere, posebnih efektov in scenografije prvoosebno pričara dogajanje v glavah in metabolizmu mestoma krepko zadrogiranih akterjev. Uporaba drog se v filmu zdi nekaj vsaj tako naravnega kot svinjski nosovi poljskih policistov, solo strelski obračun na farmi kokoši, ljubezen na prvi pogled ali dihajoča torba. Avtor sam o filmu pravi »To je film o (halucinogenih op.p.) gobicah, skrčenih hotelskih sobah in skrivnostnem izletu do Poljskega mesta Drogomiżl, v iskanju popolne klobasice.« (Michael Glawogger)

MICHAEL GLAWOGGER

Rojen leta 1959 v Gradcu, Avstrija. Študiral v San Franciscu in na Dunaju. Je pisec, režiser in filmski ustvarjalec, predvsem dokumentarcev in črnih komedij. Posnel je vrsto filmov, med drugim *Das Vaterspiel* (2008), *Slumming* (2006), *Nacktschencken* (2003).



Born in 1959 in Graz, Austria. He studied in San Francisco and in Vienna. He is a writer, director and a film maker, specialized in documentaries and black comedies. He has directed several films, including *Das Vaterspiel* (2008), *Slumming* (2006), and *Nacktschencken* (2003).

Hans Wurst and Max Durst dream about becoming rich selling hot dogs, Schorsch could sit around and watch *Le Mans* all day long, while Harry would love to get a massage from his muscular mechanic. But when Carlos loses his bag, everybody's plans collapse ... You can call it a road movie, a cheap romance, a situational comedy or simply a psychedelic gangster film from Austria, a country where somber films have been predominant. The film is full of clever comical dialogue, which is supplemented with great surf-rock music to create

a gripping atmosphere. The creative use of camera, special effects and scenography transport the viewer into the heads and the metabolisms of the - sometimes very stoned - characters. The drug use in the film seems as natural as the pig noses on the faces of Polish policemen, solo shooting duels at the chicken farm, love at first sight or a breathing bag. The author himself described the film as one "about shrooms, shrunken hotel rooms and a secret trip to the Polish town of Drogomysel, in search of the perfect sausage." (Michael Glawogger)

GREZNICA

IMBURNAL SEWER

Filipini/Philippines 2008

režija/directed by Sherad Anthony Sanchez; **scenarij/screenplay** Sherad Anthony Sanchez; **fotografija/cinematography** John Torres, Mark Limbaga, Joel Geolamen; **glasba/music** Eric Gancio; **montaža/editing** Sherad Anthony Sanchez; **igrajo/cast** Jelieta Ruca, Allen Lumanog, Joel San Juan, Brian Monterola, Lawrence Garrido, Maricel Rosello, Carmela de Guzman; **producent/producer** Ronald Arguelles; **produkcija/production** Salida Productions and Cinema One Originals; T +639189188677; E ourcinema@gmail.com; **prodaja/world sales** Cinema One; T +639189188677; E ourcinema@gmail.com

format/format HDV, colour/barvni; **dolžina/running time** 209'



SHERAD ANTHONY SANCHEZ

Rojen leta 1984 v Davao. Večkrat nagrajeni filipinski režiser je po nizu uspešnih kratkih filmov (*Apple*, 2005 in drugi) svoj dolgometražni prvenec *Huling Balyan Ng Buhi O Ang Sinalirap Nga Asoy Niya* (Huling Balyan Ng Buhi Or The Woven Stories Of The Other, 2007) posnel še pred diplomom na univerzi Ateneo De Manila. Zdaj »svež« diplomant sledi svojemu zanimanju za potopitev v življenje lokalnih skupnosti in filmsko teorijo – oboje je združil tudi v najnovejšem filmu *Greznica*.



He was born in 1984 in Davao City. After a series of successful shorts (*Apple*, 2005, and others), the multiple award winning Filipino director made his debut feature film *Huling Balyan Ng Buhi O Ang Sinalirap Nga Asoy Niya* (Huling Balyan Ng Buhi Or The Woven Stories Of The Other, 2007) even before graduating at Ateneo De Manila University. A »fresh« graduate, he is now indulging in his interests in community immersion and film theory – which he has united in his latest film, *Imburnal*.

V dvomu, ali je za mladega diplomanta bolje, da posname kontroveržno delo, ki z vsebinskimi in formalnimi provokacijami razburka spečo javnost, ali antižanrski presežek, ki domov odnese številne festivalske nagrade, je mladi Sherad Anthony Sanchez s svojim drugim celovečercem *Imburnal* storil oboje.

Nelinearna pripoved o preživljanju časa dveh lokalnih otrok v kanalizaciji filipinskega Davaa, med igro in voajerističnim opazovanjem razgibanega spolnega življenja starejših mladostnikov, prebija vse tabuje spodobnosti – tabuje higijene, otroške nedolžnosti, medsebojnih odnosov ... To počne na tako naraven in samoumeven način, da onemogoča vsakršno moralistično sodbo. S potujitvenimi elementi snemanja in montaže nenehno opozarja na prisotnost kamere in onemogoča vsakršno čustveno identifikacijo – delo prežemajo zameglitve, nena- vadno kadriranje, neskončno dolgi statični kadri, ki kamero postavljajo v vlogo voajerja, zapisovalca dogajanja, ter nelinearna, disociativna montaža, ki

nelogično spaja med seboj tuje zvoke, podobe in na- videz nepovezane kadre – ter opozarja na umetno konstrukcijo te antinaracije.

A tovrstni preboji konvencij niso sami sebi namen; neskončni kadri, ki dajejo čutiti odtokanje časa, omogočajo dvomno ugibanje o življenju ali smrti teles v kanalizaciji, s fragmentirano naracijo in od- sotnostjo dogodkov pa ustvarjajo atmosfero zatohle stagnacije – nobenih dramatičnih preobratov ni, ki bi like potegnili s socialnega dna, iz greznice. Prav postavitev v vlogo tujka avtorju omogoča iskren pristop k tej realnosti, ki je ne idealizira in ne este- tizira.

Z dekadentno estetiko grdega, umazanega in propa- dajočega je vzhajajoči avtor filipinskega filma ustva- ril svojevrsten spoj naturalističnega dokumentarca in dekadentne lirčne poezije, ki z godardovsko razgradnjo filmske govornice na prafaktorje skuša v zabeleženih podobah in zvokih lokalnih *slumov* odkriti izmuzljivo »realnost«.

Unsure whether it was a better idea for a young gra- duate to make a controversial film that would rouse the sleeping public with its provocative form and substance, or an anti-genre gem that would bring home multiple festival awards, the young Sherad Anthony Sanchez has done both with his second feature film *Imburnal*.

This nonlinear story about two local children passing their time in the sewers of Davao City, Philippines, playing games and voyeuristically ob- serving the dynamic sexual life of older adolescents, breaches all taboos of decency – taboos relating to hygiene, the innocence of children, interpersonal relations etc ... It does this so naturally, so self-evi- dently, that any moralizing judgment is made im- possible. Making use of the distancing elements of filming and editing, the film never ceases to remind the spectator of the presence of the camera, thus preventing any emotional identification – the work is characterized by blurry shots, unusual framing, never ending static shots placing the camera in the role of a voyeur, a chronicler of the events, and non- linear, dissociative editing connecting discordant

sounds, images and seemingly unrelated shots – and bringing attention to the artificial construction of this anti-narration.

But this sort of infringement of conventions is not self-serving in nature; the endless shots that make us feel the flow of time allow for ambiguous speculation as to the life or death of the bodies in the sewers, while the fragmented narration and the absence of events create an atmosphere of suffoca- ting stagnation – there are no dramatic turnabouts to lift the characters from the bottom of society; to pull them out of the cesspool. It is exactly by assu- ming the role of a foreign element that the author could take a sincere approach to the depicted reality, not idealizing or aestheticizing it.

Using decadent aesthetics of the ugly, the dirty, and the decaying, the rising author of Filipino film has created a unique combination of naturalist documentary and decadent lyric poetry which, in a Godardian manner, seeks to decompose film language to its smallest pieces and thus uncover the elusive »reality« in the recorded images and sounds of local slums.

NEODVISNOST

INDEPENDENCIA

Filipini/Philippines 2009

režija/directed by Raya Martin; **scenarij/screenplay** Ramon Sarmiento, Raya Martin; **fotografija/cinematography** Jeanne Lapoirie; **glasba/music** Lutgardo Labad; **zvok/sound** Ronald de Asis, Arnel Labayo; **montaža/editing** Jay Halili; **igrajo/cast** Sid Lucero, Tetchie Agbayani, Alessandra de Rossi; **producer** Arleen Cuevas; **produkcija/production** Arte France Cinéma; T +33(0)155007777; E e-ebersman@artefrance.fr; **prodaja/world sales** Memento Films International; T +33(0)153349020; E sales@memento-films.com

format/format 35 mm, č-b/b-w; **dolžina/running time** 77'

Zgodba o materi in sinu, ki se pred amerškimi okupacijskimi silami zatečeta v visokogorje filipinske džungle, je postavljena v obdobje po špansko-ameriški vojni. Nekega dne sin v gozdu najde zlorabljeno in obnemoglo filipinsko dekle, ki kmalu po materini smrti rodi dečka svetlejšje polti.

Čutne in pogosto sanjske podobe preprostega življenja v opustošeni kolibi naseljujejo pripovedovanja o lokalnih vraževerjih in močna prezenca narave. S prevzemanjem formalnih značilnosti kinematografije obdobja, v katerega je umeščena osrednja pripoved, Raya Martin obuja estetiko hollywoodskih filmov iz tridesetih let prejšnjega stoletja.

Neodvisnost je namreč v celoti posneta v studiu na črno-bel filmski trak pred naslikanimi studijskimi kulisami, igro pa zaznamuje teatralnost. Pomenljivo je Martin od svojega stilističnega zgleda prevzel tudi mehanizem rasno pogojene stereotipne predstave o tujcu-sovražniku, ki ga v filmu subverzivno uporabi za portretiranje ameriških vojakov. Ti so v kratki parodiji na ameriški propagandni film, ki zgodbo deli



na dva dela, pred in po rojstvu dečka, predstavljeni kot moralno degradirani moške z dolgimi puškami in košatimi brki.

Neodvisnost je drugi del načrtovane trilogije o zgodovini Filipinov pod tremi okupatorji (Španci, Američani in Japonci), ki jo je avtor začel s svojim prvim igranim celovečercem, *Kratkim filmom o Indio Nacionalu* (Maidling pelicula nañg ysañg Indio Nacional, 2005). Rdeča nit avtorjevega projekta se ne kaže v poskusu zgodovinsko avtentične rekonstrukcije preteklosti, pač pa v raziskovanju lastne (filmske) tradicije in možnosti njene uporabe v kontekstu aktualne sedanjosti in priborjene svobode.

»Zgodba o kinematografiji na Filipinih je vzporedna tej o kolonizaciji. Zаметki filipinske kinematografije imajo izvor pri španskih mojstrih, vendar pa je najvplivnejša struktura, ki je še danes opazna, hollywoodska. *Indio Nacional* in *Neodvisnost* sta filma o zgodovini naše države in o zgodovini kinematografije v njej.« (Raya Martin)

RAYA MARTIN

Rojen leta 1984. Po končanem študiju na Univerzi v Dilimanu dela kot pisec in raziskovalec na lokalni televiziji, časopisu, radiu in pri spletnih revijah. Posnel je nekaj kratkometražnih filmov in dokumentarec *No pongso do tedted no mondo Ang isla sa dulo ng mundo* (The Island at the End of the World, 2004), kateremu sledi *Kratki film o Indio Nacional* (Maidling pelicula nañg ysañg Indio Nacional, 2005). Na lanskoletnem Cannesu se je predstavil z *Neodvisnostjo* (2009) in *Manilo* (2009), poklonom režiserjema Linu Brocki in Ishmaelu Bernalu.



Raya Martin was born in 1984. After graduating from the University of Diliman, he worked as a writer and researcher for a local television, a newspaper, radio and online magazines. He has made a few short films and the documentary *The Island at the End of the World* (2004), followed by *A Short Film About Indio Nacional* (2005). At this year's Cannes, two of his films were screened *Independencia* (2009) and *Manila* (2009), tributes to directors Lino Brocka and Ishmael Bernal.

A story about a mother and a son who find refuge from the American occupation forces in the highlands of a Filipino jungle is set in the period after the Spanish-American war. One day, the son finds an abused and feeble Filipino girl who soon after the mother's death gives birth to a fair-skinned boy. The sensual and often dreamy images of simple life in a desolate hut are permeated by tales of local superstitions and a strong presence of nature. By appropriating the formal characteristics of the cinema of the period depicted in the film, Raya Martin evokes the aesthetics of the 1930s Hollywood films. *Independencia* was filmed entirely in the studio on black-and-white film stock, featuring painted backdrops and melodramatic acting. Martin tellingly took from his stylistic model also the mechanism of a racially based stereotypical notion of a foreigner-enemy, which he subversively uses in the film to portray American soldiers. In a short parody of American propaganda films, they are presented as

morally degraded men with long guns and bushy moustaches.

Independencia is the second part of a planned trilogy about the history of the Philippines under three occupiers (the Spanish, the Americans and the Japanese), which the author began with his first feature *A Short Film About Indio Nacional* (2005). The main aim of this project lies not in an attempt to authentically reconstruct the past, but in exploring one's own (film) tradition and the possibility of its use in the context of the current situation and the fight for freedom.

»In the Philippines, the story of cinema parallels the one of the colonial situation. The origins of Filipino cinema come from the Spanish masters. On the opposite, the most influential structure, which still resonates today, is Hollywood. *Indio Nacional* and *Independencia* are both about the history of our country and the history of the cinema of our country.« (Raya Martin)

MONGSIL

Južna Koreja/South Korea 2009

režija/directed by Lee Jisang; **scenarij/screenplay** Lee Jisang; **fotografija/cinematography** Lee Jisang; **glasba/music** Sim Hyunjung; **zvok/sound** ni podatka; **montaža/editing** Kang Mija; **igrajo/cast** Hwang Solwhy, Seo Kyeonghwa, Park Minjung, Kim Joongki; **producent/producer** Kim Ilkwon; **produkcija/production** Jisang Film; T 8223372135; E kimpdro@naver.com; **prodaja/world sales** Cinema Dal; T 8223372135; E cinemadale@cinemadal.com

format/format digi beta, barvni/colour; **dolžina/running time** 95'



Drama o deklici Mongsil, oropani otroštva in topline doma, se odvija sredi revnega korejskega podeželja v obdobju po koncu druge svetovne vojne. Gospodarske razmere podeželane postavljajo v brezizhoden svet boja za golo preživetje, kjer so boleznin in vojna življenjske stalnice.

Mongsil in njena mati zapustita nasilnega očeta, h kateremu se deklica vrne, ko se ji nova družina odpove. Mačehina smrt in očetov odhod v vojsko jo soočita z realnostjo življenja na cesti, kjer si z mlajšo sestro Nannam prizadeva preživeti z ostanki hrane premožnejših družin.

Lee Jisangova digitalna kamera kontemplativno opazuje dekličino rast v boljše življenje, pri čemer osebno in družinsko tragiko lucidno zoperstavlja

svetli in statični pokrajini. Film, posnet po literarni predlogi popularnega korejskega avtorja otroške književnosti Kwon Jeong-Saenga, ne obsoja ravnani neposrednih krivcev za dekličino trpljenje, temveč jih kot nemočne in pasivne žrtve prej postavlja ob bok Mongsil.

Vizualno ga zaznamujejo mehki prehodi in dolgi kadri, mestoma pa tudi načrtno preosvetljeni posnetki. V zaključni sekvenci, ko Mongsiline pohabljenе nožice stopajo čez žarečo belino HD videa, avtorjev slogovni prijem pridobi pomen tudi na vsebinski ravni, simbolizirajoč potrpežljivost in vztrajnost, s katero se glavna junakinja upira revščini in bedi, pri čemer – za razliko od svojih staršev in skrbnikov – ne zavrže čuta za sočloveka.

LEE JISANG

Rojen leta 1956. Njegov drugi kratkometražec *De-Pure Land* (1996) je prikazan na prvi ediciji mednarodnega filmskega festivala v Pusanu. Celovečerni prvenec *Dul hana sex* (Yellow Flower, 2002) dodobra razburka domačo javnost spričo eksplisitnega prikazovanja spolnega akta na filmskem platnu in je kasneje vključen v omnibus štirih erotičnih zgodb *Sajaseongeo* (2002). *Mongsil* (2009) je njegov drugi celovečerec. Dela tudi kot producent.



He was born in 1956. Another short film of his, *De-Pure Land* (1996), was shown at the first Pusan International Film Festival in 1996. His debut feature film *Dul hana sex* (Yellow Flower, 2002) created a remarkable stir in Korea as it explicitly depicted sexual intercourse, and was later included in the omnibus of four erotic stories *Sajaseongeo* (2002). *Mongsil* (2009) is his second feature film. He also works as a producer.

This is a drama about Mongsil, a girl robbed of her childhood and the warmth of a home, which takes place in the impoverished Korean countryside after the end of World War II. The economic situation has created a world where inhabitants have to fight for their very survival and war and disease are a permanent part of life.

Mongsil and her mother leave her violent father. The girl returns to him when she is rejected by the new family. After the death of her stepmother, followed by her father leaving for the army, she has to confront the reality of life on the street, where she and her sister Nannam try to survive on the leftovers of wealthier families. Lee Jisang's contemplative digital camera watches on as the girl grows towards a better life, lucidly contrasting personal and familial tragedy with bright and static land-

pe. The film, based on a book by popular Korean author of children's literature Kwon Jeong-Saeng, does not condemn those immediately responsible for the girl's suffering, but rather places them on the same level with her as helpless, passive victims. Visually, the film is characterized by soft transitions and lengthy shots, and sometimes even intentionally overexposed sequences. In the final sequence, where we see Mongsil's mutilated little feet treading across the beaming whiteness of the HD video, the author's stylistic approach also gains meaning on the level of content, symbolizing the patience and perseverance of the heroine in the face of poverty and misery, never – unlike her parents and guardians – renouncing her sympathy for fellow human beings.

PETROPOLIS

ZRAČNE PERSPEKTIVE BITUMINOZNEGA PESKA ALBERTE

PETROPOLIS AERIAL PERSPECTIVES ON ALBERTA TAR SANDS

Kanada/Canada 2009

režija/directed by Peter Mettler; **scenarij/screenplay** Peter Mettler; **fotografija/cinematography** Peter Mettler; **glasba/music** Gabriel Scotti, Vincent Hänni; **zvok/sound** Roland Schlimme, Peter Mettler; **montaža/editing** Roland Schlimme; **producent/producer** Spencer Tripp; **produkcija/production** Greenpeace Canada; T +14165978408; E supporter.ca@greenpeace.org; **prodaja/world sales** Autlook Filmsales; T +43720346934; E welcome@autlookfilms.com

format/format HD cam, barvni/colour; **dolžina/running time** 43'

Zračni posnetki enega največjih nahajališč surove nafte na svetu ponujajo pogled v obsežno industrializacijo kanadskega naravnega področja. Proces pridobivanja bitumna iz peska Peter Mettler ob subtilni in minimalistični zvočni podlagi prikazuje s hipnotičnim drsenjem kamere čez širono področje naftnih nahajališč ogromni bazeni zastrupljene vode, dimniki, industrijski stroji in odlagališča žvepla v obliki stopničastih piramid se raztezajo v neskončnost. Edino mejo industrijskemu projektu, ki bi lahko v končni fazi dosegel površino velikosti Anglije, izrisujejo bližnja urbanizirana naselja. Producent filma Greenpeace Canada je projekt podprl z dodatnim gradivom v obliki intervjujev in statistik ter ga objavil na svoji spletni strani, avtorju pa zagotovil svobodo umetniškega izraza. Kakor njegova zgodnejša filmska dela, *Podoba svetlobe* (Pic-

ture of Light, 1994), *Balifilm* (1997) ter *Hazarderji, bogovi in LSD* (Gambling, Gods and LSD, 2002), je tudi Mettlerjevo zadnje delo meditacija na temo; ta je v filmu z izjemo kratkega monologa obravnavana v odsotnosti govorjene besede.

Petropolis zračne perspektive bituminoznega peska Alberta je dokumentarec, ki brez uporabe apokaliptične govorice in nagovarjanja na takojšnje ukrepanje odpira prostor za konstruktivno kontemplacijo o energetske politiki zahodne civilizacije in njenih posledicah.

»V naslovu sem uporabil besedo perspektiva, ker se nam je ta zares ponujala med ustvarjanjem filma – perspektiva na situacijo, ki je izredno pomembna v povezavi s številnimi vidiki našega življenja, ko nanjo gledamo kot na del celote.« (Peter Mettler)



PETER METTLER

Rojen leta 1958 v Kanadi. Velja za vsestranskega vizualnega umetnika, čigar dela se izmikajo kategorizaciji. Sodeloval je s številnimi sodobniki in avtorji neodvisnega filma, med drugim z Atomom Egoyanom. Njegove filmske meditacije *Scissere* (1982), *Eastern Avenue* (1985), *The Top of His Head* (1989), *Tectonic Plates* (1991), *Podoba svetlobe* (Picture of Light, 1994), *Balifilm* (1997) ter *Hazarderji, bogovi in LSD* (Gambling, Gods and LSD, 2002) raziskujejo teme človeške percepcije, tehnologije in avtentičnosti filmske izkušnje.



Born in 1958 in Canada. He is established as a versatile visual artist whose works evade categorisation. He has cooperated with numerous contemporaries and independent film makers, including Atom Egoyan. His film meditations *Scissere* (1982), *Eastern Avenue* (1985), *The Top of His Head* (1989), *Tectonic Plates* (1991), *Picture of Light* (1994), *Balifilm* (1997), and *Gambling, Gods and LSD* (2002) explore themes such as human perception, technology and the authenticity of film experience.

Aerial shots of one of the world's biggest fields of crude oil offer an insight into extensive industrialisation of a natural area in Canada. Peter Mettler presents the process of extracting bitumen from sand by hypnotically sliding the camera across the vast area of oil fields accompanied by subtle and minimalistic background music enormous pools of poisoned water, smokestacks, industrial machinery and sulphur dumps in the shape of step pyramids extend into infinity. The only restriction to the industrial project, which could in its final stage reach the area of the size of England, is outlined by nearby urbanised settlements.

Greenpeace Canada, the producer of the film, backed the project with additional interviews and statistics published on their website, while securing absolute liberty of artistic expression for the filmmaker. Much like his earlier works, such as *Picture*

of Light (1994), *Balifilm* (1997), and *Gambling, Gods and LSD* (2002), Mettler's latest film is a meditation on a subject; in *Petropolis* it is treated without spoken narrative, the only exception being a short monologue.

Petropolis Aerial Perspectives on Alberta Tar Sands (2009) is a documentary that is opening up a space for constructive reflection on the energy policies of western civilisation and its consequences, doing so without resorting to apocalyptic language or to appeals for prompt action.

"I put the word "perspective" in the title because indeed that is what was offered to us in the process of making this film – a perspective on a situation that, when considered in an associative way, has an immense importance in relation to so many aspects of our lives." (Peter Mettler)

REFRENI SE ZGODIJO KOT REVOLUCIJE V PESMI

ANG NINANAIS REFRAINS HAPPEN LIKE REVOLUTIONS IN A SONG

Filipini/Philippines 2010

režija/directed by John Torres; **scenarij/screenplay** John Torres; **fotografija/cinematography** John Torres, Oscar Nava, Martha Atienza, Sherad Anthony; **glasba/music** Teresa Barrozo, Orlando Morales; **zvok/sound** Teresa Barrozo; **montaža/editing** John Torres; **igrajo/cast** Che Villanueva, Tope Grabato, Ciriaco Gibraltar; **producent/producer** John Torres; **produkcija/production** Peliculas Los Otros; E.johnnotros@gmail.com; T +639198885189; **prodaja/world sales** Peliculas Los Otros; E.johnnotros@gmail.com; T +639198885189;

format/format HDV, barvni/colour; **dolžina/running time** 120'



JOHN TORRES

Rojen leta 1975. Je eksperimentalni filmski ustvarjalec in glasbenik, ki se je osnov filmanja učil pod mentorstvom jezuitskega duhovnika, sicer pa je diplomant univerze »Ateneo«. Njegov opus šteje filmske naslove, kot so *How I Can Court You Without Holding You* (2005), *Tawidgutom* (2005), *Salat* (2005), *The Night When Father Told Me He Had a Child Outside* (2006), *Todo todo teros* (2006), *Years When I Was a Child Outside* (2008) in *Refrains se zgodijo kot revolucije v pesmi* (Refrains Happen Like Revolutions in a Song, 2010).



Born in 1975. He is an experimental filmmaker and musician who studied the basics of filmmaking under the mentorship of a Jesuit priest. He graduated from Ateneo de Manila University. His works include titles such as *How I Can Court You Without Holding You* (2005), *Tawidgutom* (2005), *Salat* (2005), *The Night When Father Told Me He Had a Child Outside* (2006), *Todo todo teros* (2006), *Years When I Was a Child Outside* (2008) and *Refrains Happen Like Revolutions in a Song* (2010).

V svojem tretjem celovečercu, ki spriči parafraziranega imena in subtilno vizualiziranih tematik kolonialistične dediščine, neenakosti in subverzivno-vizualnega premišljevanja o strukturi revolucije aludira na Deocampov film *Revolutions Happen Like Refrains in a Song* (1987), John Torres skozi intimistične, zlasti pa lirčne posnetke stke filmske vezenine mitologizirane preteklosti, aktualne sedanjosti in potencialne prihodnosti filipinskega podeželja. V digitalni tehniki posnete podobe, ki delujejo kot nežne impresionistične slike, katerih svojevrsna spontanost ustreza pogosto zabrisani ostrini kame-re, ta hip eden najbolj nadarjenih mladih filipinskih filmskih avtorjev, v preskakovanju med dokumen-tarističnim in fiktivnim dispozitivom, naniza v borgesovsko zasnovano fabulo, iz katere pa vendar-le lahko izluščimo elipsasto zgodbo mlade ženske Sare. Sara se preživlja z zbiranjem dolgov vaščanov z otoka Panay, pri čemer sočasno nabira še njihove

sanje, zgodbe in spomine. A tudi sama ima svoje sanje rada bi našla pravo, resnično ljubezen. Sočasno s Sarinim iskanjem režiser s tako rekoč resnaisovsko tehniko neujemanja podobe in zvoka preiskuje filmski medij oziroma lasten odnos do posnetega gradiva. Torres je namreč avtor, ki mu kamera služi kot svojevrsna dnevniška beležnica, saj z njo vseskozi beleži utrinke življenja. Tako je bil tudi za pričujoči film večji del gradiva posnet še pred zakoličeno idejo za zgodbo – medtem ko je Torres raziskoval Illoilo, kjer ga je navdušil nera-zumljiv jezik hiligaynon »Nobene zgodbe ni bilo, s katero bi lahko začel. Bilo je le zanimanje za Illoilo, kjer govorijo tako pristrčno, kot v pesmi. Zato sem pomislil če bom naredil, kar bom naredil, naj se ob tem razvajam s stvarmi, ki jih imam rad«. (John Torres) In prav skrivnostni zven tujega jezika je bil tisti, ki je Torresu vseskozi prišepetaval, kako naj vihti svojo montažno paličico, vključno s končnim posvetilom ...

In his third feature, alluding to Deocamp's film *Revolutions Happen Like Refrains in a Song* (1987) with its paraphrased title and the subtly visualised topics of colonialist heritage, inequality and a subversive visual reflection on the structure of revolution, John Torres uses intimate and above all lyrical shots to weave a film texture of a mythologized past, the actual present and a potential future of the Philippine countryside. Shifting between documentary and fictional dis-positifs, one of the most talented young Philippine filmmakers at the moment strings the images shot with a digital camera, which come across as gentle impressionist paintings whose unique spontane-ity corresponds to the often blurred focus of the camera, into a Borgesian narrative from which we can nevertheless make out an elliptic story of a young woman named Sara. Sara makes her living by collecting the debts of villagers on Panay Island, but at the same time also their dreams, stories and

memories. But she also has her own dreams she would like to find real, true love. Simultaneously with Sara's quest, the director explores, with a practically Resnaisian technique of a discordance between image and sound, the film medium itself and his own relation to the shot ma-terial. Torres is an author who uses the camera as a sort of a diary, constantly recording the fragments of life. Thus, most of the material for this film was shot before the idea for the story was finalized – while Torres was exploring Iloilo where he was inspired by an unintelligible language – Hiligaynon "There was no story to begin with, it was just an in-terest in being in Iloilo, where they talk so sweetly, like in a very singsong kind of way, and I thought, if I'm going to do what I'm going to do, I might as well pamper myself with the things that I like." (John Torres) And it was precisely the mysterious sound of the foreign language that directed Torres's edi-ting wand including the final dedication...

POVEJ MI ZGODBO, ŠEHEREZADA

EHKY YA SCHEHERAZADE SCHEHERAZADE, TELL ME A STORY

Egipt/Egypt 2009

režija/directed by Yousry Nasrallah; **scenarij/screenplay** Waheed Hamed; **fotografija/cinematography** Samir Bahsan; **glasba/music** Tamer Karawan; **zvok/sound** Ahmed Gaber, Ibrahim Al-Dessouky; **montaža/editing** Mona Rabi; **igrajo/cast** Mona Zakki, Hassan El Raddad, Mahmoud Hemeida; **producent/producer** Kamel Abou Ali; **produkcija/production** Misr Cinema Company; T +20105220086; E mif@starnet.com.eg; **prodaja/world sales** Pyramide Intl.; T +33142960220; E pricher@pyramidefilms.com

format/format 35 mm, barvni/colour; **dolžina/running time** 134'



Yousry Nasrallah v svojem sedmem celovečernem filmu skozi zgodbe štirih posameznik izrisuje položaj žensk v šovinistični družbi sodobnega Egipta. Heba je voditeljica televizijske oddaje, ki ne skopari s kritikami na račun podkupljivih državnih oblasti. Njenemu možu Hassanu, uspešnemu novinarju, ponudijo napredovanje na mesto odgovornega urednika vladnega časopisa, vendar le pod pogojem, da Heba preneha z obravnavanjem kočljivih političnih tem. Ko mu ugodni in v oddaji povabi tri ženske, da bi spregovorile o ljubezni, spolnosti in zakonu, se njihove intimne izpovedi izkažejo za vse prej kot nepolitične.

Vsako od treh zgodb Nasrallah upodobi v svojevrstnem vizualnem slogu in jih nato kot vsebinsko zaokrožene dramske celote vpenja v okvirno pripoved o Hebi in njenem rastočem spoznavanju lastne negotovosti in podrejenosti. Kot neposreden komentar seksualnega in političnega zatiranja žensk, ki jim družbeni kodirane odreajo avtonomijo in svobodo, je *Povej mi zgodbo, Šeherezada*, film, ki jasno izraža režiserjevo prepričanje, da posledice nepravilnega

in represivnega sistema postanejo zares vidne šele na obnebu tragične človeške izkušnje. Na vsebinski ravni se *Šeherezada* navezuje na njegova zgodnejša dela; teme ljubezni in spolnosti je raziskoval že v *Sobyan wa banat* (On Boys, Girls and the Veil, 1995) in *Genenet al asmak* (The Aquarium, 2008).

Z naslovno aluzijo na *Tisoč in eno noč* Yousry Nasrallah kot politično in družbeno ozaveščen filmski ustvarjalec pripovedovanju zgodb pripisuje življenjski pomen, novodobne Šeherezade pa upodablja kot močne ženske v boju za individualno svobodo in dostojanstvo.

»V vseh mojih filmih me zanima odnos posameznika do poglavitnih zgodovinskih in družbenih vprašanj. Kako nekdo samega sebe označi, ne da bi se dojemal kot žrtev zgodovinskih in družbenih okoliščin. V vsakem mojem filmu je vedno poseben prostor namenjen ženskam. Všeč mi je, kako so se te ženske sposobne iz samega dna ponovno dvigniti kot človeška bitja. Brez sledu kakršnekoli bede.« (Yousry Nasrallah)

YOUSRY NASRALLAH

Rojen leta 1952 v Egiptu. Na Univerzi v Kairu konča študij ekonomije in političnih ved. Kasneje dela kot filmski kritik in pomočnik režiserja v Bejrutu. Leta 1987 posname svoj prvenec *Sarikat Sayfeya* (Summer Thefts, 1988), ki ga mnogi štejejo za ključno delo v preporodu egipčanskega nacionalnega filma. Svojo režisersko pot nadaljuje s filmi *Marcides* (Mercedes, 1993), *Sobyan wa banat* (On Boys, Girls and the Veil, 1995), *El Medina* (The City, 1999), *Bab el shams* (The Gate of Sun, 2004), s katerim se na filmskem festivalu v Cannesu predstavi mednarodni filmski skupnosti, in *Genenet al asmak* (The Aquarium, 2008).



Yousry Nasrallah was born in 1952 in Egypt. He studied economics and political science at Cairo University. He later worked as a film critic and assistant director in Beirut. In 1987, he directed his first feature, *Sarikat Sayfeya* (Summer Thefts, 1988), considered by many a major contribution to the revival of Egyptian cinema. His other works include *Marcides* (Mercedes, 1993), *Sobyan wa banat* (On Boys, Girls and the Veil, 1995), *El Medina* (The City, 1999), *Bab el shams* (The Gate of Sun, 2004), which introduced him to the international film community at the Cannes Film Festival, and *Genenet al asmak* (The Aquarium, 2008).

In his seventh feature film to date, Yousry Nasrallah uses the stories of four female individuals to paint a picture of the status of women in misogynist modern-day Egypt.

Heba, a TV-show presenter, is unrelenting in her criticism of corrupt state authorities. Her husband Hassan, a successful journalist, is offered a promotion to executive editor at the government-run newspaper, but only on the condition that Heba stop raising delicate political subjects during her programme. When she complies with his demand and invites three women in her studio to talk about love, sexuality and marriage, their intimate confessions turn out to be everything but apolitical. Nasrallah depicts each of the three stories in a unique visual style and then inserts them as well-rounded dramatic wholes into the framework story of Heba and her growing awareness of her own insecurity and subordination. A direct commentary of sexual and political oppression of women, who are denied their autonomy and freedom by the existing social codes, *Scheherazade, Tell me a Story* is a film unambiguously expressing its maker's conviction

that the effects of an unjust and repressive system can only truly become visible in the light of a tragic human experience.

The contents of *Scheherazade* echo the author's earlier work he has previously treated the subjects of love and sexuality in *Sobyan wa banat* (On Boys, Girls and the Veil, 1995) and *Genenet al asmak* (The Aquarium, 2008).

By alluding to *One Thousand and One Nights* in the title, this politically and socially conscious filmmaker assigns a vital meaning to storytelling, depicting modern-day Scheherazades as women of strength fighting for their individual freedom and dignity. "What I am interested in, in all my films, is the individual's relation toward major historical or social issues. How does one try to define oneself, not only perceiving oneself as a victim of history or social conditions. And in each of my films there has always been a special place reserved for women. What I like here is how these women at rock bottom manage to reconstitute themselves as human beings. Without a trace of misery." (Yousry Nasrallah)

TROPSKI MOLOH

MOLOCH TROPICAL

Francija, Haiti/France, Haiti 2009

režija/directed by Raoul Peck; **scenarij/screenplay** Jean-René Lemoine, Raoul Peck; **fotografija/cinematography** Eric Guichard; **glasba/music** Alexei Aigui; **zvok/sound** Eric Boisteau, Francois Groult; **montaža/editing** Martine Barraqué; **igrajo/cast** Zinedine Soualem, Sonia Rolland, Mireille Metellus, Nicole Dogue; **producent/producer** Raoul Peck; **produkcija/production** Velvet Film; T +33951974330; E contact@velvet-film.com; **prodaja/world sales** Velvet Film; T +33951974330; E contact@velvet-film.com

format/format blue-ray, barvni/colour; **dolžina/running time** 107'



Obkrožen s svojimi pribočniki in osebno gardo se v luksuzni trdnjavi visoko v zelenih vrhovih Haitija demokracično izvoljeni predsednik pripravlja na državno proslavo ob 200-letnici samostojnosti. Po načrtih bi moral na slavlju uživati družbo pretežno belopoltnih častnih gostov in zvezdnikov z vsega sveta. Ko pa se država 24 ur pred svečanim dogodkom znajde sredi socialnih nemirov in zaradi nezadovoljstva z oblastjo padejo prve žrtve, začnejo gostje množično odpovedovati svojo prisotnost. Film skozi dolge dokumentaristične kadre predsednikove samote, krhkosti in maščevalnosti razkriva njegovo intimno neuravnovešenost, skozi vzporedne, povsem običajne zgodbe ostalih prebivalcev graščine pa jo še poudarja z njihovo vsakdanjostjo. Čeprav je režiser film označil za satiro – tropsko verzijo Sokurovega *Molokha*, je to predvsem kruta drama o zadnjem dnevu vladavine sprevrženega diktatorja. Odtujenost predsednika od lastne družine je le podaljšek odtujenosti od lastnega naroda, potreb in želja ljudi. Kontrast med nedotaknjenimi pragozdovi in trdnjavo nad njimi je ravno tako velik kot

razkol dveh stvarnosti, elite in običajnega prebivalstva, ali morda teorije in praktične izvedbe prenekatere demokracije; če jo opazujemo pobliže, ostane le redkokateri udeleženec neomadeževan.

»S filmom sem želel raziskati plat oblasti, ki je običajno ne vidimo. To je bila brez dvoma priložnost, da podoživim lastne politične izkušnje na Haitiju in drugod. Kako je videti poslednji dan moža z neomejeno močjo, ki se nenadoma znajde sredi nenadzorovanega padca v črno luknjo dogodkov zunaj njegovega nadzora. Želel sem raziskati dogajanje za zaprtimi vrati med tragično in brezvladno verzijo *Zbogom orožje*, kjer je hkrati vse možno in vse nedosegljivo. Odrešitev in konec oblasti. V teh kratkih razpokah zgodovine posameznik pokaže svoj pravi jaz, svoje strahove in hrepenenja – v njih ni časa za umetnost. S tem filmom sem se hotel tudi vrniti v svojo državo. Iz shakespearovske perspektive sem želel znova pregledati tragično norost zadnjih šestdesetih let političnih pretresov. Nikjer drugje kot na Haitiju ni realnost povzročila toliko zmede in toliko protislovij.« (Raoul Peck)

RAOUL PECK

Rojen leta 1953 na Haitiju. Šolal se je v Kongu, ZDA in Franciji. Leta 1988 je diplomiral na akademiji za film in televizijo v Berlinu. Začel je s kratkim filmom in sociopolitičnimi dokumentarci, nadaljeval pa s celovečernimi filmi. Njegov *L'Homme sur les quais* (1993) je prvi haitijski film, predvajan v ZDA, preizkusil pa se je tudi v tekmovalnem izboru filmskega festivala v Cannesu istega leta. Največjo pozornost je vzbudil s filmom *Lumumba* (2000). Od začetka leta 2010 je predsednik *La Fémis* v Parizu.



Raoul Peck was born in Haiti in 1953. He was educated in Congo, the USA and France. In 1988, he graduated from the Berlin Academy of Film and Television. Peck initially developed short experimental works and socio-political documentaries, before moving on to feature films. His *L'Homme sur les quais* (1993) was the first Haitian film to be released in theatres in the United States; this feature was also selected for competition at the 1993 Cannes Film Festival. Peck has attracted the most attention with his *Lumumba* (2000). He has been president of *La Fémis* in Paris since the beginning of 2010.

In a luxury fortress in the green highlands of Haiti, surrounded by his adjutants and personal guard, the democratically elected president prepares for the state celebration marking the 200th anniversary of independence. According to plan, he is supposed to enjoy the celebration in the company of mainly white honorary guests and stars from all over the world. But when 24 hours before the event the country faces social unrest and the dissatisfaction with the authorities produces the first victims, the guests start cancelling their attendance. Through its long documentary-like takes of the president's loneliness, fragility and vindictiveness, the film reveals his intimate derangement, which is further emphasized by the parallel, quite ordinary stories of the other inhabitants of the mansion and their everydayness. Although the director described the film as a satire – a tropical version of Sokurov's *Molokh*, this is above all a cruel drama about the last day of the rule of a depraved dictator. The president's alienation from his own family is only an extension of his alienation from his own people, their needs and wishes. The contrast between the pristine primeval forests and the fortress above them is just as big as the rift between the

reality of the elite and the one of the common people or perhaps between the theory and the practical implementation of many a democracy; if we take a closer look at it, practically no participant remains untainted.

"With this film I wanted to explore the often hidden side of power. An occasion, no doubt, for me to revisit my own political experiences in Haiti and elsewhere. What's the final day like for a man with unrestrained power, whose supremacy has never been challenged, who is now plunging dizzily into a black hole of events he cannot control? I wanted to explore what happens behind closed doors, during a tragic and unruly 'Farewell to Arms', when everything becomes possible and irretrievable at the same time? Redemption as well as demise. During these minute gaps in history, a person cruelly reveals their true essence, their fears, and their desires – and there is no time left for craftiness. With this film, I also wanted to return to my own country. I wanted to re-examine, from a Shakespearean perspective, the tragic and foolish nonsense of the past sixty years of upheaval. Nowhere else but in Haiti has reality generated so much confusion and so many contradictions." (Raoul Peck)

POVEJ MI, KDO SI

MIN YE... TELL ME WHO YOU ARE

Mali, Francija 2009

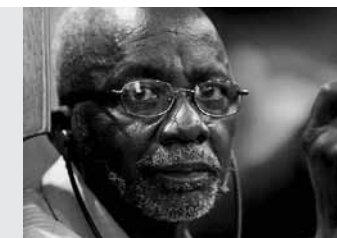
režija/directed by Souleymane Cissé; **scenarij/screenplay** Souleymane Cissé; **fotografija/cinematography** Fabien la Motte, Xavier Arias, Thomas Robin, Amaury Agier Aurel, Youssouf Cisse; **glasba/music** David Reyes; **zvok/sound** Joël Rangon; **montaža/editing** Andrée Davanture, Youssouf Cissé, Barbara Bossuet, Marie Estelle Dieterle; **igrajo/cast** Assane Kouyaté, Alou Sissoko, Sokona Gakou idr.; **producent/producer** Souleymane Cissé; **produkcija/production** Filimu Sise/Les films Cissé; T +22366783842; E ucecao@hotmail.com; **prodaja/world sales** Filimu Sise/Les Films Cisse; T +22320223058

format/format 35 mm, barvni/colour; **dolžina/running time** 135'



SOULEYMANE CISSÉ

Rojen v Bamaku leta 1940. Po srednji šoli nadaljuje izobraževanje v Moskvi, na VGIK. Leta 1975 posname *Den Muso* (The Young Girl), ki ga oblast prepove. Sledijo še *Baara* (Work, 1977), *Finyè* (The Wind, 1981) in *Yeelen* (Brightness, 1987), ki mu prinese nagrado v Cannesu. V nadaljevanju posname še *Waati* (1995). Souleymane Cissé, med drugim predsednik UCECAO, je sicer avtor naslednjih, še neizdanih filmov *Un Malien à Paris*, *Jatalaw* (Cinéastes) in *Le Divin* (1999), *Nyaminakaden* (2002), *Sory le Saint* (2004) ali »Nyè« *l'oeil du Cyclone* (2005).



Souleymane Cissé was born in Bamako in 1940. After graduating from high school, he continued his education in Moscow, at the All-Russian State Institute of Cinematography. In 1975, he made *Den Muso* (The Young Girl), which was banned by the authorities, and followed it up with *Baara* (Work, 1977), *Finyè* (The Wind, 1981) and *Yeelen* (Brightness, 1987), which won him the award in Cannes. In 1995, he directed *Waati*. Souleymane Cissé, who is, among other things, also the president of the UCECAO, is the author of the following not yet released films *Un Malien à Paris*, *Jatalaw* (Cinéastes) and *Lie Divin* (1999), *Nyaminakaden* (2002), *Sory le Saint* (2004) or »Nyè« *l'oeil du Cyclone* (2005).

Souleymane Cissé, angažirani filmski ustvarjalec, ki je že v svojih rosnih otroških letih vzljubil umetnost gibljivih podob, v pričujočem filmu, v družbi nekatereh najbolj priljubljenih malijskih glasbenikov, kot so na primer Ali Farka Touré, Vieux Farka Touré, Oumou Sangaré in Rokia Traoré, izriše povsem samosvoj portret sodobnega Malija, brez vizualno-klišejkega kolonialnega diskurza.

Raje kot na makro politične zgodbe se Cissé osredotoča na zasebno sfero malijskega srednjega družbenega razreda, saj skozi intimne svetove protagonistov ne le, da preiskuje fenomenologijo motivov poroke, monogamije, prešuštva in poligamije, temveč v središče s skorajda dokumentarističnim dispozitivom postavlja emancipacijo ženske. Zavoljo izbranega pripovednega loka se podobe sramežljivo spogledujejo s *Flaubertovo Gospo Bovary*, pri čemer pa Cissé s poetičnimi posnetki narave

realistično natančno ekranizirane človeške navi stakne z očarljivimi, mestoma že kar panteističnimi posnetki dreves v okolici Bamaka.

Prav ta nenehna prepletanja tradicije in sodobnosti oziroma ruralnega in urbanega pa so vodilni motiv najnovejšega filma Souleymana Cisséja, ki ga je bilo sicer med drugim moč videti tudi v uradni selekciji 62. canskega filmskega festivala. Ali kot je v nekem intervjuju povedal avtor sam »Ta film je drugačen od tistih, ki sem jih posnel pred njim. Je sodoben, zanima ga sodobnost. Celo Afričani imajo klišeje o afriškem filmu, saj so pogosto prepričani, da smo omejeni na snemanje 'vaških filmov'. Gledalcem sem želel pokazati film, ki je popolnoma v koraku s sodobno malijsko družbo. In ta film jasno izpričuje, da se malijska družba mora spremeniti.« (Souleymane Cissé)

In this film, in the company of some of Mali's most popular musicians, such as Ali Farka Touré, Vieux Farka Touré, Oumou Sangaré and Rokia Traoré, Souleymane Cissé, a committed filmmaker who came to love the art of the moving image already as a young boy, paints a completely unique portrait of contemporary Mali without the visually clichéd colonial discourse.

Rather than focusing on a macro political narrative, Cissé focuses on the personal sphere of the Malian middle class and by depicting the intimate worlds of the film's protagonists not only examines the phenomenology of the motives for marriage, monogamy, adultery and polygamy, but also foregrounds – with an almost documentary dispositif – the emancipation of women.

Due to the chosen narrative line, the images shyly allude to *Flaubert's Madame Bovary*, while through

the poetic shots of nature, the realistically detailed fictionalised human natures are connected with the enchanting, in places even pantheistic shots of trees in the surroundings of Bamako.

Precisely this constant intertwining of tradition and contemporaneity, the rural and the urban, is the main motif of Souleyman Cissé's latest film, which was also screened at the 62nd Cannes Film Festival as part of its Official Selection. Or, as the director himself put it in an interview "This film is different from those that I have made before. It's modern and concerns the modern day. Even Africans tend to have clichés in the African cinema, often convinced that we are limited to making "village films". I wanted to show viewers a film fully in step with modern Malian society. And this film states clearly that Malian society must change." (Souleymane Cissé)

KO VSI SPIMO

VAGHTI HAMEH KHAMBI WHEN WE ARE ALL ASLEEP

Iran/Iran 2009

režija/directed by Bahram Beyzaie; **scenarij/screenplay** Bahram Beyzaie; **fotografija/cinematography** Asghar Rafijam; **glasba/music** Mohammad Reza Darvishi; **zvok/sound** Hosein Abolsedgh; **montaža/editing** Sepideh Abdolvahab, Bahram Beyzaie; **igrajo/cast** Mozdeh Shamsai, Alireza Jalali-tabar, Hesam Navabsafavi; **producent/producer** Bahram Beyzaie; **produkcija/production** Farabi Cinema Foundation; T +982122734939; E fcf1@dpi.net.ir; **prodaja/world sales** Farabi Cinema Foundation; T +982122734939; E fcf1@dpi.net.ir;

format/format 35 mm, barvni/colour; **dolžina/running time** 107

Nejat je bil ravnokar izpuščen iz zapora in na cesti prosi mimovozeče za drobiž, da bi se vrnil domov. Ustavi mu pisateljica Chakameh, mu ponudi prevoz ... in še bolj razburka življenje.

Uvodni zaplet vodi v zgodbo, ki s hitrimi dialogi in veliko neznankami obeta skrivnostni triler. A v ključnem trenutku se izkaže, da zgodba ni le ena. *Ko vsi spimo* je namreč dvojna fikcija, film o snemanju filma. Prav tako je tudi film o filmu. O filmu kot umetnosti, o filmu kot produkciji, o filmu kot odnosih med ekipo, o filmu kot denarju, ki teče v ozadju, ter o odnosu iranske kulture in oblasti do filmske umetnosti.

Beyzaie nas v zanj precej neznakični realistični samorefleksiji popelje v ozadje snemalne scene do krokarjev in finančnih mecenov, ki na stolčkih, ne daleč za reflektorji in kamerami, že skoraj lutkarsko upravljajo s svojo investicijo. Z mešanjem žanrov,

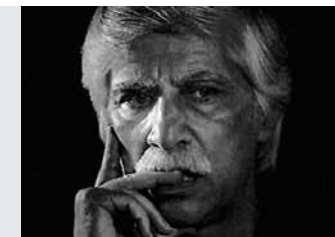


zamenjavo igralcev v istih vlogah, zamenjavo režiserja in producentov ponudi vpogled v kaotične razmere, v katerih s sodobniki ustvarja. Tematici navkljub ne gre za dokumentarni film, saj je tudi drugi, zunanji del še vedno fiktiven, se pa vsebinsko močno navezuje na režiserjeve številne izkušnje v filmski industriji.

»Ko vsi spimo govori o delu naše kulture. Filmska umetnost je namreč ogledalo kulture, zato v tem filmu govorim o naši kulturi in ne o razlogih zakaj jaz v zadnjih nekaj letih nisem posnel niti enega filma. /.../ Pričakujete, da bom po osmih letih (po *Dog Killing* op. p.) še vedno čakal na investitorje? Če ne posnamem filma po toliko letih, bom sčasoma pozabil, kako se jih sploh snema. Po 40 letih v filmski industriji pa zagotovo vem dovolj, da lahko o njej govorim.« (Bahram Beyzaie)

BAHRAM BEYZAIE

Rojen leta 1938 v Teheranu. Prvi kratki film posname leta 1969, takoj zatem pa še svojo prvo mojstrovino *Downpour* (1971). Od takrat je posnel 8 filmov in kljub nasprotovanju oblastem pomembno vplival na razvoj filmske umetnosti in gledališča v Iranu. Za svoja dela *The Journey* (1973), *The Little Stranger* (1990) in *Dog Killing* (2001) je prejel več mednarodnih nagrad. *Ko vsi spimo* je njegov prvi film po osemletnem premoru.



Born in 1938 in Teheran. He directed his first short film in 1969, and soon after, his first masterpiece *Downpour* (1971). He has directed eight more films and has played a significant role in the development of film and theatre in Iran despite his criticism of the country's regime. *The Journey* (1973), *The Little Stranger* (1990) and *Dog Killing* (2001) have won him several international awards. *As We Are All Asleep* is his first film following an 8-years long break.

Nejat has just been released from prison, he is on the street, begging passers-by for change in order to collect some money to get back home. The writer Chakameh stops her car, offers him a ride ...and stirs up his life even more.

The introductory plot develops into a story whose fast dialogues and plenitude of unknowns promise a mysterious thriller. But there comes a key moment when we realize the film contains more than one story. *When We Are All Asleep* is in fact a double fiction, a film about making a film. About film as art, film as production, about film in terms of relationships between members of the film crew, about film in terms of money that flows in the background and about how film is being treated within Iranian culture and by the country's authorities. Using realistic self-reflection rather untypical of his work, Beyzaie takes us behind the camera, revealing a world of prying scavengers and financial bigwigs who are managing their investments from armchairs not far from the film sets in an almost

puppet like manner. The director mixes different genres, interchanges actors, and swaps director for producer to provide an insight into the chaotic conditions in which he and his contemporaries are making films. Despite its subject, the film is not a documentary, since its surface level remains fictional, its content nonetheless being closely linked to the director's wealth of experience with the film industry.

When We are All Asleep is about a segment of our culture. Because cinema is a reflection of our culture, in this film I am speaking about 'our' culture and not about why I have not made films in the past few years. /.../ after 8 years (from *Sag Koshi*), did you expect me to still wait for investors who are not even willing to fund something like *Maghsad (Destination)*? If I don't make a film after so many years, I will eventually forget how to make films. But after 40 years of filmmaking I think I know cinema a little bit, don't you think that I can at least 'talk' about it?" (Bahram Beyzaie)

SILVANOV ZALIV

SILVAN'S BAY

46

Silvanova kino šola ni bila šola, ampak prostor. Prostor za doživetje in pripovedovanje filma. Filma in življenja. (posvečena Silvanu Furlanu)
Pa je bilo ime močnejše *nomen est omen*, so si rekli ljudje in ostajali pred »šolskimi« »vrati«. Tako je dozorela odločitev, da je treba podreti namišljena vrata in »odpreti« prostor v Silvanov zaliv.
Silvanov zaliv je srečanje, na vse strani in vsem odprt prostor za doživetje in pripovedovanje, ne le filma, pač pa poezije v vseh oblikah. Poezije (torej vse resnične umetnosti) in življenja.
Posvečen je Silvanu Furlanu, bolj kot kdajkoli prej, ker je to (naj se sliši še tako neverjetno) edini javni spomin na Silvana.

Ti, ki si daljavam tihi znanec ...

V samoti, neotipljivem in vendar najbolj poznanem, domačem zalivu, plivkajo glasovi nešteti daljav. Ker samota ni naravni, pač pa duhovni prostor, glasovi daljav prihajajo drugače kot zvoki stvarnega sveta; ni jim mogoče določiti reda, jih razporediti glede na smer in razdaljo, izmeriti jakosti ali odkriti njihovega izvira, in kar je najbolj različno, ni jih mogoče sestaviti v kompozicijo, v enovito podobo določenega trenutka. Še to ne velja reči, da prihajajo; ti daljni glasovi so namreč ves čas tu v zalivu, ves čas na voljo, da jih zaznaš, ves čas pripravljeni, da te zapletejo v vrtoglav pogovor, ki ti nariše črte novega sveta. In kadar odkriješ nekaj novega, se v času, ko se poleže prvi nemir, skozi presojno slutnjo oglasi spomin *déjà vu*.

»Pod hišo se je ustavil in pomislil na življenje. Daljno je kakor zvok, pravo življenje, to življenje, ki se ga dotikamo, je pa pusto in prazno.«
Srečko Kosovel, *Satirikum*

PROGRAM

LEKCIJA 5 DALJAVE

(Vlado Škafar)

- Odprta knjiga literatura na ulicah in platnih
- Daljine koncert Nine Romić
- Se še spomniš ljubezni Joni, odkritje slike

SILVANOVA KINOTEKA

(Koen van Daele)

- Sodankylä za vedno / Sodankylä Forever, Peter von Bagh
- Pekel Henri-Georgesa Clouzota / L'Enfer d' Henri-George Clouzot, Serge Bromberg, Ruxandra Medrea

PROGRAMME

LESSON 5 DISTANCES

(Vlado Škafar)

- Open Book literature in the streets and on the screens
- Distances a concert by Nina Romić
- Do You Still Remember Love? Joni, unveiling of a painting

SILVAN'S CINEMATEQUE

(Koen van Daele)

- Sodankylä Forever, Peter von Bagh
- L'Enfer d' Henri-George Clouzot, Serge Bromberg, Ruxandra Medrea

47

Silvan's Cine School was not a school, but a space. A space for experiencing and discussing film. Film and life. (Dedicated to Silvan Furlan.)
But the name was stronger *nomen est omen*, people said and stayed outside "school" "doors". Thus, a decision was reached to bring down the imagined door and "open" the space into Silvan's Bay.
Silvan's Bay is a meeting, a space open in all directions and to all people where one can experience and discuss not only film, but poetry in all forms. Poetry (that is, all true art) and life.
It is dedicated to Silvan Furlan, now more than ever, because it is (however incredible it may sound) the only public remembrance of Silvan.

You who are a quiet acquaintance of distances...

In solitude, in the intangible, yet the most familiar home bay, break the voices of innumerable distances. Since solitude is not a natural, but a spiritual space, the distant voices come differently than the sounds of the real world; they cannot be ordered, arranged according to direction and distance, one cannot measure their intensity or discover their source and – which is what distinguishes them most – they cannot be composed into a unified image of a certain moment. We should not even say that they come; these distant voices are always here in the bay, always available to be perceived, always ready to engage one in a giddy conversation that draws the contours of a new world. And when you discover something new, by the time the first restlessness subsides, the memory speaks out through a translucent premonition *déjà vu*.

"He stopped near the house and thought of life. It is distant as sound, the real life, but the life we touch is drab and empty."
Srečko Kosovel, *Satirikum*

V SENCI CVETOČIH DEKLET

IN THE SHADOW OF YOUNG
GIRLS IN FLOWER



Claude Monet, *Jeanne-Marguerite Lecadre in the Garden*, 1866

Program Odprte knjige je sestavljen iz dveh sklopov. Prvi, *Knjiga na platnu*, prinaša izbor literarnih odlomkov, ki bodo predvajani na platno pred vsako filmsko projekcijo. Drugi, *V senci cvetočih deklet*, postavlja Proustov roman v mestno jedro Izole. Deli romana bodo postavljeni na različne načine v prostor starega mesta (kot plakati, grafiti, rjuhe nad ulico ali kavarniško berilo); mesto bo postalo roman, sprehajalec pa ne le njegov bralec, tudi njegov novi avtor, ki bo kose berila sestavljal v svojo zgodbo.

The Open Book programme consists of two sections. The first one – entitled *Books on Screen* – provides a selection of literary excerpts that will be screened before every film. The second – entitled *In the Shadow of Young Girls in Flower* – will place Proust's novel in the centre of Isola. Parts of the novel will be displayed in various ways (as posters, graffiti, sheets above a street or coffee house reading) in the old part of town; the town will become a novel and the strollers not only its readers but also its new authors composing the excerpts into their own story.

V tej vasi, ki je zdaj moj tihi dom, pravzaprav nekje ob njej, v odmevu zelenih gričev in močnih noči, na tistem drugem platnu, ki ga ob zamaknjenem pogledu na nemoteno stvarstvo slika mehki tok moje zavesti, je nastala jasa, na kateri so kot breze in kukmaki na voljo – moji mrtvi, moji najbolj živi sogovorniki. Tu so, kot po dežju tišine, zrasla pozabljena berila iz mladosti in tista prihranjena za drugi, večno drugi čas, ki je bil zdaj naenkrat tu, dosegljiv in prostran. Na tej jasi časa rastejo – odprte knjige.

Film je zdaj bolj ali manj spomin. Še včeraj tako živi sogovorniki so se s svojimi nepozabnimi filmskimi podobami umaknili v sence, kakor da bi bili naenkrat tudi sami iz celuloide, občutljivega na svetlobo. Namesto prizora iz novega filma Kiarostamija, Weerasethakula ali Claire Denis, ki mi niso več znani, lahko ponudim verz Ivana Gorana Kovačiča *Krv je moje svetlo i moja tama* ali Župančiča *a jaz sem hodil med pšenico tvojo / in trgat tvoje žive misli, mak,*

če ostanem samo ob Kolpi.

Zato bo Silvanov zaliv letos poln knjig. Podobno kot je Kino Otok neznana filmska obzorja razpel na glavni mestni trg, da jih ni bilo mogoče več spregledati, bo Silvanov zaliv postavil odprte strani knjig na ulice in platna, da bodo tudi nič hudega sluteči mimoidoči, ki jih narek časa vztrajno pelje mimo zaprtih knjig, naleteli na besede in se morda srečali z njimi. Tistim, ki znajo sami zalistati, pa naj Odprta knjiga ponudi novo doživetje besede.

»... lepo dekle, ki sem jo medtem, ko je vlak vozil čedalje hitreje, še zmeraj videl, se mi je zdelo kot del nekega drugega življenja, drugačnega od znane vsakdanjosti in od nje ostro ločenega, kot del življenja, v katerem občutki, ki jih bude predmeti, niso več isti, življenja, ki bi mi slovo od njega zdaj pomenilo isto, kot da bi se poslovil od samega sebe.«

V senci cvetočih deklet, Marcel Proust

In this village that is now my quiet home, actually somewhere near it, in the echo of green hills and thick nights, on that other canvas painted by the soft stream of my consciousness, gazing at undisturbed creation, a clearing emerged on which, like birches and champignons, reside my dead, my most alive companions. Here, as if after a rain of silence, grew the forgotten readings of my youth and those waiting for another, always another time, which is now suddenly here, within reach and vast. On this clearing of time grow – open books.

Films are now more or less a memory. My companions who only yesterday seemed so alive retreated into the shadows with their unforgettable film images as if, suddenly, they themselves were made of celluloid sensitive to light. Instead of a scene from a new film by Kiarostami, Weerasethakul or Claire Denis, that are now not known to me, I can offer a verse by Ivan Goran Kovačič *Blood is my light and darkness too* or Župančič *but I walked through your fields of wheat / and picked your live thoughts, poppies ...*

This is why this year's Silvan's Bay will be full of books. As Kino Otok spread unknown film horizons in the main town square so that they were impossible to miss, so, too, Silvan's Bay will put open book pages on the streets and screens, so that even the unsuspecting passer-by persistently led past closed books by the dictate of time will run into words and perhaps even meet them. To those who can leaf through a book by themselves, let the Open Book offer a new experience of the word.

»... and for as long as the gathering speed of the train allowed me to see the beautiful milkmaid, she was like a part of some other life, separated from the one I knew by a narrow borderline, another life, in which the feelings transmitted to me by things were not the usual ones, and the leaving of which felt like a sort of inner death.»

In the Shadow of Young Girls in Flower, Marcel Proust

DALJINE

DISTANCES



50

Kakor iz daljave je tisti večer prišel glas mladega dekleta skozi meglice sanjarjenja pred televizijo. Še preden so oči sestavile sliko, sem že potoval v prav tako daljne pokrajine pozabljenih pesmi. *Polako prelazimo / cestu kao da ne čujemo / šta se događa iznad krovova / iznad ...* Kot da bi me kdo postavil pred rosno Joan Baez, ki mi poje v domačem jeziku (počasni razumem besede, hrvaške ...) ali stoletja nazaj pred kostanjevo dekle z lutnjo, ki zasanjano pušča, da ji iz prsi poganjajo preprosti, a samo njej dani ljubezenski spevi, ki se mehko pretakajo, ko njene misli žuborijo (*rominjaju*) po svoje ... *A ti dozivaš / neki hladni pljusak nad grad / dok ja tiho rominjam / Sačuvajmo ovaj dan / savršeno budna sam / laku noć bez treptaja ...* in pestuje svoj inštrument kot Botticellijeva *Madonna* otroka.

To je bila Nina Romić (polno ime Nikolina), mlada zagrebska kantavtorica, ki je v oddaji *Garaža* hrvaški javnosti prvič predstavila svoje pesmi. *Daljine* je naslov njenega prvega albuma, prelivajoči venec melanholičnih ljubezenskih balad, primerno opremljen z akvarelnimi slikami, ki tako kot pesmi

kažejo mehko stapljanje svetlobe in teme. Spomnil me je na najboljši hrvaški album, *Dnevnik jedne ljubavi* Josipe Lisac, Karla Metikoša in Ivica Krajača. Spomnila me je na poezijo v glasbi.

Pa ipak nebo odvuklo te gore k'o svetlost kukca ili miša tama i umrijet ću ovako puna djece ovako sama

»Že ko sem bila stara deset let, sem vedela, da bom delala v vrtcu. Sem malo umetniški tip, poleg glasbe me zanima likovna umetnost, fotografija, video ... in to delo je edini prostor, kjer se lahko izrazim in to prenesem na otroke. Pri otrocih je najboljšo, ko jih učiš novih stvari in ti jih vrnejo v desetkrat boljše in čarobnejši obliki. Učili smo se več sto ljudskih pesmi, in več ko smo jih peli, več so se jih želeli naučiti. Ti otroci so danes v šoli in moram priznati, da sem zelo ponosna, ko jih srečam, pa me vprašajo, če še vedno pojem z otroki *Čula jesam, Ljubav se ne trži, Klinček stoji pod oblokom ...*«

V Silvanovem zalivu bo Nikolina Romić nastopila s svojimi in hrvaškimi ljudskimi pesmimi. Spremljala jo bosta Damjan Čakmak na električni kitari in Frederic Lanz na klaviaturah in harmoniki. Koncert bo spremljala projekcija njenih fotografij. Prav tako bodo projicirani angleški prevodi njenih pesmi.

In Silvan's Bay, Nikolina Romić will perform her own and Croatian folk songs, accompanied by Damjan Čakmak on electric guitar and Frederic Lanz on keyboards and the accordion. The concert will be accompanied by a projection of her photos as well as the English translations of her songs.

As if from a distance, the voice of a young girl came through the haze of daydreaming in front of the TV that night. Even before my eyes assembled the image, I had already been swept away to equally distant lands of forgotten songs. *We are slowly crossing / the road as if we didn't hear / what happens above the roofs / above...* As if someone had transposed me in front of a young Joan Baez, singing to me in a familiar language (slowly I understand the words, Croatian...) or centuries back in front of a brown-haired girl with a lute who dreamily lets simple love songs, given only to her, sprout from her bosom, softly flowing while her thoughts drizzle ... *But you summon / a cold storm over the city / while I quietly drizzle / Let's preserve this day / I am perfectly awake / good night without a blink of an eye...* and she nurses her instrument like Botticelli's *Madonna* nurses her child.

The girl was Nina Romić (full name Nikolina), a young singer-songwriter from Zagreb, who presented her songs to the Croatian public for the first time in a TV show entitled *Garage. Daljine (Distances)* is

the title of her first album, an interflowing wreath of melancholy love ballads suitably accompanied by aquarelles, which – like the songs – exhibit a soft blending of light and darkness. It reminded me of the most beautiful Croatian album – *Dnevnik jedne ljubavi* (A Diary of a Love) by Josipa Lisac, Karlo Metikoš and Ivica Krajač. It reminded me of poetry in music.

But, still, the heavens took you up like the light a bug or the darkness a mouse and I'll die like this full of children like this alone.

"When I was ten years old, I already knew that I would work in a kindergarten. I am sort of artistic; in addition to music, I am interested in fine arts, photography, video ... and this work is the only space where I can express myself and pass this on to the children. The best thing about children is that when you teach them new things, they return them in a ten times better and more magical form. We learned several hundred folk songs and the

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netko je nacrtao na
prozoru auta...
srce se slijeva
sa prozorskog stakla

»Čeprav se še kdaj vrnem k pisani besedi, sem
poezijo pisala bolj kot srednješolka. V teh letih je
ekspresija najmočnejša in nebrzdana. Nimaš velike-
ga življenjskega izkustva, pa bi rad toliko povedal,
in se ne zadržuješ ... Rajši ustvarjam pesmi s kitaro
v roki. Težko pojasnim, kdaj in kako ustvarjam, to
je poseben trenutek mene in je tudi edini način,

da si zavestno pomagam v težkih dneh. Tako se
je tudi začelo, kot svojevrstna terapija. Včasih se
vprašam, ali bo prišel dan, ko se bom zbudila in ne
bom napisala nobene pesmi več ... ampak vedno
obstaja nekaj novega, neodkrita in samo na meni
je, da dam prostor, rahlo zajamem zrak in pogledam
okrog sebe. Vse je tu, kot je bilo, in bo spet ...«

U tvom toplom gradu
Sunce stvara zlato
i onu davnu sreću
kao onda kada bio si mlad...

Nikolina Romić – okrog 25 let, od malega se
ukvarja z glasbo, v srednji šoli piše poezijo, kot
kantavtorica nastopa od leta 2006. Sama bi svojo
avtorsko glasbo označila kot melanholično psihede-
lično akustiko s primesmi folka, torej tradicionalne,
ljudske glasbe. Leta 2006 je posnela EP z dubrov-
niško skupino Izae, naslednje leto je sodelovala z
legendarno hrvaško folk pevko Dunjo Knebl pri
albumu *Kite in kitice*, ki je postal najboljši etno
album na Hrvaškem in v BiH. Letos je izšel njen av-
torski prvenec *Daljine*, ocenjen kot glasbeni dosežek
leta na Hrvaškem in eden najboljših prvencev vseh
časov. Maja letos je nastopila kot gostja na koncertu
skupine Tindersticks v Zagrebu.

Nikolina Romić – around 25, she has been dab-
bling in music since childhood, she wrote poetry in
high school, she has been performing as a singer-
songwriter since 2006. She would characterise
her music as a melancholy psychedelic acoustic
music with a tinge of folk, i.e., traditional music. In
2006, she recorded an EP with Izae, a group from
Dubrovnik. In 2007, she cooperated with the legen-
dary Croatian folk singer Dunja Knebl on the album
Kite in kitice, which became the best folk album in
Croatia and BiH. This year, her debut album *Daljine*,
was released and hailed as the musical achievement
of the year in Croatia and one of the best debuts of
all times. This May, she performed as a guest at the
Tindersticks' concert in Zagreb.

more we sang them, the more they wanted to learn
them. These children are now in school and I have
to admit that I am very proud when I meet them
and they ask me if I still teach the children to sing
folk songs."

someone drew on
a window of a car ...
a heart is pouring
down the window pane

"Although, now and then, I still return to the writ-
ten word, I wrote poetry mainly in high school.
In that period, expression is stronger and uncon-
trolled. You do not have much life experience and
you wish to say so much and you do not hold back

... I prefer to write songs with a guitar in my hand.
It is difficult to explain when and how I create, it is
a special moment of myself and it is also the only
way to consciously help myself when times get
hard. That is how it started, as a sort of therapy. I
sometimes ask myself whether there will come a
day when I wake up and never write another song...
but there is always something new, undiscovered
and it is all up to me, to give it space, take in some
air and look around. All is here as it was and will be
again..."

In your warm city
the sun creates gold
and that long-ago happiness
like when you were young...

SE ŠE SPOMINJAŠ LJUBEZNI ?

DO YOU STILL REMEMBER LOVE ?



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konec julija 09, jutro

V trenutku, ko sem stopila v atelje, je spet nastala tišina, ki jo tako ljubim. Ne glede na to, kaj se okoli dogaja, se zdi, in tako tudi je, vsaj v koreninah in osrčju mene drevesa, oceana ali navsezadnje kamna, vseeno je, vse naravne oblike so mi blizu, se tako životihoradostnopoloslušno počutim, da ničesar več ni, razen samega slikanja. Tudi ko misel kakšna prileti, je ta le poletni vetrček, ki me oplazi in mi lase zavije malce drugače, morda se tudi kakšen nov valček naredi v sliki, svetlobica, močnejša ali temnejša barva, a v globino tistega, kar je kombinacija vseh potez in dihanja, to, kar hote ne znam ali ne morem narediti, lahko le čutim, saj sem nje del, v stanju, v katerem delam, in ki je sam del globine, veličine vsega nedoumljivega, ki me dela budno, ponižno, tiho v prisluškovanju najmanjših premikov, ki ne prihajajo lokalno, a so del finejših niti, tako da

tiste »grobe« niti, ki bi morda lahko zmotile ali zavozlale fine, jih v resnici ne morejo. Nekako tako če želijo biti del tega prepleta finih niti, se morajo prej ali slej same vanje spremeniti, torej so v bistvu vabljene kar vse niti, ki jih zmorem čutiti, zaznati, ali ki se me nevede dotikajo, saj ostrina in višina tonov najfinejših je neizbežna. Čudovita, zanesljiva mojstrica, natančna pletilja matere narave ... Kako božansko je videti to predajo, večinoma tako voljno, da se zato zdi, da grobih v resnici sploh nikoli ni bilo in zato so grobe že fine tudi, ko še ne vedo zase; veselje je potem, začnejo zveneti in zajokam, da sem bila zraven, da lahko slišim ta nebeški spev ... In gredo ure v svetlobah, ki se vijejo skozi prostor in se spiralno dvigajo, ko tako zagledana spet v zahod lune, oranžni krajec, ki spušča se v temo gozda, ko navpični utrinek, dolgi, svetli, tudi sam zariše vidno nit tiho na nebo.

Košček morja nastaja iz Joninih niti zdaj že tri leta. Svetel pogovor s seboj je prejšnjo pomlad tiho prešel v pogovor z izgubljeno sestro Joni. Tako je slika postala majhna neskončnost, ki se bo nadaljevala še tudi po tem, ko se bo neki potezi s čopičem reklo zadnja si.

Srečanje s sliko *Se še spominjaš ljubezni?* bo na tistem mestu v Izoli.

A piece of the sea has been evolving from Joni's threads for the last three years. A bright conversation with herself last spring quietly turned into a conversation with Joni's lost little sister. Thus, the painting became a small infinity that will continue even after some stroke of the brush is called the last one.

The meeting with the painting *Do You Still Remember Love?* will be at a quiet place in Isola.

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end of July 2009, morning

The moment I entered the atelier, the silence that I love so much set in once again. Regardless of what is happening around me, it seems, and it actually is so, at least in the roots and the heart of me – the tree, the ocean or even a stone, it does not matter, I feel close to all natural forms, I feel so alivequiet-joyful, docile, that there is nothing else any more but painting itself. Even when a thought drops in, it is but a summer breeze that brushes against me and twists my hair somewhat differently, perhaps makes a new wave in the painting, brings light, a stronger or darker colour, but into the depths of that which is the combination of all strokes and breathing, what I willingly cannot or am not able to do, I can only feel since I am a part of it, in a state in which I work and which is itself part of the depth, part of the magnificence of all the incomprehensible that makes me awake, humble, quiet in listening to the slightest movements that do not come locally but are part of finer threads, so that the "thicker" ones

that could perhaps disturb or entangle the fine ones actually cannot. Somehow along these lines if they want to be part of this intertwinement of the fine threads, they sooner or later have to change into them, so all threads are actually invited, all the threads that I can feel, sense or that unknowingly touch me, for the sharpness and the pitch of the tones of the finest ones are inevitable. The magnificent, reliable master, the meticulous knitter of Mother Nature... How heavenly it is to see this surrender, mostly so willing, it makes it seem that there had never been any thick threads, which is why the thick ones are fine already when they are not even aware of themselves; joy follows, they start to sound and I cry for being there to hear this heavenly music... And hours pass in lights that spiral up through space as I stare again into the moonset, the orange quarter descending into the darkness of the forest, as the vertical shooting star, long, bright, itself draws a visible thread quietly onto the sky.

PEKEL HENRI-GEORGESA CLOUZOTA

L'ENFER D'HENRI-GEORGES CLOUZOT HENRI-GEORGES CLOUZOT'S INFERNO

Francija/France 2009

režija/directed by Serge Bromberg, Ruxandra Medrea; **scenarij/screenplay** Serge Bromberg; **fotografija/cinematography** Irina Lubtchansky, Jérôme Krumenacker; **glasba/music** Bruno Alexiu; **glas/voice** Serge Bromberg; **montaža/editing** Janice Jones, Jean Gargonner; **igrajo/cast** Romy Schneider, Catherine Allégret, Bérénice Bejo, Jacques Gamblin, Serge Reggiani; **producent/producer** Serge Bromberg; **produkcija/production** Lobster Films; T +33(0)143386969; E prod@lobsterfilms.com; **prodaja/world sales** Lobster Films; T +33(0)143386969; E prod@lobsterfilms.com

format/format 35 mm, barvni/colour; **dolžina/running time** 94'



SERGE BROMBERG RUXANDRA MEDREA

Serge Bromberg je direktor produkcijske hiše Lobster films, pod okriljem katere je ustvaril arhiv več kot 40.000 starih filmov. Od leta 1992 jih ob lastni spremljavi na klavir predstavlja občinstvu na znamenitih pariških prizoriščih, kot so Musée d'Orsay, Louvre in Tuileries. Deluje tudi kot umetniški vodja festivala animiranega filma Annecy, sicer pa je pred *Peklom Henri-Georgesa Clouzota* posnel nekaj kratko- in srednjemetražnih filmov.

Ruxandra Medrea je rojena v Romuniji leta 1977. V svet filma je vstopila kot odvetnica na področju intelektualne lastnine. *Pekel Henri-Georgesa Clouzota* je njen prvi film.



Serge Bromberg is the CEO of Lobster Films production company and has established a collection of vintage cinema with over 40.000 titles. Since 1992, he presents these films to audiences and accompanies them on the piano at film concerts set in places like Musée d'Orsay, the Louvre and the Tuileries Garden. He is also the Artistic Director of Annecy Animation Film Festival. Before making *Inferno*, he authored several short and medium length films.

Ruxandra Medrea was born in Romania in 1977, she entered the world of film as a lawyer specialized in intellectual properties. *Inferno* is her first film.

Da se v filmu z letnico 2009 med igralsko zasedbo pojavi ime Romy Schneider, lahko pomeni tudi to, da se je verjetno pred nekaj desetletji na nekem snemanju nekaj zataknilo. Natančneje – leta 1964 se je snemanje ustavilo, ker je režiserja Henri-Georgesa Clouzota zadel infarkt. Filmu z neomejenim proračunom, tremi popolno opremljenimi in kadrovsko podkrepjenimi snemalnimi ekipami, zvenečimi igralskimi imeni in obeti, da postane velik modernistično-eksperimentalni avantgardni hit, v nasprotju z vsemi pričakovanji že pred tem ni kazalo najbolje. Razloge in okoliščine takratnega dogajanja Bromberg in Medrea predstavi v večplastnem dokumentarnem kolažu, sestavljenem iz Clouzotovih posnetkov, zakulisnih dogodkov, intervjujev s člani takratne filmske ekipe, skrbno izbranih na novo posnetih dialogov med protagonistoma in številnih režiserjevih eksperimentov z barvo, senco in lečami. 185 rol filmskega materiala bi se verjetno še danes

prašilo, če ne bi vmes posegla – brzokone – usoda, ki je v pokvarjenem pariškem dvigalu za dve uri zadržala režiserja Bromberga in Clouzotovo drugo ženo Inès de Gonzalez, ki je enkrat vmes »dahnila da« in odstopila posnetke. »Zame je bil Clouzot velikanski cineast. Velik mojster, ki je znal virtuosno režirati vse vizualne in zvočne razsežnosti svoje stvaritve. Pri njem in v njegovem delu je prisotna neverjetna želja po popolnosti. Ta želja pa gotovo nikoli ni bila močnejša kot pri snemanju *Pekla*. Leta 1964, v trenutku, ko je ves film prevpraševal samega sebe, je bil zrel cineast sredi veličastne kariere. Ta film se torej povsem naravno vpisuje v dinamiko izumljanja drugačnega filma. Novi val ga je imel za režiserja stare šole, sam pa je bil prepričan, da so njegovi filmi veliko boljši od filmov vzpenjajoče se generacije.« (Serge Bromberg)

When the cast of a film released in 2009 features Romy Schneider, it might mean that something went terribly wrong at a shooting some decades ago. Indeed in 1964, filming was halted because Henri-Georges Clouzot suffered a heart attack. Contrary to expectations, the film, which was on an unlimited budget, had three perfectly equipped and staffed crews, boasted big acting names and was expected to become a resounding modernist-experimental hit, had not been doing all that well even before the incident. The reasons and circumstances surrounding the events are presented by Bromberg and Medrea in a multi-layered documentary collage made up of shots filmed by Clouzot, behind-the-scenes events, interviews with crew members, carefully selected newly filmed dialogue between the two protagonists, as well as numerous experiments by the director regarding the use of colour, shading and lenses. The 185 rolls of exposed film stock would no doubt still be collecting dust

were it not for (most probably) an intervention of fate, detaining Bromberg and Clouzot's second wife Inès de Gonzalez inside a malfunctioning elevator for two hours during which she finally said yes to permit the use of the shots. "To me, Clouzot was an immense filmmaker; a great master capable of brilliantly directing all the visual and auditory dimensions of a creation. There was an unbelievable drive for perfection to be found in his person and his work, a drive that was undoubtedly at its peak during the filming of *Inferno*. In 1964, Clouzot was a mature filmmaker at the heart of a glorious career, at a moment when cinema in its entirety was questioning itself. So this film is quite naturally part of the whole dynamic consisting of inventing a different kind of cinema. The New Wave considered him to be an old-school director, but in any case he was convinced that his cinema was largely superior to that of the rising generation." (Serge Bromberg)

SODANKYLÄ ZA VEDNO

SODANKYLÄ IKUISESTI SODANKYLÄ FOREVER – THE CENTURY OF CINEMA

Finska/Finland 2010

režija/directed by Peter von Bagh; **scenarij/screenplay** Peter von Bagh; **fotografija/cinematography** Jari Eero, Jarmo Makela; **montaža/editing** Petteri Evlampi; **producent/producer** Ilkka Mertsola, Mark Lwoff; **produkcija/production** Nosferatu; **prodaja/world sales** Nosferatu

format/format digi beta, barvni/colour; **dolžina/running time** 89'

Festival polnočnega sonca je najsevernejši filmski festival na svetu. V mestecu Sodankylä na Finskem se pet junijskih dni brez minute premora filmi vrtijo že 25 let. Redno ga obiskujejo priznani filmski avtorji, s katerimi ima režiser Peter von Bagh vsak festivalski dan dvourne diskusije. Obiskovalci Polnočnega sonca hitro ugotovijo, da so von Baghove debate precej zvedave in psihoanalitične, saj pogosto osvetljujejo vplive otroštva na kasnejše delo ustvarjalcev.

Sodankylä za vedno je sestavljanka arhivskih posnetkov diskusij, fotografij in presunljivih posnetkov finske narave. Izvrstna montaža poskrbi, da se režiserji navidezno pogovarjajo, čeprav je med posameznimi intervjuji preteklo tudi četrto stoletje, kar avtor imenuje »neka vrsta nebeške diskusije«. Svoj zadnji izdelek opiše kot »poklon vsem filmskim



festivalom ... (film) prikazuje dušo celotnega festivalskega gibanja in vsega, kar predstavlja. V centru dogodkov, kot so filmski festivali, mora biti absolutna ljubezen do filma. Večina filmskih festivalov žal ni takšna.« (Peter von Bagh)
Iz nepregledne množice posnetkov je za ustvarjanje navideznih dialogov avtor izbral nekaj zgodovinskih tem, ki so skupne več režiserjem – med njimi tako najdemo drugo svetovno vojno, internacijo, povojni realizem, pomlad narodov in druge, vse pa so neločljivo povezane z ustvarjalci in njihovim dojemanjem filmske umetnosti. Sproščeno festivalsko vzdusje, iskrenost in nevsljiva avtoriteta intervjuvancev so aduti, s katerimi kreativno montirani dokumentarni kolaži pričara drugačen pogled na polpreteklo zgodovino.

PETER VON BAGH

Rojen 1943 v Helsinkih, profesor zgodovine filma na Univerzi za umetnost in dizajn. Napisal je okoli 20 knjig in vodil prenekatero televizijsko in radijsko oddajo o filmu. Devet let zapored je direktor festivala Il cinema ritrovato v Bologni, že 25 let pa organizira tudi filmski Festival polnočnega sonca v Sodankylä. Kot scenarist in režiser je sodeloval pri več filmih, med katerimi so najodmevnejši *Summer revolt* (1970), *I hired a contract killer* (1990) in *Helsinki, forever* (2008).



Peter von Bagh was born in 1943 in Helsinki. He is a professor of film history at the University of Art and Design Helsinki. He has written around 20 books and worked as a presenter for numerous television and radio programmes about film. He has been artistic director of the Il cinema ritrovato festival in Bologna for nine consecutive years and has been organizing the Midnight Sun Film Festival in Sodankylä for 25 years. He has worked on several films as scriptwriter and director, the most successful among which were *Summer Revolt* (1970), *I Hired a Contract Killer* (1990) and *Helsinki, Forever* (2008).

The Midnight Sun Festival is the northernmost film festival in the world. In Sodankylä in Finland, films have been screened non-stop over five days in June for the last 25 years. The festival regularly attracts acknowledged film auteurs, with whom director Peter von Bagh conducts two-hour discussions every day of the festival. The visitors to Midnight Sun quickly discover that Von Bagh's discussions are quite probing and psychoanalytical since they often shed light on the artists' childhood and its influence on their work.

Sodankylä Forever is a collage of archival footage of the discussions, photos and striking shots of Finnish nature. The excellent editing makes it seem as if the directors were conversing despite the fact that a quarter of a century may have passed between particular interviews. The author calls this "some kind of heavenly discussion". He described his last

film as "a homage to all film festivals... it shows the heart of the whole festival movement and what it should be that there should be an absolute love of cinema at the centre of an enterprise like film festivals. That is something you can sense here in Rotterdam, but 90% of film festivals are not about that." (Peter von Bagh)

In order to create the seeming dialogues, the director chose from the immense amount of footage topics common to several directors – such as WWII, internment, post-war realism, Spring of Nations – which are all inseparably connected to the authors and their view of cinema. The relaxed festival atmosphere, honesty and the unobtrusive authority of the interviewees are the attributes with which this creatively edited documentary collage evokes a different view on recent history.

SKRIVNOST IZ KELLSA

SECRET OF KELLS

Irska, Francija, Belgija / Ireland, France, Belgium 2009

režija/directed by Tomm Moore; **so-režija/co-directed by** Nora Twomey; **scenarij/screenplay** Fabrice Ziolkowski; **umetniški direktor/art director** Ross Stuart; **skica zgodbe/storyboard** Rémi Chayé; **direktor glasbe/music director** Bruno Coualis; **glasba/music** Kila; **montaža/editing** Fabienne Alvarez-Giro; **glasovi/voices** Evan Mc Guire (Brendan), Mick Lally (Aiden), Christen Mooney (Aisling), Brendan Gleeson (Cellach), Liam Hourrican (Brat Tang in Leonardo), Paul Tylac (Brat Assoua), Michael Mc Grath (odrasli Brendan), Paul Young (Brat Square); **producent/producer** Didier Brunner, Viviane Venfleteren in Paul Young; **produkcija/production** Cartoon Saloon in/and Les armatures, Vivi film, France 2 cinéma present; T +353567764481; E info@cartoonsaloon.ie; **prodaja/world sales** Celluloid Dreams; T +33149700307; E info@celluloid-dreams.com

format/format 35 mm, barvni/colour; **dolžina/running time** 75'

V vizualno bogato risani animaciji se Tomm Moore s stapljanjem irske mitološke tradicije in iskanjem njenih principov podaja v svet zgodnjega srednjega veka, v katerem kot glavni lik nastopi dvanajstletni deček. Ta živi v opatiji, ki jo vodi njegov stric Cellach. Ker so Vikingi nevarno blizu, Cellach okoli Kellsa zgradi obzidje. Nekega dne iz daljnih dežel v opatijo pribeži slavni iluminator Aiden, s seboj pa nosi nedokončano knjigo skrivne modrosti. Mladi Brendan kmalu pokaže zanimanje za iluminiranje in Aiden ga kljub negodovanju strica vzame za pomočnika. Za dokončanje knjige se mora podati za zidove opatije v začaran gozd, poln mitoloških bitij in skrivnostnih poti. V gozdu ga spremlja maček Pangur Ban, spoznata pa tudi skrivnostno Aisling. Film navdihuje keltska umetnost in dovršenost

iluminacij v *Knjigi iz Kellsa*, ki velja za enega najlepših in najbolj ohranjenih zgodovinskih rokopisov, Brendanove gozdne dogodivščine pa so obogatene tudi z motivi iz irske folklore. Izvrstno so uporabljene tudi slavne keltske vozlanke, ki nagajivo plešejo po platnu. Film je v celoti ročno narisan in animiran, kar je dandanes redka vršina. Kljub preprosti vsebini in vizualno močni osnovi, zaradi katerih je film zanimiv tudi za otroke nižje starosti, je avtor uspel dodati spekter širšega kulturnega horizonta, ki odpira teme, zanimive tudi starejši populaciji. »Glavni namen tega filma je bil zame in za mojo najožjo ekipo v produkciji povedati zanimivo in navdušujočo zgodbo za mlado občinstvo, hkrati pa ponuditi teme, ki bodo vplivale na vse starosti.« (Tomm Moore)



TOMM MOORE

Rodil se je leta 1977 na Irskem. Je soustanovitelj in direktor produkcijske hiše *Cartoon Saloon*. Preizkusil se je kot stripovski avtor in ilustrator otroških knjig, kot animator številnih televizijskih serij in animiranih filmov ter kot režiser in oblikovalec oglasov za *Cadbury's* ter *Irish Independent*. Po zaključku snemanja prvega celovečernega filma *Skrivnost iz Kellsa* se je posvetil ustvarjanju stripovskega albuma, ki temelji na tem filmu, in delu na naslednjem celovečernem projektu *Pesem morja*.



He was born in Ireland in 1977. He is the co-founder and director of the *Cartoon Saloon* production house. He has authored comics and illustrated children's books, animated many television series and animated films, and directed and designed advertisements for *Cadbury's* and *Irish Independent*. After completing his first feature film *The Secret of Kells*, he has created a comic book based on the film and is now working on his next feature-length project, *The Song of the Sea*.

In this visually rich hand drawn animated film, Tomm Moore ventures into the world of the Early Middle Ages, blending together Irish mythological tradition while searching for its underlying principles. The lead character is a twelve year-old boy living in an abbey headed by his uncle Cellach. With the Vikings dangerously close, Cellach constructs a wall around Kells. One day, the famous illuminator Aiden comes fleeing from faraway lands, carrying with him the unfinished book of a secret wisdom. The young Brendan soon displays an interest in illumination and, in spite of his uncle's disapproval, Aiden takes him on as his assistant. To finish the book, Brendan must go outside the abbey walls into an enchanted forest rife with mythological creatures and mysterious paths. He is accompanied by a cat, Pangur Ban, and they encounter the mysterious Aisling along their way.

The film is inspired by Celtic art and the intricate

illuminations of the *Book of Kells*, considered to be one of the most beautiful and best preserved historic manuscripts, while Brendan's adventures in the forest also draw on motives originating in Irish folklore. Masterful use is also made of Celtic knotwork that mischievously dances around the screen. The film is drawn and animated entirely by hand, which today is a very rare quality. Despite the simplicity of the film's contents and its basic visual solidity which make it accessible to younger children, the author has succeeded in also endowing it with a wider cultural horizon, touching on themes sure to be of interest to older audiences, too. »With this film the main ambition for myself and my main collaborators on the production has been to tell a story that is entertaining and captivating for a young audience while dealing with themes that will carry a resonance for all ages.« (Tomm Moore)

OTOK V LJUBLJANI

IZOLA CINEMA IN LJUBLJANA

Kinodvor ponuja Otok v Ljubljani za vse tiste, ki ne utegnejo priti do Izole ali pa bi radi ujeli filme, ki so jim na festivalu ušli. Med 8. in 14. septembrom bo mestni kino predstavil nekatere izmed vrhuncev festivala. Pridružili se nam bodo tudi filmski avtorji.

Kinodvor offers Izola Cinema in Ljubljana for everybody that cannot come to Izola and for those who want to see certain films, but will have missed them during the festival. Between 8 and 14 September, the city cinema will present some of the highlights of the festival. Authors will join us in Kinodvor as well.

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PROGRAM/ PROGRAMME

Petropolis zračne perspektive bituminoznega peska Alberta/**Petropolis Aerial Perspectives on the Alberta Tar Sands**
Poplava/The Flood

Povej mi, kdo si/Tell me who you are
Zmagati/To Win
Pekel Henri-Georgesa Clouzota/Henri-Georges Clouzot's Inferno

Povej mi zgodbo, Šeherezada/Scheherazade, Tell me a Story

Sodankylä za vedno/Sodankylä Forever – The Century of Cinema
Sidrišče/**The Anchorage**

Mongsil/ Mongsil

zmagovalni film festivala Kino Otok/the winning film of Isola Cinema

VIDEO NA PLAŽI

VIDEO ON THE BEACH



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Letošnji izbor temelji na obsežnem dokumentarnem programu, ki večinoma izvira iz slovenskega prostora ter raziskuje aktualne družbene pojave, vezane predvsem na marginalizirane in manjšinske družbene skupine ter njihovo izključenost iz javnega diskurza. Diskriminacija, integracija, tujci, asimilacija, multikulturalnost, istospolna usmerjenost so le nekatere od perečih tem, s katerimi preizprašujejo slovensko »odprtost« in kozmopolitstvo.

Biljana Pavlović (izbor)

This year's selection is based on an extensive documentary programme, with most of the entries coming from Slovenia. The focus lies on the exploration of contemporary social phenomena, mostly in connection with marginalised social groups and minorities and their exclusion from public discourse. Discrimination, integration, immigrants, assimilation, multiculturalism, and homosexuality feature among the burning issues serving as the backdrop for questioning Slovene "openness" and cosmopolitanism.

Biljana Pavlović (selection)

ARABSKE PODOBE V SLOVENIJI

ARAB IMAGES IN SLOVENIA
režija in/ali igrajo/directed by and or/
cast Marwan Ayoub, Sami Rahim, Hisham Hamad, Aicha Boughazi, Maja Malus
dolžina/running time 19'

Danes živi v Sloveniji približno 300 Arabcev, ki so v času gibanja neuvrščenih, v 50. letih, prišli sem študirat. Ali je Slovenija njihov drugi dom?

Today there are around 300 Arabs living in Slovenia. They came to study here during the period of the Non-Aligned Movement in the 1950s. Is Slovenia their second home?

BITITSCH

režija/directed by Peter Bizjak; **igrajo/**
cast Matjaž Juren, Neža Grum, Robert Kuret, Matija Verovnik, Lara Playčak; **ostali sodelujoči/other participants** Tosja Flaker Berce, Žan Flaker Berce, Žiga Oset, Jurij Bizjak, Domen Ožbo
dolžina/running time 13'

Bizarna zgodba o nacistu in odvisniku od pizze.

A bizarre story about a Nazi pizza addict.

ČARŠIJA

režija/directed by Sašo Niskač, Barbara Turk Niskač
dolžina/running time 21 min

Dokumentarec obravnava izumiranje trgovskega in obrtniškega utripa v nekdanji glavni »mestni žili« – na čaršiji v Skopju.

A documentary about trade and crafts dying out in what was once the main "town artery" – at Čaršija in Skopje.

DRUGI DOM

SECOND HOME
režija/directed by Bojana Matić, Katarina Matić, Kaja Vrhovec Andić; **igrajo/**
cast Toše Dimkov, Milan Dojčinovski, Nataša Georgievska, Ilče Georgievski, Nikola Risteski; **ostali sodelujoči/other participants** mentorska ekipa v okviru projekta EU TOO Young people on air/a team of mentors under the project EU TOO Young people on air
dolžina/running time 12'

»So mladi, uspešni, perspektivni. So študenti. So prijatelji. Prihajajo iz Makedonije in iz Slovenije. Doma so tukaj in tam. So domačini in tuji hkrati.«
Kako jih je Slovenija sprejela in kaj jim lahko ponudi v prihodnosti?

"They are young, successful, promising. They are students. They are friends. They come from Macedonia and Slovenia. Their home is here and there. They are natives and foreigners at the same time."
How has Slovenia welcomed them and what can it offer them in the future?

DRŽAVA

STATE
režija/directed by Tanja Plešivičnik, Anja Prebil
dolžina/running time 10'

Kaj je država, kakšne asociacije nam ta beseda vzbuja.

What is a state and what thoughts does this word engender.

DRŽAVA AMILA

THE STATE OF AMILA
režija/directed by Sašo Niskač, Barbara Turk Niskač
dolžina/running time 23'

Državo Amila je ustanovila umetnica Amila Smajović leta 1995 v obleganem Sarajevu kot umetniško konceptualno prakso odpora proti vojni.

The State of Amila was established by Amila Smajović in besieged Sarajevo in 1995 as an artistic and conceptual praxis of resistance to war.

DUZEPE

režija/directed by Ruggero de Virgili; **igrajo/cast** sodelujoči v sklopu projekta Balkan Junctions
dolžina/running time 4'

Duzepe je 44-letni Kosovar, ki je prekolovratil kar nekaj sveta in počel že marsikaj.

Duzepe is a 44-year-old man from Kosovo, who has seen a fair bit of the world and done many a thing.

IRAN 1385

režija/directed by Maja Malus
dolžina/running time 20'

Ali je možna alternativna praksa v Iranu? Maja Malus skuša prikazati življenje onkraj železnih spon režima.

Is an alternative possible in Iran? Maja Malus tries to show the life beyond the iron clamps of the regime.

KASHMIR UNITED

režija/directed by Staš Sotlar, Maja Bensa, Andrea Volk, Lenart Černilogar, Blaž Bačar, Aleš Gibičar; **ostali sodelujoči/other participants** Kolja Saksida, Miha Erman, Borja Močnik, Bojan Matjašič, Matija Šturm
dolžina/running time 2'

Kratki animirani film o dveh ovnih, ki nadvse nadebudno spremljata nogometno tekmo na radiu, vse dokler mimo ne zakoraka očarljiva ovčica. Animacija je nastala v sklopu delavnice animiranega filma za srednješolce.

A short animated film about two rams who listen to a soccer game on the radio with great interest – until a charming sheep walks by. The animation was made during a workshop of animated film for secondary school students.

KJER SEM LAHKO JAZ

WHERE I CAN BE MYSELF
režija/directed by Rudi Uran; **igrajo/**
cast Edin Ikanović, Enver Dragulj, Dali Donlagić, Ela Lepener, Andrej Veble; **ostali sodelujoči/other participants** Elvis Selimović, Samir Kučanin Tesla, Elvis Selimović
dolžina/running time 30'

»Vojna bo trajala vse do tedaj, ko ne bo važno, kakšen si, ampak kdo si.«
Kakšna je prihodnost poveljne Bosne? Je emigracija edina možnost?

"The war is going to last until it won't matter anymore of what kind you are, but who you are."
What is the future of post-war Bosnia? Is emigration the only option?

KONEC ZGODOVINE

THE END OF HISTORY
režija/directed by Isak Berbic
dolžina/running time 6'

Eksperimentalni video je nastal na osnovi pogovora med prijatelji leta 1995, ko je v Bosni tekla kri.

An experimental video based on a talk between friends in 1995 when blood was being shed in Bosnia.

LISICA V LISIČJEM JEZIKU

VIXEN IN THE FOX LANGUAGE
režija/directed by Miha Knific; **igrajo/cast** Mojca Fatur, Maruša Štibelj, Gregor Žvelc; **ostali sodelujoči/other participants** Nejc Saje, Blaž Čadež, Sebastian Nared, Sašo Kalan, Klemen Stare, Drejc Pogačnik, Dejan Osterman
dolžina/running time 6'

Animirana živalska basen o iskrivem prijateljstvu med zajcem in lisico.

An animated fable about a pure friendship between a hare and a vixen.

LJUBI

HABIBI/BELOVED
režija/directed by Davide del Degan; **igrajo/cast** Claudio Castrogiovanni, Omero Antonutti, Tony Balabane; **ostali sodelujoči/other participants** Debora Vrizzi, Paola Freddi, Luca Ciut, Anton Šapacapan Vončina, Francesco Morosini, Ivan Gergolet
dolžina/running time 22'

Zgodba, ki ne želi vzpostaviti aktualnih političnih vzporednic, ampak spregovori o univerzalni situaciji, ki bi se lahko odvijala na katerem koli konfliktnem območju Tretjega sveta, izpričana skozi zvedav in radoživ otroški pogled.

A story that refrains from a search for political parallels to instead speak about a universal situation imaginable in any of the conflict-ridden areas of the Third World. It is told through the curious and cheerful eyes of a child.

LOV NA RACE

DUCK HUNT
režija/directed by Rok Biček; **igrajo/**
cast Jernej Šugman, Jure Henigman, Rok Štrucelj, Mateja Koležnik, Jošt Štrucelj; **ostali sodelujoči/other participants** Simon Tanšek, Janez Bricelj, Niko Novak, Alenka Korla, Vlado Popovič
dolžina/running time 23'

Surova minimalistična drama o družinski razklanosti in travmah, ki tlijo v njej.

A raw minimalist drama on family discord and trauma lurking within it.

LOVEC OBLAKOV

THE CLOUD CATCHER
režija/directed by Miha Knific; **igrajo/**
cast Boris in Sebastjan Cavazza, Emil Cerarm, Elena Pečarič; **ostali sodelujoči/other participants** Vilko Filač, Blaž Čadež, Sebastjan Nared, Empera3zz, Špela Veble, Drejc Pogačnik, Dejan Osterman
dolžina/running time 15'

Miha Knific sodi med najuspešnejše filmske režiserje mlade slovenske generacije; odlikuje ga izjemno dovršen estetski pečat. *Lovec oblakov*, posnet po stripovski predlogi Tomaža Lavriča, obravnava futuristično predpokalptični scenarij o zadnjem dnevu Zemlje, ki je ostala brez kapljice vode.

Miha Knific is one of the most successful film directors of the young Slovenian generation; he is distinguished by exceptional aesthetics sensibility. *The Cloud Catcher*, based on a comic by Tomaž Lavrič, deals with a futuristically pre-apocalyptic scenario about the last day on Earth where there is not a drop of water left.

MALI POK IN VELIKI ZAPLET

LITTLE BANG AND BIG COMPLICATION
režija/directed by Leon Modic, Gal Tič, Bor Okorn, Neža Ciuha, Klara Franciška Kracina, Izabela Klementina Tominšek; **ostali sodelujoči/other participants** Kolja Saksida, Eva Jurgec, Matjaž Ugovšek
dolžina/running time 2'

Astronavt in Marsovka trčita v vesolju ter pristaneta na Planetu smetišč.

Mr Astronaut and Ms Martian collide in space and land on Planet Dump.

MODULE 2020

režija/directed by Aline Helmcke, Nina Mršnik, So Hyun Kim; **igrajo/cast** Anica Klun, Bas Kools, Matteo Rosso; **ostali sodelujoči/other participants** Vahakn Matossian-Gehilhaar
dolžina/running time 7'

Stop motion animacija o enem od prihodnjih scenarijev življenjske ureditve.

A stop-motion animation about how life could look like in the future.

MOLK

SILENCE
režija/directed by Ava Lanche; **sodelujoči** Blue Fuerte Azul
dolžina/running time 3'

Tema manipulacije medijev in njihovega »namernega« molka v izvrstni retro-estetiki Super 8.

A take on media manipulation and their "intentional" silence in excellent Super 8 retro-aesthetics.

MOTOR! DELCI UZBEKISTANSKE FILMSKE POKRAJINE

MOTOR! SNIPPETS OF THE UZBEK FILM LANDSCAPE
režija/directed by Daniel Dlouhy, Daniela Atzl; **igrajo/cast** Nazim Abbasov, Seed Yanyshiev, Oleg Karpov
dolžina/running time 30'

Kako živi in diha film v nesvobodnem in avtoritarnem režimu Uzbekistana skozi oči priznanih filmskih ustvarjalcev in kulturnikov, ki žanjejo priznanja zgolj na tujem.

The way film lives and breathes under the unfree and authoritarian regime of Uzbekistan, seen through the eyes of established filmmakers and culture workers, who only reap awards abroad.

VIDEO NA PLAŽI/VIDEO ON THE BEACH

NURKO

režija/directed by Admir Baltić; **igrajo/cast** Mehmed Nurkić
dolžina/running time 12'

Nurko je 50 let gradil slovensko prestolnico, po zasluženih upokojitvi se je vrnil v rodni Sanski most, slovenskega državljanstva ni želel.

Nurko was building the Slovene capital for 50 years. After retirement he returned to Sanski most, refusing to ask for Slovene citizenship.

OBIČAJ IN PREVARA/ POSTAJA TOPOLOVE 2009

CUSTOM AND FRAUD/ TOPOLOVE STATION 2009
režija/directed by Anja Medved; **igrajo/cast** ustvarjalci in organizatorji Postaje Topolove in prebivalci vasi/creators and organisers of Topolove Station and villagers; **ostali sodelujoči/other participants** Rosario Guerrini (zvok/sound), (barvna korekcija/colour correction), Klavdija Figelj, Marko Gus, Cosimo Miorelli (prevajalci/translators)
dolžina/running time 43'

Vasica Topolove večino leta sameva, vsako poletje pa se ta odmaknjena vas spremeni v vrelec oziroma meko sodobne umetnosti. Njen »topos« je neizmeren vir navdiha ustvarjalcem, ki v vasi najdejo tako kreativni kot duševni mir.

A small village Topolove is deserted most of the year, but every summer this remote village is transformed into a well or, more precisely, into a Mecca of contemporary art. Its "topos" is an immense source of inspiration for creators, who can find their peace of mind and creativity in the village.

OSEBEK ŠT. 72

PERSON NUMBER 72
režija/directed by Nikolina Mudronja; **igrajo/cast** Sebastian Cavazza, Petra Švajger, Petra Jurjec, Nada Mihajlovič; **ostali sodelujoči/other participants** Damijan Cavazza, Aljoša Korenčan, Grega Švabič
dolžina/running time 11'

Sebastian Cavazza kot poklicni »čistilec« izgubljenih ženskih duš, katere spravi ponovno v red.

Sebastian Cavazza as a professional »cleaner« of lost women's souls, which he puts back into order.

OVERDRIVE

režija/directed by George Kagialidakis
dolžina/running time 25'

Dokumentarec obravnava Paranoid festival v Kamniški Bistrici ter metal-sko subkulturo v Sloveniji.

A documentary about the Paranoid festival in Kamniška Bistrica and the metal subculture in Slovenia.

POROKA

WEDDING
režija/directed by Sašo Niskač, Barbara Turk Niskač
dolžina/running time 5'

Kratek etnološki dokumentarec o tradicionalni poroki v gorskih vasicah zahodne Makedonije.

A short ethnographic documentary about traditional wedding customs in mountain villages in the east of Macedonia.

PRVOVRSTNI.DRUGI

FIRST-CLASSED.SECOND
režija/directed by Petra Hrovatin, Mojca Koželj, Vesna Vravnik
dolžina/running time 7'

Avtorice so zajele gverilsko akcijo »Vstaja lezbosov« in ujele nekaj mnenj mimoidočih.

The makers of the film captured the guerrilla operation "Vstaja lezbosov"/"Lesbian Rebellion" and a few passer-by opinions

SANJE ČRNO-BELE MAVRICE

DREAMS OF A BLACK-AND-WHITE RAINBOW
režija/directed by udeleženci programa Projektno učenje mladih (Project Learning for Young Adults); **igrajo/cast** Ksenija Horvat Vidmar, Neža Kogovšek, Brankica Petković, Uroš Lebar, Petra Mramor, Zdenka Čebašek Travnik, Tanja Saled, Blaž Kovač, Jasna Magić ...; **ostali sodelujoči/other participants** Jernej Cerar Godec, Jurij Momirski, Tomaž Cunjar, Suzana Perman, Simona Hodnik ...
dolžina/running time 32'

Dokumentarni film je posnet v sklopu ozaveševalne kampanje Sveta Evrope in Evropske komisije pod sloganom *Dosta! Osvobodimo se predsodkov, spoznajmo Rome in Spregovori proti diskriminaciji*. V dokumentarcu nanizajo vse »nezaželene druge«, Muslimane, izbrisane, Rome, homoseksualce, pripadnike Hare Krišne itd., in postavlja pod vprašaj opevani slovenski multikulturni duh.

The documentary was made as part of the awareness raising campaigns of the Council of Europe and the European Commission *Dosta! Go beyond prejudice, discover the Roma! and Speak-out against discrimination*. The documentary gives a voice to all the "unwanted others" – Muslims, Erased, Roma, homosexuals, Hare Krishna members, raising doubts about the professed multicultural spirit of Slovenians.

VIDEO NA PLAŽI/VIDEO ON THE BEACH

SCHENGENSKE ZGODBE

SCHENGEN STORIES
režija/directed by Jan Latal, Maja Malus
dolžina/running time 14'

Dojemanje schengenske meje obmejnega prebivalstva.

The Schengen border as experienced by people living close to it.

SRCE, UTRIPAJ

HEART KEEP BEATING
režija/directed by Mia Degner
sodelujoči Paulo Mateus, Line Jensen, Stefan Garfield Rasch Holm
dolžina/running time 22'

V 80. letih se je veliko otrok v romunskih sirotišnicah okužilo z virusom HIV. Kakšno je njihovo življenje danes?

Many children in Romanian orphanages became infected with HIV in the 1980s. How do their lives look like today?

SRAM NOROSTI

SHAME OF INSANITY
režija/directed by Vida Kaučič
dolžina/running time 11'

Dokumentarec osvetljuje življenje dislektikov in razbija stereotipe.

The documentary gives an insight into lives of dyslectic people and breaks stereotypes.

SREBRNA KOŽA

SILVER SKIN
režija/directed by Miha Knific
igrajo/cast Mojca Fatur, Marko Čulajević, Goran Breščanski, Martin Janežič
ostali sodelujoči/other participants Marko Juratovec, Tina Bonča, Blaž Čadež, Tina Lasič, Drejc Pogačnik, Dejan Osterman
dolžina/running time 7'

Znanstvenofantastična zgodba o vesoljski odpravi treh astronautov, ki se začnejo spraševati, kdaj bo njihove misije konec. Vsevedni računalnik jim razkrije grenko skrivnost.

A sci-fi story about a space mission of three astronauts, who begin to ask themselves "When will the mission end?" The all-knowing computer reveals the bitter secret.

STOJNICA Z JABOLKI

APPLE STAND
režija/directed by Nikolina Mudronja
igrajo/cast Barbara Zefram, Lucija Alič, Nada Mihajlovič
ostali sodelujoči/other participants Aljoša Korenčan, Špela Hvale, Vanja Djuvan, Studio Ritem
dolžina/running time 11'

Rahločutno stilizirana vzporedna pripoved o nepreboleli izgubi sestre.

A delicately stylised parallel narrative about the unresolved loss of a sister.

STRAST

LEIDENSCHAFT/PASSION
režija/directed by Daniel Dlouhy
igrajo/cast Melanie Hollaus, Mohammed Soudani
dolžina/running time 14'

Dokumentarec zajema sproščen pogovor med priznanim alžirsko-švicarskim režiserjem Mohammedom Soudanijem ter mlado nemško režiserko Melanie Hollaus o njenih pristopih, vizijah in idejah za prihodnje projekte.

A documentary consisting of a leisurely conversation between renowned Algerian – Swiss director Mohammed Soudani and young German director Melanie Hollaus about their approaches, visions and future project ideas.

ŠINOBUS

režija/directed by Milija Jovičić, Bogdan Jinjev
igrajo/cast sodelujoči v sklopu projekta Balkan Junctions
dolžina/running time 7'

Šinobus s svojim nadvse počasnim ritmom 20 km/h spominja na stare čase, potniki, ki se vsak dan prevažajo z njim po dnevnih opravkih, pa se sprašujejo, kaj jim bodo prinesli vizumi. Beg v tujino?

Šinobus with its very slow rhythm of 20 km/h is reminiscent of old times. Passengers who ride it every day to take care of their errands meanwhile wonder what the possibility of obtaining visas will bring for them. An escape abroad?

TEORIJA VESOLJA

LA THEORIE DE L' UNIVERSE/ THEORY OF UNIVERSE
režija/directed by Kamir Meridja
igrajo/cast Flavien Tassart, Maia le Fourn
ostali sodelujoči/other participants David Sabatier, Antonin Beranger, Tristan Castella
dolžina/running time 30'

Bizarro igriva zgodba o iskanju odgovora na večno vprašanje »kdo sem in zakaj živim«.

A bizarre and playful story about looking for an answer to the eternal question of "Who am I and why do I live".

TRST JE NAŠ!

TRIESTE IS OURS!
režija/directed by Žiga Virč
igrajo/cast Dario Varga, Anja Drnovšek, Silva Čušin, Gojmir Lešnjak-Gojc
ostali sodelujoči/other participants Janez Bricelj, Jure Černec, Miha Ferkov, Meta Sever, Vlado Popovič
dolžina/running time 27'

Trst je naš! je lansko leto pogrel razrahljane italijansko-slovenske politične vezi, njegov avtor Žiga Virč pa si je zaslužen prislužil najboljšo promocijo.

Trieste is ours! brought a spark into the already tense political relations between Italy and Slovenia last year, earning author Žiga Virč well-deserved publicity.

VESNA IN SREČKO, BASKERJA

VESNA AND SREČKO, BUSKERS
režija/directed by Gorazd Beranič, Aleš Brod
igrajo/cast Vesna Prevolšek, Srečko Konec
ostali sodelujoči/other participants Matej Očepek, Aljaž Cestnik
dolžina/running time 35'

Dokumentarni portret dveh uličnih umetnikov, glasbenikov – baskerjev, ki sta se odločila, da bosta ubrala bolj svobodnjaški, nomadski način življenja.

A documentary portrait of two street artists and musicians - buskers, who decided for a more liberal and nomadic way of living.

VLADA

režija/directed by Rudi Uran
igrajo/cast Vlada Divljan
ostali sodelujoči/other participants Andrej Veble, Nenad Kuzmič, Tania Andrea Stedelman
dolžina/running time 53'

Nekdaj novovalovski »Idol« mlade generacije v bivši Jugoslaviji uspešno nadaljuje svojo glasbeno kariero na tujem.

A former new wave youth "Idol" in ex-Yugoslavia successfully continues his musical career abroad.

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