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PRED NAMI JE POLETJE!

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Zavod Otok

Kino Otok se v Izolo vrača na začetku poletja. Bližje poletju smo in tudi bližje našim starim in novim festivalskim partnerjem: tri dni pred začetkom našega festivala se konča Mednarodni filmski festival v Innsbrucku, že dvajseti zapored, in praznovanje častitljive obletnice bomo nadaljevali v Izoli, kamor bodo iz Innsbrucka skupaj z avtorji pripotovali kar štirje filmi. Tako z innsbruškim festivalom spet plujemo bok ob boku in uresničujemo Kooperativo v pravem pomenu besede.

S Kinodvorom smo se odločili, da poskrbimo tudi za tiste, ki ljubitelji filma šele postajajo – za najmlajše, ki bodo lahko v Kulturnem domu uživali v Kinobalonovem programu za otroke in mlade.

Poleti se zdijo bližje celo zvezde in v letnem kinu na Manziolijevem trgu bodo na zatopljene gledalce svetlo sijale z nočnega neba in hkrati vanje bleščale s platna tisočerih svetov. In sodelovanje s Slovensko kinoteko bo omogočilo prav posebno doživetje pod zvezdnim nebom, saj bomo zavrteli – letnemu času in morskemu zraku ustrezno – klasiko svetovne filmske zakladnice, francosko *Pauline na plaži*. Da, res, poletje je pravi dom Kino Otoka, ki mu srce v mediteranskem ritmu bije lahkotno in toplo.

Pomembna otoška novost je tudi ta, da imajo filmi, ki jih bomo vrteli na Manziolijevem trgu, botre, ki po obali stopajo vsak s svojim filmom v srcu. Znane primorske ljubitelje in ljubiteljice filma smo prosili, da si med filmi izberejo svojega, tega pa potem s svojimi besedami predstavijo domačim ljudem – in tako zgradijo trden most zaupanja med filmi in gledalci. Se pravi: Botrom so filmi prirastli k srcu in botri kot botri želijo vse najboljše svojemu filmu in svojim ljudem. Odmevna je vsekakor tudi novost, da filmi med seboj ne bodo več tekmovali. Ne bomo izbirali zmagovalca, temveč bomo zmagali skupaj: gledalce bomo povabili, da namesto neosebni ocen napišejo kakšno besedo o tem, kako se jih je ogledani film dotaknil. Misli bomo objavili, jih posredovali tudi avtorjem in tako sklenili filmski in človeški krog. V ta krog se ob sedmi ediciji festivala vračajo tudi novi in stari dobri prijatelji in tudi novi in stari dobri sodelavci. In skupaj z Otokom bomo ujeli veter v jadra in zajadrili v poletje, ki nas odprtih rok pričakuje.

Lorena Pavlič
direktorica festivala

SUMMER AHEAD!

Kino Otok again returns to Izola in the beginning of summer. Closer to summer, we are also closer to our old and new festival partners: International Film Festival in Innsbruck – its twentieth edition – closes three days prior to the opening of our festival, and its very respectable anniversary will be celebrated in Izola, too; four films, together with their directors, will come straight from Innsbruck. Thus we sail with the Innsbruck festival, side by side again, and accomplish the Kooperativa objectives in the true sense of the word. And then, in conjunction with Kinodvor, we decided to also attend to those who are only just becoming film lovers. Indeed, in Kulturni Dom, the youngest will be able to enjoy the Kinobalon programme aimed at children and teenagers. In summer, even the stars seem to be closer and they will shine on us from all directions at the open air cinema at Manzioli Trg. They will brighten the sky above the rapt viewers as well as radiate from the screen of thousands of worlds. Conjunction with Slovenian cinematheque will allow a very special experience under the starry sky – the screening of the world film classic, the French *Pauline at the Beach*, which will perfectly suit the season and fresh sea breeze. Indeed, summer is a true home to Kino Otok, whose heart in the Mediterranean atmosphere pulsates nice and easy.

There's another important Otok novelty: the films screened at Manzioli Trg have godparents who walk along the seaside, each with their favourite film in their heart. We asked well-known film fans from Primorska to each watch and select their favourite film and to introduce it in their own words to the local inhabitants in order to build a solid bridge of confidence between the films and their audiences. The godfathers and godmothers are moved by their films and – being godparents – they wish all the best for their films as well as for their people. This is not all when it comes to novelties – the festival is no longer of competitive nature. Rather than selecting the winner, the festival will be our joint triumph: instead of impersonal ratings, the viewers will be invited to write down a few words about the effect that each film has had on them. Their notes will be published and delivered to filmmakers to complete the circle of film and man. Upon this seventh edition of the festival, this circle will embrace both new and old good friends and staff members. We will all – together with Otok – sail into summertime that awaits us with open hands.

Lorena Pavlič
Festival Director

OTOK V IZOLI, OTOK V LJUBLJANI

Letos je Kino Otok spet poletni festival in mislim, da mu to tudi najbolj pristoji. Na Kino Otoku se je vendar vse začelo. Zdi se, kot da smo se na njem vsi spoznali, predvsem pa smo z njim marsikaj preživeli. Rodil se je festival, potem je odšel Silvan. Otočje je spreminjalo svojo obliko, za hip se je zdelo, da smo se izgubili. A ljudje so ostali, prišli so novi filmi in z njimi njihovi ustvarjalci, nastal je nov Kinodvor, spet se je zgodil Kino Otok. Potem je odšla Nika, a meni se je rodila Lučka. Skupaj sva doživeli njen prvi festival in letos ga spet komaj čakava. V Izolo iz Kinodvora potuje Kinobalon, najboljši filmski program za otroke in mlade daleč naokrog. Pridružil se mu bo naš zvesti prijatelj Sezamov kotiček, da boste starši uživali na filmih, medtem ko bodo vaši otroci v varnih rokah Sezamovega varstva. Festivalske utrinke bo spremljal Otok v Ljubljani, zato vas vabim, da jih z nami doživljate v Kinodvoru. Vsem, ki bi radi začutili življenje na Otoku in postali filmsko plemo, pa srečno pot v Izolo! Morda se tudi vam uspe zaljubiti ...

Nina Peče
direktorica Kinodvora

OTOK IN IZOLA, OTOK IN LJUBLJANA

This year Kino Otok is again a summer festival, and I believe this best suits it. After all, it all started at Kino Otok. It feels as if we all met there – and most of all – got through a lot with it. The festival was born, and then Silvan left. The “islands” transformed and, for a brief moment, we seemed to have gotten lost. But people remained, new films came, along with new artists, a new Kinodvor emerged and Kino Otok happened again. Then Nika left, and I had my baby girl Lučka. She and I experienced her first festival together, and we can't wait to visit it again this year. Kinobalon sets off for Izola from Kinodvor, far and wide the best film programme for children and youngsters. It will be accompanied by our Sezamov Kotiček (Sesame Corner), so that parents can enjoy films while their children are in the safe hands of the Sesame babysitting service. Festival events will also be presented at Otok in Ljubljana and I invite you to share them with us at Kinodvor. To all those who want to feel the pulse of life on Otok and become a film tribe, safe trip to Izola! You might even fall in love...

Nina Peče
Kinodvor Director

KINOTEKA NA OTOKU

Slovenska kinoteka je pomagala pri nastanku Kino Otoka, ki se je razvil v priljubljen kraj druženja, na katerem so sodelavci Kinoteke in člani Kinopolisa – s svojim prostovoljnim delom in tudi žuranjem – sooblikovali sproščeno prikupnost festivala. Tako je bilo vselej, na tak ali drugačen način, bolj ali manj intenzivno. Sam sem lani vzel dopust in bil voznik za potrebe Kino Otoka; imel sem čast uživati v družbi legende afriškega filma, Souleymana Cisseja, in njegove prelepe hčerke. Po nekajletnem premoru pa Kinoteka kot institucija letos znova sodeluje s Kino Otokom. Kot direktor Slovenske kinoteke lahko seveda samo pozdravim sodelovanje in zaželim festivalu mirno morje z živahnim rajanjem. Vsekakor pa moram opozoriti tudi na odlični kinotečni program, ki bo bogatil filmski festival v Izoli – gre za posebno projekcijo Rohmerjeve klasike *Pauline na plaži*. Film opozarja tudi na istočasno popolno retrospektivo Erica Rohmerja v dvorani Silvana Furlana v Slovenski kinoteki v Ljubljani, ki bo potekala v sodelovanju s Francoskim Inštitutom Charles Nodier. Prav tako velja opozoriti na specialni program restavriranih eksperimentalnih mojstrov in splitskega maestra Ivana Martinca, ki poteka v sodelovanju s Hrvatskim filmskim savezom. Vabljeni vsi!

Ivan Nedoh
direktor Slovenske kinoteke

CINEMATHEQUE ISOLA

Slovenska kinoteka assisted in the establishment of Kino Otok, which has evolved into a popular place to meet, a festival whose easy-going and relaxed atmosphere has been contributed to – by volunteering as well as partying – by the staff of Kinoteka and the members of Kinopolis. Such was always the case, one way or another, more or less intense. Last year, I took some days off work to serve as Kino Otok's chauffeur; I had the honour of enjoying the company of Souleyman Cisse, the legend of African cinema, and his beautiful daughter. After a few years' break, Kinoteka as an institution is again this year collaborating with Kino Otok. As the director of Slovenska kinoteka, I can only welcome the collaboration and wish the festival calm seas and vivacious partying. And, of course, draw attention to the excellent cinemateque programme that will enhance the film festival in Izola – it is a special screening of Rohmer's classic *Pauline at the Beach*. At the same time, the film draws attention to the complete retrospective of Eric Rohmer that has been organised in conjunction with the French Institute Charles Nodier and is being held at Silvan Furlan's Hall at Slovenska kinoteka in Ljubljana. Not to mention the special programme of restored experimental masterpieces by *maestro* Ivan Martinac (Split, Croatia) that has been organised in conjunction with the Croatian Film Association. You are most welcome!

Ivan Nedoh
Director of Slovenska Kinoteka

KOOPERATIVA INNSBRUCK – IZOLA

Osem let Kooperative in prijateljstva, različnim jezikom navkljub, a jezik filma lahko razume vsak. Spomnim se trenutka, ko je na prvi ediciji Kino Otoka s filma *Rojstvo* (*Piravi*) Shajija N. Karuna prišel Moussa Sene Absa in rekel: »Gledal sem indijski film v malajalamščini s slovenskimi in nemškimi podnapisi – razumel nisem niti besede, a razumel sem vse.« Bil je začetek našega skupnega dela v Kooperativi. Našli smo skupni jezik in ta jezik skupaj razvijali. Po nekaterih spremembah v Izoli so razmere zdaj dobre in dobro smo razporejeni, zato lahko naše sodelovanje nadaljujemo tudi z manj denarja. Poskušamo širiti tudi dobre odnose med našima državama in mestoma. Številni študentje z univerze v Innsbrucku so prišli v Izolo kot prostovoljci in številni Slovenci so prišli v Innsbruck ter v glavno mesto Tirolske prinesli svoje filme in zamisli. Kreativna medsebojna komunikacija. Povezuje nas svetovna mreža filmskih festivalov in filmskih ustvarjalcev. Gledalci morajo tu in tam dobiti vtis o podobah drugih dežel, a pomen slik je vsepovsod enak: naj gre za poljub pod palmo ali za poljub pod jelko – zmerom gre za poljub. Poznamo številne primere filmskih ustvarjalcev, ki so zmožni govoriti ta mednarodni jezik, razumljiv vsakomur: Pier Paolo Pasolini, Fernando Birri, Jean-Luc Godard, Glauber Rocha, Abbas Kiarostami, Akira Kurosawa in drugi. Se vidimo na Punti, kjer bomo razpravljali o filmih, ki ste si jih ogledali na Manziolijevem trgu; in hvala Bredi, bivši županji Izole, eni naših najbolj zvestih podpornic, in hvala tudi Hilde, letos januarja preminuli županji Innsbrucka.

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

KOOPERATIVA INNSBRUCK – IZOLA

Eight years of Kooperative and friendship in spite of different languages – but then – the language of film can be understood by everybody. I remember, during the first edition of Kino Otok, the moment Moussa Sene Absa came from the movie *The Birth* (*Piravi*) by Shaji N. Karun, saying: "I saw an Indian film in the Malayalam language with Slovenian and German subtitles – I understood not one word, but I understood everything!" It was the beginning of our common work in Kooperative. We found a common language and we developed this language. After some changes in the city of Izola, now we are in a good situation and in a good state of mind as well to carry on our cooperation with less money. We are trying to spread that good spirit between our countries and cities as well. Many students from the University of Innsbruck have been in Izola as volunteers and many Slovenians have come to Innsbruck to bring their films and ideas to the capital city of Tyrol. A creative intercommunication.

What is connecting us is a worldwide network of film festivals and filmmakers. The audience should here and there have an impression of images from other cultures, but the meaning of pictures is everywhere the same: whether it is a kiss under a palm or a kiss under a fir tree – it is always a kiss. There are enough examples of filmmakers who are able to speak this international language understood by everybody: Pier Paolo Pasolini, Fernando Birri, Jean-Luc Godard, Glauber Rocha, Abbas Kiarostami, Akira Kurosawa and others. See You at Punta to discuss the films You have seen at Manzioli Square! And thanks to Breda, the former Mayor of Izola, one of our most faithful supporters. And thanks also to Hilde, the Mayor of Innsbruck, who passed away this January.

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

Dominikanska republika, Mehika, Nemčija/Dominican Republic, Mexico, Germany 2010

režija/directed by Laura A. Guzmán, Israel Cárdenas
scenarij/screenplay Laura A. Guzmán, Israel Cárdenas
fotografija/cinematography Laura A. Guzmán, Israel Cárdenas
zvok/sound Alejandro de Icaza
montaža/editing Israel Cárdenas
igrajo/cast Jean Remy Genty, Yanmarco King Encarnación, Paul Henri Presumé, Nadal Walcott, Lys Ambroise
producenti/producers Pablo Cruz, Bärbel Mauch, Israel Cárdenas, Laura A. Guzmán
produkcija/production Aurora Dominicana, T +1 809 5677677, E produccion@auroradominicana.com
prodaja/world sales Aurora Dominicana, T +1 809 5677677, E produccion@auroradominicana.com

format/format 35 mm **dolžina/running time** 84'



»Jaz ne živim tukaj, zgolj gledam druge, kako živijo /... / Vidim ljudi, kako se smejejo, in ne morem jih razumeti,« pravi Jean Gentil, haitijski profesor francoščine, ki tava po Dominikanski republiki in išče svoje mesto pod soncem. Mehiško-dominikanski avtorski tandem mu je sledil na tej predvsem duševni poti in tako ustvaril ganljiv film, ki s svojim skorajda neorealističnim pristopom lebdi na meji med fikcijo in dokumentarnostjo ter tako rodi predvsem poetično-meditativno odisejajo.

»Svoje projekte sva vedno zasnovala na ljudeh, ki jih pozna, ki se naju dotaknejo in naju nekako spodbujajo k razmisleku.« Če sta bila v njunem celovečernem prvcu *Cochi* to predvsem brata iz mehiškega plemena Raramuri, ki se na poti v sosednjo vas izgubita in najdeta, gre v *Jeanu Gentilu* za posameznika, ki ostaja večno izgubljen. Nekonvencionalna »potovalna filma« družijo še vrsta značilnosti. Potrpežljiva raba kamere z dolgimi kadri prazne krajine ustvarja atmosfersko ogrodje, ki lovi impulze za duševne spremembe likov. Izjemen posluh za režijo neprofesionalnih igralcev in spoštovanje do tuje zgodbe je moč začutiti že pri rabi kamere, ki se vselej nevsiljivo, počasi približuje likom. Eliptična naracija z minimalno rabo dialogov pa odpira prostore interpretacije

in obenem omogoča univerzalizacijo Jeanovega občutka, ki se odteguje konkretnim okoliščinam. Raba fotografije poleg panoram okolja, ki jemljejo dih, s spretno rabo chiaro-scura in poudarkom na temnih kadrih slika razpoloženje moža na robu eksistencialnega zloma. Številni subjektivni kadri prinašajo Jeanov obupani pogled na radostno okolje; raba kontraplanov pa ustvari okolico, ki na trenutke vsiljivo pogleda nazaj.

Igra pogledov prepričljivo ustvarja klavstrofobični občutek tesnobe, soroden gnusu, ki navdaja like Sartrovih romanov ob izkustvu lastne svobode in trku ob omejitve zunanjega sveta. Jeanove tožbe Bogu v nadvse redkih verbalnih sekvencah pa ga z globino njegovega trpljenja spreminjajo v sodobnega Joba.

»Odločila sva se posvetiti ideji potovanja iz mesta na deželo, iskanja kraja, kamor lahko pripadamo, kraja, kjer slišijo tvoj glas.« (Laura A. Guzmán, Israel Cárdenas)

LAURA AMELIA GUZMÁN IN ISRAEL CÁRDENAS RAMÍREZ

Dominikanska režiserka in mehiški režiser po poroki ne delita le življenja, temveč tudi delo in umetniško ustvarjanje. Pod okriljem produkcijske hiše Aurora Dominicana, ki jo vodita od ustanovitve, sta v soavtorstvu scenarija, režije, fotografije in produkcije ustvarila tri filme: *Cochi* (2007), lanski gost Otoka, *Jean Gentil* (2010), ki v Izolo prihaja letos, ter dokumentarni film *Carmita*, trenutno v postprodukciji.

LAURA AMELIA GUZMÁN AND ISRAEL CÁRDENAS RAMÍREZ

Following their marriage, the Dominican directress and the Mexican director not only share their life but also their work and creative endeavours. Under the auspices of Aurora Dominicana productions that has been managed by them since its establishment, they have both participated in the screenwriting, direction, photography and production of three films: *Cochi* (2007), presented last year at Kino Otok, *Jean Gentil* (2010), which is coming to Izola this year, and the documentary *Carmita* which is currently in postproduction.



»I don't live here, I just watch others live ... I see people laugh, and I can't understand them,« says Jean Gentil, the Haitian professor of French who wanders around the Dominican Republic trying to find his place beneath the sun. The Mexican-Dominican directors followed him on this mainly spiritual way, and created a touching film which – due to its almost neorealist approach - hovers between fiction and documentary, thereby producing a poetic-meditative Odyssey. Our projects have always been based on people we know who touch us and somehow make us reflect. In their feature length film *Cochi* these people were the brothers from the Mexican tribe Raramuri who become lost, then find each other again on their way to a faraway community, whereas in *Jean Gentil* it is all about the individual who is forever lost. These unconventional »travel movies« share a number of other similarities. A patient use of the camera, with long landscape scenes, helps create an ambient framework that captures the impulses of the spiritual transformation of the characters. The extraordinary sensitivity towards the direction of non-professional actors and respect for a stranger's story can be perceived through the actual use of the camera, which always approaches the characters gently and slowly.

On the other hand, the elliptical narrative that is characterised by a minimal use of dialogue, allows various interpretations as well as a universalization of Jean's experience, withdrawn from the actual circumstances.

In addition to breath-taking landscape images, the ingenious use of chiaroscuro and the focusing on dark images helps the camera depict the mind of a man at the verge of existential breakdown. A number of subjective scenes manifest Jean's desperation, whilst observing the cheerful environment, whereas the use of reverse shots creates an environment that, at times, intrusively looks back.

The play of looks adds to a claustrophobic sensation of anxiety, similar to the disgust experienced by characters from Sartre novels upon achieving their own freedom and collision with the limitations of the external world. The few verbal sequences, on Jean's lamentations to God, testify to his profound pain and transform him into a contemporary Job.

»We chose to take the idea of a journey from the city to the countryside in the search for a place to belong to, a place where you could be heard.« (Laura A. Guzmán, Israel Cárdenas)

Šrilanka/Sri Lanka 2010

režija/directed by Prasanna Jayakody **scenarij/screenplay** Prasanna Jayakody, Jagath Manuwarna **fotografija/cinematography** Palitha Perera **glasba/music** Nadeeka Guruge, Sumudu Guruge **montaža/editing** Bathiya Dunusinghe, Rangana Singharage, Sudesh Kumarasinghe **zvok/sound** Lionel Gunarathne **igrajo/cast** Jagath Manuwarna, Michelle Herft, Nadeeka Guruge **producent/producer** Rasitha Jinasena **produkcija/production** SKY Entertainers (Pvt) Ltd, T +94 117 593922, E info@ew-sky.com **prodaja/world sales** SKY Entertainers (Pvt) Ltd, T + 94 11 759 3922, E info@ew-sky.com

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



Po nepozabnem filmu *Sankara* se mladi Šrilančan Prasanna Jayakody predstavlja s svojim drugim celovečercem *Karma*. Tudi pri tem filmu aplicira enak tok časa – uporablja dosledno počasne in dolge posnetke ter z njimi ustvarja edinstveno meditativno vzdušje. Film se začne z izjemno počasnimi premiki kamere po hiši, zgolj v zvoku pa slišimo težko dihanje. Mati boleče umira v velikanski postelji, ob njej sedi sin. Navzoč je le pasivno in zdi se otopel, potopljen v občutke krivde. Z mislimi je pri dekletu iz sosesčine. Hrepeni po toplini, a nelagodje mu povzroča močno prebujena spolna sla. Ko njegova družina postopoma pozabi na umrlo mati,

jih sin zapusti in se preseli v staro stanovanje v mestu. Poskuša se otresti napetosti, ki jih duši v sebi, preko Amande, dekleta, ki živi v sosednji hiši. Skozi bežna srečanja začne Piya spoznavati Amando kot žensko, ki je zmožna zapolniti praznino, ki jo nosi v sebi. Introspektivna minimalistična človeška drama o mladem moškem, ki se sreča s smrtjo, a tudi s poželenjem in veseljem, postavlja številna vprašanja. *Karma* s prefinjenim načinom obravnave, ki spominja na občutljivo vezanje, gledalca prav čarobno obrne k samemu sebi.

PRASANNA JAYAKODY

Rojen leta 1968 v umetniški družini, močno zakoreninjeni v tradicionalne vrednote sinhalske kulture. Odrasel je v budističnem okolju. To ozadje je postalo pomemben navdih za njegove filme. Enaindvajsetleten je debitiral z gledališko predstavo *Shadows and Men* (Sence in moške), ki je požela uspeh pri kritiki. Potem je začel režirati televizijske drame, ki so bile močno priljubljene pri širokem občinstvu in je zanje prejel številne televizijske nagrade. Celovečerni prvenec *Sankara* je posnel leta 2006. *Karma* je njegov drugi celovečerec.

PRASANNA JAYAKODY

Born in 1968 in an artistic family, which was strongly rooted in traditional Sinhala values, and he grew up in a Buddhist environment. This became a major inspiration for his productions. When he was 21 he made his debut with the stage drama *Shadows and Men*, which was a critical success. He then started directing television dramas that were loved by the masses and won him numerous television awards. He shot his first full-length feature *Sankara* in 2006, *Karma* is his second feature.



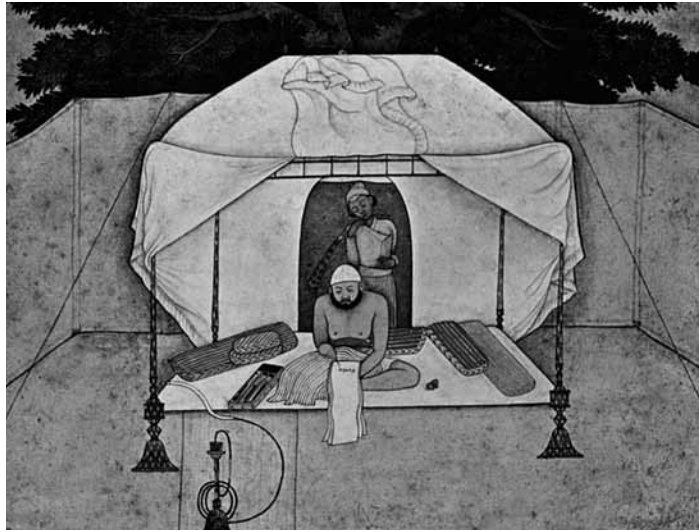
After presenting the memorable film *Sankara*, the young Sri Lankan cineaste Prasanna Jayakody appears with his second film *Karma*. Applying the same cinematic time-flow, the director uses consistent slow and long shots to establish a certain meditative mood. The film opens with very slow camera movements in a house, while off-screen there are sounds of heavy breathing. A mother is dying in pain in a huge bed, her son beside her. He is passively present and seems numb, bothered by guilt. His thoughts are with the girl next door. He longs for warmth, uneasy with his sexual drive. As his family gradually forgets his mother, he decides

to leave his family and moves to an old apartment in the city. He attempts to relieve himself of related and repressed tensions, through Amanda, a woman living in the house adjacent to his apartment. Through brief encounters, Piya begins to see Amanda as the woman who is able to fill the void that existed within him. This introspective minimalist human drama of a young man's encounter with death, but lust and joy as well, poses many questions. Approached and handled with the sophistication of delicate embroidery, *Karma* magically turns the spectator towards his own self.

Indija, Švica/India, Switzerland 2010

režija/directed by Amit Dutta **scenarij/screenplay** Amit Dutta, Eberhard Fischer, Ayswarya Sankaranarayanan **fotografija/cinematography** Mrinal Desai **zvok/sound** Ajit Singh Rathor **montaža/editing** Amit Dutta, Eberhard Fischer **igrajo/cast** Manish Soni, Nitin Goel, K. Rajesh, Srinivas Joshi, Sat Salarwi, Mohan Singh, Alpana Vajpeyi, Srishthi Gupta **producent/producer** Eberhard Fischer **produkcija/production** Eberhard Fischer, T +41 44 202 11 64, E e.b.fischer@bluewin.ch **prodaja/world sales** Eberhard Fischer, T +41 44 202 11 64, E e.b.fischer@bluewin.ch

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



Nainsukh (1710–1768), sin pandita Seu in brat Manakuja, je bil prvi indijski slikar z osebno vizijo: v nekem trenutku je v slog družinske delavnice vnesel elemente mogulskega naturalizma. Lahko bi šli celo tako daleč in rekli, da Nainsukhove zrele miniature, zlasti tiste, ki jih je ustvaril med obiskom dvora v Jasroti, zaznamujejo začetek indijskega modernizma. Neverjetno, da prednika indijskega modernističnega filma, Mani Kaul in Kumar Shahani, nikoli nista pokazala zanimanja za Nainsukha, čeprav sta se oba močno zanimala za slikarstvo – in se še vedno. Mani Kaul je celo napisal izčrpen esej o miniaturnih slikarjih z naslovom *Seen from Nowhere* (Pogled od nikoder). Kljub temu se zdi, da sta jima glasba in epska tradicija uprizoritvenih umetnosti pomembnejši referenci. Dutta se s svojo strastjo do slikarstva – pred *Nainsukhom* je posnel že kratkega *Jangarh Film – Ek* (*Jangarh, Film One*, 2008) – razide z njunim zgledom prav kakor Nainsukh, ki je začel pretehtavati družinsko tradicijo, tako da je o njej razmišljal skozi tujo estetiko; ne pozabite tudi na Duttovo ljubezen do animacije, ki prežema velikanse segmente njegovega filmskega ustvarjanja – lahko bi rekli, da svojo formalistično-modernistično dediščino bogati z zapuščino velikega Pramoda Patija.

Nainsukh je precej nevsakdanji avdiovizualen stvar: je hibrid med narativnim celovečercem, umetniškim dokumentarcem in esejem. *Nainsukh* pripoveduje zgodbo o času, ki ga je slikar preživel v Jasroti z radžem Zorawarjem Singhom in njegovim sinom radžem Balwantom Singhom – dandyjema, ki sta imela umetnost rajši od politike in katerih življenji je Nainsukh zabeležil v svojih miniaturah. Katere, ponovno, Dutta v filmu oživi v reinscenacijah. Tako *Nainsukh* postane globoka meditacija o izmuzljivi naravi realnosti – kdo lahko reče, da so miniature manj zveste življenju kakor filmske podobe le zato, ker so bolj naklonjene drugačnemu načinu doživljanja sveta? S tem se Dutta vrača k zgodnjim primerom svojega genija.

»Film so navdihnile Nainsukhove slike in njegovo življenje – posneli smo ga v krajih, kjer je umetnik živel in delal. Igralci so lokalno prebivalstvo in med njimi so Nainsukhovi neposredni potomci. Zgodba izvira iz moje rodne dežele in govorim isti dialekt. Umetnika igra Manish Soni, eden najboljših sodobnih indijskih slikarjev miniaturn.« (Amit Dutta)

AMIT DUTTA

Rojen leta 1977 v Jammuju. Film je študiral na FTII v Puni. Duttovi večkrat nagrajeni kratki filmi so mojstrovine v načinu pripovedovanja zgodb, ki je prav toliko senzualen, kolikor je eliptičen. Njegov prvi celovečerni igrani film *Aadmi ki aurat aur anya kahaniya* (*The Man's Woman and Other Stories*, 2009) je svetovno premiero doživel na 66. Beneškem filmskem festivalu.

AMIT DUTTA

Amit Dutta was born in 1977 in Jammu. He studied filmmaking at the FTII in Pune. Dutta's award-winning shorts are masterpieces of a kind of storytelling that is as sensual as it is elliptical. His first feature-length fiction film, *The Man's Woman and Other Stories* (Aadmi ki aurat aur anya kahaniya, 2009), had its world premiere at the 66th Venice Film Festival.



Nainsukh (1710–1768), son of Pandit Seu and brother of Manaku, was the first Indian painter with an individual vision: from a certain point on, he infused his family's workshop style with elements of Mughal naturalism. One might go so far as to say that Nainsukh's mature miniatures, in particular those made during his stay at the court of Jasrota, mark the beginning of Indian Modernism. It is remarkable that the forefathers of India's Modernist cinema, Mani Kaul and Kumar Shahani, never showed an interest in Nainsukh, although both were and still are very interested in paintings – in fact, Mani Kaul has written a long essay on miniature paintings entitled *Seen from Nowhere*. Still, it seems that music and the epic tradition in the performing arts are more important to them as points of reference. With his passion for painting – before *Nainsukh*, he made *Jangarh, Film One* (*Jangarh Film – Ek*, 2009) – Dutta diverges from their example in the same way Nainsukh did when he began to re-consider his family's tradition by re-viewing it through an alien aesthetic; mark also Dutta's love for animation, which permeates vast areas of his filmmaking – one might say that he enriches his formalist-modernist heritage with the legacy of the great Pramod Pati.

Nainsukh is a most extraordinary AV creature: a hybrid between narrative feature, art documentary and essay film. *Nainsukh* tells the story of the painter's time in Jasrota, with Raja Zorawar Singh and his son Raja Balwant Singh – dances both who loved the arts more than politics, and whose lives Nainsukh documented in his miniatures. Which, again, are “animated-through-enactments” here by Dutta. In this way, *Nainsukh* becomes a profound meditation on the elusive nature of reality – who's to say that miniatures are less true-to-life than film images just because they favor different aspects of the way we experience the world? In that, Dutta returns to the earliest examples of his genius.

“Inspired by the paintings and biography of Nainsukh, this film is shot in the same region where the artist had lived and worked. The actors are local people and include the direct descendants of Nainsukh. The story is from my homeland and I speak the same dialect. The artist himself is played by Manish Soni, one of the finest contemporary miniature painters in India.” (Amit Dutta)

LE QUATTRO VOLTE/THE FOUR TIMES

Italija, Nemčija, Švica/Italy, Germany, Switzerland 2010

režija/directed by Michelangelo Frammartino **scenarij/screenplay** Michelangelo Frammartino **fotografija/cinematography** Andrea Locatelli **montaža/editing** Benni Atria, Maurizio Grillo **igrajo/cast** Giuseppe Fuda, Bruno Timpano, Nazareno Timpano **producenti/producers** Marta Donzelli, Gregorio Paonessa, Susanne Marian, Philippe Bober, Gabriella Manfrè, Elda Guidinetti, Andres Pfaffli **produkcija/production** Vivo film srl, T +39 068 078 002, E info@vivofilm.it **prodaja/world sales** Coproduction Office, T +33 1 560 260 00, E info@coproductionoffice.eu **distribucija/distribution** Continental Film d.o.o., T +386 1 500 51 28, E manja.verbic@continentalfilm.si

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



»To ni kinematografija, ki izvira iz pisanja, ampak iz prostora in prezence teles,« o svojih filmih pravi Michelangelo Frammartino. Že po drugem celovečercu je »film brez dialoga« postal njegova razpoznavna oznaka. Odsotnost konvencionalne naracije in dialeške dramaturške strukture diplomiranemu arhitektu omogoča razpiranje materialno-duhovnih prostorov, ki jim v svojem delu daje avdiovizualno obliko. Tokrat je ta prostor znova Kalabrija, kakor že v njegovem prvencu *Dar*. Tudi *Štirikrat* odpre neverbalna situacijska mediacija o cikličnem življenju in smrti Kalabrija v častitljivi starosti, a tokrat gre le za enega od »štirih-kratov« oz. epizod, ki dajejo naslov filmu. V neuničljivem ciklu življenja in smrti so s starcem poetično povezani cikli življenja jagenjčka, drevesa in oglja.

Vse človeške in nečloveške »like« Frammartinovega filma utelešajo naturščiki (z izjemo pastirskega psa), vsa snemanja so potekala na lokaciji majhne odročne kalabrijske vasi in vsi zvoki so ambientalni. Tovrstni pol-dokumentarni prijemi nevsiljivo spremljajo izmenjevanje letnih časov, ki zgolj eliptično povezujejo posamezne dogodke v slutnjo neke skupne tematike in Frammartinov film odpirajo dialogu s tradicijo etnografskega dokumentarnega filma in italijanskega neorealizma. A režiserju ne gre za dokumentiranje realnosti, pa tudi ne za politično angažiran prikaz družbeno-ekonomskih razmerij neke marginalizirane skupine.

Subtilni situacijski humor posameznih na videz naključnih in nepomembnih prigod, sukcesija epizod in montaža na videz ločenih dogodkov slednje spajajo v asociativno sopomenjanje in tako spreminjajo na videz vsakdanje dogodke v simbolne vozle kozmične naracije. Struktura filma zgolj ponavlja ciklično strukturo celotnega naravnega dogajanja, ki se lahko izkristalizira v jasno sliko šele v delčku sveta, ločenem od moderne industrializirane družbe. Anti-antropomorfizem pri gradnji filmske naracije dobi vzporednico v njeni tematski naravnosti: vsi se porajamo iz pepela in se povrnemo vanj.

»Izziv filma je bilo ustvariti edinstven, neviden lik. V filmu so štirje protagonisti: pastir, jagnje, drevo in oglje, a resnični protagonist je pravzaprav duša. Snemali smo telesa, da bi izluščili to notranjo navzočnost. Gre za film površin, a narajen z odločenostjo in prepričanjem, da lahko kamera ulovi bistvo.« (Michelangelo Frammartino)

MICHELANGELO FRAMMARTINO

Rojen leta 1968 v Milanu. Po študiju arhitekture je svoje zanimanje za prostor prelevil v ustvarjanje fotografskih in filmskih prostorov. Po seriji kratkih filmov in video instalacij je ustvaril večkrat nagrajeni celovečerni prvenec *Dar* (*Il dono*, 2003). Večkrat je bil nagrajen tudi za svoj drugi celovečerec *Štirikrat* (*Le quattro volte*, 2010).

MICHELANGELO FRAMMARTINO

Born in 1968 in Milan (Italy), Michelangelo Frammartino studied architecture and then redirected his interest in space into creating photographic and filmic universes. Following a series of short films and video installations, his first feature film *The Gift* (*Il dono*, 2003) won him several awards. The same happened with his second feature film, *The Four Times* (*Le quattro volte*) from 2010.



»This is not a cinema that comes from writing, but a cinema that comes from spaces and the presence of bodies,« says Michelangelo Frammartino about his films. »The film without dialogue« has, after only his second feature, already become his trademark. The absence of both a conventional narrative and a dramaturgical structure based on dialogue allows the architecture graduate to open up the material and spiritual worlds that is given by his work's audio-visual form and dimension.

This time, the place is once again Calabria, the same as in his first feature entitled *The Gift* (*Il dono*, 2003). *The Four Times* again starts with a non-verbal situation, a meditation on the cycle of life and death of an old Calabrian man, but this time this is only one of »the four times«, or episodes, which give the film its title. The life cycles of a baby goat, a tree and coal are poetically bound together with the inevitable cycle of life and decay of the old man.

All human and non-human »characters« of Frammartino's film are embodied by non-professional actors (with the exception of the shepherd dog), the scenes are filmed on location of a small remote Calabrian village and all sounds are ambient. Such a semi-documentary approach allows us to follow the change of seasons, which only elliptically combine individual events in the anticipation of a common theme and also expose Frammartino's film to a dialogue with the

tradition of the ethnographic documentary genre and Italian neorealism. Nevertheless, the director is not interested in documenting reality or in giving a politically engaged portrait of the socio-economic relations of some marginalised group. Subtle situational humour of individual, apparently random and irrelevant occurrences, the succession of episodes and the editing of seemingly separate events are all combined together in associative synonyms, thus transforming apparently quotidian events into symbolic knots of a cosmic narrative. Indeed, the film structure merely reflects the cyclical structure of the natural course of things, which can only become evident in a fragment of the world, away from contemporary industrialised society. Anti-anthropomorphism in the construction of the film narrative acquires a parallel in its thematic direction: ashes to ashes, dust to dust.

»The challenge of the film was to have a unique, invisible character. There are four protagonists, the goat herder, a baby goat, a tree and the coal; but actually, the true protagonist is a soul. We filmed bodies in order to extract this inner presence. It is a film of surfaces, but it was made with the determination and the conviction that the camera can capture an essence.« (Michelangelo Frammartino)

OVSJANKI/SILENT SOULS

Rusija/Russia 2010

režija/directed by Aleksej Fedorčenko **scenarij/screenplay** Denis Osokin **fotografija/cinematography** Mihail Kričman **glasba/music** Andrej Karasjov **zvok/sound** Kiril Vasilenko **montaža/editing** Sergej Ivanov **igrajo/cast** Julija Aug, Igor Sergejev, Viktor Suhorukov, Jurij Tsurilo **producenta/producers** Igor Mišin, Mary Nazari **produkcija/production** April Mig Pictures, Media Mir Foundation **prodaja/world sales** Memento films, T +33 1 533 490 20, E sales@memento-films.com **distribucija/distribution** Continental Film d.o.o., T +386 1 500 51 28, E manja.verbic@continentalfilm.si

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



»Vsak človek ve, kje se konča njegova zgodba. Samo ljubezen nima konca,« svojo zgodbo zaključí prvoosebni pripovedovalec filma *Tihe duše*. Aist, sin ljudskega samoukega pesnika in fotograf, eden redkih preživelih izginjajoče ugrofinske kulture Merdžanov v Zahodni Rusiji, podaja refleksije o življenju in smrti posameznikov ter njihove etnične skupnosti prek pripovedi o svojem potovanju s prijateljem, ki mu pomaga pokopati ljubljeno mrtvo ženo. Zanašanje na prvoosebne pripovedovalca v filmu ohranja strukturo istoimenskega romana Aista Sergejeva ter omogoča svobodno pletenje misli, ki kakor duh prehajajo kraje in čase, da bi nežno pobožale njim najljubše osebe, od otroštva pripovedovalca do prijateljeve mrtve žene. Tej je zgolj nakazana neizražena naklonjenost, ki je primorana ostati nema priča izpovedim seksualnih dogodivščin zakonskega para – običaja, ki Merdžanom omogoča ohranjati nežen spomin na preminule. Narativna struktura filma, pa tudi izdatna raba dolgih kadrov, ki se počasi sučejo okoli na videz vsakdanjih pripetljajev, spominjajo na velikane ruske kinematografije, na primer Aleksandra Sokurova. Izjemna fotografija, ki like ovije v hladne sivomodre tone, in sugestivna glasba z elementi ljudskega melosa (npr. mrmrajoči ženski glas kot ponavljajoči se motiv) ustvarjata skrivnostno ozračje, mestoma skoraj na ravni obešenjaškega švedskega režiserja Roya Anderssona, obenem pa podpirata

oživljanje duhov ljubljenih oseb v spominu glavnih likov. Sprva skoraj realistična naracija dobiva vse bolj sanjave tone, ki jim nenehna prisotnost dveh ptic v kletki (iz izvirnega naslova), dodaja nejasne simbolične konotacije. *Tihe duše* je svojevrsten film ceste, posnet v srhljivem ozračju filmov o duhovih, z ganljivo in komaj izrečeno ljubezensko zgodbo – in vendar ni nič od tega. Je (fiktivna) avtobiografija glavnega lika in elegična meditacija o ljubezni, življenju in smrti – posameznika in vse etnične skupnosti.

»Vodilo filma je bila nežnost. Hoteli smo, da se nežnost preobrazi v nostalgijo; nežnost in nostalgija pa naj bi postali sinonim za ljubezen. Ta občutek, ta prikaz Merdžanov je bilo nekaj, kar smo čutili ves čas našega obiska v tistih krajih. /.../ Hoteli smo poustvariti svet, ki ne obstaja več, a je bil ves čas z nami.« (Aleksej Fedorčenko)

ALEKSEJ FEDORČENKO

Rojen leta 1966 v sibirskem mestu Sol Iletski je kot diplomirani inženir delal v tovarni na projektih vesoljskega inženiringa v Ekaterinenburgu. Morda od tod navdih za njegov prvi film, *Pervije na lune* (*First on the Moon*, 2005), fiktivni dokumentarec o sovjetskem pristanku na Luni leta 1930. Filme je začel snemati po tem, ko je že petnajst let vodil filmski studio v Sverdlovsku, v katerem je produciral več kakor osemdeset filmov. *Tihe duše* je njegov tretji celovečerni film.

ALEKSEI FEDORCHENKO

Born in 1966 in the Siberian town of Sol Iletski, Fedorchenko worked as a factory engineer on space defence projects in Ekaterinburg which might have been the original inspiration for his mockumentary about a 1930s Soviet landing on the moon (*First on the Moon*, 2005). After having been the director of Sverdlovsk Studio – in which he produced over 80 films – for fifteen years, Fedorchenko started making his own films. *Silent Souls* is his third feature film.



“Every person knows where his story ends. Only love doesn’t have an end,” finishes the voice-over narrator’s story in the film *Silent Souls*. The son of the local poet and a photographer, one of the few survivors of the Merja, a disappearing Finno-Ugric tribe in western Russia, reflects on the life and death of the Merjan people as well as on their ethnic community while on a journey with his friend, whom he helps to bury a beloved dead wife. The first person voice-over narrative in the film preserves the structure of the eponymous novel by Aist Sergejev and allows free associations that, like a ghost, traverse times and places in order to gently caress the characters’ favourite persons, those from the narrator’s childhood to the friend’s dead wife. The latter is only indicated, an unuttered affection forced to remain a silent witness to disclosures of the married couple’s sexual adventures – a custom which allows the Merjan people to preserve a tender memory of the deceased. The narrative structure of the film and the use of long sequences that slowly turn around apparently quotidian incidents are reminiscent of the great Russian directors, such as Aleksandr Sokurov. Extraordinary photography that envelopes the characters in cold grey-blue hues and suggestive music with elements of an archaic soundscape (for example, a murmuring female voice as a recurrent motif) create a mysterious atmosphere that is here and there

reminiscent of the style of Swedish director Roy Andersson and simultaneously helps to relive the spirits of beloved persons in the memories of the main characters. The initially nearly realistic narrative acquires ever more dreamlike tones, and the ongoing presence of two birds in a cage (from the original title) adds to them indefinite symbolic connotations. *Silent Souls* is a unique film of the street made in the creepy atmosphere of ghost films, with a touching and hardly expressed love story – and yet none of that. It is a (fictitious) autobiography of the main character and an elegiac meditation on love, life and death – of an individual as well as an entire ethnic community.

“The slogan of the film was tenderness. We wanted tenderness to be transformed into nostalgia; tenderness and nostalgia were to become synonymous with love. This feeling, this representation of the Merjan people, was something we felt the whole time we were staying in that region. The names of the rivers also bring us back to the Merjan people, and the expression on the women’s faces us reminds us of that people, that there was something different. We wanted to recreate this world that didn’t exist any longer, but was constantly present with us.” (Aleksei Fedorchenko)

TILVA ROŠ/TILVA ROSH

Srbija/Serbia 2010

režija/directed by Nikola Ležaić **scenarij/screenplay** Nikola Ležaić **fotografija/cinematography** Miloš Jaćimović **zvok/sound** Danijel Daka Milošević **montaža/editing** Nikola Ležaić **igrajo/cast** Marko Todorović, Stefan Đorđević, Dunja Kovačević, Marko Milenković, Nenad Stanisavljević, Nenad Ivanović, Filip Maksimović, Miloš Petrović, Nenad Miladinović **producenti/producers** Uroš Tomić, Mina Đukić, Nikola Ležaić **produkcija/production** Film House Kiselo Dete, T +381 27 51 230, E office@kiselodete.com **prodaja/world sales** Visit Films, T +1718 31 28 210, E al@visitfilms.com

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



Stefan in Toda v mestu Bor na vzhodu Srbije preživljata poletje po zaključku srednje šole. Dnevi brezskrbnega najstniškega življenja se počasi bližajo koncu. Stefan odhaja na študij v Beograd, Toda pa si mora poiskati službo. Iz Francije se na počitnice vrne Dunja in prijateljske vezi se začno rahljati.

Srbski režiser in scenarist Nikola Ležaić je navdih za svoj celovečerni prvenec dobil po ogledu enournega videa *Crap – Pain is Empty*, ki sta ga Marko Todorović – Toda in Stefan Đorđević snemala v letih 2005–2006 in v katerem s kolegi iz skejterskega tima Kolos izvajata mazohistične akrobacije á la Jackass. *Tilva Roš*, drama o odrasčanju, v kateri gre zaslediti vplive Gusa Van Santa, Larryja Clarka in Harmonyja Korina, je tako v veliki meri osnovana na resničnih dogodkih. Z igralci naturščiki in tresočimi posnetki izvirnega videa, ki jih je Ležaić vključil v film, izrisuje prepričljivo podobo nihilistične, do družbenih pretresov ob privatizaciji rudnika bakra brezbrizne mladine, ki se znajde na življenjski

pelomnici in ne ve, kako naprej. Čeprav politična razsežnost vseskozi ostaja v ozadju, je *Tilva Roš* tudi portret sodobne tranzicijske družbe, v kateri gospodinje postajajo prodajni agentje in v kateri sindikati sklepajo neučinkovite kompromise, ter dokaz globalnega vpliva zahodnjaške (popularne) kulturne produkcije.

»Spomnil sem se svoje drže izpred desetih let, ko sem sam živel v tem malem mestu, in spoznal, da se ni zelo razlikovala od njihove – pomembna je bila le zabava. Spomnil sem se, kako preprosteje je bilo vse: socialne pravice, zdravstveno zavarovanje, politika ... to so bili pojmi iz neke druge, dolgačasne razsežnosti. Hotel sem, da *Tilva Roš* govori o tem – o bujenju zavesti, ki je nočes zbuditi, o odkrivanju nepravilnosti, ki te ne zanimajo, o prevzemanju družbenih vlog, ko nočes sodelovati, in o nemočnem boju, da se brezskrben najstniški svet ne spremeni.« (Nikola Ležaić)

NIKOLA LEŽAIĆ

Rojen leta 1981 v Srbiji. Diplomiral iz filmske režije na beograjski Fakulteti za dramske umetnosti. Soustanovitelj stripovske skupine Smog in član literarnega gibanja Metasinkrizam. Avtor več nagrajenih dokumentarnih in kratkometražnih filmskih del. Leta 2010 posname svoj celovečerni prvenec *Tilva Roš*, ki na Sarajevskem filmskem festivalu osvoji nagradi za najboljši igra-ni celovečerec in najboljšega glavnega igralca.

NIKOLA LEŽAIĆ

Nikola Ležaić was born in 1981 in Serbia. He graduated in film directing from the Faculty of Dramatic Arts in Belgrade. He is the co-founder of the comics group Smog and a member of the literary movement Metasinkrizam. Ležaić is also the author of numerous award-winning documentaries and short films. In 2010, he made his feature debut, which was presented the Heart of Sarajevo award and the prize for the Best Lead Actor at the Sarajevo Film Festival.



Stefan and Toda are spending their summer in the town of Bor, in eastern Serbia, after graduating from secondary school. The days of careless teenage life are slowly coming to an end. Stefan leaves to study in Belgrade, whereas Toda has to find a job. When Dunja arrives from France on holiday, their friendship bonds begin to loosen.

Serb filmmaker and screenwriter Nikola Ležaić drew inspiration for his first feature film from a one-hour video entitled *Crap – Pain is Empty*, shot by Marko Todorović-Toda and Stefan Đorđević in the years 2005–2006, in which with their colleagues from the skateboarding team Kolos they perform masochistic stunts á la Jackass. *Tilva Rosh* (2010), a drama about growing up with subtle influences of Gus Van Sant, Larry Clark and Harmony Korin, is therefore to a large extent based on real-life events. Through non-professional actors and shaky camera shots incorporated by Ležaić into the film, he gives a convincing portrait of a nihilistic young generation, totally indifferent to the social shock to the community caused by the privatisation of a copper mine, and yet who are suddenly confronting a turning point in their

own lives and don't know how to move on. Despite the fact that the political aspect of the film remains constantly subtle, *Tilva Roš* is also a portrait of a contemporary transition society, in which housekeepers become sales agents and trade unions strike inefficient compromises, as well example of the global impact of Western (popular) cultural production.

“I remembered my own attitude from 10 years earlier, when I also lived in that same small town, and realized that it wasn't much different from theirs – it was all about fun. I remembered how everything was much simpler; social rights, health insurance, politics... those were all terms from some other, boring dimension. So I wanted *Tilva Rosh* to be about that – waking up the conscience you don't want to wake up, finding out about injustices you don't care about, assuming social roles when you don't want to participate, and about the futile struggle to save that carefree teenage world from any changes.” (Nikola Ležaić)

NIENTE PAURA/NO FEAR

Italija/Italy 2010

režija/directed by Piergiorgio Gay **scenarij/screenplay** Piergiorgio Gay, Piergiorgio Paterlini **fotografija/cinematography** Marco Sgorbati **glasba/music** Luciano Ligabue **montaža/editing** Carlotta Cristiani **nastopajo/featuring** Luciano Ligabue, Giovanni Soldini, Carlo Verdone, Paolo Rossi, Stefano Rodotà, Margherita Hack, Fabio Volo, Beppe Englaro **producenta/producers** Lionello Cerri, Valerio De Paolis **produkcija/production** Lumière & Co., T +39 02 439 121 00, E info@lumierefilm.it **prodaja/world sales** Intra Movies, T +39 06 807 61 57, E mail@intramovies.com

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



»Kar smo, kar smo bili in pesmi Luciana Ligabue«. Podnaslov, v italijanščini seveda, je najboljši opis družbeno kritičnega dokumentarnega filma, ki pojasni marsikaj o naših zahodnih sosedih – Italijanih. Morda zato, ker nam ponudi vpogled v njihovo življenje z drugačnega zornega kota. Italijansko družbo namreč opisuje skozi besedila in koncerte znanega pevca Luciana Ligabueja, pa tudi skozi njegovo občinstvo in različne, na svojih strokovnih področjih znane ljudi. Tkivo filma sestavlja prepletanje izsekov zgodovinskih posnetkov za Italijo pomembnih dogodkov, opremljenih s komentarji vidnih akterjev italijanske družbe, odlomkov Lucianovih koncertov, prepelnih družbeno angažiranih sporočil in pristnega domoljubja, ter pogovorov z navadnimi ljudmi. Kako vidijo Italijo in njeno trenutno problematiko, razloge za stanje v družbi in ostale potencialno zamorjene teme akterji podajajo presenetljivo lahkotno in gledalcu privlačno. Film namreč ne poskuša biti zgolj nekakšen dnevnik, kronika, temveč s pomočjo spretnega montažerjevega tkanja glasbenih vložkov in izjav gledalca povleče v čutno in refleksivno doživetje italijanske stvarnosti.

»Brez strahu je dokumentarec o nerasistični in neregionalni nacionalni identiteti v obdobju 'pogašenih strasti', obdobju radikalne politične krize v najširšem smislu. Film na neideološki način in brez ponujanja zaključkov, temveč skozi osebne zgodbe navadnih ljudi, vidnih osebnosti in Ligabue samega opisuje, kakšni smo, kakšni smo bili, od kod v resnici prihajamo in kakšni smo kot država danes. Država, na primer, kjer je kolektivni element praznovanja (kot eden osnovnih gradnikov identitete) izražen le še na koncertih in nogometnih tekmah. Država, v kateri lahko že obramba zastave ali državne himne postane razlog za politični konflikt.« (Piergiorgio Gay)

PIERGIORGIO GAY

Rojen leta 1959. Svojo filmsko pot je začel kot pomočnik režiserja pri Mauriziu Zaccaru, Ermannu Olmiju in Michele Placido. Leta 1982 postane eden prvih članov filmske šole Ipotesi Cinema. V preteklosti nominiran za zlatega leva na Beneškem filmskem festivalu z *La forza del passato* (*The Power of the Past*, 2002), za *Tri zgodbe* (*Tre storie*, 1998) pa je dobil Nestlejevo nagrado na Torinskem festivalu mladega filma in bil nominiran za davida na David di Donatello Awards.

PIERGIORGIO GAY

Born in 1959, Gay started his film career as an assistant director with Maurizio Zaccaro, Ermanno Olmi and Michele Placido. In 1982, he became one of the first members of the Ipotesi Cinema film school. With *Three Stories* (1998), he won the Nestle Award at the Torino International Festival of Young Cinema, he was nominated for the Golden Lion Award for *The Power of Past* (2002) at the Venice Film Festival, and was also nominated for the David at David di Donatello Awards.



“What we are, what we were and songs by Luciano Ligabue.” The subtitle, in Italian, of course, gives the best description of this critical documentary that explains a lot about our western neighbours – the Italians. This might be attributed to the fact that it provides insight into their lives from a different perspective, namely that of the lyrics and concerts of the renowned singer Luciano Ligabue, as well as of his audience and various celebrities who are professionals in their respective fields. The film tissue is made up of fragments from historical records of events important to Italy, comments by relevant protagonists of Italian society, fragments from Ligabue's concerts charged with socially engaged statements and genuine patriotism, as well as from interviews with ordinary people. Their views of Italy and current issues, the reasons behind the state of society and other potentially disturbing subjects are delivered in a surprisingly easy and viewer-friendly manner. Indeed, rather than being just some sort of a journal or chronicle, the film – by way of the ingenious editor's “weaving” of music inserts and commentary – draws

the viewer into a sensorial and reflexive experience of the Italian reality.

“*No Fear* is a documentary about non-racial and non-regional national identity in the period of ‘extinguished passions’, the period of radical political crisis in its broadest sense. Free of any ideological premise whatsoever or making any conclusions, through the personal stories of ordinary individuals, celebrities and Ligabue, the film depicts what we are, what we were, where we truly come from and what we are as a state today.

The state, for example, where the collective element of festivity (as one of the basic components of identity) is only expressed at concerts and football matches. The state in which the protection of the flag or the national anthem triggers a political conflict.” (Piergiorgio Gay)

ABENDLAND

Avstrija/Austria 2011

režija/directed by Nikolaus Geyrhalter **scenarij/screenplay** Wolfgang Widerhofer, Nikolaus Geyrhalter, Maria Ariamovsky **fotografija/cinematography** Nikolaus Geyrhalter **zvok/sound** Lea Saby, Hjalte Bager-Jonathansson, Andreas Hamza, Lenka Mikulova, Nicolas Joly, Ekkehard Baumung **montaža/editing** Wolfgang Widerhofer **producenti/producers** Nikolaus Geyrhalter, Markus Glaser, Michael Kitzberger, Wolfgang Widerhofer **produkcija/production** Nikolaus Geyrhalter Filmproduktion GmbH, T +43 1 40 30 162, E info@geyrhalterfilm.com **prodaja/world sales** Outlook Filmsales, T +43 720 34 69 34, E welcome@outlookfilms.com

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



V dokumentarnoesejističnem kolažu *Dežela večera* Geyrhalter tako v formalnem kot vsebinskem smislu nadaljuje, kar je predstavil v filmih *Drugje* in *Kruh naš vsakdanji*. Kot nakazuje že naslov (*Abendland* v dobesednem prevodu pomeni 'dežela večera', sicer pa se izraz uporablja kot sinonim za okcident, /zahodno/ Evropo, Zahod), film predstavi nočno podobo evropske celine; skozi 20 značilno geyrhalterjevskih sekvenc (z dolgimi, pretežno statičnimi kadri, brez komentarja in intervjujev) prečeše Evropo od slovaško-ukrajinske do špansko-maroške meje. Romsko begunsko taborišče v Rimu, oddelek za neonatologijo graške medicinske univerze, Evropski parlament v Bruslju, Münchenski Oktoberfest, londonsko podjetje za videonadzor, vatikanski Trg svetega Petra, studio televizijskega kanala Sky News v Isleworthu, erotični klub v Pragi, dom za ostarele v Berlinu in baselski azilantski center so nekatere od postaj tega popotovanja po Zahodu 21. stoletja. Noč še jasneje razkrije razčlovečeno, mehanizirano delovanje in varovanje trdnjave Evrope, katere (vse bolj le še v tehnološkem smislu) visoko razvit, privilegiran način življenja se lahko ohranja zgolj toliko časa, dokler tisti, na izkoriščanju katerih evropsko izobilje temelji, ostajajo onstran skrbno nadzorovanih meja. Dežela večera vse bolj postaja dežela zatona ...

»Dežela večera je film o našem načinu življenja v nezavednem izobilju. Naš način življenja deluje le zato, ker drugim ljudem ne gre tako dobro. /.../ Film naj bi bilo mogoče brati na dva načina. Na eni strani je tu staro vprašanje *Kako živimo?* – vprašanje, ki izhaja tudi iz zgodovinske ideje Zahoda, v skladu s katero naj bi bil ta superiorna oblika kulture. Treba si je pogledati, kaj je iz tega nastalo, kje smo danes, ali to še drži. Temu pa se potem na drugi strani seveda pridruži ugotovitev: prav, tako živimo – ampak zakaj mislimo, da ne moremo nikomur drugemu pustiti, da je tega prav tako deležen? Kaj varujemo? In kako to počnemo? Vprašanje *zakaj* se ne razjasni, vidimo pa mehanizme, ki so zadaj – tako kar zadeva varovanje notranjosti kakor tudi varovanje pred zunanjim. /.../ Zahod razpada in čez petdeset let v takšni obliki ne bo več obstajal. To povsod občutimo in opazimo, če natančno pogledamo.« (Nikolaus Geyrhalter)

NIKOLAUS GEYRHALTER

Rodil se je leta 1972 na Dunaju. Je režiser, scenarist, snemalec in producent ter sodi med najpomembnejše sodobne dokumentariste mlajše generacije. Od leta 1994 do danes je režiral osem (izrazito družbeno angažiranih) celovečernih dokumentarcev – mdr. *Leto po Daytonu* (*Das Jahr nach Dayton*, 1997), *Pripjat* (*Pripyat*, 1999), *Drugje* (*Elsewhere*, 2001) in *Kruh naš vsakdanji* (*Unser täglich Brot*, 2005) –, kot producent pa se je podpisal pod več kot trideset filmov.

NIKOLAUS GEYRHALTER

Born in 1972 in Vienna, Nikolaus Geyrhalter, a filmmaker, screenwriter, cameraman and producer, is one of the most prominent contemporary documentarists of the younger generation. Since 1994, he has directed eight (extremely socially engaged) feature-length documentaries, including *The Year After Dayton* (*Das Jahr nach Dayton*, 1997), *Pripyat* (1999), *Elsewhere* (2001) and *Our Daily Bread* (*Unser täglich Brot*, 2005). In addition, he has produced over 30 films.



In the docu-essay collage *Abendland*, Geyrhalter – in terms of both form as well as subject – continues with what he presented in *Elsewhere* and *Our Daily Bread*. As indicated in the title (*Abendland* literally means “evening land” and is also used as a synonym for Occidental/Western Europe, the Western world), the film presents a nocturnal image of the European continent; through 20 typically Geyrhalterian sequences (with long, mainly static shots without commentary and interviews) he gives a portrait of Europe from the Slovakian-Ukrainian to Spanish-Moroccan borders. A Roma camp in Rome, the neonatology department at the Graz University of Medicine, the European Parliament in Brussels, the Munich Oktoberfest, a London-based video surveillance company, St. Peter's Square in the Vatican, the TV studio of Sky News in Isleworth, an erotic club in Prague, a retirement home in Berlin and a refugee centre in Basel are some of the stops on this journey through the 21st century Western world. The night reveals even more the dehumanised and mechanised operation and security of the European fortress, whose (particularly as regards technology) high-tech and privileged lifestyle can only be preserved as long as those people who are exploited – who serve as the foundation for European wealth – stay away from the carefully controlled borders. The evening land ever more becomes the land of decline...

“*Abendland* is a film about our lifestyle in a wealth that we are unaware of. Our way of life only works because other people aren't doing so well. /.../ The film can be interpreted in two ways. First, there's the old question of *How do we live?* – a question deriving from the historical notion of the West being the superior form of culture. We have to investigate what has come out of that, where we are today and if this still holds true. On the other hand, this is immediately associated with the notion: 'ok, this is how we live; but why do we think we can't let anybody else be part of it? What are we protecting? And how do we do this?' The question *why* remains unanswered, although we can see the mechanisms behind it – both as regards internal security as well as protection from what is 'outside'. /.../ The West is falling apart and it won't exist in such a form fifty years from now. If observed closely enough, this can be perceived and seen everywhere.” (Nikolaus Geyrhalter)

ZVEZDE HRVAŠKEGA KRATKEGA FILMA

Vselej je nadvse vznemirljivo in prijetno, če dobi človek proste roke, da naredi selekcijo filmov z določeno tematiko. Ko so me sodelavci festivala prosili, naj predlagam film, ki bo zastopal sosednjo Hrvaško, se mi je, kot bi mignil, zazdelo skorajda očitno, da se moram v programu osredotočiti na hrvaške kratke filme, ki so v zadnjih letih prepotovali spoštovanja vredno pot po mednarodnih in domačih festivalskih krogih.

Zadnjih nekaj let si večinoma ogledujem in izbiram kratke filme – in medtem ko se spoznavam s tem širnim, a kratkim univerzumom, je prvo, kar mi nemudoma pride na misel in kar slišim od številnih filmarjev, kolegov in ljudi iz stroke, to, da je kratki film zelo marginalizirana filmska forma in ne le na filmskih festivalih ali pri občinstvu (da niti ne omenim *to-se-pač-ne-bo-zgodilo* distribucij na nacionalnem ali lokalnem nivoju), a pogosto tudi pri samih filmarjih in producentih. Morda bi lahko začela navajati argumente, ki to misel podpirajo, a kaj kmalu nam postane jasno, da je taka sodba nekoliko neroden izgovor, in jo kaj hitro opustimo, saj se razkrije, da je bilo izvrstnih kratkih filmov veliko in da podpora tem filmom v uradni in alternativni distribuciji narašča.

Po pravici rečeno, je produkcija kratkih filmov tako obilna, da je ena izmed slabosti, s katerimi se zanesljivo srečamo pri profesionalnem ukvarjanju z njimi, to, da ne vemo, koliko filmov nihče ne gleda in so torej izgubljeni v gigabytih nezna- ne internetne video knjižnice. Kratkih filmov, ki jih ustvarijo v enem letu, najbrž ne bi mogli prešteti, a če pogledam sebe, je povprečno število kratkih filmov, ki si jih ogleda selektor, zanesljivo nad nekaj tisoč (seveda vsakega filma ne pogledam v celoti). A kljub temu: če bi imela na razpologo še enkrat toliko časa in bi preletela še nekaj tisoč filmov, bi zanesljivo

našla, se mi zdi, še nekaj tistih izvrstnih primerov, ki so v popolnosti izkoristili brezmejni ustvarjalni prostor, ki ga daje forma kratkega filma. Naj niti ne omenim zadovoljstva, ko gledam te filmarje, ko se prebijajo skozi festivale in gredo nadaljnim profesionalnim izzivom naproti. Naj se vrnem k našem programu: dana tematika ali z drugimi besedami omejitev, s katero lahko zožimo selekcijo, je tako rekoč olajšanje. Izbor štirih hrvaških filmov, ki so vsi dobili mednarodno priznanje na večini uveljavljenih festivalov, se res ne zdi težka odločitev, a poleg uspeha je na prvem in najpomembnejšem mestu njihova izjemna kakovost. Mlada talenta Michaela Mueller (*Miramare*) in Juraj Lerotić (*Potem zagledam Tanjo*) sta se izkazala kot umetniško zrela avtorja, ki brezhibno razumeta in uporabljata vrsto pripovednih tehnik in oblik, ki jih daje kratki film – v njunih primerih animacijo in fotografijo. Oblikovno konvencionalnejša sta filma Dali- borja Matanića (*Žur*) in Zvonimirja Jurića (*Rumeni mesec*), že dolga leta uveljavljenih režiserjev, ki sta oba ustvarila že več uspešnih celovečernih filmov, preden sta se spet odločila režirati kratke. Ustvarila sta morda celo eni svojih boljših del doslej, in z njima postavila imeniten zgled, ki bo, tako lahko samo upamo, k občasnemu podvigu kratkega filma spodbudil še kakšnega filmarja.

Vanja Kaluderčić

SHORT FILM STARS FROM CROATIA

To get free hands and make a selection of films gathered around one given topic is always a thrilling and pleasurable experience. When the festival asked me to come up with a representative film proposal emerging from neighboring Croatia, in the blink of an eye it seemed nearly obvious that the program should center on a couple of Croatian short films, which in recent years have traveled an admirable path in the international and domestic festival circuits. In the past several years, I've been mostly watching and curating short films – and while getting familiar with this vast universe of shorts, a premise that one instantly assumes and hears from many filmmakers, fellow colleagues and professionals alike is that short film is one big-time neglected and marginalized film format – not only by film festivals and audiences (should one even bother mentioning never-gonna-happen national or local distribution releases?), but often by filmmakers and producers themselves. To a certain extent, one could start listing the arguments to support this thought, but quite quickly, it becomes clear that such a judgment comes as somewhat of a heavy-handed hindrance, and one quickly tries to abandon it, as the strong presence of brilliant short films and their growing support in formal and alternative distribution platforms unveil themselves. Truth to be told, the production of short films is so abundant, that one disadvantage that one certainly does encounter in dealing professionally with shorts is the inability to ever know how many films remain unviewed, getting lost among the gigabytes of some obscure Internet video library. The number of short films produced in a year is probably uncountable, but from a personal perspective, an average number of shorts viewed by a curator certainly reaches a couple

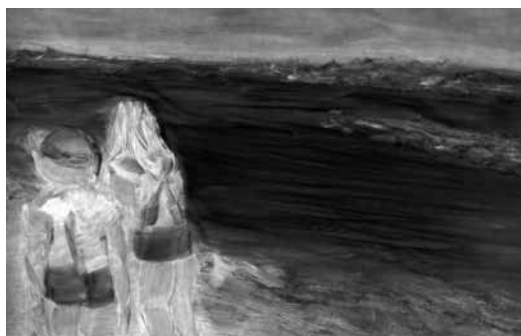
thousand (sure, not every short is watched in its entirety). And yet, one feels that if there were only twice as much time available to browse through the few thousands more, one would be sure to find a few more of those brilliant examples that have perfectly used the boundless creative space that the short film form can offer. Not to mention the pleasure of seeing those filmmakers making their way through the festivals and on to further professional challenges.

Coming back to this program: a given topic, or in other words, a certain boundary upon which one can narrow their selection, comes almost as a relief. Having selected four Croatian films where each has been internationally acclaimed by most established film festivals hardly feels like having made a difficult choice; but besides their success, it is their exceptional quality that comes first and foremost. Two young talents, Michaela Mueller (*Miramare*) and Juraj Lerotić (*Then I See Tanja*), come across as artistically mature *auteurs*, perfectly understanding and using the variety of narrative forms and techniques a short film can offer – which, in their cases, is animation and photography. The following two, more formally conventional, titles belong to Dalibor Matanić (*The Party*) and Zvonimir Jurić (*Yellow Moon*), directors who have established their careers years ago each having made a couple of successful feature films before choosing to direct short films again. What they have come up with is perhaps some of their best work to date, setting splendid examples that will hopefully inspire more filmmakers to occasionally venture towards directing short films.

Vanja Kaluderčić

MIRAMARE

Michaela Mueller, Hrvaška, Švica/Croatia, Switzerland,
2009, digiBeta (posneto na/shot on 35 mm), 8'



Animirani film opazuje življenje na mediteranskih mejah Evrope, kjer se turisti poskušajo sprostiti, medtem ko si »nezakoniti« imigranti poskušajo priboriti možnost za boljše življenje.

This animated film is a look at life on the Mediterranean borders of Europe, where tourists try to relax while "illegal" immigrants struggle for a chance for a better life.

POTEM ZAGLEDAM TANJO

ONDA VIDIM TANJU/THEN I SEE TANJA

Juraj Lerotić, Hrvaška/Croatia, 2010, digiBeta (posneto na/shot on HDcam), 34'



Odkar je mama v bolnišnici, Željko (16) živi sam z mlajšim bratom. Razmišlja le o dveh rečeh: da se bo končno opogumil in spoznal Tanjo, pa tudi zaslužil kaj denarja in mami kupil lasuljo. Tako pravo, narejeno iz človeških las. Če mu uspe uresničiti ta dva cilja, se bodo stvari morda premaknile na bolje. *Potem zagledam Tanjo* je film o odraščanju, skoraj v celoti sestavljen iz fotografij.

Željko (16) and his younger brother have been living on their own since their mother was admitted to hospital. Željko has his mind set on two things: to finally take the initiative to meet Tanja, and to earn some money to buy his Mum a wig. A real one, made from human hair. If he achieves these two goals, then things might take a turn for the better. The film *Then I See Tanja* is a coming-of-age story constructed almost entirely from still photographs.

RUMENI MESEC

ŽUTI MJESEC/YELLOW MOON

Zvonimir Jurić, Hrvaška/Croatia, 2009, digiBeta (posneto na/shot on 35 mm), 17'



Zvonec na vratih naznani obisk. Mlada nosečnica Lana odpre vrata svoji novi sosedki Mariji. Marija se predstavi. Ko hoče oditi, jo začne po nenavadnem kramljanju ob kavi Lana rotiti, naj je ne pusti same.

A doorbell announces a visit. Lana, a young pregnant woman, opens the door to her new neighbour Marija. Marija introduces herself. As she is about to leave, after a curious little conversation over a coffee, Lana begs not to be left alone.

ŽUR

TULUM/PARTY

Dalibor Matanić, Nemčija, Hrvaška/Germany, Croatia,
2009, 35 mm, 15'



Zgodba, ki se dogaja na sončen, prijeten poletni dan v Vukovaru. Ko uživamo in živimo tak dan, je skoraj nemogoče pomisliti, da bi ga lahko kaj zmotilo. Gre za drugi film iz omnibusa šestih kratkometražcev, ki se ukvarjajo z intimnostjo šestih deklet na šestih koncih sveta.

Party is set on a sunny, bright summer day in Vukovar. It is almost impossible to believe that the brightness and joy can easily be interrupted, when enjoying and living a day such as that. The second film from an omnibus of six short films dealing with the intimacy between six girls in six different parts of the world.

Vse od prve edicije Kino Otoka s festivalom sodelujem kot eden izmed operaterjev, kot del nizozemske ekipe Openluchtbioscoop. Vsakič z veseljem pridemo v Izolo in v veliko zadovoljstvo nam je, da smo del tako predanega festivala; festivala, ki je postal »naš«, če lahko tako rečem. Postali smo prijatelji in pozimi, ko je ljuba direktorica Kino Otoka prišla v Rotterdam na festival, smo se pogovarjali o različnih rečeh, na primer o tem, da bi na festivalu uvedli program kratkih filmov. Čeprav se je vse skupaj, vsaj za zdaj, pokazalo za nekoliko preveč ambiciozno, naše sveže sodelovanje zaganjamo s programom kratkometražcev s filmskega festivala v Rotterdamu. Obsežen program kratkih filmov, ki slovi po drzni selekciji in inovativnem značaju ter je ena najboljše varovanih skrivnosti rotterdamškega festivala, bi pravzaprav lahko imeli za poseben festival. Z več kakor tristo naslovi, ki se zavrtijo v enem veličastnem vikendu, gre za živahno zbirališče umetnikov, ljudi iz stroke in zanesenjakov z vsega sveta. Eden od vrhuncev letošnjega festivala je bila serija programov kratkometražcev iz južne Azije, ki sta jo prou-

čila moja rotterdamška kolega Rada Šešić and Peter van Hoof. Kino Otok bo prikazal selekcijo petih filmov, vseh iz Indije, med njimi prejemnika tigra *Jan Villa* Natashe Mendonca in dve deli režiserja Umesh Kulkarnija, ki ga poznamo predvsem po celovečercih *Pobesneli bik* (*Valu*, 2008) in *Vihir* (*The Well*, 2009), prikazanih na festivalih po vsem svetu. Režiser je globoko predan ustvarjanju kratkih filmov – ima jih za žanr zase in ne zgolj za stopničko na poti k celovečercu. »Kratki filmi so zame kakor injekcije energije; so moja prva ljubezen. Z načinom, na katerega lahko eksperimentiramo pri njih, se ne more kosati noben drug medij. In gre za umetniško zvrst, ki v Indiji nikakor ni priznana.« Umesh, ni ti treba reči nič več, veselimo se, da te bomo sprejeli v Izoli in se s teboj pogovorili v živo.

Erwin van't Hart
selektor programa kratkih filmov na Mednarodnem filmskem festivalu v Rotterdamu (in še vedno kinooperater na Kino Otoku)



Ever since the first edition of Kino Otok, I've been involved in the festival as one of the projectionists, part of the Dutch crew Openluchtbioscoop. It always is a real pleasure for us to come to Izola and to be part of such a dedicated festival – a festival that has become "our own", if I may call it that. We became friends – and last winter, when the beloved Kino Otok director came to Rotterdam for the festival, we could discuss different topics, such as, for example, the initiation of a short film program. Although in the end this turned out to be a bit too ambitious – for the moment at least – we are giving our collaboration a fresh kick-start with a selection of short films from the International Film Festival Rotterdam. With a reputation for its daring programming and innovative character, one of Rotterdam's best kept secrets is its huge short film program, which could actually be considered a whole festival on its own. With more than three hundred titles presented in one grand weekend, it is a vibrant meeting place for artists, professionals and short film *aficionados* from all over the world. One of the highlights of this year's festival was a series of short film programs from the South Asian region researched by my Rotterdam colleagues Rada Šešić and Peter van Hoof.

Kino Otok will present a selection of five films, all from India, amongst which are included the Tiger Award winner *Jan Villa* by Natasha Mendonca and two works by director Umesh Kulkarni, who is mainly known for his feature films *The Wild Bull* (*Valu*, 2008) and *The Well* (*Vihir*, 2009), which were widely shown at several international film festivals. He is also seriously involved with making short films and considers it to be a true genre in itself, not just a stepping stone to make feature films. "Short films are like energy injections for me; they are my first love. The kind of experimentation one can do in short films cannot be done in any other medium. And it is an art form which is not at all recognized in India." No need to say more, Umesh, we look forward to welcoming you to Izola and to talking to you in person.

Erwin van't Hart
Short Film Programmer of the International Film Festival Rotterdam (and still a film projectionist at Kino Otok)

UROK

GAARUD/THE SPELL

Umesh Vinayak Kulkarni, Indija/India, 2010, 35 mm, 11'



Dolga vožnja kamere nam omogoči osupljiv vpogled v dogajanje za vrati stanovanjskega bloka blizu železniške postaje v majhnem indijskem kraju. Tam živijo ljudje različnih ozadij, a vsi na temnejši strani življenja. Z njimi na kratko delimo zelo osebne plati njihovih zgodb. Kamera nas odpelje v kuhinje, dnevne sobe in celo stranišča ter spalnice stanovalcev.

The Spell gives us, in the form of a long tracking shot, a fascinating insight into what happens behind closed doors of a block of tenements near the railways station in a small Indian town inhabited by people from all different backgrounds but all on the seamy side of life. Very briefly, we share their very personal lives. The camera takes us into the kitchens, the living rooms and even the toilets and bedrooms of the inhabitants.

RAZVEZA

VILAY/DISSOLUTION

Umesh Vinayak Kulkarni, Indija/India, 2010, 35 mm, 13'



Nachiket je mlad arhitekt. Opaža, da se je mesto v zadnjih letih spremenilo. Zdi se, da se vse še stopnjuje, ko nenadoma umre njegova babica. Videti je, da z njo umre tudi starodavna kultura. Nachiket ni le priča, temveč tudi del tega propada.

Nachiket is a young architect. He sees how the city has changed in recent years. Everything seems to accelerate when his grandmother dies suddenly. An ancient culture seems to die along with her. He not only witnesses this decay, but is also a part of it.

ŠIVI GOVORIJO

TANKO BOLE CHHE/THE STITCHES SPEAK

Nina Sabnani, Indija/India, 2009, digiBeta, 12'

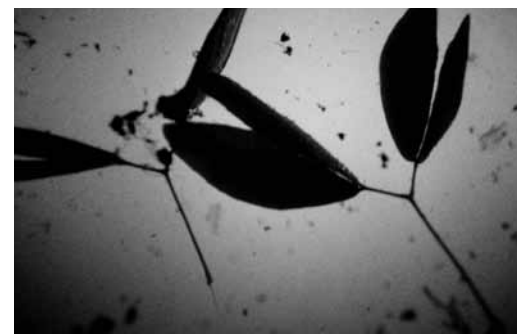


Animiran dokumentarec, ki slavi umetnost in strast rokodelcev projekta Kala Raksha (»ohranitev umetnosti«) v indijskem puščavskem okrožju Kutch. Film se poslužuje pripovednega načina umetnosti krpank in vezenin, skozi katere rokodelci izražajo svoj odnos do življenja in do dogodkov, pretresljivih kakor potres in veselih kakor spuščanje papirnatga zmaja. Štirje glasovi v pogovoru in z obujanjem spominov opisujejo svojo vpletenost v evolucijo tradicije obrti.

An animated documentary that celebrates the art and passion of the artisans associated with the project Kala Raksha ("Art Preservation") in the Kutch desert region of India. Through the use of the narrative art of *appliqué* in the film, they articulate through their embroideries their responses to life, and to events as traumatic as the earthquake and as joyful as flying a kite. Through conversations and memories, four voices share their involvement in the evolution of a craft's tradition.

JAN VILLA

Natasha Mendonca, ZDA, Indija/USA, India, 2011, digiBeta, 20'



Natasha Mendonca se po uničujočih poplavih leta 2005 vrne v Mumbai, svoj rodni kraj. Poleg nemih prič nasilja narave zabeleži predvsem osebne posledice uničenja in način, kako je katastrofa spodkopala varnost domačega hrama. *Jan Villa* ni linearna pripoved, temveč vznemirljiv asociativen esej, v katerem se zdi, da je tudi podobe zajel vodni vrtinec.

Natasha Mendonca returns to Mumbai, the city of her birth, after the devastating floods of 2005. Alongside all the silent witnesses to nature's violence, she primarily records the personal consequences of this destruction and the way the disaster has undermined the security of hearth and home. *Jan Villa* is not a linear narrative, but an impressive associative essay whereby the images seem sucked inwards as if in a vortex.

ŠEST LISTIČEV

SIX STRANDS

Chaitanya Tamhane, Indija/India, 2010, digiBeta, 16'



Spiritualno pripoved o ženski brez imena, ki izdeluje najdražji čaj na svetu, so posneli na sapo jemajočih lokacijah v Darjeelingu. Čaj Moonlight Thurston (»Thurston mesečine«) sproža vznemirljiva občutja, spomine ter celo ljubezen in strast. Film *Šest lističev* je vizualno bogat in večplasten ter izžareva mističnost.

This spiritual tale about a nameless woman who produces the most expensive tea in the world was shot on breath-taking locations in Darjeeling. The Moonlight Thurston tea triggers exciting sensations, memories, even love and passion. Visually rich and layered, *Six Strands* emanates a mystical quality.

CHRZEST/THE CHRISTENING

Poljska/Poland 2009

režija/directed by Marcin Wrona **scenarij/screenplay** Grzegorz Jankowski, Grażyna Trela, Dariusz Glazer
fotografija/cinematography Paweł Flis **glasba/music** Marcin Macuk **montaža/editing** Piotr Kmiecik **igrajo/cast** Tomasz Schuchardt, Wojciech Zieliński, Adam Woronowicz, Natalia Rybicka, Michał Koterski, Paweł Tomaszewski, Krzysztof Czeczot, Robert Jurczyk, Andrzej Franczyk, Iwona Bielska **producenti/producers** Leszek Rybarczyk, Marek Rudnicki, Marcin Wrona, Tomasz Szulc, Krzysztof Krawczyk **produkcija/production** Odeon Film Studio, T +48 22 646 69 00, E odeon@odeon.com.pl **prodaja/world sales** Best Film, T +48 22 887 14 80, E mwas@bestfilm.pl

format/format 35 mm dolžina/running time 80'



Kakšnih sedem mesecev zatem, ko sem lanskega septembra *Krst* prvič videl na mednarodnem filmskem festivalu v San Sebastianu, ostaja ta neusmiljeni poljski triler (v času, ko to pišem) številka ena na mojem osebem seznamu najboljših novih filmov leta 2010. Drugič sem ga ujel naslednji mesec na festivalu v Reykjaviku, kar je še potrdilo moj začetni vtis, da gre za redek primer prvorazrednega žanrskega filma, ki v približno enakem razmerju združuje inteligenco, brutalnost in senzibilnost. Gre za drugi film režiserja Marcina Wrona, čigar prvenec je *Moja krew* iz leta 2009 – in filma sta si po tematiki in zgodbi osupljivo podobna: oba se odvijata na obrobju varšavskega podzemlja in se osredotočita na hipermožata junaka ter njune drastične drže in dejanja v odnosu do otrok, ki jih nosita njuni ljubljene ženske. *Krst*, posnet po scenariju Grażyna Trela, Dariusza Glazerja in Grzegorza Jankowskega, pripoveduje, kako »spodoben« poslovnež v tridesetih Michał (Wojciech Zieliński) doume, da ga bo njegova zločinska preteklost zdaj zdaj dohitela, zato dolgoletnega prijatelja Tomeka (Thomas Suchardt) prosi, ali bi bil boter njegovemu novorojenemu sinu in ali bi ga, če bi bilo potrebno, nadomestil v zako-

nu in očetovstvu. *Krst*, ki je na stimulativen način psihološko zapleten in moralno dvoumen ter spominja na romane Patricia Highsmith, je tudi brezkompromisna drama brez vsakršnih neumnosti, ki je vseskozi videti in slišati impresivno – kamera Paweła Flisa beleži blaginjo »nove« Varšave v vsej njeni neonsko sijoči jalovosti. Zieliński (ki smo ga videli tudi v *Moja krew*) v filmu ustvari precejšnjo glavno vlogo, ki prav genialno naslika Michałovo trpečo in večplastno osebnost, medtem ko novinec Suchardt ne zaostaja s po vseh merilih presunljivim debijem na velikem platnu. Igralca sta si lansko leto na poljskem nacionalnem filmskem festivalu v Gdynii razdelila nagrado za najboljšega igralca – kar je bil le preludij nadaljnjim uspehom v Torontu, San Sebastianu in drugod. In nič kaj presenetljivo ni slišati, da se za rimejk ene najboljših evropskih dram tega desetletja zanima Hollywood.

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

MARCIN WRONA

Rojen leta 1973 v Tarnowu na Poljskem. Film je študiral na več poljskih šolah in na nizozemskem Binger Film Institute. Njegov kratki film iz leta 2001 *Człowiek magnes* je prejel priznanja na številnih filmskih festivalih; sledilo je več kratkih filmov, televizijskih del in gledaliških iger. Njegov celovečerni prvenec je *Moja krew* iz leta 2009. Wrona živi v Varšavi, v Katovicah predava film, podpira krakovsko nogometno moštvo in je skorajda dva metra visok.

MARCIN WRONA

Marcin Wrona was born in Tarnow (Poland) in 1973. He studied film in several Polish establishments and at the Netherlands' Binger Film Institute. His 2001 short *Magnet Man* (*Człowiek magnes*) won numerous prizes at film festivals; this was followed by several more short films and TV work, plus theatre plays. He made his feature-film debut with *My Flesh My Blood* (*Moja krew*, 2009). Wrona lives in Warsaw, lectures on film in Katowice, supports the Wisla Krakow football team, and stands just under two meters tall.



Some seven months after I first saw it at Spain's San Sebastian International Film Festival last September, the tough Polish thriller *The Christening* remains (at the time of writing) #1 in my personal list of the best new movies of 2010. I caught it for a second time at the Reykjavik Film Festival the following month, confirming my initial impression that this is a rare example of a top-grade genre film, which combines intelligence, brutality and sensitivity in roughly equal measure. It's the second film by Polish director Marcin Wrona after 2009's *My Flesh My Blood* – and the two films are strikingly similar in terms of theme and storyline: both are set on the fringes of the Warsaw underworld, examining hyper-masculine characters and their drastic attitudes and actions relating to the children being carried by the woman they love. Based on a script by Grażyna Trela, Dariusz Glazer and Grzegorz Jankowski, *The Christening* tells how "respectable" thirtyish businessman Michał (Wojciech Zieliński), realising that his criminal past is about to catch up with him, asks his long-time pal Tomek (Thomas Suchardt) to be the godfather of his newborn son – and, if necessary, to become his surrogate in marriage and fatherhood... Psychologically intricate

and morally ambiguous in a stimulating manner that recalls the novels of Patricia Highsmith, *The Christening* is also a no-nonsense, uncompromising drama which looks and sounds consistently impressive – Paweł Flis's cinematography capturing the affluent "New" Warsaw in all its gleaming-neon barrenness. There's a quite stupendous co-lead performance from Zieliński (also seen in *My Flesh My Blood*), who quite brilliantly conveys Michał's tormented, multi-layered personality, while newcomer Suchardt holds his own in what is by any measure a striking big-screen debut. The stars shared the Best Actor prize at Poland's national film festival in Gdynia last year – a prelude to *The Christening* obtaining further exposure at Toronto and San Sebastian and beyond. And it's no surprise to learn that there's been Hollywood interest in a remake of what is one of the finest European dramas of the decade so far.

Neil Young
 film-critic and programmer
 Kino Otok Programme Advisor

Kuba, Rusija/Cuba, Russia 2010

režija/directed by Daniel Díaz Torres **scenarij/screenplay** Eduardo del Llano **fotografija/cinematography** Angel Alderete **glasba/music** Kelvis Ochoa **zvok/sound** Raul Atondo **montaža/editing** Damián Fernández Font **igrajo/cast** Mirelys Leja, Carlos Enrique Almirante, Rafael Ernesto Hernandez, Enrique Molina, Kirill Zolygin **producenta/producers** Frank Cabrera, Daniel Díaz Ravelo **produkcija/production** Ibermedia, Instituto Cubano del Arte e Industrias Cinematográficas, Mosfilm

format/format 35 mm **dolžina/running time** 110'



Lisanka je na Kubi dekleško ime in simbol slovanskega vpliva na otoku. Lisanka je zelo prijetno in lepo dekle, zadosti pametno, da se kosa z moškimi. Revolucija je še mlada in prvič v zgodovini je ženskam dovoljeno delati v tradicionalno moških poklicih. Lisanka je traktoristka. Film se odvija oktobra 1962, v času največje krize hladne vojne, tako imenovane raketne krize: Sovjeti so z ozemlja Kube Združenim državam grozili z jedrskimi raketami.

»Vsakdo pozna oktobrsko krizo, karibsko krizo, ko je bil svet – že zopet – na robu uničenja. Poznajo ameriško verzijo, morda tudi rusko ... a nihče ne pozna kubanske. Kaj so Kubanci čutili v očesu tornada, ko je radio razglašal atomske bombe in nihče ni resnično vedel, kaj to natančno pomeni. Danes na ta čas lahko gledamo s humorjem, saj sta humor in dobra volja edina načina, da ohranimo prištevnost. Danes se zdi duh tistih dni naiven, neodgovoren in zelo oddaljen. A če smo odkriti – so se stvari res toliko spremenile?« (Eduardo del Llano, scenarist filma)

Daniel Díaz Torres je vse od revolucije eden najpomembnejših kubanskih filmskih ustvarjalcev. Po načinu ustvarjanja se močno razlikuje od svojih kolegov: večina je bila bolj povezana s socialističnim sistemom, drugi pa so delali filme, ki niso govorili o revolucionarnih tematikah. Daniel stoji nekje vmes. Ustvarjal je komedije, na primer *Alicia en el pueblo de Maravillas*

(za obe je scenarij spisal Eduardo del Llano, znani kubanski pisatelj in filmar), ki so do sistema kritične na smešen in utrgan način. Nikoli ni bil proti Castru, a ustvarjal je filme, ki so kritizirali kubanski način življenja in možnost dobiti odgovore na dejanska vprašanja. Z *Alicijo* je zaslovel po vsem svetu, ker filma na Kubi niso predvajali, oziroma so ga predvajali le na posameznih projekcijah. Nihče v tujini ni razumel, kaj se je zgodilo, a vlado je film žalil, čeprav nikoli ni bilo pojasnjeno, zakaj. To je bil začetek mednarodne kariere Daniela Díaza Torresa. Zame je Daniel Díaz Torres najboljši primer kritične ustvarjalnosti v času kubanske revolucije. Režiser je navdihnil številne mlade filmske ustvarjalce, ki niso doživeli časov kubanskih revolucionarnih avantgardistov.

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

DANIEL DÍAZ TORRES

Rojen leta 1948 v Havani. Leta 1968 začne delati na Kubanskem filmskem inštitutu, najprej kot filmski kritik in pozneje kot pomočnik režije. Po več dokumentarnih filmih posname igrani prvenec *Jibaro* (1985). Mednarodni uspeh pa mu prinese *Alicia en el pueblo de Maravillas* (*Alice in Wondertown*, 1991) – eden najbolj kontroverznih filmov v zgodovini Kube. Vse od sredine osemdesetih let velja Daniel Díaz Torres za enega najpomembnejših kubanskih filmskih ustvarjalcev.

DANIEL DÍAZ TORRES

Born in Havana in 1948. In 1968 he began working at the Cuban film institute, first as a film critic and later as a director's assistant. After focusing on documentaries, he made his feature film debut with *Jibaro* (1985). But it was *Alice in Wondertown* (*Alicia en el pueblo de Maravillas*, 1991) – one of the most controversial films in Cuban film history – that brought him international recognition. Since the mid-1980s, Daniel Díaz Torres has been considered one of Cuba's most important filmmakers.



Lisanka is a girl's name in Cuba as well as a symbol of Slavic influence on the island. The Lisanka in this story is really nice, she is beautiful, and she is intelligent enough to compete with men. The revolution is young, and for the first time in the island's history, women are allowed to work in what have traditionally been men's professions. Lisanka is a "traktorist". In the period in which the film takes place, October 1962, the biggest crisis of the Cold War was occurring, the so-called missile crisis: The Soviets were threatening the United States of America with nuclear missiles from inside the territory of Cuba.

"Everybody knows about the October Crisis, the Caribbean Crisis, when the world was – again – at the edge of destruction. They know the American version, maybe the Russian version...but not the Cuban version. What the Cubans felt, in the eye of the hurricane, when the radio spoke about nuclear bombs and nobody had any real idea of what exactly that meant. Today, we can look at it with humour, because humour and good will is the only way for sanity to survive. Today, the spirit of those days seems naïve, irresponsible and very far from us. But, being honest, have things changed that much?" (Eduardo del Llano, screenwriter)

Daniel Díaz Torres is one of the most important Cuban filmmakers since the Revolution. He has a different manner

of filmmaking compared to his colleagues, most of whom were more allied with the socialist system while others made films that were not about revolutionary themes. Daniel was in between. He made comedies like *Alicia en el pueblo de maravillas* (*Alice in Wonderland*) and *Tropicana* (both written by Eduardo del Llano, a well-known Cuban writer and filmmaker), which criticized the system in a funny and crazy way. He was never against Castro, yet he has made films that have criticised the Cuban way of life and the lack of possibilities of getting answers to actual questions. With *Alicia*, he became famous worldwide because the film was not screened in Cuba, save some individual screenings. Nobody abroad understood what had happened, but the government felt insulted by the film and wouldn't mention why. This was the beginning of the international career of DDT. For me, DDT is the best example from inside the Cuban Revolution of being creative in a critical way. He has inspired many young filmmakers who did not have the experience of Cuba's revolutionary avant-gardists.

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

EDUARDO DEL LLANO: NICANOR

Eduardo del Llano je eden od »velikih šefov« kubanskega filma; pisal je scenarije za Fernanda Péreza, Gerarda Chijono in Daniela Díaza Torresa. A ni le scenarist, je tudi vodja literarne in gledališke skupine Nos y otros (Mi in drugi), na havanski univerzi pa je nekoč predaval umetnostno zgodovino. Za povrh so njegovi romani in kratke zgodbe nadvse priljubljeni po vsej Kubi, nekatere pa so izdali celo v Evropi. In zdaj je tudi režiser. Torej, zanesljivo veliki šef. Spomnim se, kako sem Eduarda prvič spoznala na Filmskem festivalu v Innsbrucku leta 2003 in kako me je povsem očaral z urbanostjo in humorjem. Spomnim se, kako sva se ure in dneve pogovarjala o glasbi, filmu in literaturi; spraševala sem se, kako, četudi prihaja z »izoliranega« otoka, pozna toliko umetnosti, kolikor je sama najbrž ne bom nikoli. In spominjam se časa, ko sem bila na Kubi in tam živela pri Eduardu in njegovi družini, se počutila kot ena od njih, se zabavala z njim in njegovimi ustvarjalnimi prijatelji – glasbeniki, pisatelji, filmarji: nebeško! In potem sem spoznala, da Eduardo ni eden tistih »stereotipnih« Kubancev, ki sprejemajo svojo usodo ter delajo in živijo za Castrovo režim – Eduardo je eden tistih državljanov, ki si drzne kritizirati sistem. Ne misli, da je sistem slab. Le izpostavlja dele, ki so ali niso preveč dobri. In to počne s svojimi

liki, med katerimi se ponavlja protagonist Nicanor – tako v filmih kot v knjigah. Nicanor predstavlja kubanskost samo po sebi – zmožnost soočanja z resnimi okoliščinami skozi prizmo humorja. Z njim sem bila v Havani, ko je ravno dokončal prvega izmed kratkih filmov Nicanorjevega dekaloga *Monte Rouge* (2005) – komedijo o predstavnikih režima, ki pridejo na dom k moškemu (Nicanorju) in mu povedo, da bodo pri njem namestili mikrofone ter se tako prepričali, ali slišijo vse njegove protivladne izjave. Film se je skrivnostno razmnožil v kubanskem podzemlju (v le nekaj dneh je prišel celo do Miamija!). Šlo je za prvi film, ki ga je Eduardo zrežiral, zato je bil nekoliko živčen. Vendar se je kmalu sprostil: povsod, kjer je hodil, so ga pozdravljali ljudje, ki so film videli – neznanci ali znanci –, ga klicali, mu čestitali in kazali globoko spoštovanje do njegovega dela. In do njegovega poguma ter talenta. Eduardo po desetih kratkih filmih o Nicanorju zdaj pripravlja svoj prvi celovečerec. Tako se dela, veliki šef!

Evelin Stark
pomočnica direktorja, Mednarodni filmski festival v Innsbrucku

EDUARDO DEL LLANO: NICANOR

He is one of the big shots in Cuban film, having written screenplays for Fernando Pérez, Gerardo Chijona and Daniel Díaz Torres. But not only is he a screenwriter, he is also head of the literature and theater group Nos y otros and used to teach Art History at the University of Havana. On top of that, his novels and short stories are very popular all over Cuba, some of them even having been published in Europe. And now he even is a director. So, definitely a big shot. I remember meeting Eduardo for the first time at the Innsbruck Film Festival in 2003 and being overwhelmed by his urbaneness and humor. I remember spending hours and days talking with him about music, film and literature, and wondering how he, coming from an “isolated” island, had managed to attain access to so much more art than I probably ever would. And I remember being in Cuba and staying with Eduardo and his family, feeling like one of them and enjoying my time with him and his creative friends – musicians, writers, filmmakers: paradise! And then I realized that he was not one of those “stereotypical” Cubans who accept their fate of working and living under Castro’s regime – that Eduardo is one of those who dare to criticize the system. He doesn’t say it is bad. He just points out parts that may or may not be so good. And he

does so with his characters, Nicanor being his recurring protagonist – in his films and his stories. He presents Cuban-ness itself – the ability to deal with serious situations by always adding in some humor. I was with him in Havana when the first of the *Nicanor* short films, *Monte Rouge* (2005) – a comedy about officers coming to a man’s (Nicanor’s) house and telling him that they will install microphones to make sure they hear all his anti-government statements – had just been finished and had mysteriously distributed itself among the Cuban underground (within a few days, it had even made it all the way to Miami!). It was Eduardo’s first film as a director and he was kind of nervous about it. He quickly relaxed, though: whichever street he walked, there were always people who had seen the film – strangers or acquaintances – addressing him, congratulating him, showing him deep respect for his work. And for his courage and talent. After ten Nicanor shorts, Eduardo is now making his first feature-length film. Way to go, big shot!

Evelin Stark
Assistant Director, International Film Festival Innsbruck

PAS DE QUATRE

Kuba/Cuba, 2009, dvd, 20'



Rodríguez že dolgo čaka na taksi ali avtobus, ki bi ga odpeljal v Matanzas, sto kilometrov oddaljen od Havane. Nenadoma se pojavi Nicanor, nenavaden taksist, ki stranke prevažata zastonj: potovati je ena najpomembnejših človekovih pravic, pravi ...

Rodríguez has been waiting for a taxi or a bus for a long time to take him to Matanzas, a hundred kilometers away from Havana. Suddenly appears Nicanor, an exceptional taxi driver who serves his clients for free; to travel is one of the most important human rights, he declares...

ACHÉ

Kuba/Cuba, 2010, dvd, 29'



Havana, 1974. Ana s svojega balkona skoraj vsak dan razobesi kubansko zastavo. Po več letih je zastava obledela in uničena. Zato Ana prosi soproga Nicanorja, naj kupi novo in staro zavrže ...

Havana, 1974. Almost every day, Ana hangs a Cuban flag from her balcony. After a few years, the flag is stained, deteriorated. So, Ana asks her husband, Nicanor, to buy a new one and throw the old one away...

PRAVDA

Kuba/Cuba, 2010, dvd, 15'



Nicanorja primejo, ko ob treh zjutraj piše grafite. Vsej logiki navkljub grafiti podpirajo vlado ...

Nicanor has been busted for drawing graffiti at three am. Against all logic, the graffiti are supporting the government...

EXIT

Kuba/Cuba, 2011, dvd, 37'



Znan evropski umetnik Rodrigo pride na Kubo, da bi ustvaril kolaž portretov stotih kubanskih umetnikov. Želi si, da bi fotografije odsevale trpljenje ustvarjanja, trpljenje umetnikovega bivanja ... Zato najame Nicanorja, preprostega delavca, da za pet evrov na osebo umetnikom deli udarce v obraz ...

Rodrigo, a famous European artist, comes to Cuba to make a collage with portraits of one hundred Cuban artists. He wants the photos to reflect the suffering of creation, the anguish of being an artist... So he hires Nicanor, a simple worker, to punch the artists in the face, five Euros each...

HEADSHOTS

Avstrija, Nemčija/Austria, Germany 2010

režija/directed by Lawrence Tooley **scenarij/screenplay** Lawrence Tooley, Loretta Pflaum **fotografija/cinematography** Emre Erkmen **glasba/music** Lorenz Dangel **zvok/sound** Daniel Iribarren **montaža/editing** Lawrence Tooley **igrajo/cast** Loretta Pflaum, Samuel Finzi, Laura Tonke, Jeremy Xido, Marcus Schleizer, Karl-Heinz Hackl, Almut Zilcher, Pascale Schiller **producent/producer** Lawrence Tooley **produkcija/production** AskimAskim Film, T +49 30 612 882 55, E info@askimaskimfilm.com **prodaja/world sales** Insomnia World Sales, T +33 (0) 143 580 804, E luc@insomnia-sales.com

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



Lawrence sem prvič spoznal pred nekaj leti na festivalu Viennale, kjer je Hartmut Bitomsky predstavil program v čast štiridesete obletnice dffb-ja. Izbrani filmi so bili večinoma iz bližnje preteklosti, torej narejeni v času (kakšno leto gor ali dol), ko je bil Bitomsky dekan najstarejše filmske šole v Zvezni republiki Nemčiji. Eden izmed filmov je bila Lawrenceova zgodnja vaja – dobra zadeva, pretanjeno oko, odličen občutek za ritem. Tudi Lawrence je bil eden od gostov poleg Bitomskega, in ker se s starim mojstrom pozna in sva se veliko pogovarjala, Lawrence pa je bil pogosto zraven, sva se začela pogovarjati tudi z možem iz Teksasa, kar je bilo dobro. *Od blizu* je pred nedavnim doživel svetovno premiero na Viennalu – ko gledam razno sranje, ki ga vrtijo na drugih, uradno pomembnejših festivalih, ne razumem, zakaj mislijo, da zmorejo brez tega filma. Kakorkoli, filma nisem uspel ujeti na nobeni izmed dunajskih projekcij, zato sem si ga ogledal šele v Rotterdamu. In, milo rečeno, bil sem močno presenečen: *Od blizu* je vsekakor nekaj drugega kot njegov prejšnji film, ki je spet odločno drugačen od tistega pred njim ... Beri: Lawrence je pustolovec, raziskovalec, proučevalec, nekdo, ki hoče z vsakim filmom poskusiti nekaj drugačnega – resnično

redka ptica v teh naših časih, ko večina študentov filma skuša postati znamka in ne umetnik, kaj šele človeško bitje. *Od blizu* je odmev minulih časov: časov Thomasa Schultza, Wolfganga Schmidta, Irine Hoppe, Michela Freerixa, Christoph Willemsa, Matl Findel ... – odmev poznih osemdesetih, zgodnjih devetdesetih let, *wendezeit*, ko so na dffb gojili film, ki je imel realizem za umetnost možnega. Svet zahteva, da ga spreminjamo, in to lahko naredimo tako, da pred obris mesta v mraku postavimo žensko in jo opazujemo na tisti določen način, in zgodi se film in nenadoma postane vse drugačno. Pri *Od blizu* gre zlasti za svobodo v načinu, kako potuje, kako se razvija in pri tem zavrača vse konvencionalne zaključke; in govori o ženski, ki išče bistvo ene same besede: izbira.

Olaf Möller

Rojeni Kölnčan. Piše o filmih in jih prikazuje. Ferronijeva brigada.

svetovalec za program na Kino Otoku

LAWRENCE TOOLEY

Rojen v Shinerju v Teksasu. Študiral je filozofijo in komunikacije. S Fulbrightovo štipendijo je nato odšel v Hamburg in leta 2000 študiral na Hochschule für bildende Künste [HFBK]. V različnih galerijah je razstavljal fotografije in video art. Delal je kot filmski montažer, pisec in urednik pri različnih delodajalcih, medtem pa študiral filmsko režijo na Nemški akademiji za televizijo in film v Berlinu. *Od blizu* je njegov celovečerni prvenec.

LAWRENCE TOOLEY

Born in Shiner, Texas. Studied philosophy and communication. Fulbright scholarship to Hamburg, Germany. Studied at the University of Fine Arts of Hamburg in 2000. Exhibitions of video art and photography at various galleries. Worked as a film editor, writer, and commissioning editor in various capacities while studying film direction at the German Academy of TV & Film in Berlin. *Headshots* is his debut feature film.



I first met Lawrence a few years ago at the Viennale, where Hartmut Bitomsky presented a program in honor of the dffb, its 40th anniversary. The majority of films selected were of very recent vintage, i.e., made (give or take) during Bitomsky's time as dean of the FRG's oldest film school. One of them was an early exercise by Lawrence – good stuff, fine eye, great sense of rhythm. Lawrence also happened to be among the few guests there besides Bitomsky, and as the old master and I knew each other and talked a lot, and as Lawrence was often around, the man from Texas and I also started to talk, which was good.

Headshots, now, had its world premiere the last Viennale – I don't know why other, officially more important festivals thought they could do without it, looking at the kind of bullshit they screened instead. Anyway, I didn't make it to any of the screenings there, and caught up with it only in Rotterdam. And I was, to say the least, mighty surprised: *Headshots* is certainly something different from the film before, which was decidedly different again from the one before that... Read: Lawrence is an adventurer, explorer, researcher, someone who wants to try something different with each

film – a rare bird indeed in these, our days, when most film students try to become a brand instead of an artist, let alone a human being.

Headshots plays like an echo from an era past: the times of Thomas Schultz, Wolfgang Schmidt, Irina Hoppe, Michel Freerix, Christoph Willems, Matl Findel...the late 80s, early 90s, the *Wendezeit*...when a cinema was cultivated at the dffb that considered realism as an art of the possible. The world asks to be changed, and you could do that by putting a woman in front of the city's skyline at dusk and look at her in that certain way and there was cinema and everything suddenly different. *Headshots* is all about freedom in the way it moves, develops in ways that refuse to add up in any conventional sense; and it's about a woman in search of one word's essence: choice.

Olaf Möller

Born Cologne. Writes about and shows films. Ferronian brigade.

Kino Otok Programme Advisor

CHI MING YU CHUN GIU/LOVE IN A PUFF

Hongkong/Hong Kong 2010

režija/directed by Pang Ho-cheung **scenarij/screenplay** Pang Ho-cheung, Heiward Mak **fotografija/cinematography** Jason Kwan **glasba/music** Alan Wong, Janet Yung **zvoč/sound** Tu Duu-chih **montaža/editing** Wenders Li **igrajo/cast** Miriam Yeung, Shawn Yue, Cheung Tat-ming **producenta/producers** Pang Ho-cheung, Subi Liang **produkcija/production** Making Film **prodaja/world sales** Media Asia Films, T +852 231 442 88, E frederick_tsui@mediaasia.com

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



Leta 2007 so oblasti v Hongkongu prepovedale kajenje na javnih mestih in sprožile ofenzivo proti uživanju tobačnega dima. Zaposleni v različnih podjetjih so se med delovnim časom začeli družiti na posebnih lokacijah, ki jih je prepoved izvemala; zbirališča, kjer so se nikotinski odvisniki svobodno prepuščali svoji razvadi in opravljanju sodelavcev, so postala svojevrsten kulturni fenomen, znan pod imenom »hot pot pack«, in primeren kraj za spoznavanje potencialnih ljubimcev.

V takšnem okolju vzklije tudi romanca med oglaševalcem Jimmyjem in nekoliko starejšo prodajalko kozmetike Cherie, protagonistoma najnovejšega celovečerca režiserja, pisatelja in igralca Panga Ho-cheunga. Teden dni v njunem življenju zaznamujejo težavni začetki ljubezenskega razmerja, komuniciranje prek mobilnih sporočil in nezadržna potreba po nikotinu.

Puhni mi ljubezen, romantična komedija z lahkotno vsebinsko premiso, ki se ob poigravanju z nekaterimi žanrskimi klišeji

dosledno izmika sentimentalnosti, obenem ponuja tudi luciden vpogled v družbene navade in jezik hongkonškega srednjega razreda. Spričo realistične igre obeh glavnih igralcev, dialogov s številnimi lokalnimi evfemizmi in osredotočenosti na vsakodnevne rituale film izrisuje pristno podobo sodobnega urbanega življenja v Hongkongu. V osnovno pripoved je režiser umestil tudi zrnate posnetke zaigranih intervjujev, v katerih protagonisti delijo svoje poglede na kajenje in razmerja, s tem pa še poglobil vtis, da skuša *Puhni mi ljubezen* preseči nekatere omejitve žanra romantične komedije.

»S prijateljem sva bila na kosilu, nato sem ga pospremil do njegove pisarne. Mnogo žensk, ki niso bile njegove ožje sodelavke, ga je prijateljsko pozdravilo, medtem ko sva čakala na dvigalo. Povedal mi je, da jih je spoznal med kajenjem na bližnji ulici, saj je kajenje v pisarnah prepovedano. Bil sem pretresen! Zamujal sem priložnosti za spoznavanje žensk, samo zato, ker ne kadim!« (Pang Ho-cheung)

PANG HO-CHEUNG

Rojen leta 1973 v Hongkongu. Vsestranski ustvarjalec svoje prve kratkometražce posname pri petnajstih. Kasneje dela kot scenarist in filmski kritik. Po njegovem romanu *Chuen jik sat sau* (*Fulltime Killer*) iz leta 1997 posname istoimenski film Johnnie To. Leta 2001 debitira s celovečernim prvcem *Maai hung paak yan* (*You Shoot, I Shoot*). Z *Isabella* (*Yi sa bui lai*, 2006) osvoji srebrnega medveda na mednarodnem filmskem festivalu v Berlinu. *Puhni mi ljubezen* je njegov deveti celovečerec.

PANG HO-CHEUNG

Born in 1973 in Hong Kong, a versatile artist made his first short films at the age of fifteen. Later, he worked as a playwright and a film critic. Johnnie To made a film based on his novel entitled *Fulltime Killer* from 1997. In 2001, Pang Ho-cheung debuted with his first full-length film *You Shoot, I Shoot*. With *Isabella* (2006), he wins the Silver Bear for Best Film Music at the Berlin International Film Festival. *Love in A Puff* is his ninth full-length film.



In 2007, the Hong Kong authorities prohibited smoking in public places and launched a genuine offensive against the inhalation of tobacco smoke. During working hours, employees from various companies started to meet at special locations not included in the prohibition. The meeting points, where nicotine addicts could freely enjoy their vice as well as their colleagues' gossiping, became a peculiar cultural phenomenon known under the name of "hot pot pack", as well as places suitable for meeting potential lovers.

It is also just such an ambience that gives birth to a romance between an advertising executive, Jimmy, and a somewhat older cosmetics salesgirl, Cherie, the protagonists of the latest full-length film by filmmaker, novelist and actor Pang Ho-cheung. A week in their life is characterised by tough beginnings to their love affair, communication via text messages and an irresistible need for nicotine.

An easy-going romantic comedy, *Love in a Puff* (2010), which consistently avoids sentimentality despite playing with some genre clichés, simultaneously offers a lucid insight into the

social habits and language of the Hong Kong middle class. Due to the realistic acting of both stars, dialogue with a number of local euphemisms and a focus on quotidian rituals, the film illustrates an original image of contemporary urban life in Hong Kong. The director also incorporated into the principal narrative grainy film shots of performed interviews in which the protagonists share their views on smoking and relationships. By doing so, he added to the impression that *Love in a Puff* strives to surpass certain limitations of the romantic comedy genre.

"I had a meal with a friend, and then went to his office with him. A lot of women, not his work colleagues but from different floors greeted him in a friendly way by the lift. My friend told me that he came to know these women through smoking in a nearby alleyway because smoking is banned in the office. I was shocked! I have been missing the opportunities to get to know many women because I don't smoke!" (Pang Ho-cheung)

INTROSPECTION

Šrilanka/Sri Lanka 2006

režija/directed by Prasanna Jayakody **scenarij/screenplay** Prasanna Jayakody **fotografija/cinematography** Palitha Perera **glasba/music** Nadeeka Guruge **zvok/sound** Kalinga Gihan Perera **montaža/editing** Ravindra Guruge **igrajo/cast** Thumindhu Dodantenna, Sanchini Ayendra, Nilupa Heenkendaarachchi, K. A. Milton Perera **producenta/producers** Somaratne Dissanayake, Renuka Balasooriya **produkcija/production** Cine-Filmslanka, T +94 (0) 777 485 153, E rupareka@slt.lk **prodaja/world sales** SKY Entertainers (Pvt) Ltd, T + 94 11 759 3922, E info@ew-sky.com

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



Meditativni film o notranjem boju mladega budističnega meniha je pravi šrilanški biser. Menih prispe v tempelj, da bi tam restavriral poslikave. Na njih je upodobljena moralna zgodba, v kateri Buda pripoveduje, kako moškega s ciljem v življenju ne sme spodkopati strast in predvsem ne lepe ženske. Starodavne, nadvse vznemirljive poslikave prikazujejo bujne, na pol gole ženske in moške, ki uživajo življenje v praznovanju, plesu in objemih. Medtem ko se menih ukvarja s poslikavami, njegovo pozornost pritegne mladenka in razplamti senzualna občutja. Notranji svet mladeniča se razburka, ko se zave, da je ujet v mrežo posvetnega poželenja in navezanosti – upodobljeno tudi na poslikavah. Notranji boj ima presenetljive posledice. Menih, na pogled nadvse miren mož, se bojuje s svojim drugim jazom, v njem vreta dvom in bolečina.

Režiser je našel imenitno rešitev in za dve psihološki stanji meniha zasedel dva igralca. *Sankara* nas popelje na spiritualno popotovanje, ki ga vodi izjemna fotografija – ta ulovi prelepo naravo in pomembne podrobnosti na nadvse meditativen način; zvočna podoba filma ustrezno prevaja hrepenenje in nevarnost, ki prežemata mladega meniha in prežita nanj, ko zaide z ravne in ozko začrtane poti.

»Odločil sem se, da zgodbe, likov in okolja v Sankari ne bom omejeval, temveč znotraj filma ustvaril ambient, ki je univerzalen. Neskončni gozd, ki se širi pod templjem, je temno zelene barve in raven. To simbolizira 'samsaaro', ki je prav tako neskončna. Sredi tega področja stoji razpadajoči tempelj rdečkaste barve, ki predstavlja duhovne sanje navadnega človeka.

Poslikave, ohranjene v Sankari, so stare na stotine let. Častile so jih najbrž mnoge generacije in jih spet in spet poslikavale. Prav tako so najbrž mnoge generacije ljudi privlačili poželenja in strasti. Prav kakor čuti mladi menih, tudi jaz čutim, da v teh poslikavah obstaja življenje in zato sem jih oživil v Sankari.« (Prasanna Jayakody)

PRASANNA JAYAKODY

Glej stran 13.

PRASANNA JAYAKODY

See page 13.



This meditative film about the inner struggle of a young Buddhist monk is a real gem from Sri Lanka. The monk arrives at a temple to restore its paintings. The paintings depict a moral story where Buddha said that a man with a target in life must not be swayed by passion and especially not by beautiful women.

These ancient, very exciting paintings consist of voluptuous half-naked women and men enjoying life in celebrations, dance and embraces. While working on the paintings a young woman attracts the young monk's attention and he develops sensual feelings towards her. The young monk's inner spiritual world plunges into turmoil when he realizes that he is trapped in a web of his worldly desires and attachments - just as is depicted in the paintings. This struggle will have surprising consequences. The monk, appearing as a very calm man, wrestles with his alter ego and is bursting inside with doubt and pain.

The director came up with a wonderful solution to engage two actors for the different psychological inner being of the monk. *Sankara* takes us on a spiritual journey, guided by excellent photography that captures the beautiful nature and significant details in a very meditative way, while the sound-

track very appropriately conveys the longing and danger when the young monk is lured away from the straight and narrow path.

"I decided not to limit the plot, characters and the environment of Sankara, but to create it within an ambiance that is universal. The endless forest that spreads below the temple is deep green and flat. This symbolizes the 'Samsaara', which is endless too. In the middle of that premises lies the withering reddish temple, which is the spiritual dream of the ordinary man.

The paintings that are preserved in Sankara are hundreds of years old. Many a generation might have worshiped them, painted them again and again. In the same way, men over generations might have been drawn and attracted to desires and passions. Just as the young monk feels, I too feel that there is life existing in these paintings and this made me create those paintings alive in Sankara." (Prasanna Jayakody)

EN EL FUTURO/IN THE FUTURE

Argentina 2010

režija/directed by Mauro Andrizzi **scenarij/screenplay** Mauro Andrizzi **fotografija/cinematography** Emiliano Cativa **glasba/music** Pontiak **zvok/sound** Celeste Palma **montaža/editing** Francisco J. Vazquez Murillo **igrajo/cast** Luis Machin, Sergio Boris, Lorena Damonte, Carlos Defeo, Debora Dejtjar, Andres Irueta, Felix Quadros, Jazmin Antar, Gabriel Lima **producent/producer** Mauro Andrizzi **produkcija/production** Mono Films
T +54 11 352 700 59, E mauroandrizzi@gmail.com
prodaja/world sales Mono Films, T +54 11 352 700 59, E mauroandrizzi@gmail.com

format/format HDcam **dolžina/running time** 62'



V *prihodnosti* je kolaž devetih takšnih in drugačnih, zagotovo pa ne *običajnih* ljubezenskih zgodb. Že uvodnih nekaj minut da gledalcu slutiti, da bo v filmu tekla beseda o strasti, ljubezni in razmerjih. Vsaka zgodba je povedana (odpeta) nekoliko drugače, režiser eksperimentira s kamero, barvnimi fotografijami v sicer črno-belem filmu, z lučmi. O strasti, ljubezni in razmerjih govori v pretekliku in z zornega kota protagonistorov, ki nanje danes gledajo bolj trezno in racionalno.

»Prihodnost je čista špekulacija. Prav tako je z ljubeznijo. Vsaka ljubezenska zgodba v filmu nas iz drugačne sedanjosti prenese v drugačno preteklost. Upanje v svetlejšo prihodnost je iluzija, ki v nas ohranja pričakovanja in sprosti tesnobno čakanje, da se bo zgodilo nekaj izrednega. Protagonisti filma živijo v tem čudnem času, oblikovanem s koščki spominov in z mislimi na to, kaj vse bi se lahko zgodilo, pa se ni, in čakajo prihodnost. Pripovedovalec v tem filmu je duh. Moj duh.« (Mauro Andrizzi)

MAURO ANDRIZZI

Rojen leta 1980 v Argentini. Že med študijem scenaristike je posnel nekaj kratkih filmov, po diplomi pa je s tremi dokumentarnimi deli (*Color and Pixel* (2006), *Mono* (2007) in *Iraqi Short Films* (2008)) sodeloval na pomembnejših mednarodnih filmskih festivalih. V *prihodnosti* je njegov prvi igrani film, za katerega je prejel tudi posebno nagrado v kategoriji filmov s homoseksualno tematiko na lanskem Beneškem filmskem festivalu.

MAURO ANDRIZZI

Born in Argentina in 1980, Mauro Andrizzi made some short films during his scriptwriting studies and following graduation, showing three documentaries (*Color and Pixel* (2006), *Mono* (2007) and *Iraqi Short Films* (2008)) at important international film festivals. *In the future* is his first full-length feature, which won him the Queer Lion prize at last year's Venice Film Festival.



In the Future is a "collage" of all manner of love stories that are definitely not *conventional*. The first few minutes of the film anticipate that these will be all about passion, love and relationships. Every story is told (or sung) in a slightly different way, and the director experiments with the camera, with colour photographs - in what is otherwise a white and black film - as well as with lighting. He talks about passion, love and relationships in the past tense from the perspective of protagonists whose current attitude to what happened has now become more temperate and rational.

"The future is pure speculation. So is love. Each love story in the film takes us to a different past from a different present. The hope for a bright future is an illusion that holds us in a state of expectation - unleashing the anguish of waiting for something extraordinary to happen. The characters of the film inhabit this strange time, shaped by memories and by thoughts of what could have happened - but didn't - awaiting the arrival of the future. The storyteller in 'In the future' is a ghost. My ghost." (Mauro Andrizzi)

LE POIDS DU SERMENT/THE WEIGHT OF THE OATH

Burkina Faso 2009

režija/directed by Kollo Daniel Sanou **scenarij/screenplay** Kollo Daniel Sanou **igrajo/cast** Bintou Sombie, Fousséni Cissoko, Mamadou Zerbo, André Bougouma, Etrany Norbert Yao, Serge Henri, Aboudlaye Koumboudri, Mikael Platon, Bil Mamadou Traoré, Konomba Traoré, Ada Kambou, Judith Traoré, Abdoul Karim Kone **produkcija/production** Les Films du Mogho Paris, Clapafrik (Burkina Faso), T +226 70 25 96 78, E clapafrik@yahoo.fr

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



Kollo Daniel Sanou je za prizorišče filma o izdani lojalnosti in zvestobi izbral znano afriško bratovščino »dozo«. Dozoji danes večinoma prebivajo na Slonokoščeni obali, v Maliju in v Burkini Faso. So bratovščina lovcev, ki živi po lastnih pravilih in zakonih. Zaprisežejo, na primer, zvestobo bratovščini. Film pripoveduje zgodbo o človeški šibkosti in bremenu kako ostati zvest zaobljubi zaradi ljubosumnja in dvojne morale. Nyama in Sibiri sta prijatelja in člana lovske bratovščine dozo. Ko skupaj lovita, Sibiri porine Nyama v vodnjak, ker ljubi prijateljstvo ženo Sarah. Ko se vrne v vas, razglasi Nyamovo smrt, a nekaj mesecev pozneje se Nyama vrne ...

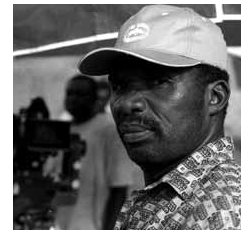
Kljub vsemu pa Kollo prikaže neodvisno in samozavestno Afriko z vsemi njenimi človeškimi napakami, kakor to naredi tudi v svojih drugih filmih *Paweogo* in *Tasuma – Ogenj* (ki je bil prikazan na Kino Otoku). V prejšnjih filmih se je režiser osredotočil na zgodovinski kolonializem. V filmu *Zaprisega* pa kritizira novo vrsto kolonializma, ki ga vršijo nova fundamentalistična verska gibanja z zavračanjem kulturnih običajev in verskih obredov avtohtonega prebivalstva.

KOLLO DANIEL SANOU

Rojen leta 1949 v Borodougouju (Burkina Faso). Študiral je na l'Institut National des Arts v Abidjanu in na Conservatoire libre du Cinéma v Parizu. Prvi film, kratkometražni (15 minut) z naslovom *Touyan Tigui* je posnel leta 1977 po romanu *L'aventure ambiguë* (*Dvoumna pustolovščina*). Leta 1982 je posnel svoj prvi dolgometražni film *Paweogo*, ki je dobil nagrado Oumarou Ganda za najboljši prvenec na festivalu Fespaco leta 1983. Potem je snemal še številne dokumentarce, po letu 1999 pa slovito televizijsko serijo *Taxi-Brousse*, kjer se mešata reportaža in fikcija. *Tasuma – Ogenj* (*Tasuma*, 2004), njegov drugi dolgometražni film, je dobil nagrado publike in bronaste konja na festivalu Fespaco leta 2005.

KOLLO DANIEL SANOU

Born in 1949 in Borodougou (Burkina Faso), he studied at L'Institut National des Arts in Abidjan and at the Conservatoire Libre du Cinéma Française in Paris. He made his first short film, *Touyan Tigui*, based on the novel *Ambiguous Adventure* (*L'aventure ambiguë*), in 1977. Sanou's first full-length, *Paweogo* (1982), won the Oumarou Ganda Award for Best First Film at the 1983 Fespaco Festival. After filming a number of documentaries, in 1999, he made a famous television series entitled *Taxi-Brousse*, a mixture of reportage and fiction. His second feature, *Tasuma – The Fighter* (2004), received the Audience Award and the Bronze Stallion of Yenenga Award at the 2005 Fespaco Festival.



For this film about broken loyalty and fidelity, Kollo Daniel Sanou chose the territory of the well-known Dozo brotherhood for its location. The Dozos nowadays live mainly on the Ivory Coast, in Mali and in Burkina Faso. They are a brotherhood of hunters living according to their own rules and laws. For example, the hunters swear their fidelity to each other. The film tells the story of human weakness and the burden, because of jealousy and double morality, of adhering to an oath. Nyama and Sibiri are friends and members of the Dozo hunters' brotherhood. Hunting together, Sibiri pushes his friend Nyama into a well because he loves Nyama's wife Sa-

rah. After returning to his village, Sibiri announces the death of Nyama, but some months later, Nyama comes back... Kollo manages to show - in spite of everything and in all its human frailty - an independent and self-confident Africa, just like in his other films *Paweogo* and *Tasuma* (the latter of which was screened at Kino Otok). In his former films, he focused on historical colonialism. In *The Weight of the Oath*, he criticizes the new type of colonialism being executed by new fundamentalist religious movements that disparage the cultural rituals and religious customs of the native population.

SILVANOV ZALIV: BLIZU ŽIVLJENJA

... trenutek, ko začutiš, da si iz filma prestopil v življenje ...

NEMI TOPOT IMEN MIKLAVŽ KOMELJ

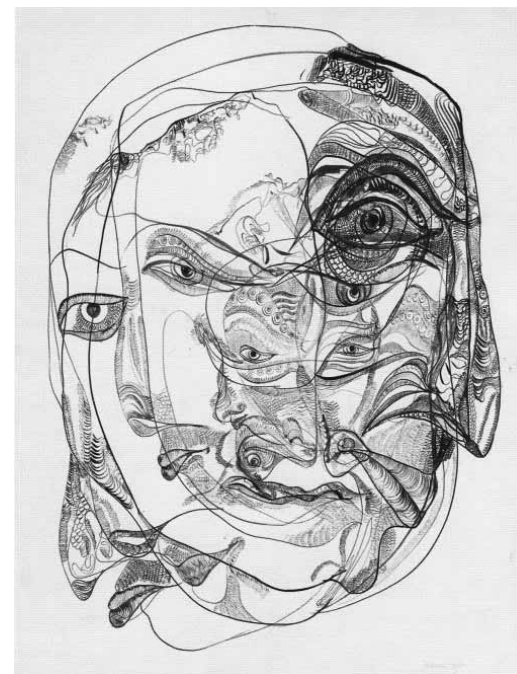
Nemi topot imen – 1001 + 110, skupaj 1111 anagramov tega palindroma sem pisal tri leta kot nekakšno kabalistično “fugo”, v pogovoru z Unico Zürn, Abrahamom Abulafio in drugimi bitji. Težko govorim o tej pesmi, s katero sem poskušal vzpostaviti neko novo razmerje do časa, onkraj linearnih samoumevnosti. Hotel sem priti do dna temu, kaj vse je latentno vsebovano v srečanju sedmih različnih črk, od katerih se jih šest ponovi. To pesem razumem kot slutnjo brezmejnih energij, ki so skrite v naši govorici – kot evokacijo teh energij, ki govorico v vsakem njenem trenutku vodijo onkraj vsake govorice.

M.K.

*Pomenim ti Etno.
Ni te. Topo nemím.
Ni te. Nemo topim
neminem. To topi
pot. O tem ni imen.
Ne, ne motim poti.
To pot me ni, me ni.*

SILVAN'S BAY: CLOSE TO LIFE

... the moment when you feel that you have stepped from film into life...



Unica Zürn

GENPIN

Japonska/Japan 2010

režija/directed by Naomi Kawase **scenarij/screenplay** Naomi Kawase **fotografija/cinematography** Naomi Kawase **glasba/music** Pascals, Rocket Matsu **zvok/sound** Kikuchi Nobuyuki **montaža/editing** Kaneko Yusuke **nastopa/featuring** Yoshimura Tadashi **producent/producer** Naito Yuko **produkcija/production** Kumie Inc., T +81 742 27 2216, E noirmam@sepia.ocn.ne.jp **prodaja/world sales** Kumie Inc., T +81 742 27 2216, E noirmam@sepia.ocn.ne.jp

format/format bluray (posneto na/shot on 35 mm/HD) **dolžina/running time** 92'



Pri Naomi Kawase ločnice med filmom in življenjem nima smisla postavljati. Zlasti velja to za njene osebne neigrane filme. Pred leti je bil v okviru Silvanove kino šole prikazan video dnevnik njenega poroda in prvih dni življenja s sinčkom Mitsukom z naslovom *Rojstvo/Mati*. No, video dnevnik, to se sliši preveč poljubno, rajši napišem, da je iz svojih dnevnških video zapisov sestavila filmsko pesem svojemu rojstvu v mater. Pravim rojstvu v mater, ker je prav v tem poudarku silovitost filmske izpovedi; sama namreč svoje matere ni nikoli spoznala. V filmu, ki smo ga zasilno prevedli kot *Misterij ženska*, se Naomi Kawase vrača k temi poroda, pri čemer je tokrat poudarek na čudežu rojevanja, na nedoumljivosti ženske zmožnosti ustvarjanja življenja (izvirni naslov *Genpin* prihaja iz Laozijevega besedila (včasih Lao Tse), v katerem govori o neumrljivem duhu doline, kjer izvira velika reka, ki nikoli ne neha porajati življenja, in tak izvir je tudi ženska). Eno leto je spremljala nosečnice v »Hiši rojstva«, v kateri doktor Tadashi Yoshimura že štirideset let pripravlja ženske na naraven porod. Kljub otipljivi bližini, s katero režiserka in obenem snemalka spremlja nosečnice, je film po svojem bistvu meditacija. Močno občutene in neprizanesljive portrete nosečih žensk ter izjemne trenutke porodnih ekstaz počasi senči s portretom iz ozadja, globoko podoba doktorja Tadashija, ki je središče rojstev in v tem središču pretresljiva podoba človekove neskončne samote.

Namesto svojega nadaljevanja rajši ponudim dva odziva na film. Martina, ki med drugim opravlja tudi vlogo doule, porodne pomočnice, sicer pa je psihologinja in predvsem vsestranska umetnica, piše: »*Misterij ženska* je zelo dragocen ritualni poklon notranji toploti zemlje v ženskah, ki porajajo. Njihovim odkritim čustvenim stanjem ob tem – režiserka teh prav nič ne olepša. Pa poklon dušnemu zdravniku, ki nazna, da je smrt na prav isti ravni kot rojstvo. Šepetu srčnim izkušnjam babic. Je hvalnica iskrivosti mandorlnih srečanj na domačem dvorišču porodne hiše.« Njen sopotnik Ryuzo, plesalec in koreograf, ki z Naomi Kawase deli rojstni kraj in zdaj že lep čas živi pri nas, pa pravi: »Rojevanje neizogibno prihaja v bližino smrti. Kamera Naomi Kawase je naravnana tako, da ob snemanju okolice klinike Yoshimura lovi oba pojava. Skozi film smo priča rastlinam, drevesom, žuželkam, rekam, oblakom, kamnom budističnih kipcev. Ženska, ki je noseča, porodi življenje, ki prej še nikoli ni obstajalo. Kot da te ženske dajejo svoje lastno življenje novo rojenemu detetu. Življenje je vedno skupaj s smrtjo. Zato so vsa življenja čudovita. Ta film nam omogoči, da opazimo to preprosto, a močno dejstvo.«

NAOMI KAWASE

Rojena leta 1969 v Nari na Japonskem. Leta 1989 dokonča študij fotografije v Osaki. Leta 1997 za *Suzaku* kot najmlajša avtorica doslej v Cannesu prejme nagrado zlata kamera za najboljši prvenec. Za avtorico vsekakor drži reklo o snemanju filmov kot o neločljivem delu življenja, še več, filmska kamera se pri njej zdi temeljno čutilo, prek katerega s svetom sploh komunicira. Kawase je danes prava institucija, h kateri pristo-pamo zatrdno vedo, da se vsakič obeta filmsko razodetje, in obenem nekoliko v strahu, kako globoko bo zakopala tokrat ...

NAOMI KAWASE

Born in 1969 in Nara, Japan, Kawase graduated in 1989 from the Osaka School of Photography. She became the youngest winner of the Gold Camera award (for the best new director) at the 1997 Cannes Film Festival for her first film. Film making is an inseparable part of Kawase's life, furthermore, the camera seems to be the principal sense organ by which she communicates with the world. Today, she is a genuine "institution", one that we approach firmly convinced that every new film of hers is a revelation, and yet at the same time, we are a bit anxious of how deep she is going to dig this time...



It doesn't make sense to draw a line between Naomi Kawase's film and life. This is true in particular for her personal non-feature-length works. Years ago, a video journal of her delivery and first days of life with her little baby boy Mitsuko, entitled *Tarachime - Birth/Mother*, was screened in Silvan's Cine School. Well, a video journal sounds a bit too arbitrary; better if I say that she composed from her video journal recordings a film poem to her birth into a mother. I say her birth into a mother because this very emphasis holds the intensity of her film statement – indeed, she never knew her own mother. In *The Mysterious Woman*, Naomi Kawase returns to the subject of delivery, only this time focusing on the miracle of giving birth, the inconceivability of a woman's ability to create life (the original title, *Genpin*, derives from the words of the Chinese philosopher Lao Tzu referring to the immortal spirit of the valley at the source of a large river ceaselessly giving birth to life and never dying out; a woman is also such a source). The director spent a year in the "House of Birth", the clinic where Doctor Tadashi Yoshimura attended at natural childbirths over the span of forty years. Notwithstanding the palpable proximity from which the director, and at the same time camerawoman, films the pregnant women, meditation is the true essence of the film. Strongly felt and uncompromising portraits of pregnant women and extraordinary moments of babies being delivered are gently

shaded with the portrait of Tadashi, who is at the centre of the births, and in this centre, is a deeply moving image of a human being's endless solitude. Instead of my own interpretation, better if I provide two reactions to this film. A psychologist and foremostly an artist, Martina – who among other things also performs the role of *doule* (midwife) – writes: "*The Mysterious Woman* is a very precious ritual tribute to the inner warmth of the mother earth inside women who deliver babies. To their sincere emotional states – the director doesn't embellish them at all. And the tribute to the soul doctor who claims that life and death are inseparable. To the whisper of midwives' heartfelt experiences. It is an ode to Mandorla's meetings in the backyard of the house of births." Martina's partner Ryuzo, the dancer and choreographer who was born in the same town as Naomi Kawase and has been living in our country for a while now, says: "The delivering of babies inevitably passes through the vicinity of death. While filming the surroundings of the Yoshimura clinic, Naomi Kawase's camera captures both phenomena. Through the film, we witness plants, trees, insects, rivers, clouds, rocks of Buddhist statues. A pregnant woman gives birth to a life that never existed before. As if these women give their own life to a newborn. Life always comes together with death. That's what makes all lives magnificent. This film allows us to notice this simple and yet remarkable fact."

TEE-RAK/ETERNITY

Tajska/Thailand 2010

režija/directed by Sivaroj Kongsakul **scenarij/screenplay** Sivaroj Kongsakul **fotografija/cinematography** Umpornpol Yugala **glasba/music** Qong Monkong **zvok/sound** Akritchaleem Kalayanamitr, Teekhadet Vucharadhanin, Paisit Punprueksachart **montaža/editing** Sivaroj Kongsakul, Nuttorn Kungwanklai **igrajo/cast** Wanlop Rungkamjad, Namfon Udomlertlak, Prapas Amnuay, Patraporn Jaturanrasmee **producenti/producers** Aditya Assarat, Soros Sukhum, Umpornpol Yugala **produkcija/production** Pop Pictures Co., T 02 691 67 70, E info@pop-pictures-ltd.com **prodaja/world sales** Pop Pictures Co., T 02 691 67 70, E info@pop-pictures-ltd.com

format/format 35 mm **dolžina/running time** 105'



»Želel sem narediti film o spominu na mojega očeta in o naši družini. Film je razdeljen v tri dele, ki so povezani s konceptom »smrti«. Navdih za prvi del je tajska verovanje, da se duh umrlega vrne po treh dneh in se sprehodi po ljubljenih krajih. Drugi del je narejen po zgodbah, ki mi jih je pripovedovala mama, kadar je pogrešala očeta. O času, ko sta se spoznala in se zaljubila. Tretji del opisuje življenje naše družine v dneh po očetovi smrti, ko smo čutili, da je njegov duh še vedno z nami.« predstavlja svoj film Sivaroj Kongsakul. Kako v podobi pokazati človeka oziroma bitje, ki hkrati je in ni del tega sveta? Mnogi ljudje verjamejo, da se duhovi umrlih vračajo in ostajajo v pogovoru z njimi tudi po smrti. Prisotnost breztelesnega bitja občutijo na različne načine, težko pa najdejo besede in podobe, ki bi jih dobro predstavili. Zato človek, ki ima to izkušnjo, in človek, ki je nima, pogosto ostajata na ločenih bregovih. Naslikani renesančni angeli prinašajo svetlobo in tolažbo (ob Tiepolu sem zadnjič odkril, da morda zato, ker človeka s svojo podobo vračajo v otroštvo), ne dajo pa pogleda v sosvetje, ki naj bi ga predstavljali. Wendersovi angeli so kljub na videz banalni zamisli prinesli nekaj te slutnje. Nazadnje smo spremljali poskus Apichatponga Weerasethakula v *Stric Boonmeeju*, njegova kosmata bitja s svetlečimi rdečimi očmi so morda najbolj nenavaden in zanesljivo iskren poskus, pa vendar smo sosvetje pri njem veliko močneje doživljali v filmih, kjer skrivnosti ni materializiral, ali samo posredno (denimo prek živali-duhov, žarečih iz teme

ali svetlečih v dvojni ekspoziciji). Njegov sodelavec Sivaroj Kongsakul v *Večnosti* sosvetja ne išče toliko v prostoru, ampak v času. Ko razplasti trenutek v časje, se mu nenadoma odkrije pravi prostor takšnega duhovnega bitja, s tem pa tudi preprosta, vsakomur razumljiva in mnogim prepoznavna oblika sožitja z živim človekom. Ko človek na motorju z vztrajnim prečkanjem in hrumenjem trga večnost krajine, že slutiš, še preden zagledaš njegov odmaknjen obraz, da je prišel od drugod in da to ne pomeni iz drugega kraja. In ko pride na vrsto obraz, se zdi povsem naravno, da ima to bitje, ki je zdaj bolj tu kot takrat, ko je tu živel, navadne poteze človeka. V metafizičnem odmevu prostora konkretno bitje postane odsev. Ta odsev prelija vse sledeče podobe, ki nežno, neprisljano sestavljajo ljubljene minuli čas. Narejene so tako, kot da opazujejo življenje samo in tako blizu življenja, kot da bi stopil vanj, jih doživi tudi gledalec, naj mu je izhodišče še tako tuje.

SIVAROJ KONGSAKUL

Diplomiral iz komunikacijskih umetnosti na Suan Sunandha Rajabhat University. Filmsko pot je začel kot pomočnik režije pri številnih kratkih filmih, reklamah in glasbenih videospotih režiserjev Peneka Ratanaruanga, Wisita Sasanatienga in Aditya Assarata. Bil je tudi direktor fotografije pri kratkometražcu *Worldly Desires* Apichatponga Weerasethakula. Od leta 2002 je režiral deset kratkih filmov, ki so prejeli številne nagrade na festivalih po vsem svetu. *Večnost* je njegov celovečerni prvenec. Film je prejel tigra na rotterdamskem festivalu 2011.

SIVAROJ KONGSAKUL

Graduated with a degree in Communication Arts at Suan Sunandha Rajabhat University. He began his career as an assistant director for Penek Ratanaruang, Wisit Sasanatieng and Aditya Assarat on many of their short films, television commercials and music videos. He was also the cinematographer for Apichatpong Weerasethakul's short *Worldly Desires*. Since 2002, he has directed ten short films, which have won awards at festivals around the world. *Eternity* is his debut feature film. It won the Tiger Award at the Rotterdam Film Festival 2011.



“I wanted the film to be about this memory of my father and our family. The film is separated into three parts tied together by the concept of “death”. The first part is inspired by the Thai belief that the spirit of the dead will return after three days to “walk the footsteps” of the places it cherished. The second part is the recreation of the story my mother always used to tell me when she missed my father. It is about the time when they met and fell in love. The third part is about the daily life of our family in the days following my father’s death, when we felt his spirit was still with us.” (Sivaroy Kongsakul) How to make visible a human or a being which simultaneously is and is not a part of this world? A lot of people believe that spirits of the dead return and keep having conversations with them. They perceive the presence of an immaterial entity in a variety of ways yet find it difficult to properly represent them in words or images. Thus, the person having such an experience and the one lacking it often remain on separate sides. The painted angels of the Renaissance bring light and solace (the last time I looked at Tiepolo I realised it might be because their image takes a person back to their childhood), but they don’t provide an insight into the parallel reality they are supposed to represent. Despite an apparently banal idea, Wender’s angels did deliver some of this presentiment. Most recently, we witnessed the attempt by Apichatpong Weerasethakula in his *Uncle Boonmee*; his hairy creatures with blazing red eyes might have been by far

his most unusual and definitely most sincere attempt, and yet we were able to experience this parallel reality a lot more intensely in his other films, where the mystery was not (or only indirectly) materialised (for example, through animal spirits glowing in the dark or shining in a double exposure). In *Eternity*, Weerasethakula’s colleague, Sivaroj Kongsakul, rather than in space, searches for the parallel reality in time. After de-layering a moment into its “time-ness”, he suddenly discovers the true space of such a spiritual being, and thereby its simple, comprehensible to anyone, form of co-existence with a living person. When, through a persistent crossing and roaring, a man on a motorbike tears the eternity of a landscape, you get the feeling – even before seeing his distant face – that he has come from somewhere else, and this doesn’t mean just from another town. And when you finally do see his face, you find it completely natural that this being – which is now more here than it ever was in the time it was still alive – has normal human features. The actual being becomes a reflection in the metaphysical echo of the space. This reflection pours over all the following images which softly and gently constitute precious time-gone-by. They are made as if they are observing the life itself and, so close to life – as if entered into life themselves – are also experienced by the viewer, no matter how unfamiliar they might find the original concept.

ALAMAR/TO THE SEA

Mehika/Mexico 2009

primerno za otroke 7+ (ob razlagi staršev tudi 5+) / **suitable for children** 7+ (with parents' guidance 5+)

režija/directed by Pedro González-Rubio **scenarij/screenplay** Pedro González-Rubio **fotografija/cinematography** Pedro González-Rubio **glasba/music** Diego Benlliure, Uriel Esquenazi **zvok/sound** Manuel Carranza **montaža/editing** Pedro González-Rubio **nastopajo/featuring** Natan Machado Palombini, Jorge Machado, Nestor Marín »Matraca«, Roberta Palombini **producenta/producers** Jaime Romandía, Pedro González-Rubio **produkcija/production** Mantarraya Producciones, T +52 55 527 393 07, E info@mantarraya.com **prodaja/world sales** MK2, T +33 1 446 730 00, E inttsales@mk2.com **distribucija/distribution** Demiurg, T +386 (0) 5 377 86 90, E demiurgos@siol.net

format/format 35 mm **dolžina/running time** 73'



Dokumentarni film o Natanu, otroku dveh svetov: oče Jorge je Mehičan majevskih korenin, mama Roberta pa Italijanka. Starša ugotovita, da kljub ljubezni ne moreta živeti skupaj, mama pogreša urbano vlemesto, oče pa si ne predstavlja življenja brez stika z naravo. Preden Roberta Natana odpelje v Italijo, bo z očetom preživel še zadnje poletje. Jorge in Natan se z ladjo odpravita v očetov rojstni kraj, ribiško vasico sredi enega največjih in najlepših koralnih grebenov na svetu, Banco Chinchorro. V preprosti ribiški koči na morju z njima živi tudi dedek, Matraca. Natan se uči potapljati in loviti ribe. Spoprijatelji se z belo morskó ptico. Uči se živeti v harmoniji z naravo, ki ga obdaja. V odmaknjenem domovanju sredi neokrnjene narave se oče in sin počasi zbližujeta.

»Natan je otrok dveh svetov ... Nobena od realnosti ni boljša od druge, preprosto različni sta. Otroek je zmožen obstati v obeh svetovih tak, kot je, brez predsodkov in vnaprejšnjih obsodb. Želel sem se osredotočiti na dečkov pogled, zaobjeti čisto čustvo v vseh njegovih otenkih.« (Pedro González-Rubio)

PEDRO GONZÁLEZ-RUBIO

Sin mehiških staršev, rojen v Belgiji leta 1976. V najstniških letih je živel v Indiji, kjer se je navdušil nad vizualnimi umetnostmi. Odšel je študirat v Mehiko, filmsko izobraževanje pa je končal v Londonu. Debitiral je s klasičnim dokumentarcem *Toro negro* (2005), ki ga je so režiral. *Na morje!* je njegov drugi celovečerec, ki je osvojil žirije številnih festivalov po vsem svetu. Film je podpisal kot režiser, scenarist, snemalec in montažer.

PEDRO GONZÁLEZ-RUBIO

The son of Mexican parents, Pedro González-Rubio was born in Belgium in 1976. He spent his teenage years in India, where he grew fond of visual arts. He studied in Mexico and completed his film training in London. His co-direction of the classic documentary *Black Bull* (*Toro negro*, 2005) was his debut in the film industry. *To the Sea!* is his second feature, which has won the praise of juries at a number of film festivals around the world. He is credited as this film's director, screenwriter, cameraman and editor.



A documentary about Natan, a child of two worlds: his father, Jorge, is a Mexican of Maya origins, whereas his mother, Roberta, is an Italian. His parents realise that, in spite of their love, they can't live together; his mother misses the urban pulse of the metropolis, whereas his father can't imagine life without being close to nature. Before Roberta takes Natan to Italy, he spends his last summer with his father. Jorge and Natan take a boat and leave for his father's birthplace, a fishing village in the centre of one of the largest and most beautiful coral reefs in the world - Banco Chinchorro. They spend their days in a small cottage at the seaside in the company of Matraca, Natan's grandfather. The young boy learns to dive and fish. He becomes friends with a

white sea bird and learns to live in harmony with the nature surrounding him. Father and son slowly tie strong bonds in their home amidst the untamed and pristine nature.

"Natan is the child of two worlds... Neither of the realities is better than the other, they're simply different. A child is capable of being in both worlds the way he actually is, without prejudices or criticism. I wanted to focus on the little boy's perspective, and to engender a pure emotion in all of its nuances." (Pedro González-Rubio)

DESSINE-TOI / DRAW YOURSELF

Francija/France 2010

primerno za otroke 5+ / suitable for children 5+

režija/directed by Gilles Porte **scenarij/screenplay** Gilles Porte **fotografija/cinematography** Gilles Porte (AFC), Samuel Lahu, Sacha Wolf **glasba/music** Louis Sclavis **montaža/editing** Catherine Schwartz **animacija/graphic animation** Carine Khalifé, Benjamin Anton, Cédric Lecomte, Oerd Van Cuijlenborg **nastopajo/featuring** otroci iz 33 držav z vsega sveta/children from 33 counties from around the world **producenti/producers** Claire Bodechon, Cédric Ettouati, Muriel Merlin, Jean Bréhat **produkcija/production** 3B Productions, T +33 1 43 13 10 60, E contact@3b-productions.com **prodaja/world sales** Doc & Film, T +33(0)1 42 77 56 87, E hs.choi@docandfilm.com

format/format digiBeta (posneto/shot on 35 mm)
dolžina/running time 70'



Vizualno in pripovedno izčiščen film nas popelje na potovanje okoli sveta prek preproste otroške risbe s črnim flomastrom na steklo in z belim svinčnikom na črn papir. Režiser filma Gilles Porte se odpravi po triintridesetih državah in petih celinah. Otrokom, ki jih srečuje, postavi eno samo nalogo – narisati morajo svoj portret. Otroci, ki so pogosto še premajhni, da bi znali pisati in brati, v preprostih risbah izpostavijo tisto, kar se jim zdi pomembno. Opazujemo lahko, kako se na njihovih obrazih menjujejo ustvarjalni zanos, smeh, zamišljenost in veselje, pa tudi zadržanost ob odsotnosti

navdiha ali jeza ob potezi, s katero niso zadovoljni. Skozi njihove risbe spoznavamo, kako podoben drugim in kako poseben je sleherni otrok.

»Vse življenje sem potreboval, da bi se naučil slikati kot otrok.« Pablo Picasso

»Vztrajam pri tem, da mora biti tema zadosti močna (avtoportret otroka), da ne zajeda v univerzum, ki je lep zaradi preprostosti poteze s svinčnikom.« (Gilles Porte)

GILLES PORTE

Kot asistent snemalca je sodeloval pri filmih Jacquesa Audiarda, Marcela Carnéja, Raoula Ruiza, Marouna Baghdadija, Patricea Chereauja, Costa-Gavrasa, kot direktor fotografije pa je podpisan pod filme Abbasa Fahdela, Johna Lvoffa, Christiana Philiberta in mnogih drugih. Leta 2003 je s soredizerko Yolande Moreau (v filmu je tudi igrala) posnel celovečerni film *Quand la mer monte* (Ko pride plima) in zanj prejel nagrado cesar za najboljši film in za najboljšo igralko. Trenutno se pripravlja na snemanje novega celovečerca, katerega dogajanje je postavljeno v vojno v Indokini.

GILLES PORTE

In addition to being the assistant cameraman in films by Jacques Audiard, Marcel Carné, Raoul Ruiz, Maroun Baghdadi, Patrice Chereau and Costa-Gavras, Gilles Porte was director of photography in the works by Abbas Fahdel, John Lvoff, Christian Philibert and a number of other directors. In 2003, he co-directed with Yolande Moreau (who also had a part in the film) the full-length feature *When the Sea Rises* (*Quand la mer monte*), which won them the Cesar Award for Best Film and Best Actress. Currently, he is preparing to make a new feature taking place in wartime Indochina.



This visually and in terms of narrative refined film that takes us on a journey around the world by way of simple children's drawings made by black marker on glass and white pencil on black paper. Film director Gilles Porte sets off to thirty-three countries on five continents and gives the children he meets a single task: they need to draw their self-portrait. Often too small to read and write, the children express in simple drawings what they find relevant. We can watch their faces transform from creative zeal to laughter, pensiveness and delight, as well as to embarrassment when lacking inspira-

tion or frustration at a line they disapprove of. Their illustrations make us realise how similar to others, and yet also how unique, every single child is.

"It took me my whole life to draw like a child." Pablo Picasso

"I insist that the subject should be strong enough (child's auto portrait), so it isn't a parasite to a universe, which is beautiful because of a simple stroke of a pencil." (Gilles Porte)

THE FIRST MOVIE

Velika Britanija/Great Britain 2009

primerno za otroke 10+ / suitable for children 10+

režija/directed by Mark Cousins **scenarij/screenplay** Mark Cousins **fotografija/cinematography** Mark Cousins **glasba/music** Melissa Hui **zvok/sound** Brent Calkin **montaža/editing** Timotheus Langer **nastopajo/featuring** otroci iz Goptape (Iraq)/children from Goptapa (Iraq) **producenta/producers** Trish Dolman, Gill Parry **produkcija/production** CONNECTFilm Ltd, T +44 (0) 131 661 18 94, E gillparry@connectfilm.co.uk **prodaja/world sales** CONNECTFilm Ltd, T +44 (0) 131 661 18 94, E gillparry@connectfilm.co.uk

format/format digiBeta **dolžina/running time** 76'



Magični dokumentarni film predstavi življenje otrok v Kurdistanu, na severu Iraka. Pripoveduje o tem, kako otroci uporabijo pripovedi in film sredi težkega vsakdana. Režiserja Marka Cousinsa zanima, kako otroci v vojnem območju sanjajo in kakšni so njihovi domišljijjski svetovi. Odpravi se v vas Goptapa s 700 prebivalci. Ker je ramadan, se odrasli zadržujejo v hišah. Prostor med filmsko ekipo in otroki na ulici je tako širši in razvije se odnos, ki še najbolj spominja na pripovedovanje zgodb. Otroci Marku pripovedujejo o svojih hotenjih, stiskah in domišljijjskih potovanjih. Mark jih posluša in spodbuja, da se ustvarjalno izrazijo. S seboj ima 3 kamere, platno in projektor. Zavrti jim klasike *Chakmeh* (Mohammad-Ali Talebi, 1993), *E.T. – Vesoljček* (*ET: The Extraterrestrial*, Steven Spielberg, 1982), *Palle alene i verden* (Astrid Henning-Jensen, 1949) in *Rdeči balon* (*Le ballon rouge*, Albert Lamorisse, 1956). Najboljši filmi za otroke vseh časov so obenem tudi prvi, ki jih otroci vidijo. Nato dobijo v roke kamere in moč pripovedne besede se vse bolj razvija v moč filmske pripovedi. Film

je sestavljen iz posnetkov, ki so jih naredili otroci, in postane film o filmu, kot ga vidijo otroci. Mark Cousins in producentka Gill Parry sta še danes v stiku s prebivalci Goptape. Otroci so razvili ljubezen do filma in želijo snemati. Mark in Gill zbirata kamere in ostalo opremo, ki jo redno prinašata v Goptapo. Iz vojne vasi se je razvila otroška filmska vas.

»Obstaja velika nevarnost, da se – mi, filmarji ali novinarji – nekam odpravimo in na neki način vemo, kaj iščemo: tragedijo, nepravilnost, žrtve. V resnici pa bi morali poiskati, kaj vidijo oni.« (Mark Cousins)

MARK COUSINS

Posnel je dokumentarne filme o neonacizmu, Gorbačovu, prvi zalivski vojni, iranskem filmu, Ianu Hamiltonu Finlayju in filmu *I Know Where I'm Going!* Izdal je štiri knjige, med njimi *The Story of Film*, zgodovino filma, prevedeno v deset jezikov, tudi v kitajščino. Kot direktor mednarodnega filmskega festivala v Edinburgu je festival popeljal tudi v oblegano Sarajevo, bil je sodirektor festivala Cinema China in gostujoči kurator filmskih festivalov po vsem svetu.

MARK COUSINS

Mark Cousins has made documentaries on Neo-Nazism, Gorbachev, the first Gulf War, Iranian cinema, Ian Hamilton Finlay and the film *I Know Where I'm Going!* He's published four books, among which is *The Story of Film*, a history of cinema translated into ten languages, including Chinese. He has been the director of the Edinburgh International Film Festival, the festival which he brought to Sarajevo during the siege, has co-directed the festival Cinema China, and has guest curated film fests around the world.



This magical documentary film illustrates the life of children in the region of northern Iraq, Kurdistan. It tells the story of how the children use narratives and films in the hardship of their daily lives. The director Mark Cousins wants to know how children in the war zone dream and what their imaginary worlds are. Thus, he sets off to the village Goptapa, which has a population of seven hundred people. Due to Ramadan, the adults stay in their homes, which extends the place for contact between the children and the film crew in the street and results in a relationship that is most reminiscent of the story-telling. The kids tell Mark about their desires, distresses and imaginary journeys. Mark listens and encourages them to express themselves in the most creative manner. He has three cameras, a screen and a projector. He shows the kids the following film classics: *The Boot* (*Chakmeh*, Mohammad-Ali Talebi, 1993), *ET: The Extra-Terrestrial* (Steven Spielberg, 1982), *Palle Alone in the World* (*Palle alene i verden*, Astrid Henning-Jensen, 1949) and *The Red Balloon*

(*Le ballon rouge*, Albert Lamorisse, 1956). The best children's films of all time are at the same time the first films that these children have ever watched. Then, Mark gives them cameras, and the power of spoken words evolves ever more into the power of pictures. The film is composed of shots taken by the children and thus becomes a film about film as perceived by children.

Mark Cousins and the producer, Gill Parry, have kept contact with Goptapa's inhabitants to this day. The children have fallen in love with film and they want to make films themselves. Mark and Gill collect cameras and other equipment and regularly deliver them to Goptapa. The war village has transformed into a children's film village.

"There's a real danger that we – us as filmmakers or as journalists – we go to a place and we sort of know what we are looking for: tragedy, inequity, victimhood. And in fact we should be looking more for what they see." (Mark Cousins)

SAMPAGUITA, NATIONAL FLOWER

Filipini/Philippines 2010

primerno za otroke 8+ / suitable for children 8+

režija/directed by Francis Xavier Pasion **scenarij/screenplay** Francis Xavier Pasion **fotografija/cinematography** Neil Daza **glasba/music** Paulo Tirol **montaža/editing** Chuck Gutierrez **nastopajo/featuring** Izza Dimalanta, Ronalyn Ramos, Reynalyn Bunag, Tomas Morato, Maya Bernardo, Rinalyn Bernardo, Marlon Abalos, Jordan Isip, Jeffrey Abalos **producenta/producers** Josabeth Alonso, John Victor Tence **produkcija/production** Cinemalaya Foundation Inc., Cultural Center of the Philippines, CCP Complex, Roxas Boulevard PH-Pasay City, Manila **prodaja/world sales** Ignatius Film Productions, T +63 905 315 54 33, E ignatiusfilmscanada@yahoo.ca

format/format digiBeta **dolžina/running time** 78'



Film spremlja otroke, katerih življenja so prepletena z nacionalnim simbolom Filipinov – s cvetlico sampaguito. Sampaguita je majhna, bela in dišeča cvetlica, ki odtrgana zelo hitro ovane. Po žetvi jo morajo prodati v roku štiriindvajsetih ur. Cvetlice žanjejo v pokrajini Pampanga, kjer ni elektrike. Ronalyn je ena izmed otrok, ki svoj dom zapuščajo zaradi študija v mestu. Ko odraste, želi postati zdravnica, da bi lahko ozdravila svojo mater. Kot otrok s podeželja še vedno upa v boljšo prihodnost, kar ne velja za otroke v Manili, ki razmišljajo in se obnašajo kot odrasli. Živijo za trenutek in svojo revščino so sprejeli v prepričanju, da nimajo moči spremeniti realnosti. Reynalyn je prodajalka sampaguit v cerkvi v Quiapu. Tistega usodnega dne se odloči, da bo pobegnila materi, ki jo zlorablja. Marlon sampaguite prodaja v mestu. Prav nocoj ima rojstni dan in želi si edinole kupiti torto, ki bi

jo delil s svojo družino. A usoda mu podeli rojstni dan, ki ga ne bo nikoli pozabil. Vsi otroci v filmu tudi v resnici žanjejo sampaguito in jo prodajajo.

»Sampaguita morda še najbolj predstavlja Filipine. Ni zgolj simbol, temveč ogledalo naši državi. Pogosto slišimo matersko izjavo: otroci so prihodnost naše dežele. Ko sledimo popotovanju cvetlice sampaguite, lahko to dokažemo in ovržemo.« (Francis Xavier Pasion)

FRANCIS XAVIER PASION

Rojen na Filipinih v Manili, diplomiral *cum laude* na Ateneo de Manila, kjer je ustanovil prvo filmsko organizacijo na tej univerzi: Loyola Film Circle. Trenutno na univerzi predava o neodvisnem filmu. *Sampaguita* je njegov drugi film, ki je leta 2010 na filipinskem festivalu neodvisnega filma Cinemalaya prejel posebno nagrado žirije.

FRANCIS XAVIER PASION

Francis Pasion was born in Manila, Philippines, and graduated *cum laude* with a major in Communication at the Ateneo de Manila, where he founded the university's first film organization: the Loyola Film Circle. He is currently teaching Independent Film at the university. *Sampaguita, National Flower* is his second film. The film won the Special Jury Prize at the Cinemalaya Independent Film Festival in the Philippines in 2010.



The film chronicles the lives of children whose lives are entwined with the national flower of the Philippines – the sampaguita. The sampaguita is a small, white, fragrant flower that, if plucked from its source, rapidly undergoes decay. After harvesting, it must be sold within 24 hours. The flowers are harvested in the province of Pampanga, where there is no electricity.

Ronalyn is one of the children, who is about to leave her home in the province to study in the city. When grown up, she wants to become a medical doctor so that she can cure her mother. As a child from the countryside, she still hopes for a brighter future, which is not the case with children in Manila, who think and behave like grown-ups. They live for the moment and have accepted their poverty, believing that they cannot change their reality. Reynalyn is a sampaguita

vendor in a church in Quiapo. On the fateful day, she decides to escape her abusive mother. Marlon sells sampaguita in the city. It is the same night and it happens to be his birthday, and he simply wishes to buy a cake so he can share it with his family. But fate gives him a birthday he will never forget. All the children in the film are actual sampaguita harvesters and vendors.

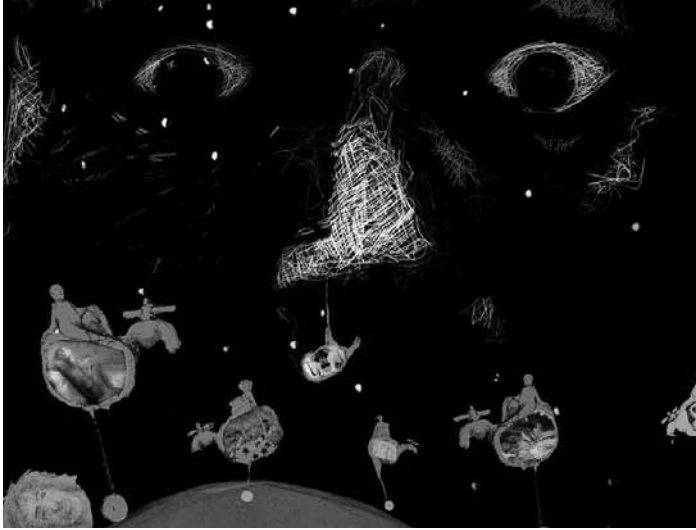
“Maybe the sampaguita is the best representation of the Philippines. It is not just a symbol but a mirror of our country. We often hear the motherhood statement: the children are the future of the country. By following the journey of the sampaguita flower, we are able to prove and disprove that.” (Francis Xavier Pasion)

SKRIVNOSTNE PREROKBE LEÓNA PROZAKA

**LOS EXTRAÑOS PRESAGIOS DE LEÓN PROZAK/
THE MYSTERIOUS PRESAGES OF LEÓN PROZAK**
Kolumbija/Colombia 2009

režija/directed by Carlos Santa **scenarij/screenplay** Carlos Santa **zgodboris/storyboard** Victor Vasquez, Olga Lucia Mesa, Luis Rodríguez, Cony Tovar, Ximena De Valdenegro **animacija/animation** Carlos Santa, Víctor Vega, Cecilia Traslaviña, Juan Camilo González, Jorge Palma, Simón Wilches, Lina Pérez, Omaira Alvarado **fotografija/cinematography** Mauricio Vidal, Victor Vega, Juan Carlos Vázquez **zvok/sound** Lucio Carolina **glasba/music** Luis Pulido, Alejandro Forero, Juan Carlos Varón **montaža/editing** Convers Louis **kompozitiranje/compositing** Gonzalez Juan Camilo **glasovi/voices** Carlos Mario Echeverry, Andres Felipe Uribe, Maria Angélica Valencia, Jaime Cifuentes **producent/producer** José Luis Rugeles Gracia **produkcija/production** Rhayuela Films S.A., T 57 +1 218 6093, E federico@rhayuela.com

format/format BetaSP **dolžina/running time** 68'



Zadnji mednarodni uspeh kolumbijskega animiranega filma je eksperimentalni celovečerec *Skrivnostne prerokbe Leóna Prozaka*. Gre za svojevrsten *corps exquis*, metamorfozno igro s filmskim jezikom in tehnikami (super-8 filmski posnetki, risana in slikana animacija, praskanje direktno na filmski trak, rotoskopija, kolaž, animacija gline in peska so dela različnih avtorjev), animirani film, ki od začetka do konca išče pot k multitudam v umetnosti filma, poezije, grafike in glasbe. Obenem je film alegorija na polpretekle južnoameriške družbenopolitične stiske (politično preganjani in izginuli posamezniki, cenzura tiska ...). Zgodba o umetniku, ki išče

svojo muzo, se delno napaja v Goethejevi inačici Fausta, v Wildovi gledališki igri Salome, pa tudi pri Federicu Fellini-ju (s svojim glasom se celo pojavi v filmu), ki je referenca predvsem za prispodobo popolnega umetnika, cirkusanta ali animatorja, tistega, ki s slikanjem in risanjem ustavlja čas. Za razliko od Fausta pa umetnik Mefistu ne proda duše, ampak glavo, ki simbolizira ustvarjalni naboj, kar se sklada s časom, v katerem živimo, in z geslom, ki se pojavi v filmu: »Danes se lahko vse kupi!«

CARLOS SANTA

Rojen v Bogoti v Kolumbiji. Je pionir eksperimentalne animacije v Kolumbiji in mentor številnim mladim kolumbijskim ustvarjalcem. Deluje kot animacijski umetnik, slikar in kipar, ki vse od zgodnjih devetdesetih let redno razstavlja svoja dela in animacije. *The Passenger of the Night* (1990), *The Dark Forest* (1994) in *Fragments* (2000) so med njegovimi najbolj priznanimi in nagrajevanimi filmi.

CARLOS SANTA

Born in Bogota, Colombia, Carlos Santa is a pioneer of experimental animation in Colombia and a mentor of many of today's young Colombian artists. He is active as an animation artist, painter and sculptor who has been regularly exhibiting his works and animations since the early 1990s. *The Passenger of the Night* (1990), *The Dark Forest* (1994) and *Fragments* (2000) are some of his most renowned and awarded films.



The latest Colombian animation international success is the experimental feature entitled *The Mysterious Presages of León Prozak*. It is an "exquisite corpse", a metamorphic play with film language and techniques (super-8 film shots, traditional and illustrated animation, scratching directly onto the film itself, rotoscoping, collage, animation of clay and sand, all produced by various artists), an animation film that – from beginning to end – seeks the path to diversities in the art of film, poetry, graphics and music. At the same time, the film is an allegory of the recent Latin American socio-political issues (political repression and the disappeared individuals, press

censorship, etc.). A story about an individual searching for his muse, it partially bears resemblance to Goethe's version of *Faustus*, Oscar Wilde's play *Salomé*, as well as to the works by Federico Fellini (whose voice appears in the film), who is – in particular – a reference to the symbol of the perfect artist, circus performer or animation artist, the one who, by painting or drawing, makes time stop. Contrary to *Faustus*, rather than selling his soul, the artist sells Mephistopheles his head, which is a symbol of the creative charge; this fully reflects the time we live in and the slogan used in the film: "Today, anything can be bought!"

PAULINE À LA PLAGE/PAULINE AT THE BEACH
Francija/France 1983

režija/directed by Eric Rohmer **scenarij/screenplay** Eric Rohmer **fotografija/cinematography** Néstor Almendros **glasba/music** Jean-Louis Valéro **zvok/sound** Georges Prat **montaža/editing** Cecile Decugis **igrajo/cast** Amanda Langlet, Arielle Dombasle, Pascal Greggory, Féodor Atkine, Simon de La Brosse, Rosette **producent/producer** Margaret Ménégoz **produkcija/production** Les Films Ariane

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



Marion se ločuje in sklence preživeti konec poletja skupaj s svojo sestrično Pauline v družinski vili v Grandvillu. Tam sreča Pierra, nekdanjo simpatijo, ki je po petih letih še vedno zaljubljen vanjo. Spozna pa tudi njegovega prijatelja Henrija, etnologa in profesionalnega zapeljivca. Pierra, ki jo nadleguje z gorečimi izjavami, neki večer zavrne in preživi noč s Henrijem. Naslednji dan Pauline sreča fanta svojih let, Sylvaina, in se z njim ljubi v Henrijevi vili ... Eden najbolj priljubljenih filmov velikega francoskega režiserja; na prvi pogled lahkotna, bistrournna, gostobesedna morska komedija zmešnjav, križana s poletno romanco, pod površino pa pretrlesljiva čustvena drama, prava ljubezenska kriminalka!

»Vse je dvoumno, celo krepost.« Balzac

»Kar govorim, ne govorim z besedami. Ne govorim niti s podobami, z vsem dolžnim spoštovanjem do zagovornikov čistega filma, ki bi radi govorili s podobami tako kot govorijo mutci s svojimi rokami. Navsezadnje niti ne govorim, temveč kažem. Kažem ljudi, ki se premikajo in govorijo. To je vse, kar znam, vendar je to moj resnični predmet obravnave. Vse ostalo, strinjam se, je literatura.

Res je, da znam zgodbe, ki jih snemam, tudi napisati. Dokaz za to je dejstvo, da sem nekoč davno, preden sem odkril film, zgodbe tudi pisal. Vendar z njimi nisem bil zadovoljen, saj jih nisem znal napisati dovolj dobro. Zato sem jih posnel. Iskal sem slog, vendar se nisem zgledoval po ljudeh, kot so Stendhal, Constant, Mérimée, Morand, Chardonne in ostali, za katere trdite, da sem njihov učenec. Navedene avtorje sem bral zelo malo ali prav nič, medtem ko nisem nikdar nehal prebirati Balzaca, Dostojevskega, Mereditha ali Prousta – za-dušljive, dolgovezne in zapletene pisce. Soočajo me s svetom, ki živi svoje življenje. Ljubim jih in pogosto jih berem, tako kot pogosto gledam filme, ki mi prav tako razgrinjajo življenje. In ko filme snemam sam, skušam iz življenja potegniti kar največ, da bi tako podčrtal nit svoje zgodbe. O tej niti ne razmišljam več, saj je samo še okvir; razmišljam o gradivu, s pomočjo katerega podčrtavam: o pokrajinah, v katere umeščam svojo zgodbo, in o igralcih, ki jih izberem zanjo. Izbor teh naravnih prvin in način, kako jih omrežiti in obenem ohraniti njihov zagon, posrkata večino moje pozornosti.« Eric Rohmer, Pismo kritiku, La Nouvelle Revue française 219, marec 1971

ERIC ROHMER

Po filmskih vodah sprva pluje kot priznan publicist pri *Cahiers du Cinéma* in se nato oborožen s teoretskim znanjem vrže v pisanje knjig, scenarijev po lastnih knjigah in režiranje lastnih scenarijev. Ime si ustvari s serijami navidez lahkotnih komedij in komornih dram, ki jih zaznamuje ekonomična režija, izvrstni dialogi, izjemen občutek za izbiro in vodenje igralcev, topli ironija ter nevsiljivo moralno sporočilo, vpleteno v vsak njegov film.

ERIC ROHMER

He initially navigated the film waters as a publicist at *Cahiers du Cinéma* and afterwards he started writing books, writing film scripts based on his works and directing his own scripts. He made his name with a series of apparently easy-going comedies and chamber dramas distinguished by economical direction, excellent dialogue, extraordinary feeling for casting and guidance of actors, irony and a unpretentious moral statement incorporated in each of his films.



About to divorce from her husband, Marion decides to spend the end of summer together with her cousin Pauline in the family mansion in Grandville. There, she meets Pierre, an old flame who is – after five years – still in love with her, and his friend Henri, an ethnologist and genuine Casanova. One night, she rejects Pierre, who torments her with his passionate love confessions, and spends the night with Henri. The following day, Pauline meets Sylvain, a boy her own age, and makes out with him at Henri's villa... One of the most popular films by the great French filmmaker; apparently an easy-going, intelligent, eloquent sea comedy of errors combined with summer romance, but deep underneath, a moving emotional drama, a true love thriller!

»Everything is ambiguous, even virtue.« Balzac

»What I say, I do not say with words. I do not say it with images either, with all due respect to the partisans of pure cinema who would speak with images as a deaf-mute does with his hands. After all, I do not say, I show. I show people who move and speak. That is all I know how to do, yet that is my true subject. The rest, I agree, is literature. It is true that I could write the stories I film. The proof is that I did write

them, long ago, before I discovered cinema. But I was not satisfied with them, because I was unable to write them well enough. That's why I filmed them. I was searching for a style, but I didn't look to people like Stendhal, Constant, Mérimée, Morand, Chardonne or any of the others of whom you claim I am a disciple. I read these people very little or not at all; whereas I never stop re-reading Balzac, Dostoyevsky, Meredith or Proust: rich, prolix, involved writers. They present me with a world living its own life. I love them and read them often, just as I go to movies often; they, too, reveal life to me. And when I film, I try to extract as much from life as possible, in order to fill out the line of my argument. I no longer think about this argument, which is just a framework, but about the material with which I flesh it out, such as the landscapes where I situate my story and the actors I choose to act in it. The choice of these natural elements, and the way I can hold them in my net without altering their momentum, absorbs most of my attention.« Eric Rohmer, Letter to a Critic, La Nouvelle Revue Française 219, March 1971

IVAN MARTINAC: RETROSPEKTIVA

V sodelovanju s Hrvatskim filmskim savezom. Filme bo predstavila kustosinja Diana Nenadić.

In collaboration with the Croatian Film Association. Films will be presented by curator Diana Nenadić.

MARTINAC ALI VEČNOST, MONTIRANA »V KVADRAT«

»Svojčas sem s parafrazo mota Melvillovega filma Samuraj rekel, da je filmski avtor najbolj osamljeno bitje na svetu razen morda belega tigra ... in to navkljub slutnji (ki jo je imel tudi William Blake), da so vsi tuzemski avtorji 'zgolj tajniki nadnaravnih bitnosti'.«

Ivan Martinac

zapisano v Splitu, na pepelnico
(28. februarja 2001)

Na nekem mestu v svoji monografiji Ivan Martinac (Split, 1938 – Split, 2005) piše, kako so ga, ko je kot beograjski študent arhitekture začel snemati prve filme, zbadali, da je netipični Splitčan. Tipični Splitčan (beri: Mediteranec), so mu govorili takrat, ne snema filmov. Ta pripomba ga ni omajala. Nasprotno, kot avtor (scenarist, režiser in montažer, včasih tudi snemalec) je kasneje realiziral več kot petdeset kratkih filmov, večinoma v svojem rojstnem mestu, kot zaljubljenec v montažo pa je pogosto oblikoval tudi dela svojih prijateljev. Avtorsko žilavost je pokazal tudi v celovečernem formatu s svojim igranim filmom *Hiša na pesku* (1984–85). O filmu nikoli ni nehal razmišljati, govoriti ali pisati, in tako se je, zahvaljujoč ustvarjalni plodnosti, lucidnosti in umetniškemu »sitnarjenju«, ki je »zapeljalo« generacije prihodnjih avtorjev, zbranih okoli Kinokluba Split, v ozkem alternativnem krogu govorilo o »splitski šoli filma«.

Celo danes, ko matico nove hrvaške kinematografije osvajajo prav filmarji mediteranskega porekla, se še pojavljajo mnenja, da sta »morski« duh in filmska praksa nezdružljiva. V primeru Ivana Martinca, ki je izjemen prav v vsem in tako tudi v umetniški identifikaciji in recepciji, je ta paradoks dosegel skrajne mere. Medtem ko mlade režiserje glavnega toka danes vseeno prepoznavata tako filmska kot širša javnost, je Martinac, *underground* filmar z alternativnega krila in primorske periferije, za obe javni sferi ostal meglena in nerazumljena oseba: posebnež z nenavadnimi pogledi na film

in s hermetičnim ter konec koncev nevidnim opusom, večinoma (kot »zanalašč«) skritim pred javnostjo – med stenami Dioklecijanove palače ali njegovega stanovanja.

Martinac je kljub temu uspel dokazati, da je mediteranski krog spoštovanja vredna komponenta hrvaške kinematografije, enako kot tista bolj znana in kulturno bolj priznana »srednjeevropska«. In ne samo to; če bi zvedli njegovo delo na »mediteranstvo«, bi s tem naredili novo neoprostljivo krivico mogoče »najtrdovratnejšemu«, »najbolj dogmatskemu« in najs subjektivnejšemu filmskemu opusu na tem področju. Res je, da Martinčev rodni Split, ki ga je le redko zapuščal (v glavnem zaradi študija v Zagrebu in Beogradu), nikjer ni tako izčrpno portretiran. In nikjer razen v njegovem objektivu mu ni uspelo pokazati vseh svojih različnih obrazov: sončnih in deževnih, vedrih in otožnih, dinamičnih in meditativnih, minljivih in večnih ... A res je tudi, da je Martinac veliko manj besed (ne pa tudi slik) namenil Splitu kakor filmu kot takemu. Zanimala ga je predvsem skrivnost »pravega«, »čiste« filma, in šele potem vse tisto, kar lahko izpolnjuje idejo celoidnega artefakta, neokuženega z banalnimi »radostmi« naracije, s katerim pa bo na koncu »nevtaliziral« ničnost vsakdana in resničnosti. Zapeljivo fotogenično mesto, ta »ateljé Dioklecijan«, kakor ga je poimenoval v naslovu enega svojih kratkih filmov, je služilo kot scenografija, po kateri teče življenje in pulzira »minljivost«, čas, utelešen tako v likih njegovih bližnjih (očeta, mame, sestre, prijateljev) kot njega

MARTINAC, OR ETERNITY EDITED “IN A SQUARE”

“In times past, I paraphrased the motto of Melville’s film The Samurai and said that the filmmaker is the loneliest creature in the world, except for maybe the white tiger... and this despite a presentiment (also shared by William Blake) that all artists on this planet are ‘merely secretaries of supernatural entities.’”

Ivan Martinac, quoted in Split on Ash Wednesday
(28 February 2001)

In his monograph, Ivan Martinac (Split, 1938 – Split, 2005) says, among other things, that when he began to make films as a student of architecture in Belgrade, his colleagues teased him that he was not a typical native of Split. He was told at the time that typical natives of Split (read: the Mediterranean) don’t make films. He didn’t take it to heart. On the contrary, as a filmmaker (screenwriter, director and editor), he made over fifty short films, mainly in his birthplace; whereas, as an enthusiast of editing, he often worked on his friends’ projects as well. Another testimony to his authorial tenacity is his feature-length *House on the Sand* (*Kuća Na Pjesku*, 1984–85). Indeed, he never stopped thinking, talking or writing about film, and – thanks to his creativity and body of work, and his lucidity as well as his artistic “nagging”, which “seduced” generations of future artists gathered around the Kinoklub Split – the term “Split school of film” emerged within the small community of alternative filmmaking. To this day, when the core of new Croatian cinema has been taken over by filmmakers of Mediterranean origin, some still believe that the “sea” spirit and film are simply incompatible. In the case of Ivan Martinac, a person who excelled in everything he was doing, including artistic identity and reception, said paradox reached its ultimate limits. Contrary to young mainstream directors who are acknowledged by both the film and general publics, Martinac – the *underground* filmmaker from the alternative wing and littoral periphery – has

remained a nebulous and uncomprehend person: a “weirdo” with unconventional views of film as well as a hermetic and – ultimately – invisible body of work that is mainly (almost as if “deliberately”) hidden from the public, within the walls of the Diocletian Palace or in his apartment. Nevertheless, Martinac succeeded in proving that the Mediterranean circle is a component of the Croatian cinema worthy of respect, as much so as the more known and acknowledged “Central European” cinema. Even more: if his work were to be reduced to “Mediterranean-ness”, this would cause an irreparable damage to what is most likely “the most stubborn”, “most dogmatic” and most subjective film *oeuvre* in the region. The truth is that Martinac’s native Split – which he rarely left (mainly due to studies in Zagreb and Belgrade) – enjoys most detailed portraits due to the master’s works. And through his lens, the town reveals all its various facets: sun-kissed and rainy, serene and melancholic, dynamic and meditative, fleeting and eternal... It is also true that Martinac dedicated a lot fewer words (though not fewer pictures) to Split than he did to the art of film. He was mainly interested in the secret of a “genuine”, “pure” film, which was followed far behind by his interest in what might fulfil the idea of a celluloid artefact, uninfected by banal “delights” of narrative that ultimately “neutralise” the void of everyday life and reality. Split, this seductive town, this “atelier Diocletian” – as he called it in the title of one of his short films – served as

samega. Martinac je poskrbel, da so ti efemerni fragmenti dobili višji smisel. In tisto, kar je minljivo, zanj postane smiselno le, če je z montažo »v sličico« (»v kvadrat«), s to biblijo filmskega jezika, vgrajeno v nov »organizem«, ki bo postal predočitev Večnosti.

Zato ni čudno, da je kot najbolj reprezentativen film v vsem Martinčevem opusu najpogostejše omenjen prav *Monolog o Splitu* (1961–62), njegov intimni portret rojstnega mesta, dolg 7 minut in 21 sekund, a hkrati nabita poetska refleksija o smislu obstoja. Obrobljeni z avtorjevimi koraki in ozvočeni z Ravelovim *Bolerom* se v filmu izmenjujejo kratki statični kadri, posneti na petih mestnih lokacijah (na glavnem trgu, kopališču, pokopališču, v Dioklecijanovih kletih, interjerjih stanovanja), ki z mozaično strukturo in brezhibno ritmi-zirano montažo vzpostavljajo nerazdružljiv preplet/dialog življenja in smrti, svetlobe in sence, minljivosti in večnosti, materialnega in duhovnega, zemeljskega in onstranskega. Sam Martinac je osrednjo idejo *Monologa* definiral kot »idejo skupnosti in onstranskosti, tj. skupne onostranskosti«, s tem transcendentálnim nagnjenjem in naklonjenostjo redukciji pa se je približal delu svojih velikih filmskih vzorov – Dreyerja in Bressona.

Če gledamo *Monolog* v kontekstu drugih »splitskih« filmov, lahko dobimo vtis, da je Martinac vse življenje snemal pravzaprav isti film. Ker poleg mesta, ki si ga ogleduje in opazuje iz različnih kotov, pogosto tudi prek ramen svojih »brezdelnih« prijateljev, medtem ko pijejo kavo ali postopajo po splitski rivi, v njegovih filmih prevladuje »atmosfera«, razpoloženje. Redki režiserji v hrvaški kinematografiji, celo v tem zrelem modernističnem obdobju antonionijevskih odtujitev, osamljenosti in duhovnih »pustinj«, so se odločili za snemanje »filmov tihožitja«. Martinac pa je bil, resda odmaknjen od matice, ki je podlegala vsakršnim ideološkim predpisom, v tem neskončno uporen in je vedno iskal nove filmske načine za izražanje »atmosfera«, »tihožitja«, občutenja. Sicer pa je bil tudi pesnik, zato je lahko in je »znan«, kakor je zapisal njegov pokojni prijatelj Svemir Pavić, v vsakdanu zaznati »trenutek, ki se izloča, izrezuje za večnost«. Martinac pa o sebi piše:

»Sem pesnik – ko pišem pesmi in ko režiram, ker se v obeh primerih, četudi v različnih jezikih, poslužujem monološke oblike, kar seveda ne pomeni, da monolog ne more delovati kot dialog. Tudi s poezijo se človek približuje ljudem. Celo bolj kot s čimerkoli drugim.«

Prežemanje poezije in filma se bo čutilo v vseh Martinčevih filmih, svojevrstnih *cine-poemah*, kot je *Armagedon ali konec* (1964), film, ki orisuje svet brez dotika, intimno distanco med moškim in žensko pa podčrta s statičnimi fotografijami obrazov in vrsto drugih blankov med njimi. *Mrtvi dan*

(1965), ob orgelski spremljavi Cesarja Francka, se na neki način naslanja na *Monolog o Splitu*, pri čemer duh »skupne onstranskosti« vnaša v živo telo mračnega, deževnega mesta – z reflektivno poetsko metodo in spet z montažo prizornih »atrakcij«. Tisto neujemljivo »tihožitja«, ki ga Martinac vedno znova poskuša uloviti, se v filmu *Življenje je lepo* (1966) nahaja nekje med obrazi (njemu znanih in naključnih) »mimoidočih« in ambientom, ki jih obkroža, seveda pa tudi v zvoku, »sposojenem« od Jacka Teagardna in Bennyja Goodmana. V dve leti mlajšem *Vse ali nič* (1968) se Martinčeva meditacija o minljivosti, spet izpolnjena s portretiranimi obrazi ali odsevi »mimoidočih« v stekelcih njihovih sončnih očal, združuje z novim načinom strukturiranja fragmentov (podobnim triptihu), vklopljenih in potopljenih v sugestivno zvočno pisto (zvonovi, glas Joan Baez in orgle C. Francka). *Atelje Dioklecijan* (1967), še en iz serije mestnih portretov in dialogov z »večnostjo«, pa je ozvočen s »svarilnim« zvonjenjem cerkvenih zvonov. Na koncu, v nekem svojem »splitskem« filmu, posnetem leta 1967, Martinac zaneseno »kliče« »Jaz sem nor!« (*I'm Mad*). Njegova kamera se v fazah oddaljuje od osamljenega moškega lika, pri čemer ga s svojimi premaknjnimi vizurami potaplja v inventar terase-restavracije, da bi naenkrat popolnoma »ponorela« ter ga uničila z raztrganimi gibi in povsem abstraktno sliko. Pravzaprav je ves Martinčev filmski opus, tudi tisti njegov del, ki ga vidno zaznamuje prisotnost Splita, v znaku tega uničenja (banalnosti fizičnega), abstrahiranja, zvajanja konkretnega na univerzalno mero, tuzemskega pa na voljo »nadenaravnih bitnosti«. Na žalost pa je vse manj tistih med nami, ki v tej uporni Martinčevi ogolitvi vsega minljivega, v tem montiranju smisla »v kvadrat«, vidijo neprimerljivo filmsko poslanstvo, vredno vsega spoštovanja.

Diana Nenadić
Hrvatski filmski savez

the scenography, the background to the course of life and the pulse of "transitoriness", time embodied both in the characters of his closest family (father, mother, sister) and friends, as well as in himself. Martinac made sure these ephemeral fragments acquired a higher sense. To him, what is transitory only makes sense if edited "in a picture" ("in a square") and, by this bible of film language, incorporated into a new "organism" able to face Eternity.

Thus it is not a surprise that *Monologue on Split* (1961–62) is considered the most representative film of Martinac's *oeuvre*. This is an intimate, seven-minute, 21-second long portrait of his hometown, and at the same time, a charged poetic reflection of the meaning of existence. Through their mosaic-like structure and faultless rhythmic editing, the short static images, filmed at various locations (the main town square, a seaside bathing spot, a cemetery, cellars of the Palace of Diocletian and apartment interiors) and framed with the filmmaker's footsteps and the soundscape of Ravel's *Bolero*, form an inseparable interlacement/dialogue of life and death, light and shadow, transitoriness and eternity, the material and spiritual, the earthly and the afterlife. Martinac himself defined the principal idea of *Monologue* as "the idea of community and the life beyond, i.e., common afterlife," and by this transcendental orientation and inclination to reduction, he took a step closer to the work of his great role models – Dreyer and Bresson.

Watching *Monologue* in the context of other "Split" films, one might get the impression that Martinac actually filmed his whole life a single movie. This is mainly due to the fact that, in addition to the various perspectives of city that he gives – often even observing and examining it over the shoulders of his "idle" friends while drinking a coffee or strolling along the Split *riva* (waterfront) – his films are dominated by the "atmosphere", the mood. Indeed, only a few directors of the Croatian cinema – even in this mature Modernist era of Antonionian alienations, solitude and spiritual "wastelands" – decided to make "cinematic still life". Quite on the contrary, Martinac was – although withdrawn from the mainstream, which succumbed to any ideological directions whatsoever – infinitely relentless in his pursuit for new film modes to express "atmospheres", "still life", emotions. All in all, however, he was also a poet and as such he was able to and "knew" – in the words of his late friend Svemir Pavić – to detect "a moment which is extracted and cut out to be preserved for eternity." Martinac writes about himself: "I'm a poet – both when I write poems and when I direct – because in both cases, although in different languages, I use a monologue form, which, of course, doesn't imply that a monologue can't func-

tion as a dialogue. Poetry is also a way to approach people. More so than with any other thing even."

This blending of poetry and film can be perceived in all of Martinac's films, unique cine-poems, such as *Armageddon or the End* (1964), which illustrates the world without touch; the intimate distance between a man and a woman is further underlined by static photographs of faces and a series of other blanks in between. *Lifeless day* (1965) somewhat derives from *Monologue on Split*; in this case, the spirit of a "common afterlife" is delivered into the live body of a dusky and rainy city – by way of a reflexive poetic method and again by editing scene "attractions". In the film *Life is beautiful* (1966), that fleeting "still life" that Martinac strives to capture over and over again can be found between the faces (either familiar to him or coincidental) of "passers-by" and the surrounding ambience, as well as in the sound "borrowed" from Jack Teagarden and Benny Goodman. In the two-year younger *All or Nothing* (1968), Martinac's meditation on transitoriness – once again accomplished with portraits of faces or "passers-by" reflections in their sunglasses – is combined with a new manner of fragment structuring (similar to triptych), integrated and immersed in a suggestive soundscape (bells, the voice of Joan Baez and C. Franck's organ). Another from the series of city portraits and dialogues with "eternity", *Studio Dioklecian* (1967) is "wired" with a "warning" ringing of church bells. Towards the end, Martinac, in one of his "Split" films from 1976, rapturously cries out "I'm mad!" (*I'm Mad*). His camera moves away in stages from a lonely male character, immersing him in the inventory of a terrace restaurant and then all of a sudden completely "goes crazy" and destroys him with disrupted motion and a totally abstract picture. Indeed, Martinac's entire film *oeuvre*, including the part that is evidently characterised by the presence of Split, is made up of the signs of destruction (the banality of the physical, the abstraction, the reduction of the actual to the universal measure, and the earthly to the disposal of the "supernatural entities"). Unfortunately, there are fewer and fewer of those among us who recognise in Martinac's persistent stripping off of everything transitory, in this editing of sense "into a square", an incomparable film mission worthy of all respect.

Diana Nenadić
Croatian Film Association

MEŠTROVIĆ (EKSALTACIJA MATERIJE)

MEŠTROVIĆ (EGZALTACIJA MATERIJE)/
MEŠTROVIĆ (EXALTATION OF MATTER),
Hrvaška/Croatia, 1960, 16 mm, 7'31"



ARMAGEDON ALI KONEC

ARMAGEDON ILI KRAJ/
ARMAGEDDON OR THE END
Hrvaška/Croatia, 1964, 16 mm (posneto na/shot on
8 mm), 11'



ŽIVLJENJE JE LEPO

ŽIVOT JE LIJEP/LIFE IS BEAUTIFUL
Hrvaška/Croatia, 1966, 16 mm (posneto na/shot on
8 mm), 10'



ATELJE DIOKLECIJAN

ATELIER DIOKLECIJAN/STUDIO DIKLECIAN
Hrvaška/Croatia, 1967, 16 mm (posneto na/shot on 8
mm), 7'30"



MONOLOG O SPLITU

MONOLOGUE ON SPLIT
Hrvaška/Croatia, 1961-62, 16 mm, 7'21"



MRTVI DAN

LIFELESS DAY
Hrvaška/Croatia, 1965, 16 mm (posneto na/shot on 8
mm), 8'30"



I'M MAD

Hrvaška/Croatia, 1967, 16 mm (posneto na/shot on
8 mm), 5'



VSE ALI NIČ

SVE ILI NIŠTA/ALL OR NOTHING
Hrvaška/Croatia, 1968, 16 mm (posneto na/shot on 8
mm), 10'30"



VIDEO NA PLAŽI

Letošnjo kratkometražno bero Vide na plaži sestavljajo filmi iz najrazličnejših koncev sveta. Ti so priromali iz Izraela, Tajvana, Južne Koreje, Belorusije, močno zastopani pa so tudi mladi in zelo obetavni avstrijski avtorji. Ker pa je poslanstvo Vide na plaži predvsem promovirati neuveljavljene in vzhajajoče slovenske avtorje, je poudarek prav na njih. Slednjim sta letos posvečena dva programska sklopa, in sicer sklop kratkih igranih filmov ter dokumentarcev, ki na svojstven in drzen način »rovarijo« po aktualnih urbanih fenomenih. Slovenski avtorji pa so močno zastopani tudi na področju eksperimentalnega in animiranega filma, ki letos kar poka po šivih in ga odlikujejo tudi zelo izvirni pristopi. Letošnji program Vide na plaži 2011 bo tako zaradi velikega mednarodnega odziva vs. močne zastopanosti domačih avtorjev v znamenju filmskih kulturnih trkov in eklektičnih izletov v (ne)oddaljene svetove. Biljana Pavlović (izbor)

VIDEO ON THE BEACH

This year's short film selection Video on the Beach, is composed of films from all over the world. In addition to artists from Israel, Taiwan, South Korea and Belarus there's also a section dedicated to young and promising Austrian filmmakers. Not to mention the un-established but "rising" Slovene artists, whose promotion is one of the principal objectives of the Video on the Beach. This year's edition dedicates two programme sections to the new Slovenes – short features and documentaries which in an original and audacious manner deal with current urban phenomena. Furthermore, Slovene authors also account for a significant portion of the experimental and animation film, which is this year bursting with, and distinguished by, highly original approaches. And so, because of this international dimension playing of against the considerable participation by local artists, Video on the Beach 2011 will be all about filmic "cultural" collisions and eclectic journeys to (not too) distant worlds. Biljana Pavlović (selector)

AFNAM SE Z BESEDAMI

FOOLING AROUND WITH WORDS

režija/directed by Emina Djukić, Boris Ulčar, Jaka Kramberger, Urška Djukić

dolžina/running time 15'

Mladi avtorji so poskušali ujeti več plati vzhajajočega slovenskega pesnika Kobrowskega.

Young artists tried to capture various facets of a rising Slovene poet, Kobrowski.

BREZ POVRATKA

WITHOUT RETURN

režija/directed by Matic Žmuc **igrajo/cast** Miha Srdinšek, Aleš Starc, Teja Pirnat, Martina Trontelj, Katja Grum, Miha Koščak **tehnična ekipa/technical crew** Jaka Trilar, Luka Puš, Luka Gluvić

dolžina/running time 10'

Skupina najstnikov se odpravi v gozd. Tam se začno dogajati nenavadne stvari. Napetost stopnjuje še skrivnostni otrok, ki jih zasleduje.

A group of teenagers sets off to a forest where strange things start to happen. The tension is rising also due to a mysterious child who has been following them.

ANTON – JEKLENI MOŽ

ANTON THE IRON MAN

režija/directed by Raphaelle Bigaud, Eva Matarranz

tehnična ekipa/technical crew Raphaelle Bigaud, Eva

Matarranz, Marko Lavrin

dolžina/running time 4'

Anton je dvainsedemdesetletni bodybuilder, poln energije in otroške domišljije v železnem telesu.

Anton is a seventy-two-year old body builder, full of energy and a child-like imagination inside his iron body.

CONA TOLAŽBE

THE COMFORT ZONE

režija/directed by Daniel Carsenty

dolžina/running time 14'

Mlad filmar na hrupnih ulicah Tel Aviva sreča spečega sudanskega prebežnika.

On the noisy streets of Tel Aviv, a young film maker runs into a sleeping refugee from Sudan.

BABICA! PROSIM, POJDI NA LETALO

GRANDMA! PLEASE TAKE AN AIRPLANE

režija/directed by Zih-Cin Ciou

dolžina/running time 15'

Misija (ne)mogoče oziroma kako 80-letno babico, ki ni še nikoli zapustila Tajvana, prepričati, da obišče vnukinjo v Avstriji.

Mission (im)possible, or how to convince an eighty year old grandmother who has never in her life left Taiwan, to visit her granddaughter in Austria.

ČLOVEK ČRNILO

INK MAN

režija/directed by Miha Šubic

dolžina/running time 3'

Ko se posameznika prične lotevati samota.

When an individual is overcome by solitude...

DVIGALO

ELEVATOR

režija/directed by Tomaž Gorkič **igra/cast** Sašo

Rajaković, Kristjan Ostanek **tehnična ekipa/technical**

crew Nejc Saje

dolžina/running time 6'

Trk diametralno nasprotnih značajev v pokvarjenem dvigalu.

A collision of completely opposite characters inside a broken elevator.

ELISA, 5 ELISA 5

režija/directed by Pila Rusjan
dolžina/running time 5'

Elisa, 5 je video o deklici, ki na svoj peti rojstni dan konča na cesti, je video o življenju v São Paulu, o problemu brezdomstva in socialnih neenakosti v svetu.

Elisa 5 is a video about a girl who on her fifth birthday ends up on the street; a video about life in São Paulo; about homeless people and social injustices in the world.

FUŽINE NEJBERHUD: ŠPORTNI UPI

FUŽINE NEIGHBOURHOOD: SPORT HOPES
režija/directed by Diego Menendes, Denis Prvulović-Prle
nastopajo/featuring Denis Prvulović-Prle, Diego Menendes, Branko Vučković
tehnična ekipa/technical crew Rallo Pendergast
dolžina/running time 20'

Gverilski »izzivalec« Diego Menendes se s kamero odpravi v Fužine iskat skrite športne talente.

Guerrilla “challenger” Diego Menendes takes his camera and goes to the Fužine residential quarter in order to search for hidden sporting talent.

ENA POT ONE WAY

režija/directed by Doris Musikar, Alexander Vittorio
Papsch igrajo/cast Alois Musikar, Hermi Musikar, Karin Fitz, Anna Klausner, Sebastian Klingowsky, Andrea Jebelean
dolžina/running time 8'

Kako zaživeti z novim hendikepom v »dogvillovski« perspektivi.

How to start a life with a new handicap from the “dogville” perspective.

FONTANA FOUNTAIN

režija/directed by Peter Bizjak
tehnična ekipa/technical crew Peter Bizjak, Klemen Illovar, Nejc Prah, Peter Stupica
dolžina/running time 9'

Kako danes razumemo Fontano Marcella Duchampa in o drugih pisoarjih.

Today's perception of Marcel Duchamp's *Fountain* plus other urinals.

IZGINJAVA V OGNJU VSAKDANJIH STVARI

SEE US VANISHING IN THE FIRE OF EVERYDAY THINGS
režija/directed by Rudi Uran
igrata/cast Danijela Kraševac, Marijana Hadžić
dolžina/running time 4'

Spoj poezije, glasbe in mičnega »ognjenega« plesa.

The explosion of poetry, music and a fascinating “blazing” dance.

KADU, CAJT (DE GREM) WHAT? IT'S TIME TO GO?

režija/directed by Gašper Uršič
Igrajo/cast Domen Uršič, Mitja Kumer, Peter Lahajnar, Tjaša Jurman, Gašper Uršič, Matevž Rijavec
tehnična ekipa/technical crew Gašper Uršič, Janez Čadež, Peter Lahajnar
dolžina/running time 25'

Tudi za cerkljanske »domorodce« prihajajo čas slovesa.

Time also to bid farewell for “natives” from Cerkljansko region.

KOYAA – LAJF JE ČIST ODBIT KOYAA – LIFE IS TOTALLY CRAZY

režija/directed by Kolja Saksida
tehnična ekipa/technical crew Blaž Porenta, Gregor Nartnik, Piotr Ficner, Miloš Srdić, Gorazd Krnel, Boris Dolenc, Julij Zornik, Teo Rižnar
dolžina/running time 3'

Koyaa se na poseben način spoprijema z vsakdanjimi opravki. Stvari se zapletejo že zjutraj, ko si poskuša zavezati vezalke, te pa ga ne ubogajo.

Koyaa deals with everyday routine in a very peculiar way. Things already get complicated in the morning when her shoelaces seem to have a mind of their own...

KONČANI FILM FINISHED MOVIE

režija/directed by Peter Bizjak
Igrata/cast Dijana Vukojević, Boj Nuvak
dolžina/running time 5'

Mladenič v sanjah sreča dekle svojih sanj, ta izkaže voljnost, a kaj, ko se spodnjice zarotijo proti mladeniču.

While dreaming, a young boy meets the girl of his dreams and she is willing to do it but – what a bad luck - the panties conspire against him...

MOJA ZELENA JE MOGOČE TVOJA MODRA

MY GREEN IS PERHAPS YOUR BLUE
režija/directed by Alfred Grubbauer
Igrajo/cast migranti v Avstriji/migrants in Austria
tehnična ekipa/technical crew Irene Kepl, Alfred Grubbauer
dolžina/running time 11'

Kratki eksperimentalni film obravnava kulturno raznolikost Avstrije skozi stavke *Moja zelena je mogoče tvoja modra*.

A short experimental film addressing the cultural diversity of Austria through the sentence *My green is perhaps your blue*.

KONEC POLETJA END OF SUMMER

režija/directed by Matevž Jerman, Matej Bandelj, Mitja Klodič
Igrajo/cast Mitja Klodič, Damjan Jurič, Mladen Pahović, Sandra Majcen, Lukas Pipan, Ajda Dolinšek, Boštjan Lavrič, Tina Poglajen, Matevž Renner, Danilo Bužecan
dolžina/running time 25'

Konec poletja je zgodba o koncu nekega prijateljstva in začrtanju novih življenjskih odločitev.

The *End of Summer* is a story about the end of a friendship, and making new decisions in life.

MOSTAR – SANJE MOJE RESNIČNOSTI

MOSTAR – DREAM OF MY REALITY
režija/directed by Erich Goldmann, Michael Strohmann, Momir Subotić
nastopa/featuring Momir Subotić
dolžina/running time 39'

Momir je pri šestindvajsetih zaradi vojne vihre zbežal iz rodne Mostarja. Svoj drugi dom je našel v Københavnu, po osemnajstih letih pa se odloči obiskati Mostar.

Due to the maelstrom of war, 26-year old Momir left his home town of Mostar. He has found his second home in Copenhagen and decides to revisit Mostar after eighteen years.

NA POTI S SCUFFY DOGS**ON THE ROAD WITH SCUFFY DOGS****režija/directed by** Jaka Čurlič**dolžina/running time** 9'

Na poti z legendarno goriško pank zasedbo Scuffy Dogs.

On the road with legendary Nova Gorica-based punk band Scuffy Dogs.

NA SVOJI POTI**ON MY WAY****režija/directed by** Cecile Horreau **tehnična ekipa/****technical crew** Massimo Mucchiut, Fiona Brailon, Cecile

Horreau

dolžina/running time 26'

Sedemnajstletno romsko dekle iz okolič Krškega želi postati profesionalna filmarka in na ta način širiti romsko kulturo.

A seventeen-year old Roma girl from the vicinity of Krško wants to become a professional film maker in order to promote Roma culture.

NEPOVEZAN**IRRELATIVE****režija/directed by** Aleksej De Bronhe **igrajo/cast** JurijVasilenko, Vjačeslav Gerasimovič, Igor Paškovič **tehnična****ekipa/technical crew** Egor Efimov**dolžina/running time** 15'

Zgodba o odtujenosti in osamljenosti skorajda »izgubljene duše« v sodobnem Minsku.

A story of the alienation and solitude of an almost "lost soul" in contemporary Minsk.

ODSEVAJ Z MENE**SHINE OFF ME****režija/directed by** Klaus Pamminger**dolžina/running time** 5'

Kratki eksperimentalni film temelji na Kubrickovem *Sijanju* in je poleg zgodbe o končani partnerski zvezi tudi metamorfoza nepozabnih filmskih scen v novih prostorih.

A short experimental film based on Kubrick's *The Shining* which is not only a story of a disintegrating relationship, but also a metamorphosis of memorable film scenes into new spaces.

PITNO**POTABLE****režija/directed by** Jaryl Lim, Kew Lim **igra/cast** Peer

Metze

dolžina/running time 9'

Dan v življenju specialnega agenta, ki preučuje kontaminacijo vode s smrtonosnim virusom.

A day in a life of a special agent who investigates water contaminated with a deadly virus.

PLEŠI, PLEŠI, PLEŠI**DANCE, DANCE, DANCE****režija/directed by** Natali Figurovskaja **igrajo/cast**

Natali Figurovskaja, Valentine Mij, Ekaterina Gleza,

Dmitri Gorjanez **tehnična ekipa/technical crew** Natali

Figurovskaja, Aleksand Vojtehovič

dolžina/running time 13'

Eksperimentalna variacija na istoimensko novelo Harukija Murakamija.

An experimental variation of the eponymous novel by Haruki Murakami.

NA ISTI LADJI**ON THE SAME BOAT****režija/directed by** Mila Lazić **nastopajo/****featuring** Casmir Agbodjan Adje Mawuse, Kristina

Krstić, Xiaomiao Lin, Juliana Medjia Zuliani, Aleksandra

Nikolić, Zhuli Qu, Amadeo Rigatti Bernal, Ana Miranda

Shametaj, Gioia Artico **tehnična ekipa/technical crew**

Cristina Milovan, Otto Reuschel, Andrea Saulle, Alessio

Bozzer **ostali sodelujoči/other participants** Deborah

Viviani

dolžina/running time 19'

Kratkometražec *Na isti ladji* pripoveduje o izkušnji mladih imigrantov v Trstu in njihovih občutkih ob stiku z novo državo, v kateri naredijo prve korake k boljšemu življenju in bolj rožnati prihodnosti.

A short film, *On the Same Boat* is the story about young immigrants in Trieste and their emotions upon making contact with a new country, where they take their first steps towards a better life and a brighter future.

NOCOJ NI DOBER VEČER ZA SMRT**TONIGHT IS NOT A GOOD NIGHT FOR DYING****režija/directed by** Ali Asgari **igrata/cast** MohammadKart, Ebrahim Ashrafi **tehnična ekipa/technical crew**

Hamid Dalvand

dolžina/running time 4'

Sredi noči na cesto pade moško truplo. Le od kod se je vzelo?

In the middle of the night, a man's body falls on the street. Where did it come from?

NOVA GORICA, MESTO MLADIH**NOVA GORICA, CITY OF YOUTH****režija/directed by** David Verlič **nastopajo/****featuring** Melodrom, Foučevi, Zircus, Niet, Lollobrigida,Ana Pupedan ... **tehnična ekipa/technical crew** David

Verlič, Jaka Čurlič

dolžina/running time 15'

Ali je Nova Gorica res »mesto mladih«?

Is Nova Gorica truly the "city of youth"?

POGLEDI SKOZI ŽELEZNO ZAVESO**LOOKING THROUGH THE IRON CURTAIN****režija/directed by** Anja Medved **tehnična ekipa/****technical crew** Anja Medved, Rosario Guerrini**dolžina/running time** 22'

Carinarnica na meji med dvema mestoma, državama, družbenima sistemoma. 20. 12. 2007 se z vstopom Slovenije v schengensko območje Nova Gorica prvič v svoji kratki zgodovini znajde brez mejnih zapornic. Isti večer se ta odsluženi travmatični prostor spremeni v prostor srečanj.

Set in a customs office on the border between two towns, two countries, two social systems in the 20th century. On 20th December 2007 upon the accession of Slovenia to the Schengen area, Nova Gorica, for the first time in its short history, becomes a town without a border crossing. That same night this traumatic 'relict' is transformed into a place to meet.

POKRAJINA ZADAJ**DAHINTERLAND****režija/directed by** Margit Greinoecker**dolžina/running time** 2'

Razglednice, »oropane« njihovega bistvenega označevalca.

Postcards, "robbed from" their principal denominator.

PRAKTIČNI PRIROČNIK ZA USTVARJANJE ČLOVEŠKIH BITIJ**PRACTICAL HANDBOOK FOR CREATING HUMAN BEINGS****režija/directed by** PAKA Group; Paride di Stefano,

Andrej Kobal, Anja Kranjc, Katja Smerdu, Tanja Marsič,

Anja Kranič

dolžina/running time 6'

Stop motion animacija mladega obalnega kolektiva o oživljenih skulpturah, ki imitirajo človeški vsakdan.

Stop motion animation by a young collective from the Slovenian coastal region about sculptures which imitate a human being's everyday life.

TI SI NA VRSTI**IT'S YOUR TURN**

režija/directed by Farnoosh Samadi **igra/cast** Amir Sadeghi **tehnična ekipa/technical crew** Hami Dalvand **dolžina/running time** 8'

Življenje je polno iger, in ta je še ena od njih.

Life is full of games and this is just one of them.

UNIČUJOČI ČAS**TEMPUS DESTRUIT**

režija/directed by Blaž Erzetič **dolžina/running time** 1'33"

O zobu časa.

The ravages of time.

URBANA GIBANJA**URBAN MOVEMENTS**

režija/directed by David Köhlmeier **nastopajo/featuring** Blumentopf, Texta, AML, Hashtwins, Prodigy-Crew, Permanent-Unit, Tribe Vibes **dolžina/running time** 30'

V dokumentarcu o hip-hop subkulturi v nemško govorečih državah grafitarji, didžeji in raperji odgovarjajo na vprašanja o spremembah v hip-hopu, njegovi komercializaciji, poslanstvu ...

In this documentary about hip-hop culture in the German-speaking countries, graffiti writers, DJs and rappers answer questions on changes in hip-hop, its commercialisation, its mission...

V ISKANJU SNEŽNE NEVIHTE**LOOKING FOR A SNOWSTORM**

režija/directed by Mia Degner **tehnična ekipa/technical crew** Mia Degner, Stefan Garfield Rasch Holm **dolžina/running time** 2'

Atmosferični kratkometražec v iskanju »snežne nevihte«.

An atmospheric short film about the search of a "snow storm".

VRNITEV DOMOV**RETURNING HOME**

režija/directed by Žiga Stanovnik, Andraž Polič **nastopa/featuring** Andraž Polič **tehnična ekipa/technical crew** Tit Brečelj, Žiga Stanovnik **dolžina/running time** 13'

Refleksivno zasanjana »vrnitev domov«, pospremljena s haiku poezijo in glasbo Andraža Poliča.

A reflective and dreamy "home return", accompanied by haiku poetry and music by Andraž Polič.

WESTERN**WESTERN MOVIE**

režija/directed by Lee Hyung-suk **igra/cast** Ko Kwan-jae **tehnična ekipa/technical crew** Lee Sang-gil, Shin Hyun-suk, Jeon Dae-hyun, Park Hee-chan **dolžina/running time** 9'

Kako si mladi južnokorejski režiser predstavlja pogled koloniziranega ameriškega Indijanca.

Portrait of a colonised American native Indian from the perspective of a young South Korean director.

VEČERNA PRAVLJICA**EVENING FAIRYTALE**

režija/directed by Andraž Sedlar **dolžina/running time** 5'

Burtonovska animacija na temo Večerne pravljice Gregorja Strniše.

Burtonesque animation based on Gregor Strniša's Evening Fairytale.

VERIGA MESA**CHAIN OF MEAT**

režija/directed by Tomaž Gorkič **igrajo/cast** Anton Antolek, Andreja Vezovnik, Luka Alič, Maša Ceglar **tehnična ekipa/technical crew** Nejc Saje **dolžina/running time** 14'

Ko se srečata morilec in žrtev, vloge pa se obrnejo.

When the killer and the victim meet and their roles turn upside down.

VIDEO O JASNI KNEZ**RE-SHOT - A VIDEO ABOUT JASNA KNEZ**

režija/directed by Piero Guglielmino **nastopa/featuring** Jasna Knez **tehnična ekipa/technical crew** Piero Guglielmino, Tone Stojko, Marko Karlovčec **dolžina/running time** 18'

Sicilijanski režiser je povezal glasbo Koprčana Marka Karlovčca s senzualnimi gibi vodilne slovenske ikone izraznega plesa Jasne Knez.

A Sicilian director combined the music of Koper-based musician Marko Karlovčec with the sensual moves of Jasna Knez, the leading icon of the Slovene expressionist dance movement.

ZA ENO NOČ**FOR ONE NIGHT**

režija/directed by Nina Šorak **nastopajo/featuring** Špela Žunič, Anže Ropret, Grega Vesel, Ana Lazovski **tehnična ekipa/technical crew** Blaž Potokar, Jože Baša, Laren Polič Zdravič **dolžina/running time** 14'

O avanturah za eno noč.

Story about one-night stands.

ZGODBA**STORY**

režija/directed by Boštjan Vrhovec **igra/cast** Barbara Cerar **tehnična ekipa/technical crew** Radovan Čok, Matic Grgič **dolžina/running time** 13'

Zgodba je nastala po literarni predlogi Mihe Mazzinija A very simple story, v kateri mlada psihologinja spregovori o boleči izkušnji z beguncem v azilu.

The story about a young psychologist who shares her painful experience with immigrants at a refugee centre. It is based on A Very Simple Story by the Slovene writer Miha Mazzini.

SKLOP STOP MOTION ANIMACIJ**PROGRAMME OF STOP MOTION ANIMATIONS**

Predstavitve delavnice s priznanim srbskim animatorjem Milošem Tomićem, ki bo potekala med festivalom.

Presentation of a workshop with the renowned Serb animation artist, Miloš Tomić, which will be taking place during the festival.

OTOK V LJUBLJANI

Med 8. in 12. junijem bo Kinodvor predstavil nekatere izmed vrhuncev festivala. Otok v Ljubljani se v mestnem kinu odvrti za vse tiste, ki ne utegnejo priti do Izole, pa bi radi ujeli malce otoškega filma in morskega vetra ...

OTOK IN LJUBLJANA

Between 8th and 12th June, Kinodvor presents some of the highlights of the festival. Otok in Ljubljana screens in the city cinema for everyone who cannot come to Izola but would like to catch some island cinema and a little bit of sea breeze...

OTOK V LJUBLJANI / OTOK IN LJUBLJANA

Tihe duše/Ovsjanki/Silent Souls, 8. 6. ob/at 19.00
Karma, 9. 6. ob/at 19.00
Jean Gentil, 10. 6. ob/at 19.00
Misterij ženska/Genpin, 11. 6. ob/at 19.00
Brez strahu/Niente Paura/No Fear, 12. 6. ob/at 17.00

OTOK V LJUBLJANI – KINOBALON/OTOK IN LJUBLJANA – KINOBALON

Prvi film/The First Movie, 10. 6. ob/at 17.00
Sampaguita/Sampaguita, National Flower, 11. 6. ob/at 17.00
Nariši se/Dessine-toi/Draw Yourself, 12. 6. ob/at 15.00
Na morje!/Alamar/To the Sea, od 22. junija na rednem sporedu; od 2. julija v Kinobalonu/from June 22nd in Kinodvor; from July 2nd in Kinobalon

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