

**Festival
žanrskega
filma**



**Special Guest
CHRISTINA
LINDBERG**



**Kulti, klasike
in žanrski
odpadniki na
35 mm**

KURJA POLT



19.–23. 4. 2017

**Slovenska kinoteka &
Kinodvor / Ljubljana**

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miklošičeva 28, 1000 ljubljana, slovenia

t. ++386.1.43.42.520

f. ++386.1.43.42.516

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fotografiji | photo: mesto slovesa (la jetée), chris marker, 1962 | arnulf rainer, peter kubelka, 1960
produkcija | production: slovenska kinoteka | oblikovanje | design: tomaž perne (kinetik) 2016

URNIK / TIMETABLE

SREDA / WEDNESDAY 19. 4. SLOVENSKA KINOTEKA

I Walked With a Zombie Vudu (18.00)

Jacques Tourneur, 1943, 35mm, 69', SP

If... Če bi ... (20.00)

Lindsay Anderson, 1968, 35mm, 112', SP

ČETRTEK / THURSDAY 20. 4. SLOVENSKA KINOTEKA

Christina Lindberg: The Original Eyepatch Wearing Butt Kicking Movie Babe (16.00)

Ika Johannesson, 2016, HD, 58', AP / ES

+ Master Class: Christina Lindberg

Vstop prost. / Free admission.

La nave delle donne maledette Ladja prekletnic (18.00)

Raffaello Matarazzo, 1954, DCP, 101', SP / ES

Thriller – A Cruel Picture Triler – krut film (20.00)

Boarne Vibenius, 1973, DCP, 108', SP / ES

Maid in Sweden Moram vprašati svojo mamo (23.00)

Dan Wolman, 1971, 35mm, 80', SP

PETEK / FRIDAY 21. 4. KINODVOR

Konferenca kultnega filma

Škart ali bogastvo?

Politika žanrskega filma (14.00 – 17.30)

V angleščini. Vstop prost.

Cult Film Conference

Trash or Treasure? The Politics of

Genre Cinema (14.00 – 17.30)

In English. Free admission.

Alipato: The Very Brief Life of an Ember

Alipato: Kratko življenje ogorka (18.00)

Khavn, 2016, DCP, 87', SP / ES

Under the Shadow V senci (20.00)

Babak Anvari, 2016, DCP, 84', SP / ES

Escape From New York Pobeg iz New Yorka (22.00)

John Carpenter, 1981, 35mm, 99', SP

SOBOTA / SATURDAY 22. 4. SLOVENSKA KINOTEKA

White Dog Beli pes (18.00)

Samuel Fuller, 1982, 35mm, 90', SP

Punishment Park Kazenski park (20.00)

Peter Watkins, 1971, 35mm, 88', SP

Assault on Precinct 13 Napad na policijsko postajo 13 (22.00)

John Carpenter, 1976, 35mm, 91', SP

Addio zio Tom Zbogom striček Tom (00.00)

Gualtiero Jacopetti, Franco

Prosperi, 1971, 35mm, 105', BP

NEDELJA / SUNDAY 23. 4. KINODVOR

Eega Muha (19.00)

S. S. Rajamouli, 2012, HD, 135', SP / ES

PODNPISIS / SUBTITLES

SP (slovenski podnapisi), AP (angleški podnapisi), BP (v angleščini brez podnapisov). / ES (English subtitles). All films are subtitled or spoken in English.

VSTOPNICE / TICKETS

Posamezne vstopnice

5 € (redna) / 4 € (v prodaji)

Join the Pack! Postani del kurjepoltnega krde!

Kinodvor Pack: 3,5 € (ob nakupu vstopnic za 3 ali več različnih filmov v Kinodvoru)

Kinoteka Pack: 3,5 € (ob nakupu vstopnic za 5 ali več različnih filmov v Slovenski kinoteki)

Eyepatch Double Bill

Z vstopnico filma *Thriller – A Cruel Picture*, ki jo pokažete pri blagajni Kinodvora, kupite vstopnico za film *Escape From New York* po ceni 3,5 €.

Single tickets

5 € (regular) / 4 € (presale)

Join the Pack!

Kinodvor Pack: 3,5 € (when purchasing tickets for 3 or more different films at Kinodvor)

Kinoteka Pack: 3,5 € (when purchasing tickets for 5 or more different films at Slovenska kinoteka)

Eyepatch Double Bill

Show your ticket for *Thriller – A Cruel Picture* at the Kinodvor box office and get a ticket for *Escape From New York* at a discounted price of 3,5 €.

Vstopnice za projekcije v Slovenski kinoteki in Kinodvoru so na prodaj pri blagajnah posameznih prizorišč. / Tickets for screenings at Kinodvor and Slovenska kinoteka are available at the respective box offices.

Predprodaja / Presale: 3. - 18. April!

MIDNIGHT
MOVIE!

Kurja polt 4: Represija in revolt

»Dolgo časa je telo v naju. Tisto, kar naju je zares podžgalo, pa je bilo pismo nekega Petra Watkinsa, ki je posnel film **The War Game**. Bilo je dolgo pismo o tem, kaj se v resnici dogaja – kako so mediji nadzorovani, kako je vse vođeno ... 'Ljudje v vajinem položaju imajo dolžnost, da uporabijo medije za svetovni mir,' je napisal. Kakšne tri tedne sva premlevala te besede, misleč, 'saj se vendar trudiš po najboljših močeh. Vse, kar potrebuješ, je ljubezen, stari.' Toda to pismo je vse sprožilo. Bilo je, kot bi dobila vpoklic za mir!« — John Lennon

Da je bil britanski režiser Peter Watkins tisti, ki je Johna Lennona in Yoko Ono podžgal k mirovniškemu aktivizmu, je malo znano dejstvo. Tako kot je malo znana in redko predvajana Watkinsova mojstrovina o protivojnem protestništvu **Punishment Park** (1971). In podobno kot Lennonovo mirovništvo je Watkins pomagal sprožiti tudi festival Kurja polt. Navdih in podnet za njegov nastanek so bili kajpak filmi in Watkinsov se uvršča v sam vrh naše »top liste«; je tiste vrste film, ki Kurji polti zagotavlja njen *raison d'être*.

Festival žanrskega filma Kurja polt praznuje in prikazuje – pogosto prvič na domačem platnu in v izvornem formatu **filmskega traku** – tisto čudovito bizarno, drzno in divje polje filmske ekspresije, ki nosi oznake žanrski, kultni, eksploatacijski, off mainstream, B film, parafilm. Nekateri med njimi so filmske sirote in pankrti brez pedigreja, drugi so zamolčani, spregledani, prepovedani filmi velikih avtorjev. Vsi skupaj pa tvorijo filmsko subkulturo, ki ima svoj credo, videz, kult privržencev in svoje večno mesto na kanonski margini, od koder kriči zoper konvencionalnost in konformizem, zoper družbeni, politični in filmski status quo.

Želja, da obudimo Watkinsov film, in aktualna politična realnost sta oblikovali letošnjo retrospektivo **Represija in revolt**, posvečeno kultnim in žanrskim filmom radikalnega, subverzivnega duha. Politično nabitim in nabritim filmom, ki poleg subkulturne zasedajo še bolj potentno

pozicijo kontrakulture. Ki obsojajo predsodke in krivice, včasih dobesedno, včasih alegorično – pogosto za ceno svojega mesta v analih filmske zgodovine. Njihove metafore so bile bodisi preveč dvoumne ali preveč neposredne, da bi jih kritika, publika in cenzorji v času njihovega nastanka lahko razumeli kako drugače kot napačno. Danes, v retrospekciji, so v svoji politični nekorektnosti – izrazu, ki ga postavijo na laž – čudovito »korektni«. Neizprosni, direktni, iskreni, včasih lucidni, drugič ponoreli, in potemtakem pričakovano kontroverzni.

Politično ost smo iskali in našli pri dežurnih provokatorjih, pregovorno apolitičnih žanrskih avtorjih in onkraj žanrske provenience. Britanska neodvisneža Peter Watkins in oče svobodnega filma (Free Cinema) Lindsay Anderson ne sodita med klasične žanrske avtorje, njuna filma **Punishment Park** in **If....** (1968) pa vsekakor veljata za brezčasna filmska kulta. Toda njuni usodi sta bili drastično različni.

Če so Andersonovo kontrakulturno klasiko britanskega novega vala v Cannesu leta 1969 okronali z zlato palmo, je ameriški tisk Watkinsovo obsodbo brutalnosti policijske države v Ameriki v času vietnamske vojne označil za »histerično eksploatacijo« in »futuristični nonsens«. Toda film se ni izkazal le kot mojstrovina filmske govorice in tehnike, temveč kot preroška napoved Guantanamo, Abu Grajba, morda celo zidov vzdolž teksaške meje. Najbolj kontroverzni in nerazumljeni film žanrskega mojstra

Sama Fullerja **White Dog** (1982) prinaša nič kaj prikrito obsodbo zakoreninjenega rasizma. Eksploatacijski ep in naš letošnji polnočni kult, **Addio zio Tom** (1971) očetov zloglasnega mondo žanra Gualtieria Jacopettija in Franca Prosperija, pa temu rasizmu išče počelo na ameriškem Jugu 19. stoletja. Z ameriškega Juga in Univerze v Severni Karolini bo k nam pripotoval tudi sam film, na eni zadnjih še živečih filmskih kopij. S prav takšnih, zadnjih, a neustavljivo razpadajočih filmskih kopij so pri Bolonjski kinoteki pred propadom in pozabo rešili film **La nave delle donne maledette** (1954) Raffaella Matarazza, pravi ženski revolt *all'italiana*! Ko govorimo o političnem žanrskem filmu, seveda ne gre brez plodne figure zombija. Toda namesto k Romeru se vračamo h klasični vudu zombijadi **I Walked With a Zombie** (1943). Ta priča, da je bil zombi že v svoji predmoderni dobi naelektrena metafora, če so z njo rokovali vele mojstri žanrskih nizkoporačuncev Lewton, Tourneur in Siodmak. Zadnji med starimi mojstri naše retrospektive pa je prvi med velikani filmske groze in tisti drugi JC med ikoničnimi tesarji. Johna Carpenterja pogosto označujejo za apolitičnega avtorja, njegovo zgodnjo, neodvisno mojstrovino **Assault on Precinct 13** (1976) celo za konservativen film. Njegova brezimna gmota rasno in etnično obarvanih deklasirancev je bila ena tistih preveč dvoumnih metafor. Toda Carpenterjev morda najsijajnejši film je prav toliko poklon Hawksovemu vesteru kot brezpravni masi Romerovih zombijev, ki se v maščevanju dviga s socialnega dna. Za dobro mero bomo dodali še režiserjev kulturni akcioner **Escape From New York** (1981) in se vrnili dvajset let nazaj v distopično prihodnost leta 1997.

V 70. leta, časovno Meko vsega žanrskega in kultnega na filmu, nas zopet vrača letošnji poklon, ki ga posvečamo častni gostji festivala, igralki in ikoni eksploatacijskega filma **Christini Lindberg**, ter bržkone najbolj kultnemu med

kultnimi filmi **Thriller – A Cruel Picture** (1973). Eden najljubših filmov Quentina Tarantina je navdihnil režiserjevo dvodelno sago **Kill Bill** (2003/04) in očesno prevezo Elle Driver, s katero se Tarantino pokloni švedski nimfeti večno deklških potez. Predvajali bomo izvirno necenzurirano različico, ki jo je v letošnjem letu restavriral Švedski filmski inštitut!

Za protiutež zahodnjaški retrospektivi in severnjaškemu poklonu bomo s sodobno sekcijo letos odrinili na Vzhod. S celovečernim prvencem iranskega avtorja Babaka Anvarija **Under the Shadow** (2016) in podivjano maščevalno odisejajo **Alipato: The Very Brief Life of an Amber** (2016), ki jo podpiše naš stari otoški znanec, filipinski *enfant terrible* Khavn De La Cruz. Nestrpno čakajoč na sklepni del teluškega epa o Bahubaliju, pa se letos vračamo k zgodnejšemu testamentu brezmejnje domišljije indijskega mojstra S. S. Rajamoulija, filmu **Eega** (2012). Ker filme na Kurji polti ne le gledamo, pač pa tudi mislimo, prinaša letošnja edicija pomembno novost. V sodelovanju z Univerzo Northumbria iz angleškega Newcastla, kjer je na delu pravi možganski trust kultnega in žanrskega filma, smo pripravili enodnevno **konferenco kultnega filma**, na kateri bodo predavali doktorji profesorji Jamie Sexton (sourednik knjižne serije *Cultographies*) in Steve Jones z Northumbrie ter Kate Egan z valižanske Univerze Aberystwyth.

Za konec pa še enkrat k svobodnemu filmu. Ko so Lindsay Anderson in kompanija v petdesetih objavili manifest filmskega gibanja Free Cinema, so vanj zapisali: »Velikost je nepomembna. Popolnost ni cilj. Drža pomeni stil. Stil pomeni držo.« In prav takšni so naši, kurjepoltni filmi. Filmi z držo. Filmi, ki imajo *attitude*. V tem je njihova popolnost.

— Maša Peče in Festival Kurja polt

Kurja Polt 4: Repression and Revolt

»It just built up over a number of years actually, but the thing that really struck it off was a letter we got from a guy called Peter Watkins who made a film called *The War Game*. It was a very long letter stating just what's happening – how the media is really controlled, how it's all run, and everything else that people really know deep down. He said, 'People in your position have a responsibility to use the media for world peace.' And we sat on the letter for about three weeks thinking, 'Well, we're doing our best. All you need is love, man.' That letter just sort of sparked it all off. It was like getting your induction papers for peace!« — John Lennon

It is a little known fact that British filmmaker Peter Watkins incited John Lennon and Yoko Ono to peace protest. Similarly, Watkins' *Punishment Park* (1971) is a rarely seen, criminally marginalised masterpiece about American dissent. And just as Watkins helped spark off Lennon's anti-war activism, so too he inspired Kurja Polt. Films of a certain kind and creed give our festival its *raison d'être*, and Watkins' film belongs to the very top of that cinematic pantheon.

Kurja Polt Genre Film Festival celebrates and screens – often for the first time in Slovenia and on celluloid – those wonderfully bizarre, daring and wild works of cinema that proudly wave the banners of cult, genre, off mainstream, exploitation, B movie, and paracinema. Some are film orphans and bastards without a pedigree, others the suppressed, banned or overlooked films by the great *auteurs*. Together, they form a cinematic subculture with its own creed, style, membership and its eternal place on the margins of canon, from where they rage against conventionality and conformism, against the social, political and cinematic status quo. The wish to bring Watkins' film to the screen as well as the current political reality shaped this year's thematic retrospective **Repression and Revolt**. A retrospective dedicated to cult and genre films of a radical, subversive spirit; to politically charged and provocative works

that assume not only the subcultural but also the more potent countercultural position. Films that condemn bigotry and injustice, sometimes literally, sometimes allegorically – often at the cost of their rightful place in film history. Their metaphors were either too ambiguous or too brutally direct not to be misunderstood by critics, audiences and censors of their time. Today, in retrospect, their political incorrectness – an expression they belie – is wonderfully »correct«. They are relentless, direct, frank, sometimes lucid, at other times crazed, and therefore expectedly controversial.

We looked for and found the political sting in the works of notorious provocateurs, the proverbially apolitical genre filmmakers, and beyond genre territories. The uncompromising independent filmmakers Peter Watkins and Lindsay Anderson, the godfather of Free Cinema, are not traditional genre filmmakers, but their *Punishment Park* and *If....* (1968) are rightfully considered timeless cult classics. Their fates, however, were strikingly different. While Anderson's countercultural rebel yell won the 1969 Palme d'Or, Watkins's pseudo-documentary denouncement of police state brutality during the Vietnam War was characterised as »hysterical exploitation« and »futuristic nonsense« by the US press. Yet the film proved not only a masterpiece of film language and technique, but also a prophetic prediction of Guantanamo,

Abu Ghraib, perhaps even the wall along the Texan border. **White Dog** (1982), the most controversial and misunderstood film by genre master Sam Fuller, brings an outright condemnation of America's deeply rooted racism. **Addio zio Tom** (1971), an exploitation epic by the godfathers of mondo Gualtiero Jacopetti and Franco Prosperi, seeks the origin of this racism in the 19th century American South. Raffaello Matarazzo's **La nave delle donne maledette** (1954) is a seemingly classic period melodrama that culminates in an orgiastic mutiny of lush convicts and lusty sailors; this is female revolt *all'italiana*! When talking about political genre cinema, one cannot bypass the figure of zombie. But instead of George A. Romero, we return to the classic era of the voodoo zombie. **I Walked With a Zombie** (1943) is living (dead) proof that the pre-modern zombie was already a potent political metaphor when handled by low-budget genre giants Lewton, Tourneur and C. Siodmak. Lastly we turn to the master of horror and that other JC among world-famous carpenters. John Carpenter is often labelled an apolitical filmmaker, his early, independent masterpiece **Assault on Precinct 13** (1976) even described as a conservative film. Its shapeless, nameless mass of multiracial outcasts was one of those metaphors that proved too ambiguous. But this claustrophobic action thriller and one of Carpenter's very best is as much an homage to Hawks' **Rio Bravo** (1959) as it is a reference to Romero's disenfranchised zombie masses, rising in vengeance from the pits of society. For a good measure of Carpenter, we will throw in the cult action flick **Escape From New York** (1981), and travel back to the dystopian future of 1997.

We return once more to the 1970s, the temporal mecca of all things genre and cult, with this year's homage to our special guest, Swedish actress and exploitation icon **Christina Lindberg**, and one of the ultimate cult films **Thriller – A**

Cruel Picture (1973). One of Quentin Tarantino's favourite films inspired the two-part saga **Kill Bill** (2003/04) and the eyepatch-sporting character of Elle Driver, Tarantino's homage to »the coolest Swedish actress« Christina Lindberg. Presenting the original uncut Swedish version restored in 2017 by the Swedish Film Institute!

To counterbalance the Western retrospective and the Northern homage, our contemporary film programme takes us East. With Babak Anvari's feature debut **Under the Shadow** (2016) and the rampant revenge odyssey **Alipato: The Very Brief Life of an Amber** (2016) by Filipino cinema's *enfant terrible* Khavn De La Cruz. And while we eagerly await the next Tollywood epic of Bahubali, we return to Rajamouli's earlier magnum opus **Eega** (2012), another wild testament to the boundless imagination of the Indian filmmaker.

Since at Kurja Polt we not only enjoy watching but also thinking and talking cinema, this year's edition brings an important new feature. In cooperation with Northumbria University in Newcastle, where a true cult and genre film brain trust is at work, we bring you the **Cult Film Conference** with lectures by Dr Jamie Sexton (co-editor of the book series *Cultographies*) and Dr Steve Jones from Northumbria University, and Dr Kate Egan from Aberystwyth University in Wales.

To conclude, let's return once more to Free Cinema. When Lindsay Anderson and company published the Free Cinema manifesto in the 1950s, they wrote: »Size is irrelevant. Perfection is not an aim. An attitude means a style. A style means an attitude.« And this is precisely what goes for the films at Kurja Polt. They are films with *attitude*. Therein lies their perfection.

— Maša Peče and Kurja Polt Festival

Alipato: The Very Brief Life of an Ember

Alipato: Kratko življenje ogorka

Khavn, Filipini, Nemčija / Philippines, Germany, 2016, DCP, 1.78, barvni / colour, 87'



Mondomanila, megalopolis slumov, leto 2031. Tolpa uličnih otrok, ki kradejo in morijo za preživetje in zabavo, načrtuje bančni rop. Rop se ponesreči in ukradeni denar izgine. Ko se vodja tolpe 28 let kasneje vrne na svobodo, so otroci odrasli. Radi bi vedeli, kje je njihov plen. Medtem ko šef molči, začne nekdo ubijati člane tolpe. Multitalentirani *enfant terrible* filipinskega filma, glasbenik, poet in filmski aktivist Khavn De La Cruz je posnel edini možen odgovor na kaotično nasilje in perverzno brezvladje svoje dežele. *Alipato*, »maščevalna odiseja v svetu brez prihodnosti«, je skrajno originalna gverilska saga o življenju v manilskih slumih. Divje brezkompromisna vizija družbeno angažiranega filma za gledalca drznega duha.

»Film posvečam vsem obstrancem tega sveta: otrokom, pritlikavcem, spakam, paralitikom, prostitutkam, lopovom. To so moji ljudje. Snemam outsiderske filme, ki govorijo o bolečini in radosti tega, da ne pripadaš.« — Khavn

»Filipinski renesančni človek Khavn, najbolj kul odkritje rotterdamskega festivala, je morda videti kot pankerski šalivec, toda v resnici je silovit uporniški svečenik.« — Olaf Möller, *Film Comment*

Mondomanila, the megalopolis of slums, in 2031. Kostkas, a gang of street kids, steal and kill in the 'black capital'. But their bank robbery goes south, the money disappears and their boss is jailed. When he is released 28 years later, Kostkas want to know where the money is buried. Then one by one the gang members are murdered and suspicion grows that one of their own is behind the killings. Philippine underground filmmaker and punk poet Khavn returns to the megacity of Manila in this singular, hallucinatory and ultraviolent saga – the only possible answer to the chaos of violence and perversion of lawlessness in the land of Duterte. An uncompromising vision of a radically engaged cinema.

»I dedicate the film to all the outsiders of the world: kids, midgets, freaks, paralytics, prostitutes, scoundrels. These are my people. I make outsider films that talk about the pain and joy of not belonging.« — Khavn

»Khavn earns a place of his own in the international foreign legion of experimental extremists and cult film makers such as the Japanese Takashi Miike, the German Jörg Buttgereit and South African Aryan Kaganof/Ian Kerkhof.« — Gertjan Zuilhof, IFFR

Under the Shadow V sencu

Babak Anvari, Jordanija, Katar, VB, Iran / Jordan, Qatar, UK, Iran, 2016, DCP, 2.35, barvni / colour, 84'



Tehran, 1988. Osmo leto iransko-iraške vojne. Shideh so zaradi politične dejavnosti med revolucijo izključili z medicinske fakultete in zdaj doma za zagrnjeno zaveso telovadi ob prepovedanih videokasetah z Jane Fonda. Mož jo roti, naj s hčerko Dorso odide iz mesta k njegovim staršem. Medtem ko se mati in hči spopadata s sodobnimi strahovi, se v stanovanje naseli starodavno zlo ... Izjemen režijski prvenec v Iranu rojenega Babaka Anvarija, dobitnik vrste nagrad in kandidat za tujejezičnega oskarja, mojstrsko zdrsne iz realizma turbulentnega vsakdana v srhljivo nadnaravno zgodbo o duhovih porevolucijskega Irana.

»Specifične okoliščine Teherana pomenijo za Shideh spopadanje z veliko večjimi težavami, kot je zalezovanje zlovesče prikazni. Če bi bil to **Poltergeist**, bi JoBeth Williams sredi noči pobegnila iz hiše, ne da bi jo aretirala verska policija, ki meni, da predstavlja ženska na ulici brez hidžaba veliko hujšo kršitev naravnega reda kot duhovi, ki kradejo otroke. /.../ To je resen film o pritiskih, ki jih doživlja ženska neodvisnega duha pod šeriatskim pravom. Toda Anvari je hkrati ustvaril briljantno, počasi tlečo srhljivko, ki zna tudi pošteno prestrašiti.« — Kim Newman, *Empire*

Tehran, 1988. The Iran-Iraq war rumbles into its eighth year. Blacklisted from medical college after the Revolution, young wife and mother Shideh struggles to retain her independence, if only by exercising with Jane Fonda on her illegal VCR. But as Shideh and her daughter grapple with modern terrors, an ancient evil stalks through their apartment, threatening their grip on reality. Babak Anvari's remarkable directorial debut masterfully morphs from the realism of turbulent daily life into a tense and eerie supernatural tale about all the ghosts of post-revolutionary Iran.

»Shideh has to deal with troubles above and beyond being targeted by an evil spirit. If this were **Poltergeist**, JoBeth Williams could flee a haunted house in the middle of the night without being arrested by religious police who think a woman on the streets without a hijab is a more serious violation of the natural order of things than child-snatching ghosts. /.../ It's a serious movie about pressure on an independent-minded woman living under Sharia law, but Anvari also delivers an outstanding slow-burn horror film with potent jump scares.« — Kim Newman, *Empire*

Eega Muha

S. S. Rajamouli, Indija / India, 2012, HD, 2.35, barvni / colour, 135'



Nani je zaljubljen v mlado umetnico Bindhu, v katero je na mladeničevo nesrečo zagledan tudi brezvestni magnat Sudeep. Ker je ta vajen dobiti, kar hoče, brutalno umori mladega tekmeča. Toda takrat se zgodba šele začne. Nani se, reinkarniran v telesu muhe, v veličastnem maščevanju spravi nad zlobneža.

V nestrpnem pričakovanju sklepnega dela teluškega spektakla o Bahubaliju se letos vračamo k zgodnejši uspešnici edinstvenega Rajamoulija. Vrtoglava mešana bombastične akcije, plesa in petja, prismuknjene-ga humorja in ljubezenske zgodbe je še eno sublimno utelešenje filmske zabave in ponoreli testament režiserjevi brezmejni domišljiji.

»Rajamouli upravičeno velja za najbolj inovativnega režiserja teluške filmske industrije in **Eega** sijajno ilustrira, zakaj si zasluži to krono. /.../ Pogosto rečemo, da znajo najboljši filmarji pokazati svoje zgodbe, namesto da bi jih povedali. In če je to kriterij mojstrskih režiserjev, potem je Rajamouli avtor, ki ga ne smete prezreti. Osupljive akcijske sekvence, domiselna pripoved zgodbe, tehnična dovršenost, izbruhi smeha in osupli vzdihljaji, ki jim ni videti konca. **Eega** ima vse.« — J. Hurtado, *Twitch Film*

A happy-go-lucky young man Nani is in love with his neighbour. Unfortunately, the unscrupulous local magnate Sudeep also has the hots for Bindhu. Determined to get rid of his rival, he brutally murders Nani. But that's when our story truly begins. Reincarnated as a fly, Nani wreaks his revenge against the villain who took his life and his loved one. Awaiting the final instalment of the Tollywood epic **Bahubali**, we return to Rajamouli's earlier magnum opus. Combining action extravaganza, song and dance, delirious humour and the indispensable love story, **Eega** is yet another wild testament to Rajamouli's boundless imagination.

»There is a reason that S.S. Rajamouli is considered the most innovative director in the Telugu film industry. /.../ It's often said that the best filmmakers know how to show, not tell their stories, and if that's the criterion for master filmmakers, Rajamouli is someone you need to know about.« — J. Hurtado, *Twitch Film*

»In one gobsmackingly executed action set piece after another, **Eega** lays down the gauntlet for fantastic cinema and loudly declares that India does crazy like no one else.« — Fantastic Fest Austin

Poklon: Christina Lindberg

Christina Lindberg, švedska nimfeta večno dekliskih potez in častna gostja letošnjega festivala, je kljub kratki filmski karieri v 70. letih postala ikona eksploatacijskega filma. Sprva v Skandinaviji, nato širom Evrope, v ZDA in na Japonskem. Pozirala je za *Playboy* in *Penthouse*, nastopila v filmih glavnih akterjev softcore erotike, kot sta avstrijsko-nemška naveza Ernst Hofbauer in Walter Boos ter ameriški seksploatacijski *auteur* Joe Sarno. Ob boku Reiko Ike je zaigrala v najbolj kultnem iz zakladnice japonskega žanra 'pinku eiga', filmu *Sex and Fury* (1973) Noribumija Suzukija. Nato je konec sedemdesetih zapustila filmsko areno in se posvetila novinarstvu (pa zaščiti volkov in gobarjenju). Toda še prej, leta 1973, je posnela kontroveržno remekdelo v režiji Boarneja Vibeniusa, *Thriller – A Cruel Picture*. Referenčni primerek zloglasnega podžanra 'rape-and-revenge' velja v posvečenih krogih za najbolj kultnega med kultnimi filmi, v širši javnosti pa ironično morda najmanj znanega. Eden najljubših filmov Quentina Tarantina je navdihnil režiserjevo dvodelno sago *Kill Bill* (2003/04) in očesno prevezo lika Elle Driver, s katerim se Tarantino pokloni Christini Lindberg, tisti, ki so ji rekli Enooka.

Projekcije filmov bodo pospreмили pogovori s Christino Lindberg.

Homage: Christina Lindberg

Despite her brief acting career, Christina Lindberg, the proverbial Swedish nymphet of eternally girlish features, became an icon of 1970s exploitation cinema – in Scandinavia, across Europe, in the US and Japan. She appeared in *Playboy* and *Penthouse* magazines, in films of the major softcore players on both sides of the Atlantic and the Pacific: the Austrian-German duo Ernst Hofbauer and Walter Boos, the American sexploitation *auteur* Joe Sarno (*Young Playthings*, 1972), and the master of Japanese 'pinku eiga' Noribumi Suzuki (*Sex and Fury*, 1973). At the end of the '70s she bid farewell to the silver screen and became a journalist. But before that, in 1973, she starred in the controversial masterpiece and one of the most cultish of cult films, *Thriller – A Cruel Picture*. A prime example of the infamous rape-and-revenge subgenre and one of Quentin Tarantino's favourite films inspired the two-part saga *Kill Bill* (2003/04) and the eyepatch-sporting character of Elle Driver – Tarantino's homage to Christina Lindberg, the one they called One Eye. *Screenings will be accompanied by talks and Q&As with Christina Lindberg.*



Thriller – A Cruel Picture

Triler – krut film

Boarne Vibenius, Švedska / Sweden, 1973, DCP, 1.66, barvni / colour, 108'

Predstavljamo izvirno necenzurirano verzijo filma, ki jo je v letu 2017 restavriral Švedski filmski inštitut. /

Presenting the original uncut Swedish version restored in 2017 by the Swedish Film Institute.



foto: Boarne Vibenius

Deklica Frigga je v otroštvu žrtev posilstva in zaradi travme onemi. Ko odraste v mlado dekle, jo neznanec ugrabi, omami, prisili v prostitucijo in ji za dobro mero še iztakne oko. A čeprav je večino dni v tednu ujetnica zlovesčega zvodnika, se skrivaj uri v dirkanju z avtomobili, streljanju in borilnih veščinah. Pravijo ji Enooka in njeno maščevanje je neizbežno.

Med avtentičnimi kulti svetovne kinematografije bi zaman iskali težji kaliber od zloglasne 'rape-and-revenge' eksploatacije **Thriller – A Cruel Picture** alias **They Call Her One Eye** s Christino Lindberg v vlogi maščevalne fatalke.

»Najbolj kul švedska igralka v najbolj surovem filmu maščevanja, kar jih je bilo kdaj posnetih.«

— Quentin Tarantino

»K enkratnemu, napetemu vzdušju **Thrillerja** je najbrž prispevalo tako noro snemanje kot tudi trk med senzacionalnimi ekscesi ter sicer metodičnim, reduciranim, umetniškim ustvarjanjem in drznim prenosom motivov moderniziranega vesterna v švedsko pokrajino. In v tej pokrajini stopa Christina Lindberg po poti v spiritualno izničenje kakor kraljica.« — Christoph Huber, *Kinotečnik*

Avictim of rape in early childhood and left mute by the traumatic event, Frigga is now a young woman, living with her parents on a remote farm. She misses her bus one day and accepts a ride from a stranger, a vicious pimp, who kidnaps and drugs the girl, forcing her into prostitution and gauging her eye out for good measure. But despite her captivity, Frigga secretly trains in martial arts, marksmanship and race car driving. They call her One Eye, and she will have her revenge.

Boarne Vibenius' notorious, uber-cultish exploitation shocker, the bleak, brutal and beautifully bizarre **Thriller**, starring Christina Lindberg as the ultimate eyepatch-wearing avenger, may have inspired Tarantino's two-part saga **Kill Bill** and its one-eyed assassin. But **Thriller** is truly one of a kind, this is the *real* thing.

»The coolest actress in Sweden in the roughest revenge movie ever made.« — Quentin Tarantino

»A provocative cocktail of art house and exploitation filmmaking. Previously little known even in its native homeland except to hardcore followers of all things grindhouse and drive-in it now has a higher profile since the turn of the century thanks to its most famous fan, writer and director Quentin Tarantino. /.../ It remains unique and is a must see for any fans of violent genre fare.« — Dave J. Wilson, *Cinematic Shocks*

Christina Lindberg: The Original Eyepatch Wearing Butt Kicking Movie Babe

Ika Johannesson, Švedska / Sweden, 2016, HD, barvni / colour, 58'

Christina Lindberg je v zgodnjih 70. letih nastopila v dveh ducatih filmov, nato je izginila. Skoraj vsi njeni filmi so doživeli polom. Nekatere so zaradi eksplicitnega nasilja prepovedali, drugi so preprosto potonili v pozabo. Štiri desetletja pozneje se Lindbergova vrača na velika platna.

Dokumentarno šolsko uro o zvezdnici eksploatacijskih kultov bo pospremil *Master Class* pogovor s *Christino Lindberg* in producentom, filmskim zgodovinarjem, zbirateljem in ustanoviteljem filmskega arhiva Klubb Super 8, Rickardom Gramforsom.

Christina Lindberg made some twenty films in the early seventies, then she disappeared. Some were so violent they were immediately banned, others slipped through the cracks of memory. One made her a legend. Now, 40 years later she is making her comeback to the silver screen.

A long overdue documentary lesson on Swedish (s) exploitation star accompanied by a *Master Class* with *Christina Lindberg* and film historian, collector, producer and founder of the film club and archive Klubb Super 8 Rickard Gramfors.



foto: Boarne Vibenius



Maid in Sweden

Moram vprašati svojo mamo

Dan Wolman, Švedska, ZDA / Sweden, USA, 1971, 35mm, 1.66, barvni / colour, 80'

Nedolžna najstnica Inga se iz domačega podeželskega mesteca odpravi na obisk k starejši sestri v Stockholm. Greta tam stanuje s fantom Castenom in uživa vse sadove radožive švedske prestolnice. Sramežljivo Ingo sprva šokira svobodna seksualnost njunega odnosa in nemudoma jo pričnejo mučiti tesnobne sanje, polne nasilnih spolnih fantazij. Nato spozna izkušenega Björna, s katerim se zaplete v burno avanturo.

Erotična zgodba o odraščanju in skušnjavah velikega mesta, ki se ziblje v melodijah psihedeličnega popa in funka, je prava časovna kapsula skandinavske seksualne revolucije, urbane mladinske kulture in švedske seksplatacije poznih šestdesetih let.

Film iz zgodnje zakladnice ameriške produkcije Cannon Films, posnet leta 1969 na Švedskem in premierno prikazan dve leti kasneje, je igralski debi tedaj 19-letne Christine Lindberg.

An innocent schoolgirl Inga travels from her home in the countryside to visit her older sister Greta who is living in Stockholm with her boyfriend Casten. Both shocked and aroused by the couple's open sexuality and pot smoking, Inga is tormented by dreams of violent sexual fantasies. Then she meets Björn, fully experienced and an artist to boot, and embarks on her own erotic adventure.

Christina Lindberg's sensational screen debut, an early Cannon Films production shot in Sweden in 1969, is an erotic coming of age tale about an innocent girl caught in the temptations of the big city. Pulsing with groovy pop tunes, *Maid in Sweden* is a genuine time capsule of Swedish exploitation, sexual liberation and urban youth culture of the swinging sixties.



I Walked With a Zombie Vudu

Jacques Tourneur, ZDA / USA, 1943, 35mm, 1.37, čb / bw, 69'



Betsy prispe na karibski otok St. Sebastian, da bi negovala Jessico, ženo plantažnika Paula Hollanda, ki trpi za skrivnostno vročico. Kmalu spozna, da ima otok vrsto skrivnosti. Hollandovi so za delo na družinski plantaži tja pripeljali sužnje. Preden je obolela, je Jessica načrtovala pobeg s Paulovim polbratom Wesleyjem. In otok je dom skrivnega vudu kulta.

V atmosferičnem remekdelu klasične vudu zombijade se pod krinko folklorne legende skriva kritika medrasnih odnosov, suženjstva in kolonializma. Živ (ali živo mrtev) dokaz, da je bil zombi že pred Romero nabit politična metafora v rokah velemojstrov žanrskih nizkoproročancev Lewtona, Tourneurja in Siodmaka.

»Zasluge za prodrorne filmske stvaritve gredo navadno režiserjem. Tu pa imamo opraviti s skrajno netipičnim sodelovanjem med Lewtonom in režiserjem Jacquesom Tourneurjem. Lewton, ki danes velja za avtorskega producenta, morda edinega v Ameriki, je pri svojih filmih sodeloval neposredno. *I Walked With a Zombie* pripada vrsti grozljivk, ki jih je posnel, v katerih je resnični šoker človekova nagnjenost, da pred krivico zatisne oko v imenu ohranjanja statusa quo.«

— Martha P. Nochimson, *Senses of Cinema*

Betsy Connell arrives to a sugar plantation on the Caribbean island of Saint Sebastian to care for Jessica, the wife of plantation owner Paul Holland, who is suffering from a mysterious fever. She soon discovers that the island harbours many secrets. Before falling ill, Jessica was planning to run away with Paul's half-brother Wesley. The Hollands brought slaves to the island, which is home to a clandestine voodoo cult.

A seminal piece of classical voodoo zombie cinema, the eerily atmospheric *I Walked With a Zombie*, conceals a critique of race relations, colonialism and slavery under the cloak of traditional folklore. A living (dead) proof that the pre-Romero zombie was already a potent political metaphor, when handled by low-budget genre giants Lewton, Tourneur and Siodmak.

»One of the most poetic works to emerge from the Val Lewton unit at RKO in the '40s; it transcends the conventions of the horror genre and remains one of Lewton-Tourneur's most compelling studies in light and darkness. Not to be missed.« — Don Druker, *Chicago Reader*

»A master class in sight, sound, and suggestion from beginning to end.« — Ed Gonzalez, *Slant Magazine*

La nave delle donne maledette

Ladja prekletnic / The Ship of Condemned Women

Raffaello Matarazzo, Italija / Italy, 1954, DCP, 1.37, barvni / colour, 101'

Film je leta 2012 restavriralna Fondazione Cineteca di Bologna v laboratoriju L'immagine Ritrovata. / Restored by Fondazione Cineteca di Bologna at L'immagine Ritrovata laboratory in 2012.



Isabella, hči ugledne aristokratske družine iz 18. stoletja, se je pravkar dobro omožila. A pred tem je zakrivila grozljiv zločin. Da bi se izognila škandalu, družina potisne v ogenj revno sestrično Consuelo. Dekle obsodijo na deset let prisilnega dela, tako rekoč na gotovo smrt. Toda razjarjene sojetnice na ladji, ki jih prevaža v kazensko kolonijo, zanetijo upor. Na videz klasična kostumska melodrama o tragični nedolžnosti in peklenskih spletkah se iz poročnega slavja sprva preseli v sodno dvorano, od tam na zaporniško galejo, da bi nazadnje izbruhnila v poltenem orgiastičnem uporu preklelih obojenj in pohotnih mornarjev.

»Po ogledu *La nave delle donne maledette* v malem sosedskem kinu sem opravil neformalno raziskavo med obiskovalci. V teku filma si mladi par v glavnih vlogah izmenja en sam nedolžen poljub, toda čisto vsak gledalec, brez izjeme, je Consuelo in advokata Da Silvo ujel v aktu.« — Ado Kyrrou, *Amour, érotisme et cinéma* (Pariz, 1967)

In 18th century, a prominent but financially ruined aristocratic family is celebrating the prosperous marriage of their daughter Isabella. But the girl had committed a terrible crime. Anxious to avoid a scandal, her father convinces Isabella's poor cousin Consuelo to take the blame. Condemned to ten years of forced labour, Consuelo boards a ship carrying the convicted women to a colony. But in the hot and steaming belly of the boat a mutiny is brewing. Matarazzo's long forgotten cinematic wonder, a romantic-crime-adventure-melodrama full of tragic innocence and infernal intrigues, mounts from wedding ball to courtroom drama to a prisoners' galley. To finally climax in an orgiastic revolt of lush female convicts and lusty sailors.

»Without superfluous explanations and built around the conditioned reflexes of viewers experienced in the genre, the movie uses canonical images to awaken hatred, desperation, or pity; tears may be shed. The result could be compared to surrealist collages. By cutting out and reassembling common elements, the usual becomes unusual.« — Ado Kyrrou, *Amour, érotisme et cinéma* (Paris, 1967)

If.... Če bi ...

Lindsay Anderson, VB / UK, 1968, 35mm, 1.66, barvni, čb / colour, bw, 112'



Mick Travis je dijak internata, kjer vladata zadušljivi konformizem in tiranija višjih letnikov, tako imenovanih 'bičev', ki ponižujejo in trpinčijo mlajše vrstnike. Toda ko uporniški Mick in prijatelji odkrijejo skladišnico avtomatskega orožja, se proslava ob dnevu ustanovitve šole sprevrže v anarhično vstajo in slastno maščevanje. Kot britev ostra satira buržoazne Britanije v režiji brezkompromisnega neodvisneža Lindsayja Andersona, z Malcolmom McDowellom v prvi celovečerni filmski vlogi in okronana s cansko zlato palmo leta 1969, je kontrakulturna klasika britanskega novega vala in eden najbolj nepozabnih uporniških krikov na filmu.

»Za večino srečnikov, ki so film videli na pragu odraslosti, je postal nepozaben spomin (podoben prvemu poslušanju pesmi 'Masters of War' Boba Dylana) in eden resničnih filmskih obredov iniciacije. /.../ Na videz srdita, a satirična tirada zoper hipokrizijo javnega šolstva, svoj milje v resnici izrabi za preiskavo veliko bolj univerzalnih vprašanj, kot je nepripravljenost družbe, da bi se vedla v skladu z moralnimi načeli, ki jih sama zapoveduje. /.../ To je strasten poziv – ne k nasilju, pač pa k življenju.« — Tim Lucas, *Sight & Sound*

Mick Travis is a rebellious teenager at a British boarding school, ruled by stifling conformism and the tyranny of the so-called 'whips', who dole out cruel punishment and debasement to their younger peers. But when Mick and his friends discover a cache of automatic weapons, they turn Founders' Day celebration into an anarchic rebellion against the stagnant system.

Lindsay Anderson's razor-sharp satire of the British establishment and Palme d'Or winner at the 1969 Cannes Film Festival, with Malcolm McDowell in his feature film debut, is a subversive, anti-authoritarian masterpiece and a counterculture classic of the British New Wave.

»Mixing colour and black and white as audaciously as it mixes fantasy and reality, *If....* remains one of cinema's most unforgettable rebel yells.«

— *The Criterion Collection*

»On the surface a seething but satiric tirade against the hypocrisies of the public-school system, *If....* uses its setting to explore more universal issues, such as society's refusal to conduct itself in accordance with the morals it professes to hold. /.../ An impassioned incitation not to violence – but to life.« — Tim Lucas, *Sight & Sound*

Punishment Park

Kazenski park

Peter Watkins, ZDA / USA, 1971, 35mm, 1.37, barvni / colour, 88'



Leto 1970. Vojna v Vietnamu se zaostrojuje. Amerika bije ideološki spopad. Zvezne oblasti množično aretirajo protestnike, ki jim sodijo civilni tribunali in vse brez izjeme spoznajo za krive. Medtem ko spremljamo sodni proces skupine 638, skupina 637 ravno prispe v kalifornijsko puščavo, da bi poskusila srečo v nacionalnem kazenskem parku Bear Mountain. V zameno za svobodo morajo igrati igro mačke in miši ter v treh dneh brez vode in hrane, pod žgočim soncem, z oboroženimi policisti in pripadniki nacionalne garde za petami, doseči ameriško zastavo.

Psevdodokumentarni **Punishment Park** sodi v sam vrh panteona radikalnih političnih filmov iz turbulentnega obdobja poznih 60. in zgodnjih 70. let. Bržkone po zaslugi ameriškega tiska, ki je film označil za »histrično eksploatacijo« in »futuristični nonsens«, gre hkrati za enega najbolj redko predvajanih, kriminalno marginaliziranih filmov velikana britanske kinematografije Petra Watkinsa (*The War Game*, *Culloden*).

»Watkinsov film je cineveritejska mojstrovina tehnične spretnosti. Z uporabo naturščikov, ene same kamere in skoraj v celoti improviziranega scenarija je ustvaril enega najsijajnejših filmov o ameriškem disidentstvu.« — *Rolling Stone*

»Popoln preobrat kritiškega odziva na **Punishment Park** priča o nelagodnem dejstvu, da je ameriška družbena realnost dohitela Watkinsovo distopično vizijo. Ko so film predvajali na festivalu v New Yorku leta 1971, so se kritiki odzvali z razdraženostjo in prezirom. /.../ Toda petintrideset let kasneje, kot so opazili kritiki, ki film danes zasipajo z brezmejno hvalo, so Watkinsove projekcije z nami v obliki Guantanamo, Abu Grajba, Patriot Acta, prisvajanja moči izvršilne veje oblasti preko vojnih pooblastil in, seveda, v obliki serije *Survivor*.« — Amy Taubin, *Artforum International*

The year is 1970. The war in Vietnam is escalating. There is massive public protest in the United States. The federal authorities are authorized to detain all persons judged to be 'a risk to internal security'. In a desert zone in southwestern California, not far from the tents where a civilian tribunal are passing sentence on Group 638, Group 637 find themselves in the Bear Mountain National Punishment Park, only to discover the rules of the 'game'. They have been promised liberty if they can reach the American flag posted 53 miles away across the mountains – dehydrated, in scorching heat and pursued by a squad of police and National Guardsmen.

Peter Watkins' provocative, pseudo-documentary **Punishment Park**, originally envisioned as an account of the Chicago Seven trial, is one of the key radical films of the late 1960s, early 1970s. A criminally marginalized and long suppressed masterpiece by the visionary director of **Culloden** and **The War Game**.

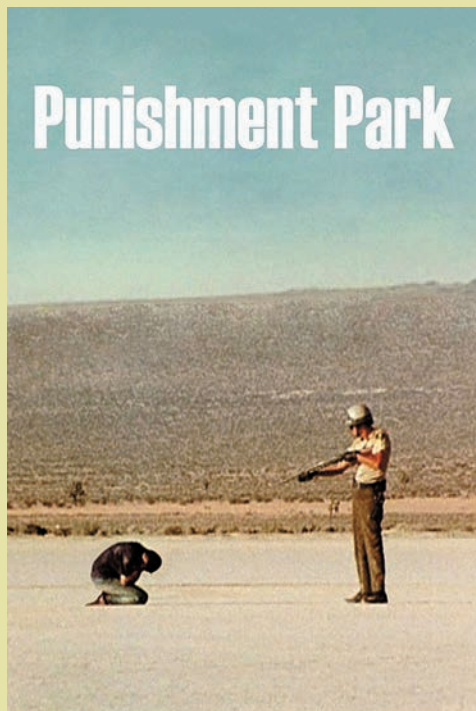
»Utilizing non-professional actors, only one camera, and an almost totally improvised script, he's come up with one of the finest films about dissension in America that's been made in a long time.«

— *Rolling Stone*

»The discomfoting notion that American society has caught up with Watkins's dystopic vision is evidenced by the complete turnaround of critical response to **Punishment Park**. When the film played at the New York Film Festival in 1971, critics responded with irritation and contempt. /.../ Nearly thirty-five years later, however, as critics who heaped unqualified praise on the DVD release noted, Watkins' projections are with us in the form of Guantanamo Bay, Abu Ghraib, the Patriot Act, the power grab by the executive branch through the War Powers Act, and, of course, *Survivor*.« — Amy Taubin, *Artforum International*

»British filmmaker Peter Watkins may well be one of the few true visionaries of the moving pictures.«

— Österreichisches Filmmuseum



Addio zio Tom

Zbogom striček Tom / Farce

Gualtiero Jacopetti, Franco Prosperi, Italija / Italy, 1971, 35mm, 2.35, barvni / colour, 105'



Amerika, 1971. Črni panterji in Malcolm X. Rasno sovraštvo in boj proti belski nadvladi dose-gata vrelišče. Da bi ugotovila, kaj je privedlo do takšnih razmer, se zloglasna šokumentarista Jacopetti in Prosperi vrneta na ameriški Jug devetnajstega stoletja, v čas cvetočega sužnjelastništva.

Kvazidokumentarni križanec eksploatacije, kostumskega epa in dokumentarne rekonstrukcije v režiji dežurnih provokatorjev, ikonoklastov in ikon politične nekorektnosti, očetov notoričnega mondo filma Gualtieria Jacopettija in Franca Prosperija (*Mondo Cane*, *Africa Addio*), je brutalen in brutalno odkrit prikaz suženjstva. Pod taktirko hišnega skladatelja Riza Ortolanija, rušilca četrte stene *par excellence*, najbolj šokantne prizore kot vselej spremljajo najnežnejše arije.

**MIDNIGHT
MOVIE!**

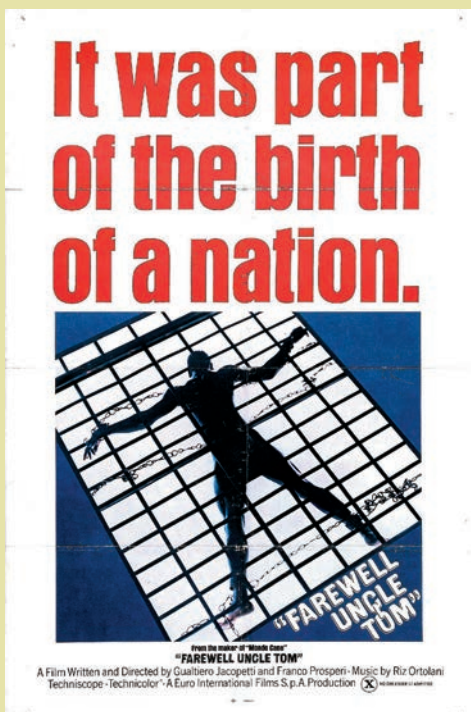
»Osupljiva študija medrasnih odnosov v sodobni Ameriki vključuje šokantne prikaze zloveščega belskega zatiranja, besnečega 'black power' radikalizma in hipnotično zgodovinsko dramatizacijo grozot trgovanja s sužnji. Monumentalno antagonistična kronika ponižanja in reinvenija raziskovalnega novinarstva v slogu Petra Watkina je po zaslugi brisanja ločnice med realnostjo in fikcijo – poteze, ki jo je mondo dvojica imela za nujno in vredno tveganje v imenu nazornega prikaza brutalne zgodovine ameriškega suženjstva – nesporno eden najbolj preziranih in nerazumljenih filmov vseh časov. Kljub večletnemu blatenju, ki sta ga bila deležna, ker sta uprizarjala neizrekljivo, sta se italijanska botra šokumentarca, ki ju je slovita newyorška kritičarka Pauline Kael oklicala za 'morda najbolj izpriena in neodgovorna filmarja, kar jih je kdaj bilo', načrtno spoprijela z umetniškimi izzivi in težavami upodabljanja človekove nečlovečnosti. To je politično tehtna, zgodovinsko točna in epska poustvaritev nekdanjega življenja plantažnih sužnjev. /.../ Ko boste film enkrat videli, se vam bo za vedno vžgal v spomin.« — Alan Jones, *The Act of Seeing*

ewell Uncle Tom

America, 1971. Black Panthers and Malcom X. Racial hatred and revolt against white oppression are reaching the boiling point. To examine how things got this way, notorious shockumentary filmmakers Jacopetti and Prosperi travel back to the nineteenth-century American South and the thriving era of slavery.

The mind-blowing crossbreed of exploitation, period drama and documentary re-enactment could only be made by the infamous agitators, iconoclasts and icons of political incorrectness, the godfathers of mondo, Gualtiero Jacopetti and Franco Prosperi (*Mondo Cane*, *Africa Addio*). An epic, graphic and brutally realistic depiction of slavery, accompanied by the gentle melodies of Riz Ortolani, breaker of the fourth wall *par excellence*.

»Gualtiero Jacopetti and Franco Prosperi's astonishing exploration of race relations in contemporary America, including shocking depictions of evil White oppression, raging radical Black Power and a mesmerizing time-travel dramatization of slave trade atrocities. Undisputedly one of the most reviled and misunderstood movies ever made because of its blurring between reality and fabrication – a necessary step the *Mondo Cane* (1962) duo thought worth taking to graphically make flesh the brutal history of American slavery – this monumentally confrontational chronicle of debasement is a Peter Watkins style investigative journalist reinvention conceit. But after years of being pilloried for staging the unspeakable, the Italian godfathers of the shockumentary, who famed New York critic Pauline Kael dubbed 'perhaps the most devious and irresponsible filmmakers who have ever lived', deliberately set out to rise to the artistic challenges and rigours of depicting man's inhumanity to man. A politically deep, historically accurate and epic recreation of past plantation slave life /.../. Once seen likely to be seared on the memory for all time.« — Alan Jones, *The Act of Seeing*



Assault on Precinct 13

Napad na policijsko postajo 13

John Carpenter, ZDA / USA, 1976, 35mm, 2.35, barvni / colour, 91'



Poročnik Ethan Bishop prispe v zloglasni geto v Los Angelesu, da bi nadzoroval zaprtje policijske postaje številka 13. Postajo so izpraznili in izklopili iz omrežja. Ostali so le še tajnici in peščica policistov, ki nenadoma postanejo tarča brutalnega obleganja ulične tolpe, imenovane Street Thunder. Če hočejo preživeti noč, morajo združiti moči z zaporniki na čelu z obsojenim morilcem Napoleonom Wilsonom. Klavstrofobično napeta, tesnobna, čudovito minimalistična in surova zgodnja mojstrovina Johna Carpenterja z režiserjevim najbolj ikoničnim soundtrackom. Kultna streljačina in Carpenterjev bravurni poklon Hawksovemu *Rio Bravo* je klasični vestern v preobleki urbanega trilerja.

»Assault on Precinct 13 je danes videti tako sveže kot ob prvem predvajanju; njegovo nasilje je še vedno šokantno, njegova glasbena podlaga še vedno učinkovita, tako dialogi kot igra so vrhunski – in vse to v filmu, ki s svojim 100.000 dolarjev vrednim budgetom ne bi pokrili niti stroškov cateringa povprečne hollywoodske produkcije. /.../ Carpenter je *auteur*.« — Colin Odell, Michelle Le Blanc, *John Carpenter*

»V Franciji sem *auteur*. V Angliji sem režiser horror filmov. V Nemčiji sem filmar. V Ameriki sem navaden revež.« — John Carpenter, *SFX*

Lt. Bishop has been assigned to police precinct 13, which has been emptied out and disconnected, save for a couple of secretaries and a few remaining officers. But when a deadly gang known as Street Thunder mounts a relentless attack on the understaffed facility, Bishop must turn to his prisoner, convicted murderer Napoleon Wilson. Carpenter's claustrophobic, tense, and marvellously austere early independent masterpiece bows to Hawks' *Rio Bravo* by reimagining the classic western as a gritty urban thriller. Pulsating with the horror master's most iconic soundtrack, *Assault on Precinct 13* is arguably Carpenter's best film. And it's certainly our favourite.

»Assault on Precinct 13 looks as fresh as the day it was first screened; its violence still shocking, its soundtrack still effective and both the dialogue and its delivery are top notch, all in a film whose \$100,000 budget wouldn't satisfy the catering demands of the average Hollywood picture. /.../ He is an *auteur*.« — Colin Odell, Michelle Le Blanc, *John Carpenter*

»In France, I'm an *auteur*. In England, I'm a horror movie director. In Germany, I'm a filmmaker. In the US, I'm a bum.« — John Carpenter, *SFX*

Escape From New York

Pobeg iz New Yorka

John Carpenter, ZDA / USA, 1981, 35mm, 2.35, barvni / colour, 99'



Piše se leto 1997. Nasilje in kriminal sta opustošila Združene države in spremenila Manhattan v strogo varovan orjaški zapor, po katerem romajo najhujši zločinci in izprijenci vseh vrst. Ko vanj strmoglavljeno letalo ameriškega predsednika, ga lahko reši samo en mož: nekdanji specialec in vojni heroj, zdaj notorični zločinec Snake Plissken. Toda čas se izteka. V Snakovem vratu tiktaka tempirana bomba.

Carpenterjev kultni futuristični akcionar. Urbani komando Snake Plissken, ikonični enooki antijunak, na svoji prvi misiji. Legendarna zasedba Kurt Russell, Lee Van Cleef, Ernest Borgnine, Donald Pleasence, Isaac Hayes, Harry Dean Stanton ... Kaj bi si sploh še lahko želeli?

»Mračen in nevaren.« — *Newsweek*

EYEPATCH AFTERPARTY!

Od Johna Forda do Andréja De Totha, od Plisskena do Frigge ... Očesna preveza ima bogato filmsko tradicijo. Na polnočnem balu se bomo spomnili likov in filmarjev, ki so jo nosili. Dress code: očesna preveza.

From John Ford to André De Toth, from Plissken to Frigga ... The eyepatch is a cinematic staple. Let's remember those who proudly wore it at the late night festival shindig. Dress code: eyepatch.

The year is 1997. In a world ravaged by crime, the entire island of Manhattan has been converted into a walled prison. When the US president crash-lands inside, only one man can bring him back: notorious outlaw and former war hero Snake Plissken. But time is short. In 24 hours, an explosive device implanted in his neck will end Snake's mission, unless he succeeds.

The iconic one-eyed antihero and ultimate urban commando, Snake Plissken on his first outing in John Carpenter's post-apocalyptic action cult classic with the legendary cast: Kurt Russell, Lee Van Cleef, Ernest Borgnine, Donald Pleasence, Isaac Hayes, Harry Dean Stanton... What more could you possibly want?

»Mr. Carpenter's most ambitious, most riveting film to date. Set in the not-too-distant future (1997), the film works so effectively as a warped vision of ordinary urban blight that it seems to be some kind of hallucinatory editorial. It may even remind you a little bit of *Alphaville*, if *Alphaville* had been directed not by Jean-Luc Godard but by Federico Fellini in an uncharacteristically antic mood.« — Vincent Canby, *The New York Times*

White Dog

Beli pes

Samuel Fuller, ZDA / USA, 1982, 35mm, 1.78, barvni / colour, 90'



Ko mlada hollywoodska igralka neke noči v nesreči povozi ovčarja, vzame ranjeno žival v svojo oskrbo. Kmalu se izkaže, da so snežno belega psa od malih nog urili za napadanje temnopoltih ljudi. Toda ko Julie reši pred posiljevalcem, se odloči krvoločnega psa na vsak način prevzgojiti, zato ga zaupa izkušenemu filmskemu trenerju živali, temnopoltemu Keysu.

Fullerjev notorični in divje kontroverzni **White Dog**, ki je bil ob svojem nastanku tako nerazumljen, da so ga kritiki razglasili za prorasistični spev, studio Paramount pa nemudoma pometel pod preprogo, velja danes kajpak za čistokrvno kultno klasiko in drzno obsodbo globoko zakoreninjenega ameriškega rasizma.

»Strasten napad na rasno sovraštvo in od prve do zadnje sekunde odločno Fullerjev film. /.../ Fuller ni režiral tipičnih družbeno angažiranih filmov. S problematiko ni bil pripravljen ravnati v rokavicah in ni podlegal obsedenemu optimizmu, s katerim je liberalni Hollywood skrbno oblažinjal večino filmov, ki so načenjali 'problematične' teme.«

— Lisa Dombrowski, *Film Comment*

Young Hollywood actress Julie accidentally runs over a white German shepherd and takes the injured animal into her home. She soon forms a bond with the dog, not knowing it has been trained to attack black people. Determined to find someone who can deprogramme the killer canine, she solicits the help of an expert animal trainer.

Sam Fuller's notoriously controversial **White Dog**, so profoundly misunderstood in the early eighties that the studio withheld the film from release, is today rightly lauded for its daring metaphor and its throat-grabbing assault on America's deeply rooted racism.

»An impassioned attack on racial hatred and every inch a Fuller film. /.../ Fuller was not a maker of typical social-problem films, and rejected treating subjects with sanitized white gloves and the fixation on uplift with which liberal Hollywood carefully crafted most pictures addressing 'difficult' issues.« — Lisa Dombrowski, *Film Comment*

»It's a work that envisions racism not with a guttersnipe's shrill righteousness but with a scarred humanist's awareness of how ignorance and pain can be toxically ingrained into the fibre of society.«

— Fernando F. Croce, *Slant Magazine*

PETEK 21. 4. / 14.00 – 17.30 / Kinodvor

Škart ali bogastvo? Politika žanrskega filma

Konferenca kultnega filma

Vstop prost. Predavanja bodo potekala v angleškem jeziku. Konferenca je odprta za javnost in namenjena vsem ljubiteljem filma, še zlasti kultnega in žanrskega, ter filmske dediščine, zgodovine in teorije. V sodelovanju z Univerzo Northumbria (Newcastle, VB). Več o gostujočih predavateljih na kurjapolt.org.

Še kako lahko je zanikati kulturni pomen 'popularnega', zato so žanrsko kinematografijo pogosto pojmovali kot potrošni eskapizem brez vsakršne kulturne vrednosti. Ker ji je pripadel status nizke kulture, so jo v najboljšem primeru označevali kot plitko in kratkotrajno, v najslabšem pa kot plažo in škart. Toda filmski teoretiki zadnjih dveh desetletij vse glasneje zagovarjajo stališče, da žanrska produkcija po svoji vrednosti daleč presega golo zabavo, da poseduje kulturni, družbeni in politični pomen.

— Dr. Russ Hunter, Univerza Northumbria

Kontrakulturni kult: politika, droge, svoboda in streznitev v ameriškem filmu 1967–75

Dr. Jamie Sexton, višji predavatelj filmskih in televizijskih študij na Univerzi Northumbria

Pozna 60. in 70. leta so bila čas neprecedenčnega zbliževanja eksploatacijskega, umetniškega in hollywoodskega filma ter vse večje politizacije mladinskih kultur. Neodvisni producenti, med katerimi je prednjačil A.I.P., so na trg lansirali številne filme, namenjene kontrakulturniški publiki, in nemudoma so jim sledili kontrakulturni filmi hollywoodske produkcije, ki so odražali radikalnejšo estetiko in politični preobrat Novega Hollywooda. Ti filmi so nagovarjali vrsto ključnih problematik in interesov kontrakulture: politično in spolno svobodo, droge kot sredstvo miselnega osvobodjanja in raziskovanja, medgeneracijska trenja, rock glasbo. Med filmi, ki jih bom obravnaval, so: *The Trip*, *Wild in the Streets*, *Easy Rider*, *Gas-s-s-s*, *Medium Cool*, *Zabriskie Point*, *Woodstock*, *The Last Movie* in *The Holy Mountain*. Ob dobri meri filmskih klipov iz časa, ko je ekstatični idealizem pogosto trčil ob politično streznitev, se bom ustavil tudi pri nekaterih bolj čudaških kontrakulturnih produkcijah, kot sta Premingerjev katastrofalni poskus, da bi se približal mladinski kulturi s filmom *Skidoo*, in mračni mansonovski *trash* horror *I Drink Your Blood*.

Nekoč prepovedano: 'video nasties' in moralna panika kot marketinška strategija na DVD

Dr. Kate Egan, višja predavateljica filmskih študij na Univerzi Aberystwyth v Walesu

Filmska cenzura ima v smislu družbenih in kulturnih posledic lahko produktiven vpliv, čepravno je ta nenamern. V svojem predavanju bom to trditev preučila na podlagi študije primera tako imenovanih 'video nasties' – skupine filmskih grozljivk iz različnih nacionalnih kontekstov (predvsem iz ZDA, Kanade, Italije, Nemčije in Španije), ki so bile med letoma 1982 in 1984 tarča medijsko podpihovane moralne panike. Zakon o videoposnetkih (Video Recordings Act) je nato leta

1984 v Britaniji prepevala izdajo teh filmov na video. Toda v poznih 90. letih in na začetku novega tisočletja so se začeli prav ti filmi pojavljati na DVD izdajah v različicah, ki jih je odobril Britanski odbor filmske klasifikacije (BBFC). Skozi analizo oblikovalskih in marketinških strategij, ki so spremljale DVD izdaje tovrstnih naslovov (denimo filmov *The Driller Killer*, *Cannibal Holocaust* in *Zombi 2*), bom ilustrirala, kako je povezava nekega filma s preteklo, politično motivirano moralno paniko DVD distributerjem ponudila tržni potencial.

'Torture porn' kot politična alegorija

Dr. Steve Jones, višji predavatelj medijskih študij na Univerzi Northumbria

Kritiki pogosto odpravijo filmsko grozljivko, češ da ljubitelji za gledanje grozljivk motivirajo predvsem fizični dražljaji (šok, strah, vznemirjenje) in ne intelektualni izziv. Ena od ustaljenih obramb grozljivke pred tovrstnimi obtožbami je trditev, da se pod površjem groze in gravža skrivajo resni komentarji filmskih avtorjev o resničnem svetu; da imajo nekatere grozljivke politične alegorične podtekste. Tovrstna obramba je pogosto na delu pri obravnavi podžanra 'torture porn' – ciklusa grozljivk, ki se osredotočajo na ugrabitev in mučenje protagonistov. Številni kritiki, filmarji in teoretiki se postavljajo v bran filmom, kot sta *Saw* in *Hostel*, s pomočjo argumenta, da 'torture porn' vsebuje komentar na vojno proti terorizmu, ki vključuje 11. september, škandal v Abu Grajbu in mučilne sankcije Busheve vlade. Pokazal bom, da je politično alegorično tolmačenje filmov sicer lahko zanimivo in koristno, toda če tega pristopa ne uporabljamo previdno in premišljeno, lahko proizvede samouresničujejoče se in površne interpretacije.

FRIDAY 21. 4. / 14.00 – 17.30 / Kinodvor

Trash or Treasure? The Politics of Genre Cinema

Cult Film Conference

Free admission. Talks will be conducted in English. The conference is open to the general public. In collaboration with Northumbria University (Newcastle, UK). More about the guest speakers at kurjapolt.org.

It is often easy to dismiss the cultural significance of 'the popular' and genre cinema has often been viewed as disposable escapism without any cultural importance. Its lowbrow status has seen it positioned as superficial and ephemeral or, at worst, as trash. However, over the last two decades film scholars have increasingly argued that genre film production has a value beyond mere entertainment, suggesting it can have cultural, social and political meaning too. The talks in this one-day conference all engage with films that have, at various times, been viewed as lowbrow, problematic or disposable and argue that there is a greater significance to such films than is often assumed.

— Dr Russ Hunter, Northumbria University

Countercultural Cult: Politics, Drugs, Freedom and Disillusionment in American Cinema 1967-75

Dr Jamie Sexton, Senior Lecturer in Film and Television Studies at Northumbria University

In the late 1960s and 1970s, exploitation filmmaking, art cinema and Hollywood converged to an unprecedented extent, while youth cultures became increasingly politicized. A number of films attempting to appeal to countercultural audiences were subsequently released by independent companies, most prominently A.I.P., closely followed by Hollywood-produced counterculture films which reflected New Hollywood's more radical aesthetic and political turn. These films linked to a number of prominent countercultural concerns and interests: political freedom from restrictive social structures, sexual liberation, drugs as an aid to mental freedom and exploration, generational tensions, rock music. Films discussed include *The Trip*, *Wild in the Streets*, *Easy Rider*, *Medium Cool*, *Zabriskie Point*, *The Last Movie*, and *The Holy Mountain*. Chock full of clips from a period in which trippy idealism often vied with political disillusionment, I'll also mention some of the odder countercultural productions.

Previously Banned: The 'Video Nasties' and Moral Panic as Marketing Strategy on DVD

Dr Kate Egan, Senior Lecturer in Film Studies at Aberystwyth University, UK

For writers on film censorship like Annette Kuhn, censorship can, however inadvertently, be productive in terms of its social and cultural consequences. I will explore this claim through the case study of the 'video nasties' – a group of horror films, from different national contexts (primarily the USA, Canada, Italy, Germany, and Spain), that were the target of a press-fuelled moral panic from 1982-4, were then banned on video in Britain under the 1984 Video Recordings Act, but in the late 1990s and early 2000s began to re-emerge on DVD in British Board of Film Classification (BBFC) approved and certified versions. By focusing on and analysing the DVD packaging and marketing strategies that accompanied the re-release of some of these titles (including *The Driller Killer*, *Cannibal Holocaust* and *Zombie Flesh Eaters*), this talk will explore how a film's relations to a past, politically-fuelled moral panic held the potential to be used as a commercial selling point for DVD distributors.

Torture Porn as Political Allegory

Dr Steve Jones, Senior Lecturer in Media Studies at Northumbria University

Horror films are often dismissed by critics, who presume that fans mainly watch these films for physical thrills (shocks, jumps, excitement), rather than intellectual stimulation. One common way of defending horror against such accusations is to suggest that beneath the gore, the filmmakers have something serious to say about the real world; that some horror films have political allegorical subtexts. That defence has been presented in relation to torture porn; a cycle of horror films that focus on the abduction and torment of the protagonists. Numerous press critics, filmmakers, and academics have sought to defend films such as *Saw* and *Hostel* by suggesting that torture porn movies pass comment on the War on Terror, encompassing 21st century terrorism, 9/11, the Abu Ghraib scandal, and the Bush Administration's torture sanctions. This presentation argues that although political allegorical readings of films can be interesting and valuable, unless the technique is approached with care, it can also lead to self-fulfilling, superficial interpretations.

Naredi si fanzin

Delavnica izdelave žanrskega fanzina

19. – 23. 4. / Rok za prijave: 5. 4.

Fanzini so se pojavili v 30. letih prejšnjega stoletja kot ljubiteljske publikacije na področju žanrskega, zlasti fantastičnega in ZF filma. Predstavljajo plodno alternativno področje filmske misli in dostopno izrazno orodje za filmske ljubitelje. Udeležence želimo spodbuditi k ohranjanju izumirajoče tradicije tiskanega fanzina ter jim podeliti znanje in veščine za lastno izražanje, ustvarjanje in (samo)založništvo. Brezplačna delavnica je namenjena ljubiteljem žanrskega filma, filmske dediščine in umetnosti, nadebudnim filmskim mislecem, bodočim urednikom, kritikom in publicistom, fotografom, ljubiteljem oblikovanja in ilustracije. Udeleženci bodo spoznali osnove novinarskega in grafično-oblikovalskega dela ter posebnosti žanrskega filma, skupaj pa bodo ustvarili fanzin festivala Kurja polt 2017.

Delavnico vodi Nejc Bahor, grafični oblikovalec in urednik fanzina PAF, ter Pia Nikolič, novinarka na Radiu Študent in koordinatorka programa pri Zavodu Stripolis.

Naježimo dlako, ostrimo pogled

Filmsko-kritiška delavnica

19. – 23. 4. / Rok za prijave: 9. 4.

Ste ljubitelji krvavega, mesnatega, strašno-čudnega in grozno-srhljivega? Motornih žag in zapuščenih graščin s pokvečenimi obrazi? Imate radi občutek naježene kože in hladne prste s cmokom v grlu? Društvo za širjenje filmske kulture KINO! izvaja na festivalu Kurja polt filmsko-kritiško delavnico za mlade od 18. leta dalje. Vsakodnevna srečanja udeležencev bodo potekala v prijetno-srhljivem festivalskem vzdušju. Ob ogledu izbranih žanrskih poslastic bomo z udeleženci poglobljeno diskutirali, spoznavali specifične, pa tudi subverzivne prevrate žanrske umetnosti, kar bo obrodilo v pisanju filmske kritike. Besedila bomo kalili skozi pogovor z mentorico, ki bo podajala konstruktivno kritiko, komentarje in smernice med delom v nastajanju. Končni izdelki bodo objavljeni na portalu *Ostrenje pogleda* in spletni strani festivala. *Delavnico vodi dr. Maja Krajnc, odg. urednica revije KINO!.*

ostrenje
pogleda

FILMSKA VZGOJA ZA OTROKE IN MLADE

How To Make A Fanzine

Genre Film Fanzine Workshop

19. – 23. 4. / Application deadline: 5. 4.

Fanzines appeared in the 1930s as fan publications in the field of genre cinema, especially fantasy and sci-fi films. They represent a bountiful alternative field of film thought and an accessible, creative means of expression for amateur film buffs. We would like to encourage the participants to carry on the dying tradition of printed fanzines and provide them with the skills for their own expression, creativity and self-publishing. The free-of-charge workshop is intended for genre cinema and film history enthusiasts, budding film thinkers, future editors, critics and journalists, fans of design and illustration. Participants will explore the basics of journalism, graphic design and the particularities of genre cinema, and together create the Kurja Polt 2017 fanzine.

Conducted by Nejc Bahor, graphic designer and editor of PAF fanzine, and Pia Nikolič, journalist at Radio Študent and programme coordinator at Zavod Stripolis.

Shivering Skin, Sharpening Gaze

Film Criticism Workshop

19. – 23. 4. / Application deadline: 9. 4.

Are you a fan of the bloody, the fleshy, the horrifically weird and the dreadfully chilling? Chainsaws and abandoned mansions with disfigured faces? Do you like the feel of your skin crawling, cold fingers and a lump in your throat? KINO! Film Society conducts a film criticism workshop for youth aged 18 and above. Participants' daily meetings will take place in the pleasantly thrilling festival atmosphere. The viewings of selected genre treats will be followed by in-depth discussions and examinations of the specifics and subversions of genre cinema, preparing the participants for their own writing. Texts will be honed through one-to-one discussions with the mentor, who will provide constructive criticism, comments and guidelines. All finished reviews will be published on the festival and *Ostrenje pogleda* websites. *Conducted by Dr Maja Krajnc, editor-in-chief of KINO! magazine.*

Iz zbirke: represija in revolt na plakatu

Dvorana Silvana Furlana, Slovenska kinoteka
19. 4. – 31. 5. 2017

Festivali, ki se posvečajo posebnim temam in vsebinam, so nadvse dragoceni za filmske muzeje, kot je Slovenska kinoteka. Ne le da bogatijo filmski program, širijo in poglobljajo filmska obzorja ter – ključno! – omogočajo tehtno kontekstualizacijo prikazanih vsebin, ampak so tudi odličen »izgovor«, da Kinoteka prikaže delček svojih muzejskih zbirk in ozavešča, kaj vse je filmska dediščina.

Letos smo v seriji razstav *Iz zbirke* pripravili izbor plakatov, ki smo jih razdelili v dve skupini, navezujejo pa se na letošnje temo festivala *Represija in revolt*. V prvi skupini so plakati za filme z družbenopolitičnimi temami, v drugi pa za filme, v katerih nastopajo uporniki – v najrazličnejših pomenih te besede. Izbor dobro prikaže, kako raznoliki plakati so nekoč nastajali, kako je nihala kakovost oblikovanja in tiska, kako so se pri posameznih žanrih, temah in vsebinah postopno izoblikovale skupne vizualne značilnosti ter občasno že kar klišejske likovne rešitve. Nosilni plakat letošnje razstave za film *Če bi ...* (1968) je oblikovno enostaven in nagovarja z minimalnimi sredstvi: močno barvno ploskvijo, črno-belo ilustracijo in le najnужnejšimi napisi. Vse stavi na figuro mladeniča, pri katerem v oči gledalca najprej padeta mladeničev pogled in orožje. V ozadju, ob njegovem vznožju, vladata kaos in dim, njegova drža pa je povsem mirna. Pozoren gledalec gotovo opazi tudi knjige, ki jih mladenič stiska pod roko, s katero drži orožje. Ta preprosti detajl je osrednje sporočilo filma in ilustrira, kako učinkovita sta lahko domiselna ilustracija in likovno čist plakat. V duhu letošnje teme plakat sporoča tudi to, da včasih knjiga kot orožje ne zadostuje več.

Metka Dariš
vodja muzejskega oddelka
Slovenske kinoteke

From the Collection: Repression and Revolt on Posters

Silvan Furlan Hall, Slovenian Cinematheque
19. 4. – 31. 5. 2017

Festivals devoted to special topics and content that the mass film audience might consider exotic are most precious for film museums such as the Slovenian Cinematheque. Not only do they enrich the screen, broaden and deepen our film horizons and – which is crucial! – enable a relevant contextualisation of the content shown, they are also an excellent »excuse«

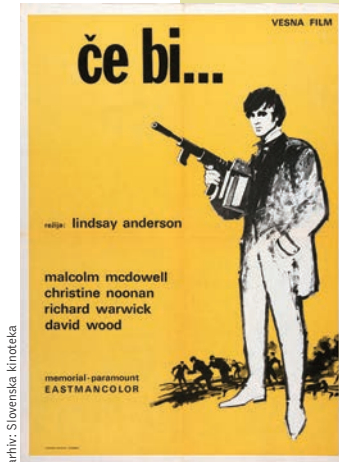
for the Cinematheque to display its museum collections and raise awareness about all that constitutes film heritage.

For this year's exhibition, which is part of the *From the Collection* series, we prepared a selection of posters comprising of two groups according to the programme theme *Repression and Revolt*. The first consists of film posters with sociopolitical topics, the second features cinematic rebels – in all the various senses of the word. The selection nicely shows how posters used to be diverse, how the quality of design and print used to vary and how, for individual genres, topics and content, common visual characteristics

gradually developed.

The exhibition's central poster for Lindsay Anderson's *If....* (1968) has a simple design and addresses the viewer with minimal means. It relies entirely on the figure of a young man placed along the edge of the poster. In the background, at his feet, there is chaos and smoke, but his stance is perfectly calm. An attentive viewer will also notice the books under the arm holding the weapon. This simple detail is the central message, which summarises the film's content. A textbook example of how an imaginative illustration and visually refined design can effectively deliver a message – that sometimes a book as a weapon is no longer enough.

Metka Dariš
Head of the Slovenian Cinematheque's
Museum Department



arhiv. Slovenska kinoteka

We make films, produce, curate, project, collect, preserve or restore them, and we constitute a chain of skills and practices, linked together by the practice of projecting films in the historic format of cinema – today, in the digital era.

We wish to bring to light a critical situation which is, nonetheless, very little debated, and to come together into a compelling force, so that an industry's choices do not annihilate the possibility of the unique marvel which is the projection of a film print.

The website filmprojection21.org is the embodiment of a network comprised around these affinities; it is a repertoire of initiatives, tools and reflections of this order, which permits to those who wish to do so to offer their support.

As signatories of this charter, we will favor photochemical film projection whenever a projectable print of a historic film is available or a contemporary film is made in this format.

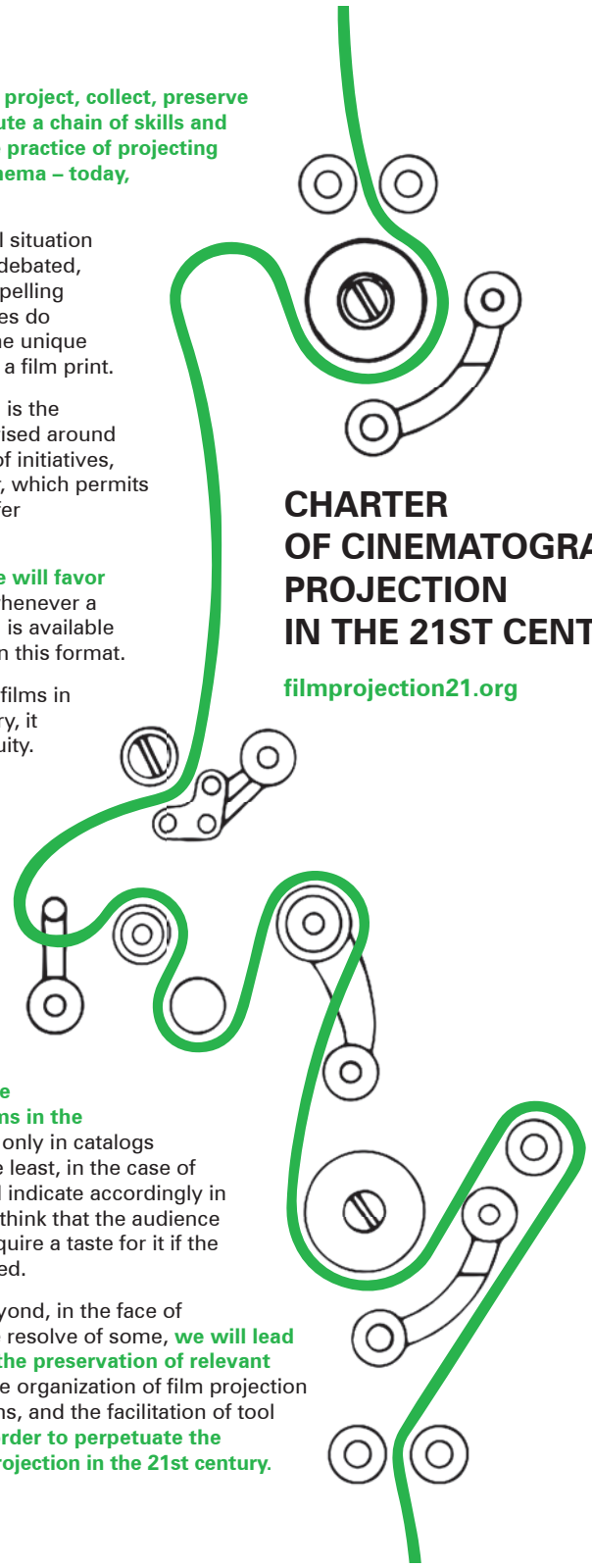
To continue to be able to project films in their original format is not a luxury, it is a necessary and logical continuity.

It is a unique and incomparable experience, which will also allow filmmakers to continue to create in this medium.

Who knows? Perhaps, photochemical film, liberated from the burden of its industrial heft, will live to see a new age, a rebirth linked to its proper specificity, an unforeseen and vibrant moment in its long history.

Therefore, **we will duly announce the projection formats of the films in the programs we organize** - and not only in catalogs reserved for professionals. At the least, in the case of photochemical projection we will indicate accordingly in our programs, for it is illusory to think that the audience can learn to distinguish it and acquire a taste for it if the screening format is never specified.

By means of this website and beyond, in the face of difficulties that might weaken the resolve of some, **we will lead collective actions to encourage the preservation of relevant knowledge and skills**, such as the organization of film projection and maintenance training sessions, and the facilitation of tool sharing and print circulation, **in order to perpetuate the possibility of cinematographic projection in the 21st century.**



CHARTER OF CINEMATOGRAPHIC PROJECTION IN THE 21ST CENTURY

filmprojection21.org

PRODUKCIJA / PRODUCTION



KOPRODUKCIJA / COPRODUCTION

Kinodvor.
Mestni kino.
www.kinodvor.org



SOFINANCERJA / FUNDING

MEDIJSKA PODPORA / MEDIA SUPPORT



PARTNERJI / PARTNERS



ZAHVALA / THANK YOU

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EKIPA / TEAM

Maša Peče, Neža Grum, Ondra Maršiček, Grega Kropivnik, Petra Radoja, Jan Droz, Pero.

IMPRESSUM

besedila / texts
Maša Peče, Kate Egan, Russ Hunter, Steve Jones, Jamie Sexton, Metka Dariš, Maja Krajnc, Pia Nikolič

prevod / translation
Maja Lovrenov, Maša Peče

jezikovni pregled
Mojca Hudolin

oblikovanje / design
Grega Kropivnik

tisk / print
Collegium Graphicum



KINO- SLOGA. RETRO- SEKS.

Valentinovo v bivši Slogi!

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HORROR
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Domicilna postaja Noči grozljivk **Halloween**
horror maraton in Noči erotičnega filma
Kinosloga. Retrosex.

*Home of the annual **Halloween Horror Marathon**
and Night of cinematic erotica **Kinosloga.**
Retrosex.*



Kinodvor. **Event Cinema.**

www.kinodvor.org