FESTIVAL ŽANRSKEGA FILMA / GENRE FILM FESTIVAL

KURJA POLT

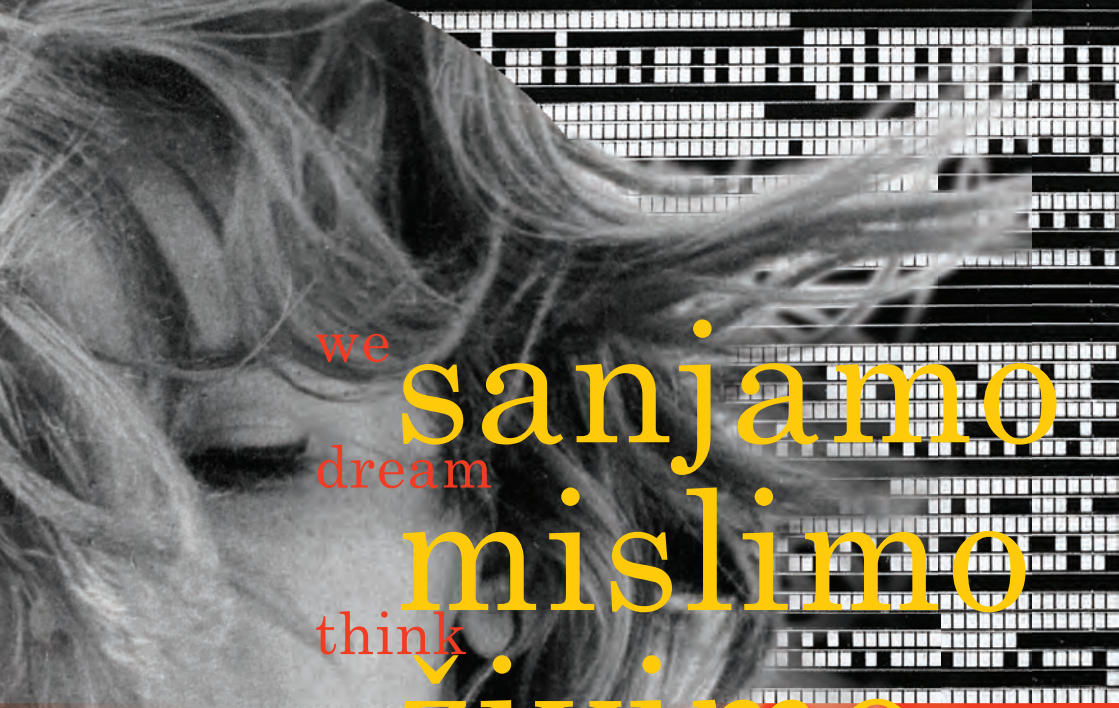
KULTI, KLASIKE IN ŽANRSKI ODPADNIKI

13.-17.4.2016

Slovenska kinoteka &
Kinodvor / Ljubljana

Kurja polt

KURJAPOLT.ORG



we sanjamo
dream
mislimo
think
živimo
live
film

programski oddelek | **programme department**
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www.kinoteka.si

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

SPORED / SCHEDULE

PETEK / FRIDAY 8. 4.
PRITLIČJE

Ženska je, rjovi kot lev (20.00)
Festivalsko ogrevanje in stripovski jam session z Zavodom Stripolis

She Is Woman, Hear Her Roar (20.00)
Festival warm-up and comic art competition with Zavod Stripolis

SREDA / WEDNESDAY 13. 4.
SLOVENSKA KINOTEKA

Attack of the 50 Foot Woman
Napad velikanke (18.30)
Nathan Juran, 1958, 16mm, 65'

What Ever Happened to Baby Jane?
Kaj se je zgodilo z Baby Jane? (20.00)
Robert Aldrich, 1962, 35mm, 132'

ČETRTEK / THURSDAY 14. 4.
SLOVENSKA KINOTEKA

H.R. Giger's Alienscapes: The Secret Language of Biomechanics (17.00)
O vizualni privlačnosti Gigerjevega umetniškega jezika predava Ilhana Škrgić. V angleščini. *Vstop prost.* / Lecture by Ilhana Škrgić on the visual appeal of Giger's artistic language. In English. *Free admission.*

Dark Star – HR Gigers Welt
Temna zvezda – Gigerjev svet / Dark Star – HR Giger's World (18.00)
Belinda Sallin, 2014, DCP, 95'

Das Universum Giger
Gigerjevo vesolje / Giger's Universe (20.00)
Švica / Switzerland, 1967- 1992, 99'

Let's Scare Jessica to Death
Na smrt prestrašimo Jessico (22.15)
John D. Hancock, 1971, 35mm, 89'

PETEK / FRIDAY 15. 4.
KINODVOR

Demon (17.00)
Marcin Wrona, 2015, DCP, 94'

We Are Still Here
Še vedno smo tu (19.00)
Ted Geoghegan, 2015, DCP, 84'

Baahubali: The Beginning
Bahubali: Začetek (21.00)
S. S. Rajamouli, 2015, DCP, 137'

SOBOTA / SATURDAY 16. 4.
SLOVENSKA KINOTEKA

En hud pesjan je živel (17.00)
Predavanje prof. dr. Karmen Šterk in dr. Eve Vrtačič.
Vstop prost.

An old friend for dinner (17.00)
Lecture by Prof. Dr. Karmen Šterk and Dr. Eva Vrtačič.
Free admission.

When a Stranger Calls
Ko pokliče neznanec (18.00)
Fred Walton, 1979, 35mm, 97'

Suspiria (ob 20.00)
Dario Argento, 1977, 35mm, 98'

La Morte vivante
Živa smrt / The Living Dead Girl (22.00)
Jean Rollin, 1982, 35mm, 89'

I Spit on Your Grave
Pljunem na vaš grob (00.00)
Meir Zarchi, 1978, 35mm, 101'

NEDELJA / SUNDAY 17 4.
KINODVOR

Bone Tomahawk
Bojna sekira (19.00)
S. Craig Zahler, 2015, DCP, 132'

PODNAPISI / SUBTITLES
Filme predvajamo v originalni verziji. SP (slovenski podnapisi), BP (brez podnapisov). / Films are screened in original language version. ES (English subtitles).

VSTOPNICE / TICKETS
Slovenska kinoteka: 4 € (redna / regular), 3 € (predprodaja / presale)
Kinodvor: 5,30 € (redna / regular), 4,50 € (predprodaja / presale)

Vstopnice za projekcije v Slovenski kinoteki in Kinodvoru so naprodaj pri blagajnah posameznih prizorišč. **Predprodaja vstopnic od 29. marca do 12. aprila!** / Tickets for screenings at Kinodvor cinema and Slovenska kinoteka are available at respective box offices. **Presale from March 29 to April 12!**

BLAGAJNA / BOX OFFICE
Slovenska kinoteka
Miklošičeva 28
1000 Ljubljana
e: blagajna@kinoteka.si
t: 01 43 42 524

Kinodvor. Mestni kino.
Kolodvorska 13
1000 Ljubljana
e: blagajna@kinodvor.org
t: 01 23 92 217

Blagajni se odpreta uro pred pričetkom prve predstave. / Box offices open one hour before the first screening.

Kurja polt 3: Zadnje dekle

»Vse, kar potrebujete, da bi posneli film, sta dekle in pištola. To je rekel Griffith, ne jaz.«
- D. W. Griffith via Jean-Luc Godard

»Vse, kar potrebujete, da bi posneli film Jeana Rollina, sta dve dekleti in pištola.«[1] In vse, kar potrebujete za Aldrichevo mojstrovino ameriške gotike **Kaj se je zgodilo z Baby Jane?** (What Ever Happened to Baby Jane?, 1962), sta dve zreli ženski in invalidski voziček. Tretja edicija festivala Kurja polt prikima tej formuli. »Dekleta« so nepogrešljiva, četudi lahko strukturno mesto pištole v filmu zapolni marsikaj – motorna žaga, obešalnik, orjaška gorila ali v našem primeru voziček, vrv in vitel, vampirski čekani, petnajstmetrski stas … Tematsko retrospektivo **Zadnje dekle** letos poklanjamo markantnim ženskim likom in vlogam, nekaj nepogrešljivim »zadnjim dekletom«, za izhodišče pa jemljemo eno ključnih monografij o filmski grozljivki, *Men, Women, and Chain Saws* (1992) ameriške teoretičarke Carol J. Clover.

Najbolj drzen in direkten med žanri, filmska grozljivka, ostaja v fokusu festivala Kurja polt. Toda program pod praporom **festivala žanrskega filma** letos razpiramo, da bi zavrteli še ameriški kultni B, hollywoodsko klasiko, indijski junaški ep ali kanibalski vestern. In na ta način morda, z majhnimi koraki, nekoč vendarle presegli odpor do krvavega žanra, za katerega se zdi, da je v našem prostoru krepko zakoreninjen, ne nazadnje tudi po zaslugi politične preteklosti. Če namreč totalitarnost pozdravlja komedijo, če blokovske konfrontacije vesterna potrjujejo njeno vizijo bipolarnega sveta, če stisnjenih zob trpi kriminalko in dopušča celo brstenje erotike (čeravno smo bili v tem prej izjema kot pravilo), je dobro znano, da ji žanr eksplicitnih podob nasilja in pogosto pesimistične vizije sveta nikakor ni pogodu. Je pa nam. Ker razumemo, da je film film, in imamo radi takšnega, ki nam zgrabi možgane in drobovje, ob katerem nas – bodisi zavoljo čiste groze, čudovitega preobilja, mrakobne lucidnosti ali pa zato, ker je tako slab, da je preprosto dober – oblije kurja polt.

Seveda bo poskrbljeno za uravnotežen boj in enakost spolov. V sodelovanju z Društvom za uveljavljanje kratkega filma Kraken se bomo poklonili slovitemu švicarskemu umetniku **H. R. Gigerju**, nadrealistu in vizionarju, vizualnemu avtorju z oskarjem nagrajene naslovne pošasti iz znanstvenofantastične klasike Ridleyja Scotta **Osmi potnik** in vizualne zasnove najbolj kultnega med nikoli posnetimi filmi, nesojenega **Dune** Alejandra Jodorowskega. Dragoceni program redko predvajanih kratkih filmov o avtorju in v Gigerjevi lastni režiji, ki sta ga kuratorja Laura Walde in John Canciani z mednarodnega festivala Internationale Kurzfilmtage Winterthur poimenovala **Gigerjevo vesolje** (Das Universum Giger), bo dopolnil celovečerni dokumentarec **Temna zvezda – Gigerjev svet** (Dark Star – HR Gigers Welt, 2014). Festivalska sekcija **mlada kri** pa s peščico žanrsko raznorodnih sodobnih produkcij letos od testosterona kar poka po šivih. Tu sta dva dvojca debitantskih režiserjev in prekaljenih žanrskih ikon: legenda neodvisne ameriške grozljivke Larry Fessenden v filmu **Še vedno smo tu** (We Are Still Here, 2015) Teda Geoghegana in horror vestern pisatelja

1 Colin Odell, Michelle Le Blanc, »Jean Rollin: Le sang d'un poete du cinema«, v: *Alternative Europe*, urednika Ernest Mathijs in Xavier Mendik, London, Wallflower, 2004.

in muzikanta S. Craiga Zahlerja **Bojna sekira** (Bone Tomahawk, 2015) s Kurtom Russllom v vrhunski, »Snake Plissken« formi (ker je film v nedavni distribuciji skorajda neopaženo spolzel mimo, za nas in mnoge mednarodne kolege pa predstavlja enega svetlih trenutkov preteklega leta, ga vračamo na platno). Naravnost iz Hyderabada, središča teluške filmske industrije, tako imenovanega Tollywooda, prihaja najdražji indijski film doslej, v en mah junaški ep, vojni spektakel, ljubezenska zgodba in tollywoodski muzikal o »možu mogočnih rok«, mitskem **Bahubaliju** (Baahubali: The Beginning, 2015). Projekcijo filma **Demon** (2015), avtorskega križanca med art filmom in klenim žanrom, pa posvečamo spominu na prezgodaj preminulega poljskega cineasta in nekdanjega gosta festivala Kino Otok, Marcina Wrono.

Zdaj že ponarodeli trop in teorijo »zadnjega dekleta« (Final Girl) razvije avtorica Carol Clover na podlagi »sodobnega slasherja«, filmov o psihotičnih morilcih in njihovih povečini ženskih žrtvah od leta 1974 in **Teksaškega pokola z motorko** dalje. Pod drobnogled nato vzame še dva, kot pravi, najbolj »ženska« podžanra grozljivke, v katerih ženski liki in vprašanja spola zasedajo osrednje mesto: okultno ali nadnaravno grozljivko in podžanr filmov »posilstva in maščevanja« (*rape-revenge*). Slasher, ta izvorni habitat »zadnjega dekleta«, velja za enega najbolj formulaičnih podžanrov grozljivke, ki iz filma v film preigrava v temelju nespremenjeno strukturo, da bi jo nato ponovil še v neštetih rimejkih in nadaljevanjih. Še več, ti filmi ali franšize (**Noč čarovnic**, **Petek 13.**, **Nočna mora v Ulici brestov**, **Krik**) so nam vsem dobro znani. Zato smo se iskanja naših »zadnjih deklet« lotili bolj svobodno ter avtorici in izvornemu podžanru koncept tako rekoč ugrabili, da bi se z njim poigrali na platnu in, kot nam je v navadi, na **filmskem traku**.

O nadnaravni pošastni ženskosti bomo razmišljali med šolsko uro okultne grozljivke, vrhovno mojstrovino Daria Argenta **Suspiria** (1977), zamolčanim biserom Johna Hancocka **Na smrt prestrašimo Jessico** (Let's Scare Jessica to Death, 1971) in rollinado **Živa smrt** (La Morte vivante, 1982) prekletega poeta filmske fantastike, Jeana Rollina. Podžanra posilstva in maščevanja se bomo kajpak lotili natanko tako kot Cloverjeva, ker bi najbolj zloglasnemu primerku vseh časov **Pljunem na vaš grob** (I Spit on Your Grave, 1978) zaman iskali primerjavo. S kultnim znanstvenofantastičnim B-jem **Napad velikanke** (Attack of the 50 Foot Woman, 1958) bomo maščevali še prešuštvo, to ambivalentno mešanico posilstva in seksa iz časa Produkcijskega kodeksa. Z letošnjim žanrskim odpadnikom, čistokrvno klasiko Roberta Aldricha **Kaj se je zgodilo z Baby Jane?**, se bomo spraševali, kdo je tu žrtev, Bette Davis ali Joan Crawford, in bržkone ne našli enoznačnega odgovora. Psihotičnega morilca pa bomo namesto v primerih Carol Clover poiskali v še enem manj razvpitem dragulju, **Ko pokliče neznanec** (When a Stranger Calls, 1979).

»Zadnje dekle« je tisto, ki preživi (najdlje), njen boj za preživetje je ključni fokus zgodbe. In če sprva še potrebuje posredovanje moškega rešitelja, filmski ekvivalent figure lovca iz *Rdeče kapice*, v kasnejši slasherjih postane svoja lastna rešiteljica, figura nesposobnega namišljenega »lovca« pa predmet parodije. Mi smo naša »zadnja dekleta« iskali onkraj slasherja, onkraj grozljivke, in ker radi kršimo lastna pravila, tudi onkraj žanra. Njihove usode so različne, njihov položaj »zadnjega dekleta« ne vedno očiten, celo njihova imena so anomalija, za razliko od junakinj slasherja (Stevie, Marti, Terry, Laurie, Stretch … Ripley) so vsa po vrsti ženska: Nancy, Jane, Blanche, Jessica, Emily, Catherine, Hélène, Jennifer, Jill in Suzy. Ne bodite nesojeni »lovci«, ne pustite jih na cedilu.

Maša Peče in festival Kurja polt

Kurja polt 3: Final Girl

»All you need to make a film is a girl and a gun. It was Griffith who said that, not me.«
- D. W. Griffith via Jean-Luc Godard

»All you need to make a Jean Rollin film is two girls and a gun.«[1] And all you need for Robert Aldrich's masterpiece of American gothic, **What Ever Happened to Baby Jane?** (1962), are two mature women and a wheelchair. The third edition of **Kurja polt Genre Film Festival** gives a nod to the Griffith-Godard formula. »Girls« are indispensable. Even if the structural position of a gun can be filled by a plethora of things: a chain saw, a hanger, a giant gorilla, and in our case a wheelchair, a rope and a winch, a fifty foot torso or vampire fangs… With our thematic **Final Girl Retrospective** we pay tribute to prominent female figures and roles, a few indispensable »final girls«, and take as our point of departure one of horror film theory's seminal works, Carol J. Clover's 1992 *Men, Women, and Chain Saws: Gender in the Modern Horror Film*.

We shall, of course, provide for gender equality and a fair battle of the sexes. In collaboration with Kraken Society for Short Film Promotion we shall pay hommage to the world-famous Swiss artist and visionary surrealist **H. R. Giger**, author of the Academy Award-winning design for Ridley Scott's sci-fi classic **Alien** and Jodorowsky's **Dune**, the greatest cult film never made. Belinda Sallin's intimate and insightful documentary feature **Dark Star – HR Giger's World** (Dark Star – HR Gigers Welt, 2014) will accompany **Giger's Universe** (Das Universum Giger), a precious selection of short films curated by Laura Walde and John Canciani of Internationale Kurzfilmtage Winterthur, and featuring rarely screened shorts and music videos directed by Giger and the renowned Swiss filmmaker Fredi Murer. While our **Young Bloods** section of handpicked and generically diverse contemporary films bursts with testosterone by the seams. American independent horror legend Larry Fessenden teams up with debut director Ted Geoghegan for haunted house chiller **We Are Still Here** (2015). Writer-musician S. Craig Zahler's horror-western hybrid **Bone Tomahawk** (2015) brings us Kurt Russell in top, »Snake Plissken«

1 Colin Odell, Michelle Le Blanc, »Jean Rollin: Le sang d'un poete du cinema,« in: *Alternative Europe*, editors Ernest Mathijs and Xavier Mendik, London, Wallflower, 2004.

form. Straight from Hyderabad, the home of Tollywood film industry, comes the most expensive Indian film to date, S. S. Rajamouli's heroic epic, war spectacle, love story and Tollywood musical about the mythical **Baahubali** (Baahubali: the Beginning, 2015) all rolled into one. And with the screening of **Demon** (2015), a unique and confident crossbreed between art-house and genre cinema, we honour the memory of the late Polish director Marcin Wrona, a guest at Kino Otok Film Festival in Izola, Slovenia, in 2011.

Carol Clover developed her Final Girl theory and trope, which has long since become part of the vernacular, on the basis of »modern slashers«, films, featuring psychotic killers and their largely female victims, which came into prominence post-1974 and **The Texas Chain Saw Massacre**. Her book takes under scrutiny those horror subgenres »in which female figures and/or gender issues loom especially large«: slashers, occult or possession, and rape-revenge films. But Final Girl's original habitat, the slasher, enjoys the dubious reputation as one of the most formulaic horror subgenres. From one film(maker) to the next its basic structure remains fundamentally unchanged, only to be repeated in countless sequels and remakes. Moreover, these film franchises (**Halloween, Friday the 13th, A Nightmare on Elm Street, Scream**) are well known and often seen popular hits of the bloody genre. Therefore, we hijacked the Final Girl concept from its author's and its subgenre's original domain – in order to play with it freely on **celluloid** and the big screen.

We will reflect on the monstrous supernatural femininity during the ultimate lesson in occult horror, Dario Argento's **Suspiria** (1977), John Hancock's restrained gem **Let's Scare Jessica to Death** (1971) and **The Living Dead Girl** (La Morte vivante, 1982) by the great Jean Rollin, *poète maudit* of fantastic horrotica. With the cult sci-fi exploitation flick **Attack of the 50 Foot Woman** (1958) we will avenge adultery, that ambivalent mixture of rape and sex from Production Code era. And since finding a rape-revenge exemplary on par with the notorious **I Spit on Your Grave** (1978) would be utterly futile, we shall tackle the much feared and detested subgenre exactly as Clover does. With Robert Aldrich's certified classic **What Ever Happened to Baby Jane?** we will wonder who is the victim here, Davis or Crawford, and never reach a definitive answer. And we shall not skimp entirely on psychotic killers, but instead of Clover's chain saw wielding monsters, we will find ours in yet another quiet jewel, Fred Walton's **When a Stranger Calls** (1979).

Slasher's (and Clover's) Final Girl is the one who survives… the longest; her struggle for survival is the storyline's focus. If at first she still requires a masculine saviour, the cinematic equivalent of *Little Red Riding Hood*'s chevalier woodsman, in later slashers she becomes her own saviour, the victim turned hero. While the figure of an inept would-be »woodsman« becomes the repeated subject of parody. We have searched for our »Final Girls« beyond slasher films, beyond horror film, and to break our own rules, even beyond genre film. They are women who suffer various fates, their position as Final Girls is not always obvious, and contrary to the heroines of slasher films (Stevie, Marti, Terry, Laurie, Stretch… Ripley) even their names are abnormally female: Nancy, Jane, Blanche, Jessica, Emily, Catherine, Hélène, Jennifer, Jill and Suzy. Don't be incompetent would-be »woodsmen«. Don't leave them hanging out to dry.

Maša Peče and Kurja polt festival

Demon

Marcin Wrona, Poljska, Izrael / Poland, Israel, 2015, DCP, 2.35, barvni / colour, 94', SP / ES

F: Toronto, Sitges (najboljša fotografija / Best Cinematography), Austin Fantastic Fest (najboljša grozljivka / Best Horror Film), Cottbus (posebna omemba žirije / Special Jury Mention), Stockholm, Fanomenon Leeds, Tallinn Black Nights

Mlad moški obišče domači kraj svoje neveste. Njen ded mu je v poročno darilo odmeril kos zemlje, da bi si mladi par tam postavil hišo in ustvaril družino. Toda ko začne ženin na posesti izkopavati temelje bodočega doma, odkrije v zemlji ostanke človeških kosti. Poročno slavje je pred vrati in dogajajo se sila čudne reči.

Demon, sodobna variacija na temo judovske folklorne legende o dibuku, kot drzen in spreten vrvohodec stopa po vselej tvegani ločnici med art filmom in žanrom. Poslednji celovečerni film prezgodaj preminulega, mladega, a velikega upa sodobne poljske kinematografije.

»Kljub inherentno mračnim in nadnaravnim elementom **Demon** ni grozljivka. Resnici na ljubo ga je celo težko označiti za psihološko srhljivko. Zaradi njegove skoraj brezdanje večplastnosti ga je tako rekoč nemogoče popredalčkati.« — Blair Hoyle, *Way Too Indie*

A young man is visiting the hometown of his future wife. As a wedding gift from the bride's grandfather, he receives a piece of land where the two can build a house and raise a family. While preparing the land he discovers human remains buried beneath the property, and strange things begin to unravel.

The third and tragically final film by the late Marcin Wrona, a great young hope of Polish cinema, is a modern-day take on the Jewish folklore legend of dybbuk that strides the ever dangerous tightrope between art-house and genre cinema with boldness and confidence.

»For much of the film, **Demon** plays out like a traditional drama and then swiftly transitions into a pseudo-comedic tale of a seemingly cursed wedding. ... Still, there are some legitimate horror aspects throughout, including a very on-the-nose hommage to **The Shining**. But **Demon** is as much in line with **My Big Fat Greek Wedding** as it is with Stanley Kubrick's masterpiece.« — Blair Hoyle, *Way Too Indie*

We Are Still Here Še vedno smo tu

Ted Geoghegan, ZDA / USA, 2015, DCP, 2.35, barvni / colour, 84', SP

F: SXSW, Stanley Film Festival, Boston Underground, Fantasia, Sitges, Film4 Frightfest, Fantaspoa (nagrada za posebne učinke / Best Special Effects), Neuchâtel, Trieste Science + Fiction

Anne in Paul se po tragični smrti sina preselita na zasneženo podeželje Nove Anglije. Ko se začnejo v njunem domu vrstiti nepojasnjeni dogodki, je Anne prepričana, da je sinov duh še vedno z njima. Na obisk povabi ekscentrična prijatelja May in Jacoba (Larry Fessenden), prekaljena newagerja, ki se na takšne reči dodobra spoznata.

Novopečeni režiser, ki ve, kdo so njegovi žanrski idoli in tega ne skriva, zgrabi neštetokrat preigrani podžanr prekletih hiš za roge in mu s pomočjo pristne duhovitosti in čisto prave groze podari novo življenje. Ko se v filmu pojavi še legenda ameriške neodvisne grozljivke Larry Fessenden, je tako, kot bi srečali starega prijatelja ... vsaj dokler ga ne obsedejo sile zla.

»Mojstrska srhljivka počasnega suspenza, ki ve, kdaj je treba tenzijo naviti do konca in si dati duška.« — Patrick Cooper, *Bloody Disgusting*

»Duh horror maestra Lucia Fulcija je še kako živ v tej divje zabavni in vznemirljivi srhljivki o hiši duhov.« — Eric Kohn, *Indiewire*

After the death of their son, Anne and Paul relocate to the snow-swept, sleepy village of Aylesbury. When strange sounds and eerie feelings convince Anne that her son's spirit is still with them, they invite an eccentric, New Age couple (Larry Fessenden and Lisa Marie) to help them get to the bottom of the mystery.

Debut feature director Ted Geoghegan grabs the haunted house plot by the horns, and breaths vibrant new life into the well-worn subgenre. When indie horror legend Larry Fessenden appears at the doorstep, it's like meeting an old friend... possessed by the forces of primordial evil.

»In the 1980s, subversive – and, god forbid, foreign – horror films weren't easy to find in the video stores of rural Montana, where I had been brought up. So, it wasn't until I was well into my thirties that I began to be inspired by the cinema of Italian director Lucio Fulci – namely his open-ended, brilliantly bizarre **House by the Cemetery**... all of my characters are named after members of its cast and crew.« — Ted Geoghegan

Baahubali: The Beginning
Bahubali: Začetek

S. S. Rajamouli, Indija / India, 2015, DCP, 1.85, barvni / colour, 137', SP / ES

F: Busan, Sitges, Golden Horse Taipei, Tallinn Black Nights, L'Etrange Paris, Hawaii International Film Festival Honolulu

V starodavnem indijskem kraljestvu ženska v obupanem begu pred vojaki žrtvuje življenje, da bi rešila otroka. Dobrohotni vaščani ga vzamejo medse in poimenujejo Shivudu. Toda dečku radovednost ne da miru. Ko odraste v krepkega moža, se poda na epsko popotovanje, da bi odkril svoje korenine, izpolnil svojo usodo in postal mož mogočnih rok, Bahubali.

Teluška filmska industrija in nebrzdana domišljija S. S. Rajamoulija predstavljata najdražji indijski film doslej. Toda za podivjanim preobiljem, baročnim kičem in bombastičnostjo se ves čas muza vešč in misleč avtor. **Bahubali**, v en dih junaški ep, ljubezenska zgodba, vojni spektakel in tollywoodski muzikal, je najbolj sublimno utelešenje filmske zabave.

»Naslovni junak uteleša številne legende v enem. Kot dete, ki ga rešijo iz deroče reke, bi lahko bil Mojzes; kot najstnik, ki zaluča kamniti oltar več sto čevljev daleč, je močan kot Herkul; ko se na ovijalki zavihti na vrh slapa, je romantičen kot Tarzan. In film je mišičast kot njegov junak … Hočete videti moža, ki se golih rok spopade z bikom? Dobite. Ljubimca, ki na odkrušeni skali drvita pred plazom? Odkljukano. Junaka, ki s svojim mečem odbije 10.000 puščic? Zakaj pa ne. … In to je konec koncev privlačnost tega filma: ker se vrača nazaj, k tiste vrste energičnim serialom, ki so bogatili multiplekse v času pred plasiranjem blagovnih znamk, milijardnimi oglaševalskimi kampanjami in prisilnim 3D, ko so bile edine obvezne sestavine blockbusterjev junak, zlobnež, nekaj spopadov, par pesmi in srečen konec. … Rajamoulijeva mojstrska koreografija teh elementov razoroži vsakršen cinizem, ki ste ga morda prinesli s seboj v dvorano: njegov čudežni in čudeči se film je čisto mogoče ponovno rojstvo blockbusterja ali celo prvi pravi blockbuster, poživitev arhetipov, ki jo je ves čas zabavno in vznemirljivo gledati.« — Mike McCahill, *The Guardian*

In an ancient Indian kingdom, a woman pursued by soldiers sacrifices herself to save a child. Raised in a remote tribal village, the boy Shivudu grows up a carefree young man, relentlessly pursuing his heart's desire, which leads him on an adventure to unfamiliar territory. An epic journey on which he will find love, uncover his roots and fulfil his true destiny to become the mighty-armed Baahubali.

Telugu cinema and the boundless imagination of S. S. Rajamouli present India's most expensive film production to date. But underneath the film's joyous abundance and bombastic baroque kitsch, we can sense the mischievous grin of a seasoned and thoughtful filmmaker. **Baahubali** is a feast for the eyes, a heroic epic, a war spectacle, a love story, and a tollywood musical all rolled into one.

»Throughout, Rajamouli strikes a near-perfect balance between physicality and poetics. That waterfall becomes both mirror and measure of personal growth; one lingering slo-mo shot of a warrior's chainmail in motion would stir a Zhang Yimou or Wong Kar-wai into renewed action.« — Mike McCahill, *The Guardian*

BOLLYWOOD MEETS TOLLYWOOD AFTERPARTY!

Tradicionalni indijski plesi skupine **Nataraj**, dobrohotna pogostitev restavracije **Namasté**, melodije bollywooda in ritmi bhangre z **DJ Shanti Priya** do poznih nočnih ur.

A night of traditional Indian dances with dance group **Nataraj**, delicious food provided by Indian restaurant **Namasté**, the songs of Bollywood and the rhythms of Bhangra with **DJ Shanti Priya**.

Bone Tomahawk Bojna sekira

S. Craig Zahler, ZDA / USA, 2015, DCP, 2.35, barvni / colour, 132', distrib. 2i Film, SP

F: Austin Fantastic Fest, Sitges (najboljša režija / Best Director), Rotterdam, London

Ko ljudožersko pleme ugrabi prebivalce mesteca Bright Hope na Divjem zahodu, se nenavadna skupina revolverašev (Patrick Wilson, Matthew Fox in sijajni Richard Jenkins) pod vodstvom šerifa Franklina Hunta (Kurt Russell) poda v reševalno akcijo. Toda sovražnik je surov in mogočen.

Bojna sekira je unikat: križanec žilavega vesterna in kanibalske grozljivke, ki jemlje svoja žanra smrtno resno ter zamenja parodiranje sodobnih vestern komedij s pristnim duhom optimizma in humorja. In Kurt Russell se že dolgo ni počutil tako doma. To ni repriza Wyatta Earpa, to je vrnitev h Carpenterju. Snake Plissken is alive and well!

»Ko sem prebral, da bo zagotovo postal kultna klasika, sem se pošteno nasmejal. Med vrsticami to pomeni, da filma ne bodo uspešno promovirali, da ga ne bo nihče razumel, da kritiki ne bodo vedeli, v katero kategorijo naj ga vtaknejo, in bo po desetih minutah potonil v pozabo. ... Toda popolnoma sem prepričan, da bodo ljudje čez petnajst let pristopili k meni in rekli: 'Veš, kaj sem pravkar videl? **Bojno sekiro**! Bilo je fantastično, človek! Kaj za vraga je ta film?'« — Kurt Russell

When a group of cannibal savages kidnaps settlers from the small town of Bright Hope, an unlikely team of gunslingers, led by Sheriff Franklin Hunt (Kurt Russell), sets out to bring them home. But their enemy is more ruthless than anyone could have imagined, putting their mission, and survival, in serious jeopardy.

Bone Tomahawk is a unique cross between a sturdy western and a cannibal horror film, which takes its chosen genres deadly seriously, while replacing the self-ironizing parody of contemporary western comedies with an unexpected spirit of »bright hope«. And Kurt Russell hasn't felt so at home in a long time. This ain't no throwback to Wyatt Earp, it's a return to Carpenter. Snake Plissken is alive and well!

»**Bone Tomahawk** is a proper western, a proper horror movie, and by combining the two, becomes something else entirely, and proves hugely enjoyable for it.« — Oliver Lyttelton, *The Playlist*

Poklon: H. R. Giger

»Tisti, ki ga je strah mojih slik, ni dojel stvarnosti.«
- H. R. Giger

Večina ga pozna kot avtorja nadrealističnih del, še posebej njegovih biomehaničnih humanoidov. In seveda po oskarju. To prestižno trofejo je prejel leta 1980 za svoj prispevek k vizualnim učinkom v Scottovem **Osmem potniku**. Manj znano je, da se je Giger vseskozi zanimal za film, ne le kot scenograf, pač pa tudi kot režiser. Program kratkih filmov **Gigerjevo vesolje** bo prvič združil dokumentarce o Gigerju ter redke kopije njegovih kratkih filmov in videospotov.

Giger se je rodil leta 1940 v Churu. Leta 1962 se je preselil v Zürich, da bi študiral arhitekturo in industrijsko oblikovanje na Šoli za uporabne umetnosti, kjer je spoznal danes slavnega švicarskega režiserja Fredija Murerja, ki je postal njegov tesni prijatelj in sodelavec. Leta 1969 je ustvaril scenografijo za Murerjev srednjemetražec **SwissMade 2069**, v katerem si umetnika Švico zamislita kot distopično državo Velikega brata, kjer so nekonformisti, umetniki, svobodomiselneži natrpani v rezervate. Slepega in gluhega vesoljca – ki ga je ustvaril H. R. Giger – pošljejo v Švico, da bi posnel to na propad obsojeno družbo. V filmu se kajpak pojavi tudi umetnik sam. Izjemno redka 35-mm kopija iz osebnega arhiva režiserja Fredija Murerja bo prvič prikazana zunaj Švice.

Ko je Giger zaslovel v ZDA, je pevka Debbie Harry umetnika prosila, naj ji oblikuje ovitek za album KooKoo in režira videospota za **Backfired** in **Now I Know You Know** (oba 1981). Giger jo je povabil na svoj dom v Oerlikonu, kjer ju je Murer spremljal na vsakem koraku: od snemanja videa do prijetnega obeda na Gigerjevem začaranem vrtu. **A New Face of Debbie Harry** (1981) je zato dragocen intimni dokument umetnikovega življenja in dela,

prikazan na redki in dobro ohranjeni 16-mm kopiji. Filmski fragment **Second Celebration of the Four** (1977), posnetek odprtja glasbenega kluba Ugly in žalne slovesnosti za dolgoletno ljubezen Li Tober, prihaja iz Gigerjevega zasebnega arhiva. V program pa je uvrščena tudi animacija **Sex, Drugs and Giger** (1992) umetnikove dolgoletne pomočnice in ljubimke Sandre Beretta, ki temelji na seriji *Birth Machine* in viziji bližajoče se prenaseljenosti planeta. Umetnost in dizajn H. R. Gigerja sta mrakobna, včasih celo zastrašujoča. Vendar kratki filmi, predstavljeni v tem programu, poudarjajo dejstvo, da lahko celo »temna zvezda« zasije bleščeče in utripa s strastjo.

Laura Walde
kuratorka in programska vodja
Internationale Kurzfilmtage Winterthur

Poklon H. R. Gigerju je nastal v sodelovanju z Društvom Kraken in mednarodnim festivalom Internationale Kurzfilmtage Winterthur ter s prijazno podporo Veleposlaništva Švice v Republiki Sloveniji.

Kurja polt priporoča: obiščite Gigerjev muzej v švicarskem Gruyèresu (www.hrgigermuseum.com).

Hommage: H. R. Giger

»Those who fear my paintings, haven't grasped reality.«
- H. R. Giger

Many of us know him through his surrealist works, his biomechanical humanoids, and the Academy Award which H. R. Giger received in 1980 for his design work on Ridley Scott's **Alien**. Less well known is the fact that the artist always had a strong interest in film not just as a set designer, but as a director in his own right. The short film programme **Giger's Universe** gathers for the first time documentaries about Giger and rare prints of his own short films and music videos.

Born in 1940 in Chur, Giger moved to Zurich in 1962 to study Architecture and Industrial Design at the School of Applied Arts, where he met the now renowned Swiss director Fredi Murer, who would become his close friend and collaborator. In 1969, he created the design for Murer's medium-length film **SwissMade 2069**, in which the two artists imagine Switzerland as a dystopic Big Brother state where the nonconformists, the artists, the free-spirited have been hoarded into reservations. A blind and deaf extraterrestrial – designed by H. R. Giger – is sent to Switzerland to record this doomed society. Giger himself has several cameo-appearances in the film. The extremely rare 35mm print from Murer's personal archive will be screened outside of Switzerland for the first time.

After Giger came to fame in the United States, singer Debbie Harry approached the artist to design her KooKoo album cover and direct the music videos for **Backfired** and **Now I Know You Know** (both 1981). Giger invited her to his home in Oerlikon, where Murer followed their every step: from shooting the video to a cosy meal in the enchanted garden. **A New Face of Debbie Harry** (1981) is a rare intimate document of Giger's life and work, shown on a rare, well-preserved 16mm print. The film fragment **Second Celebration of the Four** (1977) is a recording of both the opening of the music club Ugly and a commemoration ceremony for Giger's longtime girlfriend Li Tober. The 16mm print comes from Giger's private archive. Last but not least, the animation **Sex, Drugs and Giger** (1992) created by his longtime assistant and lover Sandra Beretta is based on the *Birth Machine* series, and the artist's strong belief that the greatest threat to our civilization is the approaching overpopulation. H. R. Giger's art and design are bleak, at times even frightening. However, the short films presented in this programme highlight the fact that even a »dark star« is burning brightly and full of passion.

Laura Walde
Internationale Kurzfilmtage Winterthur

Hommage to H. R. Giger is presented in collaboration with Kraken Society and Internationale Kurzfilmtage Winterthur, with the support of the Embassy of Switzerland in Slovenia.

Kurja polt warmly recommends: Visit Museum HR Giger in Gruyères, Switzerland, and online at www.hrgigermuseum.com.

Dark Star – HR Gigers Welt

Temna zvezda – Gigerjev svet / Dark Star – HR Giger's World

Belinda Sallin, Švica / Switzerland, 2014, DCP, 1.78, barvni / colour, 95', SP / ES

Režiserka v zadnjem letu življenja spremlja slovitega švicarskega umetnika. »Hans Ruedi« Giger (1940–2014), avtor nezamenljive mešanice nadrealizma, fantastike in pop kulture, je kot obsedeni kartograf naših nočnih mor in prvobitnih strahov zrl v najbolj brezdanja brezna – ne zato, ker bi se ta »prijazni, skromni in humorni mož« tam počutil udobno, pač pa zato, da bi lastne strahove držal v šahu. Njegova apokaliptična sporočila so živa kontradikcija megalomanskih iluzij o svetlem pohodu napredka. Njegove pošasti so naša rentgenska slika.

Dragocen dokumentarni portret, zadnje in nadvse intimno srečanje, v katerem nas mračni vizionar H. R. Giger, avtor z oskarjem nagrajene vizualne zasnove filma **Osmi potnik** Ridleyja Scotta in najbolj kultnega med nikoli posnetimi filmi, nesojenega **Dune** Alejandra Jodorowskega, popelje v svoj dom, čarobno votlino in paralelni svet, poln ikoničnih podob gigerjanske biomehanike.

Belinda Sallin accompanies the renowned Swiss artist during the final year of his life. »Hans Ruedi« Giger (1940-2014) was a painter, sculptor, designer and filmmaker, creator of a unique mixture of surrealism, fantastic imagery and pop culture. Charting our nightmares and primal fears, he gazed into the darkest abysses, because it was »the only way this amiable, modest and humorous man was able to keep his fears in check.« Giger's apocalyptic messages stand in stark contradiction to our megalomaniacal fantasies of progress. His biomechanoid monsters are X-ray images of our human selves.

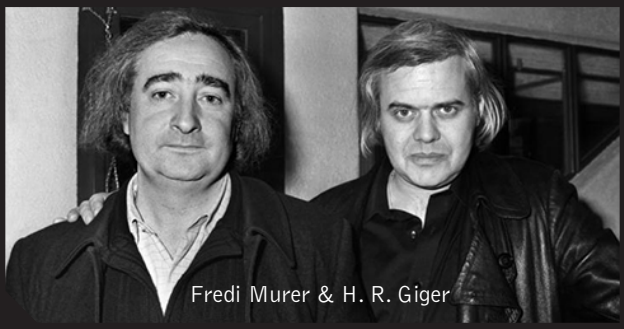
A precious documentary portrait, the last and most intimate encounter with grim visionary H. R. Giger – author of the Oscar-winning design for Ridely Scott's **Alien** and Jodorowsky's **Dune**, the greatest cult film never made – takes us into the artist's home, a magical cavern and parallel world, filled with iconic images of his biomechanics.

»Giger's work disturbs us, spooks us because of its enormous evolutionary time-span. It shows us all too clearly, where we came from and where we are going.« — Timothy Leary

Das Universum Giger

Gigerjevo vesolje / Giger's Universe

Heimkiller Fredi Murer, H. R. Giger, CH, 1968, video, 1', brez dialoga / no dialogue
High Fredi Murer, H. R. Giger, CH, 1967, video, 10', brez dialoga / no dialogue
A New Face of Debbie Harry Fredi Murer, H. R. Giger, CH, 1981, 16mm, 30', v angleščini / in English
Backfired H. R. Giger, CH / UK, 1981, 16mm, 4', glasbeni video / music video
Now I Know You Know H. R. Giger, CH / UK, 1981, 5', glasbeni video / music video
Second Celebration of the Four J. J. Wittmer, H. R. Giger, CH, 1977, 16mm, 4', brez dialoga / no dialogue
Sex, Drugs and Giger Sandra Beretta, CH, 1992, video, 5', brez dialoga / no dialogue
SwissMade 2069 Fredi Murer, CH, 1969, 35mm, 40', AP / ES



Fredi Murer & H. R. Giger

Švicarski umetnik, ki mu je svetovni sloves prinesla oblikovna zasnova za film **Osmi potnik** Ridleyja Scotta, je preminil maja 2014. Program **Gigerjevo vesolje** prvič na enem mestu predstavlja dokumentarne portrete H. R. Gigerja in dragocene filmske kopije avtorjevih lastnih filmov in glasbenih videov. Dve posebni deli, ki se ju je redko dotaknil snop projektorja, sta distopična znanstvena fantastika **SwissMade 2069** in dokumentarec **A New Face of Debbie Harry** v režiji priznanega švicarskega cineasta Fredija Murerja. Filmski kopiji bosta ob tej priložnosti prvič prikazani onkraj švicarskih meja. Gigerjevo zemeljsko vesolje in transcendentalna umetnost, združena v en program.

Kuratorja Laura Walde in John Canciani, Internationale Kurzfilmtage Winterthur

The Swiss artist who became world-famous with his designs for Ridley Scott's **Alien** passed away in May 2014. The short film programme **Giger's Universe** gathers for the first time documentaries about Giger and rare prints of his own short films and music videos. Two special works that have rarely seen the light of a projector are the dystopian sci-fi film **SwissMade 2069** and the documentary **A New Face of Debbie Harry** by acclaimed Swiss director and Giger's close friend Fredi Murer. These film prints will be presented for the first time outside Switzerland. Giger's earthly universe and his transcendental creations – united in one programme.

Curated by Laura Walde and John Canciani, Internationale Kurzfilmtage Winterthur

Attack of the 50 Foot Woman
Napad velikanke

Nathan Juran, ZDA / USA, 1958, 16mm, 1.85, čb / b&w, 65', SP

Prešuštniški Harry z ljubico (Yvette Vickers) snuje načrte, kako se enkrat za vselej znebiti žene in se polastiti njene dediščine. Nancy (Allison Hayes) je moževo trpinčenje pahnilo v alkoholizem in na rob norosti. Nato pa nekega dne doživi bližnje srečanje tretje vrste in njena togota privzame orjaške proporce.

Nizkoproračunska zf grozljivka **Napad velikanke**, legendarni eksploatacijski schlock, kultni camp in antološki primerek filma, ki je tako slab, da je preprosto dober, iz zakladnice drive-in kraljev, bratov Woolner. B-filmska razglednica ameriške kulturne in politične klime 50. let, v kateri hladnovojna paranoja filmov o vesoljskih invazijah in jedrskih pošastih sreča nevarnost brsteče seksualne revolucije, ki je tisti čas zamajala tradicionalne spolne vloge. Za nekatere »fantastična proto-feministična fabula«, za druge »petnajstmetrske mokre sanje«, za Joeja Danteja preprosto »perfekten« film.

»Ena najboljših nenamernih komedij 50. let.« — Bill Warren, *Keep Watching the Skies!*

Harry and his mistress (Yvette Vickers) are scheming to get rid of his wife Nancy (Allison Hayes) and get their hands on her family fortune. Harry's philandering has pushed Nancy into a life of booze and on the brink of insanity. Until one day, she experiences an alien encounter and her rage swells to colossal proportions.

From the treasure trove of drive-in kings the Woolner Brothers comes the legendary exploitation schlock **Attack of the 50 Foot Woman**, a prime example of '50s low-budget sci-fi, a cult camp classic and one of the ultimate »so bad it's good« films. A B-movie postcard of 1950s America, where Cold War paranoia of space invasion and nuclear monsters meets the dangers of a burgeoning sexual revolution that shook the pillars of traditional gender roles. For some »a fantastic proto-feminist fable«, for others »a fifty foot wet dream«, for director Joe Dante simply a »perfect« film.

»One of the great inadvertent comedies of the 1950s.« — Bill Warren, *Keep Watching the Skies!*

What Ever Happened to Baby Jane?
Kaj se je zgodilo z Baby Jane?

Robert Aldrich, ZDA / USA, 1962, 35mm, 1.85, čb / b&w, 132', SP

Baby Jane Hudson (Bette Davis) je v otroštvu blestela na vodvilskem odru. Toda velika filmska zvezda je nazadnje postala mlajša Blanche (Joan Crawford), ki je odraščala v sestrini senci. Nato pa jo neke usodne noči skrivnostna nesreča priklene na invalidski voziček. Ohromela Blanche je poslej na milost in nemilost prepuščena svoji skrbnici, ki se je v bolestni obsesiji z nekdanjo, neizživeto slavo in občutki krivde zaradi sestrine nesreče prelevila v morasto karikaturo male Baby Jane.

Sijajni Robert Aldrich se s svojo mojstrovino sodobne gotike vrača h kritiki hollywoodskega zvezdništva, ki mu je zadal udarec že s filmom **The Big Knife** (1955), moško različico zgodbe o posamezniku v krempljih neusmiljene zabavniške industrije. Ko Aldrich v mračnem, groteskem vrtincu sestrskega rivalstva sooči resnični tekmici, celo življenjski sovražnici Bette Davis in Joan Crawford, težko presodimo, na kateri strani meje med resničnostjo in fikcijo močneje prasketa naelektrena napetost.

»Robert Aldrich je bil najbolj koroziven hollywoodski režiser. Kapljica Aldricha, dodana kakšnemu žanru – vojnem filmu, vesternu, kriminalki –, je takoj začela razgrajevati žanrske prvine. Medčloveški odnosi, nacionalne vrednote, koncepti lepega obnašanja, pojem junaka, spomini na zlato obdobje Hollywooda – vse to se konča opečeno, z razkrito notranjo grdoto. Njegova Amerika ni dežela neskončnih prostranstev; je bolni organizem, v katerem gledamo trzljaje deformiranih celic. Aldrich predstavlja izvirno ameriško grotesko. **Kaj se je zgodilo z Baby Jane?** ... je njegova najpopolnejša vizija tega pekla na zemlji in morda najboljši film.« — Andrej Gustinčič, *Kinotečnik*

Baby Jane Hudson (Bette Davis) was a pampered vaudeville child star, while her younger sister Blanche (Joan Crawford), quiet and reserved, was pushed to the side. As the years pass, Blanche becomes a Hollywood star, while Jane has fallen into oblivion. Then

one fateful night a mysterious accident cripples Blanche, binding her to a wheelchair. Paralyzed, she is left to the mercy of her sister and caretaker, who has turned into a nightmarish caricature of little Baby Jane, obsessed with her former fame and feelings of guilt for her sister's misfortune.

With his modern Gothic masterpiece director Robert Aldrich returns to the critique of Hollywood stardom, previously condemned in **The Big Knife** (1955), a male variant of the story of an individual caught in the clutches of the entertainment industry. As two Hollywood giants and real life rivals, Bette Davis and Joan Crawford, come head to head in this grim and grotesque swirl of sibling rivalry, it's hard to discern on which side of the thin line between reality and fiction the electrified tension crackles more strongly.

»A variation of 'who is the enemy' theme found in his war films also occurs in this film which asks 'who is the monster.' Despite appearances, despite unexpected revelations, we can never take absolute sides with either Blanche or Jane. They are both villains, both victims. By the film's end, to condemn either would be an act of supreme hypocrisy.«
— Edwin T. Arnold & Eugene I. Miller, *The Films and Career of Robert Aldrich*

»The staircase should be billed along with the stars in Robert Aldrich's **What Ever Happened to Baby Jane?** On a claustrophobic set, it dominates many shots, separating the upstairs captivity of the paraplegic Blanche from the downstairs lair of her deranged sister Jane. ... In this hothouse a lifelong rivalry turns vicious, in one of Hollywood's best gothic grotesqueries. ... At some point during this descent into madness, **What Ever Happened to Baby Jane?** stops becoming a 'camp classic,' which is how it's often described, and starts becoming the real thing, a psychological horror story.« — Roger Ebert, www.rogerebert.com

Let's Scare Jessica to Death
Na smrt prestrašimo Jessico

John D. Hancock, ZDA / USA, 1971, 35mm, 1.85, barvni / colour, 89', SP

Da bi okrevala po psihičnem zlomu, se Jessica (Zohra Lampert) z možem in njunim prijateljem zateče na osamljeno kmetijo v Connecticutu. Toda čudaški domačini trojice newyorških »hipijev« ne pričakajo odprtih rok, na nekdanje posestvo družine Bishop pa se je naselila skrivnostna Emily. Duševno še vedno krhka Jessica začne kmalu odkrivati, da v tem mestecu nekaj ni čisto prav.

Hancockov srhljivi, v isti sapi nadnaravni in psihološki chiller se za svoj učinek ne zanaša na šok nasilja, krvi in »jump scare« taktik, pač pa počasi gradi svojo gosto tenzijo in zlovešče slutnje. Mojstrska umerjenost je kultno mojstrovino bržkone stala bolj razvpitega slovesa. Toda le kaj je lepšega od (ponovnega) odkrivanja zamolčanih biserov.

»Sloveč po svoji dvoumnosti in zadržanosti (najbolj kričeč vidik je v resnici naslov) je film nič manj kot mojstrovina. ... Skušnjava, da bi ga začinil z bolj očitnimi trenutki šoka, je morala biti strašanska. A Hancockova pretanjena upodobitev ruralnega Connecticuta je sama po sebi še kako zlovešča. Ko Jessicini prividi končno prevladajo nad njeno resničnostjo, pa postreže režiser z enim najbolj srhljivih filmskih momentov vseh časov ...« — Michael Doyle, *Rue Morgue's 200 Alternative Horror Films You Need To See*

To recover from a nervous breakdown, Jessica (Zohra Lampert) moves to rural Connecticut with her husband and their close friend. But the suspicious townsfolk don't welcome our trio of New York »hippies« with open arms, and a mysterious young woman has settled into the abandoned farm. The mentally fragile Jessica soon suspects that something is not quite right in this quaint little town.

Hancock's eerie, at once supernatural and psychological chiller doesn't rely for its effect on bloody gore and jump scare tactics, but slowly builds its thick tension and sinister forebodings. Although the film has long enjoyed a cult following, its masterful moderation has surely cost it a more widespread popularity. But what is more pleasurable than (re)discovering hidden gems?

»Often read as a funeral poem to the aspirations of the Love Generation, **Jessica** is also a powerful examination of a decaying sanity. ... As Jessica's hallucinations consume her reality, Hancock delivers one of cinema's all-time pants-wetting scary moments...« — Michael Doyle, *Rue Morgue's 200 Alternative Horror Films You Need To See*

When a Stranger Calls
Ko pokliče neznanec

Fred Walton, ZDA / USA, 1979, 35mm, 1.85, barvni / colour, 97', BP

Tako kot številne ameriške srednješolke si tudi Jill (Carol Kane) žepnino služi kot varuška. Ko nekega večera pazi otroke zakoncev Mandrakis, zazvoni telefon. In nič hudega sluteča Jill se znajde sredi nočne more sleherne varuške in urbanega mita, ki pravi: klic prihaja iz hiše ...

Waltonova psihološka srhljivka **Ko pokliče neznanec** sprevrže konvencije klasičnih slasherjev o serijskih pošastih Myersu, Voorheesu ali Kruegerju. Kot študija odtujene psihopatske osebnosti je bližje filmu **Henry: portret serijskega morilca**, celo **Taksistu**. Toda uvodna sekvenca tega paraslasherja si je prislužila renome enega najbolj srhljivih začetkov v zgodovini grozljivega žanra. Med mnogimi imitacijami, se je Waltonu najbolj očitno poklonil Wes Craven v **Kriku**.

»[V Cravenovem **Kriku**] telefonski čudak prisili Casey v igranje filmskega kviza na življenje in smrt, v katerem preverja njeno poznavanje **Nočne more v Ulici brestov** ('prvi film je bil strašljiv, ostali so zanič') in **Noči čarovnic**. Ker se zaveda, kako tanka je linija med poklonom in plagiatom, raje ne omeni filma **Ko pokliče neznanec**, ki je bržkone navdihnil celotno sekvenco.« — Kim Newman, *Nightmare Movies*

Jill (Carol Kane), a regular college student, earns her pocket money by babysitting the neighbours' kids. One evening as she is watching over the children of Dr. Mandrakis, the phone rings. And unsuspecting Jill finds herself in the midst of every babysitter's worst nightmare, and the urban myth that says: the call is coming from inside the house...

Walton's psychological horror flips the conventions of classical slashers on their head, and as a character study of an alienated psychopathic personality becomes more reminiscent of **Henry: Portrait of a Serial Killer**, even **Taxi Driver**. Yet the opening sequence of this para-slasher remains one of the scariest intros in horror film history. Among numerous imitations, the most obvious nod to Walton is Wes Craven's **Scream**.

»[In **Scream**] the phone freak forces Casey to play life-or-death horror movie trivia, quizzing her about **Elm Street** ('the first one was scary, but the rest sucked') and **Halloween**. Knowing the fine line between reference and theft, he doesn't mention **When a Stranger Calls** (1979), the likely inspiration for this extended sequence.« — Kim Newman, *Nightmare Movies*

Suspiria

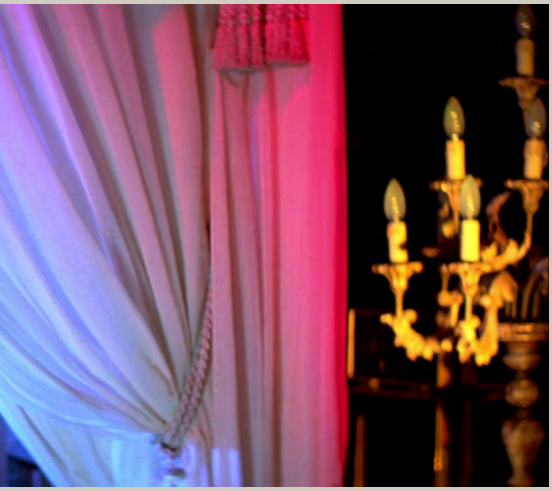
Dario Argento, Italija / Italy, 1977, 35mm, 2.35, barvni / colour, 98', SP, izvirna angleška verzija / original English version, RESTAVRIRANA FILMSKA KOPIJA! / RESTORED 35MM PRINT!

Mlada ameriška baletka Suzy Bannion (Jessica Harper) pripotuje v Evropo, da bi šolanje nadaljevala na eni najbolj uglednih nemških baletnih akademij. Še sanja se ji ne, da je konservativna ustanova v resnici leglo mračnega kulta čarovnic, združenega v peklenskem načrtu zavladati nad svetom.

V vrhovni mojstrovini legendarnega italijanskega kralja baročne grozljivke in gialla ekstravagantna forma na čelu s kričečimi barvami povsem pogoltne že tako minimalistično, skoraj neobstoječo zgodbo. Rezultat je nepozabna izkušnja, temelječa na prvinsko kinematografskih elementih gibanja, suspenza, utripanja v času, šoka. Projekcija **Suspirie** pa najmanj učna ura italijanske, evropske in svetovne zgodovine (horror) filma.

»Argentove srhljivke primerjajo s filmi Hitchcocka in Fritza Langa, s katerima avtor deli slutnjo skrajne kaotičnosti, ki tli pod površjem vsakdanje resničnosti. Toda Hitchcock in Lang nista nikoli prispela do pretresljive katarze filma **Suspiria** (1977). ... Argento svojo osvoboditev iz okovov logičnega grajenja zgodbe proslavi s pravo pašo neresničnega in neverjetnega. **Suspiria** je kričeč film, poln divjih barv, ki jih dosega z uporabo takrat že arhaičnega Technicolorjevega postopka, in oglušujoče zvočne podlage rock zasedbe Goblin, ki v stereu sika 'witch!', že dolgo preden se Harperjeva zave, da je klet freiburške Tanz Akamedie v resnici leglo starodavne čarovnice, ki svoje lovke zla razpreda po vsem mestu. 'Čarovnija je povsod okoli nas,' sklene Jessica Harper in svetlobni efekti v stilu Maria Bave, ki razpadajočo art deco akademijo spreminjajo v prizidek pekla, to še potrdijo. Scenarij je neskončen katalog poetičnih absurdov, ki jih zlovešče dame, kot sta Alida Valli in Joan Bennett, odigrajo z naslado.« — Kim Newman, *Nightmare Movies*

Young American ballerina, Suzy Bannion (Jessica Harper), arrives to Europe to enrol at the prestigious dance academy in Freiburg. Unaware that the conservative institution is in fact the den of a supernatural convent of witches with a sinister plan to take over the world.



The supreme masterpiece of Italian baroque horror and giallo legend Dario Argento, in which extravagant form all but devours the already minimalist, tenuous plot, giving way to absurd twists and wildly saturated colours. The result is an unforgettable and purely cinematic experience of throbbing movement, shock and suspense. The screening of **Suspiria** is a fundamental lesson in (horror) film history.

»Argento's thrillers have been compared to those of Hitchcock and Fritz Lang, with whom he shares a sense of the utter chaos lurking beneath everyday reality. But Hitchcock and Lang never quite got around to the disturbing catharsis of **Suspiria** (1977). While the plots of the mysteries often strain at the bounds of logic and possibility, **Suspiria** wrenches itself free by taking its heroine (Jessica Harper) beyond an investigation of a friend's death into a world of witchcraft and the supernatural. Argento celebrates his liberation from the fetters of logical plotting with a feast of the unreal and the incredible. **Suspiria** is a loud film, with dazzling colours achieved through the use of outmoded Technicolor stock, and a deafening score from the rock group Goblin that hisses 'witch!' in stereo long before Harper realises that the basement of the Freiburg Tanz Akademie houses an incredibly ancient sorceress whose evil influence pervades the whole city. 'There is magic all around us', Harper concludes, her words borne out by the Mario Bava-esque lighting which turns the crumbling art deco Akademie into an annex of Hell... The script is a nonstop catalogue of poetic absurdities, played with gusto by the sinister likes of Alida Valli and Joan Bennett.« — Kim Newman, *Nightmare Movies*

La Morte vivante
Živa smrt / The Living Dead Girl

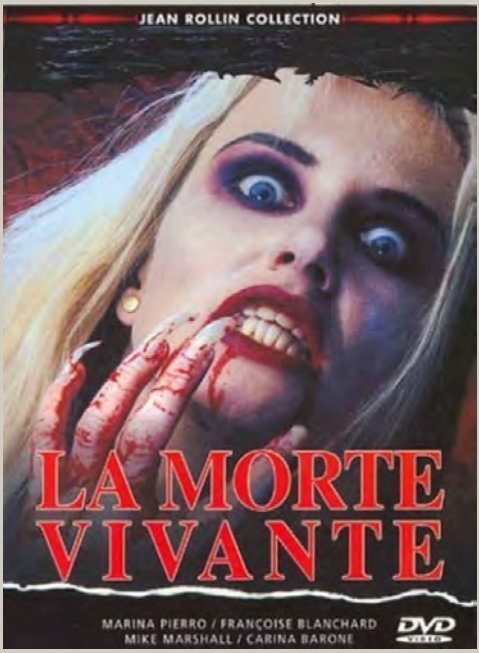
Jean Rollin, Francija / France, 1982, 35mm, 1.66, barvni / colour, 89', SP / in French with Slovene subtitles

Filmska kopija iz zbirke La Cinémathèque de Toulouse / Film print from the collection of La Cinémathèque de Toulouse

V grobnici družine Valmont se razlije sod strupenih odpadkov, kar obudi k življenju prezgodaj umrlo Catherine (Françoise Blanchard). Povsem golo in katatonično jo kmalu odkrije prijateljica Hélène (Marina Pierro), odločena, da svoje otroške ljubezni ne bo izgubila še v drugo. Toda dekle, ki je vstalo iz krste, je razpeto med mučno žejo po krvi in bolečim hrepenenjem po večnem miru.

Filme Jeana Rollina, samotnega jezdeca francoske horrotike, kultnega avtorja ezoteričnih, lezbično erotičnih vampirijad, zaznamuje povsem unikatna mešanica krvi in golote, trpke bolečine in presunljive nežnosti, nejasnih zgodb in sanjske estetike. **Živa smrt** je v tem smislu čistokrvna rollinada, čeravno zamenja peščene plaže Normandije za jezerski breg.

»Pogoji popularnega filma so zame drastično nasprotni pogojem komercialnega filma. Slednji pripiše vrednost izključno rentabilnosti svojega produkta. Nasprotno temu popularni, ali B film, omogoča porajanje in razvijanje režiserjeve osebnosti, tudi v okviru alternativnega ali žanrskega filma. Da postanem avtor B filmov, sem se odločil zavestno, v času, ko so se mladi cineasti povečini zgledovali pri novem valu in njegovem takrat zelo popularnem psevdo-modernem stilu. Mene je duhovno močneje privlačil nadrealizem: filmi Buñuela, Franjuja, slike Magritta, Paula Delvauxa in kolaži Maxa Ernsta. ... Vse od prvenca skušam svojim scenarijem vdahniti čustvo, tragični pridih pomešan s humorjem, nekakšno hoteno liričnost. ... Podobe in dialogi mojih filmov se, tako kot podobe in besedila mojih knjig, navezujejo na idejo, da so ali lahko postanejo filmski izrazi imaginarnega. ... V takšnem filmu ni nič bolj običajnega kot ženska, ki izstopi iz ure, ko ta odbije polnoč; nič ni bolj normalno od krste na postelji; od sprehoda skozi vrt, ki ga prebode krik vampirke; od dveh klovnovskih deklet, ki bežita čez polje. Kaj drugega sploh obstaja?« — Jean Rollin v Ernest Mathijs in Xavier Mendik, *Alternative Europe*

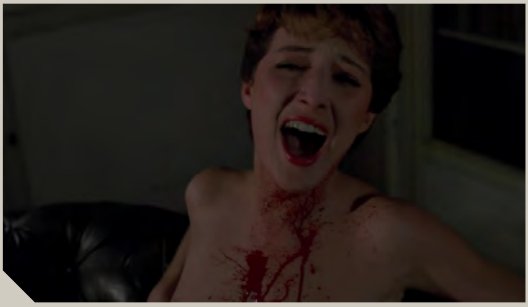


When a barrel of toxic waste spills in the Valmont family vault, it brings to life the prematurely deceased Catherine (Françoise Blanchard). Completely nude and catatonic, she is soon discovered by her friend Hélène (Marina Pierro), determined not to lose her childhood love once again. But the young beauty, resurrected from the coffin, is torn between an agonizing bloodthirst and a painful longing for eternal peace.

A unique mixture of blood and nudity, of bitter pain and stirring tenderness, of vague stories and dreamy aesthetics marks the films of Jean Rollin, the lone rider of French horrotica, the cult *auteur* of esoteric yarns, filled with lesbian vampires. **The Living Dead Girl** is a pure, bona fide Rollinade, even though it replaces the sandy beaches of Normandy for the shores of a lake.

»There are no beach scenes, certainly, but the theme – of memory regained and the impossibility of living with the knowledge – is very much a key one for Rollin. **The Living Dead Girl** needs blood. Her childhood friend, Hélène, seeks out victims for her. Like **Daughters of Darkness** and **Eyes Without a Face**, it's a film that combines savage bloodletting and dreamy lyricism.« — Cathal Tohill & Pete Tombs, *Immoral Tales*

»In this mixture of blood-soaked eroticism and romantic visions of death in the noble tradition of Rollin's poignantly personal, intimate films of female vampires, the boundary between the figure of vampire and zombie blurs to oblivion. Within the author's ethos, monsters occupy the most humane position. They are ambivalent, tragic, discarded individuals... complex 'living' beings, and as such they cannot populate rigorous, logically coherent mythologies.« — Maša Peče, *KINO!*



I Spit on Your Grave
Pljunem na vaš grob

Meir Zarchi, ZDA / USA, 1978, 35mm, 1.85, barvni / colour, 101', BP

Da bi se posvetila pisanju svojega prvega romana, se newyorška pisateljica Jennifer Hills (Camille Keaton, bojda Busterjeva pranečakinja) naseli v odmaknjeno hišico sredi gozda. Tam jo začne nemudoma zalezovati četverica lokalnih moških. Brutalno je posilijo, nato pa golo, ponižano in napol mrtvo zapustijo na tleh gozdne brunarice. Toda Jennifer preživi, da bi uprizorila enega najbolj zloglasnih, sadističnih in nadvse spretnih maščevalnih pohodov na filmu. Napočil je njen dan, ali kot pravi izvirni naslov filma, to je **Dan ženske**.

Kultna klasika, sinonim podžanra »rape and revenge« in bržkone eden najbolj kontroverznih filmov vseh časov. Cenzorji širom sveta so ga obsodili, prepovedali in v neskončnost rezali. Filmska kritika in teorija sta ga v kasnejših desetletjih rehabilitirali in prepoznali celo za »nerazumljen feministični film«.

»Velikanski delež žanra grozljivke jemlje za izhodišče obisk ali selitev (pred)mestnih prebivalcev na podeželje. Ta situacija seveda temelji na bržkone univerzalnem arhetipu. Odhod iz mesta na deželo v grozljivki je ekvivalenten odhodu iz vasi v globok, temen gozd tradicionalne pravljice. Vzemimo Rdečo kapico, ki se odpravi v divjino, da bi jo tam zgrabil in požrl volk (ki mu nespametno zaupa), na koncu pa rešil mimoidoči lovec. Pomnožite in počlovečite volka, berite 'požrl' kot 'posilil', preskočite lovca (naj se Kapica reši sama) in dobite **Pljunem na vaš grob**. (In ne da je lovčevo maščevanje v ljudski pravljici – da bi osvobodil Rdečo kapico, razpara volku trebuh – kaj bolj ljubko od njegovih filmskih dvojnikov.) Bistvo je v tem, da v ruralnem Connecticutu (ali kjerkoli drugje), tako kot v globokih gozdovih Srednje Evrope, pravila civilizacije preprosto ne veljajo.« — Carol J. Clover, *Men, Women, and Chain Saws*

A budding New York writer Jennifer Hills (Camille Keaton, supposedly Buster's great-niece) retires to a quiet cabin in the woods to work on her first novel. Stalked by a foursome of local men, she is brutally raped and left naked, humiliated and half-dead on the ground of her forest abode. But Jennifer survives to stage one of the most infamous, sadistic and incredibly skilful vengeances to be seen on film. Her day has come, or as per the original film title: it's the **Day of the Woman**.

This notorious cult classic, synonymous with the »rape and revenge« subgenre, is surely one of the most controversial films of all time. Because of its alleged »glorification of violence against women« the film was condemned, banned and endlessly cut by censors the world over, only to be redeemed by later critics and academia as a »misunderstood feminist film«.

»A vile bag of garbage named **I Spit on Your Grave** is playing in Chicago theaters this week. It is a movie so sick, reprehensible and contemptible that I can hardly believe it's playing in respectable theaters, such as Plitt's United Artists. But it is. Attending it was one of the most depressing experiences of my life.« — Roger Ebert, 16th July 1980, *Chicago Sun-Times*

»Angry displays of force may belong to the male, but crying, cowering, screaming, fainting, trembling, begging for mercy belong to the female. Abject terror, in short, is gendered feminine, and the more concerned a given film is with that condition – and it is the essence of modem horror – the more likely the femaleness of the victim. It is no accident that male victims in slasher films are killed swiftly or offscreen, and that prolonged struggles, in which the victim has time to contemplate her imminent destruction, inevitably figure females. Only when one encounters the rare expression of abject terror on the part of a male (as in **I Spit on Your Grave**) does one apprehend the full extent of the cinematic double standard in such matters.« — Carol J. Clover, *Men, Women, and Chain Saws*

ČETRTEK 14. 4. / 17.00 / Slovenska kinoteka

H. R. Giger's Alienscapes: Skrivni jezik biomehanike

Predavanje Ilhane Škrgić. V angleščini. Vstop prost.

Odkar je **Alien** (1979) vstopil v našo filmsko zavest, je umetnost H. R. Gigerja postala globalno prepoznana kot vizualna reprezentacija strahospoštovanega (ne)znanega, ki pokrajine postmodernističnega pogleda na eksistenco in tehnološki napredek preoblikuje v prevladujoče »gigerjanske« krajine. Njegov opus, ki je poln simbolizma, se razteza čez več desetletij in sinestetično komunicira z občinstvom prek različnih medijev (slik, kipov, filma) ter izraža pomembne ideje o človeštvu v globaliziranem okolju. Predavanje bo izpostavilo nekatere izmed najmočnejših metafor in metonimij v Gigerjevi umetnosti kot pojmovno drobovje naših sistemov mišljenja in tako na novo osvetlilo njegov edinstveni umetniški izraz in neizpodbitno vizualno privlačnost. Finese Gigerjeve biomehanike skozi kognitivno-lingvistično lečo in še kaj.

SOBOTA 16. 4. / 17.00 / Slovenska kinoteka

En hud pesjan je živel

Predavanje prof. dr. Karmen Šterk in dr. Eve Vrtačič. Vstop prost.

Serijski morilec je ena najstrašnejših predstav, ki jih lahko srečate v vsakdanjem življenju, in eden najpopularnejših likov popularne kulture s konca 20. stoletja. O njem so pisali Bret Easton Ellis, Patrick Süskind, Georges Bataille, o njem prepevali The Police, The Smiths, pa tudi Svetlana Makarovič, njihovi upodobitvi sta prinesli oskarja Anthonyju Hopkinsu in Charlize Theron. Zakaj je serijski morilec oboje, grozno in fascinantno, in zakaj to dvoje sploh ni izključujoče, saj ne nazadnje serijskega morilca opeva za Hudo mravljico druga najbolj priljubljena otroška pesem srednje generacije Slovencev, o tem bosta govorili dr. Karmen Šterk in dr. Eva Vrtačič, avtorici knjige *Serijska kultura, popularni morilec*. Spregovorili bomo še o raznih teoretskih pristopih k fenomenu serijskega morilca, o njegovi genezi in psihopatologiji, ki jo, četudi deluje tuje in nerazumljivo, vsak dan srečujemo – ne le drugje in ne le na filmu.

THURSDAY 14. 4. / 17.00 / Slovenian Cinematheque

H. R. Giger's Alienscapes: The Secret Language of Biomechanics

Lecture by Ilhana Škrgić. In English. Free admission.

Ever since **Alien** (1979) entered our cinematic consciousness, the art of H. R. Giger has become globally recognized as the visual representation of the fear-and-awe-inspiring (un)known, transforming the landscapes of the post-modernist views on existence and technological progress into those predominantly »Gigeresque«. His body of work, highly potent on symbolism, extends over multiple decades and synesthetically communicates with the audience through different media (paintings, sculptures, film), expressing significant notions on humanity in the globalized surroundings. This lecture will show some of the most powerful metaphors and metonymies present in Giger's art as the conceptual viscera of our systems of thinking, thus shedding a new light on his unique artistic expression and undeniable visual appeal. Intricacies of H. R. Giger's biomechanics through a cognitive-linguistics-powered lens and more.

SATURDAY 16. 4. / 17.00 / Slovenian Cinematheque

An Old Friend for Dinner

Lecture by Prof. Dr. Karmen Šterk and Dr. Eva Vrtačič. In Slovene. Free admission.

Serial killers present one of the most horrifying notions one can encounter in everyday life and one of the most celebrated characters of late 20th century popular culture. They loom large in literature (Bret Easton Ellis, Patrick Süskind, Georges Bataille) and song (The Police, The Smiths), their portrayals have brought Academy Awards to the likes of Anthony Hopkins and Charlize Theron. Why are serial killers at once horrifying and fascinating, and why are these two notions not mutually exclusive? These are some of the questions the authors of *Serial Culture, Popular Killer*, Dr. Šterk and Dr. Vrtačič, will tackle in their lecture, taking into account various theoretical approaches to the serial killer phenomenon, its origin, genesis and psychopathology, which, although it seems foreign and incomprehensible, is in fact all around us – not only on film.

PETEK 8. 4. / 20.00 / Pritličje

Ženska je, rjovi kot lev

Festivalsko ogrevanje z Zavodom Stripolis!

Stripovski natečaj in jam session se v tematskem duhu retrospektive Zadnje dekle poklanjata markantnim ženskim likom. Prijave na natečaj z največ eno stripovsko tablo sprejemamo do 1. 4. Tehnika in starost udeležencev nista omejeni. Prvi nagrajenec prejme festivalsko akreditacijo za ogled vseh filmov, drugi nagrajenec brezplačne vstopnice za 5 projekcij po lastni izbiri, tretji nagrajenec pa brezplačne vstopnice za 3 projekcije po lastni izbiri. Stripi bodo predstavljeni na zaključni projekciji festivala Kurja polt. Nagrade bomo podelili na festivalskem ogrevanju v petek, **8. aprila**. Podelitvi nagrad bosta sledila stripovski **jam session** in **celovečerni DJ program**! Za sodelovanje na jam sessionu prijave niso potrebne.

Naježimo dlako, ostrimo pogled!

Filmsko-kritiška delavnica

13. – 17. 4. / Rok za prijave: 25. 3.

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 brezplačno filmsko-kritiško delavnico **Naježimo dlako, ostrimo pogled** za mlade od 18. leta dalje. Vsakodnevna srečanja skupine prijavljenih bodo v prijetno-srhljivem festivalskem vzdušju potekala v prostorih Slovenske kinoteke. Ob ogledu izbranih žanrskih poslastic bomo z udeleženci poglobljeno diskutirali, spoznavali specifike, pa tudi subverzivne prevrate žanrske umetnosti, kar bo obrodilo v pisanju filmske kritike. Besedila bomo premlevali in kalili skozi pogovor z mentorico, ki bo podajala konstruktivno kritiko, komentarje in smernice med delom v nastajanju. V pogovore bomo vključili tudi morebitne goste in festivalske delavce. Končni izdelki bodo objavljeni na spletni strani festivala Kurja polt in Društva za širjenje filmske kulture KINO!, izbor tekstov pa v reviji *KINO!*.

ostrenje pogleda
FILMSKA VZGOJA ZA OTROKE IN MLADE

Delavnico bo vodila dr. Maja Krajnc, odg. urednica revije KINO!*, ob asistenci Anje Banko in Gašperja Markuna.*

FRIDAY 8. 4. / 20.00 / Bar Pritličje

She Is Woman, Hear Her Roar

Festival warm-up with Zavod Stripolis!

Submit your one page comic strips by April 1 for the comic art competition. All age groups and techniques allowed. Subject (freely) relating to this year's Final Girl thematic retrospective. First prize: Kurja polt festival accreditation (a single ticket to all festival screening). Second prize: 5 individual tickets of the winner's choosing. Third prize: 3 individual tickets of the winner's choosing. Winning entries to the competition will be featured at Kurja polt festival. The winners will be announced at the festival warm-up party on Friday **April 8**, followed by a comic art **jam session** and **late night DJing**! No prior registering is required to join the jam session. Just come along!

Shivering Skin, Sharpening Gaze

Film criticism workshop

13. – 17. 4. / Application deadline: 25. 3.

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?

At this year's Kurja polt festival, KINO! Film Society conducts a free-of-charge film criticism workshop entitled **Shivering Skin, Sharpening Gaze** for youth aged 18 and above. Participants' daily meetings will take place in the pleasantly thrilling festival atmosphere at the Slovenian Cinematheque. 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. We will also be joined by festival guests and members of the festival team. All finished critiques will be published on Kurja polt and KINO! websites, with a selection of contributions featured in *KINO!* magazine.

The workshop will be conducted by Dr. Maja Krajnc, editor-in-chief of KINO! *magazine, with the assistance of Anja Banko and Gašper Markun.*

Iz zbirke: ženska na plakatu

Dvorana Silvana Furlana, Slovenska kinoteka
13. – 17. 4. 2016

Sodelovanje s festivalom Kurja polt Slovenski kinoteki vsako leto ponudi priložnost, da iz svoje bogate zbirke filmskih plakatov prikaže tiste, ki običajno ostajajo v depojih in so le redko – če sploh kdaj – razstavljeni. Zapostavljeni niso zato, ker bi bili nezanimivi ali brez vrednosti. Ob obilici plakatov, ki so oblikovani za filme, trdno zasidrane v kanon filmske zgodovine, ki so bodisi delo pomembnih oblikovalcev ali so razstavljeni ob sporedu Kinoteke, enostavno ne pridejo na vrsto. Ker je festival Kurja polt tematski, so tudi plakati za spremljajočo razstavo izbrani na točno določeno temo. Pri tem jih lahko pogledamo in ocenjujemo z drugačnimi merili kot sicer, saj imajo »nekaj«, kar sicer morda spregledamo ali se zdi povsem običajno. Zbrani in razstavljeni skupaj pa postanejo še bolj zanimivi, saj jih lahko primerjamo med seboj.

arhiv: Slovenska kinoteka

V seriji razstav *Iz zbirke* se tokrat posvečamo ženski na filmskem plakatu. Tema je tako obširna, da je nemogoče prikazati njeno bogatost in raznolikost ali številne vsebinske in pomenske različice. Omejili smo se na plakate slovenskih in jugoslovanskih distributerjev iz obdobja med 50. in 70. leti prejšnjega stoletja in po številu skromen izbor razdelili na dva sklopa. V prvem so predstavljene ženske, ki so na plakatu v vlogi označene ali označevalke, bodisi kot lik usodne ženske ali označevalke za vohunsko-akcijski žanr, v drugem pa so ženske žrtve ali večinoma nemočen lik v žanru kriminalke.

Metka Dariš
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Slovenske kinoteke

Za integralno verzijo besedila z analizo posameznih plakatov glej kurjapolt.org

From the Collection: Women on Posters

Silvan Furlan Hall, Slovenian Cinematheque
13. – 17. 4. 2016

Every year, the cooperation with Kurja polt festival gives the Slovenian Cinematheque an opportunity to showcase those posters from its rich collection that usually remain in the depots and are only rarely – if at all – exhibited. They are not neglected because they are uninteresting or lacking in value. With the abundance of posters, designed for films firmly anchored in the canon of film history, those made by prominent artists and designers, or those accompanying the Cinematheque's regular programme, they simply do not get their turn. Since Kurja polt is a thematic festival, the posters for the accompanying exhibition have been selected with this year's topic in mind. We can observe and assess them with new and different criteria, focusing on that »something« we might otherwise overlook or find perfectly ordinary. When collected and exhibited together, they become even more interesting because we are given the opportunity to compare them.

The exhibition, which is part of the *From the Collection* series, is dedicated to the depiction of women on film posters. The topic is so extensive that it is impossible to show its richness and diversity or point to the numerous differences in content and meaning. We therefore limited our selection to posters of Slovenian and Yugoslav distributors from the 1950s, 60s and 70s and then divided the small number of selected posters into two sections. The first includes posters featuring women as the signified or the signifier; that is, either playing the role of a *femme fatale* or indicating the spy action genre, while the other group includes posters with women as victims or mostly helpless characters in crime thrillers.

Metka Dariš
Head of the Slovenian
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