



2. FEKK – Festival kratkega filma v Ljubljani

22. 8. - 27. 8. 2016

Slovenska kinoteka | Letni kino Slovenske kinoteke na

Muzejski ploščadi Metelkova

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KAZALO VSEBINE / CONTENTS

UVODNIK / INTRODUCTION

FeKK - #2!

6

KDO JE KRAKEN? / WHO IS KRAKEN?

8

OBRAZI KRATKEGA FILMA / THE MANY FACES OF SHORTS

12

Najboljši kratki filmi ne hvalijo celovečernih filmov, temveč sami sebe / The Best Shorts Are Advertisements For Themselves, Not Features

13

Sodobni švicarski kratki film / Swiss Short Films Today

14

Carlos, cine-retrato de un caminante

16

Oživljanje romunske animacije / The Resuscitation of Romanian Animation

18

Zakaj sem proti »kratkemu filmu« / Why I'm Against »Short Film«

20

ŽIRIJA / JURY

22

NAGRADA LA GUARIMBA / LA GUARIMBA AWARD

23

TEKMOVALNI PROGRAM / COMPETITION FeKK SLO

Mladi slovenski kratki film / New Slovenian Shorts

25

Igrani film / Fiction

28

Dokumentarni film / Documentary

35

Eksperimentalni film / Experimental

40

Animirani film / Animation

46

TEKMOVALNI PROGRAM / COMPETITION
FeKKYU

Razlike v skupnem / Differences OfThe Common Ground

49

Igrani film / Fiction

52

Dokumentarni film / Documentary

63

Eksperimentalni film / Experimental

70

Animirani film / Animation

75

RETROSPEKTIVA / RETROSPECTIVE

Yuri Ancarani

82

INSTANT KULT!

Chema Garcia Ibarra

86

FeKK OFF: YOUTUBE

#venija viralni video homage / #venia viral video homage

90

Iz globočin YouTuba / From the Bottom of the Deepest Pits ofYouTube

91

FeKKSTIVAL

Beneški filmski festival - Obzorja / Venice film festival - Horizons

94

EFA – SHORT MATTERS!

102

1

104

2

110

3

116

FeKK OFF: LUKSUZ PRODUKCIJA / LUKSUZ
PRODUCTION

Avrust 2016 / August 2016

122

MATINEJA / MATINÉE

Skozi otroške oči / Through the Eyes of a Child

124

DELAVNICE / WORKSHOPS

129

URNIK / TIMETABLE

132

PARTNERJI IN SPONZORJI / PARTNERS AND SPONSORS

138

EKIPA / KOLOFON // TEAM / IMPRESSUM

139



TINA POGLAJEN
urednica festivalskega kataloga
Editor of the Festival Catalogue

UVODNIK: FeKK - #2!

V glasbi govorijo o prekletstvu drugega albuma, na področju filma o režiserjih, ki posnamejo uspešen prvenec, njihov drugi film pa je razočaranje; celo na univerzi naj bi se študentje drugega letnika pogosto odrezali slabše kot v prvem. Na srečo, kar zadeva filmske festivale, o podobnem pojavu ne slišimo ravno pogosto – in z vso gotovostjo lahko zapišem, da je tudi Festival kratkih Kraken – FeKK letos le še bolj predrzen, še bolj zbadljiv, še bolj duhovit, še bolj relevanten, ima še več prijateljev in je še glasnejši kot prej – a zato ni nič bolj ukalupljen v modus operandi institucionalizirane (domače) produkcije filmskih in drugih kulturnih dogodkov.

Nekatere stvari na žalost ostajajo nespremenjene, predvsem, kar zadeva (skoraj) neplačano celoletno delo festivalske ekipe in prostovoljcev ter (prešibek) posluš javnih institucij, ki bi tovrstne projekte morale podpirati. Podobna zgodba filmskih festivalov v njihovih prvih letih obstoja sicer (vsaj v regiji) res ni nič nenavadnega, a to še ne pomeni, da bi se z njo zato morali tudi sprijazniti! Zbirka uvodnih tekstov razkriva, da je v podobnem položaju tudi sama kratkometražna filmska produkcija; filmarji, producenti, selektorji, kuratorji in kritiki se morajo poleg povsem praktičnih tegob v smislu financiranja in distribucije spopadati tudi z legitimacijo lastnega področja delovanja: očitek kulturnim in medijskim industrijam, ki ga v besedilih povsem nepovezanih avtorjev in avtoric lahko preberemo znova in znova, namreč zadeva prav omalovaževanje kratkega filma kot samostojne umetniške forme ter njegovo getoizacijo v širši javnosti težje dostopne filmske festivale in umetnostne galerije.

Na tem mestu se iz srca zahvaljujem piscem besedil – dragim prijateljem Agustínu Acevedo Kanopa, Ioani Florescu, Delphine Jeanneret, Andražu Jeriču, Michaelu Pattisonu, Vladanu Petkoviću in Julianu Rossu – brez njihove prijaznosti in nesebične pomoči festivalskega kataloga v taki obliki, kot je pred vami, ne bi bilo! Prav tako se zahvaljujem Mateju Bandlju in Neži Grum za pomoč in krajšanje časa ob (včasih monotonemu) urejanju besedil, ter Neži Vilhelm za pomoč pri prevodih. In končno – hvala tudi članom celotnega društva Kraken, mojim najboljšim prijateljem in prijateljicam, ker so me za urednico izbrali še drugič. Na še mnoga leta!

INTRODUCTION: FeKK - #2!

In music, there is the curse of the second album; in cinema, a newcomer director will often make a great debut film and then fail at the next one; even at the universities, they talk of a sophomore slump. Luckily, as far as film festivals go, a similar phenomenon is not often heard about – and I am pleased to confirm that the Kraken short film festival – FeKK this year is, if anything, even bolder; even cheekier; even funnier, even more relevant, has even more friends and is making itself heard even louder than before – but still, it is no more caught in the (domestic) institutional modus operandi of the production of film and other cultural events.

Some things, unfortunately, remain unchanged – especially the (almost) unpaid yearly labour of the festival team and volunteers and a lack of proper support from public institutions that should be supporting this kind of projects. It's a story not unfamiliar to film festivals in their first years of existence (at least in the region), but that doesn't mean it's something we should settle for. The introductory texts reveal a similar story in the production of short films itself; in addition to difficulties with finding funding and proper distribution, the filmmakers, producers, programmers, curators and critics of short films have to deal with the issue of legitimacy and autonomy of the art form they work with: again and again, several of them write about the condescending way in which short films are treated within the culture and media industries and its ghettoisation to film festivals and art galleries, which are less easily accessible to the general public.

This would be a good moment to thank the contributors, my dear friends Agustín Acevedo Kanopa, Ioana Florescu, Delphine Jeanneret, Andraž Jerič, Michael Pattison, Vladan Petković and Julian Ross, whose kindness and selfless help made the festival catalogue as it is possible. Thanks to Matej Bandelj and Neža Grum for offering their help with the (sometimes monotonous) editing of the materials and making it fun, and to Neža Vilhelm for helping out with the translations. And finally – thanks to the members of the Kraken society and some of my dearest friends, for wanting me to edit the festival catalogue for the second time. Here's to many more years to come!

KDO JE KRAKEN?

WHO IS KRAKEN?



MATEJ BANDELJ

(by Matevž Jerman)

Med vsemi je najbolj večšč internetov in zna dejansko delati prave računalniške stvari in Google stvari. Posledično je videl reči, ki jih vi ljudje ne bi verjeli. Je prefrigan mož prefinjenega okusa in se spozna na filme, pop-kulturo, svetobolje in pice kakor na lasten žep.

The most skilled of us all in the art of internets, he can actually pull off real computer stuff and Google stuff. He has, therefore, seen things you would never believe. He's a slick man of refined taste and knows films, pop-culture, Weltschmerz and pizza like the back of his hand.

SADJE: krompir (sorte „couch potato“) in me sploh ne zanima, če krompir kao „ni sadje“
PESEM: Ivan Mládek – Jožin z bažin

FRUIT: potato (of the „couch potato“ variety) and if potato „doesn't count as fruit“, I don't even want to hear about it
SONG



JUCA BONACA

(by Neža Grum)

Je internetna vila z izostrenim občutkom za humor, plesne melodije in modne muhe. Festivalu FeKK prinaša lahkatno svežino, pogosto začnjeno s pretanjenim sarkazmom. S svojimi hudomušnimi in nadvse praktičnimi domisljicami se uspešno spravi nad vsako zagato, pa tudi rujnega se ne brani, zato je z njo zmerom veselo.

She's an internet fairy with a keen sense of humour, dance tunes and fads. She brings an easy freshness into FeKK and often spices it up with a hint of sarcasm. She successfully tackles any problem and won't say no to booze which makes her a lot of fun to be around.

SADJE: češplja
PESEM: Destiny's Child – Bootylicious

FRUIT: plum
SONG



BOJANA BREGAR

(by Matej Bandelj)

Je zagnana, obvlada organizacijo in snema fine podcaste. Doma je na internetu in je zato poznavalka popkulture. Je vedno dobre volje in nasmejana.

She's enthusiastic, excels at organising things and makes neat podcasts. She's from the internet and is therefore an expert in pop-culture. She's always in a good mood and keeps a smile on her face.

SADJE: banana
PESEM: Neca Falk – Bananes

FRUIT: banana
SONG



PETER CEROVŠEK

(by Neža Kos)

Za bolj ali manj urejeno pričesko in negovano brado se skriva človek mnogih odlik. Njegov ostri filmsko-analitični um ohranja nadzor nad še tako zapletenimi izzivi, četudi to morda na prvi pogled ni očitno. V prostem času si rad privošči Radler ali dva in svoje skrite didžejske talente usmerja v zabavo ekipe in mimoidočih.

Under reasonably orderly hair and a well-groomed beard is a man of many virtues. His sharp, analytical mind, especially where cinema is concerned, keeps even the most difficult situations under control, even though it may not appear so at first glance. In his free time, he likes to have a shandy or two and uses his hidden DJ'ing talents to entertain the team as well as the passers-by.

SADJE: ananas
PESEM: Lady Gaga – Poker Face

FRUIT: pineapple
SONG



(by Bojana Bregar)

Ima od vseh članov ekipe največji in najtoplejši nasmeh, kar je najpomembnejši pogoj za njeno delovno mesto. Ne samo, da se Neža lepo in veliko smeji, ampak je tudi v resnici prijazna in njena prijaznost je nalezljiva. In v Kinoteki vrti dobro muziko.

She has the biggest and warmest smile in the team – which is the most important prerequisite for the work she does. Not only does she smile sweetly and laugh often – she is genuinely kind and her kindness is catching. And, she plays good music at the Cinematheque.

SADJE: ananas z okusom marelice
PESEM: Mislim, da naša življenja lahko kolektivno zaobjame prekrasna skladba te velike umetnice našega časa: Britney Spears - I'm Not A Girl, Not Yet A Woman

FRUIT: apricot flavoured pineapple
SONG: I think our lives can be collectively summarised by this wonderful song by the great artist of our time: Britney Spears - I'm Not A Girl, Not Yet A Woman



(by Juca Bonaca)

Fitneser našega festivala, ki dobesedno zna cel internet na pamet ter živi, diha, piše in gleda filme. Učinkovit, ko je treba in šaljivec na vsakem koraku. V prostem času pa najboljša oseba na svetu.

The fitness freak of the festival. He literally knows the entire internet by heart and lives, breathes, writes and watches films. Effective, when he needs to be and a non-stop joker. In his free time, the best person in the whole world.

SADJE: Palačinke z Nutello
PESEM: Manche feat. Vauks – Explozija

FRUIT: Nutella Crêpes
SONG



(by Matevž Jerman)

Med nami bržkone nima para v prodorni misli in artikulirani filmski kritiki. Obenem je morda tudi najbolj srborita, a hkrati vedno nared za dobro staro žuriranje in kvaliteten pogovor. In na srečo nad Krakenom kljub vsemu zelo težko obupa!

Because among us, she has no equal in penetrating thought and articulate criticism. At the same time, she is perhaps the most quick-tempered of us all, but still always in the mood for a good ol' party or a stimulating conversation. And, luckily, despite everything, she doesn't give up on Kraken easily!

SADJE: marakuja
PESEM: The Knife – Pass This On

FRUIT: passion fruit
SONG



(by Peter Cerovšek)

Ena taka hecka! Med hecanjem čudežno razrešuje probleme, ki ostale spravljajo v obup, spotoma pa navrže še nekaj izvernih idej, ki vsako leto obogatijo festival.

Such a funster! Even though mostly merrymaking, she magically solves the problems that are driving everyone else mad and while she's at it, brings in some original ideas that make the festival better every year.

SADJE: kokos
PESEM: David Sinkovič – Ribi ribice ribice

FRUIT: coconut
SONG

OBRAZI
OBRAZI
KRATKEGA
KRATKEGA
FILMA
FILMA

THE MANY
THE MANY
FACES OF
FACES OF
SHORTS
SHORTS

MICHAEL PATTISON
filmski kritik, Gateshead, Združeno kraljestvo
film critic, Gateshead, UK



NAJBOLJŠI KRATKI FILMI NE HVALIJO CELOVEČERNIH FILMOV, TEMVEČ SAMI SEBE

THE BEST SHORTS ARE ADVERTISEMENTS FOR THEMSELVES,
NOT FEATURES



Najboljši film, ki ga nisem nikoli videl, je Lucky Star, triler Michaela Manna, postavljen v Los Angeles, v katerem v vlogi profesionalnega kockarja in borznega špekulanta nastopa Benicio Del Toro. Igralec je markanten mož: tukaj nastopi kot še eden izmed Mannovih volkov samotarjev, ki si s spletkarjenjem utirajo pot skozi sistem, ki mu vladajo plenilci. Njegov svet skozi volframsko paletto borze na Spring Streetu določajo hitri zoomi, bliskoviti premiki kamere ter ostri, digitalni bližnji posnetki kupčkov igralnih žetonov na zeleni klobučevini. Neverjetna sreča njegovega lika (»igral se je z borzami, izzival je srečo, a kljub temu ni nikoli nihče ugotovil, kaj ima za bregom«) pritegne pozornost Cie, ki med falične kose stekla v središču mesta pošlje svoje helikopterje; medtem, ko naš brezimni junak vija po gosti mreži mestne infrastrukture, za njim vohunijo na infrardečih zaslonih. Mann izkoristi dejstvo, da smo v metropoli nadzora navajeni na vizualne okrajšave in posameznika, ki lahko zleze v vsako vdolbinico mesta, sooči z brezosebno pokončnostjo pokvarjenega podjetja. Satelit obkroži Zemljo.

O filmu ne bi znal povedati nič bolj natančnega, ker ga nisem videl, a lahko vam povem vse, kar morate vedeti, ker sem vam že. Napovednik za Lucky Star se je na televizijskih programih in v kinih pojavil julija 2002. Kmalu na sporedu: star sem bil 14 let. Potem je izginil – tako, kot njegov junak. Film mi je v spominu ostal še leta kasneje – poiskal sem ga. Celovečerni film se je pojavil in nato izginil kot prikazen, napovednik pa je bil oglas za Mercedes Benz SL500, luksuzni dvosedežni kabriolet, avto, ki ga ne bom nikdar imel. Ko najdeš odgovor na eno vprašanje, se takoj zastavijo nova. Mannov kratki film je svojih 150 sekund: z zasnovo, zapletom in razrešitvijo zadosti sam sebi, mene pa pušča v pričakovanju.

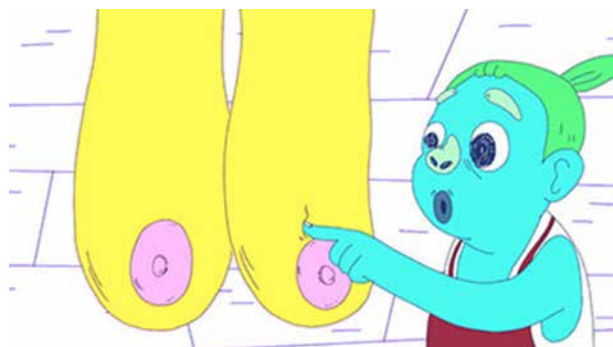
The best film I've never seen is *Lucky Star*, Michael Mann's Los Angeles-set thriller starring Benicio Del Toro as a professional gambler and stock market profiteer. Del Toro is a man of presence: here, he's another of Mann's lone wolves, cunning his way through a predatory system. His world is one of fast zooms and rapid pans through the tungsten palette of the Spring Street Stock Exchange, and of sharp, digital close-ups of casino chips stacked on green baize. His character's impossible good fortune («he played the markets, he defied the odds, but no one could guess his game») attracts the attention of the CIA, whose helicopters hover between Downtown's phallic shards, spying on our nameless protagonist through infrared screens as he careens the city's dense infrastructural web. Mann exploits our familiarity with the visual shorthands of surveillance capital, juxtaposing one individual's ability to sprawl a city's crannies against the faceless verticality of a crooked enterprise. A satellite orbits the Earth.

I can't elaborate on the film because I haven't seen it, but I can tell you all you need to know because I have. The trailer for *Lucky Star* first appeared on televisions and in cinemas in July 2002. Coming soon: I was 14. Then, like its protagonist, it disappeared. Years later, I remembered the film, looked it up. The feature was a phantom, the trailer an advert for the Mercedes Benz SL500, a luxury two-seat convertible and a car I'll never own. When mysteries fall into place, they multiply. Mann's short is 150 seconds: in its exposition, complication and resolution, it satisfies its own terms and leaves me wanting more.

DELPHINE JEANNERET
filmska selektorica in kuratorica na mednarodnem
festivalu kratkega filma v Winterthurju, Lozana, Švica
film programmer and curator at Internationale
Kurzfilmtage Winterthur, Lausanne, Switzerland



SODOBNI ŠVICARSKI KRATKI FILM SWISS SHORT FILMS TODAY



Če so celovečerni filmi švicarske režiserke Ursule Maier zasloveli mednarodno, pa le redko kdo pozna njene kratke filme, med katerimi

sta črno-beli igrani film *Tous à table* (2001) in *Tišina Mujo* (2014), ki sta na mednarodnem festivalu kratkega filma v Winterthurju dobila nagrado za najboljši švicarski film.

Avendar je leta 2015 v Švici nastalo okrog tristo kratkih filmov – med njimi je bilo največ igranih, a tudi veliko dokumentarnih in eksperimentalnih ter nekaj animiranih filmov. V švicarsko kratkometražno filmsko produkcijo spadajo filmi iz nemškega, francoskega in italijanskega dela države, ki prihajajo tako iz filmskih oddelkov večjih umetniških šol (ECAL v Lozani, HEAD v Ženevi, ZHdK v Zürichu, HSLU v Lucernu in CISA v Luganu), kot iz neodvisnih produkcijskih hiš, ki večinoma delujejo v Zürichu in Ženevi. Leta 2015 jih je več prodrlo tudi v tujino, na primer čutna animacija *Ivan's Need* (2015) treh študentov HSLU-ja, Veronice L. Montaño, Manuele Leuenberger in Lukasa Suterja, ali pa feministični igrani film *Courber l'échine* (2015) Khadije Ben-Frajd, študentke HEAD-a, ki je bil premierno prikazan na festivalu Clermont-Ferrand. Svojo pot do občinstva najdejo tudi neodvisni avtorji, kot sta Nikola Ilić in Corina Schwingruber Ilić s svojim političnim dokumentarcem *Dan v Egiptu* (2015) ali slavni animator Georges Schwizgebel s poetičnim *Erlekönig* (2015), ki sta svojo premierno projekcijo doživela na filmskem festivalu v Locarnu.

Švicarsko kratkometražno filmsko prizorišče je raznoliko in živahno, a na žalost povprečen gledalec kratke filme težko ujame še kje drugje kot na švicarskih ali mednarodnih filmskih festivalih.

Even though the feature films by the Swiss filmmaker Ursula Meier may be internationally known, few have seen her short films, among which the black-and-white fiction *Tous à table* (2001) and *Tišina Mujo* (2014) have been awarded Best Swiss Film at the Internationale Kurzfilmtage Winterthur.

Yet, in 2015, around 300 short films have been produced in Switzerland – mostly fiction, but also many documentaries and experimental films, as well as some animation. The Swiss short film production landscape includes films from the German, French and Italian part of the country, coming both from the major art schools film departments (ECAL in Lausanne, HEAD in Geneva, ZHdK and F+F in Zurich, HSLU in Lucerne, and CISA in Lugano) and independent production companies that are mostly based in Zurich and Geneva. In 2015, several short films have been screened internationally, such as the sensual animation *Ivan's Need* (2015) by three students from HSLU, Veronica L. Montaño, Manuela Leuenberger and Lukas Suter; or the feminist fiction *Courber l'échine* (2015) by Khadija Ben-Frajd, a student at HEAD, which premiered at Clermont-Ferrand. Independent filmmakers also make their way to audiences, like the political documentary *Just Another Day in Egypt* (2015) by Nikola Ilić and Corina Schwingruber Ilić, or the famous animator Georges Schwizgebel with the poetic *Erlekönig* (2015) – both have premiered at the Locarno Film Festival.

The Swiss short film scene is diverse and spirited, but that doesn't mean that it is not difficult for the general audience to see short films anywhere else than at film festivals in Switzerland or abroad.

AGUSTÍN ACEVEDO KANOPA

filmski kritik, Montevideo, Urugvaj
film critic, Montevideo, Uruguay



CARLOS, CINE-RETRATO DE UN CAMINANTE



V državi, kot je Urugvaj, kjer je za film težko zbrati sredstva, so kratki filmi že od nekdaj odskočna deska. Ponavadi so delo študentov ali mladih filmarjev, videti pa jih je le na festivalih in razstavah. Skoraj nikoli niso zelo priljubljeni, kaj šele kultni. Ponavadi jih vidijo kot napoved dela obetavnega režiserja, ne pa kot umetnostno formo samo na sebi.

Edina izjema, ki mi pride na misel, je 31-minutni *Carlos, Cine-retrato de un caminante en Montevideo* (Carlos, filmski portret potepuha v Montevideu) iz leta 1965, kulten film, ki je bil pred svojim časom – ne le v cinematičnem, marveč tudi v političnem smislu. Na 16-mm filmski trak ga je posnel Mario Handler, ki se je tedaj iz Evrope vrnil v glavno mesto Urugvaja, Montevideo. Film odraža šok, ki ga je doživel ob vrnitvi – je namreč portret brezdomca in njegovega vsakdana, posnet v surovih črno-belih odtenkih. Skozenj Handler pravzaprav opazuje družbeno-politično realnost Urugvaja sredi razkroja družbe, ki se je nadaljeval s političnimi nemiri in končal z vojaško diktaturo.

Carlos je bolj kot potret posameznika portret države; dekonstruira njen mit o družbeni pravičnosti in enakosti. Predrzo lepa, uporniška estetika filma je očitna že vse od prvega kadra, v katerem Carlos, ki ga vidimo iz ptičje perspektive, s svojimi psi, morda pijan, spi v parku, iz hlač pa mu štrli penis. Grobost črno-belega 16-mm formata poudarja umazanijo, a hkrati si kamera vzame čas za postanek na Carlosovem obrazu – kot bi čakala, da se prebudi. V tem, da si namesto osebne izbere družbeno pripoved, je Carlos zelo atipičen film za svoje okolje – celo med levičarskimi filmarji tistega časa. Handler v film vpelje eisensteinovske intelektualne reze, pripoved pa splete z združevanjem posnetkov Carlosa in različnih delov mesta, kjer se ljudje delajo, da

ljudi kot je on, ne vidijo. Učinek je nenavaden – Carlos se zdi kot duh, mimoidoče Urugvajce pa gverilsko snemanje filma spravlja v zadrego. Na nek način potepuh v mestu postane tudi sama kamera.

S tem, ko film Carlosu da priložnost, da spregovori, ga naredi za del javnega prostora in mu vrne odvzeto politično moč. Carlos je politični komentar Montevidea, kot je ta reprezentiran v tedanjem filmu, ki ga zaznamuje predvsem estetika turizma in nacionalizma. Ne le, da je bilo to prvič, ko smo na filmu lahko videli tudi drugačen Montevideo – to je bil Montevideo z njegovo pravo naravo in resničnim utripom.

In a country like Uruguay, where filmmakers have difficulties finding funding, short films have always been seen as a stepping stone. Confined to the work of students and young filmmakers, they are seen only at festivals and exhibitions. They hardly ever gain popularity or a cult status. Mostly, they are seen as a peek into what the emerging director can offer; but not as an art form in its own right.

The only exception I can think of is the 31-minute long *Carlos, Cine-retrato de un caminante en Montevideo* (Carlos, cine-portrait of a drifter in Montevideo) from 1965, a movie with an underground cult following that was ahead of its time, not only cinematically, but also in political terms. Shot in 16-mm by Mario Handler, just having come back to Uruguay's capital Montevideo from Europe, and reflecting the shock upon his return, it is a stark black-and-white portrait of a vagrant, filming its protagonist and his daily routines, and through him, observing the social and political reality of Uruguay, with its crumbling of society that was the prologue to a political turmoil that ended up in military dictatorship.

Carlos, more than a portrait of an individual, is a portrait of a country, deconstructing its myth of social justice and equality. The blatantly beautiful, defiant aesthetics of the movie is evident since its very first shot: an overhead view of Carlos, sleeping with his dogs in a park, possibly drunk, with his penis hanging out from his trousers. The gritty black and white 16-mm accentuates the dirt, but at the same time, the camera lingers on Carlos placid face, taking its time, perhaps waiting for him to wake up. Going for a social rather than a personal narrative, Carlos is an extremely atypical film for its context, even among the left-wing filmmakers of the time. Handler resorts to Eisensteinian intellectual cuts, constructing a narrative by combining the shots of Carlos and various parts of the city that turns a blind eye to people like him. The effect is strange; not only does Carlos seem like a ghost, but the Uruguayan passers-by are made feel awkward by the guerrilla filmmaking. In a way, Handler's camera becomes a drifter in the city too.

Giving Carlos a voice makes him a part of the public space, giving back the political power taken from him. Carlos is a political commentary on a Montevideo represented in the cinema of the time, driven by a tourism and nationalist aesthetic. It was not only the first time in cinema that we could see a different Montevideo, it was also a Montevideo revealing its true nature and pulse.

IOANA FLORESCU
filmska kritičarka, Dunaj, Avstrija
film critic, Vienna, Austria



OŽIVLJANJE ROMUNSKÉ ANIMACIJE

THE RESUSCITATION OF ROMANIAN ANIMATION



Odkar je animirani film *Scurtă istorie* (kratka zgodovina) Popescuja Gopa, v katerem nastopi njegov minimalistični lik Omulețul (Gopov Mali Mož) dobil zlato palmo za kratki film, je minilo že skoraj šestdeset let. Danes po prizorišču romunske animacije lomasti lik, ki je Malemu Možu nekoliko podoben, a je opazno bolj zloben. Ime mu je Omulan, izmislil pa si ga je Matei Branea.

Kaj pa se je na tem področju dogajalo vmes? Po revoluciji leta 1989 je nekdanji studio v državni lasti, Animafilm, ki je v zadnjih treh desetletjih komunističnega režima proizvedel dostojno število animiranih filmov, začel počasi propadati. Hitro je propadlo tudi veliko studiev, ki so bili ustanovljeni na novo. Ker ni bilo finančne podpore za animacijo ali tovrstnega institucionaliziranega izobraževanja, je romunski animirani film zašel v krizo.

Kljub temu se položaj počasi, a zagotovo izboljšuje, predvsem po zaslugi festivala Anim'est. Festival, ustanovljen pred desetimi leti, si je za svojo nalogo zadal oživljanje in promocijo romunske animirane produkcije in je od leta 2011 začel organizirati »animacijske workshope«, ki so se izkazali za več kot nujne.

Ko človek v filmih Mateia Branea o Omulanu zagleda Brâncușijev neskončni steber, ki nastopi v vlogi droga za plesanje striptiza, nenadoma glede prihodnosti romunskih kratkih animiranih filmov

lahko postane nepopravljivo optimističen. Še ena nedavna produkcija, ki je ne smete spregledati: *Pui de somn* (idiom za dremež) Paula Muresana, ki bo povzročil, da vam bo zledenela kri v žilah.

It's been almost sixty years since Ion Popescu Gopo's animated film *Scurtă istorie* (a brief history), starring his minimalist character Omulețul (Gopo's Little Man), was awarded the short film Palme d'Or. Nowadays, a figure vaguely resembling The Little Man, yet substantially more vicious, seems to be cruising the Romanian animation scene. Its name is Omulan, and its creator is Matei Branea.

But what has happened to this scene since? Following the 1989 revolution, the formerly state-owned studio Animafilm, which produced a decent amount of animation films in the last three decades of the communist era, slowly decayed. Many of the newly founded studios were short lived. With animators being deprived of financial support and institutional training in the field, Romanian animation came to a crisis.

However, the situation seems to be slowly but surely improving, primarily due to the animation film festival Anim'est. Founded ten years ago, the festival aims to resuscitate and promote the Romanian production of animation and has been organizing some badly needed »animation workshope« since 2011.

Seeing Brâncuș's Endless Column employed as a stripper pole in Matei Branea's Omulan easily prompts one to become incurably optimistic about the future of Romanian animated shorts. Another notable recent production: Paul Mureșan's chills-inducing *Pui de somn* (an idiom for a nap).

JULIAN ROSS
selektor kratkih filmov, Amsterdam, Nizozemska
short film programmer, Amsterdam, The Netherlands



ZAKAJ SEM PROTI “KRATKEMU FILMU”

WHY I'M AGAINST “SHORT FILM”



S »kratkim filmom« delam vsak dan, vendar tega izraza ne maram uporabljati. Precej prepričan sem, da zamomljam vsakič, ko ga izgovorim na glas. »Sem selektor kratkih filmov.« Fuj. Pa ne, da me je sram filmov, ki jih predstavlja. Pravzaprav imam dela, ki spadajo v to kategorijo, pogosto najraje. Tako je zato, ker smo prisiljeni razlikovati med temi deli in »filmom«, kakršnega nas pozna večina. Industrija vidi kratki film kot stopničko na poti do celovečernega filma, na poti do »ta prave stvari«. Kadar se mediji ob redkih priložnostih prenehajo pretvarjati, da ne obstaja, o njem rečejo le, da »obeta«. Filmske šole ga obravnavajo kot »vstopnico« v svet celovečernih filmov. Do občinstva niti ne pride.

Ampak kratki film je vseeno film; ni kot otrok, ki šele sanja o tem, da bo odrasel. In prav v programih kratkih filmov boste našli film, ki se je otresel in osvobodil vsega, kar mu vsiljuje industrija in kar od njega pričakujejo mediji. Nekoč se bo tako imenovani »film« od kratkih filmov spet naučil tistega, na kar je pozabil med svojim obžalovanja vrednim poskusom, da bi umetnost spremenil v posel. Potem se bo zatikalo njim, ko mi bodo rekli: »Ukvarjam se s celovečernimi filmi«.

While I work with »short film« everyday, I dislike using the term. I'm pretty sure I mumble it whenever I say it out loud. »I'm a short film programmer.« Ew. It's not the cinema that it represents that embarrasses me. In fact, the works that fall into the category are often my favourites. It's because we are forced to distinguish between these works and »cinema« as most of us know it. The industry sees short film as one

step on the ladder towards making a feature, the »real deal.« The press just says it »shows promise« in the rare occasion they stop pretending that it doesn't exist. Film schools treat it as a »ticket« towards a feature.

Audiences don't even get to see it.

But short film is still cinema; it's not some child that dreams of being an adult. And it is in short film programmes that you'll find cinema let loose and free from what is imposed by the industry and expected by the press. One day, the so-called »cinema« will learn from these short films what they have forgotten in their sorry attempt to make business out of art. And their tongues will curl when they tell me »I work with feature film.«

ŽIRIJA JURY



FRITZ HOCK

se je rodil leta 1976 v avstrijskem Beljaku in že v mladosti pričel eksperimentirati z videom. Je ustanovitelj in direktor filmskega festivala K3, ki je posvečen kratkim in celovečernim filmom iz okoliških regij: Slovenije, italijanske Furlanije, Julijske krajine ter avstrijske Koroške. Od leta 2016 je tudi direktor kina v Beljaku.

Was born in 1976 in Villach, Austria. He started to experiment with video in his youth. He is the founder and director of K3 Film Festival, which focuses on short and feature films from the neighbouring regions of Slovenia, Friuli-Venezia Giulia, Italy and Carinthia, Austria. Since 2016, he is also the head of a repertory cinema in Villach.

deluje kot programski svetovalec na beneškem filmskem festivalu. Sodeluje tudi s filmskim festivalom v Haifi, ViaEmili@DocFest in tržnico kratkih filmov v Torinu, kjer sestavlja programe kratkih filmov. Je nekdanji direktor filmskega festivala Ozu in avtor esejev na temo ekosistema filmskih festivalov. Kot novinar od leta 2009 pokriva večje filmske festivale.

works as short film advisor at the Venice Film Festival. Furthermore, he collaborates with the Haifa Film Festival, ViaEmili@DocFest and the Torino Short Film Market as a short film programmer. Previously, he worked as director of the Ozu Film Festival. He has also written essays on the short and feature film festival ecosystems. Moreover, as a journalist, he has been reporting from major film festivals since 2009.



VALERIE WOLF GANG

je aktivna na področju filma in sodobnih umetniških praks. Diplomirala je na Visoki šoli za umetnost v Novi Gorici, nato pa je svoje znanje izpopolnjevala na praški FAMU in portugalski ESAD. Deluje kot multimedijška umetnica. S svojimi instalacijami, kratkimi filmi in videi je redna gostja galerij, festivalov in kinodvoran. Kot mentorica sodeluje pri različnih delavnicah na področju filmske vzgoje.

is active in the fields of film and contemporary art practices. She graduated at the School of Arts in Nova Gorica and then continued her education at the Prague FAMU and ESAD in Portugal. She works as a multimedia artist. With her installations, short films and videos, she is a regular guest at galleries, festivals and cinemas. She participates in film education workshops as a mentor.

NAGRADA LA GUARIMBA LA GUARIMBA AWARD



Guarimba v venezuelščini pomeni »varen kraj«.

Glavni cilj festivala La Guarimba je film znova približati ljudem – in obratno. Zato so se v Kalabriji lotili obnove kina na prostem, v katerem je prostora za kar 938 gledalcev. To je za regijo, v kateri so kulturne dobrine težje dostopne, izjemnega pomena. Na mednarodni festival se lahko filmi prijavijo brezplačno, v Pugli pa so ustanovili tudi neuradno šolo La Scuola Delle Scimmie, ki učencem nudi izobraževanje na področju filma in ilustracije. Hkrati so festival razširili s potujočim sklopom La Guarimba On Tour. V okviru letnega festivala programski sklop odpotuje po svetu in tako doseže manjša občinstva, ki se pogosto zberejo spontano. Avgusta 2015 so organizirali tudi prvo evropsko konferenco v sodelovanju s spletnim portalom Vimeo na temo neposredne spletne distribucije neodvisnih filmov.

REZIDENCA – PROJEKT CINECUNTI

Cilj projekta Cinecunti je vzpostavljanje partnerstva z različnimi festivali po svetu in promocija mladih filmarjev, za katere je to hkrati tudi izvrstno doživetje.

Festival La Guarimba bo zmagovalce FeKka 2016 v okviru projekta Cinecunti nagradil z umetniško rezidenco.

Zmagovalci bodo za deset dni odpotovali v Amanteo in tam posneli kratek dokumentarec. Festival bo poskrbel za nastanitev, odlično hrano in opremo za snemanje. Ponudili jim bodo tudi pomoč pri montaži, njihovi filmi pa bodo naslednje leto prikazani v posebnem programu festivala La Guarimba.

In Venezuelan indigenous language, la guarimba means "a safe place".

La Guarimba's main objective is to bring the cinema back to the people and the people back to the cinema. This goal is at the helm of the restoration of a 938 seat outdoor theatre in Calabria, the organization of an international film festival with free film entry, and the creation of La Scuola Delle Scimmie in Puglia, an informal school for cinema and illustration. It also prompted us to create La Guarimba On Tour, an initiative that takes the festival's official selections around the world for smaller, often impromptu, screenings. What's more, in August 2015 we organized the first European Vimeo conference about direct online distribution for independent film.

THE RESIDENCY – CINECUNTI PROJECT

The idea of the Cinecunti Project is to create partnerships with different festivals around the globe and promote young filmmakers, while offering a great experience.

La Guarimba festival will award the winners of FeKK 2016 an artist residency under the programme of the Cinecunti Project.

The winners will come to Amantea (our town) for ten days to shoot a short documentary. We will be offering them housing, great food, shooting equipment and offer them help with the editing process as well. Their films will be shown in a special programme of La Guarimbas' next years edition.

TEKMOVALNI TEKMOVALNI PROGRAM/ PROGRAM/ COMPETITION/ COMPETITION

FeKK SLO FeKK SLO FeKK SLO

ANDRAŽ JERIČ
filmski producent, filmsko društvo Temporama
Ljubljana, Slovenia
film producer, Temporama Film Society, Ljubljana,
Slovenia



MLADI SLOVENSKI KRATKI FILM NEW SLOVENIAN SHORTS

Kot pravi stara ljudska modrost: snemanje filmov je jalovo in brezupno početje. To sicer morda velja marsikje in za marsikatero področje filmskega ustvarjanja, še posebej pa to velja za Slovenijo in kratke filme, s čimer bi se verjetno strinjal marsikateri bralec teh vrstic in marsikdo izmed omenjenih na sosednjih straneh. Za ogled kratkega filma nihče ne bo nikoli plačal 5,50 evrov, kolikor stane najcenejša kino vstopnica, zato lahko na vse ekonomske razloge za takšno kufkovsko početje pozabimo že na začetku. Tudi v tujini načeloma ne obstaja poslovni ali distribucijski model, po katerem bi kratki filmi lahko postali naložbe, ki bi (vsaj) povrnila stroške produkcije, kaj šele ustvarile dobiček. A število filmov, sprejetih na festivale kratkega filma (kot tudi število takih festivalov) kljub temu vztrajno narašča – kar med filmskimi avtorji in producenti, ki se šele uveljavljajo, kaže na veliko mero upanja. Zakaj torej snemamo kratke filme in odkod zagon, pogum, strast (in denar), da pri tem še vedno vztrajamo?

Čeprav torej produkcija (kratkih) filmov ne prinaša omembe vrednega finančnega izkupička, to še ne pomeni, da to delo nima nikakršnih drugih prednosti. Med njimi je zagotovo najbolj zaželena in donosna izpostavitve v javnosti – od nje se sicer ne da preživeti, a vendar je to pogosto največ, kar si od tega dela lahko ometamo. Je način, kako se lahko mladi avtorji prebijajo med »prave« filmarje in si tako pridobijo boljše priložnosti za filmsko ustvarjanje (kar nenazadnje lahko potrdijo tudi uveljavljeni režiserji; od Scorseseja in Coppole do Wesa in P.T. Andersona). Edino, kar jo še lahko zasenči, je zavest o tem (in to nikakor ni nekaj zanemarljivega), da se zares ukvarjamo z ustvarjanjem filmov.

Kljub finančnim oviram sama produkcija filmov namreč še nikoli ni bila tako preprosta. Tehnološki razvoj ni prinesel le dostopne in kakovostne tehnične opreme, ampak je zaslužen tudi za enostavno in hitro medsebojno povezovanje; mreženje, ki se je včasih dogajalo le na filmskih festivalih in le nekajkrat na leto, je zdaj – tudi preko spleta – mogoče kadarkoli in kjerkoli. Za bogatenje umetniškega ustvarjanja je na splošno ključno ustvarjalno sodelovanje ter izmenjevanje idej, izkušenj in znanja, še toliko bolj pa to velja za večdisciplinarno umetnost, kot je film. Pomembnost tehnologije se ne konča le pri ustvarjanju in sodelovanju: ko film dokončamo, si ga lahko v trenutku ogleda skoraj kdorkoli na svetu. Gre za distribucijski domet, ki si ga še pred desetletjem skoraj niso znali predstavljati. O takšni izpostavitvi javnosti so lahko režiserji iz prejšnjega odstavka v svojih dvajsetih zgolj sanjali.

Na ramenih nas, mladih filmskih avtorjev in producentov, ki se prav zdaj uveljavljamo, je torej, da se te okoliščine naučimo uporabljati sebi v prid. Kljub temu je treba še prej nasloviti nekaj problematik: na primer vztrajati, da se kratki film pripozna kot samostojno umetnostno formo. Kratki filmi so vse prepogosto ponižani na »filmčke«, na pomanjševalnico, ki vsebuje domnevo, da se jih dela za zabavo, v prostem času, s prijatelji in za morebitnih nekaj sto gledalcev na spletu. Vse naštetu sicer marsikdaj res drži, vendar filme v prvi vrsti delamo še zaradi marsičesa drugega: ker so (tudi zaradi svoje kratkosti) aktualni, udarni, kritični, odmevni, zabavni in lepi, ter iz lastnih razlogov, ki se tičejo vsakega ustvarjalca posebej. Pri pripoznavanju pomena kratkega filma festivali, kot je FeKK, igrajo ključno vlogo, a več naklonjenosti bi si želeli tudi od javnih ustanov. Skrb za prihodnost bodočih filmskih ustvarjalcev bi namreč morala soditi vsaj med njihove dolgoročne naloge: bodisi z večjim posluhom za kratki film nasploh ali s posebno pozornostjo mlajšim avtorjem, ki v primerjavi s svojimi starejšimi kolegi še vedno posnamejo razmeroma malo javno financiranih kratkih filmov.

S filmi je torej pri nas tako ali drugače težko. Najpogosteje je tako, da filme delamo »za dušo«, za preživetje pa svoje znanje in nadarjenost marsikdo prodaja za bolj donosne ustvarjalne podvige, predvsem na področju trženja. Kot je nekoč zapisal veliki filozof Banksy: »Vse bistro, ustvarjalne in drzne mlade ljudi pritegne oglaševanje, za umetnike pa nam tako ostanejo le tisti, ki so počasni in zagledani vase.« S svojimi »filmčki« se moramo boriti prav proti temu: vztrajajmo, da so za našo družbo ustvarjalci filmske umetnosti prav tako – oz. še bolj – pomembni kot ustvarjalci banalnih oglasov za mobilne operaterje in da morajo biti torej deležni temu primerljivih ugodnosti. Mogoče bomo lahko tako čez deset let na Festivalu kratkih Kraken še vedno gledali slovenske filme.



As the old saying goes: filmmaking is a futile and hopeless endeavour. This might to an extent be true of many places and many areas of filmmaking, but it is especially true when it comes to Slovenia and short filmmaking – something that many readers of this text and many people referenced on the following pages would probably agree with. No one would ever pay €5.50, the price of the cheapest cinema ticket, to see a short film – so there's not even the slightest economic justification for this sort of kafkaesque enterprise. Even internationally, there is no general business or distribution model, which would make short film production an investment that (at least) repays the cost of the production, much less create profit. Still, the films screened at short film festivals (and the festivals themselves) keep growing in number – which indicates a great deal of hope among the emerging filmmakers and film producers. Why do we make short films, then, and where do we find the enthusiasm, the courage, the passion (and the money) to persist in making them?

Even though the short film production does not yield any notable gain in terms of finance, it doesn't mean this work does not have any other perks, either. The most desired and profitable of all is surely the public exposure – something that nobody can live on, but often the most you can get. It is a way for the emerging filmmakers to make it into the company of »realk«

filmmakers and, by extension, to find better opportunities for themselves to make films (something which even well-established directors such as Scorsese, Coppola and P.T. Anderson can attest to). The only perk that possibly tops that is the realisation that we really are making movies (and that's not a small thing at all).

Despite financial troubles, the film production itself has never been so simple. The technological development hasn't just made quality technical equipment accessible, but we're able to connect to other people quickly and painlessly – networking that used to be done at film festivals, a few times a year, is now – online as well – possible whenever and wherever you are. Creative cooperation and exchange of ideas, experience and know-how are key for the growth of artistic creativity in general, but even more so for a multi-disciplinary art like film. The importance of technology is far greater than just enabling us to create and work together: when the film is finished, almost anyone in the world can see it instantly. It's a distribution range that was almost unimaginable not much more than a decade ago. It's a chance for exposure that even the directors from the previous paragraph could only dream about.

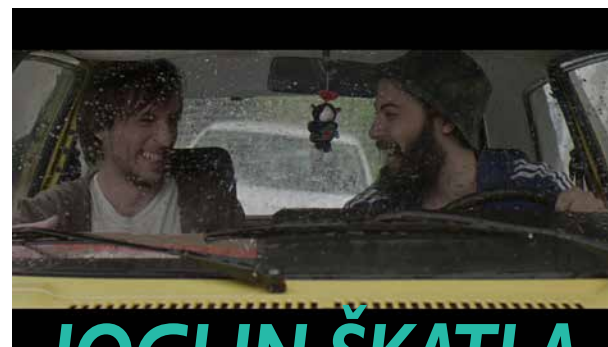
The mission of us, the emerging filmmakers and producers, is therefore to learn to make this factors work for us. Still, a few issues have to be addressed beforehand: like insisting on short films being an autonomous art form. All too often, they are spoken about patronisingly, assumed they're being made »just for fun«, in someone's free time, with a group of friends, perhaps to be seen by a few hundred viewers online. Perhaps all of this is true to a point, but mainly, we make them for other reasons: because they (and that's precisely because they're short) offer a critical perspective, are relevant to the ever-changing present, are stimulating, attention grabbing, fun and beautiful, and for reasons that are each filmmaker's own. Film festivals like FeKK play a crucial role in the recognition of the importance of short film, but we'd like to see the public institutions take more interest as well. Ensuring a future for the filmmakers to come should be on the list of their long-term goals at least, and they could achieve it either by taking more interest in short film in general or by paying more attention to newcomer filmmakers, since compared to their older colleagues, they still get comparatively few public funds to make short films with.

Either way, filmmaking is not easy. All too often, we make films for ourselves, but sell our skills and talents at more profitable creative enterprises, especially in marketing. As the great philosopher Banksy once said, »advertising attracts all the bright, creative and ambitious young people, leaving us mainly with the slow and self-obsessed to become our artists.« And that is precisely what we must fight with our films made »for fun«: we must insist that film artists are important for our society all the same, if not even more, than the creators of trivial advertisements for mobile phone companies – and have therefore to be awarded the same privileges. And then, perhaps, in ten years, we'll still be able to go and see Slovenian films at the Kraken short film festival.

IGR ANI FILM



FICTION



JOGI IN ŠKATLA

JOGI AND A BOX

Slovenija / Slovenia 2016
18'

Režija / Director Áron Horváth **Scenarij / Screenplay** Áron Horváth, Lea Kukovičič **Fotografija / Cinematography** Jan Perovšek **Montaža / Editing** Andrej Avanzo **Glasba / Music** Gal Filip, Tibor Szloboda **Produkcija / Production** Luka Dragović
Kontakt / Contact horvath.aron@hotmail.com

Jogi in Davor med vračanjem izgubljene pošiljke na pošti naletita na birokratsko oviro in se odločita, da bosta pošiljko dostavila sama. Na poti na pravi naslov zabredeta v težave vsakdana. Huda glasba, dva modela in ena škatla.

Jogi and his friend Davor decide to return a shipment at their local post office but a grumpy bureaucrat makes them decide to do it themselves. Everyday troubles make their plan harder to pull off. Good music, two dudes and one box.

Áron Horváth (Murska Sobota, 1991) je na Pedagoški fakulteti končal tri leta študija likovne pedagogike, nato pa se vpisal na AGRFT, smer filmska in televizijska režija. Šest let je bil član slovenske plavalne reprezentance. Rad gleda filme in film tudi študira, saj si želi tudi on pripovedovati zgodbe.

Áron Horváth (Murska Sobota, 1991) has graduated from high school in Lendava and has then studied fine arts for three years in Ljubljana. After the third year he applied to the Academy of Theatre, Radio, Film and Television in Ljubljana to study film directing. He is currently finishing his third year.

Csillag (2015), Rebrasto popoldne (2015), Kačja Kri II (2015)



ZUNAJ

OUTSIDE

Slovenija / Slovenia 2015
12'

Režija / Director Juš Premrov **Scenarij / Screenplay** Juš Premrov **Produkcija / Production** Jerca Jerič, Andraž Jerič (Temporama) **Kontakt / Contact** info@temporama.si

Mlad par se sprehaja po divjini. Ona je spontana, on pa ji z nekaj oklevanja sledi. Po deževni noči, ki jo prevedrita v skalnem zavetju, se jima pridruži nekdo iz njene preteklosti. Skupaj prispejo do ceste.

A young couple is walking in the wild. She goes with the flow and he follows, reluctantly. After weathering a rainy night in a rocky shelter, someone from her past shows up. Together, they reach the road.

Juš Premrov se je leta 1987 rodil v Ljubljani. Študiral je na Akademiji za vizualne umetnosti AVA, trenutno pa je prijatelj dveh mačk in lastnik treh računalnikov. / Juš Premrov was born in 1987 in Ljubljana and studied at the AVA Academy of Visual Arts. At the moment, he is friends with two cats and owns three computers.

Dotexe (2009), People (2010), Kresnik (2011), Dobro jutro (2011), Tu nikogar v resnici ni (2012), Zeng Xiangbo (2013), Vse najboljše (2014)



IMPROMPTU

IMPROMPTU

Slovenija / Slovenia 2015
15'

Režija / Director Sonja Prosenc **Scenarij / Screenplay** Rok Sečen, Sonja Prosenc **Produkcija / Production** Rok Sečen, Sonja Prosenc, Sandra Ržen **Kontakt / Contact** sonja@monoo.si

Impromptu v maniri sodobne kratke zgodbe pogleda v življenje para v trenutku, ko ju nepripravljena zaloti preteklost.

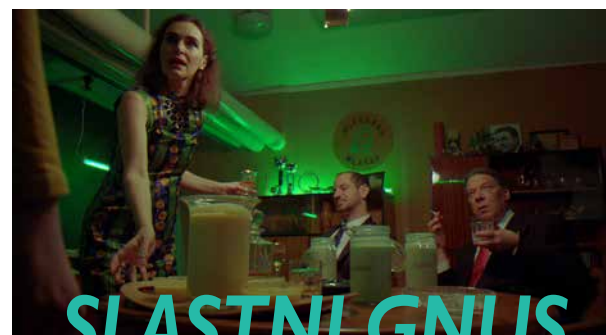
In a manner of a contemporary short story, Impromptu takes a look at the life of a couple in the moment when the past catches them unawares.



Sonja Prosenc je slovenska scenaristka in režiserka. Diplomirala je iz novinarstva in kulturologije. Sodelovala je na Talent Campusih na Berlinu in v Sarajevu, soustanovila produkcijsko hišo Monoo in bila izbrana na TorinoFilmLab. Je štipendistka društva slovenskih filmskih ustvarjalcev. Zaključila je program MIDPOINT iz scenaristike in dramaturgije na FAMU v Pragi.

Sonja Prosenc is a Slovene writer and director. She holds a university diploma in journalism and cultural studies. She participated in the Berlinale and Sarajevo Talents, co-founded the Monoo production house, was selected for the TorinoFilmLab and awarded a grant by the Slovenian Filmmakers Association. She completed the Midpoint screenwriting and film dramaturgy program at FAMU, Prague.

Mož s krokarjem (2012), Jutro (2012), Drevo (2014)



SLASTNI GNUS

THE DELICIOUS DISGUST

Slovenija / Slovenia 2016
18'

Režija / Director Miha Možina **Scenarij / Screenplay** Miha Možina, Varja Hrvatinić **Fotografija / Cinematography** Jan Perovšek **Montaža / Editing** Olga Michalik **Produkcija / Production** Nina Robnik, Jerca Jerič (Temporama) **Kontakt / Contact** info@temporama.si

Mlada mikrobiologinja Petra je pripravljena vse moči vložiti v to, da bi ustvarila resnično senzacionalen izdelek. Mmmm, kako je kremast in zdrav ...

A young microbiologist Petra is prepared to give all she's got to create a truly sensational product. Mmmm, it's so creamy and healthy...

Miha Možina se je rodil v Ljubljani leta 1990. Od leta 2012 študira film in filmsko režijo na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Vedno ga je privlačil film, zato si je poleg živahnega življenja že od mladih nog prizadeval snemati kratke filme.

Miha Možina was born in Ljubljana, 1990. Since 2012, he has been studying film and television directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. He has always been attracted to film, so besides living a lively life, he has been striving to make short films from very early on.

Jäger (2007), Viseča mreža, palček in lepilni trak (2008), Včeraj=Danes (2008), Váštra Bodarna (2009), Prehod (2011), Pavor (2012), Sesalnik (2013), Rejnica (2014), Usmiljenje (2016)



SVITANJE

DAWNING

Slovenija / Slovenia 2016
30'

Režija / Director Tina Ščavničar **Scenarij / Screenplay** Tina Ščavničar, Sandi Jesenik **Produkcija / Production** Tina Ščavničar, Sandi Jesenik, FDU Beograd, VLU Ljubljana, KUD Cerklje **Kontakt / Contact** scavnicar.tina@gmail.com

Ljubezenska zgodba o tem, kako sami sebe izgubimo, najdemo, in česa nas to stane. / A love story about finding or losing oneself and what it costs.

Tina Ščavničar (Murska Sobota, 1986) je odrasla v majhnem mestu Ljutomer. Ko je dokončala gimnazijo, se je preizkušala v slikarstvu, fotografiji in kratkih eksperimentalnih filmih ter končno odkrila ljubezen do filma. Leta 2011 se je vpisala na Fakulteto za dramske umetnosti v Beogradu, kjer je posnela veliko kratkih igranih in dokumentarnih filmov, televizijskih iger in eksperimentalnih videov.

Tina Ščavničar (Murska Sobota, 1986) was raised in a small town called Ljutomer. After grammar school, she experimented with painting, photography and video and finally found herself to be in love with film. A student of the Faculty of dramatic arts in Belgrade since 2011, she has made many short films, documentaries, television plays and experimental videos.



RIBOLOV

FISHING

Slovenija / Slovenia 2016
17'

Režija / Director Jan Cvitkovič **Fotografija / Cinematography** Jure Černec **Produkcija / Production** Miha Černec, Trama Films **Kontakt / Contact** tramafilms@gmail.com

Starec in starka že vrsto let hodita na rob svojega sveta, k potoku, ki je pravzaprav slika njunega življenja. Reka, kjer imata nastavljene vabe, je pravzaprav metafora za življenje. Ribe so odplavale, a nekaj življenja je še tu.



An old couple have been visiting the edge of their world for years, going to the brook, where their baits are set. The brook is an image of their life. The river with its baits is a metaphor for life. The fish are gone, but life is still here.

Jan Cvitkovič (1966) je režiser, scenarist, igralec, diplomirani arheolog, pisec kratkih zgodb in poezije. Leta 2001 je za svoj režijski prvenec Kruh in mleko (2001) prejel levo prihodnosti na filmskem festivalu v Benetkah. Z drugim celovečercem Odgrobadogroba (2005) si je prislužil nagrado za najboljšega mladega režiserja na filmskem festivalu v San Sebastianu.

Jan Cvitkovič (1966) is a film director and writer, an actor, an archeology graduate, a short story and poetry writer. In 2001, his directorial debut Bread and Milk (2001) won a Lion of the Future award in Venice. His second feature, Gravehopping (2005) won an award for the best newcomer director at the film festival in San Sebastian.

Archeo (2011), Sto psov (2012), Šiška De Luxe (2015), Ljubezen na strehi sveta (2015)



SRDOHRD

SRDOHRD

Slovenija / Slovenia 2016
21'

Režija / Director Ester Ivakič **Scenarij / Screenplay** Ester Ivakič, Urša Petelinček **Fotografija / Cinematography** Andraž Jerič **Montaža / Editing** Darej Šömen, Ester Ivakič **Glasba / Music** Simon Penšek **Produkcija / Production** Boštjan Potokar (Visoka šola za umetnost Univerze v Novi Gorici), Andraž Jerič, Jerca Jerič (Temporama) **Kontakt / Contact** info@temporama.si

Jelena in Jastog se pred vojno zatečeta v hribe, kjer se pripravljata na usodno soočenje s strašljivo prikaznijo iz Jeleninega otroštva in igrata badminton. Ker v gorah nikoli nisi sam, kmalu dobita družbo.

During the war, Jelena and Jastog take refuge in the hills to confront the fatal spirit from Jelena's childhood and play badminton. But you're never alone in the mountains, so they soon have some company.

Ester Ivakič se je rodila leta 1992 v Celju. Študira na Visoki šoli za umetnost v Novi Gorici. Snema filme in animacije.

Ester Ivakič was born in 1992 in Celje. She studies at the School of Arts in Nova Gorica and works with film and animation.

Claustrophilia (2014), Ringelšpil vikend (2015), Aha. OK. (2015), Ti spremenim ime? (2015)



Slovenija / Slovenia 2016
14'

Režija / Director Urša Kastelic **Scenarij / Screenplay** Urša Kastelic, Janez Konda, Tara Knok Ratkovič **Produkcija / Production** Urša Kastelic, Janez Konda, Luka Ilinčič, Tara Knok Ratkovič **Kontakt / Contact** ursa.bursa@gmail.com

Film gledalca popelje na čustveni vrtljak, na ekstatično potovanje, pomešano z agonijo. Po resničnih dogodkih.

This short film takes the viewer on an emotional rollercoaster through the journey of ecstasy intertwined with agony. Inspired by a series of true events.

Urša Kastelic se je rodila leta 1986 v Ljubljani. Z videom se je začela ljubiteljsko ukvarjati v najstniških letih. Zanimata jo predvsem kamera in režija. Ponavadi in najraje ustvarja s prijatelji, večinoma snemajo low-ali no-budget nekomercialne projekte.

Urša Kastelic was born in Ljubljana in 1986. She took up amateur video-making when she was a teenager. She's mostly interested in camera and directing. Usually she works with friends, making low or no-budget films, non-commercially.

DOKU MENT ARNI FILM



DOCUMENTARY



SVINJE NA PROTESTU

PIGS AT PROTEST

Slovenija / Slovenia 2016
10'

Režija/Director **Diego Menendes** Scenarij/Screenplay **Diego Menendes** Produkcija / Production **Diego Menendes** Kontakt / Contact **nikotenmrzi@yahoo.com**

Film/video prikazuje še en ljubljanski protest proti korupciji, ki uničuje Slovenijo. Protestniki se razdelijo na skupine, zavlada zmeda.

The film/video shows another protest in Ljubljana against corruption that is destroying Slovenia. When protesters split into groups, confusion grows.

Diego Menendes je zgodnja leta preživel v Brežicah, pozneje pa se je preselil v Ljubljano. Njegovi zgodnji filmi so mešanica trasha in parodije z družbeno kritično noto, med 2010 in 2011 pa je začel snemati (večinoma politične) dokumentarne filme. Posnel je nekaj spotov za bend, v katerem igra, Menendes Brothers. Dobil je nekaj nagrad na manjših festivalih.

Diego Menendes spent his early years in Brežice and then moved to Ljubljana. His early films are a mix of trash and parody with a socially critical edge. In 2010-2011 he started filming documentaries, mostly political ones. He also made some music videos for a band he plays in – Menendes Brothers. He won some awards at minor film festivals.

Retarded Zombie (2007), Dead Duck (2011), We Are Hollywood (2014), Ljubljanske zgodbe 2 (2014)



IDOMENI GHETTO

IDOMENI

Slovenija, Grčija / Slovenia, Greece 2016
9'

Režija / Director **Julia Minet** Scenarij / Screenplay **Julia Minet** Tehnična ekipa / Technical crew **Julia Minet** Produkcija / Production **Luksuz produkcija** Kontakt / Contact **luksuz.produkcija@gmail.com**



Meja med Grčijo in Makedonijo se je decembra 2015 zaprla za vse, ki niso prišli iz Sirije, Iraka in Afganistana. Idomeni gosti številne, ki so običajni in zdaj čakajo v negotovosti.

The border between Greece and Macedonia closed in December 2015 for everyone not coming from Syria, Iraq or Afghanistan. Many are stuck in Idomeni and are unsure what step to take next.

Julia Minet je Francozinja, rojena leta 1987. Po študiju filma se je vključila v številne družbene projekte, pogosto skozi video in film. Ko je ustvarila film Idomeni, je začela delati kot prostovoljka Evropske prostovoljske službe pri Luksuz produkciji DZMP v Krškem.

Julia Minet is French, born in 1987. After studying cinema, she was involved with different social projects, often through video and film. When she made the film Idomeni Ghetto she was an EVS volunteer in DZMP Luksuz produkcija in Krško.

Where am I? (2015), Bre(z)žice (2016)



VIS A VIS

VIS A VIS

Slovenija / Slovenia 2016
22'

Režija / Director **Miha Likar** Fotografija / Cinematography **Dejan Ulaga** Montaža / Editing **Lukas Miheljak** Kontakt / Contact **miha.j.likar@gmail.com**

Stene galerije se naenkrat izpraznijo. Zaposleni poskrbijo za novo podobo prostorov, slike skozi celotno potovanje ostajajo enake. V resnici se spremeni manj stvari, kot si ljudje mislimo. Slike s sten gledajo enako, kot so nas gledale prej.

The walls of the art gallery are suddenly empty. The staff take care of the new look of the space, the paintings remain the same throughout the journey. In fact, less changes than we would expect. The paintings are looking at us from the walls in the same way they did before.

Miha Likar se je rodil leta 1995. Po končani gimnaziji v Mariboru je začel študirati film in televizijsko režijo na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Trenutno zaključuje drugi letnik. Vedno je rad gledal filme in upa, da bo še naprej tako. Rad bi jih tudi kaj režiral.

Miha Likar was born in 1995. After finishing grammar school in Maribor, he started studying film and television directing at the Academy for Theatre, Radio, Film and Television in Ljubljana. He is currently finishing the second year. He always liked to watch films and hopes he will continue to do so. He would love to direct some as well.

Listje (2012), Samosrečanje (2014), Ravnotežje (2015)



ODTISI

IMPRESSIONS

Slovenija / Slovenia 2016
15'

Režija / Director Anton Martin Emeršič **Kamera / Camera** Dejan Ulaga **Montaža / Editing** Jakob Hreščak **Kontakt / Contact** emer.emersic@gmail.com

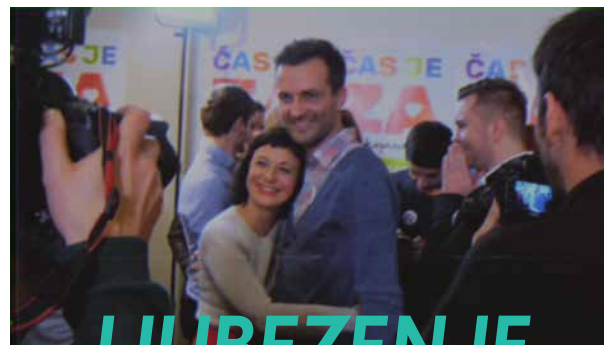
Film skozi pot učenca po spominih na profesorja raziskuje povezavo med časom, smrtjo in življenjem. S pripovedno močjo arhivskih posnetkov in Plečnikovih pisem skozi sedanost pričara pogled na preteklost.

This film explores the connection between time, life and death by following a student on his journey to find the memories of his professor. Through the narrative power of archive footage and Plečnik letters the film creates a view of the past by looking at the future.

Anton Martin Emeršič se je rodil leta 1995 na Ptuj. Na Ptuj je zaključil osnovno šolo in se vpisal v prvi letnik Ptujke gimnazije. Kmalu je ugotovil, da mu okolje na Ptujski gimnaziji ne ustreza, zato se je prepisal na isto šolo kot njegova brata – na gimnazijo Želimič. Zaradi strogih pravil in zelo konservativne vzgoje je imel manjše probleme, a nato vseeno našel svoj krog ljudi. Od nekdaj je vedel, da je dober v ustvarjanju in opazovanju, z vpisom na AGRFT pa je to lahko tudi udeležil. Po uspešno opravljenih sprejemnih izpitih je pristal v filmskem in gledališkem svetu, kjer se vsak dan uči novih stvari.

Anton Martin Emeršič was born in 1995 in Ptuj. He finished elementary school and enrolled in the first year of Ptuj grammar school. He soon discovered that the environment of the Ptuj School doesn't suit him, so he transferred to the school where his two brothers went, the Želimič grammar school. Due to the strict rules and conservative upbringing, he had minor problems there but he still made friends. He always knew he was good at creating and observing, and he put that into practice when he enrolled into the Academy for Theatre, Radio, Film and Television in Ljubljana. Upon successfully completing the entrance exam, he ended up in the film and theatre world, where he learns new things every day.

Hana (2015)



LJUBEZEN JE BOLEZEN

LOVE IS A SICKNESS

Slovenija / Slovenia 2016
19'

Režija / Director Jure Dostal **Scenarij / Screenplay** Jure Kreft **Montaža / Editing** Jure Dostal **Produkcija / Production** Jure Kreft **Kontakt / Contact** jure.kreft@fixmedia.si

V filmu skupaj z vodstvom kampanje »Čas je za!«, ki je zagovarjala izenačitev pravic istospolnih skupnosti z raznospolnimi, doživljamo večerne ure 20. 12. 2015. Optimizem in navdušenje se naposled spremenita v veliko razočaranje.

Together with the managers of the campaign that fought for the equal rights of gay and straight couples, the film takes us through the evening of 12 December, 2015. Optimism and euphoria slowly give way to disappointment.

Jure Dostal se je rodil leta 1995 na Igu. V otroštvu je njegovo zanimanje za iluzije in čarovništvo preraslo v čaranje z giblivo sliko. Nekaj mladostnim kratkim filmom so sledili videospoti za Julijo Aljaž in Vlada Kreslina ter film 3/4, ki so služili kot odskočna deska za sprejem na filmsko in televizijsko režijo na AGRFT ter podvige v produkciji FIXMEDIA, kjer režira kratke filme, videospote in TV oglase.

Jure Dostal was born in 1995, Ig. As a child, he was interested in illusions and magic, which in time grew into wanting to make film magic. He made a few films in his youth, music videos for Julija Aljaž and Vlado Kreslin, and the film 3/4, all of which paved his way to be accepted to the Academy for Theatre, Radio, Film and Television in Ljubljana and to work at FIXMEDIA, where he directs shorts, music videos and television commercials.

3/4 (2014)

EKSP ERIM ENT ALNI FILM



EXPERIMENTAL



CRÈME CARAMEL

CRÈME CARAMEL

Slovenija / Slovenia 2016
I'

Režija / Director Lana Bregar **Scenarij / Screenplay** Lana Bregar, Žana Mencej, Eva Križaj **Fotografija / Cinematography** Nejc Virant **Montaža / Editing** Žana Mencej **Ton / Sound** Žana Mencej **Glasba / Music** Žana Mencej **Produkcija / Production** Eva Križaj **Kontakt / Contact** lanabregar@gmail.com

Ribič se zaljubi v morsko deklenco in bi naredil vse, kar more, da bi se ji pridružil pod vodo. Da bi bil lahko srečen s svojo ljubljeno, iz svojega telesa prežene dušo. Užaloščena duša tava po svetu in se nato vrne z zemeljskimi skušnjavami. Ribič zapusti vodo, a ko se vrne, ugotovi, da morske deklice ne more več najti.

A fisherman falls in love with a mermaid and will do everything possible to join her under the water. He banishes the soul from his body to be happy with his beloved. The sad soul goes around the world, and then returns, bringing with her worldly temptations. The fisherman decides to leave the water, but when he comes back, finds out that his mermaid is no longer to be found.

Lana Bregar je dijakinja 3. letnika srednje šole za oblikovanje in fotografijo v Ljubljani. Zanimata jo umetniški film in fotografija. Njena dela so bila razstavljena na različnih krajih po Sloveniji (Galerija Fotografija, Mestni muzej Ljubljana). Posnela je nekaj kratkih filmov in napisala scenarij, za katerega je prejela prvo nagrado Akademije za gledališče, radio, film in televizijo v Ljubljani. Za filma Finis in Metamorphosis je bila nominirana tudi za nagrado na Festivalu mladinske filmske ustvarjalnosti Videomanija 2016.

Lana Bregar is a 3rd year student of Secondary School for Design and Photography Ljubljana. She is interested in art film and photography. Her work has been exhibited at various locations in Slovenia (Galerija Fotografija, City Museum of Ljubljana). She has made a few short films and has written the screenplay for which she won the first prize at the Academy for Theatre, Radio, Film and Television in Ljubljana. She was also nominated for the prize at the Youth Film Arts Festival Videomanija 2016 for her films Finis and Metamorphosis.

Finis (2016), Metamorphosis (2016)



2045

2045

Slovenija / Slovenia 2016
8'

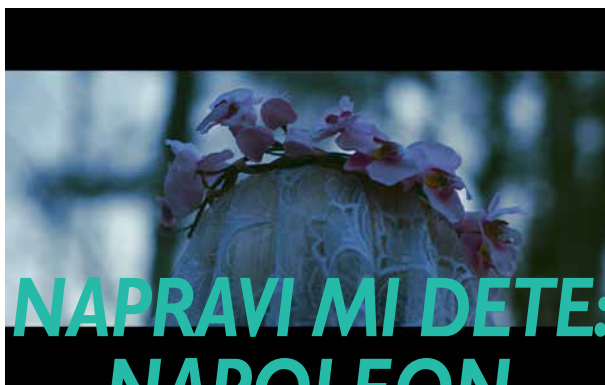
Režija / Director Maja Prelog, Blaž Murn **Scenarij / Screenplay** Maja Prelog, Blaž Murn **Produkcija / Production** Blaž Murn **Kontakt / Contact** blazmurn@gmail.com

7. maja 2045 sem se odločil, da grem domov.
On 7 May, 2045, I decided to go back home.

Maja Prelog in Blaž Murn se izražata skozi film, arhitekturo in druge umetnostne forme. Njuna dela so bila predstavljena doma in v tujini. S Tomažem Lešnjakom delujeta kot RÁTNEEK.

Maja Prelog and Blaž Murn express themselves through film, architecture and other art forms. Their works have been presented at home and abroad. Together with Tomaž Lešnjak they work as RÁTNEEK.

Generation Of South Africa (2010), Nowhere 13:22 (2011), Wild East (2012)



NAPRAVI MI DETE: NAPOLEON

NAPRAVI MI DETE: NAPOLEON

Slovenija / Slovenia 2016
4'

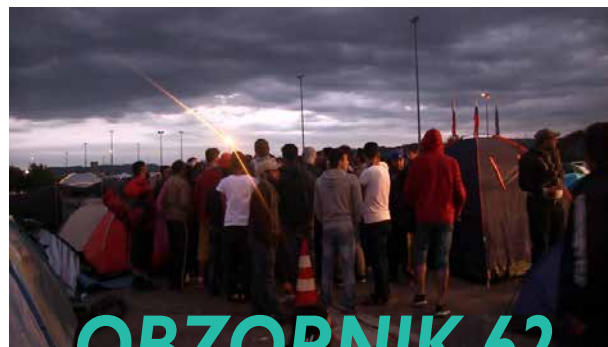
Režija / Director Katarina Rešek Kukla **Scenarij / Screenplay** Katarina Rešek Kukla **Fotografija / Cinematography** Sašo Štih **Montaža / Editing** Katarina Rešek Kukla **Kontakt / Contact** katarina.reshek@gmail.com

Videospot skupine Napravi mi dete za pesem Napoleon.
The music video for the song Napoleon by Napravi mi dete.



Katarina Rešek ~ KUKLA, rojena leta 1991, je zaključila študij filmske in TV režije na AGRFT. Poleg filma se ukvarja z glasbo in je idejni vodja benda Napravi mi dete.

Katarina Rešek ~ KUKLA, born in 1991, has graduated from film and TV direction at the Academy of Theatre, Radio, Film and Television in Ljubljana. In addition to filmmaking, she is also active in music and has come up with the concept of the band Napravi mi dete.



OBZORNIK 62

NEWSREEL 62

Slovenija / Slovenia 2015
12'

Režija / Director Nika Autor in Obzorniška fronta / **Newsreel Front Montaža / Editing** Nika Autor in Obzorniška fronta / **Newsreel Front Produkcija / Production** Nika Autor in Obzorniška fronta / **Newsreel Front Kontakt / Contact** www.obzorniska-fronta.si

Leta 1966 je s pomočjo mladinskih brigad, loterijske igre, podpore širše lokalne skupnosti in danes propadlega gradbenega giganta Vegrada v pičlih 50 dneh zraslo 2000 kvadratnih metrov novih razstavnih prostorov. Slovesno odprtje, ki je sledilo, je potekalo pod pokroviteljstvom OZN, katerega ustanovitveni član je bila tudi Demokratična federativna Jugoslavija. Okroglih 20 let od konca velike vojne ter 20 let od zapisa splošne deklaracije človekovih pravic je narekovalo kontekst razstave z naslovom Mir, humanost in prijateljstvo med narodi.

In 1966, youth work brigades, lottery games, support of the broader local community and the construction giant Vegrad, now bankrupt, produced 2,000 m2 of exhibition space in 50 days. The opening ceremony that followed was held under the auspices of the United Nations, where the Democratic Federal Yugoslavia was among the founding members. The round anniversary of 20 years from the end of the war and still 20 years away from the creation of the declaration of human rights set the context of the exhibition entitled Peace, Humanity and Friendship Among Nations.

Obzorniška Fronta je neformalen kolektiv ustvarjalcev s področja teorije in umetnosti.

Newsreel Front is an informal collective of artists and theoreticians.



SKINNED KNEE

Slovenija, Belgija / Slovenia, Belgium 2015
18'

Režija / Director Gašper Piano **Scenarij / Screenplay** Gašper Piano **Produkcija / Production** Gašper Piano **Kontakt / Contact** vodb.hana@gmail.com

Vizualna poezija za osamljene duše. Prijatelja svoje druge prijatelje prosita, naj preberejo pesmi Gašperja Piana.

Visual poetry for lonely souls. Two friends go from one friend to another, asking them to interpret the poems by Gašper Piano.

Gašper Piano (1981) je slovenski skladatelj in glasbenik, ki je diplomiral iz socialne antropologije in kulturologije. Med študijem je skladal in nastopal v Sloveniji in tujini. Od leta 2008 je samostojni skladatelj in sklada za uprizoritvene umetnosti, komorne skupine in akustično-eksperimentalne elektronske skupine. Njegova dela so bila predstavljena na državnih in mednarodnih festivalih, razstavah, multimedijjskih projektih in predstavah.

Gašper Piano (1981), Slovenian composer and musician, graduated in social anthropology and culturology. During his studies, he has been composing and performing in Slovenia and abroad. Since 2008, he has been active as an independent composer for performative arts, chamber ensembles and acoustic-experimental-electronic groups. His works have been presented at national and international festivals, exhibitions, multimedia projects and performances.



SOTTO

Slovenija / Slovenia 2016
10'

Režija / Director Ina Ferlan **Scenarij / Screenplay** Ina Ferlan **Fotografija / Cinematography** Andac Karabeyoglu **Montaža / Editing** Andrej Nagode **Produkcija / Production** Andraž Jerič, Jerca Jerič (Temporama) **Kontakt / Contact** info@temporama.si

Kratki eksperimentalno-dokumentarni film raziskuje človeške čute skozi plesalko, ki je za enega izmed njih prikrajšana. Kako izrazito se njeno zaznavanje sveta spremeni zaradi okrepljenega delovanja preostalih čutil?

A short experimental documentary about human senses – what happens when one of them is missing and all others merge to replace it? The film will explore the intensity of these senses through the perception of a disabled dancer.

Ina Ferlan je leta 2003 končala osmi razred in dobila prvo kamero. Istega leta je na morju naredila nekaj turističnih posnetkov. 2011 je končala študij oblikovanja tekstilij in oblačil. Sedaj plava med režijo in kostumografijo.

Ina Ferlan completed primary school in 2003 and got her first video camera. During her seaside holiday in the same year, she made her first tourist shots. In 2011, she graduated in Textile and Fashion Design. She now juggles between filmmaking and costume design.

ANIM IRANI FILM



ANIMATION



SLEPA PEGA

BLINDSPOT

Slovenija / Slovenia 2016
2'

Režija, Scenarij, Fotografija, Animacija / Director, Screenplay, Cinematography, Animation Laura Bohinc, Mauro Lugano, Jernej Kovač Myint, Tamara Nemeth, Andrej Adamek, Medard Kržišnik, Živa Leder

Moški se igra z žogo iz papirja in se pri tem zelo zabava. Žoga ima vsega dovolj, zato zamenja vlogi in se začne igrati z njim. Moški poskuša uiti, vendar mu žoga sledi. / A man is having fun playing with a paper ball. Tired of being tossed around, the ball turns the tables, playing with the man instead. He tries to get away but the ball gives chase.

Film so s pomočjo mentorja naredili dijaki srednje šole na delavnici animiranega filma, ki jo je organiziral ZVVIKS, zavod za film in avdiovizualno produkcijo. / With a help from their mentor, the entire film was created by high school students on a workshop of animated film in the organization of Institute for Film and Audiovisual production ZVVIKS.



MENI PTIČ, TEBI NIČ!

JUST LIKE THAT!

Slovenija / Slovenia 2015
2'

Režija, Scenarij, Fotografija, Animacija / Director, Screenplay, Cinematography, Animation Ana Kristina Budnar, Sasha Hajzler, Sanja Hrvačanin, Simona Korošec, Tina Lagler, Polona Matjašič, Tamara Németh, Tanja Semion, Katarina Škofic, Tina Sulc *Montaža / Editing* Timon Leder *Ton / Sound* Miha Šajina *Glasba / Music* Sanja Hrvačanin, Simona Korošec, Miha Šajina *Produkcija / Production* Kolja Saksida, Matija Šturm, ZVVIKS, MSUM - Muzej sodobne umetnosti Metelkova *Kontakt / Contact* matija@zvviks.net

Tragična usoda zelenega vrabčka nam razkrije tri življenjske modrosti. The tragic fate of the green sparrow reveals three truths about life.

Film so s pomočjo mentorja naredili dijaki srednje šole na delavnici animiranega filma, ki jo je organiziral ZVVIKS, zavod za film in avdiovizualno produkcijo. / With help from their mentor, the film was created by high school students on a workshop of animated film in the organization of Institute for Film and Audiovisual production ZVVIKS.

TEKMOVALNI TEKMOVALNI PROGRAM/ PROGRAM/ COMPETITION/ COMPETITION

FeKK YU FeKK YU FeKK YU

VLADAN PETKOVIĆ
filmski kritik, Beograd, Srbija / Zagreb, Hrvatska
film critic, Belgrade, Serbia / Zagreb, Croatia



RAZLIKE V SKUPNEM DIFFERENCES OF THE COMMON GROUND

Kot so vam nedvomno že povedali, ali vas verjetno celo naučili, je bila Jugoslavija včasih pomembna kulturna in filmska sila v svetovnem merilu. Sam sem tega mita, ki je le delno osnovan v resničnosti, že malo naveličan. Kljub temu je vredno omeniti, da je edino nagrado Ameriške filmske akademije, ki jo je kadarkoli prejel jugoslovanski film, dobil kratki film, leta 1962: desetminutni animirani film Surogat, produkcijo animacijskega mogotca Zagreb Film, je posnel v Bosni rojeni Dušan Vukotić, ki je bil prvi ne-Američan, ki je za animirani film dobil oskarja. Ironično – ali povsem v skladu s tem – je med državami nekdanje Jugoslavije tudi prvega oskarja za najboljši tujejezični film dobil Bosanec, Danis Tanović, za svojo Nikogaršnjo zemljo leta 2001.

Če sledite festivalskemu dogajanju, ste gotovo opazili, da je prav bosanski film tisti, ki je po razpadu skupne države dobil najbolj pomembne festivalske nagrade – razen Emirja Kusturice in njegove zlate palme, ki jo je leta 1995 dobil za Podzemlje (četudi je uradno srbski režiser, je Kusturica iz Sarajeva). Veliko kritikov in industrijskih analitikov vam bo reklo, da so cannske nagrade Aidi Begić in berlinski medvedi Jasmili Žbanić in Danisu Tanoviću bolj rezultat politike kot pa estetskih presoj žirij, kar je trditev, ki jo je nemogoče dokazati ali ovreči, zato naj se konča pri tem.

Tisto, na kar ta uvod meri, je razlika med produkcijskimi pogoji v filmskih industrijah bivše Jugoslavije. Bosna na leto proizvede približno enako število celovečernih filmov in profesionalno posnetih kratkih filmov – ne več kot enega ali dva. Kljub temu imajo »veliki filmik« vedno evropske koproducente, zaradi česar so lažje sprejeti tudi na festivale. Po drugi strani so kratki filmi skoraj vedno študentski ali amaterski, kar velja tudi za druga ozemlja, razen Hrvaške.

Hrvaški avdio-vizualni center je v zadnjih petih letih veliko dela vložil v podporo in promocijo kratkih in dokumentarnih filmov, kar je prineslo opazne rezultate: hrvaški kratki filmi so na mednarodnih festivalih prave uspešnice, Piknik Jureta Pavlovića pa je leta 2015 na Evropskih filmskih nagradah dobil nagrado za najboljši kratki film. Prevlada hrvaških kratkih filmov je očitna tudi v tekmovalnem programu festivala FeKK: med 26 filmi je 12 takih, ki jih je producirala ali ko-producirala Hrvaška.

V Srbiji in Makedoniji imamo kratke filme še vedno zgolj za vajo pred snemanjem celovečernega filma, v glavnem pa jih še vedno snemajo v okviru filmskih šol. A vendar je v letih 2015 in 2016 tudi Srbski filmski

center izboljšal svojo podporo kratkim filmom in vpeljal financiranje za študentske filme, kar bi moralo izboljšati tako profesionalno kot akademsko produkcijo ter mednarodno vidnost. V Makedoniji nekaj produkcijskih hiš ustvarja kakovostno producirane kratke filme in si tako gradi sloves obetavnih mladih filmarjev.

Najmlajša in produkcijsko najmanj razvita država v družini, Kosovo, je kljub institucionalnim primanjkljajem, a z nepogrešljivo mednarodno pomočjo, letos prišla v finale oskarjev za kratke filme s filmom *Shok*, ki ga je režiral Jamie Donoughue iz Združenega kraljestva. DokuFest v Prizrenu, največji festival v regiji za kratke in dokumentarne filme, lokalno kratko produkcijo odlično predstavlja tudi na mednarodni ravni.

Ljubljana je za festival, posvečen kratkim filmom s področja bivše Jugoslavije, ravno pravi kraj. Ker je ne bremenijo etnične in nacionalne problematike, ki se v nedogled ponavljajo na ostalem Balkanu (četudi ima lastno pripoved o čefurjih, v čemer pravzaprav bolj spominja na Mitteleuropo kot na neprestane konflikte »tam dol«), a ker še vedno velik del njene kulturne dediščine, še posebej filmske, temelji na nekdanji skupni državi, lahko Slovenija pomeni dobro strukturirano in pregledno mesto, kjer se lahko filmarji srečujejo in med seboj tekmujejo. To pa je najbrž tudi dober razlog, da bi lahko o slovenskih filmih lahko razmišljali tudi v okviru tekmovalnega programa bivše Jugoslavije.



As you've doubtlessly been told, or rather taught, Yugoslavia used to be a major cultural and film-making force of global proportions. I am, myself, getting a little bit tired of this myth partially based in reality. However, it is worth noting that the only Academy Award ever for Yugoslav cinema came from a short film, in 1962: the animated, ten-minute *Surogat* (Substitute), produced by the animation powerhouse Zagreb Film, was directed by Bosnian-born Dušan Vukotić, who was the first non-American to win an Oscar for animated film. Ironically or appropriately enough, the first Oscar for the Best Foreign Language Film for a film from the former Yugoslavia also went to a Bosnian, Danis Tanović, and his *No Man's Land*, in 2001.

As you've also probably noticed, if you follow the festival circuit, it is exactly Bosnian cinema that won the most important festival awards after the break-up of the country, save for Emir Kusturica and his 1995 *Palme d'Or* for *Underground* (officially a Serbian director; Kusturica is originally from Sarajevo). Many critics and industry analysts will tell you that Cannes awards for Aida Begić and *Berlinale* Bears for Jasmila Žbanić and Danis Tanović are a result of politics rather than aesthetic judgement of juries, which is a contestation impossible to prove or disprove, so let's just leave it at that.

What this introduction has been leading to is the discrepancy between the production conditions in the film industry of former Yugoslavia. Bosnia produces about the same number of feature films and professionally-made shorts a year – no more than one or two. However, the »big films« always have European co-producers, and this helps them make it to festivals. On the other hand, shorts are almost always just student or amateur films, which mostly goes for the rest of the territories, except for Croatia.

The Croatian Audiovisual Centre has been working a lot on support and promotion of shorts and documentaries in the past five years, and this effort has made a big difference: Croatian shorts are a big hit on the international festival circuit, with Jure Pavlović's *Picnic* winning the best short film at European Film Awards 2015. The dominance of Croatian shorts is also evident in the FeKK competition selection: out of 26 films, 12 were produced or co-produced in Croatia.

In Serbia and Macedonia, shorts are still considered just a test ground for a feature-length film, and are still predominantly being made at film schools. However, in 2015 and 2016, the Film Center Serbia has also improved their support of shorts and introduced subsidies for student films, which should help boost both the professional and academic production and international exposure. In Macedonia, a couple of companies are building up reputation of young film-makers through seriously produced shorts.

And the youngest and the production-wise least developed country of the bunch, Kosovo, has managed, despite institutional shortcomings, but with invaluable international contribution, to get to the finals of the shorts Oscar this year with *Shok*, directed by UK's Jamie Donoughue. Prizren DokuFest, the largest short and documentary festival in the region, is doing a great job promoting local shorts on the international scale.

Ljubljana is exactly the right place for a festival dedicated to short film from the countries of the former Yugoslavia. Unburdened by the ethnic and nationalistic issues continuously perpetuated over and over again in the rest of the Balkans (although it does have its own čefurji narrative – a pejorative expression denoting the inhabitants of Slovenia from the former Yugoslavian countries – , which is actually more characteristic of Mitteleuropa than the constant conflicts »down south«), but still hailing a large part of its cultural heritage, and particularly cinematic one, from the once-common state, Slovenia is able to provide an insightful and well-structured ground for filmmakers to meet and compete. This is probably also a good reason to consider including Slovenian films in the ex-Yugoslav competition.

IGR ANI FILM



FICTION



ZVIJERKA

ZVERINA / THE BEAST

Hrvaška / Croatia 2015
20'

Režija / Director Daina O. Pusić **Scenarij / Screenplay** Daina O. Pusić **Fotografija / Cinematography** Arthur Mulhern **Montaža / Editing** Arttu Salmi **Glasba / Music** Toni Teivaala **Ton / Sound** Toni Teivaala **Produkcija / Production** Mirta Puhlovski, Anamaria Kapulica, Slavica Film **Kontakt / Contact** slavica.film@gmail.com

Odnos med stoletno žensko in njeno hčerjo se za vedno spremeni, ko v njen dom prileti netopir in se odloči, da bo tam ostal.

The relationship between a hundred year old woman and her daughter is forever altered when a bat flies into their home and decides to settle in.

Daina Oniunas-Pusić (1985, Hrvaška) je diplomirala iz režije na Akademiji dramskih umetnosti v Zagrebu in magistrirala iz režije v Londonski filmski šoli. Leta 2013 je prejela nagrado Jelene Rajković za najboljšega hrvaškega režiserja pod 30 let. Živi in dela v Londonu.

Daina Oniunas-Pusić (1985, Croatia) has a Bachelors Degree in film directing from the Zagreb Academy of Dramatic Arts and a Masters Degree in filmmaking from the London Film School. In 2013, she won the Jelena Rajković award for best Croatian filmmaker under the age of 30. She lives and works in London.

Slonovi (2012), Prislomite usne (2012), Duboko u koži (2011), Partneri (2010), Kinkachoo (2009), Rez (2008)



ELENA

ELENA / ELENA

Makedonija / Macedonia 2016
15'

Režija / Director Dina Duma Scenarij / Screenplay Dina Duma
Fotografija / Cinematography Naum Doksevski Montaža
/ Editing Martin Ivanov Ton / Sound Sashko Potter Micevski
Produkcija / Production Vanco Mirakovski Kontakt / Contact
pigmentovisualstudio@gmail.com

Starejša ženska, ki trpi za demenco, misli, da je stara sedemnajst in zaljubljena. Kako bolezen vpliva na njenega sina?

An old woman suffering from dementia thinks she is seventeen and in love. How does the illness affect her son?

Dina Duma je mlada režiserka iz Skopja. Končala je filmski program na Fakulteti za dramsko umetnost v Skopju, na oddelku za filmsko in televizijsko režijo. Njen diplomski film The Last Act je bil prikazan na številnih mednarodnih festivalih in prejel študentske nagrade.

Dina Duma is a young film director from Skopje, Macedonia. She has finished her studies at the Faculty of Dramatic Arts in Skopje at the department of Film and Television Directing. Her graduation film, The Last Act, has been shown on international festivals and won student awards.

The Last Act (2014), In Absentia (2013), On Our Way Home (2012), Escape to Beijing (2011)



BISERNA OBALA

BISERNA OBALA / A MATTER OF WILL

Črna Gora / Montenegro 2015
24'

Režija / Director Dušan Kasalica Scenarij / Screenplay Dušan
Kasalica Fotografija / Cinematography Igor Đorđević Montaža
/ Editing Nataša Pantić, Dušan Kasalica Ton / Sound Ivan Antić
Produkcija / Production Jelena Mišeljčić Kontakt / Contact
dusan.k4@gmail.com

Zgodba o skupini debelih otrok na shujševalnem taboru na obalnem letovišču, daleč od mest in njihovem avtoritativnem inštruktorju, ki jih poskuša vpeljati v svojo ideologijo, osnovano na čtivu, kot je »Men's Health«.

A story about a group of chubby kids in a weight loss camp at a seaside resort far from the city, and their authoritarian instructor who tries to teach them his ideology grounded in »Men's Health« literature.

Dušan Kasalica (1987) je diplomiral iz filmske in televizijske režije na Fakulteti za dramske umetnosti Cetinje, kjer trenutno dela kot sodelavec v filmski režiji. Biserna obala je prejel nagrado Srce Sarajeva za najboljši kratki film na lanskoletnem festivalu.

Dušan Kasalica (1987) graduated in Film and TV directing from the Faculty of Dramatic Arts in Cetinje, where he works as an associate in Film directing. His short feature Biserna obala won the Heart of Sarajevo for the best short film at the last year's Sarajevo film festival.



TRANZICIJA

TRANZICIJA / TRANSITION

Srbija / Serbia 2016
22'

Režija / Director Milica Tomović **Scenarij / Screenplay** Milica Tomović **Fotografija / Cinematography** Dalibor Tonković **Montaža / Editing** Jelena Maksimović **Glasba / Music** Ana Đurović **Produkcija / Production** Vladimir Vasiljević **Kontakt / Contact** vladimir@eed.rs

Jana se poslovila od svoje glazbene skupine, prijateljev, bivše punce in družine. Vsem je žal, da odhaja, a hkrati so tudi veseli, da si bo v ZDA ustvarila novo, svetlo prihodnost. Samo njena sestra pozna pravi razlog za odhod, Jana bo spremenila spol. To so njeni zadnji dnevi življenja, kot ga je poznala doslej.

Jana says goodbye to her band members, friends, ex-girlfriend and her family. They all share a feeling of regret saying goodbye to her; but also joy for her bright future in the USA. Only her sister knows the real reason for her departure, Jana is having a sex change. These are her two days to say goodbye to her life as she knew it.

Milica Tomović iz Srbije je diplomirala leta 2011 na Univerzi za umetnosti v Beogradu s svojim kratkim filmom Oktobar. Trenutno pripravlja svoj prvi celovečerec, The Last Goodbye.

Born in Serbia, Milica Tomović graduated in 2011 from the University of Arts in Belgrade with her short film, October. She is currently developing her first feature, The Last Goodbye.

Oktobar (2011)



ZVIR

ZVER / THE BEAST

Hrvaška / Croatia 2016
14'

Režija / Director Miroslav Sikavica **Scenarij / Screenplay** Miroslav Sikavica, Marija Šimoković **Fotografija / Cinematography** Danko Vučinić **Montaža / Editing** Marko Ferković **Ton / Sound** Martin Semenčić **Produkcija / Production** Boris T. Matić, Lana Ujdur, Propeler Film **Kontakt / Contact** info@propelerfilm.com

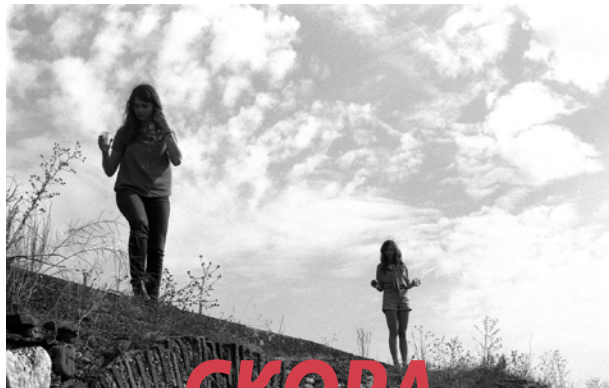
Prenagljena odločitev, da bo sprejel delo na gradbišču obalnega stanovanja, voznika bagerja iz notranjosti države postavi v zapleten položaj. Da bi obdržal očetovsko avtoriteto, rušenje pa izvršil na legalen, a umazan način, se mora znebiti nezaželene priče.

A rashly accepted job at a construction site in the seaside apartment village proves troublesome for a backhoe loader operator from the hinterland who, in order to retain his fatherly authority and get the legal, but dirty demolition work done, needs to remove an unwanted witness.

Miroslav Sikavica (1975, Zagreb) je po študiranju primerjalne književnosti in hrvaškega jezika in književnosti na Fakulteti za humanistiko in družbene vede zaključil še študij režije filma in televizije na zagrebški Akademiji za dramske umetnosti.

Miroslav Sikavica was born in 1975 in Zagreb, Croatia. After studying Comparative Literature and Croatian Language and Literature at the Faculty of Humanities and Social Sciences, he studied Film and Television Directing at Zagreb's Academy of Dramatic Art.

Gospodja za prije (2007), Oblak (2011)



CKOPA

SKORA / SKORA

Makedonija, ZDA / Macedonia, USA 2016
14'

Režija / Director James Honeycutt **Scenarij / Screenplay** James Honeycutt **Fotografija / Cinematography** Dario Sekulovski **Montaža / Editing** Lazar Sekulovski, Nora Stankovic **Ton / Sound** Dragan Misevski, Darko Spasovski **Produkcija / Production** Kristina Ilievska, Four Frame Productions **Kontakt / Contact** jameshoneycutt27@gmail.com

Dekleti postopata po Skopju in čakata na nekaj, čeprav nobena ne ve, na kaj. Introspektivno potovanje, posuto z izmišljeno etimologijo, ponarejeno filozofijo in kamni.

Two girls wait around the town of Skopje, but neither of them knows what it is. An introspective journey peppered with invented etymology, fake philosophy, and rocks.

James Honeycutt, mlad filmar iz Teksasa, je diplomiral iz režije na mednarodni filmski šoli v Parizu, kjer je napisal in režiral več kratkih filmov medtem, ko je delal tudi kot televizijski snemalec. Sedaj živi v Tokiu, kjer dela kot profesionalni snemalec in montažer.

James Honeycutt, a filmmaker in his 20s from Texas, completed his bachelor's degree in filmmaking at an international film school in Paris where he wrote and directed various European short films while working for television as a cameraman. He now lives in Tokyo, Japan, as a professional videographer and editor.

Four Frames (2014)



SVETSKI REKORDERI

SVETOVNI REKORDERJI / BACKWARDS

Srbija / Serbia 2015
29'

Režija / Director Nikola Zdravković **Scenarij / Screenplay** Boris Grgurović, Tisa Milić **Fotografija / Cinematography** Marko Mladenović **Montaža / Editing** Andrijana Krčmar **Glasba / Music** Marko Marić **Ton / Sound** Dejan Đorđević **Produkcija / Production** Faculty of dramatic arts Belgrade **Kontakt / Contact** fduinfo@fdu.bg.ac.rs

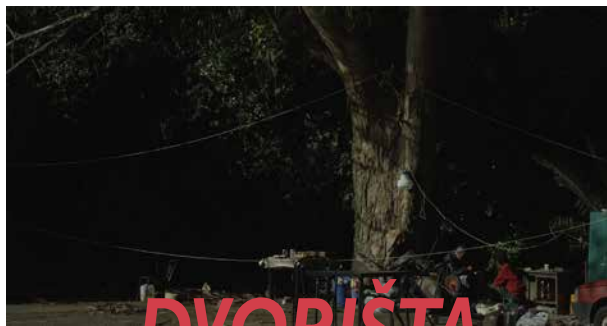
Ilija poskuša podreti svetovni rekord v vzratni vožnji kolesa, medtem, ko poskuša njegov oče ohraniti ime njihove ulice. Vse to vodi v družinsko krizo, ki pa se konča z zблиževanjem.

Ilija is trying to break the Guinness world record riding a bicycle backwards, while his father is trying to keep the name of the street, leading to a family crisis that will result in bringing them together.

Nikola Zdravković je bil rojen v Kruševcu, Srbiji, leta 1992. Leta 2015 je diplomiral iz režije na Fakulteti dramskih umetnosti v Beogradu. Je avtor več kratkih igranih in dokumentarnih filmov. Kot asistent režije in skladatelj glasbe je sodeloval pri različnih filmskih projektih.

Nikola Zdravković was born in Kruševac, Serbia in 1992. He graduated from film and television directing on Faculty of dramatic arts in Belgrade in 2015. He is the author of several short fiction and documentary films and has also worked as an assistant director and a film music composer.

Favorit (2013), My soul hurts tonight (2014)



DVORIŠTA

DVORIŠČA / BACKYARDS

Črna Gora / Montenegro 2015
20'

Režija / Director Ivan Salatić **Scenarij / Screenplay** Ivan Salatić
Fotografija / Cinematography Ivan Marković **Montaža / Editing** Jelena Maksimović **Ton / Sound** Jakov Munžaba **Produkcija / Production** Bojana Radulović **Kontakt / Contact** ivan.salatic@gmail.com

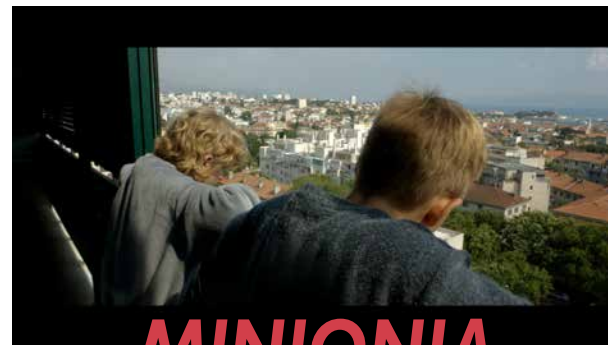
Na dvorišču so tri lope, eno ogromno staro drevo, divje rastline, njihov podivjan podmladek in raztresene smeti. Tukaj preživljajo čas. Propadajoča stavba bo porušena in nekdo bo mogoče šel čez. Kmalu se eden od njiju zave morja.

In the backyards, there are sheds, a huge old tree, wild plants with wild offspring, waste scattered around. This is where they spend their time. A decaying building is about to be destroyed and someone may go beyond. Soon one of them becomes aware of the sea.

Ivan Salatić se je rodil leta 1982 v Dubrovniku in odrasčal v Herceg Novem. Končal je Šolo likovne in uporabne umetnosti v Beogradu in diplomiral na Fakulteti za dramske umetnosti v Cetinjah. Režiral je vrsto kratkih filmov, ki so bili prikazani na festivalih, kot so Benetke, Sarajevo in Torino.

Ivan Salatić was born in 1982 in Dubrovnik and grew up in Herceg Novi. He finished the School of Fine and Applied Arts in Belgrade and graduated from the Faculty of Dramatic Arts in Cetinje. He has directed several short films that have been screened at festivals such as the Venice, Sarajevo and Torino Film Festival.

Daljine (2014), Zakloni (2014)



MINJONJA NJANJONJA

BU BU BU HU HU / BOO-BOO BOO HOO HOO

Hrvaška / Croatia 2015
10'

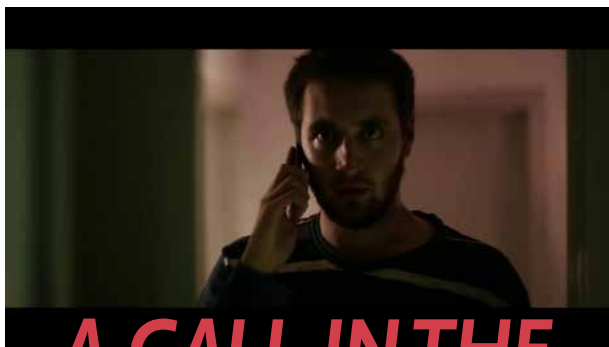
Režija / Director Josip Lukić **Scenarij / Screenplay** Josip Lukić
Fotografija / Cinematography Marko Jerbić **Montaža / Editing** Jan Klemsche **Ton / Sound** Martin Semenčić **Produkcija / Production** Igor Jelinović, Josip Lukić, Vera Robić Škarica, Uros Živanović, Croatian Film Association **Kontakt / Contact** josip_lukic@yahoo.com

Antun je čisto tak kot drugi 13 letniki. Mlajši brat mu počasi začenja iti na živce.

Antun is no different than other 13-year-olds. His little brother is getting on his nerves.

Josip Lukić se je rodil leta 1984 v Splitu, kjer je diplomiral na Fakulteti za ekonomijo. Preselil se je v Zagreb in prišel v stik s pisanjem scenarijev in režijo na filmski šoli v Zagrebu. Svoje prve filme je naredil za Blank Film Incubator. Od jeseni 2015 je študent filmske in tv režije na Akademiji za dramske umetnosti. Je mentor na delavnici razvoja scenarijev in eden od vodij otroške delavnice na Blanc Film Incubator.

Josip Lukić was born in 1984 in Split where he graduated from the Faculty of Economics. In 2013, he moved to Zagreb and had his first contact with screenwriting and directing at the film school in Zagreb. He made his first films for Blank Film Incubator. Since the autumn of 2015, he has become a student of Film and TV Directing at the Academy of Dramatic Art. He is a mentor at script development workshops and one of the leaders of children's workshops at Blank Film Incubator.



A CALL IN THE NIGHT

NOČNI KLIC / A CALL IN THE NIGHT

Makedonija / Macedonia 2015
4'

Režija / Director Trifun Sitnikovski **Scenarij / Screenplay** Mario Savovski **Fotografija / Cinematography** Kristijan Karadzovski **Montaža / Editing** Trifun Sitnikovski **Ton / Sound** Milan Simovski **Produkcija / Production** Goce Cvetanovski, Marko Ugarkovikj, Allan Castillo **Kontakt / Contact** goce.cvetanovski@gmail.com

Pozno ponoči mladenič pokliče svojega najboljšega prijatelja, saj se boji, da v stanovanju ni sam.

Late at night, a young man calls his best friend, fearing that he might not be alone in his apartment.

Trifun Sitnikovski, rojen leta 1993, je študent tretjega letnika na Akademiji za evropski film, gledališče in ples v Skopju. Že od svojega 14. leta, ko je delal še brezproračunske filme, režira in piše scenarije. Posnel je osem kratkih filmov in enega celovečernega. Poleg tega je delal na številnih projektih kot asistent režije in scenaristični mentor za študentske in profesionalne kratke filme ter dokumentarce.

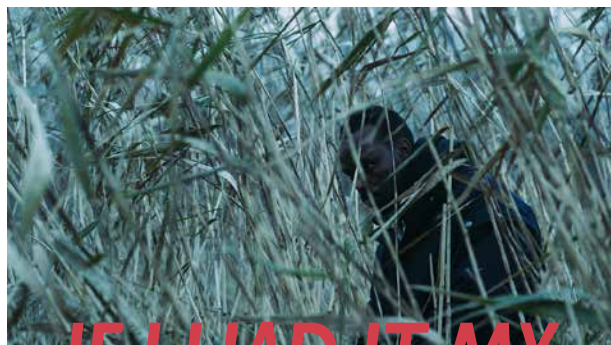
Trifun Sitnikovski, born in 1993, is a third year student at the European Film, Theater and Dance Academy in Skopje. He started directing when he was 14 years old, making no-budget short films, and has been directing and writing ever since. He has made eight short films in total, and one 75-minute feature film when he was 18 years old. Apart from directing movies, he has worked on numerous projects as an assistant director and script supervisor on both student short films and professional short films, as well as documentaries.

Dark Hours: A Tale of Noir (2016), Paranoia (2012), I Understand You (2011)

DOKU MENT ARNI FILM



DOCUMENTARY



IF I HAD IT MY WAY I WOULD NEVER LEAVE

ČE BI BILO PO MOJE, NE BI NIKOLI ODŠEL / IF I HAD IT MY WAY I WOULD
NEVER LEAVE

Srbija / Serbia 2015
15'

Režija / Director Marko Grba Singh Scenarij / Screenplay Marko Grba Singh Fotografija / Cinematography Marko Milovanovic Montaža / Editing Marko Grba Singh Glasba / Music Milan Andjelovic Produkcija / Production Nevena Tomic, Fakultet dramskih umetnosti Kontakt / Contact pinklayne@gmail.com

Zgodba o dveh prijateljih iz Somalije na begunski poti v Evropo. Nekaj časa preživita v Srbiji, blizu meje z Romunijo.

Story about two friends from Somalia on their refugee way to Europe. They spend some time in Serbia, near the border with Romania.

Marko Grba Singh (1988, Beograd) trenutno opravlja doktorski študij filmske režije na Fakulteti dramskih umetnosti v Beogradu.

Marko Grba Singh was born in 1988 in Belgrade, Yugoslavia. He is currently working on his PhD studies in Film directing on Faculty of Dramatic Arts, Belgrade.

Abdul in Hamza (2015), Snupi (2013), Kasno smo se sreli (2012)



24H LJUBAV

24H LJUBEZEN / 24H LOVE

Srbija / Serbia 2015
11'

Režija / Director Milana Nikić Scenarij / Screenplay Milana Nikić Fotografija / Cinematography Vladimir Aj, Milana Nikić Montaža / Editing Duška Bajić Kontakt / Contact lanami.nikic@gmail.com

Naše želje so eno, kako smo vzgajani, drugo, medtem ko so možnosti v resničnem svetu nekaj čisto tretjega. Dokumentarec se sprašuje o pomenu besede Ljubezen v sodobnem svetu.

Our desires are one thing, how we are raised another, while the possibilities of the real world are something entirely different. A documentary that questions the meaning of the word Love in the modern world.

Milana Nikić (20) študira multimedijско režijo od leta 2014, medtem pa je končala dva filmska projekta in gledališko igro, osnovano na kratki zgodbi Woodya Allena ter objavila kolekcijo kratkih zgodb Mark.

Milana Nikić (20) has been studying multimedia directing since 2014 and has in the meantime finished two film projects, a theatre play based on a short story by Woody Allen and published collection of short stories named Mark.

Čudne navike (2015)



JUST ANOTHER DAY IN EGYPT

DAN V EGIPTU / JUST ANOTHER DAY IN EGYPT

Srbija, Švica / Serbia, Switzerland 2015

11'

Režija / Director Nikola Ilić Scenarij / Screenplay Nikola Ilić, Corrine Schwingruber Ilić Fotografija / Cinematography Nikola Ilić Montaža / Editing Corrine Schwingruber Ilić Ton / Sound Aleksandar Rančić Produkcija / Production Cortha Film Kontakt / Contact info@corthafilm.com

Kaj je ostalo po egipovski revoluciji leta 2011? Ne kaj dosti, razen ogromno ljudi v zaporu in veliko razočaranje. Nekdanji vodja vojske Abdel Fattah al-Sisi državo vodi z z železno roko. Življenje teče dalje, ljudje na ulicah Kaira pa poskušajo vsak dan preživeti čim bolje.

What's left after the Egyptian Revolution of 2011? Not much, except a lot of people in prison and a big disappointment. The former Chief of Army Abdel Fattah al-Sisi took over and now rules the country with an iron fist. Everyday life goes on and people in Cairo's alleyways are trying to make the best of it.

Corina Schwingruber Ilić (1981, Švica) je na Univerzi za oblikovanje in umetnost v Baslu končala študij likovne umetnosti in novih medijev. Med 2006 in 2009 je študirala video umetnost na Univerzi za umetnost in oblikovanje v Luzernu. Deluje kot režiserka, snemalka, montažerka, snema videospote ter poučuje filmsko prakso na kolidžih in univerzah. Njen zadnji kratki dokumentarec BAGGERN – Tons of Passion je bil nominiran za nacionalno švicarsko filmsko nagrado in je po svetu prejel več festivalskih nagrad. Od leta 2012 je članica odbora Filmskega združenja v osrednji Švici in članica Švicarske filmske akademije.

Nikola Ilić (1977) je bil rojen v Beogradu. Od leta 2007 živi, študira in dela v Švici. Tri leta je bil sodelavec gledališča City Theatre v Luzernu. Leta 2010 je prišel s študijem video umetnosti na Univerzi uporabnih znanosti in umetnosti v Luzernu, kjer je poleti leta 2013 diplomiral s kratkim dokumentarnim filmom Kanton Jugoslawien. Od leta 2013 deluje kot svobodni fotograf in filmar.

Corina Schwingruber Ilić (1981, Switzerland) studied at the University of Design & Art in Basel, majoring in Fine Arts/New Media. From 2006-2009 she completed her studies at the Lucerne University of Art & Design, majoring in Video. She works as a filmmaker in directing, camera, editing, music videos and teaches filmmaking at colleges and universities. Her last short documentary BAGGERN – Tons of Passion was nominated for the national Swiss Movie Award and won several festival awards all around the world. Since 2012, she is a board member of the Association for Films in Central Switzerland and a member of the Swiss Film Academy.

Nikola Ilić (1977) was born in Belgrade. From 2007 he lives, studies and works in Switzerland. He used to work in City Theatre of Lucerne. In 2010, he started studying at the Lucerne University of Applied Sciences & Arts/Video Department where he received his Bachelor in the Summer of 2013 with the short documentary Kanton Jugoslawien. Since 2013, he works as a freelancer in photography & filmmaking.

I ovo je Beograd (2009), Ma love won't wait for you / Sarah (2011), Baggern (2011), Kod čoška (2013)
Živeli & auf wiedersehen (2012), Kanton Jugoslawien (2013), Kod čoška (2013)



NEŠTO O ŽIVOTU

NEKAJ O ŽIVLJENJU / SOMETHING ABOUT LIFE

Hrvaška / Croatia 2016

30'

Režija / Director Nebojša Slijepčević Scenarij / Screenplay Nebojša Slijepčević Fotografija / Cinematography Nebojša Slijepčević Montaža / Editing Iva Kraljević Ton / Sound Alena Murar, Tihomir Urbanec, Bojan Kondres Glasba / Music Ivan Ščapec - Seine Produkcija / Production Vanja Jambrović, Tibor Keser, Oliver Sertić, Restart Kontakt / Contact ivana.v@restarted.hr

Osem mladoletnih deklet živi v zadnji hiši v majhni vasi v Slavoniji, kjer poskušajo spremeniti svoje življenje, pri tem pa jim pomagajo skrbniki. Dekleta skupaj odraščajo, skrbijo za gospodinjstvo in posestvo. Vsak teden jih obišče profesionalni bobnar in uči o umetnosti bobnanja. Toda novinka Ivana odklanja igranje bobnov. Zakaj le?

Eight underage girls are living together in the last house of a small village in Slavonia, trying to turn their lives around with some help from the caretakers. The girls are growing up together; they take care of the household and manage the estate. Every week they get a visit from a professional drummer who teaches them the art of drumming. But a newcomer girl Ivana refuses to play drums. Why?

Nebojša Slijepčević (1973, Zagreb) je diplomiral leta 2005 iz filmske režije na Dramski in umetnostni akademiji v Zagrebu. Režiral je številne televizijske dokumentarce in serije ter kreativne in avtorske dokumentarce, za katere je prejel nagrade na raznih festivalih.

Nebojša Slijepčević (1973, Zagreb) graduated from Film Directing from the Academy of Drama and Art in 2005. He directed numerous TV documentaries and series, but also creative and author driven documentaries for which he received awards from various festivals.

Direkt (2003-2005), Za 4 godine (2007), Žena Zmaj (2007), Ostati živ (2007), Šamar (2008), Romi u Evropi (2010), Pas/zec (2011), Muski film (2012), Gangster te voli (2013)



KRATKI OBITELJSKI FILM

KRATEK DRUŽINSKI FILM / A SHORT FAMILY FILM

Hrvaška / Croatia 2015
21'

Režija / Director Igor Bezinović **Scenarij / Screenplay** Igor Bezinović, Leon Rizmaul, Slobodan Uzelac **Fotografija / Cinematography** Tomislav Trumbetaš **Montaža / Editing** Hrvoslava Brkušić **Glasba / Music** Hrvoje Nikšić **Produkcija / Production** Leon Rizmaul, Robert Tomić Zuber, Vedran Bilić, HRT **Kontakt / Contact** igor.bezinovic@ri.htnet.hr

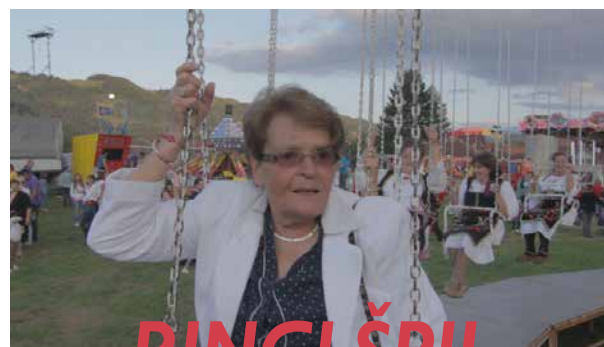
Po dveh letih in sedmih mesecih, preživetih v zaporu, se Marica vrne k sinu Đuru v Nove Perkovec.

After two years and seven months spent behind bars, Marica returns to her son Đuro in Novi Perkovi.

Igor Bezinović se je rodil v Rijeki leta 1983. Diplomiral je iz filozofije, sociologije in primerjalne književnosti na Fakulteti za humanistične in družbene vede v Zagrebu ter iz filmske in televizijske režije na zagrebški Akademiji dramskih umetnosti. Je tako amaterski kot profesionalni filmar. Režiral je okoli deset kratkih filmov in celovečerni dokumentarec Blokada.

Igor Bezinović was born in Rijeka in 1983. He obtained his degree in Philosophy, Sociology and Comparative Literature from the Zagreb Faculty of Humanities and Social Sciences and Film and TV Directing from the Zagreb Academy of Dramatic Arts. He is both a professional and an amateur filmmaker. He directed around ten shorts and a feature length documentary The Blockade.

Veruda – film o Bojanu (2015), Čekanje (2013), Blokada (2012), TDZ - za uspomenu i dugo sjećanje (2010)



RINGLŠPIL

VRTILJAK / CAROUSEL (MERRY-GO-ROUND)

Srbija, Švica, Portugalska / Serbia, Switzerland, Portugal 2015
14'

Režija / Director Luka Popadić **Scenarij / Screenplay** Luka Popadić **Fotografija / Cinematography** Ana Maria Vijdea **Montaža / Editing** Kislay, Jelena Maksimović **Ton / Sound** Aleksandar Rančić **Produkcija / Production** Dejan Petrović, Luka Popadić, Tal Siano, Predrag Živković, Filmart, LP Film, Filmes do Gajo **Kontakt / Contact** popadicfilm@gmail.com

Film prikazuje srbski pevski zbor Pojoče ženske iz Požege, skupino starejših entuziastičnih žensk polnih življenja, in njihovo vsakdan. Skozi poetične podobe, začinjene z obilico humora, se razkrijejo njihovi pogledi na ljubezen, veselje in minljivost življenja.

The movie depicts a Serbian choir; The Singing Women of Požega, a group of enthusiastic elderly women full of life who share their daily routine with us. Through poetic pictures, seasoned with a lot of humour, we learn about their views of love, joy and the ephemerality of life.

Luka Popadić se je leta 1980 rodil srbskim staršem v Švici. Po študiju političnih znanosti v Zürichu se je vpisal na Fakulteto dramskih umetnosti v Beogradu kot filmski režiser in magistriral leta 2014. Med študijem je posnel filme, ki so bili prikazani na več kot sedemdesetih festivalih in dobili več kot dvajset nagrad. Po študiju je delal kot asistent Želimirju Žilniku v Srbiji in Afriki in vodil igralsko delavnico v Beogradu s Scottom Fieldingom.

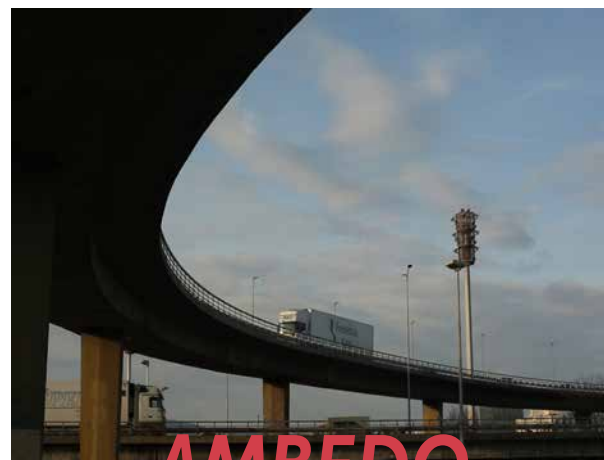
Luka Popadić was born in 1980 to Serbian parents and grew up in Baden, Switzerland. After studying political sciences in Zurich, he enrolled at the Faculty of Dramatic Arts in Belgrade as a film director, and earned his M.A. in 2014. During his studies, he made films that have been shown at more than 70 festivals around the world and awarded more than 20 times. Upon graduation, he worked as an assistant to Želimir Žilnik in Serbia and Africa and conducted an acting workshop in Belgrade with Scott Fielding.

Baits and Hooks (2014), Red Snow (2013), Edmund in Kneževac (2010)

EKSP ERIM ENT ALNI FILM



EXPERIMENTAL



AMBEDO

AMBEDO / AMBEDO

Hrvaška / Croatia 2016
7'

Režija / Director Karlo Vorih **Scenarij / Screenplay** Karlo Vorih, Filip Radulović **Tehnična ekipa / Film crew** Karlo Vorih, Filip Radulović **Produkcija / Production** Igor Jelinović **Kontakt / Contact** vorih.karlo@gmail.com

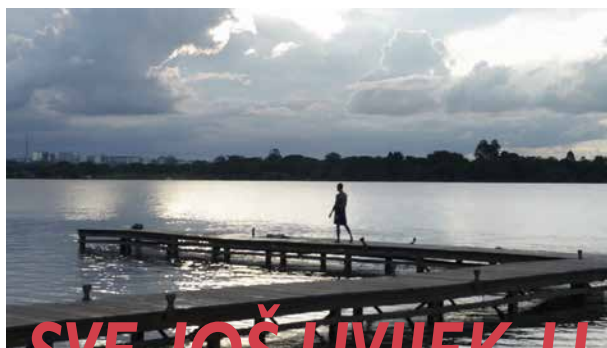
Film, postavljen v Zagreb, je poskus, da bi pokazali, kako je, ko si neprenehoma izpostavljen živim čutnim zaznavam na ulicah velenesta, in kako se v vsaki od njih izgubiš, mesto pa poskuša videti v njegovi bogati paleti podob in zvokov. Montaža trenutkov, ko te nekaj osupne, in tistih, v katerih se lahko izgubiš za ure in ure.

The movie, set in Zagreb, is an attempt to capture what it's like to be constantly hit by vivid sensory details in the streets of a big city and to be lost in each one, seeing the city for a rich palette of sight and sound that it is. A montage of those moments where you go »oh that's interesting«, with the ones in which you could get lost for hours.

Karlo Vorih (1988) je član Blank – naprednih delavnic za srednješolce. Je avtor štirih kratkih filmov. Njegov največji uspeh je bil dosežen s filmom Hana, Hano, Hanice, ki je bil premierno predvajan na 63. puljskem filmskem festivalu.

Karlo Vorih (1988) is a member of Blank advanced workshops for high school students. He is author of four short films. The greatest success was achieved with the film Hana, Hana, Honey, which premiered at the 63rd edition of the Pula Film Festival.

Hana, Hano, Hanice (2016), 9:55 (2015), Što sad? (2015), Žabica (2014),



SVE, JOŠ UVIJEK, U ORBITI

VSE ŠE VEDNO V ORBITI / ALL STILL ORBIT

Hrvaška, Srbija, Nemčija, Brazilija / Croatia, Serbia, Germany, Brasil 2016
23'

Režija / Director Dane Komljen, James Lattimer **Scenarij / Screenplay** Dane Komljen, James Lattimer, Maja Kantar **Fotografija / Cinematography** Dane Komljen, James Lattimer **Montaža / Editing** Dane Komljen, James Lattimer **Ton / Sound** Martin Semencić, Camila Machado, Daniela Marinho **Produkcija / Production** Oliver Sertić, Dane Komljen, James Lattimer, Nataša Damjanović, Vladimir Vidić, Daniela Marinho, Restart, Dart Film, Flvmina Creative Production **Kontakt / Contact** ivana.v@restart.hr

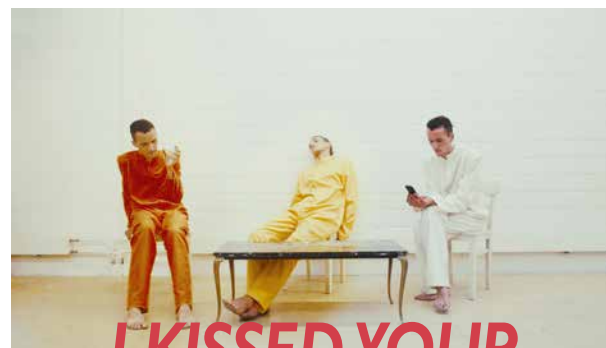
Film poveže dva na videz nepovezana trenutka med izgradnjo Brasília: sanje italijanskega svetnika, ki so podlaga za njen nastanek in naselje za delavce in njihove družine, ki gradijo novo prestolnico. Kako osmisliš mesto, osnovano na sanjah? So vse sanje ustvarjene enako? Včasih je lahko dokumentarni film kot pravljica.

The film links together two apparently unrelated moments in the construction of Brasília: the dream by an Italian saint used to justify its creation and a small city built by the workers constructing the new capital to house them and their families. How do you make sense of a city built on a dream? Are all dreams made equal? Sometimes a documentary can feel like a fairy tale.

Dane Komljen (1986, Jugoslavija) je v Beogradu študiral filmsko režijo. Po študiju je naredil video instalacijo v Srbiji in kratke filme v Bosni in Hrvaški. Sodobno umetnost je spoznal na magistrskem študiju v Franciji. James Lattimer (VB) dela kot filmski kritik in selektor na festivalih, poleg tega je v programskem odboru za berlinski Forum. Vse še vedno v orbiti je njegov soredniški prvenec. Lattimer je delal na scenariju Our Body (2015), ki je bil nominiran za najboljši kratki film na tekmovanju za Evropske filmske nagrade.

Dane Komljen (1986, Yugoslavia) was educated in film directing in Belgrade. After his studies he made a video installation in Serbia and short films in Bosnia and Croatia. In France, he learned about contemporary art during his Master's studies. James Lattimer (UK) made his co-directorial debut with All Still Orbit (2016) and also works as a film critic and film festival programmer. He has been a member of Berlinale Forum's selection committee since 2011. Lattimer worked on the screenplay of Our Body (2015), which was nominated by IFFR as Best Short Film at the European Film Awards.

Ja vec jesam sve ono sto zelim da imam (2010), Tjelesna Funkcija (2012), Sitna ptica (2013), Višak vjetra (2014), Naše telo (2015)



I KISSED YOUR KISS ON YOUR GIRLFRIENDS CHEEK, IT WAS STILL WET

POLJUBIL SEM POLJUB NA LICU TVOJE PUNCE, ŠE VEDNO JE BIL MOKER / I KISSED YOUR KISS ON YOUR GIRLFRIENDS CHEEK, IT WAS STILL WET

Kosovo / Kosovo 2016
8'

Režija / Director Dardan Zhegrova, Samuel Weniger **Scenarij / Screenplay** Dardan Zhegrova, Samuel Weniger **Fotografija / Cinematography** Samuel Weniger **Montaža / Editing** Samuel Weniger **Glasba / Music** Trio Heinz Herbert **Ton / Sound** Trio Heinz Herbert **Produkcija / Production** Samuel Weniger **Kontakt / Contact** dardanzhegrova@gmail.com, samuelweniger@gmail.com

Osebnopripovedni film prikazuje neizogibno potrebo po razumevanju medčloveških odnosov. Odnos med glavnima protagonistoma – pesnikom in filmarjem – je izražen v besedah prvega, namenjenih drugemu in v filmarjevih predstavah, ki se sprožajo ob pesnikovih besedah. Z združevanjem dokumentarnega in igranega se tovrstni filmski žanr osredotoča na sodobni način komunikacije in nadrealističen življenjski prostor ki nastaja med enim in drugim.

As a personal narrative, the film shows the inevitable need to understand the relationships between people. In this case, the relationship between a poet and a filmmaker in contemporary times is manifested through the poet's words for the filmmaker and the images in the filmmaker's mind upon hearing them. Combining documentary and fiction, the film's genre emphasizes the contemporary way of communication and the surreal space that is formed between them.

Dardan Zhegrova (1991) je bil rojen in živi v Kosovu. / Dardan Zhegrova (1991) was born and lives in Kosovo.

Samuel Weniger (1986) se je rodil v Švici. Od 2008 do 2011 je študiral na HSLU v Luzernu na oddelku za oblikovanje in umetnost in tam leta 2011 diplomiral iz video umetnosti. Od leta 2011 deluje kot svobodni filmski in video ustvarjalec. / Samuel Weniger (1986) was born in Switzerland. From 2008 to 2011, he studied design and art at HSLU in Luzern. He graduated in video art in 2011. Since 2011, he works as a freelance filmmaker and video artist.



KAKO SAM POSTALA TI

KAKO SEM POSTALA TI / HOW I BECAME YOU

Bosna in Hercegovina / Bosnia and Herzegovina 2015
3'

Režija / Director Ivana Živković **Scenarij / Screenplay** Ivana Živković **Tehnična ekipa / Technical crew** Darija Buzaković, Branko Lazić, Sanjin Počić **Produkcija / Production** Darija Buzaković, **Lanterna Kontakt / Contact** ingenue98@hotmail.com

Kratki film o samocenzuri, odrejenih vedenjskih normah, mnenjih in stališčih, ki na koncu privedejo do trpinčenja lastne osebnosti. Skozi vrsto kratkih pogledov v preteklost avtorica razmišlja o družbeno uveljavljenih normah, omejitvah in pravilih, ki jih srečuje v svojem vsakodnevnem življenju. Na koncu eno vprašanje ostane odprto – ali je kdorkoli dovolj močan, da prenese težo okov?

A short film about self-censorship, imposed behavioural norms, opinions and attitudes which ultimately lead to the crucifixion of one's personality. Through a series of short flash-backs, the author reflects upon socially-imposed restrictions and rules that she encounters in her everyday life. In the end, one question remains unanswered – is anyone strong enough to endure the all of the weight?

Ivana Živković (Banjaluka, 1986) je študirala na Akademiji za umetnost v Banjaluki. Delala je kot industrijska oblikovalka in v različnih umetnostnih kolonijah na področju slikanja, kiparjenja, performansa in krajinske umetnosti. Njeno delo se osredotoča na minimalistično estetiko in samoizražanje. Podobno kot v svojih prejšnjih umetniških delih je Ivana začela eksperimentirati tudi s filmom.

Ivana Živković (Banjaluka, 1986) studied at the Academy of Arts in Banjaluka. She has been working as an industrial designer, and in a number of art colonies, in fields of painting, sculpturing, performance and land-art. Her works focus on minimalist aesthetics and self-expressions. Analogically to her previous intermedia works, Ivana has started experimenting in the area of motion picture.

ANIM IRANI FILM



ANIMATION



PETROVA ŠUMA

PETROVA HOSTA / PETER'S FOREST

Hrvaška / Croatia 2016
8'

Režija / Director Martina Meštrović **Scenarij / Screenplay** Martina Meštrović, Betina Ilić **Montaža / Editing** Martina Meštrović **Animacija / Animation** Martina Meštrović, Marko Meštrović **Glasba / Music** Andrea Martignoni **Ton / Sound** Andrea Martignoni **Produkcija / Production** Igor Grubić, Kreativni sindikat **Kontakt / Contact** kreativni.sindikato@gmail.com, vanja@bonobostudio.hr

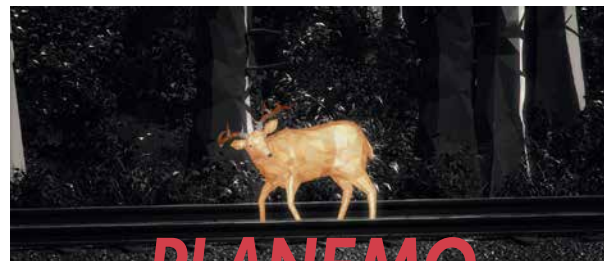
Univerzalna parabola o razlikah v treh barvah. Zgodba o naravnem in izločenem, normalnem in nenormalnem; dvoboj med naučenimi binarnimi nasprotji. Film razmišlja o pomembnem problemu: če naša narava ne ogroža nikogar, kdo ali kaj nam potem preprečuje, da bi življenje – zelo verjetno edino, ki imamo – živeli, kot si ga želimo?

A universal parable about differences, told in three colours. A story about the natural and the excluded, the normal and the uncommon; a duel between learned binary oppositions. The film reflects on an important issue: if our nature isn't a threat to anyone, then who or what prevents us from living our life – possibly the only one we have – to the fullest?

Martina Meštrović (1974) je diplomirala iz kiparstva na Akademiji za likovne umetnosti v Zagrebu. Imela je številne samostojne in skupinske razstave. Leta 2004 se je podala v svet animiranega filma, delala je kot 2D in 3D scenografinja, animatorka in režiserka. Živi in dela v Zagrebu.

Martina Meštrović (1974) graduated in Sculpture from the Academy of Fine Arts in Zagreb. She has held several solo and group exhibitions. In 2004, she ventured into the world of animated film, working as a 2D and 3D set designer, animator and director. She lives and works in Zagreb.

Bla (2013)



PLANEMO

PLANEMO / PLANEMO

Hrvaška / Croatia 2015
13'

Režija / Director Veljko Popović **Scenarij / Screenplay** Veljko Popović **Montaža / Editing** Veljko Popović **Animacija / Animation** Siniša Mataić, Natalia Marcos, Kristijan Dulić **3D modeliranje / Lead modeler** Milivoj Popović **Glasba / Music** Sina Jakelić **Ton / Sound** Sina Jakelić **Produkcija / Production** Veljko Popović, Milivoj Popović (Lemonade 3D / Krupni kadar) **Kontakt / Contact** vanja@bonobostudio.hr

Planemo je samotarski postopač, stražar galaksije. Gre za osirotel svet, nebesno telo, izstreljeno iz svojega sončnega sistema v kaos planetarnih migracij. Kaj se zgodi v družbi, kjer vsi brezumno krožimo po dnevnih opravkih, ko človeka odženejo iz lastnega sistema?

Planemo is a solitary wanderer, a sentinel of the galaxy. It is an orphaned world, a celestial body booted from its solar system by the chaos of planetary migration. What happens when a person gets ejected from the system in a society where everyone mindlessly orbits their daily routines?

Veljko Popović (1979) je diplomiral na Akademiji za likovne umetnosti v Zagrebu, na oddelku za slikarstvo. Soustanovil je Lemonade3D, studio za računalniško grafiko in animacijo. Je vodja oddelka za film in video ter uči računalniško animacijo na Umetnosti akademiji v Splitu.

Veljko Popović (1979) graduated from the Academy of Fine Arts in Zagreb, Department of Painting. He co-founded Lemonade3D, a studio for CG and animation. He is the head of Film and Video Department and teaches computer animation at the Arts Academy in Split.

Planemo (2015), Otac (2012), Dove sei, amor mio (2011), Moj Put (2010), Ona koja mjeri (2008)



DOTA

DOTA / DOWRY

Hrvaška / Croatia 2015
5'

Režija / Director Petra Zlonoga **Scenarij / Screenplay** Petra Zlonoga **Fotografija / Cinematography** Vedran Šuvar **Montaža / Editing** Miro Manojlović **Glasba / Music** Žan Jakopač **Ton / Sound** Ante Perković **Produkcija / Production** Kinoklub Zagreb **Kontakt / Contact** vedran.suvar@gmail.com

Vizualno-zvočna tkanina, v katerem je osnova animirana linija, votka pa je ženski glas. Skozi delo in tok časa se preplete tisto kar je tkano in tista, ki tke.

An audiovisual weave in which an animated line represents the warp, while the female voice represents the filling. She who weaves and that what is woven intertwine through time.

Petra Zlonoga (1982) je zaključila magisterij iz grafičnega oblikovanja na Šoli za oblikovanje in magisterij iz animacije in novih medijev na Akademiji za likovno umetnost v Zagrebu. Trenutno deluje kot svobodna animatorka, ilustratorka in grafična oblikovalka.

Petra Zlonoga (1982) completed an MA in graphic design at the School of Design in 2007 and an MA in animation and new media at the Academy of Fine Arts, Zagreb in 2011. She currently works as a freelance animator, illustrator and graphic designer.

Daniil Ivanoviču, slobodan si (2011), Lisica (2010), Gregor (2010), Daniil Ivanoviču, oženi me (2007)



GRAD DUHOVA

MESTO DUHOV / GHOST TOWN

Hrvaška / Croatia 2016
12'

Režija / Director Marko Dješka **Scenarij / Screenplay** Marko Dješka **Animacija / Animation** David Lovrić **Ozadja / Backgrounds** Tena Galović **Glasba / Music** Hrvoje Štefotić **Ton / Sound** Hrvoje Štefotić **Produkcija / Production** Zagreb film **Kontakt / Contact** sanja.borcic@zagrebfilm.hr

Medtem, ko v okolici izpraznjenega mesta divja bitka, se edini prebivalec proti osamljenosti bori z različnimi vsakodnevnimi rituali.

While the battle rages around a deserted city, one citizen battles loneliness through a variety of daily rituals.

Marko Dješka (1983) je bil rojen v Osijeku na Hrvaškem, kjer je zaključil študij slikarstva na Srednji šoli za uporabne umetnosti in oblikovanje. Leta 2008 je diplomiral iz animacije in novih medijev na Akademiji za likovno umetnost v Zagrebu, kjer je leta 2011 tudi magistriral.

Marko Dješka (1983) was born in Osijek, Croatia, where he went to High school for applied arts and design. In 2008, he got a Bachelors Degree in animation and new media at the Academy for fine arts in Zagreb, where he also earned his Masters Degree.

Sotonin sin (2012), Kolinje (2010)



ROUND TRIP: MARY

POVRATNO POTOVANJE: MARIJA / ROUND TRIP: MARY

Makedonija / Macedonia 2015
10'

Režija / Director Žarko Ivanov **Scenarij / Screenplay** Žarko Ivanov, Aleksandar Prokopiev **Fotografija / Cinematography** Krste Gospodinovski **Montaža / Editing** Goce Cvetanovski **Glasba / Music** Oliver Josifovski **Produkcija / Production** Flip Book Production **Kontakt / Contact** ubanob@gmail.com

V majhni vasi mlada kravarica zbira svojo čredo in se pripravlja za izlet v mesto. Na poti v različnih pokrajinah srečuje različne ljudi. V mestu jo pritegne kino in filmski plakat. In kravarica se prvič odpravi v kino ...

In a small village, a young cowgirl is rounding up her cattle and getting ready to go for a trip to the town. On her way there, she meets different people in different parts of the countryside. In town, she is attracted to the cinema theatre and the film posters. The girl enters the cinema for the first time...

Žarko Ivanov (1976) je bil rojen v Skopju v Makedoniji, kjer je končal magisterij iz fotografije in kamere na Univerzi Svetega Cirila in Metoda.

Žarko Ivanov (1976) was born in Skopje, Macedonia, where he earned his Masters in photography and cinematography at the University St. Cyril and Methodius.



POTUJOČA DEŽELA / TRAVELLING COUNTRY

Hrvaška, Bulgarija / Croatia, Bulgaria
14'

Režija / Director Ivan Bogdanov, Vessela Dantcheva **Scenarij / Screenplay** Ivan Bogdanov, Vessela Dantcheva **Animacija / Animation** Ivan Košutić, Jelena Oroz, Petra Zlonoga, Darko Vidačković, Adam Butcher **Montaža / Editing** Ivan Bogdanov **Ton / Sound** Andrea Martignoni **Produkcija / Production** Vessela Dantcheva, Vanja Andrijević, Bonobostudio, Compote Collective **Kontakt / Contact** vanja@bonobostudio.hr

Nekoč, v davnih časih, je obstajala dežela na hrbtu ogromnega konja. Propadla je zaradi neumnosti in pohlepa. Od stare slave je ostal le še konjski rep, medtem ko je svet, kjer ljudje živijo zdaj, le še senca nekoč veselega sveta. Potujoča dežela je film o trku preteklosti, sedanjosti in prihodnosti. Je fantastična pripoved o iskanju lastne identitete in svobode.

Once upon a time, there was a country on the back of a giant horse, but it was ruined by stupidity and greed. Now, only the horse's tail remains of its former glory, while the people live in the shadow of what used to be a happy world. Travelling Country is a film about the collision of past, present and future. It is a fantastic tale about the search of one's true identity and freedom.

Vessela Dantcheva (1975) in Ivan Bogdanov (1973) sta režijski dvojec, ki skupaj ustvarjata že 15 let. Leta 2002 sta diplomirala iz Rotterdamske Univerze uporabnih znanosti. Leta 2004 sta soustanovila animacijski studio FinFilm in leta 2008 ustanovila Compote Collective produkcijsko hišo v Bulgariji. Skupaj sta naredila vrsto filmov, med drugim tudi mednarodno priznana Oče (2012) in Anna Blume (2009).

Vessela Dantcheva (1975) and Ivan Bogdanov (1973) are a director duo who have been working together for 15 years. In 2002, they graduated from Rotterdam University of Applied Sciences. In 2004, they co-founded FinFilm animation studio and in 2008 they founded Compote Collective production company in Sofia, Bulgaria. They made several films together, including the internationally acclaimed Father (2012) and Anna Blume (2009).

Milkmaid (2015), Father (2012, co-director), Stupid Boy (2008), Easy (2004), 24h (2003), War (2002), The Man with the Spread Hands (2002), Piss off (2001), De Ceremonie (2000)

Anna Blume (2009), Sometimes (2008), Easy (2004), Wish (2004), Wake up (2002), Pull Over (2001)

**RETROSPEKTIVA:
RETROSPEKTIVA:
YURI ANCARANI
YURI ANCARANI**

**RETROSPECTIVE:
RETROSPECTIVE:
YURI ANCARANI
YURI ANCARANI**

Yuri Ancarani (roj. 1972) je italijanski filmar in video umetnik, ki v svojih dokumentarnih filmih raziskuje – za umetnostni svet – skorajda obskurne tematike, kot so visoko specializirani poklici, garaška dela, sožitje človeka s strojem, in v njih skozi kompozicijo, fokus in estetiko nepričakovano najde nekaj omamnega, celo sanjskega. Njegove filme odlikuje izjemen občutek za vizualno: podobe imajo dovolj časa in prostora, da lahko postanejo zapeljive in hipnotične, sosledja uravnava ritem, ki spominja na dihanje. Ancarani je za svoje delo prejel razne nagrade, kritiki pa ga hvalijo kot vsestranskega ustvarjalca. Njegovi filmi so bili prikazani že na mnogih filmskih festivalih, na umetnostnih in arhitekturnih prireditvah ter v galerijah, saj so prav zaradi svoje vizualnosti izredno zanimivi tudi za sodobno umetnost.

Lunina ploščad in Da Vinci, ki jih bomo videli tudi v pričujoči retrospektivi, predstavljata dve tretjini trilogije Železna bolezen. Gre za izraz, ki opisuje nerazložljivo navezanost mornarjev na svoja plovila po dolgem času na morju, in se odlično poda tudi trojici del, ki se ukvarjajo z usklajenostjo človeka s strojem. Tako v prvem delu trilogije, Il Capo, kot v dveh, predvajanih tukaj – Da Vinci, v katerem v telo prodre robotska naprava in Lunina ploščad, v kateri so ljudje, ravno nasprotno, znotraj robotske podmornice – se namesto surovosti in brutalnosti, ki običajno zaznamuje prikaze tovrstnih aktivnosti, osredotoča na njihovo delikatnost, ki spominja na baletno koreografijo, na dovršenost, ki operacijske mize in gradbišča spreminja v popolna okolja, v prizorišča spektakla, in tako svoje slikovne eseje zaznamuje s filozofskimi dimenzijami premisleka dialektike med človekom in strojem ter naravnim in umetnim okoljem.

Yuri Ancarani (b. 1972) is an Italian filmmaker and video artist who in his documentaries delves deep into obscure subjects, at least from the art world point of view: highly specialized occupations, day-to-day drudgery, the synchronicity of man and machine, even if their composition, focus and aesthetic qualities give them a heady, dream-like quality. His films are exceptionally visual, allowing ample time and space for images in carefully constructed arrangements that follow each other in rhythmic breaths. Ancarani has received several awards during his career and has been noted for his various talents. His works have been screened at numerous film festivals, art and architecture events and in museums. The fact that his films are so incredibly visual makes them also highly interesting from the perspective of contemporary art.

Platform Moon and Da Vinci, on show in this retrospective, are two parts of a trilogy titled La malattia del ferro or The disease of iron, a term to describe the irrational attachment sailors have to their vessels after long periods at sea. It's an apt name for a suite of works that look at man's synchronicity with machine. In the first part of the trilogy, Il Capo, and in the two screened here – Da Vinci, in which a surgical device enters the body and Platform Moon, in which the opposite happens – people live inside a machine in a submarine – Ancarani drops the roughness and the brutality usually inherent in such depictions, focusing instead on the delicate, near-balletic manner, searching for perfection that transforms operation tables and construction sites into perfect environments, constructed sets which underline the spectacular character of the activities depicted. With that, he imbues his pictorial essays with a distinct philosophical dimension, contemplating the relationship of man and machine, of the natural and the artificial world.



PIATTAFORMA LUNA

LUNINA PLOŠČAD / PLATFORM MOON

Italija / Italy 2011
Dokumentarni film / Documentary 25'

Režija / Director Yuri Ancarani Scenarij / Screenplay Yuri Ancarani Ton / Sound Mirco Mencacci Glasba / Music Ben Frost Produkcija / Production Maurizio Cattelan Kontakt / Contact info@yuriancarani.com

Skupina šestih potapljačev, usposobljenih posebej za delovanje na velikih globinah, tri tedne preživi na dnu oceana, kjer delajo na Lunini ploščadi. / A group of six scuba divers that specialize in deep underwater operations lives for a period of three weeks at the bottom of the ocean, conducting work on board of the platform Luna.



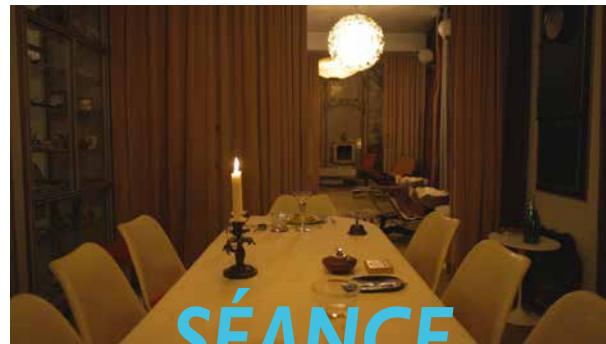
SAN SIRO

SAN SIRO / SAN SIRO

Italija / Italy 2014
Dokumentarni film / Documentary 26'

Režija / Director Yuri Ancarani Ton / Sound Mirco Mencacci Glasba / Music Lorenzo Senni, Wang Inc. Produkcija / Production Careof DOCVA MAXXI, Museo Nazionale delle Arti del XXI secolo, SKY per il Sociale, Studio Ancarani Kontakt / Contact info@yuriancarani.com

Vpogled v delovanje stadiona. Zaodre neusmiljenega nogometnega obredja sestavljajo polagalci kablov, delavci, policisti, stevardi, vrtnarji, televizijski tehniki in podporniki. Uprizarjajo hipnotično tihožitje deževja in nočnih meglic, medtem ko se mi cilju bližamo skupaj z avtobusom šampionov. / Anatomy of a stadium. Cable men, labourers, policemen, stewards, gardeners, TV technicians and supporters compose the backstage of the relentless ritual of football, staging a hypnotic still life made of rains and nocturnal mists, as we approach the destination on the champions' bus.



SÉANCE

KLICANJE DUHOV / SÉANCE

Italija / Italy 2014
Dokumentarni film / Documentary 30'

Režija / Director Yuri Ancarani Scenarij / Screenplay Yuri Ancarani Fotografija / Cinematography Yuri Ancarani Montaža / Editing Yuri Ancarani Produkcija / Production Dugong, Marco Alessi, Sky Arte HD Kontakt / Contact info@yuriancarani.com

V Klicanju duhov se srečata psihologinja Albània Tomassini in Carlo Mollino, ki je umrl leta 1972. Fulvio Ferrari, stanovalec Case Mollino, postreže večerjo dvema gostoma, enemu vidnemu in enemu nevidnemu. Ancarani posname edinstven pogovor, v katerem Mollino pripoveduje o smislu in cilju svojega preteklega življenja ter novi usmerjenosti proti popolnosti, ki jo lahko doseže le v drugih dimenzijah. / Séance is a meeting between the psychologist Albània Tomassini and Carlo Mollino, who died in 1972. Fulvio Ferrari, a tenant of Casa Mollino, serves dinner to two guests: one visible and one invisible. Ancarani shoots the unique conversation in which Mollino speaks about the sense and the aim of his past life and his new direction towards perfection, possible only in other dimensions.



DA VINCI

DA VINCI / DA VINCI

Italija / Italy 2012
Dokumentarni film / Documentary 25'

Režija / Director Yuri Ancarani Montaža / Editing Yuri Ancarani Ton / Sound Mirco Mencacci Glasba / Music Lorenzo Senni Produkcija / Production Maurizio Cattelan, Ivan Frioni, Giorgio Gallenzi, Antonella Rodriguez Boccaneli, Warly Tomei Kontakt / Contact info@yuriancarani.com

Oddelek za robotske operacije. Kirurg izvrši celotno operacijo in robotove premike nadzoruje s premikanjem krmilne palice. / Robotic surgery department. A surgeon performs an entire operation, controlling the robot's motions using a joystick.

INSTANT KULT:
INSTANT KULT:
CHEMA GARCÍA
CHEMA GARCÍA
IBARRA
IBARRA

INSTANT KULT:
INSTANT KULT:
CHEMA GARCÍA
CHEMA GARCÍA
IBARRA
IBARRA

Chema García Ibarra (1980, Elche, Španija) danes velja za enega najbolj izvirnih in navdihujočih talentov svoje generacije. S svojimi nizko-proračunskimi znanstvenofantastičnimi filmi, v katerih pomanjkanje posebnih učinkov nadomesti z iskrivo bizarnostjo, je takoj osvojil srca kuratorjev, kritikov in občinstev po vsem svetu. Chema García Ibarra je vesoljec. Je pa tudi velik filmar, čigar dela so prejela že več kot dvesto nagrad in bila predvajana na več kot petsto različnih svetovnih festivalih, med katerimi so tudi Cannes, Berlinale in Sundance.

Chema García Ibarra (1980, Elche, Spain) is one of the most original and bright young talents of his generation. His weird, low-budget, effects-free science fiction short films have conquered programmers, critics and spectators all around the planet Earth. Chema García Ibarra is an alien. He's a great filmmaker, too. He was selected to more than 500 festivals including Cannes, Berlinale and Sundance and won around more than 200 awards.

Massimiliano Nardulli je sodelavec številnih velikih evropskih filmskih festivalov in poznavalec sodobne kratkometražne produkcije. S festivalom FeKK kot programski svetovalec sodeluje prvo leto.

Massimiliano Nardulli works for several large European film festivals and is an expert in the contemporary short film production. This is his first year of working as a programme consultant at FeKK.



MISTERIO

MISTERIJ / MYSTERY

Španija / Spain 2013
Igrani film / Fiction 12'

Režija / Director Chema García Ibarra **Scenarij / Screenplay** Chema García Ibarra **Fotografija / Cinematography** Alberto Gutiérrez **Montaža / Editing** Chema García Ibarra **Ton / Sound** José Marsilla, David Rodríguez **Glasba / Music** Julio Posadas **Produkcija / Production** Chema García Ibarra, Leonor Díaz **Kontakt / Contact** chemagarciaibarra@gmail.com

Pravijo, da slišiš govoriti Devico, če na zadnjo stran njegovega vratu prisloniš uho.

They say that if you put your ear to the back of his neck, you can hear the Virgin talk.



PROTOPARTÍCULAS

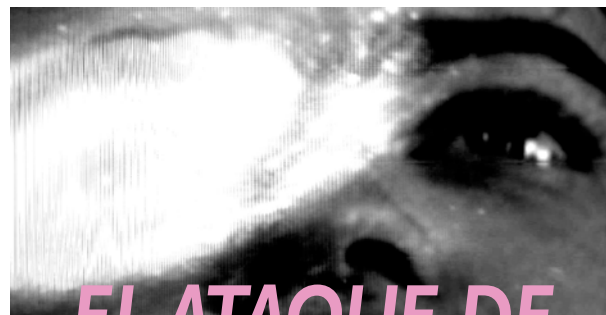
PROTODELCI / PROTOPARTICLES

Španija / Spain 2010
Igrani film / Fiction 7'

Režija / Director Chema García Ibarra **Scenarij / Screenplay** Chema García Ibarra **Fotografija / Cinematography** Alberto Gutiérrez **Montaža / Editing** Chema García Ibarra **Ton / Sound** Chema García Ibarra **Produkcija / Production** Chema García Ibarra **Kontakt / Contact** chemagarciaibarra@gmail.com

Poskus je skoraj uspel: proto-snov obstaja.

The experiment was almost a success: proto-matter exists.



EL ATAQUE DE LOS ROBOTS DE NEBULOSA-5

NAPAD ROBOTOV Z NEBULE-5 / THE ATTACK OF THE ROBOTS FROM NEBULA-5

Španija / Spain 2008
Igrani film / Fiction 6'

Režija / Director Chema García Ibarra **Scenarij / Screenplay** Chema García Ibarra **Fotografija / Cinematography** Alberto Gutiérrez **Montaža / Editing** Chema García Ibarra **Produkcija / Production** Chema García Ibarra **Kontakt / Contact** chemagarciaibarra@gmail.com

Kmalu bodo skoraj vsi pomrli.

Almost everybody is going to die very soon.

FeKK OFF:
FeKK OFF:
YOUTUBE
YOUTUBE
#VENIA VIRALNI
#VENIA VIRALNI
VIDEO HOMMAGE
VIDEO HOMMAGE

FeKK OFF:
FeKK OFF:
YOUTUBE
YOUTUBE
#VENIA VIRAL VIDEO
#VENIA VIRAL VIDEO
HOMMAGE
HOMMAGE

MATEVŽ JERMAN
programska ekipa
programming team



IZ GLOBOČIN YOUTUBA

FROM THE BOTTOM OF THE DEEPEST PITS OF YOUTUBE

V kolikor na pol v šali in na pol zares priklimamo predrzni tezi, da je spletna stran YouTube – s svojo neobvladljivo in nekurirano vsebino, z neskončnim številom videoposnetkov, ki jih stotine milijonov uporabnikov iz vsega sveta iz dneva v dan nalaga in konzumira v nepredstavljivem in eksponentno naraščajočem številu terabajtov, z nepreglednim proizvajanjem številnih viralnih spletnih fenomenov, ki se že dolga leta spontano, a neprekinjeno, vsak dan znova usidrajo v pop-kulturne in kolektivne imaginarije – lahko tudi odraz nezavednega neke konkretne države, lahko priklimamo tudi tezi, da si ta fenomen na pol zares in na pol v šali zasluži tudi poglobljeno obravnavo.

Z izborom najbolj znanih viralnih videohitov domače proizvodnje, ki smo jih postrgali iz globočin YouTube, nameravamo torej hudomušno nastaviti zrcalo naši družbeni realnosti; in to v vseh njenih političnih, medijskih, spektakelskih, izobraževalnih, etnografskih, humornih in bržkone številnih drugih razsežnostih ter z vsemi našimi vsakodnevnimi patologijami vred. Slovenija skozi okno YouTube!

If we, half-jokingly and half-seriously, agree with the brash hypothesis that YouTube – with its uncontrollable and uncurated contents, with its endless number of videos being uploaded and then consumed by hundreds of millions of users from all over the world on a daily basis, in unimaginable and exponentially-growing numbers of terabytes, with its endless generating of numerous viral internet phenomenons, that have been inserting themselves in pop-culture and collective imaginaria – can also be seen as a reflection of the unconscious of a certain country, then, we might as well acknowledge that it is a phenomenon that deserves to be – half-seriously and half-jokingly – analysed and discussed in depth.

By presenting a selection of the best-known domestically produced viral videohits, scraped off the bottom of the deepest pits of YouTube, we therefore expect to hold a playful mirror up to our social reality – in the entirety of its political, media, spectacle, educational, ethnographic, humorous and probably several other dimensions, including our pathologies of the everyday. YouTube as a window into the Slovenian world!

Kuratorka / Curated by
Getogetogeto

JOKAT SE JE ZAČEL

Boj Nuvak / 2013 / 0:22
Ogledov / Views: 4,712

ČUNIKA

anacernezel / 2012 / 1:57
Ogledov / Views: 17,399

**PEČEN KOSTANJ V
KAMNIKU (MAJKE MI)**

gamefanslovenia / 2009 / 2:05
Ogledov / Views: 104,654

**....ZATO JI PRAVIMO VSI
PIKA NUGOVIČKA DA
JE!!! (EPIC
MATURANTSKI PLES)**

mpclash87 / 2011 / 7:13
Ogledov / Views: 279,772

**DANS SE GA ČAGA NA
PUNE**

worldfromabove / 2013 / 0:14
Ogledov / Views: 114,392

**MARTINOVO 2010 @
MARIBOR**

Marko Pigac / 2010 / 0:39
Ogledov / Views: 58,628

**MARTINOVANJE
MARIBOR**

Igor23232332 / 2008 / 0:11
Ogledov / Views: 139,897

BABYTWINS - KURA

inspiron1 / 2006 / 0:14
Ogledov / Views: 348,272

**NINA OSEANAR - A SI SE
MAL POŠALU**

MaleDeejay / 2007 / 0:15
Ogledov / Views: 503,069

**ARTUR ŠTERN:
KURAAAAC!!!**

electrodude1337 / 2009 / 0:38
Ogledov / Views: 247,725

HRVAT JE TAT !?

janpogo / 2008 / 1:02
Ogledov / Views: 24,291

GORDANA PRODAJA

ITforensic / 2008 / 2:04
Ogledov / Views: 197,806

ZLATKO SE RAZJEZI

unrequited love / 2010 / 2:28
Ogledov / Views: 73,358

**(WWW.VEST.SI)
JELINČIČ MIX**

vestinavesti / 2008 / 1:35
Ogledov / Views: 93,728

**TO MI DELI MIŠKA,
BORUT PAHOR**

namirsultano / 2015 / 0:31
Ogledov / Views: 35,817

**IN NJEGOVO URŠKO
TUDI PRECEJ RADA**

barnislovenia / 2011 / 0:18
Ogledov / Views: 4,176

PUKŠIČU SE SPIPA

barnislovenia / 2011 / 0:43
Ogledov / Views: 24,220

**ZMAGO JELINČIČ - VI
STE BEDAK!!**

Imeniten Dan / 2015 / 1:14
Ogledov / Views: 1,390

**BORUT PAHOR - SO
WHAT?**

Imeniten Dan / 2015 / 0:02
Ogledov / Views: 291

**BORUT PAHOR: SO
WHAT?! - CELA VERZIJA**

rokec87 / 2010 / 0:33
Ogledov / Views: 76,108

**PUKŠIČU SE JE SPET
SPIPALO**

TurboMoz / 2013 / 0:30
Ogledov / Views: 28,888

**EPIC PREDSTAVITEV
RAZREDA 3.D FRIZERSKE
ŠOLE!**

Kalendr2 / 2011 / 7:13
Ogledov / Views: 204,860

NAJ KOMENTATOR

TotalGeekSlo / 2007 / 4:55
Ogledov / Views: 238,581

VESOLJCI

TejkoPejko81 / 2011 / 8:40
Ogledov / Views: 199,544

**DAMJAN MURKO-
PRETEP**

kista105 / 2009 / 1:14
Ogledov / Views: 34,029

**DAMJAN MURKO
PRETEP REMIX**

Jaka Lušanc / 2009 / 1:44
Ogledov / Views: 78,851

**NERAZGLEDANOST
PEVCA VERNERJA**

screenflower / 2009 / 0:32
Ogledov / Views: 126,815

**ARIES KNOCKS DOWN
HORSE**

Boj Nuvak / 2013 / 0:55
Ogledov / Views: 6,758

**BACK AGAIN @ MARTI-
NOVANJE 2012**

Pirc21 / 2012 / 0:41
Ogledov / Views: 3,839

JAJČNICA - FRGLEOVO

Bostjan Zamernik / 2008 / 1:42
Ogledov / Views: 88,443

**JAJČNICA -
FRGLEOVO2**

Bostjan Zamernik / 2008 / 4:59
Ogledov / Views: 38,722

PINGU SE GA NASEKA

missspeu / 2009 / 4:08
Ogledov / Views: 238,976

KRUH HOČEM REZAT

Dekischnitte / 2009 / 1:52
Ogledov / Views: 764,953

SNEŽKO SNEŽAK

petjeln16 / 2007 / 5:21
Ogledov / Views: 1,588,867

**BLAŽ IN MALI MIŠO -
MIDVA SVA IZ TACNA**

marsheq / 2011 / 4:01
Ogledov / Views: 26,457

**JURE JEYSENAL ALIAS
PATRIOT**

Travis Barker / 2008 / 9:51
Ogledov / Views: 93,399

**ULETU SM U DISKO
KAMELEON**

KameleonFANCLUB / 2009 /
4:03
Ogledov / Views: 92,334

**NOBEL, UPORABEN &
POVABLJIV**

mejhna / 2006 / 0:41
Ogledov / Views: 171,287

**MLADISMO ... ZA ŽUR
(RENOME, CELJE)**

Mladi Smo / 2011 / 4:57
Ogledov / Views: 47,769

TA PRAV SLOVEN'C

SloveintzWend / 2008 / 0:16
Ogledov / Views: 205,595

**MOST ANNOYING
GIRL EVER?**

Wicoith / 2008 / 0:44
Ogledov / Views: 29,717

**A SE LAHKO UMAKREŠ,
PROS'M???**

Kosinus1 / 2008 / 0:22
Ogledov / Views: 233,883

ZELEKOLAC NEW NEW

ZeLeKolac / 2007 / 2:00
Ogledov / Views: 87,522

ARTUR IN LA TOYA

Marko G / 2010 / 1:51
Ogledov / Views: 105,152

**KLEMEN SLAKONJA
ALIAS KARL ERJAVEC**

Klemen Slakonja / 2009 / 6:37
Ogledov / Views: 329,921

FEKKSTIVAL:
FEKKSTIVAL:
BENESKI FILMS-
KI FESTIVAL -
OBZORJA

FEKKSTIVAL:
FEKKSTIVAL:
VENICE FILM
FESTIVAL -
HORIZONS



TARÂNTULA

TARANTELA / TARANTULA

Brazilija / Brazil 2015
Igrani film / Fiction 20'

Režija / Director Aly Muritiba, **Marja Calafange** **Scenarij / Screenplay** Aly Muritiba, **Marja Calafange** **Fotografija / Cinematography** Maurício Baggio **Montaža / Editing** Guilherme Delamuta, **Aly Muritiba** **Ton / Sound** Alexandre Rogoski **Produkcija / Production** Grafo Audiovisual

Otroka sama z globoko religiozno materjo živita v odročnem dvorcu. Dolgo so brez očeta, nato pa idilo zmoti prihod nekoga novega. Starejša sestra se ob tem počuti ogroženo in zato najde način, da njihovo življenje vrne v stare tirnice. Pripoved o izključno ženskem okolju ves čas niha med grozljivko in naturalistično dramo.

In a distant mansion, two children live alone with their religious mother. After being fatherless for a long time, the arrival of someone new disrupts the idyll. Feeling threatened, the older sister finds a way to get things back to the way they were before. A story set in a feminine universe walks a fine line between terror and naturalistic drama.

Aly Muritiba je režiser, scenarist in producent, ki živi in dela v Braziliji. Njegov kratki film A Fábrica je prišel v ožji izbor za 83. podelitev nagrad Ameriške filmske akademije, na mednarodnih festivalih pa je prejel 60 nagrad. Njegov kratki film Patio je bil zmagovalec v sklopu It's All True na IDFF in predvajan v Tednu kritike v Cannesu. A gente je prejel nagrado Healthy Workplaces na festivalu DOK Leipzig.

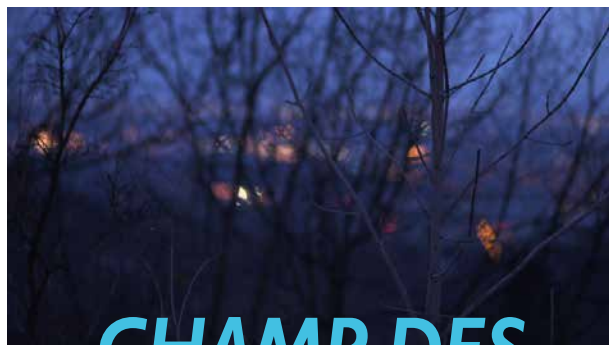
Aly Muritiba is a director, screenwriter and producer living and working in Brazil. His short film A Fábrica was shortlisted for the 83rd Academy Awards and won 60 awards at international festivals. The short film Patio was the winner of It's All True IDFF and selected for the Semaine de La Critique in Cannes. A gente won the Healthy Workplaces Film Award at DOK Leipzig.

A Fábrica (2011), Circular (2011), Para Minha Amada Morta (2015)

Marja Calafange se je rodila 6. septembra 1985 v brazilskem mestu Recife. Četudi deluje kot filmska režiserka, umetniška direktorica in fotografinja, je diplomirala iz digitalnega filma na Evropskem Centru – Curitiba, kjer se je osredotočila na umetniško vodenje filma, delo direktorice fotografije in pravila filmske montaže. Poleg tega je tri leta študirala v ateljeju Horus Sculptors in se tam naučila raznih tehnik in dela z materiali kot so glina, mavec, vosek in bron.

Marja Calafange was born on September 6, 1985 in the Brazilian city of Recife. Film director, art director and photographer; she graduated in Digital Cinema by the European Center - Curitiba, specializing in Art Direction, Cinematography and scene direction. In addition, she studied and attended the atelier of Horus Sculptors for three years, where she learned several techniques and the use of different materials such as clay, plaster, wax and bronze.

Ensaio suíno (2010)



CHAMP DES POSSIBLES

CHAMP DES POSSIBLES / CHAMP DES POSSIBLES

Kanada / Canada 2015
Dokumentarni film / Documentary 13'

Režija / Director Cristina Picchi **Fotografija / Cinematography** Cristina Picchi **Montaža / Editing** Cristina Picchi **Ton / Sound** Bruno Bélanger, David Gülich, Gustaf Berger **Glasba / Music** Giorgio Giampà **Produkcija / Production** The Swedish Film Institute, Andreas Fock, Coproducer Film Väst, Ami Ekström **Senior Executive Short Films, PRIM Centre**

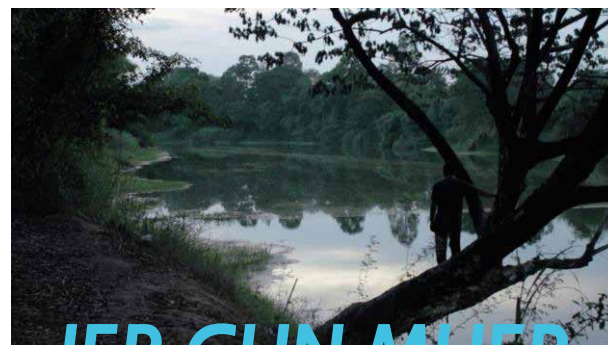
Sodobna mestna simfonija, v kateri se lebdeči spomini stapljajo z urbanimi zvoki in naravnimi elementi; kjer se pripovedi o izgubi in ljubezni zrcalijo v rušenju in gradnji novih stavb; kjer gresta smrt in rojstvo z roko v roki kot najtemnejša ura noči in prva luč dneva, in mreža ulic trdno povezuje vse možnosti, ki jih življenje lahko ponuja.

A contemporary city symphony where floating memories blend with urban sounds and the natural elements, where tales of loss and love are mirrored by the demolition and construction of new buildings, where death and birth stand next to each other, like the darkest hour of the night and the first light of the day, and the net of the streets holds tight all the possibilities that life might unfold.

Cristina Picchi je večkrat nagrajena italijanska filmarka in vizualna umetnica, ki stanuje v Londonu. Njeni filmi so bili predvajani na festivalih in v umetnostnih galerijah po celem svetu ter nagrajeni na festivalih kot je Locarno, Clermont-Ferrand in Thessaloniki. Ima magisterij iz evropske književnosti, ki ga je pridobila na Univerzi v Pisi in magisterij iz dokumentarnega filma, pridobljen na londonski univerzi Goldsmiths.

Cristina Picchi is an award winning Italian filmmaker; writer and visual artist based in London. Her films have been screened in festivals and galleries worldwide, winning prizes in festivals such as Locarno, Clermont-Ferrand and Thessaloniki. She holds a degree and an MA in European Literature from the University of Pisa and a master's degree in Screen Documentary from Goldsmiths University of London.

Zima (2013), Cinetrain: Russian Winter (2014)



JER GUN MUER RAO JER GUN

MLADENIČ IZ REKE CHEE / THE YOUNG MAN WHO CAME FROM THE CHEE RIVER

Tajska / Thailand 2015
Igrani film / Fiction 16'

Režija / Director Wichanon Somunjarn

Golf v Khon Kaenu dela kot izterjevalec. Nekega dne se, kot ponavadi, zgodaj zbudi in odide na delo. Med različnimi ljudmi, s katerimi ima tisti dan opravka, naleti tudi na obupanega zadolženca, ki je hudo zbolel. Položaj, v katerem se je znašel, Golfa prisili v izbiro med svojo poklicno dolžnostjo in čutom za moralo.

Golf works as a debt collector in Khon Kaen. One day he wakes up early to go to work as usual. He meets many people, including a desperate man in debt who falls critically ill. The situation forces Golf to weigh his professional duty and his moral sense against each other.

Wichanon Somunjarn je tajski neodvisni filmski režiser. Njegov prvi celovečerni film *In April The Following Year, There Was A Fire* je poetična upodobitev dogodkov iz njegovega življenja med nedavnimi nemiri na Tajskem.

Wichanon Somunjarn is a Thai independent film director. His first feature film *In April The Following Year, There Was A Fire*, is a poetic retelling of incidents from the director's life against the backdrop of the turmoil in Thailand in the recent years.

Tiang naa noi koi rak (2010), Pohn talay (2012), Wanwela tee pan loei pai (2014)



IT SEEMS TO HANG ON

ŠE VZTRAJAVA / IT SEEMS TO HANG ON

ZDA / USA 2015
Igrani film / Fiction 20'

Režija / Director Kevin Jerome Everson **Scenarij / Screenplay** Kevin Jerome Everson **Fotografija / Cinematography** Kevin Jerome Everson, Kahlil Pedizisai **Montaža / Editing** Kevin Jerome Everson **Ton / Sound** Devon Collins, Kevin Jerome Everson, William Edward George Humphrey II, Kahlil Pedizisai **Produkcija / Production** Kevin Jerome Everson, Madeleine Molyneaux

Film temelji na resnični zgodbi o serijskih morilcih Altonu Colemanu in Debra Brown, ki sta med majem in julijem 1984 ubila enajst ljudi. Dialogi v filmu so napisani po besedilu uspešnice ameriškega soullovskega dvojca Ashford and Simpson iz leta 1979, It Seems To Hang On; besedilo pa se nanaša na par, ki si prizadeva, da bi kljub težavam ostal skupaj.

It Seems to Hang On is based on the true story of the serial killers Alton Coleman and Debra Brown who, between May and July 1984, killed 11 people. The dialogue spoken in the film is based on lyrics from the American soul duo Ashford and Simpson's 1979 hit song It Seems to Hang On. The lyrics refer to a couple struggling to hang on or to be together through adversity.

Kevin Jerome Everson (1965) se je rodil in odrasel v Mansfieldu v ameriški zvezni državi Ohio. Magistriral je na Univerzi v Ohio in diplomiral na Univerzi v Akronu. Trenutno je profesor umetnosti na Univerzi v Virginii. Njegovo umetniško ustvarjanje, vključno s petimi celovečernimi in več kot sedemdesetimi kratkimi filmi, je bilo na ogled v mednarodnih muzejih in umetnostnih institucijah. Filme so predvajali tudi na številnih mednarodnih filmskih festivalih.

Kevin Jerome Everson (1965) was born and raised in Mansfield, Ohio. He has an MFA from Ohio University and a BFA from the University of Akron. He is currently a Professor of Art at the University of Virginia. His artwork and films, including five features and over seventy short form works, have been exhibited internationally at museums and art institutions. His films have been screened at numerous international film festivals.

Cinnamon (2006), Century (2012), The Island of St. Matthews (2013)



SEIDE

SEIDE / SEIDE

Kirgizistan / Kyrgyzstan 2015
Igrani film / Fiction 13'

Režija / Director Elnura Osmonalieva **Scenarij / Screenplay** Elnura Osmonalieva **Fotografija / Cinematography** Chananun Chotrungrroj **Montaža / Editing** Victor Opekin **Ton / Sound** Andrei Nikitenko **Produkcija / Production** Elnura Osmonalieva, Charlotte Rabate, Stanbek Toichubaev, Tolundu Toichubaev

Mlada Seide živi v odročni gorski vasi, v življenju pa ji je od vseh živih bitij najbližje njen konj. Njena energija in dobra volja ne ostaneta neopaženi in Seide kmalu grozi dogovorjena poroka, pri kateri sama seveda nima nikakršne besede. Hkrati jo pretrese novica, da ne bo smela obdržati niti svojega konja.

Young Seide lives in a secluded mountain village. The closest soul she has in life is her horse. Her stamina and good spirit don't go unnoticed and soon she is faced with a prospect of an arranged marriage. Upset and voiceless in the decision Seide is struck when she learns she'd be losing her horse too.

Elnura Osmonalieva (1981) je kirgizistanska filmska režiserka. Šolala se je v Sovjetski uniji, le nekaj let po njenem razpadu pa še v ZDA. Je zagovornica umetnosti in izobrazbe. Njena dela se ukvarjajo s človeškim izkustvom, ki ga oblikujeta revščina in družbeni pritiski. Trenutno stanuje v New Yorku in študira na Šoli umetnosti Tisch na Univerzi v New Yorku. Je mama treh otrok, svoj zadnji kratki film Seide pa je posnela prav v času, ko se ji je rodil novorojenček.

Elnura Osmonalieva (1981) is a Kyrgyzstani film director. She attended a Soviet school and later studied in the US just a few years following the disintegration of the Soviet Union. She is an advocate for art and education. Her works explore human experiences in the circumstances of poverty and strong societal pressures. Currently she is based in New York where she is a graduate film student at the Tisch School of the Arts at New York University. She is a mother of three and made her recent short Seide while having her new baby.



OPICA / MONKEY

Kitajska / China 2015
Animirani, eksperimentalni film / Animation, Experimental 5'

Režija / Director Jie Shen **Scenarij / Screenplay Jie Shen** **Animacija / Animation Jie Shen** **Ton / Sound Keju Luo** **Glasba / Music Keju Luo**

Tri opice: kaj se zgodi, ko ena umre?

Three monkeys: what happens when one of them is dead?

Šen Že (1989) je leta 2012 diplomiral na šanghajskem Inštitutu za tehnologijo. Zdaj živi in dela v Šanghaju.

Shen Jie (1989) graduated from the Shanghai Institute of Technology in 2012. He lives and works in Shanghai.

Horse (2014)



Programski sklopi 1-3 vključujejo igrane, eksperimentalne, animirane in dokumentarne filme. Program SHORT MATTERS! 2016 je raznolik pregled mlade evropske sodobne filmske produkcije, saj filmi prihajajo iz različnih regij Evrope in njene okolice: Bosne in Hercegovine, Danske, Francije, Grčije, Hrvaške, Izraela, Nemčije, Palestine, Srbije, Španije, Švedske, Turčije in Združenega kraljestva. Filme pogosto zaznamuje kritičen vpogled v vsakdanje življenje in premislek o aktualnih tematikah, kot so medijsko poročanje, priseljevanje, brezposelnost in drugih.

EFA – SHORT MATTERS! introduces some of the best European short films that in 2015 were competing for the European Film Awards, the counterpart of the American Oscars, nominated by the European Film Academy (EFA). In 2016, the programme is touring a series of festivals around the world, such as Tampere, Bucharest, Oberhausen, Pula, Palić, DokuFest, Uppsala, Winterthur, Black Nights Tallinn and several others.

The screenings 1–3 include fiction, experimental films, animations and documentaries. Coming from various regions of Europe and its surroundings – Bosnia and Herzegovina, Croatia, Denmark, France, Germany, Greece, Israel, Palestine, Serbia, Spain, Sweden, Turkey and the UK – the 2016 SHORT MATTERS! programme is a manifold panorama of young contemporary European filmmaking. The films take a critical view on everyday life and raise questions on many current themes, e.g. media reporting, immigration, unemployment and others.

EFA SHORT MATTERS! I

104

EFA - SHORT MATTERS! I



WASHINGTONIA

WASHINGTONIA / WASHINGTONIA

Grčija / Greece 2014
Igrani film / Fiction 24'

Režija / Director Konstantina Kotzamani **Scenarij / Screenplay** Konstantina Kotzamani **Fotografija / Cinematography** Giorgos Karvelas, Giannis Kanakis **Montaža / Editing** Leonidas Papafotiou **Ton / Sound** Persefoni Miliou **Glasba / Music** Panou Manouilidis, drag_A_tek **Produkcija / Production** squared square, Artemis Pattakou **Kontakt / Contact** artemispattakou@gmail.com

Washingtonia se začne, ko se bitja žirafinega srca ne sliši več. Washingtonia je drugo ime za Atene, kraj, kjer se ljudi in živali zaradi vročine poloti poletna žalost. Washingtonia je edina palma, ki ji rdeči hrošč ne požre srca. Ker je njeno srce majhno in izsušeno, in majhnih izsušenih src nihče ne mara.

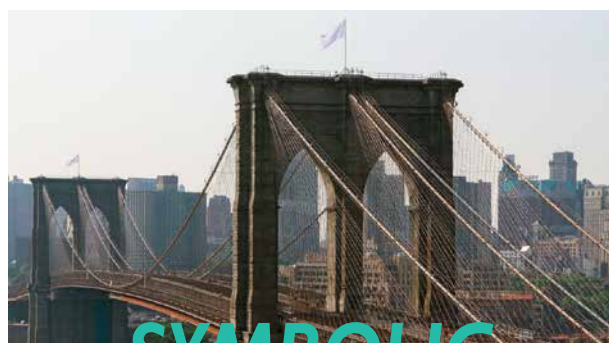
Washingtonia starts when the giraffe's heart can no longer be heard. Washingtonia is an alternative name for Athens, a place where people, like animals, fall into summertime sadness because of the heat. Washingtonia is the only palm tree that doesn't have its heart devoured by the red beetle. Because its heart is small and dry and no one likes small and dry hearts.

Konstantina Kotzamani, rojena 1983 v mestu Komotini, je študirala farmacijo in film na Aristotelovi univerzi v Solunu, na oddelku za likovno pedagogiko. Kot režiserka je sodelovala na Talent Campusih v Berlinu in Sarajevu. Njeni kratki filmi so bili uvrščeni na številne mednarodne festivale in prejeli mnogo nagrad.

Born in Komotini in 1983, Konstantina Kotzamani studied Pharmacy and Cinema at the Aristotle University of Thessaloniki, Department of Fine Arts. She has participated at Berlin and Sarajevo Talent Campus as a director. Her short movies have been selected in several International Festivals and have received many awards.

Pigs (2011), Arundel (2012), Jutarnje molitve (2013)

105



SYMBOLIC THREATS

SIMBOLNE GROŽNJE / SYMBOLIC THREATS

Nemčija / Germany 2015
Dokumentarni film / Documentary 15'

Režija / Director Mischa Leinkauf, Lutz Henke, Matthias Wermke
Ton / Sound Alexander Heinze **Produkcija / Production** Wermke
/ Leinkauf, Mischa Leinkauf, Lutz Henke, Matthias Wermke
Kontakt / Contact studio@wermke-leinkauf.com

Poezija ali grožnja? Vdajanje v usodo ali umetniška gesta? Kako si je en dogodek mogoče razlagati na toliko različnih načinov? Skozi medijska poročanja o dogodku se v Simbolnih grožnjah nasprotujoče si razlage javnosti izrazijo v svojih skrajnostih. Film, ki ga je navdihnila silovita razprava o dveh "belih ameriških zastavah", ki sta se nenadoma pojavili na stolpih newyorškega ikoničnega brooklynskega mostu, se sprašuje o današnjem družbenem vplivu umetnosti.

Poetry or threat? An act of surrender or perhaps art? How can one incident be interpreted in so many ways? By means of press reports, the film allows the public at large to express their extreme disparity of interpretation. Inspired by the heated debate over the two "White American Flags" that suddenly appeared on the towers of New York City's iconic Brooklyn Bridge, the film asks what kind of societal scope art has in the present day.

Mischa Leinkauf, Lutz Henke in Matthias Wermke so odrasli v Berlinu v devetdesetih. Navdušenje nad spreminjanjem namena urbanih prostorov jih je že zgodaj povežalo. Na ista vprašanja in iste kraje se pri svojem delu osredotočajo še danes, bodisi kot ustvarjalci filmov, kuratorji, kulturni znanstveniki ali umetniki.

Mischa Leinkauf, Lutz Henke and Matthias Wermke grew up in Berlin in the 1990s. A shared enthusiasm for repurposing urban spaces brought the three together early on. Nowadays, they still focus on the same questions and locations in their work, whether it be as filmmakers, curators, cultural scientists or artists.

Die neonorangene Kuh (2006), Trotzdem Danke (2006), Zwischenzeit (2008)



PIKNIK

PIKNIK / PICNIC

Hrvaška / Croatia 2015
Igrani film / Fiction 13'

Režija / Director Jure Pavlović **Scenarij / Screenplay** Džejna Avdić,
Jure Pavlović **Fotografija / Cinematography** Almir Fakić **Montaža /**
Editing Dragan Von Petrović **Ton / Sound** Vladimir Božić **Produkcija**
/ Production Sekvenca, Luka Venturin, Jure Pavlović **Kontakt /**
Contact info@sekvenca.hr

Sarajevo, prometna konica. Emir (15) se v spremstvu socialnega delavca odpravlja na Igman, kjer bo v kaznilnici pol-odprtega tipa konec tedna preživel na pikniku s svojim očetom. Zaradi gostega prometa zamujata ...

Sarajevo, rush hour: Emir (15), accompanied by a social worker, is on his way to meet his father Safet for a weekend picnic at Igman, a semi-open penitentiary. Due to the heavy traffic they are late...

Jure Pavlović (1985) je diplomiral iz filmske in TV režije na Akademiji za dramske umetnosti v Zagrebu. Pri številnih igranih filmih je delal kot asistent režije, nabral si je dragocene izkušnje in sodeloval na različnih mednarodnih delavnicah in izobraževanjih za nadarjene. Njegovi kratki filmi so bili prikazani na več kot 50 festivalih, kjer so bili večkrat tudi nagrajeni.

Jure Pavlović (1985) graduated in film and TV directing at the Academy of Dramatic Art in Zagreb. He worked as an assistant director on several feature films gaining precious experience and took part in different international workshops and talent venues. His short films were shown on more than 50 festivals, winning multiple awards.

Ponedjeljak (2006), Bacila je sve niz rijeku (2010), Pola ure za bako (2010), Umbrella (2012)



IM TEKHAYEKH, HA'OLAM YEKHAYEKH ELEKHA

NASMEJ SE, PA BO SVET LEPSI / SMILE, AND THE WORLD WILL SMILE BACK

Izrael, Palestina / Israel, Palestine 2014
Dokumentarni film / Documentary 20'

Režija / Director Ehab Tarabieh, Yoav Gross, the al-Haddad family **Montaža / Editing** Yoav Gross, Ehab Tarabieh **Ton / Sound** Nimrod Eldar **Produkcija / Production** B'Tselem, Yoav Gross, Ehab Tarabieh, Helen Yanovski **Kontakt / Contact** yoav@btselem.org

Mrzle decembrske noči se pred hišo družine al-Haddad prikažejo izraelski vojaki in potrkajo na vrata. Prišli so preiskat hišo. Najstnik Diaa pograbi videokamero. Med preiskavo se odvije nenavadno merjenje moči. Vojaki nočejo oditi, dokler se Diaa ne bo prenehal smehljati.

One cold December night, Israeli soldiers come up to the al-Haddad family home in a Palestinian neighbourhood of Hebron and knock on the door. They've come to search the house. Diaa, the teenage son, reaches for the family's video camera. As the search unfolds, a strange power struggle evolves. The soldiers won't leave until he stops smiling.

Ehab Tarabieh se je rodil leta 1982 v kraju Majdal Shams, majhni vasi v sirske Golanske višavju. Odraščal je pod izraelsko vojaško okupacijo, zato je bil politično aktiven že v zelo mladih letih. Po diplomi na Češkem je posnel več nagrajenih kratkih filmov, ki so dokumentirali življenje v okupirani Palestini.

Ehab Tarabieh was born in 1982 in Majdal Shams, a small village in the Syrian Golan Heights. Growing up under Israeli military occupation, Tarabieh was politically active at very young age. After graduating in the Czech Republic, he made several award-winning short films that documented life under occupation in Palestine.

The Forty Second Winter (2009), Al-Mansiyun (2012)



DISSONANCE

NEUGLAŠENOST / DISSONANCE

Nemčija / Germany 2015
Animirani film / Animation 17'

Režija / Director Till Nowak **Scenarij / Screenplay** Till Nowak **Animacija / Animation** Till Nowak, Malte Lauinger **Fotografija / Cinematography** Ivan Robles Mendoza **Montaža / Editing** Philipp Hahn, Till Nowak **Ton / Sound** Andreas Radzuweit **Glasba / Music** Olaf Taranczewski, Frank Zerban **Produkcija / Production** frameboX, Till Nowak **Kontakt / Contact** sales@shortfilm.com

V nadrealističnem, plavajočem svetu osamljen živi genialen glasbenik. Vsak dan igra klavir v ogromni koncertni dvorani, čeprav tam ni nikogar, ki bi ga slišal. Nekega dne se njegov animirani svet podre, on pa se mora soočiti z resničnostjo. Želi si le, da bi svojo glasbo lahko delil s hčerjo, vendar mu njena mama tega ne dovoli.

A genius musician lives a lonely life in a surreal, floating world. He plays the piano every day in a gigantic concert hall, but there is nobody to listen. One day his animated world collapses and he must face reality. He only has one wish: to share his music with his daughter; but her mother won't allow it.

Till Nowak je nemški digitalni in vizualni umetnik, grafični oblikovalec in filmar. Njegov diplomski projekt *Delivery*, devetminutni animirani film, je bil prikazan na več kot 200 mednarodnih filmskih festivalih, kjer je prejel več kot 35 nagrad. Je član Nemške in Evropske filmske akademije.

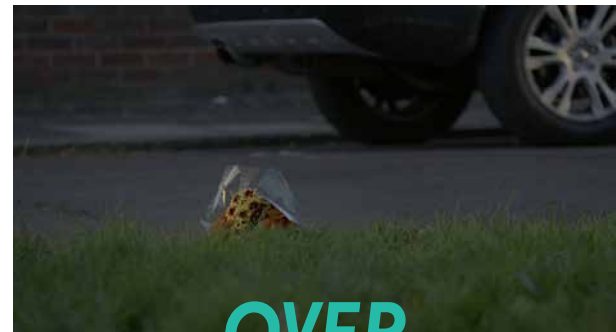
Till Nowak is a German digital artist and visual artist, graphic designer and filmmaker. His thesis project *Delivery*, a 9-minute animated film, screened at more than 200 international film festivals, winning more than 35 awards. He is a member of both the German Film Academy and the European Film Academy.

Delivery (2005), *The Centrifuge Brain Project* (2012)

EFA SHORT MATTERS! 2

III

EFA - SHORT MATTERS! 2



OVER

ČEZ / OVER

Združeno kraljestvo / United Kingdom 2015
Igrani film / Fiction 13'

Režija / Director Jörn Threlfall **Scenarij / Screenplay** Jörn Threlfall
Animacija / Animation Jörn Threlfall **Fotografija / Cinematography**
Richard Mott **Montaža / Editing** Amanda James **Ton / Sound** Patch
Rowland **Glasba / Music** Lennert Busch **Produkcija / Production**
Lenaray films Ltd, Jörn Threlfall **Kontakt / Contact** jorn@outsider.tv

Prizorišče zločina. V devetih širokih planih, kronološko razporejenih v obratnem vrstnem redu, se odvije vznemirljiva zgodba: kaj se pripetilo v tako mirni soseski? Je šlo za umor, je nekdo pobegnil, je bila nesreča? Resnica je pretresljiva in povsem pričakovana.

Over presents a crime scene. During the course of nine wide shots, told in reverse order, we witness an intriguing story unfold. What has happened in this quiet neighborhood? A murder, a hit-and-run, an accident? The reality is profound, and deeply unexpected.

Jörn Threlfall je režiser, ki živi v Londonu. Film in gledališče je študiral v Berlinu, od koder se je odpravil v London, da bi tam delal za Discovery Channel in Channel 4/4 Creative. Za svoje delo je dobil številne nagrade po vsem svetu.

Jörn Threlfall is a director based in London. He studied film and theatre in Berlin, and went on to work for The Discovery Channel and Channel 4/4 Creative in London. His work has garnered a multitude of honours worldwide.

La colline verte (2001), Closer (2009), Mojado (2011)

III



FILS DU LOUP

VOLČJI SIN / SONG OF THE WOLF

Francija / France 2015
Igrani film / Fiction 23'

Režija / Director Lola Quivoron **Scenarij / Screenplay** Lola Quivoron, Pauline Ouvrard **Fotografija / Cinematography** Lucie Ternisien **Montaža / Editing** Félix Rehm **Ton / Sound** Antoine Bertucci **Produkcija / Production** La Fémis, Margaux Juvénal **Kontakt / Contact** g.amgar@femis.fr

Za obzidjem starodavne vojaške utrdbe Johnny, mlad fant, poskuša izuriti in ukrotiti Irona, svojega prvega psa čuvaja.

Between the walls of an ancient military fort, Johnny, a young boy, learns how to train and dominate Iron, his first guard dog.

Lola Quivoron se je rodila leta 1989 v Parizu. Po diplomi je zaključila pripravnico, študirala sodobno literaturo in magistrirala iz kinematografije v Parizu. Leta 2012 je bila sprejeta na Oddelek za filmsko režijo na šoli La fémis. Ukvarja se tudi s fotografijo.

Lola Quivoron was born in 1989 in Paris. After her diploma, she completed a preparatory school, studied modern literature and obtained a Masters in Cinema in Paris. In 2012, she entered the Film Directing Department at La fémis. She also practices photography.

Grande Ourse (2013), Stand (2014)



E.T.E.R.N.I.T.

E.T.E.R.N.I.T. / E.T.E.R.N.I.T.

Francija / France 2015
Igrani film / Fiction 11'

Režija / Director Giovanni Aloï **Scenarij / Screenplay** Nicolò Galbiati **Fotografija / Cinematography** Andrea Baronne **Montaža / Editing** Diego Schiavo **Ton / Sound** Giovanni Frezza **Glasba / Music** Giorgino Maccarinelli **Produkcija / Production** Bien ou Bien Productions, Zangro Zangro, Baptiste Bauduin **Kontakt / Contact** distribution.bienoubien@gmail.com

Italija, 2015: Ali, priseljenec iz Tunizije, ki dela kot odstranjevalec azbesta, dobi vizo, s katero se mu bosta lahko pridružili še žena in hči. Da bi njegova družina lahko prišla, mora sprejeti težko odločitev.

Italy, during the year 2015: Ali, a Tunisian immigrant working in asbestos removal receives the visa which will allow his wife and daughter to join him. To get ready to welcome his family, he must make a radical decision.

Giovanni Aloï je italijanski režiser, rojen leta 1984. Na Univerzi v Bologni je študiral filmsko zgodovino in kritiko ter "plastične umetnosti" na Université Paris VIII. Po diplomi je začel delati pri italijanski TV oddaji Le Iene kot scenarist in snemalec. Posnel je nekaj dokumentarcev, igranih filmov in dva kratka filma.

Giovanni Aloï is an Italian director, born in 1984. He studied Film History and Criticism at the University of Bologna and "arts plastiques" at the Université Paris VIII. After graduating he started working as a writer and camera operator for the Italian TV show Le Iene. He has made some documentaries, a feature and two short films.

L'inaugurazione (2009), Pan Play Decadence (2013), A Passo d'uomo (2014)



EL CORREDOR

TEKAČ / THE RUNNER

Španija / Spain 2014
Igrani film / Fiction 12'

Režija / Director José Luis Montesinos **Scenarij / Screenplay** José Luis Montesinos, Iakes Blesa **Fotografija / Cinematography** Marc Zumbach **Montaža / Editing** Xavi Saucedo **Ton / Sound** Xavi Saucedo **Glasba / Music** Javi Rodero **Produkcija / Production** Caduco Films / Arturo Méndiz, José María Torres **Kontakt / Contact** fest@marvinwayne.com

Pred petimi leti je lastnik zaprl tovarno in odpustil 300 delavcev. Prvič, ko se odpravi teč, enega od njih spet sreča.

Five years ago the boss closed the company and fired 300 workers. The first time he goes out for a run he meets one of them.

José Luis Montesinos, rojen v Tarragoni leta 1978, je inženir, režiser in scenarist. Režiral je številne kratke filme in zanje prejel več kot 130 državnih in mednarodnih nagrad. Trenutno kot režiser in scenarist dela na različnih igranih filmih, reklamah in na televiziji.

Born in Tarragona in 1978, José Luis Montesinos is an engineer, director and screenwriter. He has directed several short films and won more than 130 national and international awards. He is currently working as a director and screenwriter on various feature films, commercials and television.

Final (2003), Matagatos (2009), La historia de siempre (2010)



KUNG FURY

KUNG FURY / KUNG FURY

Švedska / Sweden 2015
Igrani film / Fiction 30'

Režija / Director David Sandberg **Scenarij / Screenplay** David Sandberg **Fotografija / Cinematography** Mattias Andersson, Martin Gardemalm, Jonas Ernhill **Animacija / Animation** FIDO AB **Montaža / Editing** Nils Moström **Ton / Sound** Patrik Öberg **Glasba / Music** Mitch Murder **Produkcija / Production** Laser Unicorns Productions, Linus Andersson, Eleni Young **Kontakt / Contact** linus@laserunicorns.com

Miamijski policijski detektiv in mojster borilnih veščin Kung Fury potuje v času – iz osemdesetih se odpravi v čas druge svetovne vojne, da bi ubil Adolfa Hitlerja ali »Kung Führerja« in tako maščeval smrt svojega prijatelja. Napaka v časovnem stroju ga pošlje v vikinško dobo.

Miami Police Department detective and martial artist Kung Fury time travels from the 1980s to World War II to kill Adolf Hitler, a.k.a. "Kung Führer", and revenge his friend's death. An error in the time machine sends him further back to the Viking Age.

Scenarist in režiser David Sandberg se je rodil na Švedskem. Že pri sedemnajstih je vedel, da bi rad snemal filme, ki so ga očarali kot otroka. Zato se je izučil za 3D animatorja. Ko mu je zmanjkalo denarja za film Kung Fury, je začel prodajati svoje premoženje – kavč in televizijo – da bi lahko film tudi dokončal.

Writer-director David Sandberg was born in Sweden. By the time he was 17, Sandberg knew he wanted to make the kind of movies that had enthralled him as a kid, so he taught himself to be a 3D animator. When the money for financing Kung Fury ran out, he started selling off his possessions — his couch, his television — to finish the job.

Nugammalt - 77 händelser som format Sverige (2013)

EFA SHORT MATTERS! 3

116

EFA - SHORT MATTERS! 3



ÇEVİRMEN

PREVAJALEC / THE TRANSLATOR

Združeno kraljestvo, Turčija / United Kingdom, Turkey 2014
Igrani film / Fiction 23'

Režija / Director Emre Kayış **Scenarij / Screenplay** Emre Kayış
Fotografija / Cinematography Nick Cooke **Montaža / Editing**
Ricardo Saraiva **Ton / Sound** Raoul Brand **Produkcija / Production**
The London Film School / Oytun Kal **Kontakt / Contact**
g.harrold@lfs.org.uk

Yusufa, sirskega begunskega dečka, ki v izgnanstvu živi v oddaljenem turškem obmejnem mestu, izberejo zaradi njegove na novo odkrite sposobnosti. Nauči se jo uporabljati, a to ga stane nedolžnosti.

Yusuf, a Syrian refugee boy who lives in exile in a remote Turkish border town is chosen for his newfound power but he has to experience how to use it, at the cost of his innocence.

Emre Kayış je režiser in scenarist, ki živi v Istanbulu. Na filmski šoli v Londonu je diplomiral s kratkim filmom Prevajalec, ki je bil prikazan na različnih filmskih festivalih po svetu in prejel številne nagrade.

Emre Kayış is an Istanbul based director and screenwriter. He graduated from the London Film School with his short film The Translator which was screened at various film festivals around the globe and won numerous awards.

The Palm (2012), Where Is My Brother (2013), The Couch (2014)

117



FIELD STUDY

TERENSKA ŠTUDIJA / FIELD STUDY

Združeno kraljestvo / United Kingdom 2014
Igrani film / Fiction 20'

Režija / Director Eva Weber **Scenarij / Screenplay** Line Langebek
Fotografija / Cinematography Chloë Thompson **Montaža / Editing**
Tracy Granger **Ton / Sound** Harry Barnes **Glasba / Music** Stuart Earl
Produkcija / Production Rooks Nest Entertainment, Julia Godzinskaya,
Sophie Vickers **Kontakt / Contact** julia@rooksnestent.com

Terenska študija je zgodba o skritih osteh moči, znanja in nedolžnosti. Mladi, sramežljivi študent na terenskem izletu na Poljsko po razpadu komunizma zamolči resnico in je nato prisiljen prehitro odrasti.

A story about the latent poisons in power, knowledge and innocence, the film tells the story of a young, shy student on a field trip to post-communist Poland who very abruptly comes of age when he makes the choice to withhold a truth.

Eva Weber prihaja iz Nemčije, kot režiserka dokumentarcev in igranih filmov pa dela v Londonu. Režirala je veliko kratkih dokumentarcev, ki so bili nagrajeni s številnimi nagradami. Med drugim so bili prikazani tudi na Sundanceu, v Edinburghu, na festivalu SXSW in v Telluridu.

Originally from Germany, Eva Weber is a London-based director working in documentary and fiction. She has directed a number of multi-award-winning short documentaries which have screened, amongst others, at Sundance, Edinburgh, SXSW, and Telluride.

Disgraceful Conduct (1997), The Intimacy of Strangers (2005), City of Cranes (2007), The Solitary Life of Cranes (2008), Steel Homes (2008), Reindeer (2011), Night, Peace (2012), Black Out (2012)



NAŠE TELO

NAŠE TELO / OUR BODY

Srbija, Bosna in Hercegovina, Nemčija / Serbia, Bosnia & Herzegovina, Germany 2015
Eksperimentalni, igrani film / Experimental, Fiction 15'

Režija / Director Dane Komljen **Scenarij / Screenplay** James Lattimer,
Dane Komljen **Fotografija / Cinematography** Dane Komljen **Montaža / Editing**
Dane Komljen **Ton / Sound** Jakov Munizaba **Produkcija / Production**
Dart film, Nataša Damjanović, Vladimir Vidić, Zoran Galić
Kontakt / Contact natasa@dartfilm.com, vladimir@dartfilm.com

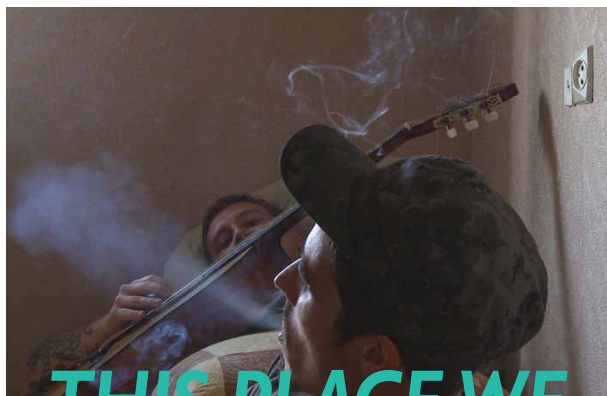
Od tod se vidi vse: na desno morje, na levo gore, vmes pa nebo.

From here, you can see everything: the sea to the right, the mountains to the left, the sky in between.

Dane Komljen (1986, Jugoslavija) je v Beogradu študiral filmsko režijo. Po diplomi je pripravil video instalacijo v Srbiji ter posnel kratke filme v Bosni in na Hrvaškem. Med magistrskim študijem v Le Fresnoy se je spoznaval s sodobno umetnostjo. Njegovi filmi so se v Rotterdamu uspešno potegovali za tigra.

Dane Komljen (1986, Yugoslavia) was educated in film directing in Belgrade. After his studies he made a video installation in Serbia and short films in Bosnia and Croatia. At Le Fresnoy in France, he learned about contemporary art during his Master's study. His films have successfully competed for the Tiger Awards in Rotterdam.

Ja vec jesam sve ono sto zelim da imam (2010), Tjelesna Funkcija (2012), Sitna ptica (2013), Višak vjetra (2014)



THIS PLACE WE CALL OUR HOME

TO JE NAŠ DOM / THIS PLACE WE CALL OUR HOME

Danska / Denmark 2014
Dokumentarni film / Documentary 30'

Režija / Director Thora Lorentzen, Sybilla Tuxen **Fotografija / Cinematography** Thora Lorentzen, Sybilla Marie Wester Tuxen
Montaža / Editing Mik Stampe **Ton / Sound** Mathias Dehn
Glasba / Music Nikita Ogurtsov **Produkcija / Production** Thora Lorentzen, Sybilla Marie Wester Tuxen **Kontakt / Contact**
sybilla.marie@gmail.com, thoralorentzen@gmail.com

Film se namesto na besede osredotoča na podobe. Skozi razdrobljeno pripoved prikaže konflikt v Ukrajini in kako ta vpliva na vsakdanje življenje tistih, ki ostajajo doma; tistih, ki čakajo.

With a main focus on imagery over dialogue and with a fragmented storyline, the film depicts the conflict in Ukraine, and how it affects everyday life of those who stay at home; of those who are waiting.

Thora Lorentzen se je rodila v danskem mestu Munkeby leta 1986, Sybilla Marie Tuxen pa leta 1990 v Kopenhagenu. Sta študentki na Državni filmski šoli in mladi dokumentaristki.

Thora Lorentzen, born in 1986 in Munkeby, Denmark, and Sybilla Marie Tuxen, born in 1990 in Copenhagen, are both students at the National Film School of Denmark and new documentary directors.

Svantes Skrækfilm (2012)

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AUGUST 2016

Pod okriljem Luksuz produkcije iz Krškega se po Sloveniji že več kot desetletje odvijajo brezplačne poletne filmske delavnice, ki vsako leto pritegnejo ogromno mladih udeleženk in udeležencev iz najrazličnejših držav. Povsem svež – avgustovski – izbor tako nastalih dokumentarnih filmov bomo na festivalu v spremljevalnem programu prikazali že prvi dan.

Delovanje Luksuz produkcije je za slovenski filmski prostor izjemno dragoceno. Je neprekinjeno beleženje družbene realnosti, kot jo doživljamo tukaj in zdaj, obenem pa pod budnim očesom mentorjev in mentoric – pogosto priznanih režiserjev – sooblikuje novo generacijo uspešnih filmskih ustvarjalk in ustvarjalcev. Četudi je bila Luksuz produkcija z Vesno za posebne dosežke nagrajena šele nedavno, njena zgodovina skupaj s prvimi izdelki videoprodukcije Društva zaveznikov mehkega pristanka sega že v leto 1997. V produkcijskem smislu je bil njihov prvi resnejši projekt Naprej, ki ga je posnel režiser Boris Petkovič; kratki film je bil tako doma kot v tujini sprejet več kot uspešno.

Z letom 2001 je intenzivno izobraževanje na področju filma in videa, ki ga nudi Luksuz produkcija, postalo stalnica. Od tedaj so izvedli na ducate mednarodnih delavnic in producirali na stotine kratkometražnih dokumentarcev, med vrste svojih predavateljev in predavateljic pa večkrat povabijo tudi uveljavljene cineaste, kot so Želimir Žilnik, Igor Bezinović, Jure Černec, Boris Petkovič, Jurij Meden, Nemanja Babić, Marko Cvejić, Incredible Bob in druge.

Luksuz production from the town of Krško has now been organising free summer documentary film workshops for more than a decade. Each year, these workshops draw together a number of young people from all over Europe. In the accompanying program of our festival, we are happy to present a fresh selection of these films, made in August.

The work that Luksuz production is doing is precious for a cultural landscape such as the one in Slovenia. It is a continuous record of social reality of here and now. At the same time, its mentors, often renowned filmmakers themselves, are helping shape a new generation of young and successful film talents. Recently awarded a Vesna for special achievement, the history of Luksuz production began in 1997. Production-wise, the first big milestone was their fiction short Forward made by Boris Petkovič. The film has garnered wide attention at home and abroad.

Since 2001, Luksuz production's filmmaker training has become a regular. They have organised dozens of international workshops and have produced hundreds of short documentaries, often with established cineasts offering to work as their mentors. Among them are Želimir Žilnik, Igor Bezinović, Jure Černec, Boris Petkovič, Jurij Meden, Nemanja Babić, Marko Cvejić, Incredible Bob and others.

MATINEJA: MATINEJA: SKOZI SKOZI OTROSKE OTROSKE OCI OCI

MATINÉE: MATINÉE: THROUGH THROUGH THE EYES OF THE EYES OF A CHILD A CHILD

Letošnja matineja je pripravljena v sodelovanju s Slovenskim filmskim arhivom pri Arhivu Republike Slovenije in prinaša izbor najzlahtnejših mladinskih kratkih filmov priznanih slovenskih avtorjev. Najmlajšim ponuja priložnost, da lahko pokukajo v čas otroštva svojih staršev, babic in dedkov; čeprav se časi spreminjajo, nekatere reči pač ostajajo enake.

This year's matinée is brought to you in cooperation with the Slovene film Archives, presenting a selection of the most noteworthy short family films by acclaimed Slovene filmmakers. The younger part of the audience will have the opportunity to take a peek at the childhood of their parents, grandmothers and grandfathers; and although times are changing, some things obviously remain the same.

IZBIRAM SI POKLIC / CHOOSING MY PROFESSION

Slovenija / Slovenia 1962
Dokumentarni film / Documentary 25'

Režija / Director Lojze Jurc **Scenarij / Screenplay** Lojze Jurc **Fotografija / Cinematography** Lojze Jurc **Montaža / Editing** Slavko Jančar **Produkcija / Production** Zavod SR Slovenije za produktivnost dela

Izbira poklica skozi igro v otroštvu. / Children try to decide about what they want to be when they grow up.

Lojze Jurc, režiser. / Lojze Jurc, a film director.

Usmerjeno izobraževanje (1980), Sladkorna pesa pospešuje razvoj kmetijstva (1980)

POGLED STVARI / THE PERSPECTIVE OF THINGS

Slovenija / Slovenia 1978
Igrani eksperimentalni film / Fiction experimental 12'

Režija / Director Filip Robar Dorin **Scenarij / Screenplay** Filip Robar Dorin **Fotografija / Cinematography** Valentin Tine Perko **Montaža / Editing** Filip Robar Dorin **Produkcija / Production** Viba film

Simfonija raznovrstnih posnetkov, ki z montažnim povezovanjem ustvarjajo različne atmosfere. / A symphony of various shots edited to create different atmospheres.

Filip Robar Dorin, scenarist, režiser in montažer; se je rodil v Boru leta 1940. Študiral je primerjalno književnost in filozofijo na FF v Ljubljani ter filmsko scenaristiko, režijo, kamero in montažo na Univerzi Columbia v Chicagu. V začetku osemdesetih je ustanovil eno prvih neodvisnih producerskih podjetij pri nas, Filmske alternative, ki se je pozneje preimenovalo v Filmal Pro. Kot filmski ustvarjalec se je podpisal pod več kot trideset kratkih in srednjemetražnih dokumentarnih in igranih filmov, za katere je bil nagrajen doma in v tujini.

Filip Robar Dorin was born in 1940 in Bor. He studied comparative literature and philosophy at the Faculty of Arts in Ljubljana and film screenplay writing, directing, camera and editing at the Columbia College in Chicago. In the beginning of the 1980s, he founded an independent production company Filmske alternative (later called Filmal Pro). As a filmmaker, he made some thirty short and medium-length documentary and feature films, for which he received several national and international film awards.

Pot v gaj / Opre roma 3 (2011), Bogdan Borčič (2009), Veter se požvižga (2008)

Slovenija / Slovenia 1981
Igrani film / Fiction 13'

Režija / Director Filip Robar Dorin **Scenarij / Screenplay** Filip Robar Dorin, Aleksander Zorn **Fotografija / Cinematography** Valentin Tine Perko **Montaža / Editing** Janez Bricelj **Produkcija / Production** Viba film

V majhnem mestu se deček v družbo sovrstnikov vključi skozi igranje ristanca. / A boy finds a way to connect to his peers by playing hopscotch.

Filip Robar Dorin, scenarist, režiser in montažer, se je rodil v Boru leta 1940. Študiral je primerjalno književnost in filozofijo na FF v Ljubljani ter filmsko scenaristiko, režijo, kamero in montažo na Univerzi Columbia v Chicagu. V začetku osemdesetih je ustanovil eno prvih neodvisnih producerskih podjetij pri nas, Filmske alternative, ki se je pozneje preimenovalo v Filmal Pro. Kot filmski ustvarjalec se je podpisal pod več kot trideset kratkih in srednjemetražnih dokumentarnih in igranih filmov, za katere je bil nagrajen doma in v tujini.

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Pot v gaj / Opre roma 3 (2011), Bogdan Borčič (2009), Veter se požvižga (2008)

Slovenija / Slovenia 2000
Igrani film / Fiction 23'

Režija / Director Jan Zakonjšek **Scenarij / Screenplay** Vuk Babić, Jan Zakonjšek **Fotografija / Cinematography** Radovan Čok **Montaža / Editing** Janez Bricelj **Ton / Sound** Jože Trtnik **Glasba / Music** Tomaž Grom **Produkcija / Production** A Atalanta

Lesi je četrti član družine Sitarjevih. Z ljubečimi gospodarji si deli hišo, kavč, posteljo in mizo, vse dokler se ti ne odločijo, da bodo preuredili stanovanje, zamenjali življenjski slog in dvignili življenjsko raven. Stari pes ne gre v novo shemo. Kot je to pri nas v navadi, se ga hočejo znebiti. Pes, ki nič ne razume, se kar naprej vrača.

Lassie is the fourth member of the Sever family. It shares its house, couch, bed and table with its loving owners, until they decide to renew the apartment, change their lifestyle and become fancier. The old dog doesn't fit into the new scheme and the family tries to get rid of him. But the dog that doesn't understand much keeps coming back.

Jan Zakonjšek (Ljubljana, 1960) je diplomant Akademije za gledališče, radio, film in televizijo. Živi in dela v Ljubljani kot filmski, televizijski in gledališki režiser ter na akademiji zdaj poučuje filmsko režijo.

Jan Zakonjšek (Ljubljana, 1960) is a graduate of the Academy for Theatre, Radio, Film and Television in Ljubljana. He lives and works in Ljubljana as a film, television and theatre director and teaches film direction at the academy.

Do vrha in nazaj (2015), Prihajam iz Gaze (2010), Irena: Portret flavtistke Irene Grafenauer (1997)

Slovenija / Slovenia 1982
Igrani film / Fiction 8'

Režija / Director Jože Bevc **Scenarij / Screenplay** Jože Bevc **Fotografija / Cinematography** Janez Verovšek **Montaža / Editing** Zvezdana Sabotič **Glasba / Music** Tomaž Domicelj **Produkcija / Production** Viba film

Avtomatika je človeka osvobodila fizičnega napora. Toda stroj je človeka zaslužnil! Človek je postal stroj: dela, živi - in nič več.

Man has been freed of physical labour by automation. But he became enslaved by the machines! Man has become a machine: he works, he lives - and nothing else.

Filmski režiser in scenarist Jože Bevc se je rodil leta 1925 v Ljubljani. Napisal je več kot štirideset scenarijev za kratke filme in večino od njih tudi režiral. V slovenski kratki film petdesetih let je vnesel družbenokritične in satirične elemente. V teh filmih obravnava t. i. malega človeka, ki je pogosto žrtev raznih krivic, vendar jih skuša uporniško premagati.

Film director and screenwriter Jože Bevc was born in 1925 in Ljubljana. He wrote over forty short films, most of which he also directed. He brought elements of social criticism and satire to the Slovenian short film of the fifties. These films deal with the common man, who often falls victim to injustice but tries to overcome it rebelliously.

Ženski akt (1982), Besedni zaklad (1982), Marija iz 6. razreda (1981)

DELAVNICE
WORKSHOPS

KRATKA SCENA: SCENARISTIČNA DELAVNICA KRATKEGA FILMA

SHORT FILM SCREENWRITING WORKSHOP



V času festivala bo med 23. in 26. avgustom potekala tudi brezplačna scenaristična delavnica. Ta nastaja v sodelovanju s produkcijsko hišo EnaBanda in Centrom ustvarjalna Evropa v Sloveniji, ki deluje v okviru Motovile, centra za spodbujanje sodelovanja v kulturnih in ustvarjalnih sektorjih.

Udeležence bodo vodili trije mednarodno uveljavljeni mentorji:

Christian Routh, svetovalec in vodja evropskega usposabljanja za razvoj filmskih zgodb ScripTeast s podporo CED Evropa – MEDIA, **Peter Murdmaa**, selektor estonskega festivala kratkih filmov Sleepwalkers in producent ter avtor več nagrajenih kratkih filmov, in **Martin Horvat**, slovenski script doctor, ki si je diplomu iz scenaristike prislužil na kalifornijskem American Film Institute (AFI).

Štiridnevna intenzivna delavnica bo vključevala spoznavanje teorije in prakse scenaristične obrti, razvoj in pisanje scenarija za kratki film ter pripravo in izvedbo javne predstavitve projekta oz. pitcha.

During the festival, a free screenwriting workshop will be held between the 23 and 26 of August. It has been produced with the cooperation of the film production group EnaBanda and Creative Europe Desk Slovenia, working within the framework of Motovila, the centre for the promotion of cooperation in the cultural and creative sectors.

The workshop will be led by three internationally established mentors:

Christian Routh, adviser and head of the European training program for the development of film scripts ScripTeast with the support of Creative Europe MEDIA,

Peter Murdmaa, programmer at the Estonian short film festival Sleepwalkers, producer and author of several awarded short films, and **Martin Horvat**, a Slovenian script doctor and a graduate of the American Film Institute (AFI).

The four-day workshop will cover the theory of screenwriting, the practices of the trade, the development and the writing of a short film script and the preparation and execution of a public presentation and/or pitching the project.

OSTRENJE POGLEDA: DELAVNICA FILMSKE KRITIKE

SHARPENING THE GAZE: FILM CRITICISM WORKSHOP

Izvajalec: Društvo za širjenje filmske kulture Kino!

Mentorici: dr. Maja Krajnc, odg. urednica revije KINO! in izvajalka pedagoškega programa Kino-katedra za srednješolce v Slovenski kinoteki, in Anja Banko, asistentka

Provider of the workshop: KINO! film society

Mentors: dr. Maja Krajnc, the editor-in-chief of the KINO! magazine and the education provider at the Kino-katedra programme for high-school students at the Slovenian Cinematheque and Anja Banko, assistant

Film se mora spreminjati.

Norman McLaren

Z Ostrenjem pogleda se bomo preizkusili tudi na FeKK-u! Udeležencem brezplačne filmsko-kritične delavnice bomo skušali približati filmsko umetnost in skoznj o ostriti kritični odnos – tako do filmske umetnosti kot sveta. Spoznavali bomo specifične kratke forme v različnih filmskih zvrsteh, posebno pozornost bomo namenili prodornim filmskim ustvarjalcem in tematikam, s katerimi se mladi srečujejo v svojem vsakdanu.

V vrtoglavem vzdušju bomo gledali festivalske filme in razpravljali, oboje pa bo pripeljalo do pisanja filmske kritike. Besedila se bodo premlevala in kalila skozi pogovor z mentorici, ki bosta med delom v nastajanju podajali konstruktivno kritiko, komentarje in smernice. V pogovore bomo vključili tudi posamezne avtorje, filmske in festivalske delavce, končni izdelki pa bodo objavljeni na festivalski spletni strani ter spletni strani Društva za širjenje filmske kulture Kino!.

Na ustvarjalni delavnici si bomo prizadevali predstaviti in podajati film kot umetnost, sledeč ugotovitvam, da lahko film ključno pripomore k otrokovemu in mladostnikovemu razvoju kritičnega mišljenja, estetskega čuta in ustvarjalnih sposobnosti.

Film can't help but keep changing.

Norman McLaren

We'll be Sharpening The Gaze now at FeKK, too! The free film criticism workshop will aim to familiarise its participants with film art, and through it, to sharpen their critical views – on both film art and the world. We'll get acquainted with the idiosyncracies of the short film form in its different subcategories, and will focus in particular on prominent filmmakers and the subjects relevant to young people and their everyday lives.

Giddy with the festival atmosphere, we'll watch the films on show and discuss them, both of which will lead to writing film criticism. The texts will be thought over and forged through the discussion with the mentors, who, during the work in progress, will be offering their constructive criticism, comments and guidelines. Several filmmakers, members of film crews and the festival team will be invited to take part in the discussions. The final products will be published on the festival website and the KINO! film society website.

Bearing in mind the findings about film as a key factor in the development of critical thinking, a sense of aesthetics and creativity in children and the young, the creative workshop will strive to introduce and present film as an art form.

URNIK

TIMETABLE

PONEDELJEK / MONDAY 22.8.

18:30 RETROSPEKTIVA: YURI ANCARANI - OTVORITEV !

• Slovenska kinoteka •

Šef / Il Capo / The Chief (Yuri Ancarani, Italija, 2010, 15')
Ploščad Luna / Piattaforma Luna / Platform moon
 (Yuri Ancarani, Italija, 2011, 26')
Da Vinci (Yuri Ancarani, Italija, 2013, 25')
San Siro (Yuri Ancarani, Italija, 2014, 26')

20:30 FEKK SLO I

• Slovenska kinoteka •

Impromptu (Sonja Prosenc, 2015, 15')
Slepa pega / Blindspot (ZVVIKS, več avtorjev, 2016, 2')
Odtisi / Impressions (Martin Emeršič, 2016, 15')
Sotto (Ina Ferlan, 2016, 10')
2045 (Maja Prelog, Blaž Murn, 2016, 9')
Vis a vis (Miha Likar, 2016, 22')
Ribolov / Fishing (Jan Cvitkovič, 2016, 7')

22:15 FEKK OFF: LUKSUZ PRODUKCIJA - AVGUST 2016

• Slovenska kinoteka •

Sveža luksuzna kolekcija z avgustovske delavnice.

TOREK / TUESDAY 23.8.

17:00 FEKKULTY / Kratka scena: Masterclass

• Hotel Tresor •

Christian Routh: Kako napisati scenarij, ki se prodaja sam

18:30 FEKK OFF: EASTER

• Slovenska kinoteka •

Žalost je zloben plin v meni / Sadness Is an Evil Gas Inside of Me (pilot za serijo in epizode I – IV, Stine Omar, Max Boss; 2014 / 2015, 100')

20:30 FEKK YU I

• Letni kino Slovenske kinoteke na Muzejski ploščadi Metelkova •

Dota / Dowry (Petra Zlonoga, Hrvaška, 2016, 5')
Skora (James Honeycutt, Makedonija, 2015, 14')
Zver / Zvjerka / The Beast (Daina O. Pusić, Hrvaška, 2015, 20')
Kratek družinski film / Kratki obiteljski film / A Short Family Film (Igor Bezinović, Hrvaška, 2016, 20')
Mesto duhov / Ghost Town (Marko Dješka, Hrvaška, 2016, 12')
Dvorišča / Dvorišta / Backyards (Ivan Salatić, Črna Gora, 2015, 20')
Petrova hosta / Petrova Šuma / Peter's Forrest (Martina Meštrović, Hrvaška, 2016, 8')

22:15 FEKK SLO II

• Letni kino Slovenske kinoteke na Muzejski ploščadi Metelkova •

Crème Caramel (Lana Bregar, 2016, 30')
Jogi in škatla / Jogi and a Box (Aron Horvath, 2016, 18')
Svinje na protestu / Pigs at Protest (Diego Menendes, 2016, 10')
Obzornik 62 / Newsreel 62 (Obzorniška fronta, 2015, 12')
Geto Idomeni / Idomeni Ghetto (Julia Minet, Slo/Grčija 2016, 9')
Skinned Knee (Gašper Piano, 2015, 18')
Srdohrd (Ester Ivakič, 2016, 21')

SREDA / WEDNESDAY 24.8.

14:00 - 17:00 FEKK LABORATORIJ NA POSTAJI DIVA

• Projektna soba, SCCA •

18:30 EFA - SHORT MATTERS! I

• Slovenska kinoteka •

Disonanca / Dissonance (Till Nowak, Nemčija, 2015, 17')
Tekač / El Corredor / The runner (José Luis Montesinos, Španija, 2014, 12')
Naše telo / Our Body (Dane Komljen, Srbija, Bosna in Hercegovina, Nemčija, 2015, 14')
Volčji sin / Fils Du Loup / Son of the Wolf (Lola Quivoron, Francija, 2015, 23')
To je naš dom / This Place We Call Our Home (Thora Lorentzen in Sybilla Marie Wester Tuxen, Danska, 2014, 30')

20:30 FEKK YU II

• Letni kino Slovenske kinoteke na Muzejski ploščadi Metelkova •

Dan v Egiptu / Just Another Day in Egypt (Nikola Ilić, Corrine Schwingrubber Ilić, Srbija, 2015, 11')
Ambedo (Karlo Voriš, Hrvaška, 2016, 7')
Če bi bilo po moje, ne bi nikoli odšel / If I Had It My Way I Would Never Leave (Marko Grba Singh, Srbija, 2015, 16')
Planemo (Veljko Popović, Hrvaška, 2015, 13')
Kako sem postala ti / Kako sam postala ti / How I Became You (Ivana Živković, Bosna in Hercegovina, 2015, 3')
Tranzicija / Transition (Milica Tomović, Srbija, 2016, 20')
Vse še vedno v orbiti / Sve, još uvijek, u orbiti / All Still Orbit (Dane Komljen, James Lattimer, Hrvaška, Srbija, Nemčija, 2016, 23')

22:15 FEKK OFF: YOUTUBE - #venija viralni video homage

• Plac Boric, Tovarna ROG •

ČETRTEK / THURSDAY 25.8.

14:00 - 16:00 FEKK LABORATORIJ NA POSTAJI DIVA

• Projektna soba, SCCA •

16:00 - 17:00 CARTE BLANCHE: MARTÍN ESCALANTE

• Projektna soba, SCCA •

Hill Street (Martín Escalante, Mehika, 2014, 7')
Vsakodnevno življenje opazovalca / La Vida Cotidiana De Un Observador / The Daily Life of an Observer (Martín Escalante, Mehika, 2013, 9')

18:30 EFA - SHORT MATTERS! II

• Slovenska kinoteka •

Prevajalec / Čevirmen / The translator (Emre Kayaş, VB, Turčija, 2014, 23')
Konec / Over (Jörn Threlfall, VB, 2015, 14')
Poslušaj / Kuuntele / Listen (Hamy Ramezan in Rungano Nyoni, Danska, Finska, 2014, 13')
E.T.E.R.N.I.T. (Giovanni Aloï, Francija, 2015, 14')
Kung fury (David Sandberg, Švedska, 2015, 30')

20:30 FEKK SLO III

• Letni kino Slovenske kinoteke na Muzejski ploščadi Metelkova •

Zunaj / Outside (Juš Premrov, 2015, 12')
Slastni gnus / The Delicious Disgust (Miha Možina, 2016, 18')
Meni ptič, tebi nič / Just Like That! (ZVVIKS, več avtorjev, 2015, 2')
Fantazija / Fantasy (Urša Kastelic, 2016, 14')
Ljubezen je bolezen / Love is a Sickness (Jure Dostal, 2016, 19')
Svitanje / Dawning (Tina Ščavničar, 2016, 30')
Napravi mi dete - Napoleon (Katarina Rešek, 2016, 4')

22:15 FEKK YU III

• Letni kino Slovenske kinoteke na Muzejski ploščadi Metelkova •

Nočni klic / A Call in the Night (Trifun Sitnikovski, Makedonija, 2015, 5')
Bu bu bu hu hu / MINJONJA NJANJONJA / Boo-boo Boo Hoo Hoo (Josip Lukić, Hrvaška, 2015, 11')
Vrtljak / Ringšpil / Carousel (Merry-Go-Round) (Luka Popadić, Srbija, 2015, 15')
Biserna obala / A Matter of Will (Dušan Kasalica, Črna Gora, 2015, 24')
Poljubil sem tvoj poljub na licu tvoje punce, še vedno je bil moker / I Kissed Your Kiss on Your Girlfriend's Cheek, it was Still Wet (Dardan Zhegova, Samuel Weniger, Kosovo, 2016, 8')
Potujoča dežela / Putujuća zemlja / Travelling Country (Vesela Dantcheva, Ivan Bogdanov, Bolgarija, Hrvaška, 2016, 14')
24h ljubezen / 24h ljubav / 24h Love (Milana Nikić, Srbija, 2016, 11')

PETEK / FRIDAY 26.8.

14:00 - 17:00 FEKK LABORATORIJ NA POSTAJI DIVA

• Projektna soba, SCCA •

18:30 FEKK YU IV

• Slovenska kinoteka •

Povratno potovanje: Marija / Roundtrip: Mary (Žarko Ivanov, Makedonija, 2015, 10')

Nekaj o življenju / Nešto o životu / Something About Life (Nebojša Slijepčević, Hrvaška, 2016, 30')

Elena (Dina Duma, Makedonija, 2016, 15')

Zverina / Zvir / The Beast (Miroslav Sikavica, Hrvaška, 2016, 15')

Svetovni rekorderji / Svetški rekorderi / Backwards (Nikola Zdravković, Srbija, 2015, 29')

20:30 FEKKSTIVAL: Beneški filmski festival + SVEČANOST!

• Letni kino Slovenske kinoteke na Muzejski ploščadi Metelkova •

Tarantela / Tarantula (Ali Muritiba, Brazilija, 2015, 20')

Champ des Possibles (Cristina Picchi, Kanada, 2015, 13')

Mladenič iz reke Chee / Jer gun muer rao jer gun di / The Young Man Who Came From the Chee River (Wichanon Somumjarn, Tajska, 2015, 16')

Vztrajava / It Seems to Hang On (Kevin Jerome Everson, ZDA, 2015, 20')

Seide (Elnura Osmonalieva, Kirgizistan, 2015, 13')

Opica / Monkey (Jie Shen, Kitajska, 2015, 5')

22:15 FEKK INSTANT KULT: Chema García Ibarra

• Letni kino Slovenske kinoteke na Muzejski ploščadi Metelkova •

Napad robotov z nebule-5 / El ataque de los robots de nebulosa-5 / The Attack of the Robots From Nebula-5 (Chema García Ibarra, Španija, 2008, 6')

Protodelci / Protoparticulas / Protoparticles (Chema García Ibarra, Španija, 2009, 7')

Misterij / Misterio / Mystery (Chema García Ibarra, Španija, 2013, 12')

SOBOTA / SATURDAY 27.8.

15:00 PITCH Euro Connection

• Hotel Tresor •

17:00 SFA - MATINEJA: Skozi otroške oči

• Slovenska kinoteka •

Izbiram si poklic / Choosing My Profession (Lojze Jurc, Slovenija (Jugoslavija), 1962, 25')

Pogled stvari / The Perspective of Things (Filip Robar Dorin, Slovenija (Jugoslavija), 1978, 12')

Ristanc (Filip Robar Dorin, Slovenija (Jugoslavija), 1981, 13')

Lesi se vrača / Lassie returns (Jan Zakonjšek, Slovenija, 2000, 23')

Avtomat / Machine (Jože Bevc, Slovenija (Jugoslavija), 1982, 8')

20:30 EFA - SHORT MATTERS! III

• Slovenska kinoteka •

Simbolične grožnje / Symbolic Threats (Mischa Leinkauf, Lutz Henke in Matthias Vermke, Nemčija, 2015, 15')

Terensko delo / Field Study (Eva Weber, VB, 2014, 20')

Piknik / Picnic (Jure Pavlovič, Hrvaška, 2015, 13')

Nasmej se in svet ti bo vrnil nasmeh / Smile and the World Will Smile Back (Yoav Gross, Ehab Tarabieh in the Al-Haddad family, Izrael, Palestina, 2014, 20')

Washingtonia (Konstantina Kotzamani, Grčija, 2014, 24')

Vse projekcije so brezplačne. / Free entrance to all screenings.

Med festivalom se odvijajo tudi:

scenaristična delavnica Kratka scena

filmsko kritiška delavnica Ostrenje pogleda

razstava 20 let Slovenske kinoteke (prostori Slovenske kinoteke na Metelkovi 2a)

Short Pitch (Euroconnection)

*V primeru slabega vremena se projekcije z Muzejske ploščadi prestavijo v dvorano Slovenske kinoteke.

Lokacije / Locations:

Festivalska pisarna in info točka/Festival office and information point: KULT3000 (Metelkova 2b)

Festivalske lokacije: Slovenska kinoteka (Miklošičeva cesta 28, tel.:

+386 1 43 42 520, program@kinoteka.si), Letni kino Slovenske

kinoteke (muzejska ploščad Metelkova Metelkova 2a), Hostel Tresor

(Čopova 38, tel: +386 1 200 90 60, info@hostel-tresor.si), Tovarna

Rog, Skatepark ROG (Trubarjeva 72), MSUM (Maistrova ulica 3, tel:

+386 1 241 68 00), Pritličje (Mestni trg 2)

Kontakt / Contact:

mail: info@kraken.si

fb: facebook.com/fekk.festival

tel: +386 1 230 05 75 (festivalska pisarna)

press: press@kraken.si

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TEAM / IMPRESSUM

Organizator festivala / Organized by

Društvo za uveljavljanje kratkega filma Kraken
Kraken Short Film Promotion Society

Programska skupina / Programming team

Bojana Bregar, Peter Cerovšek, Neža Grum, Matevž Jerman

Dekor in zabavni program / Decor and leisure

Juca Bonaca

Služba za goste / Hospitality

Neža Kos

PR in marketing / PR and marketing

Neža Grum, Bojana Bregar, Ana Bajt

Internetna stran in tehnična pomoč / Website & technical support

Matej Bandelj

Prostovoljci / Volunteers

Ana Bajt, Niko Čajić, Jessica Garcia De Mateos Parrilla, Esma Hajdarpasić, Špela Han, Petja Kolenko, Eva Kuhar, Aljaž Markelj, Yuliya Molina, Pia Nikolič, Lovro Smrekar, Maruša Šinkovič, Veronika Francesca Štefančič, Katarina Velkov, Neža Vilhelm, Tesa Julija Zver

Celostna podoba festivala / Overall design

Rina Barbarić

Urednica kataloga / Editor of festival catalogue

Tina Poglajen

Pomoč pri urejanju in prevajanju besedil / Assistance with editing and translations

Matej Bandelj, Neža Grum

Dodatna pomoč pri prevodih Additional assistance with translations

Neža Vilhelm

Oblikovanje kataloga / Design of festival catalogue

Maja Rezoug (Milić)

Tehnična ekipa / Technical team

Koordinatorica / Coordinator

Kaja Bohorč

Operaterji / Operators

Marko Turkuš, Gregor Brzin, Gašper Milkovič Biloslav, Rastislav Potočnik

Fotografija / Photography

Matjaž Tozon, Martin Emeršič

