

KINO OTOK Isola Cinema



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KINO O T O K ISOLA CINEMA

VSEBINA**CONTENTS**

In vendar se vrti	6	And Yet It Moves
Umetnost hrabrih, namenjena hrabrim	8	Art of the Brave for the Brave

KINO KULTURNI DOM 11 CINEMA@HOUSE OF CULTURE

Brez naslova	12	Untitled
Kaisin čudežni gozd	14	Kaisa's Enchanted Forest
Snežna gora	16	Paths of Soul
Velikani	18	Ogres

SIGNALI 21 SIGNALS

Kratki izlet	22	A Brief Excursion
Poslednja plaža	24	The Last Resort
Prek morja	26	Overseas
Radio sanja	28	Radio Dreams
SPOMINI	30	MEMORIES
Ti pretresljivi tresočni časi	32	Those Shocking Shaking Days
Trst, Jugoslavija	34	Trieste, Yugoslavia
Vsa severna mesta	36	All the Cities of the North
Ženska, ki je odšla	38	The Woman Who Left

35 MM KULT-URE 41 35MM CULT-URE

Dawson: zamrznjeni čas	42	Dawson City: Frozen Time
SVETLOBA KLIČE	44	LIGHT IS CALLING
KINO RAMLJAK	46	KINO RAMLJAK

PRIJATELJI 49 FRIENDS

Popisano mesto	50	Writing on the City
Izgubljeni v Franciji	52	Lost in France

SILVANOV ZALIV 54 SILVAN'S BAY

Devet dni nekega leta	56	Nine Days of One Year
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PODMORNICA 59 SUBMARINE

Ernest in Celestina	60	Ernest & Celestine
Hribci	61	Hillbillies
Ko je oče postal grm	62	The Day My Father Became a Bush
Zbogom, Berlin!	63	Goodbye Berlin
Frišni filmski ulov	64	Fresh Film Catch
Projekcije za šole	65	School Screenings
Odstiranje pogleda z Mirjano Borčič	66	Unveiling the View with Mirjana Borčič
Strokovni program: AREM	67	Submarine for professionals: AREM

VIDEO NA PLAŽI 68 VIDEO ON THE BEACH

OTOK V LJUBLJANI 82 OTOK IN LJUBLJANA
CERKNICA, IDRIJA, SEŽANA, TOLMIN 83 CERKNICA, IDRIJA, SEŽANA, TOLMIN

PRO OTOK 84 PRO OTOK

GOSTJE FESTIVALA 88 FESTIVAL GUESTS

INDEKS 90 INDEX

FESTIVALSKA EKIPA 94 FESTIVAL TEAM

In vendar se vrti

Festival Kino Otok teče trinajsti krog, z njim si pete brusi kopica filmskih šprinterjev in maratoncev. Stotine ustvarjalcev in gostov ter več deset tisoč obiskovalcev otoške dimenzije družijo ideja o prazniku filmske in drugih umetnosti ter humanizma.

Skupaj verjamemo v za človeštvo neprecenljiv pomen praznovanja estetskih užitkov, svobodne misli, živih srečanj, toplih odnosov in tkanja trajnih vezi. Ta nepregledna množica vizionarjev stoji za ekipo letošnjega Kino Otoka, ko slednja nekaj tednov pred festivalom skače čez zadnje ovire pred ciljem. Do začetka junija 2017, ko bo trinajsti festival pod streho, se bo Otočanom pridružilo nekaj tisoč novih prijateljev. Na delu je učinek snežne kepe, ki je k sreči neobčutljiva na tople vetrove sredozemske Izole, kjer je Kino Otok leta 2004 našel svoj prvi dom.

Kolektivna izkušnja Otočanov pravi, da nič v zvezi s festivalom ni samoumevno in da se nič ne zgodi samo od sebe. Obenem smo izkusili, da dobronamerno sodelovanje in premišljeno povezovanje brez izjeme prinaša rast, ki je neomejena vozovnica proti novim obzorjem in onkraj njih.

Tako je poleg Izole trdna postojanka Kino Otoka že od začetka tudi Ljubljana. Letos se tema dvema otoškima mestoma pridružujejo še štiri nova, Cerknica, Idrija, Sežana in Tolmin, vsako s svojim umetniškim kinematografom. Dostopnost svetovnega avtorskega filma in obfilmskih dogajanj občinstvu je eno od vodil našega poslanstva, zato z delom otoškega programa potujemo v kraje, kjer si želijo več tovrstne ponudbe. Najbolj zgoščeno in slavnostno festivalsko dogajanje smo med 31. majem in 4. junijem ponovno pripravili v Izoli, a skupaj z drugimi mesti trinajsti Kino Otok živi celih trinajst dni – od prve projekcije 30. maja do zadnje 11. junija 2017.

Nadalje nove smeri raziskujemo z oblikovanjem novega festivalskega programa PRO Otok, ki je namenjen mednarodnemu občinstvu poklicnih ustvarjalcev, producentov in prikazovalcev neodvisnega filma. Med drugim vključuje pilotno izvedbo izvirnega programa usposabljanja in mreženja 'FOKUS na filmsko fotografijo in scenografijo', ki v središče pozornosti postavlja običajno manj izpostavljene filmske ustvarjalce, še posebej pa obetavne direktorje fotografije in scenografe iz Slovenije, Hrvaške in Italije.

Vsem zgoraj zapisanim dejstvom navkljub nekatere odločevalce iz javnega in zasebnega sektorja naša prizadevanja navdajajo s skepso o smislu in potrebnosti nevladnih nepridobitnih organizacij na področju kulture za sodobno družbo. Tovrstni dvomi so letos odpihnili. Leti kino Manzioli, eno od najčarobnejših prizorišč festivala v Izoli. Kino Otok je zrastel med burjo in tramontano, zato se prepihu te vrste ne pustimo znesti. Pri razporejanju sredstev, ki jih imamo na voljo, smo prednost enoglasno dali izvedbi načrtovanega programa v celoti, pa čeprav pod streho Kulturnega doma.

Ideje, ki so Kino Otok zagnale in ga poganjajo trinajsti izdaji naproti, namreč niso odvisne od že znane forme. Pravzaprav vsakokrat, ko se materija okrog njih spremeni, dobijo novo moč.

Tanja Hladnik, direktorica festivala

The Kino Otok festival is running its thirteenth lap and there is a party of sprinters and marathoners from the world of cinema cutting along. Hundreds of filmmakers and guests, as well as tens of thousands of visitors share the idea of celebrating film and other arts, as well as humanism.

We all consider the celebration of aesthetic delights, free thought, live encounters, friendly relations and lasting interpersonal ties to be incalculable for the human kind. It is this endless crowd of visionaries that backs this year's Kino Otok team as they are jumping the final hurdles before reaching the finishing line just weeks before the festival. The team will be joined by several thousand new friends by the beginning of June 2017, when the 13th edition of the festival wraps up. We're speaking of the snowball effect, which has fortunately not given in to the warm winds of the Mediterranean Izola, where back in 2004 Kino Otok found its first home.

The Kino Otok tribe share the collective experience that nothing can be taken for granted and that to get something done somebody will have to do it. We have also learned that without exception, well-intentioned collaboration and considerate networking bring growth, which in turn is an unlimited ticket to new horizons and beyond.

Beside Izola, Ljubljana has been a steady post for Kino Otok since its very beginnings. This year the two locations are joined by four new sites: Cerknica, Idrija, Sežana and Tolmin, each of them with its own art house cinema. Making world auteur cinema and related events accessible to our audience is one of our guidelines, which is why parts of the festival programme are taken to places where an increase of such programmes is desired. The most concise and festive portion of the programme will again be taking place in Izola between 31 May and 4 June. At all locations combined, the 13th Kino Otok will be spread over thirteen days – from the very first screening on 30 May to the last one on 11 June.

Additionally, we have been exploring new directions by forming PRO Otok, a new festival section mostly intended for the international audience of film professionals, producers and screeners of independent films. The section includes the pilot edition of our original training and networking programme "FOCUS on cinematography and production design". Its centre of attention will be film professionals who are usually less visible, particularly emerging cinematographers and production designers from Slovenia, Croatia and Italy.

Despite all of the above, some decision-makers from public and private sectors respond to our efforts by expressing scepticism about whether in the contemporary society there is any purpose to and need for nongovernmental and not-for-profit organisations in the field of culture. Such doubts have sealed the fate of the Manzioli open-air cinema, one of the most magical festival venues in Izola. However, having grown up between *bora* and *tramontana*, Kino Otok will not succumb to such gusts. When distributing the funds available, we have been unanimous in supporting the planned programme as a whole, albeit under the roof of the House of Culture.

The ideas that started Kino Otok and have been propelling it towards its 13th edition are in no way dependent on any given form. In fact, each time the surrounding matter changes, they are given new strength.

Tanja Hladnik, Festival Director

Umetnost hrabrih, namenjena hrabrim

Na festivalu Kino Otok – Isola Cinema vsako leto pripravimo izbran filmski program, drugače namreč ne gre, na sporedu je razmeroma malo filmov in vsak med njimi ima dobre razloge, da ga tja umestimo. Ti razlogi niso, ne smejo in ne morejo biti zgolj uvrstitev na pomemben festival, festivalska nagrada ali odmevnost v medijih, temveč so globlji, tehtnejši, temeljitejši. O vsakem potencialnem festivalnem filmu veliko razmišljamo – o njegovem vtisu na nas in o vtisu, ki bi ga lahko imel na naše gledalce. A v tem primeru pomena besede »vtis« ne smemo razumeti kot kratkotrajnega miselnega ali čustvenega procesa, ki »ostane« ali »zbledi« ali »izgine«, temveč kot spremembo, ki nastane na neki snovi (na človeku, gledalcu), ko se vanjo nekaj vtisne in ji s tem spremeni obliko ali podobo za vedno. In tega vdora tujega, ki nas spremeni, se gledalci ne smemo bati – nasprotno, le s tovrstnimi »vtisi« se razvijamo, le z njihovo spodbudo lahko znova in znova spreminjamo zorni kot, s katerega vidimo bolje, dlje, temeljiteje. Pomagajo nam, da se ne usidramo v lepljivost lastnih predstav, temveč si dovolimo, da jih svežimo in sprevačamo.

Besedna zveza »umetniški film« ima v splošni javnosti precej grenak priokus, najbrž zaradi kopice brezveznih filmov, ki nosijo oznako »umetniški«, zanesljivo pa tudi zato, ker vse bolj razpasli trg (ki se vse temeljiteje zažira v tako rekoč vse sfere družbenega in celo intimnega) kroji naš okus, ga prav nič počasi, pa zanesljivo oblikuje v ozkega, topega, medlega. V tem na Kino Otoku vidimo svoje poslanstvo, celo boj: okus ni eden, okusov je več! Okus je resda lahko prijeten in mlačen, a želimo si okusov, ki so kisli, pekoči, tudi sladki, vsekakor pa taki, da jih zaznamo kot spremembo na jeziku pri sprejemanju novega, tujega. Zato tudi naše gledalce vabimo, da skupaj hrabro stopimo na pot raznoterih okusov, ki nas bodo vsaj nekoliko zdramili, nas pretresli in spremenili. In v istem dahu se zahvaljujemo hrabrim ustvarjalcem, ki nam s svojo umetnostjo, s svojimi (ohrabrim se še jaz in rečem na glas) *umetniškimi filmi* to omogočajo.

Letos bomo s številnimi filmi na otoškem programu gledali v preteklost, a zgodovina se nam ne bo razkrivala kot davno zakopana in zapisana resnica, temveč kot živa snov: še kako živa v oblikovanju sedanjosti in živa tudi v svojih predstavah, manifestacijah in interpretacijah. V letošnjih filmih nam zgodovina razkriva tudi to, da je za predstavnike človeškega rodu v vsem času obstoja, nekoč in tudi danes, značilno premikanje, nenehno potovanje. Premiki so lahko posledica bega pred nevzdržnim ali iskanja boljših razmer, tudi sledenja sanjam, lahko so posledica imperativov ali želje posameznika, lahko pa so izraz popolne svobode – tudi svobode filmarja.

In, ne pozabimo, na Kino Otoku smo vedno in morda najbolj zvesto predani temu, da skupaj z gledalci odkrivamo raznolike in nenavadne filmske izraze, da raziskujemo, kaj vse film je, in hkrati njegovo imenitno, sladko in trpko, mnogoterost slavimo.

Varja Močnik, selektorica filmskega programa

Art of the Brave for the Brave

Every year, we at Kino Otok – Isola Cinema film festival prepare a select film programme. This is a given, since there are relatively few films in the programme and we have good reasons for selecting each and every one of them. These reasons are not, must not and cannot be merely their selection by important film festivals, festival awards or their media coverage, but are deeper, weightier and more fundamental. We think a lot about every potential film – about its impression on us and the impression it could have on the audience. However, in this case, the word “impression” is not to be understood as a short-term mental or emotional process that “remains” or “fades” or “disappears”, but as an imprint, a change made in a substance (human being, viewer) when something is imprinted in it and its shape or image is forever changed. The viewers must not be afraid of this intrusion of the foreign that changes us – on the contrary, only with such “imprints” do we develop, only with their stimulation can we repeatedly change our viewpoint and thus see better, further and more thoroughly. They help us not to get bogged down in the stickiness of our own notions, but to let ourselves refresh and subvert them.

The phrase “art film” has quite a bitter aftertaste in the general public, probably due to the heaps of insignificant films marked as “art”, but certainly also because the increasingly growing market (which ever more encroaches on the foundations of all social and even intimate spheres) shapes our taste and rather quickly and surely makes it narrow, blunt and bland. This is what Kino Otok's mission and even struggle is all about: there is not only one taste, there are many tastes! A taste can indeed be pleasant and bland, but we want tastes that are sour, hot, also sweet, and by all means perceptible as a change on the tongue in receiving the new, unknown. This is why we invite our viewers to join us and bravely take the path of various tastes that will rouse, shake and change us at least a little bit. In the same breath, we thank the brave filmmakers who, with their art, their (I myself take courage now and say it out loud) *art films*, make this possible.

At this year's edition, numerous films will give us an insight into the past, but history will not be revealed as a truth buried and written long ago, but as a living matter: very much alive in shaping the present and very much alive in its notions, manifestations and interpretations. In this year's films, history also reveals that, throughout their existence, in times past and present, human beings have been characterised by movement, constant travelling. Movements can be a consequence of escaping the insufferable or searching for a better life, following one's dreams, they can be a consequence of imperatives or an individual's desire, but they can also be an expression of the ultimate freedom – also the freedom of a filmmaker.

And let us not forget that, at Kino Otok, we are always and perhaps most devotedly committed to discovering diverse and unusual film expressions together with the viewers, to explore all film manifestations and at the same time celebrate cinema's glorious, bitter and sweet multiplicity.

Varja Močnik, Film Programme Selector





KINO KULTURNI DOM/CINEMA@HOUSE OF CULTURE

Brez naslova/Untitled

Kaisin čudežni gozd/Kuun metsän Kaisa/Kaisa's Enchanted Forest

Snežna gora/Kang rinpoche/Paths of Soul

Prijatelji

Velikani/Les Ogres/Ogres

BREZ NASLOVA/UNTITLED



Leta 2013 se je Michael Glawogger s snemalcem Attilo Boom in tonskim mojstrom Manuelom Siebertom za eno leto odpravil na brezciljno potovanje okoli sveta, da bi udeležil svojo najbolj radikalno idejo dotlej: v teh »neskončno odprtih eksperimentalnih okoliščinah« posneti »film, ki nikoli ne obstane«. A načrte mu je po štirih mesecih in pol snemanja po Balkanu, Italiji ter severni in zahodni Afriki prekržala smrtonosna bolezen: 22. aprila 2014 je Glawogger tik pred polnočjo zaradi posledic okužbe z agresivno obliko tropske malarije umrl na liberjskem letališču Monrovia. Dve leti kasneje je njegova dolgoletna sodelavka, montažerka Monika Willi, iz več kot petdeset ur posnetega materiala dokončala film, ki je (p)ostal *Brez naslova*.

Glawoggerjevi (dokumentarni) filmi so svojevrstni poetični potopisi in *Brez naslova*, osvobojen tematike in namena, se kot dokumentarni esej »o gibanju in potovanju«, o odkrivanju (neznane) sveta in o poeziji naključnosti morda najbolj neposredno približa srčki njegovega ustvarjanja. Po zaslugi Willijeve, ki je z Glawoggerjem sodelovala vse od dokumentarca *Francija, prihajamo!* dalje in med drugim montirala sklepna dela ohlapne trilogije o fizičnem delu in preživetvenih strategijah v 21. stoletju (*Smrt delavca*, *Glorija kurb*), s katero si je utrdil status enega prodornejših in unikatnejših dokumentaristov našega časa, pa tudi njegove bistrovne, čeravno z občinstvom podhranjene celovečerne fikcije (s psihedelično 'pohaško' komedijo *Nalezljiva zadetost* nas je l. 2010 obiskal tudi v Izoli!), zasije kot avtorjevo poslednje dejanje upora proti tisti prevladujoči 'ideji', ki neizkoriščen potencial filma duši s težo »določene dramaturške

Avstrija, Nemčija/Austria, Germany, 2017

režija/directed by Michael Glawogger, Monika Willi **scenarij/screenplay** Michael Glawogger, Attila Boa, Monika Willi **fotografija/cinematography** Attila Boa **glasba/music** Wolfgang Mitterer **zvok/sound** Manuel Siebert **montaža/editing** Monika Willi **producenta/producers** Tommy Pridnig, Peter Wirthensohn **koproducenta/co-producers** Roman Paul, Gerhard Meixner **produkcija/production** Lotus Film **koprodukcija/co-production** Razor Film **distribucija/distribution** Outlook Filmsales

format/format DCP **dolžina/running time** 107'

In 2013, Michael Glawogger, together with his cameraman Attila Boa and sound operator Manuel Siebert, set out on a year-long aimless journey around the world in order to realise his most radical idea to date: to make a "film that never stands still" in this "infinitely open experimental situation". However, after four and a half months of filming in the Balkans, Italy and North and West Africa, his plans were cut short by a deadly illness: on 22 April 2014, just before midnight, Glawogger died at the Monrovia airport in Liberia after infection with an aggressive form of malaria tropica. Two years later, based on more than fifty hours of footage, his longstanding collaborator, the editor Monika Willi, finished the film, which remained *Untitled*.

Glawogger's (documentary) films are unique poetical travelogues. As a documentary essay "about movement and travelling", about discovering the (unknown) world and the poetry of serendipity, *Untitled*, liberated both of a topic and a purpose, perhaps most directly approaches the core of his filmmaking. Thanks to Willi, who had worked with Glawogger since his documentary *France, Here We Come!* and, among other things, edited the concluding parts of his loose trilogy on physical labour and survival strategies in the 21st century (*Workingman's Death*, *Whores' Glory*), which secured his status as one of the more incisive and unique documentary filmmakers of our time, and also his sharp-witted, although less seen fiction features, (with his psychedelic stoner comedy *Contact High*, he visited us in Isola in 2010!), *Untitled* shines as the filmmaker's final act of resistance against the predominating 'idea' that stifles the unused potential

MICHAEL GLAWOGGER

Michael Glawogger (Graz, 1959) je diplomiral na dunajski filmski akademiji in na San Francisco Art Institute. Filmsko pot je začel kot pomočnik snemalca, nadaljeval kot direktor fotografije in sklenil kot scenarist in režiser, v zadnjih letih pa se je posvetil tudi literarnemu pisanju. Njegova dela segajo od literarnih priredb in nekonvencionalnih komedij do esejističnih dokumentarcev. Leta 2014 je med snemanjem filma *Brez naslova* v Liberiji umrl. S komedijo *Nalezljiva zadetost* je bil gost 6. Kino Otoka.

Michael Glawogger (1959, Graz, Austria) studied at the San Francisco Art Institute and the Vienna Film Academy. He began his career as an assistant camera operator, later working as cinematographer, and finally as screenwriter and director. In recent years he had also devoted himself to literary writing. His works range from literary adaptations and unconventional comedies to documentary essays. Glawogger died in Liberia in 2014 while shooting *Untitled*. With *Contact High* he was a guest at 6th Kino Otok.

MONIKA WILLI

Monika Willi (Innsbruck, 1968) je montažerka, znana po dolgoletnem sodelovanju z Michaelom Glawoggerjem in Michaelom Hanekejem. Za svoje delo je prejela številne nagrade in nominacije. *Brez naslova* je njen sorižjski prvenec.

Monika Willi (1968, Innsbruck, Austria) is an Austrian film editor known for her longstanding collaboration with Michael Glawogger and Michael Haneke. She has received many awards and nominations for her editing work. *Untitled* is her debut as co-director.

ortodoksnosti«. Z nemirnim prepletanjem podob prestreljenih hiš in od vojne opustošenih srbskih mest, ekstatičnih teles senegalskih rokoborcev ali nogometne tekme amputirancev, zlatokopov v Sierr Leone ter plesalcev iz afriških barakarskih naselij (so)režijski prvenec Monike Willi, opremljen z besedili, ki jih je za spletne objave dveh dnevnik časopisov Glawogger pisal med potjo, svet namreč izriše nefiltrirano, onkraj kakršnihkoli pričakovanj in sledeč zgolj avtorjevi »lastni radovednosti in intuiciji«. Glawoggerjev labodji spev življenju.

Bor Pleteršek

of a film with the weight of "a certain dramaturgical orthodoxy". With a restless intertwinement of images of bullet-riddled houses and Serbian towns devastated by war, ecstatic bodies of Senegal wrestlers or a football match of amputees, the goldmines in Sierra Leone and dancers from African shanty towns, Monika Willi's (co-)directorial debut, equipped with texts that Glawogger had written on the road as blog entries for two daily newspapers, traces the world in an unfiltered way, beyond any expectations and following merely the filmmaker's "own curiosity and intuition". Glawogger's swan song to life.

Bor Pleteršek



KAISIN ČUDEŽNI GOZD/KUUN METSÄN KAISA/ KAISA'S ENCHANTED FOREST



Finska/Finland, 2016

režija/directed by Katja Gauriloff **scenarij/screenplay** Katja Gauriloff
fotografija/cinematography Heikki Färm, Enrique Méndez **glasba/music** Timo Peltola **oblikovanje zvoka/sound design** Timo Peltola, Jukka Nurmela **montaža/editing** Timo Peltola **animacija/animation** Veronika Besedina **producenta/producers** Joonas Berghäll, Satu Majava **produkcija/production** Oktober Oy **distribucija/distribution** Oktober Oy

format/format DCP **dolžina/running time** 84'

V tridesetih letih prejšnjega stoletja je švicarski pisatelj Robert Crottet bolehal za tuberkulozo in sanjal o svetlookih bitjih, ki so ga klicale v začarane severnofinske gozdove. Odpravil se je na Laponsko, da bi jih našel, in se znašel med Samiji, ljudstvom z bogatim ustrnim izročilom in mitologijo. Tam ga je še posebej očarala Kaisa Gauriloff, navihana starka z otroško dušo, ki je kot mladenka delala v samostanu, kjer se je naučila rusko, prijateljevala s kraljem severnih jelenov in vedela povedati legendo o severnem siju, v kateri se je bolj kot z ljudmi poistovetila z živalmi.

Crottet je o Kaisi in njenih pripovedkah napisal knjigo *Začarani gozd*, skupaj s svojim partnerjem Enriquejem Méndezom pa je njeno življenje in življenje skupnosti Samijev posnel tudi na film. Na skoraj izgubljene arhivske posnetke je po naključju naletela Kaisina pravnukinja Katja Gauriloff, ki se je odločila, da o svoji prababici posname film. *Kaisin čudežni gozd*, ki je nastal, je ezoteričen kot spomin na Kaiso skozi Crottetove oči, fantastičen kot njene pripovedke in otožen kot usoda, ki je Samije doletela nedolgo zatem, ko jih je obiskoval Crottet. Portret njihovega življenja, ki se je po vojni s prisilno preselitvijo v veliki meri za vselej spremenilo, v filmu teče skozi družinsko kroniko, evropsko zgodovino in starodavne legende.

Združevanje mistične polarne svetlobe na kolažu postaranih arhivskih posnetkov z animiranimi risbami z ogljem, ki spominjajo na ilustracije iz knjig pravljic, vlije pravilčnost tudi samemu filmu. Morda ni to nič čudnega, saj so bile okrajne tradicije, fantastični elementi, miti in legende, prevzetost z naravo in

In the 1930s, Swiss author Robert Crottet was suffering from tuberculosis and dreaming of pale-eyed creatures calling him to enchanted forests of northern Finland. In search of them he headed for Lapland, where he found himself among the Skolt Sámi, a people boasting rich oral tradition and mythology. He was particularly impressed by Kaisa Gauriloff, a cheerful elderly lady with the soul of a child. As a young girl Kaisa worked in a monastery where she learned to speak Russian, she formed a friendship with the reindeer king and knew a legend of Northern Lights, in which she identified more with animals than with people.

Crottet wrote of Kaisa and her tales in his book *The Enchanted Forest*, and recorded her life and the life of the Skolt Sámi community on film together with his partner Enrique Méndez. The almost lost archive footage was found by coincidence by Kaisa's great-granddaughter Katja Gauriloff, who decided to make a film about her great-grandmother. *Kaisa's Enchanted Forest* is as esoteric as the memory of Kaisa through Crottet's eyes, as fantastic as her tales and as melancholy as the fate that befell the Skolt Sámi not long after Crottet's visits. Changed forever to a large extent when they were forced to move after the war, their life is portrayed in the film as family chronicle, European history and ancient legends combined.

The merging of the mystical polar light with a collage of faded archive footage and animated drawings in charcoal that remind of children's' book illustrations, imbues the film itself with a fairy tale-like feel. This might be nothing unusual, since local traditions, fantastic elements, myths and legends, fascination

KATJA GAURILOFF

Katja Gauriloff (1972), diplomirana režiserka in scenaristka, je pripadnica laponskega ljudstva Sami. S svojimi deli je prepotovala številne festivale po svetu. Njen celovečerni dokumentarni prvenec *Säilöttijä unelmia* je bil premierno prikazan na Berlinalu leta 2012, *Kaisin čudežni gozd* pa je bil na Berlinalu otvoritveni film programa NATiVe Indigenous Cinema. Katja Gauriloff je tudi soustanoviteljica produkcijske hiše Oktober Oy.

Katja Gauriloff (1972) is a Skolt Sámi film director and screenwriter. Her first documentary feature *Canned Dreams* premiered at Berlinale 2012. *Kaisa's Enchanted Forest* opened Berlinale's NATiVe Indigenous Cinema series. Gauriloff's films have been screened in various film festivals worldwide. She is also a founding partner of Oktober Oy production company.



ranljivost eksistence v umetnosti Norveške in Finske že od nekdaj močno prisotni. Vendar je v osrčju *Kaisinega čudežnega gozda* nekaj še posebej čudnega: Kaisa, ki se smeji svojemu trdemu življenju in vsemu, kar bi ji poskušali vsiliti drugi. Še pripovedovalski glas, ki bere Crottetovo besedilo, svojo tradicionalno avtoritativno vlogo antropologa, ki preučuje domačine, tako obdrži le za hip. Kaisa mu namreč začne že v prvih minutah filma skozi svoje arhivske posnetke odgovarjati in tako kot laponska čarovnica, ki ima v zgodbi več moči kot kdorkoli drug (celo kot avtorica in pripovedovalec), uroči klasično hierarhijo vsevednega pripovedovalca in nevednih likov na platnu, ki prvega ne vidi in se ga ne zavedajo – s tem pa se, tako kot film, ki nosi njeno ime, izvije tudi iz samih tradicionalnih okvirov dokumentarnega filma.

Tina Poglajen

with nature and vulnerable existence have always had a strong presence in the art of Norway and Finland. However, there is something particularly unusual in the core of *Kaisa's Enchanted Forest*: Kaisa laughing at her tough life and at everything others had been trying to impose on her. Even the narrator's voice reading Crottet's text manages only for a moment to preserve the traditional authoritarian role of an anthropologist studying the natives. In the very first minutes of the film, Kaisa begins to answer to him through her archive footage. Just like a Lapp witch, who in the story is more powerful than anyone else (including the author and narrator), she bewitches the classical hierarchy comprising the all-knowing narrator and the unknowing characters on the screen who neither see the narrator nor are they aware of him. Like the film bearing her name, she thus wriggles out of the very traditional frames of documentary cinema.

Tina Poglajen

SNEŽNA GORA/KANG RINPOCHE/PATHS OF SOUL



Kitajska/China, 2015

režija/directed by Zhang Yang **scenarij/screenplay** Zhang Yang
fotografija/cinematography Guo Daming **zvok/sound** Zhao Nan,
Yang Jiang **montaža/editing** Wei Le **igrajo/cast** Yang Pei, Nyima
Zadui, Tsewang Dolkar, Tstring Chodron, Seba Jiangcuo **producer/**
producer Zhang Yang **produkcija/production** Helichenguang
International Culture Media (Beijing) Co., Ltd. **distribucija/distribution**
Asian Shadows

format/format DCP **dolžina/running time** 115'

V majhni tibetanski vasi se Nyima odloči, da se bo odpravil na tradicionalno romanje do cenjenega in čaščenega templja. S skupino sorodnikov in prijateljev se peš poda na dolgotrajno, dva tisoč kilometrov dolgo popotovanje predanosti in vere, popotovanje duhovne rasti in povsem zemeljskih izzivov. Nenavaden film ceste in eno najbolj navdihujočih romanj v zgodovini filma.

Film, ki so ga 12 mesecev snemali v provinci Junan in v Tibetu, je režiserjevo ljubezensko pismo tistim neverjetnim posameznikom, ki se odločijo opustiti svojo rutino ter v prizadevanjih, da bi pomirili svojo dušo, premagujejo fizično bolečino poti.

V njem nastopajo naturščiki, dogajanje je posebej prilagojeno vsakemu liku in ga spremlja na poti, ki bi lahko bila njegovo lastno romanje.

»S tem ko film sledi poti tega romanja, si prizadeva najti energijo, ki izvira iz vere. Nam, nevernikom, hkrati omogoča, da razmišljamo o lastnem duhovnem življenju. Opominja nas, naj se nikoli ne izgubimo. Med potjo smo začeli iskati sebe, svoja prepričanja. Film smo posneli na nadmorski višini 4000 metrov in več. Jedli in spali smo na cesti. Dobesedno smo delali na cesti. Morali smo živeti v skrajnih razmerah in to je bilo za nas težje kot samo snemanje filma. Postalo je namreč naše življenje.

Hkrati mi je ta izkušnja omogočila iskanje novih filmskih možnosti. Na novo sem raziskoval in odkrival filmski jezik. Fikcijo sem posnel v dokumentarnem slogu. Delali smo brez scenarija, igralci so naturščiki. Vse je bilo neznano. Bil je pravi izziv, hkrati pa tudi proces, poln presenečenj in pristinega veselja. Zame je to nov začetek. Na novo sem odkril film.«

In a small Tibetan village, Nyima decides to go on a traditional pilgrimage to a respected and revered temple. With a group of relatives and friends, he embarks, on foot, on a lengthy, 2000-kilometer long journey of devotion and faith, a journey of spiritual growth and quite earthly challenges. An unusual road movie and one of the most inspiring pilgrimages in film history.

Shot over a period of 12 months in the Yunnan Province and Tibet, the film is a love letter from Zhang Yang to those incredible men and women who decide to leave their routine, overcoming the physical pain of their journey, in the search of appeasing their soul. Played by non-professional actors, the drama is tailor-made for each character and follows them in what could have been their own pilgrimage.

“By shooting the paths and the journey of this pilgrimage this film tries to look for the energy given by beliefs. It also allows us, non-believers, to think about our own spiritual lives. It reminds us never to lose ourselves. And on the road we started to look for ourselves, for our convictions.

We shot this film at an altitude of 4,000 meters and above. We were eating and sleeping on the road. We worked literally on the road. We had to live within extreme conditions, and this for us was more complicated than actually doing the film. Because this became our lives.

At the same time the film allowed me to find new cinematographic possibilities. It was a new research and discovery of film language. I shot this fiction in a documentary style. There was no script. The actors are non-professionals. Everything was unknown. It was a real challenge but also a surprise and a true joy. It's a fresh start. I rediscovered cinema.”

ZHANG YANG

Zhang Yang (1967) je kitajski režiser, scenarist in občasno tudi igralec. Sprva je študiral kitajsko literaturo in nato diplomiral na pekinški filmski akademiji. Zanj je značilen realistični slog, prvi veliki uspeh je tako pri kitajski publiki kot na mednarodnih festivalih doživel z neodvisnim filmom *Xizao* (1999). S filmom *Luo ye gui gen* (2007) se je uvrstil na Berlinale, kjer je osvojil nagrado ekumenske žirije.

Zhang Yang (1967) is a Chinese film director, screenwriter, and occasional actor. After studying Chinese literature, he graduated from the Central Academy of Drama, Beijing. Zhang Yang uses a realistic style, and achieved great recognition for his 1999 independent production *Shower*, which was successful at Chinese box offices as well as international film festivals. *Getting Home* (2007) made its debut at Berlinale, where it won the Ecumenical Jury Prize.



Zhang Yang je v intervjuju z Amber Wilkinson za portal Eye for Film spregovoril o vrednotah v današnji družbi: »Zaradi naglega razvoja Kitajske v zadnjih desetletjih je zdaj pravi čas za tak film – ljudem se je življenjski standard močno povišal, glede vrednot pa so hudo zmedeni. Merila uspeha v veliki meri določa denar, zato ta pri številnih ljudeh usmerja tudi vrednote.

Res je, da ne verujem. Vseeno pa je bil ta film zame proces ponovnega odkrivanja samega sebe in upam, da enako velja tudi za gledalce. Upam, da boste po ogledu bolje razumeli same sebe in da boste ob opazovanju načina življenja in vedenja protagonistov zelo potihoma in mirno prišli do razmisleka o sebi.«

In an interview with Amber Wilkinson for Eye for Film, Zhang Yang speaks of values in today's society: "It's the right time to shoot this film because of the rapid development of China in recent decades – people's standards of living have risen a lot but the values of people are in huge confusion. To a large extent, the standards of success are measured by money and values are led by money for a lot of people.

It's true, I have no religious beliefs. However, the film was a process of rediscovering myself and hopefully for the audience, too. By watching it, I hope you can understand yourself better and by observing their way of life and behaviour – very quietly and peacefully you get a reflection of yourself."

VELIKANI/LES OGRES/OGRES



Gledališka skupina, ki živi kot cirkus. Imenuje se Davai in potuje po južni Franciji od mesta do mesta ter uprizarja kalejdoskopsko igrjo, ki jo je navdihnili klasika Antona Čehova *Medved*. Ta živahni svet je prizorišče *Velikanov*, drugega filma francoske režiserke Lée Fehner, ki črpa iz osebne, družinske izkušnje. Režiserkina starša imata takšno skupino, imenovano L'Agit, v filmu pa skupaj z njeno sestro sodelujeta kot glavna lika: François je karizmatičen šef, Marion predana in ljubosumna žena, Inès pa njuna uporniška hči. Okoli njih delajo igralci, umetniki in akrobati. Nesreča, ki se zgodi enemu od njih, je izhodišče filma, ki sledi vitalizmu, senzualnosti in energiji začetne sekvence: da bi zamenjal poškodovano Gisèle, mora François ponovno angažirati Lolo, svojo nekdanjo ljubico. Njena vrnitev zamaje krhko ravnotežje znotraj skupine, predvsem pa vpliva na Marionino obnašanje. Mona (Adèle Haenel, ki smo jo videli v *Ljubezni na prvi pretep* in *Neznanki*) je mlada noseča igralka v razmerju z Deloyalom, ki še vedno žaluje za svojim starejšim otrokom. Medtem pa skupina potuje od mesta do mesta in vsak večer nastopa. Gledališče in življenje se spojita in člani skupine si delijo vse – ljubezen, bolečino, šale in delo, zmešnjave in sanje. V tem zborovskem in kaotičnem filmu, polnem energij, je vse pretirano. Umetnost in življenje, realnost in fikcija, predstava življenja in življenje predstave se prepletejo do te mere, da novorojenček pride na ta svet skorajda pred občinstvom. Velika družina, prepirljiva in sproščena, ki jo povezujejo odnosi in čustva, ljubezen do gledališča in globoko spoštovanje do občinstva. So velikani, orjaki, tako zelo lačni življenja in doživetij in tako velikodušni na odru. Režiserka,

Francija/France, 2015

režija/directed by Léa Fehner **scenarij/screenplay** Léa Fehner, Catherine Paillé, Brigitte Sy **fotografija/cinematography** Julien Poupard **glasba/music** Philippe Cataix **montaža/editing** Julien Chigot **igrajo/cast** Adèle Haenel, Marc Barbé, Lola Dueñas, Marion Bouvarel **producent/producer** Philippe Liégeois **produkcija/production** Bus Films, France 3 Cinéma **distribucija/distribution** Pyramide Distribution

format/format DCP **dolžina/running time** 144'

A theatre company living like a circus. It's the Davai, travelling from town to town in South France, bringing on stage a kaleidoscopic play inspired by Anton Chekhov's classic *The Bear*. This pulsant world provides the setting for *Ogres*, the second film of the French director Léa Fehner, who draws on a personal, familiar experience. The director's parents hold such a company, L'Agit, and are involved in the film as main characters together with her sister: François is the charismatic chief, Marion is the devoted and jealous wife, Inès their rebellious daughter. Around them actors, artists and acrobats work. An accident that occurs to one of them is the starting point of the film after the vitalism and sensuality and energy of the opening sequence: to replace the injured Gisèle, François is obliged to call back in the company Lola, his former lover. Her return will upset the fragile balance within the crew, affecting especially Marion's behaviour. And young Mona (Adèle Haenel, seen in *The Fighters* and *The Girl With No Name*) is a young pregnant actress in a relationship with Deloyal, still mourning the death of an older child. In the meantime, the company moves from one place to another, performing every night. Theatre and life merge, and everything is shared among the members, loves and pains, jokes and work, disorders and dreams. Everything is over the line in this choral and chaotic film, full of energies. Art and life, reality and fiction are mixed, the show of life and the life of the show, to the point that the new-born is almost brought into this world in front of the audience. A big family, litigious and easy, tied by profound relationships and feelings, by the love for theatre and a deep respect for the public. They are

LÉA FEHNER

Léa Fehner (1981) je francoska režiserka in scenaristka, ki je odrasčala v potujoči gledališki skupini. Med študijem scenaristike je opravljala prakso v Bamaku in Kambodži. Podpisala se je pod več kratkih filmov, *Sauf le Silence* je bil med drugim prikazan na festivalu Clermont-Ferrand. Leta 2009 je posnela celovečerni prvenec *Qu'un seul tienne et les autres suivront*, ki je bil prikazan v sekciji dnevi avtorjev (Venice Days) v Benetkah in nominiran za nagrado cezar za najboljši prvenec.

Léa Fehner (1981) is a French film director and screenwriter raised in a travelling theatre family. During her screenwriting studies, she did internships in Bamako and Cambodia. She has written and directed several shorts, among which *Sauf le Silence* was showcased at various film festivals including Clermont-Ferrand. In 2009, she made her directorial feature debut *Silent Voice*, which was nominated for Best First Feature Film at the 35th César Awards and was screened at Venice Days.



rojena leta 1981 in diplomantka prestižne pariške La Fémis, ima redko zmožnost, da drži stvari skupaj, da ujame in hrani energijo zasedbe. Po *Qu'un seul tienne et les autres suivront* (2009) Léa Fehner potrjuje, da se navdihuje pri obravnavanju zgodb prepletenih usod, ki vsebujejo mnogo likov. Francoski kritiki so jo primerjali s Cassavetesom, Renoirjem, Fellinijem, Pialatom in Kechichejem, a njen svet in slog spominjata tudi na Gatlifa in Kusturico. Glasba in pesmi, ki jih pogosto pojejo vsi skupaj, privzamejo temeljno vlogo tako v igri kot v življenju in filmu. Tako kot v *Zimskem spanju* Nuriya Bilgeja Ceylana je Čehov mojster življenja: »Če vam je všeč Čehov, ste lahko vedno kos življenju,« reče eden od likov. In zato »Vodka!« in začnimo s predstavo!

Nicola Falcinella

ogres, giants, so hungry of life and experiences and so generous on stage. The director, born in 1981 and a graduate of the prestigious La Fémis in Paris, has a rare ability to keep everything together, to catch and feed the energy of the cast. Léa Fehner confirms, after *Qu'un seul tienne et les autres suivront* (2009), that she finds her inspiration in treating histories of interlaced destinies and with many characters. She has been compared by French critics to Cassavetes, Renoir, Fellini, Pialat and Kechiche, but her world and style are also reminiscent of Gatlif's and Kusturica's. Music and songs, often with everyone singing together, assume a fundamental role, both in the play and in life and in the film. Like in Nuri Bilge Ceylan's *Winter Sleep*, Chekhov is a master of life: "If you like Chekhov, you can always handle your life," says a character. And so "Vodka!" and let's start the show!

Nicola Falcinella





SIGNALI/SIGNALS

Kratki izlet/A Brief Excursion

Poslednja plaža/L'ultima spiaggia/The Last Resort

Prek morja/Oltremare/Overseas

Radio sanja/Radio Dreams

SPOMINI/MEMORIES

Ti pretresljivi tresoči časi/Those Shocking Shaking Days

Trst, Jugoslavija/Trieste, Yugoslavia

Vsa severna mesta/Svi severni gradovi/All the Cities of the North

Ženska, ki je odšla/Ang Babaeng Humayo/The Woman Who Left

KRATKI IZLET/A BRIEF EXCURSION



Hrvaška/Croatia, 2017

režija/directed by Igor Bezinović **scenarij/screenplay** Igor Bezinović, Ante Zlatko Stolica **fotografija/cinematography** Danko Vučinović **glasba/music** Hrvoje Nikšić **oblikovanje zvoka/sound design** Martin Semenčić **montaža/editing** Hrvošlava Brkušić, Miro Manojlović **igrajo/cast** Ante Zlatko Stolica, Mladen Vujčić, Željko Beljan, Iva Ivšić, Marko Aksentijević, Martina Burulic, Josip Visković **produkcija/production** Studio Pangolin **distribucija/distribution** Igor Bezinović **format/format** DCP **dolžina/running time** 75'

Pred dvema letoma je otoško občinstvo navdušeno spoznalo raznolik in obširen kratkometražni opus mladega hrvaškega režiserja Igorja Bezinovića, katerega mini retrospektiva je bila del programskega sklopa Dobri sosede. V svoji kratki festivalski odsotnosti je Igor obiskal zapuščene kraje v srcu hrvaške Istre, t. i. »terro magico«, kjer je posnel svoj celovečerni igrani prvenec *Kratki izlet*.

Film, ki je nastal po motivih istoimenskega romana Antuna Šoljana, nas popelje v časovno ne popolnoma določen čas nekega pomilenjskega poletja, ki še vedno živi v meglenih spominih pripovedovalca zgodbe Stoleta. Zdi se, da to poletje opisuje njegovo nekdanje brezskrbno in brezciljno življenje, življenje povojne generacije mladih, ki je v svojih poznih dvajsetih letih na razpotju med udobjem in neodgovornostjo najstništva ter vznemirljivostjo in skrbmi odraslega življenja. Manjšo družbo, v kateri se je na festivalu v Motovunu znašel tudi Stola, poveže nekoliko bolj odločen in ne pretirano karizmatičen Roko, ki jih popelje na izlet do ruševine nekdanje utrdbe, kjer se nahajajo srednjeveške freske. Izlet po okvari avtobusa preraste v svojstveno popotovanje do zapuščenih vasi, zaraslih poti in redkih srečanj z nenavadnimi domačini in živalmi, ki kot vseobsegajoča fatamorgana vabijo popotnike v svoj objem. Zgodba preraste v svojstveno alegorijo o življenju in odrasčanju, ki jo diktira zapuščenost in divja narava Istre, preraščena z viticami nekdanje velike zgodovine, magije in pozabe.

Zdi se, da se Igor, ki je bil rojen v Reki, prav tako kot protagonisti filma ne more upreti čarom

Two years ago, the Isola Cinema audience was eager to get to know the diverse and extensive range of short films by young Croatian director Igor Bezinović, whose mini retrospective was part of the Good Neighbours programme section. During his short break from festivals, Igor visited remote places in the heart of Istria, Croatia, the so-called "terra magica", where he made his debut feature, *A Brief Excursion*.

Based on the eponymous novel by Antun Šoljan, the film takes us to a not entirely defined post-millennial summertime that is still alive in the foggy memory of the narrator Stola. That summer seems to be describing his former careless and aimless life, the life of the post-war generation of young people in their late twenties at the crossroads between the comforts and irresponsibility of teenage years and the excitement and worries of adult life. A small company of people whom Stola appears to be part of at the Motovun film festival is brought together by somewhat more decisive yet not very charismatic Roko, who takes them on a trip to visit the ruins of a former fortress featuring medieval frescoes. After the bus breaks down, the trip turns into a journey to deserted villages, overgrown paths and rare encounters with unusual locals and animals, all of them inviting the travellers into their arms like an all-embracing mirage. The story turns into an allegory of life and growing-up, dictated by the deserted and wild Istrian nature overgrown with tendrils of its former grand history, magic and oblivion.

Born in Rijeka, Igor, just like the film characters, seems unable to resist the charms of his native landscape. Together, they have woven several

IGOR BEZINOVIĆ

Igor Bezinović (1983) je na zagrebški univerzi diplomiral iz filozofije, sociologije in primerjalne književnosti ter filmske in televizijske režije. Posnel je petnajst kratkih igranih in dokumentarnih filmov. Njegov celovečerni dokumentarni prvenec *Blokada* je bil prikazan na več kot dvajsetih mednarodnih filmskih festivalih in si je na festivalu v Jihlavi leta 2012 prislužil posebno omembo.

Igor Bezinović (Croatia, 1983) holds degrees in Philosophy, Sociology and Comparative Literature from the University of Zagreb and Film and TV Directing from the Academy of Dramatic Art, Zagreb. He has directed fifteen short films and documentaries. *The Blockade*, his first feature-length documentary, was screened at more than twenty international film festivals, and won Special Mention at the Jihlava festival in 2012.



domače pokrajine, s katero sta spleta že kar nekaj nenavadnih zgodb, manifestiranih v gibljivih podobah. Eno od teh uspešnih »sodelovanj« je zagotovo kratki dokumentarni film *Od Kršana do Peroja*, ki smo si ga lahko ogledali pred dvema letoma in ki odkriva tradicijo erotične poezije in njene uglasbitve v istrskih vaseh. Ta glasba je v instrumentalni izvedbi odigrala veliko vlogo tudi v filmu *Kratki izlet*, svoje mesto pa so v njem našle tudi številne Igorjeve prepoznavne avtorske intervencije, ki jih razvija skozi svoj ustvarjalni opus. Tako celovečerni igrani prvenec ne bo rez ali nepotreben skok v Igorjevi filmografiji kakor tudi ne predstavlja novega režiserja. Predstavlja pa kulminacijo njegovih idej, zanimanj, tem, režijskih odločitev, humorja, estetike; ti v enem samem delu utemeljujejo in potrjujejo njegove kvalitete in avtorske značilnosti, ki jih je bolj razpršeno razkrival že s svojimi kratkimi filmi.

Peter Cerovšek

unusual stories manifested in moving images. Uncovering the tradition of erotic poetry and how it has been put to music in Istrian villages, *From Kršan to Peroj*, a documentary short that was part of the festival programme two years ago, is certainly among the successful "collaborations". The same type of music, but in instrumental version, plays a considerable role in *A Brief Excursion*. What also appears in the film are Igor's numerous recognisable original interventions he has been developing throughout his body of work. His debut feature film is therefore neither a cut nor an unneeded shift in Igor's filmography, nor is it an introduction of a new filmmaker. What it is, though, is a culmination of his ideas, interests, topics, director's decisions, humour, aesthetics: in a single piece of work, they serve as proof and confirmation of his quality and originality, which until now he has been revealing more diffusely in his short films.

Peter Cerovšek

POSLEDNJA PLAŽA/L'ULTIMA SPIAGGIA/THE LAST RESORT



Italija, Grčija, Francija/Italy, Greece, France, 2016

režija/directed by Thanos Anastopoulos, Davide Del Degan

scenarij/script Thanos Anastopoulos, Nicoletta Romeo **fotografija/**

cinematography Ilias Adamis, Debora Vrizzi **zvok/sound** Francesco

Morosini, Havir Gergolet **montaža/editing** Bonita Papastathi

producenti/producers Nicoletta Romeo, Stella Theodorakis, Guillaume

de Selle, Thanos Anastopoulos **produkcija/production** Mansarda

Production, Fantasia Audiovisual, Arizona Productions with Rai Cinema

koprodukcija/co-production Greek Film Centre **distribucija/**

distribution Wide House

format/format DCP **dolžina/running time** 135'

Prijubljena tržaška mestna plaža. Njena posebnost: zevajoča bela stena, ki še danes ločuje moške od žensk. Redni obiskovalci, večinoma upokojenci, si dneve krajšajo s pripovedovanjem vsakodnevnih prigod, zgodb in spominov. Film v koraku z vsakdanjkom plaže v tragično-humornem slogu obuja raznolike vrednote, tradicijo in minljivost.

Plaža Lanterna je bila urejena na prehodu v 20. stoletje ob pomolu Santa Teresa, ki je bil kasneje preimenoval v pomol Fratelli Bandiera: od samega začetka je plažo delila lesena ograja (kasneje zid), ki naj bi preprečila »dejanja proti javni spodobnosti«. Po več kot stoletju je Pedocin še vedno priljubljena in zelo obiskana plaža, pa tudi pristen, nedotakljiv simbol mesta. Ko je ob koncu 80-ih let prejšnjega stoletja lokalni časopis *Il Piccolo* sprožil referendum o prihodnosti zidu, ni bilo treba dolgo čakati na prisrčen odziv lokalnih prebivalcev: zid naj ostane, kjer je.

V mestu, kjer so se meje stalno spreminjale, kjer so pregrade, dejanske ali simbolne, padle, kjer je revolucija, ki jo je vodil Franco Basaglia, zrušila stene umobolnice, pedocinski zid še stoji, ker paradokso ne ločuje, pač pa ohranja svobodo moških in žensk. Zid, ki vodi k refleksiji o identiteti in boljšemu razumevanju tistih »mentalnih zidov«, ki jih je Trst bolj ali manj zavestno podedoval od 20. stoletja.

»Trst: kozmopolitsko in multikulturno mesto, italijansko in hkrati avstrijsko, balkansko, grško in judovsko. Mesto, kjer se nihče ne počuti kot tujec, ker so vsi tako ali drugače do neke mere tujci. Mesto, ki bi lahko postalo evropski New York, če bi se v obeh svetovnih vojnah stvari drugače

A popular city beach in Trieste. Its curiosity: the gaping white wall that still separates men and women. The regulars, mostly pensioners, pass the time by talking about everyday events, telling stories and reminiscing. In step with the everyday beat of the beach, the film revives various values, tradition and transience in a tragically humorous style.

The beach resort "La lanterna" was founded at the turn of the twentieth century along the Molo (i.e. pier) Santa Teresa, later renamed Molo Fratelli Bandiera: built in wood, from the very beginning the resort was divided in two by a fence (later rebuilt in cement) to prevent "acts against public decency". After over a century the Pedocin beach is a crowded and beloved resort and an authentic, untouchable symbol of the city. When at the end of the 80s the local newspaper "Il Piccolo" launched a referendum on the future of the wall, they did not have to wait long for the heartfelt reaction of the locals: the wall stays where it is. In a city where borders have consistently changed, where barriers, whether real or symbolic, have crumbled, where the revolution led by Franco Basaglia knocked down the walls of the asylum, the Pedocin wall is still standing, because, paradoxically, it does not divide but preserves the freedom of men and women. A wall leading to a reflection on identity and to a better understanding of those "mental walls" Trieste inherited, more or less consciously, from the 20th century.

"Trieste: a cosmopolitan and multicultural city, Italian and at the same time Austrian, Balkan, Greek and Jewish. A city where nobody feels like a foreigner, because everybody is a foreigner to a certain extent,

THANOS ANASTOPOULOS

Thanos Anastopoulos (1965) je bil rojen v Atenah in živi med Italijo in Grčijo. Njegov celovečerni prvenec *Atlas-Olo to varos tou kosmou* je bil prikazan v Rotterdamu leta 2004; drugi celovečerni film *Diorthosi*, ki je bil tudi grški kandidat za oskarja, pa na Berlinalu leta 2008. S filmom *I Kóri* z leta 2013 se je uvrstil v program Berlinala in festivala v Torontu.

Thanos Anastopoulos (1965) was born in Athens and lives between Italy and Greece. His first feature film, *Atlas – All the Weight of the World* was screened at Rotterdam IFFR 2004; his second feature film *Correction* was shown at Berlinale 2008 and represented Greece in the Academy Awards. In 2013 he directed *The Daughter*, selected for Berlinale and TIFF.

DAVIDE DEL DEGAN

Tržačan Davide Del Degan (1968) je strast do filma prebudil, ko je pri nekaj produkcijah sodeloval kot pomočnik režiserja. Režijski debi je doživel leta 2001 s kratkim filmom *A corto d'amore*. Temu so sledili drugi kratki filmi, med drugim večkrat nagrajeni *Habibi* (2011).

Davide Del Degan (1968) was born and raised in Trieste, where he started nurturing his passion for cinema as assistant director. He made his debut as a director in 2001 with the short film *A corto d'amore*. This was followed by several other short films, including award-winning *Habibi* (2011).

odvile. 'Nekdanji svet', ki ga je že konec, kjer se je preteklost, polna obljub, spremenila v razočaranje in izgubljene upe. Kraj, kjer nikogar ni sram, da se ima za zgubo, ker je tu to splošen občutek, življenjska filozofija. Mejno mesto, ki postavlja pod vprašaj vse naše ideje porekla, identitete in pripadnosti, kjer lahko zid postane simbol utopije in zruši 'mentalne zidove', ki jih vsi skrivamo v sebi. Pripovedovanje zgodbe o pedocinskem zidu je skoraj kot pripovedovanje zgodbe o nas samih, zvestih strankah lastnega zadnjega izhoda, ki iščemo svoj prostor pod soncem.« Thanos Anastopoulos

one way or the other. A city which could have become the European New York, if things had gone differently during the two World Wars. An "ex-world" already over, where a past full of promises has turned into disappointment and lost hopes. A place where no one feels ashamed of considering themselves losers, because here this is a common feeling, a philosophy of life. A border city questioning all our notions of origin, identity and belonging, where a wall can become the symbol of a utopia and knock down the "mental walls" everybody is hiding inside. Telling the story of the Pedocin wall is almost like telling the story of ourselves, loyal customers of our own last resort, looking for our own place in the sun." Thanos Anastopoulos



PREK MORJA/OLTREMARE/OVERSEAS



V tridesetih letih prejšnjega stoletja so prebivalci občine Borgo Tossignano kakor mnogi Italijani zaradi revščine ali pustolovskega duha odhajali v Afriko, v kolonije italijanskega fašističnega imperija. Skozi pripovedi prič, pisma, fotografije in arhivske posnetke, skozi intimne zgodbe in znana ali manj znana zgodovinska dejstva se nam razkrijejo pretresljiva skrita poglavja zgodovine posameznikov, družin in naroda.

*

»*Prek morja* je film, ki govori o hudih rečeh z jezikom tihe poezije. Slednja se odraža v odsotnosti živih pričevalcev in v prisotnosti njihovih glasov, njihovih življenjskih zgodb.

Prek morja je film, ki govori o želji po življenju in o velikem razočaranju ob odkritju zla, ki se je pod krinko sintagme »Italijani brava gente« – »Italijani, dobri ljudje« izkazovalo v prefinjenem nasilju in v rasističnem odnosu do ljudstev Eritreje in Etiopije, ki so jih Italijani v času fašizma okupirali in podjarmili. V času okupacije afriških dežel, ki so za mnoge Italijane predstavljale pravi Eldorado, so se stakale tudi življenjske vezi solidarnosti in ljubezni različnih narodov, ki jih takratna Italija nikakor ni sprejela in je še naprej zagovarjala različnost in premoč svoje rase do preostalih, ki so manjvredne in posledično lahko delujejo samo v funkciji sužnjev.

Dejstvo, da Italija še danes, leta 2017, ne zmore javnega opravičila za vse grozote, ki jih je povzročil fašizem, odpira po mojem mnenju veliko vprašanj, ki se tičejo človekovega dostojanstva in spomina.

Prek morja je film, ki z asketskimi, obenem

Belgija/Belgium, 2017

režija/directed by Loredana Bianconi **scenarij/screenplay** Loredana Bianconi **fotografija/cinematography** Els van Riel **glasba/music** Sylvie Bouteiller **zvok/sound** Marco Parollo **montaža/editing** Rudi Maerten **producenta/producers** Cyril Bibas, Giovanni Donfrancesco **produkcija/production** Centre Vidéo de Bruxelles, Stella Films, Altara Films, ARTE France **koprodukcija/co-production** CBA – Centre de l'Audiovisuel à Bruxelles, Istituto Luce **distribucija/distribution** Centre Vidéo de Bruxelles

format/format DCP **dolžina/running time** 83'

In the 1930s, driven by poverty or an adventurous spirit, many inhabitants of Borgo Tossignano followed the lead of a multitude of fellow Italians and left for Africa, to settle down in the colonies of the fascist empire. First-hand accounts, letters, photos and archival footage, intimate stories and well-known or less well-known historical facts reveal poignant hidden chapters in the history of individuals, families and a nation.

*

»*Overseas* is a film discussing difficult things in the language of silent poetry. The latter is reflected in the absence of living witnesses, and in the presence of their voices and the stories of their lives.

Overseas is a film discussing the will to live and the great disappointment at the discovery of evil. The latter was expressed under the guise of the syntagm "Italijani brava gente" – "Italians, the good people" as subtle violence and racist attitude towards the Eritrean and Ethiopian peoples occupied and subjugated by the Italians during fascism.

Bonds of solidarity and love were formed among various nations during the occupation of African countries, which were seen by many Italians as a real El Dorado. However, Italy of the time refused to accept those bonds, rather continuing to advocate diversity and the superiority of own race over others, which were seen as inferior and therefore only able to perform the function of slaves.

The fact that until today, until 2017, Italy has been unable to provide a public apology for all the atrocities caused by fascism, in my opinion, opens up a series

LOREDANA BIANCONI

Loredana Bianconi (Belgija, 1954) je po študiju uporabne umetnosti na Univerzi v Bologni diplomirala iz filozofije in književnosti. Nato je začela sodelovati z RAI3, večinoma pri ustvarjanju dokumentarnih filmov, kar ji je prineslo več nagrad. V svojem delu pogosto izkazuje politično in družbeno kritično držo, v kateri se nemalokrat zrcali njeno italijansko poreklo.

After her studies in applied art, Loredana Bianconi (1954, Belgium) studied philosophy and literature at the University of Bologna. Since then she has collaborated with the Italian broadcaster RAI 3, working predominantly on documentary productions, which won her several awards. Bianconi's work often shows political and socially committed tendencies, in which she frequently refers to her Italian background.

očarljivimi sredstvi arhivskih posnetkov in tiho poezijo glasov odpira prostor globoke refleksije in odmerjene čustvene razsežnosti.«

Marko Sosič,
pisatelj in režiser

of issues related to human dignity and memory. *Overseas* is a film using ascetic and also charming means of archival footage and the quiet poetry of voices to open up the space of deep reflection and a considerate emotional dimension."

Marko Sosič,
writer and director

RADIO SANJA/RADIO DREAMS



ZDA, Iran/USA, Iran, 2016

režija/directed by Babak Jalali **scenarij/screenplay** Babak Jalali, Aida Ahadiany **fotografija/cinematography** Noaz Deshe **glasba/music** Mahmood Schricker **zvok/sound** Stefano Grosso **montaža/editing** Nico Leunen, Babak Salek **igrajo/cast** Mohsen Namjoo, Boshra Dastourmezahad, Raby Adib, Sulyman Qardash, Lars Ulrich **producentka/producer** Marjaneh Moghimi **produkcija/production** Butimar Productions **distribucija/distribution** Reel Suspects **format/format** DCP **dolžina/running time** 94'

Radio sanja je film o dnevu, ko naj bi obrobni perzijski radio v San Franciscu obiskali člani slovitega benda Metallica in v eter izvedli ekskluzivni *jam session* z afganistanskim rock bendom Kabul Dreams. Film o radiu torej. Filmi, ki si za svoje osrednje mesto izberejo radio, stavijo visoko, saj so po definiciji na tujem terenu. Film je pač vizualni medij, medtem ko je radio slušni. In vendar lahko ravno zagata, kako v filmu prikazati temu povsem tuj medij, vodi do pomenljivih premislekov o družbi, ki jo reflektirata oba, film in radio.

Režiserji so se s tem razmerjem spopadali na karseda različne načine in nastalo je nekaj referenčnih filmov, od, denimo, *Dobro jutro, Vietnam* (*Good Morning Vietnam*, B. Levinson, 1987) in *Dnevi radia* (*Radio Days*, W. Allen, 1987) do kakega *A Prairie Home Companion* (R. Altman, 2006) ali *Rock'n'Roll pirati* (*The Boat that Rocked*, R. Curtis, 2009).

Radio sanja je vsekakor film z agendo, ki jo morda najlažje razločimo na nostalgичnem ozadju Allenovega *Dnevi radia*. Naj spomnimo: v *Dnevih radia* je radio uporabljen kot romantična kulisa razrednih razlik, za katero revne družine New Yorka po radiu zamaknjeno spremljajo življenje ameriških povojnih elit. Radio pri Allenu deluje kot blagodejni obliž, pripopan prek družbenih antagonizmov, ki se izražajo v humornih miniaturah. Tako rekoč edini avtentični konflikt, ki je v *Dnevih radia* neposredno povezan z radiom, je poskus posilstva, ki ga prekine predvajanje Wellsove radijske igre *Vojna svetov*, ob kateri posiljevalec v strahu pred Nezemljani brezglavo pobegne od svoje žrtve.

Radio Dreams is a film about the day when a marginal San Francisco-based Persian radio station is waiting for members of the legendary Metallica to come and perform live on air an exclusive *jam session* with Afghan rock band Kabul Dreams. A film about radio. With films having radio as their main focus, thus venturing into foreign territory by default, the stakes are high. This is because films are visual media, as opposed to radio belonging to audio media. However, it is precisely the problem of using cinema to depict a medium that is entirely alien to cinema that can lead to significant considerations of the society, which is reflected by both, cinema and radio.

Filmmakers have been tackling this relationship in a variety of ways, which resulted in several reference films, from *Good Morning Vietnam* (B. Levinson, 1987) and *Radio Days* (W. Allen, 1987) to examples like *A Prairie Home Companion* (R. Altman, 2006) or *The Boat that Rocked* (R. Curtis, 2009).

Without doubt, *Radio Dreams* is a film with an agenda, which might be easiest to discern against the nostalgic backdrop of Allen's *Radio Days*. To recap: In *Radio Days*, radio is used as a romantic backcloth of class differences to poor New York families listening to the radio and thereby tracing, entrancedly, the life of American post-war elites. With Allen, radio functions as a beneficial Band-Aid concealing social antagonisms that are expressed as humorous miniatures. The only so to speak authentic conflict in *Radio Days* to be linked to radio directly is an attempt at a rape terminated by the broadcast of Welles' radio drama *The War of the Worlds*, which makes the rapist take flight from its victim impulsively in fear of extra-terrestrials.

BABAK JALALI

Babak Jalali (1978) je bil rojen v severnem Iraku, a od leta 1986 večinoma živi v Londonu. Njegov kratki film *Heydar, An Afghan in Tehran* (2005) je bil prikazan na več kot 60 festivalih po svetu in bil nominiran za bafto za najboljši kratki film. S celovečernim prvcem *Frontier Blues* (2009) se je predstavil v Locarnu in osvojil nagrado FIPRESCI na festivalu v San Franciscu. *Radio sanja* je premiero doživel v Rotterdamu, kjer je osvojil nagrado tiger za najboljši film.

Babak Jalali (1978) was born in northern Iran, but has mainly lived in London since 1986. His short film *Heydar, An Afghan in Tehran* (2005), was screened at 60 film festivals worldwide and received a BAFTA nomination for Best Short Film. His first feature, *Frontier Blues* (2009), premiered at the Locarno IFF in 2009 and won the FIPRESCI award at the San Francisco IFF. *Radio Dreams* premiered in Rotterdam, where it won the Tiger Award for Best Film.



Radio sanja je po drugi strani vojna svetov od začetka do konca. Radio je v *Radio sanja* ključno mesto uprizoritve prepada med različnimi svetovi tega sveta. Mesto uprizoritve ekonomskih konfliktov med reflektiranostjo in najvulgarnejšo komercializacijo. Mesto geopolitičnih konfliktov med Afganistanom in Iranom ter ZDA. In nenazadnje, radio je tudi mesto soočenja z vrtoglavo razliko med razmerami, v katerih delujejo člani afganistanskega benda Kabul Dreams in svetom, v katerem živi Metallica. Če *Dnevi radia* beži od tovrstnih napetosti, jih *Radio sanja* uprizarja. In ob tem ohranja smisel za humor. Zato si v tem času sterilnega konsenza zasluži vso pozornost.

Matjaž Ličer

Radio Dreams, on the other hand, is the war of the worlds from the beginning to the end. In *Radio Dreams*, radio is the key site of staging the divide between the differing worlds of this world. The site of staging economic conflicts between reflection and the most vulgar commercialisation. The site of geopolitical conflicts between Afghanistan and Iran vs. the USA. And, finally, radio is also the site of confrontation with the staggering gap between the conditions in which members of the Afghan band Kabul Dreams work, and the world in which members of Metallica live. If *Radio Days* is fleeing such tension, *Radio Dreams* is staging it, while preserving a sense of humour. And this is why, in these times ruled by sterile consensus, it deserves all the attention it can get.

Matjaž Ličer

SPOMINI: program kratkih filmov festivala Diagonale/ MEMORIES: Programme of shorts from the festival Diagonale

Kako posredovati podobo festivala? Kaj natančno je avstrijski film? Kakšna je lahko njegova nacionalnost? V povezanem svetu, kjer se sistemi financiranja prekrivajo, koprodukcije spreminjajo smer, ljudje pa delujejo transnacionalno, odgovor ni enostaven. Mogoče je odgovore lažje iskati v smislu skupnih tem, tako da povežemo filme, ki napotujejo drug na drugega. *Spomini* bi lahko bilo primerno poimenovanje za naš celotni pristop na festivalu Diagonale – kako razumemo film, festivale in dinamiko izmenjujočega se dialoga med njimi. Štirje kratki filmi, ki so bili premierno prikazani na festivalu, tematizirajo naše neposredne meje in predstave.

Če se poglobimo v izbor, vidimo, da gre ta po sledi spominov iz vsakdanjega življenja, ki so izpostavljeni skrajnim situacijam. V *Bil je dan kakor vsak drug spomladi ali poleti* vožnja skozi nedoločljivo pokrajino v sedanjem času prek besedilnih vložkov namiguje na spomine na vojno v Bosni. Esej o neopisljivosti medvojnih dejanj.

Nato se osredotočimo na z gibanjem povzročen delirij, ki rahlja meje med zemljo in nebom, med prikazano resničnostjo in domišljijo, med budnostjo in sanjami. *Hypnodrom* je filmski pogled skozi »egocentrično kamero«, poklon filmu kot prizorišču kontemplacije in transa.

Ko posamezen trenutek mine, priznamo, da spomina ali zaznave ne moremo neposredno prevesti na platno in da je za prikaz določenih dogodkov včasih potrebno vizualno balansiranje med budnostjo in sanjami. V nadrealnem, sanjskem tihožitju *VENUS DELTA* zazna nekaj izrazito filmskega: stalno gibanje. Vsak posnetek, vsak rez je referenca na njegovo časovno naravo, na postajanje in minevanje. Kot denimo naravne skalne formacije, zrcalne vodne gladine, deli ženskega telesa, valoviti lasje, zlate krogle. To je avratično-erotično filmsko telo – skrivnostno razodetje.

Na koncu raziščemo meje dokumentarnosti in fizičnih ločnic, kjer trčita vsakdanje življenje in realpolitika. Kar ostane, je praznina. Obmejni Šentilj se po tem, ko ga je pozimi leta 2015 prečkalo več sto tisoč beguncev, vrne v svoje običajno stanje. Ograje, šotori in razvit »sistem upravljanja meja« so pripravljeni na naslednji naval, ki pa ga ni od nikoder.

In tako se zaključi lok ... *Spominov*.

Sebastian Höglinger in Marius Hrdy,
festival Diagonale

How to convey an image of a festival? What exactly is an Austrian film? What nationality can it have? In an interconnected world where funding systems overlap, co-productions veer and people operate transnationally, the answer isn't a straightforward one. Perhaps it's easier to trace answers along the line of a mutual cinematic topic, by connecting films that speak to each other. *Memories* might be quite a fitting description of our overall approach at Diagonale festival—how we understand film, festivals and the dynamic of an interchanging dialogue between them. Four short films that premiered at Diagonale focus on the line of, and are about, our immediate borders and imaginations.

Diving into the selection, we follow a trail of memories from everyday life that are exposed to extreme situations: In *Es war ein Tag wie jeder andere im Frühling oder Sommer*, a present day drive through an indeterminate countryside hints at memories of the Bosnian war through inserted text. An essay on the inexpressibility of actions during times of war.

Then we focus on a motion-induced delirium that loosens the borders between earth and sky, between represented reality and imagination, between being awake and dreaming: *Hypnodrom* is a cinematographic look through the "egocentric camera" as homage to cinema as a site of contemplation and trance.

As each moment passes we acknowledge that there is no direct way to translate memory or perception onto the screen, and that it sometimes requires a visual balancing act between wakefulness and a dream state to depict certain events. In a surreal, dreamlike still life, *VENUS DELTA* senses something specifically cinematic: continual motion. Every take, every cut, is a reference to its time-based nature, to becoming and passing. Such as organic rock formations, reflecting water surfaces, women's body parts, wavy hair, golden balls. It is an auratic-erotic film body—a mysterious revelation.

Eventually we explore the limits of documentary, and physical boundaries, where everyday life and Realpolitik collide: What remains is emptiness—after being crossed by hundreds of thousands of refugees in the winter of 2015, the border town Spielfeld has returned to its normal state. Fences, tents, and a sophisticated "border management system" wait ready for the next rush, which, however, fails to appear.

And so concludes the arch of...*Memories*.

Sebastian Höglinger and Marius Hrdy,
Diagonale

**BIL JE DAN KAKOR VSAK DRUG SPOMLADI ALI POLETI/ES WAR EIN
TAG WIE JEDER ANDERE IM FRÜHLING ODER SOMMER/IT WAS A
DAY JUST LIKE ANY OTHER IN SPRING OR SUMMER**

Selma Doborac, Avstrija, BiH/Austria, Bosnia and Herzegovina, 2012, 17'



HIPNODROM/HYPNODROM

Richard Wilhelmer, Avstrija/Austria, 2017, 5'



VENUS DELTA

Antoinette Zwirchmayr, Avstrija/Austria, 2016, 4'



ŠENTILJ/SPIELFELD

Kristina Schranz, Nemčija/Germany, 2017, 26'



*Program smo pripravili v sodelovanju s festivalom avstrijskega filma Diagonale./
In collaboration with Diagonale – Festival of Austrian Film.*

TI PRETRESLJIVI TRESOČI ČASI/ THOSE SHOCKING SHAKING DAYS



Avstrija, BiH/Austria, Bosnia and Herzegovina, 2016

režija/directed by Selma Doborac **koncept in realizacija/concept & realisation** Selma Doborac **producentka/producer** Selma Doborac **produkcija/production** Sixpack Film **distribucija/distribution** Sixpack Film

format/format DCP **dolžina/running time** 88'

»Katerim gverilskim osvobodilnim silam bi se pridružili, če bi imeli na izbiro dva možna sloga osvobodilnega dela?« se glasi vprašanje čisto na začetku filmskega eseja Selme Doborac, ki v nadaljnjih osemdesetih minutah z vztrajno intenzivnostjo sprašuje, ali s filmskimi sredstvi lahko reprezentiramo pojav vojne. Ali je to sploh mogoče glede na Meduzino glavo vojne, ki kar naprej poganja nove in nove vijoče se vidike človeškega brezna? Komu se zdi, da ga to vprašanje naslavlja? Kdo ve, kaj si človek, ki se ukvarja s tem vprašanjem, predstavlja?

Redki filmi tako drastično pokažejo boj med čustveno preobremenitvijo in mehanizmi intelektualnega procesiranja, ki je simptomatičen za nas, ljudi. Jezikovne formulacije se neutrudno pojavljajo kot besedilo, izpisano na podobi, kar predstavlja virtualne prepreke za celostno gledanje filma – kot bi hotele nakazati, da moramo najprej razumeti nekaj drugega, preden se lahko vdamo bridkosti podob. Brezbesednost podob bi gledalec sicer lahko napačno razumel kot vabilo, naj se začasno intelektualno odklopi. In obratno: kako se jezik sploh lahko kosa z določenimi podobami? Kot primer vojne in njenega konteksta Selma Doborac obravnava vojno v Bosni in Hercegovini v 90. letih, v kateri so mediji igrali dotlej še nevideno vlogo. Logično naslovi gledalca kot medijsko občinstvo, ki nemočno sodeluje pri neskončnem številu nekritično doživetih podob: v nekem smislu je občinstvo tako postalo udeleženec v vojni. Selma Doborac citira »vojno« s pomočjo avtentičnega VHS gradiva, posnetega sredi bosanske vojne. Tako se stekata dve obliki vojne

»Which guerilla liberation force would you join if you had the choice between two possible styles of liberation work?« reads the question posed at the very get-go of Selma Doborac's film essay which proceeds over the course of the next 80 minutes to ask with unremitting intensity whether cinematic means can be used to represent the phenomenon war. Is this even possible given the Medusa head of war, perpetually sprouting yet another coiling aspect of the human abyss? Who feels addressed by this question? Who knows what a person engaged by this question imagines?

Rarely does a film so drastically demonstrate the struggle between emotional overload and mechanisms of intellectual processing that is symptomatic of us humans. Linguistic formulations relentlessly appear as text superimposed onto the image, presenting virtual obstacles to an undivided viewing of the film – as if to indicate there is something else to be understood before we can give way to the poignancy of the images. The wordlessness of the images could otherwise be misunderstood by the viewer as an invitation to temporarily tune out intellectually. And conversely: How can language ever measure up to certain images?

As an example of war and its context, Selma Doborac considers the Bosnian War of the 1990s, in which the media played an unprecedented role. She logically addresses the viewer as a medial audience powerlessly party to an endless number of uncritically consumed images: the audience in a sense thereby had become a participant in war.

Selma Doborac quotes "war" by means of authentic VHS material shot in midst of the Bosnian war. Two

SELMA DOBORAC

V Bosni in Hercegovini rojena Selma Doborac (1982) živi na Dunaju, kjer se ukvarja z esejističnim, dokumentarnim in eksperimentalnim filmom, s fotografijo in konceptualno umetnostjo. Diplomirala je na oddelku za umetnost in film dunajske likovne akademije. Za svoje delo, ki ga je predstavila na več festivalih in razstavah, je prejela vrsto nagrad in subvencij na nacionalni in mednarodni ravni.

Selma Doborac (1982) was born in Bosnia and Herzegovina, but now lives in Vienna and works in the fields of essay, documentary and experimental film, photography, and conceptual art. She studied at the Academy of Fine Arts, Vienna, Department for Art and Film. Her work has been shown in various festivals and exhibitions, and has brought her a number of awards and grants nationally and internationally.



dokumentacije: ena forma posreduje vtis, da je bila narejena zavoljo medijske predelave, medtem ko druga izvira iz lokalnih kronik. Poleg obilja različnih besedilnih gradiv se osredotoča na posledice vojne z uporabo 16-mm dokumentarnih podob, ki jih je sama posnela in prikazujejo pokrajine, utrjene z arhitekturo. Te slike nam omogočijo, da opazimo, kako je narava spet osvojila ozemlje.

Narava je očitno neustavljiva, saj si ponovno prilasti hiše, ki v teku filma kažejo vse več jasnih znakov razpada in razkroja – hiše, ki so morale biti zapuščene in v katere se nihče ne bo vrnil zaradi grozodejstev, vpisanih v njihovo arhitekturo. Vegetacija je prevzela ruševine, bujna podrast blokira nekdanja vrata in tako stavbe počasi izginjajo. Grmičevje, ki se rahlo pozibava v vetru, zahteva, da gremo naprej.

Ti pretresljivi tresoči časi Selme Doborac pa so tudi film o ustvarjanju filmov, o prizadevanju, da stopimo iz zasebnega mikrokozmosa in se neustrašno lotimo velike teme, oboroženi z orožjem umetnosti.

Hanno Millesi

forms of war documentation thereby converge: one form conveys the impression it was produced for the sake of medial digestion, while the other stems from local chroniclers. In addition to an abundance of various textual materials Doborac focuses on consequences of the war using 16 mm documentary images she filmed of landscapes fortified by architecture. These pictures allow us to observe how nature is reconquering the territory.

Nature is apparently unstoppable as it re-appropriates houses that increasingly display clear signs of dissolution and decay over the course of the film – houses that had to be abandoned and to which nobody will return due to the atrocities inscribed in their architecture. Vegetation has overtaken the ruins, rampant undergrowth blocks former doorways, and so the buildings are gradually given to disappear. Shrubs nodding in the wind gently demand we move on.

Those Shocking Shaking Days by Selma Doborac is aside from all this also a film about filmmaking, about the aspiration to step out of a private microcosm and fearlessly take on a colossal theme armed with the weapon of art.

Hanno Millesi

TRST, JUGOSLAVIJA/TRIESTE, YUGOSLAVIA



Sredi 50. let 20. stoletja je bil tržaški Ponte Rosso za prebivalce nekdanje Jugoslavije priljubljena nakupovalna destinacija. V 70. in 80. letih so simbol tega mita postale kavbojke. Množice Jugoslovancev so se zgrinjale čez mejo vsaj enkrat ali dvakrat letno, dokler ni v obdobje tržaškega razcveta posegla vojna na Balkanu. Zgodbe in pričevanja z obeh strani meje obujajo ekonomijo in politiko teh zlatih let.

»Če sem iskren, sem bil glede tega filma sprva skeptičen. Rodil sem se leta 1975, zato tega obdobja sam nisem nikoli doživel in se mi je vse skupaj zdelo precej lokalno in folkloristično. Ko pa sem spoznal nekaj kolegov iz Hrvaške in Slovenije in izvedel za njihovo zanimanje, sem spremenil mnenje. V tistem trenutku sem se zavedel, da je bilo vse, kar smo počeli do tedaj, le vrh ledene gore. Mislim, da sem s tem, da nimam neposrednih izkušenj iz tega obdobja, dobil ustrezno distanco, da sem se lahko snovi posvetil brez predsodkov in z različnih zornih kotov.

Hotel sem slišati čim več osebnih zgodb. Moj cilj je bil poustvariti zgodovino skozi mozaik pričevanj in arhivskih posnetkov. V filmu se pojavi več kot 40 likov in čeprav nekateri med njimi govorijo le nekaj sekund, so ključnega pomena za rekonstrukcijo zgodbe. V filmu nastopijo zvezdniki, umetniki (Željko Senečić), igralci (Rade Šerbedžija), pisatelji (Dragan Velikić, Slavenka Drakulić), novinarji (Denis Kuljiš, Claudio Ernè, Pierluigi Sabatti), zgodovinarji in antropologi (Ivo Banac, Saša Mišić, Bojan Mitrović), glasbeniki (Goran Bregović), poleg tega pa tudi številni prodajalci in navadni ljudje iz tistega obdobja, ki pripovedujejo svoje osebne zgodbe, kako so se z avtom, avtobusom ali vlakom vozili v Trst.

Italija, Hrvaška, BiH/Italy Croatia, Bosnia and Herzegovina, 2017

režija/directed by Alessio Bozzer **scenarij/screenplay** Giampaolo Penco, Giuliana Carbi, Alessio Bozzer **fotografija/cinematography** Dubravko Čuk, Edin Ajanović, Miodrag Stojčić, Paolo Babici, Riccardo Dussi **zvok/sound** Elvio Carini **montaža/editing** Žarko Šuc **nastopajo/featuring** Željko Senečić, Claudio Ernè, Dragan Velikić, Goran Bregović, Ivo Banac, Oriana Varesano, Pierluigi Sabatti, Rade Šerbedžija, Sergio Ferrari, Slavenka Drakulić **producent/producer** Alessio Bozzer **produkcija/production** VIDEOEST **koprodukcija/co-production** MISSART, AL JAZEERA BALKANS, Rai Cinema, HRT **distribucija/distribution** Zavod Otok

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

S podpora Skupnosti Italijanov 'Santorio Santorio' iz Kopra.
/With the support of the Italian Community "Santorio Santorio" of Capodistria.

In mid-1950s, the Piazza Ponterosso in central Trieste became a favourite shopping destination for the citizens of Yugoslavia. During the 70s and 80s the myth was symbolized by blue jeans. Millions of Slavs came across the border at least once or twice a year until the war in the Balkans brought this era of Trieste's prosperity to an end. The stories and testimonies from both sides of the border recall the economics and politics of those flourishing years.

"To be honest, at first I was sceptical about the film. I was born in 1975, I never experienced first-hand that period, and that whole affair seemed to me very local and folkloristic. I changed my mind when I got in touch with some colleagues from Croatia and Slovenia and I found out their interest. In that moment I realized that everything we had done until then was simply the tip of the iceberg. I think that not having a first-hand experience of this period gave to me the right distance and let me deal with the situation from different points of view, with an open mind.

I wanted to hear the stories of everybody. My aim was to recreate the history through a mosaic of testimonies and footage materials. More than 40 characters are in the film, and even if some of them speak only for few seconds, they are fundamental for the re-enactment of the story. In the film there are celebrities, artists (Željko Senečić), actors (Rade Šerbedžija), writers (Dragan Velikić, Slavenka Drakulić), journalists (Denis Kuljiš, Claudio Ernè, Pierluigi Sabatti), historians and anthropologists (Ivo Banac, Saša Mišić, Bojan Mitrović), musicians (Goran Bregović), but also many shopkeepers and common people from back then, telling their personal stories of their journeys to Trieste by car, bus or train.

ALESSIO BOZZER

Tržačan Alessio Bozzer (1975), diplomirani industrijski oblikovalec, je več let deloval na področju oblikovanja, grafične umetnosti in razstavne dejavnosti. Od leta 2006 je producent in režiser pri produkcijski hiši Videost, kjer pripravlja dokumentarne filme o arhitekturi, umetnosti in zgodovini. Njegov celovečerni dokumentarni prvenec *Why a Film About Michele De Lucchi* (2013) je bil med drugim je prikazan na milanskem festivalu in festivalu arhitekturnega in oblikovalskega filma v New Yorku.

Alessio Bozzer (Trieste, 1975), a trained industrial designer, worked for several years as a designer and graphic artist, all the while pursuing cultural activity as exhibition organiser. Since 2006 he has been a producer and director with production company Videost, making documentaries related to architecture, art and history. His first feature documentary *Why a Film About Michele De Lucchi* (2013) was selected for a number of festivals including Milano Film Festival and Architecture and design film festival New York.



Govorimo o desetinah milijonov ljudi, ki so vsako leto prihajali v mesto po nakupih. Trst je predstavljal statusni simbol, kulturno mejo, hkrati pa sanje o svobodi in prestopanju meja, ki ga je jugoslovanski režim odobral. Trst je predstavljal vrata na Zahod.

Izjemno pomembno je, da v tem zgodovinskem trenutku govorimo o mejah in kulturnih blokadah. Zdi se mi izjemno pomembno prisluhniti ljudem, ki so te meje kar naprej spodbijali z željo, da bi segali dlje. Če se v tem skriva kak nauk, nam sporoča, da meje zgolj spodbujajo radovednost ljudi na drugi strani zidu. In, nenazadnje, da stik med kulturami pomeni bogastvo in blaginjo.« Alessio Bozzer

We are talking about tens of millions of people coming every year to the city for shopping. Trieste became a status symbols, a cultural border, as well as a dream of liberty and transgression, agreed by the Yugoslavian regime. Trieste was a gateway to the West.

At this point in history, it's extremely important to focus on borders and cultural closures. I think it is extremely important to listen to people who regularly challenged these borders with the desire to go further. If there is a lesson in it, it would be that borders are meant just to serve the curiosity of the people who are on the other side of the wall. And, ultimately, the contact between cultures means wealth and prosperity." Alessio Bozzer

VSA SEVERNA MESTA/SVI SEVERNI GRADOVI/ ALL THE CITIES OF THE NORTH



Mladi srbski avtor Dane Komljen, čigar kratke filme smo lahko videli na nekaj edicijah festivala Kino Otok, je na letošnjem Locarnu premierno predstavil svoj celovečerni prvenec. Komljen, slava mu, tudi v dolgometražni formi ostaja zavezan nenarativnemu, počasnemu, opazovalnemu, meditativnemu filmu: *Vsa severna mesta* tvorijo nekakšne spominske sledi. Evokacije pozabljenih sanj 20. stoletja, kot pravi avtor. Fizične in metafizične, intimne in kolektivne sledi ne toliko resničnih kot možnih spominov – spominov na možne prihodnosti neuresničenih preteklosti. Ostanki jugoslovanskih gradenj v Afriki in na Bližnjem vzhodu, speče ruševine letoviških bungalovov na meji med Albanijo in Črno goro, podvodni in nočni posnetki, ki učinkujejo kot sen, kot podobe prostora in časa, ki nista nikoli obstajala, in vendar so te podobe nečigav spomin. Snov Komljenovega filma sta prostor in čas sama, pa človeško telo in telo filmskega kadra. Nesmiselno bi bilo opisovati njegove vsebine.

V poetiko filma, polnega slutenj, sanj in spominov, se nato pretkano vtihotapi še politika. Humorno, a ostro kopje v bok srbskemu nacionalizmu in homofobiji vstopi v film skozi verze o nacionalnem simbolu Kraljeviču Marku in njegovem oprod, ki jih avtor poustvari zvesto izvirniku, a ob subtilnem prenosu poudarka privzamejo očiten homoerotičen pomen. »V filmu *Vsa severna mesta* sem želel nakazati na možnost prostora, v katerem moč sprejemanja uspešno zajezi moč izključevanja. /.../ Z zapuščenimi bungalovi sem se prvič srečal nekega poletja, ko sem s prijateljem kampiral na obali. Takrat sva si rekla: 'Kaj če bi tu postavila

Srbija, Črna gora, BiH/Serbia, Montenegro, Bosnia and Herzegovina, 2016

režija/directed by Dane Komljen **scenarij/screenplay** Dane Komljen **fotografija/cinematography** Ivan Marković **zvok/sound** Igor Čamo, Simon Apostolou, Jakov Munižaba **montaža/editing** Dane Komljen, Nataša Damjanović **igrajo/cast** Boban Kaluđer, Boris Isaković, Dane Komljen **producenti/producers** Nataša Damjanović, Vladimir Vidić, Amra Bakšić-Čamo, Adis Đapo, Bojana Radulović, Zoran Galić **produkcija/production** Dart Film, SCCA/pro.ba **koprodukcija/co-production** Code Blue, Vizart Production **distribucija/distribution** Everything Works

format/format DCP **dolžina/running time** 97'

Dane Komljen, a young Serbian filmmaker whose films were shown at several editions of Isola Cinema, held the premiere of his feature debut at this year's Locarno film festival. In the feature-length form, Komljen, who deserves all praises, remains committed to non-narrative, slow, observational, meditative cinema: *All the Cities of the North* form a sort of memory traces. Evocations of the forgotten dreams of the 20th century, as the filmmaker himself says. Physical and metaphysical, intimate and collective traces of not so much real as possible memories – memories of the possible futures of the unrealised pasts. The remains of Yugoslav constructions in Africa and the Middle East, the sleeping ruins of resort bungalows on the border between Albania and Montenegro, underwater and night shots that come across as a dream, as images of a time and space that never existed, and yet these images are someone's memory. The topics of Komljen's film are space and time themselves, the human body and the body of a film shot. There would be no point in describing its content.

The film's poetics, full of premonitions, dreams and memories, is then artfully infiltrated by politics. A humorous, but sharp spear thrown at Serbian nationalism and homophobia enters the film through the verses about the Serbian national symbol Prince Marko and his varlet, which are faithfully rendered, but, with a subtle transfer of emphasis, acquire an evident homoerotic meaning. "With *All the Cities of the North* I wanted to evoke a space where the power of the embrace can keep the power of exclusion at bay. /.../ I first encountered these abandoned bungalows during a summer spent camping along the coast

DANE KOMLJEN

Dane Komljen (Jugoslavija, 1986) je študiral filmsko režijo na fakulteti dramskih umetnosti v Srbiji in sodobno umetnost v studiu Le Fresnoy v Franciji. S kratkimi filmi se je med drugim predstavil in osvajal nagrade na festivalih v Cannesu, Locarnu, Rotterdamu, Marseillu, Sarajevu ter v Lincoln Centru v New Yorku. *Vsa severna mesta* je njegov celovečerni prvenec.

Dane Komljen (1986, Yugoslavia) studied film directing at the Faculty of Dramatic Arts, Serbia and contemporary art at Le Fresnoy, France. His short films have been shown and awarded at the Cannes Festival, Festival del Film Locarno, IFF Rotterdam, FID Marseille, Sarajevo FF and the Lincoln Center in New York. *All the Cities of the North* is his first feature.



šotor? Kaj če ne bi nikoli več odšla?' Kasneje sem spoznal, da ne oditi ni toliko vprašanje časa kot prostora. Ne oditi je tako kot sprehajati se s še nejasnim ciljem. Ta film napreduje korak za korakom, od šotora do sobe, od sobe do bungalova, od bungalova do vasi, od vasi do filma samega. Sprehod, ki predstavlja vprašanje – kako živeti drug z drugim? Vsa severna mesta niso nastala iz želje postaviti spomenik telesu, ideji, deželi, bratstvu ali nekemu nerazložljivemu občutku. Nastali so iz želje razglasiti, da smo 'v tem vsi skupaj', « zapiše Komljen.¹ Njegov projekt je v prvi vrsti etičen. *Vsa severna mesta* je humanističen film, oda inkluziji marginaliziranih – posameznikov, kultur, prostorov in nenazadnje filmskih podob. Opazovanje spečega telesa tu najde svoj čas in svoje legitimno mesto. Takšnim filmom se rado dogaja, da njihove projekcije uvedejo svarila in rotnja, češ 'film je počasen, zahteva potrpežljivost, dajte mu čas'. Pa to ni res. Edino, kar zahteva je naša pozornost, osnovna vljudnost in zbrano gledanje. In mar nismo zato prišli v kino?

Maša Peče

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with a friend. We said to ourselves 'Maybe we should pitch our tent here. Maybe we shouldn't leave this place.' Later I came to understand that not leaving is a question of space rather than time. Not leaving is like a walk whose end is still unclear. This film proceeds step by step, from a tent to a room, from a room to a bungalow, from the bungalows to the village, and from the village into the film itself. A walk that maps out a question—how can we live side by side? *All the Cities of the North* was not made out of an urge to build a monument to a body, an idea, a country, a brotherhood or an indefinable feeling. But out of a desire to declare that 'we are in this together', writes Komljen.¹ His project is first and foremost ethical. *All the Cities of the North* is a humanistic film, an ode to the inclusion of the marginalised – individuals, cultures, spaces and, last but not least, film images. Here, the observation of a sleeping body finds its own time and a legitimate place. It often happens that the screenings of such films are introduced by warnings and pleadings that the film is slow and demands patience and that we should give it time. But this is not true. The only thing it demands is our attention, basic courtesy and focussed viewing. Is this not why we came to the cinema?

Maša Peče

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1 Povzeto po katalogu festivala 25 FPS 2016, str. 98.

1 25 FPS festival catalogue, 2016, p. 99.

ŽENSKA, KI JE ODŠLA/ANG BABAENG HUMAYO/ THE WOMAN WHO LEFT



Filipini/Philippines, 2016

režija/directed by Lav Diaz **scenarij/screenplay** Lav Diaz
fotografija/cinematography Lav Diaz **zvok/sound** Mark Locsin
montaža/editing Lav Diaz **igrajo/cast** Miss Charo Santos-Concio,
John Lloyd Cruz, Michael De Mesa **producent/producer** Ronald
Arguelles **produkcija/production** Sine Olivia Pilipinas, Cinema One
Originals **distribucija/distribution** FIMA – Vojnik
format/format DCP **dolžina/running time** 226'

Horacio po tridesetih letih izpustijo iz zapora, kjer je služila kazen za zločin, ki ga ni zagrešila. Na prostosti vstopi v zelo tuj svet vsakdanjika in ko spozna, da ji je zločin podtaknil bivši ljubimec, začne snovati maščevanje. Mojster Diaz celo v najneznatnejše kretnje protagonistov ujame zakoreninjeno preteklost privilegiranosti posameznih slojev, sokrivde in arogance, ki so sooblikovali velikanska neskladja v sodobni filipinski družbi.

»Zgodba se navdihuje v Tolstojevi pripovedi *Bog vidi resnico, a je ne odkrije takoj*, ki sem jo prebral že dolgo dolgo tega. Ne spomnim se več niti zgodbe niti imen likov. Spomnim pa se, da me je ob branju res pretreslo dejstvo, da nihče od nas v resnici ne razume življenja. V resnici nimamo pojma. To je ena najbolj temeljnih resnic našega obstoja. Oziroma, nekateri med nami vsaj začutimo nekakšen kontinuum, da imajo lahko vsa naša dejanja posledice. A še bolj pogosto sprejemamo naključnost življenja in se ji uklanjamo.« Lav Diaz

Ženska, ki je odšla je film o težavah filipinske družbe, kar je v njegovih delih redno ponavljajoča se tema. Ko si je Diaz leta 2012 dopisoval z Andréo Picard za Cinema Scope (št. 51), je z njo delil nekaj misli o mestu umetnosti v sedanji družbeni in politični realnosti: »Umetnost je v smislu dostopnosti še vedno marginalizirana, a vseeno ostaja najbolj ključen vidik kulturnega boja človeštva. /.../

Umetnost ne more ubežati vprašanju resnosti, vprašanju protislovij in, da, elitizmu. Cezanne, ki ga prodajo za milijone, ne more ganiti pridelovalca riža na Tajskem, čigar dožemanje estetike je omejeno na lep sončni vzhod, večerjo, ki mu jo skuha žena, dež,

Horacia is unexpectedly released from prison after serving thirty years for a crime she didn't commit. Back in an alien reality, she starts plotting her revenge, having realised it had been her former lover who framed her for the crime. In a masterful way, in details such as the slightest gestures of protagonists, Diaz manages to capture the rooted privileges of classes, the complicity and arrogance that helped shape the gaping disparities of the contemporary Filipino society.

"The inspiration of the story is Tolstoy's *God Sees the Truth but Waits*. I've read the story a long, long time ago. I've already forgotten the story and the names of the characters. I remember that what really struck me when I read it was that neither of us really understands life. We don't really know. This is one of the most essential truths of existence. Or, some of us can at least feel a continuum, that things that we do can be consequential. And more often, we abide and succumb to life's randomness." Lav Diaz

The Woman Who Left is about the Filipino struggle, a recurrent topic in his films. In a correspondence with Andréa Picard for Cinema Scope (Issue 51) in 2012, Diaz shared some thoughts about the place of art in society today against a backdrop of social and political reality: "Art remains marginalized in terms of accessibility, yet it remains the most relevant aspect of humanity's cultural struggle. /.../ Art cannot escape the issue of gravitas, the issue of contradiction, and yes, elitism. A Cezanne that fetches millions can't move a rice farmer in Thailand whose understanding of aesthetics is confined to a beautiful sunrise, the dinner prepared by his wife, the rain, the catfish, and

LAV DIAZ

Lavrente Indico Diaz oz. Lav Diaz (1958) deluje kot režiser, pisec, producent, montažer, direktor fotografije, pesnik, skladatelj, scenograf in igralec. Znan je predvsem po dolžini svojih filmov, ki seže vse do enajstih ur – svojega dela namreč ne podreja času, temveč prostoru in naravi. V filmih se ukvarja z družbenimi in političnimi izzivi filipinske stvarnosti. Od leta 1998 je posnel dvanajst filmov in osvojil številne mednarodne nagrade, med drugim zlatega leva na beneškem festivalu za film *Ženska, ki je odšla*.

Lavrente Indico Diaz aka Lav Diaz (1958) works as director, writer, producer, editor, cinematographer, poet, composer, production designer and actor. He is known for the length of his films, some of which run for up to eleven hours. That is because his work is not governed by time but by space and nature. His films explore the social and political struggles of today's Philippines. Since 1998 he has directed twelve films, and won several international awards, including 2016 Golden Lion for *The Woman Who Left*.



some in dobro žetev. Sodobna plesalka iz Berlina lahko vztrajno trdi, da revolucionira gib, zločinski Bašar al Asad pa bo še naprej usmerjal svoje puške in rakete v lastno ljudstvo. Če Združeni narodi in civilizirani svet ne morejo osvoboditi sirskega naroda, kaj lahko naredi umetnost? Umetnost hrani in osvobaja dušo, to je res, vendar je sodobni čas postal čas nujnosti. Duh časa nam pravi, da moramo svet rešiti zdaj – pred fundamentalizmom, pred nevednostjo, pred otopelostjo. Ob nenehni surovosti v teh domnevno zelo sodobnih časih umetnost postane stališče, politično orodje, ideološko načelo za ohranjanje človekovega duševnega zdravja ali celo za reševanje človeštva pred dokončnim nazadovanjem in uničenjem. Če nepokroviteljsko govorim zase, moja vera v umetnost ostaja nespremenjena. Glede svoje estetike sem zelo trmast, saj verjamem, da lahko umetnik še vedno nekaj prispeva k širši kulturi.«

a good harvest. The modern dancer in Berlin can always claim she is revolutionizing movement but the criminal Bashar al-Assad will continue to aim his guns and rockets at his own people. When the UN and the civilized world cannot liberate the Syrian people, what can art do? Art feeds and liberates the soul, yes, but the modern age has become the age of urgency. The zeitgeist tells us that we need to save the world now—from fundamentalism, from ignorance, from apathy. In the face of the relentless barbarism in this supposedly very modern age, art becomes a stand, a political tool, an ideological line to maintain man's sanity, or even to save humanity from an eventual retrogression and annihilation. Non-condescendingly speaking for myself, my faith in art remains the same. I am very stubborn with my aesthetic because I believe that the artist can still contribute to greater culture."





35 MM KULT-URE/35MM CULT-URE

Bill Morrison

Dawson: zamrznjeni čas/Dawson City: Frozen Time
SVETLOBA KLIČE /LIGHT IS CALLING

Ivan Ramljak

KINO RAMLJAK

DAWSON: ZAMRZNJENI ČAS/DAWSON CITY: FROZEN TIME



ZDA/USA, 2016

režija/directed by Bill Morrison **scenarij/screenplay** Bill Morrison
fotografija/cinematography Bill Morrison **glasba/music** Alex Somers
oblikovanje zvoka/sound design John Somers **montaža/editing** Bill Morrison
producenta/producers Madeleine Molyneux, Bill Morrison **produkcija/production** Hypnotic Pictures & Picture Palace Pictures
distribucija/distribution Hypnotic Pictures & Picture Palace Pictures

format/format DCP **dolžina/running time** 120'

V sodelovanju s Postajo Topolove./In collaboration with Stazione di Topolò.

»Dawson od nekdaj stoji med sanjami in spomini. Že od nekdaj je meja med njimi zabrisana – in to od nekdaj velja tudi za področje filma. Poskusil sem narediti film, ki se obnaša na enak način.« Bill Morrison

Kanadski Dawson City, mestece na sotočju rek Jukon in Klondike, je nastal v času zlate mrzlice ob koncu 19. stoletja na območju pomembnega ribolovnega in lovskega naselja staroselcev, predstavnikov plemena Han. Mestece je za hip postalo pomemben epicenter, v začetku 20. stoletja pa zadnja postaja na poti (stoterih) filmov prvih kinematografskih predstav. Filme na močno gorljivem nitratnem traku – med katerimi so številni pomembni izgubljeni naslovi nemega obdobja filmske zgodovine – so v sedemdesetih letih prejšnjega stoletja zakopane našli na gradbišču, kjer so polnili luknjo pod zaledenelim hokejskim igriščem, v *Dawson: zamrznjeni čas* pa tvorijo osnovo pripovedi o zgodovini nekega prostora in časa, človeka in filma.

Prav osupljivo je, kako nam Morrison s sestavljanjem izgubljenih (in v večnem ledu desetletja zamrznjenih) fikijskih filmov in obzornikov ter drugod nabranega časopisnega, fotografskega in filmskega materiala, pospremljenega s faktografskim (zapisanim) komentarjem in z le peščico »živih« intervjujev, precizno piše zgodovino tega nenavadnega in živahnega mikrokozmosa, njegove ekonomije, kulturnega življenja in osebnih zgodb, pri tem pa odpira številna vprašanja, ki glasno odzvanjajo še danes: nadvlada nad staroselci, opustošenje narave, izkoriščana delovna sila, kopičenje kapitala ... Hkrati se pred nami skozi utripajoče podobe

»Dawson always was a place situated between dreams and memories. There always has been a blurry distinction between the two, and that has also always been the domain of cinema. I tried to make a film that behaved the same way.« Bill Morrison

Dawson City, located at the confluence of the Klondike and Yukon rivers, was established during the gold rush at the end of the 19th century on the site of an important fishing and hunting camp of a First Nation tribe known as the Han. For a moment, the city became an important epicentre and, at the beginning of the 20th century, the last stop for early distribution of hundreds of films. The films on highly flammable nitrate stock – among which many had been considered lost titles of the silent era – were uncovered on a construction site in the 1970s, filling a hole beneath an old hockey rink. In *Dawson City: Frozen Time*, these films form the basis of the narrative about the history of a place and time, people and cinema.

It is fascinating how Morrison, who combines lost fiction films and newsreels (for decades preserved in permafrost) and newspaper, photographic and film material gathered elsewhere, accompanying them with factual (written) commentary and only a handful of interviews, precisely chronicles this unusual and lively microcosm, its economy, cultural life and personal stories, while raising numerous questions that are still pertinent today: supremacy over the natives, devastation of nature, exploited workforce, accumulation of capital... At the same time, the flickering images trace the history of film, film stock

Bill Morrison

Biografija avtorja pri programu kratkih filmov SVETLOBA KLIČE na naslednji strani.

For Bill Morrison's biography, see the programme of shorts LIGHT IS CALLING on the following page.



razstira zgodovina filma, zgodovina filmskega traku in prikazovanja filmov ter postavlja vprašanje pomembnosti zapisovanja fikcije in realnosti na filmski trak, na katerem ostanejo gibljive podobe »zamrznjene« tako rekoč za vedno. In v imenitnem paradoksu globoko zamrznjenih gibljivih podob se razkrije veličina in pomembnost filma kot medija, dnevnika, kronike, zabave ... Avtorju se v dveh urah razmeroma kronološke filmske pripovedi vešče posreči »ujeti« in hkrati podrobno opisati veliko moč filma, ki, seveda vedno tukaj in zdaj, združuje različne prostore in čase (snemanja, prikazovanja, razumevanja, spomina, interpretacije, reinterpretacije ...), natančno popisuje podrobnosti in hkrati pronica v splošno, reže v osebno in razkriva družbeno, nosi spomine in sanje obenem.

Varja Močnik

and film screening and point to the importance of recording fiction and reality on film stock, on which moving images remain "frozen" forever, as it were. And, in the remarkable paradox of deeply frozen moving images, the glory and significance of film as a medium, journal, chronicle, entertainment etc. is revealed. In two hours of relatively chronological film narrative, the filmmaker manages to both "capture" and describe in detail the great power of film, which, always here and now of course, joins different spaces and times (of capturing, screening, understanding, remembering, interpreting, re-interpreting...), meticulously records the details and at the same time seeps into the general, cuts into the personal and reveals the social, carrying memories and dreams at the same time.

Varja Močnik

SVETLOBA KLIČE: program kratkih filmov Billa Morrisona/ LIGHT IS CALLING: Programme of shorts by Bill Morrison

»Opredelil bi se za filmarja, nekoga, ki je arhivske posnetke v različnih fazah razpada uporabil za ustvarjanje novih filmov.«¹

Billa Morrisona (Chicago, 1965) drugi opisujejo s presežniki; pravijo, recimo, da je »eden izmed najbolj pustolovskih ameriških filmarjev« (Variety, 12/11/11). Študiral je slikarstvo, njegovo delo pa odraža globoko in trajno pozornost, namenjeno celulojni podobi. Njegovi filmi so bili prikazani v gledališčih, kinih, muzejih, galerijah in koncertnih dvoranh po svetu.

Njegova dela pogosto združujejo redko arhivsko gradivo, ki ga spremlja sodobna glasba: »Imel sem veliko srečo, da sem delal z nekaj neverjetno nadarjenimi skladatelji. Delam drugače kot večina filmarjev, saj svojim sodelavcem v produkciji podelim položaj, ki je enakopraven mojemu; montiram glede na njihovo delo, tako da so na neki način dejansko pred mano. Poleg tega glasba tako pride na višjo raven, saj ni zgolj spremljeva, pač pa deluje v tandemu s podobo.« Morrison je sodeloval z nekaterimi od najvplivnejših skladateljev našega časa, vključno z Johnom Adamsom, Mayo Beiser, Erikom Friedlanderjem, Billom Frisellom, Philipom Glassom, Jóhannom Jóhannssonom, Davidom Langom, Stevom Reichom, Toddom Reynoldsom in Julio Wolfe.

Njegovi nagradjeni filmi so del zbirk MoME, Walker Art Centra in filmskega inštituta EYE. Različni muzeji in festivali po svetu so pripravili retrospektive njegovih del, vključno z MoMO leta 2014.

»Filmi Billa Morrisona spajajo dokumentaristovo žejo po odkrivanju skritih zgodovin z arhivarjevo obsesijo, da bi našel skrite filmske zaklade. Te dvojne strasti, združene s prodorno in trajno povezavo z glasbo, ki predstavlja vrh glasbene inovativnosti in naprednosti sodobnega časa, so porodile opus, ki je edinstven in ključen,« je dejala Madeleine Molyneaux, producentka pri Picture Palace Pictures.

Morrisonovi filmi kažejo številne plasti časa. »Stvari razpadejo, včasih čisto dobesedno oziroma fizično, a so tudi ponovno sestavljene in dobijo novo življenje. Na razkroj lahko gledamo na dva različna načina: razkroj lahko razumemo zgolj kot del cikla, ki je ključen za preoblikovanje našega življenja, ali pa kot konec in nekaj, česar se moramo bati in izogibati za vsako ceno. /.../ O svojem delu dejansko ne razmišljam čisto kot o sodnem dnevu – vse podobe propadajo, vsi mi propadamo – toda v smislu: če vozilo, ki nas je pripeljalo do sem, morda res rjavi, je vsaj duh, voznik še cel.«

»I would define myself as a filmmaker, as someone who has used archival footage in various stages of degradation to make new films.«¹

By others, Bill Morrison (Chicago, 1965) is described with superlatives such as "one of the most adventurous American filmmakers" (Variety, 12/11/11). Trained as a painter, his work reflects a deep and abiding attention to the celluloid image. His films have been screened in theatres, cinemas, museums, galleries, and concert halls around the world.

The works often combine rare archival material set to contemporary music. "I've been very fortunate to work with some incredibly gifted composers and I work in a different way than most filmmakers in that I give my collaborators equal standing as me in the production; I cut to their work, in fact, so in some ways they precede me. And it brings the music to a heightened level, it's not background music, but works in tandem with the image." Morrison has collaborated with some of the most influential composers of our time, including John Adams, Maya Beiser, Erik Friedlander, Bill Frisell, Philip Glass, Jóhann Jóhannsson, David Lang, Steve Reich, Todd Reynolds and Julia Wolfe.

His award-winning films are in the collection of the Museum of Modern Art, Walker Art Center, and the EYE Film Institute. Retrospectives of his work have been held in various museums and festivals worldwide, including the Museum of Modern Art (NY) in 2014.

"The films of Bill Morrison combine a documentarian's thirst for uncovering hidden histories with an archivist's obsession for recovering hidden cinematic treasures. These twin passions, combined with an acute and abiding connection with some of the most innovative and progressive music of the time have yielded a body of work that is singular and essential," said Madeleine Molyneaux, producer with Picture Palace Pictures.

Morrison's films show many layers of time. "Things fall apart, sometimes quite literally or physically, but they are also reassembled and given a new life. There are two different ways of looking at decay, you can look at decay as just part of a cycle, instrumental in reforming your life, and you can also think of decay as the end, and something to be feared and avoided at all costs. /.../ I do think about my work not completely as this doomsday – all images are decaying, we're all decaying – but also if the vehicle that brought us this far might be rusting, at least the spirit, the driver is still intact."

SVETLOBA KLIČE/LIGHT IS CALLING

ZDA/USA, 2004, 8'

Meditacija o naravi naključnih trkov, za katero je avtor vzel prizor iz propadajočee kopije filma *The Bells* (1926) Jamesa Younga in ga ponovno zmontiral na 7-minutno glasbeno delo Michaela Gordona.

A scene from a deteriorating print of James Young's *The Bells* (1926) was optically printed and re-edited to Michael Gordon's 7-minute composition. A meditation on the nature of random collisions.



SAMO STARODAVNE ZANKE/JUST ANCIENT LOOPS

ZDA/USA, 2012, 25'

Različni pogledi v nebo v 24 sličicah na sekundo, v katerih Morrison združi visokoločljive skene starih posnetkov na nitratnem traku ter nove računalniško ustvarjene podobe. Z izvirno glasbo Michaela Harrisona v izvedbi čelistke Maye Beiser.

Different views of the heavens at 24 frames per second, depicted using high resolution scans of ancient nitrate footage and newly created CGI renderings. With an original score by Michael Harrison, performed by cellist Maya Beiser.



ONKRAJ TOČKE NIČ/BEYOND ZERO: 1914–1918

ZDA/USA, 2014, 40'

Vizualno raziskovanje redkega izvirnega gradiva, posnetega med 1. svetovno vojno na 35-mm nitratni trak. Glasbo je po naročilu in v izvedbi kvarteta Kronos napisala srbska skladateljica Aleksandra Vrebalov.

Unique visual exploration of rare, original 35mm nitrate footage shot during WWI. Serbian composer Aleksandra Vrebalov created the score, commissioned and performed by the Kronos Quartet.



SANJE LADJEDELNIŠKEGA DELAVCA/THE DOCKWORKER'S DREAM

ZDA/USA, 2016, 18'

»Film se je rodil iz misli, da je arhiv kot пристanišče – kraj, kjer se blago natovarja in raztovarja ter hrani, dokler ga pristaniški delavci ne odnesejo. Kot filmski raziskovalec in montažer iščem – in poskušam odkrivati – skrito, izmikajoče se gradivo. Tako kot film ta proces vsebuje potovanje, odpravo, lov.«

"The film came out of the idea that the Archive is a port of call – a place where goods are loaded and unloaded and held until a dockworker carries them off. As a film researcher and editor, I find myself seeking out – and trying to uncover – hidden or elusive film material. As in the film, there is the voyage, the expedition, and the hunt."



1 Ta in vsi nadaljnji Morrisonovi citati so iz intervjuja s Christianom Lundom za Louisiana Channel, november 2013.

1 This and all Morrison's following quotes are from his interview with Christian Lund for the Louisiana Channel, Nov 2013.

KINO RAMLJAK: program kratkih filmov Ivana Ramljaka/ Programme of shorts by Ivan Ramljak

Ivan Ramljak se filmu posveča z več zornih kotov: ustvarja filme, o njih redno piše, je neodvisni kustos filmskih programov (danes programa *Kratki utorak*, programa Hrvatske filmske zveze, na katerem enkrat mesečno predstavlja domače in tuje kratkometražce, in mednarodnega festivala kratkometražnega filma Tabor) in filme zelo rad gleda – take in drugače, a najraje v kinu. In prav o tem, kaj vse (intimno, družbeno in politično) pomeni kultura obiskovanja kinematografov, govori njegov zadnji film, poetični esej *Kino Otok*.

Lahko bi rekli, da je Ramljak ustvarjalno pot začel na drugi strani spektra filmske mavrice, pri hrvaškem filmskem fenomenu, kultnem trash serialu filmov Boreja Leeja, kot del režiserskega terceta dveh filmov tega seriala (*U kandžama velegrada*, 2003, in *Čuvaj se sinjske ruke*, 2004). Zatem je ustvaril koherenten, a pester filmski opus kratkometražnih, dokumentarnih in igranih filmov (nekateri med njimi v režijskem tandemu z Markom Škobaljem): *Baba Višnjina 38* (2008), *Najpametnije naselje u državi* (2009), *Oslobođenje u 26 slika* (2009), *In Utero* (2011), *Trapula* (2013) in *Kino Otok* (2016). Oznaki dokumentarno ali igrano sta, kakor pogosto, nepotrebni in nepomembni, saj gre pri Ramljakovem filmanju za natančno raziskovanje – »človeških« in »filmskih« prostorov. V njegovem filmskem izrazu je pomemben poudarek na prostorih in občutenjih, ki prostore napolnjujejo, naseljujejo. Občutja seveda vedno bivajo v prostoru in času, a Ramljak, se zdi, nam postavlja vprašanje: Kaj je bilo prej, občutek ali prostor? Neločljiva sta, soobstajata – pomembno je, kaj je bilo nekoč in kaj je danes, a pomembno je tudi, da je preteklost integralni del »zdaj«, kar postane prav zaradi občutja (spomina, čustva ali sanj), najsibo med zidovi podrtij ali v telesu nosečnice. Zidovi, stvarni in oprijemljivi, ter subjektivna in izmuzljiva občutja tvorijo Ramljakove filme, prav tako kompaktne in izmuzljive, kakor je njihova snov. Kaj je dejstvo in kaj samo občutek, postane nepomembno – subjektivno postane neizpodbitno dejstvo in objektivno spremenljiva snov. Pomembno je, s katerega zornega kota gledamo (tako gledalci kakor protagonisti filmov). In trden zorni je še ena stalnica Ramljakovih filmov: kadri so postavljeni filigransko natančno in pomemben je zvok, pogosto tih, vedno minimalističen, ki glasno sporoča.

Varja Močnik

Ivan Ramljak devotes his attention to film from several aspects: he makes films and regularly writes about them, he is an independent film programmer (currently of *Short Tuesday*, a programme of the Croatian Film Association showing Croatian and foreign short films once a month, and the Tabor international short film festival) and he loves to watch films – of every kind, but preferably in a cinema. It is precisely the (intimate, social and political) significance of the cinema-going culture that he examines in his latest film, the poetical essay *Islands of Forgotten Cinemas*.

We could say that Ramljak began his creative path at the other end of the film spectrum, working on the Croatian film phenomenon, Bore Lee's cult trash serial as part of the trio directing two films of the series (*In the Claws of the Big Z*, 2003, and *Deadly Sinjs*, 2004). He then made a coherent, but diverse body of short, documentary and fiction films (some in directorial collaboration with Marko Škobalj): *38 Baba Višnjina Street* (2008), *The Smartest Neighbourhood in the State* (2009), *Liberation in 26 Pictures* (2009), *In Utero* (2011), *The Trap* (2013) and *Islands of Forgotten Cinemas* (2016). The designations documentary or fiction are, as is so often the case, unnecessary and unimportant since the essence of Ramljak's filmmaking is a precise examination – of "human" and "film" spaces. His film expression includes an important emphasis on spaces and the feelings that fill and inhabit those spaces. To be sure, feelings always exist in space and time, but Ramljak seems to be asking us: Which came first: the feeling or the space? They are inseparable, they co-exist – the past and the present are important, but what is also important is that the past is an integral part of the "now", which it becomes precisely because of a feeling (memory, emotion or dreams), be it between the walls of dilapidated buildings or within the body of a pregnant woman. Walls, real and tangible, and subjective and elusive feelings constitute Ramljak's films, which are as compact and elusive as their subject matter. What is fact and what merely a feeling becomes insignificant – the subjective becomes an irrefutable fact and an objectively changeable matter. What is significant is the perspective of watching (of both the viewers and the protagonists). And a firm perspective is another constant of Ramljak's films: the shots are framed with great precision, with sound playing an important role, often quiet, always minimalistic, but carrying a loud message.

Varja Močnik

BABA VIŠNJINA 38/38 BABA VIŠNJINA STREET

Ivan Ramljak, Hrvaška, Srbija, Francija/Croatia, Serbia, France, 2007, 15'

Na naslovu Baba Višnjina 38 v Beogradu je dvorišče, kjer je do nedavnega živelo enajst družin. Nekaj dni pred rušenjem tam ostajajo še figa, jablana in en človek. Film je nastal v okviru regionalne delavnice Ateljeja Varan v Beogradu.

On 38 Baba Višnjina Street, Belgrade, there is a yard which until recently was home to 11 families. Just days before demolition, there remain one fig-tree, one apple tree and one man. Made as a part of a regional documentary workshop of Atelier Varan in Belgrade.



TRAPULA/THE TRAP

Ivan Ramljak, Marko Škobalj, Hrvaška/Croatia, 2013, 25'

Zgodba o nezmožnosti ubežati intimnim čustvenim pastem, izpovedana v obliki subjektivnih, s spominom prežetih podob, v katerih je meja med realnostmi v morju zarisana/utopljena črta.

A story about the inability to escape inner emotional traps, presented in the form of subjective memory-impregnated images, where the border between realities is a line drawn/drowned in sea.



IN UTERO

Ivan Ramljak, Marko Škobalj, Hrvaška/Croatia, 2011, 14'

Vsak spomin je poustvaritev, ne posnetek.

Every memory is a re-creation, not a playback.



KINO OTOK/ISLANDS OF FORGOTTEN CINEMAS

Ivan Ramljak, Hrvaška/Croatia, 2016, 35'

Poetičen dokumentarec o danes izgubljeni filmski kulturi, ki so jo v drugi polovici prejšnjega stoletja gojile hrvaške otoške vasice. Šest pričevalcev se spominja svojih najljubših filmov in dogodkov, povezanih s predvajanjem, ki so jim zaznamovali življenje.

A poetic documentary about the now lost film culture in the small villages on the Croatian islands during the second half of the last century. Six witnesses of the time share memories of their favourite films and screening experiences, which marked their lives.







PRIJATELJI/FRIENDS

Nicola Falcinella:

Velikani/Les Ogres/Ogres (sekcija Kino Kulturni dom/section Cinema@House of Culture)

Helmut Groschup:

Popisano mesto/Neveshtan bar Shahr/Writing on the City

Michael Pattison:

Izgubljeni v Franciji/Lost in France

POPISANO MESTO/NEVESHTAN BAR SHAHR/ WRITING ON THE CITY



Iran, 2015

režija/directed by Keywan Karimi **scenarij/screenplay** Keywan Karimi **fotografija/cinematography** Arastoo Madahi Givi **glasba/music** Bamdad Afshar **montaža/editing** Farahnaz Sharifi **producent/producer** Keywan Karimi, Masoud Kowsari **produkcija/production** Key Film **distribucija/distribution** Les Films De l'Après-Midi
format/format DCP **dolžina/running time** 60'

Popisano mesto je več kot le dokumentarec o Teheranu, modernem mestu s staromodno družbeno strukturo. To je film, poln fragmentov, ki pričujejo o številnih političnih spremembah. Umetnost je zatirana, umetnike zapirajo v ječo in obsojajo na bičanje. Vlada svoj narod očiščuje umetnosti.

Kurdski filmar Keywan Karimi je s svojo kamero prikazal delirij. Kaj pomeni pisati in slikati po zidovih mesta? Odgovor ponuja marksistični filozof Henri Lefebvre: »Mesto piše samo sebe na ulicah. Vendar se to pisanje nikdar ne zaključí.« Keywan Karimi je posnel protest proti avtokratskemu političnemu sistemu. V tem smislu je bореc za svobodo. Sodobna zgodovina Irana ni nikakršen spomenik demokraciji. Podob ljudí, ki se upirajo, se ne sme prikazovati. Karimi pa je to storil, zato so ga kaznovali in zaprli. V svojem celovečernem filmu *Drum*, ki se je predstavil v tekmovalnem programu mednarodnega filmskega festivala v Innsbrucku, na podlagi omiljevanja upodobi nočno moro. Tudi v filmu *Popisano mesto* ne dramatizira, saj resničnost opazuje z razdalje, kljub vsemu pa je mogoče začuti nasprotovanje, na primer v prizoru delirija na stranišču. Le kje, če ne na stranišču, je mogoče najti resničnost? »Naj živi scanje!« – to moramo vsi početi, zato tam vsi opazimo grafite. In zato so tudi prepovedani. To ni značilno samo za Iran, enako velja tudi v naših »demokratskih« državah. Zato bi morali biti veseli, ko vidimo vlak, popisan z revolucionarno poezijo. Teh pesmi ne more nihče očistiti in nihče ne bo mogel zbrisati Karimijevih podob. Karimi je premlad, da bi ga lahko utišali in oslepili s pehanjem v ječo. Imel je dobre učitelje, kot sta Bela Tarr in Yilmaz Güney.

This film is more than a documentary about Teheran, a modern city with old-fashioned social structures. The film is full of fragments which are documents of many political changes. Art is oppressed, artists are put in prison and sentenced to lashes. The government purges art from its own people.

The Kurdish filmmaker Keywan Karimi painted a delirium with his camera. What does it mean to write and paint on city walls? The Marxist philosopher Henri Lefebvre gives the answer: "The city writes itself on its streets. But that writing is never completed." Keywan Karimi made a protest film against an autocratic political system. In this sense, he is a freedom fighter. Modern history in Iran is not a monument to democracy. You are not allowed to use images of people's protests. But Karimi did, and for that he was punished and imprisoned. In his feature film *Drum*, which was presented in IFFI competition, he works with understatements in order to develop a nightmare. In *Writing on the City*, he doesn't dramatise either, he watches the reality from a certain distance, but you can feel the protest, for instance in the delirious toilet scene. Where, if not in the restroom can you find reality? "Viva pissing!" – everybody has to do it, so everybody can read the graffiti there. This is why it is forbidden. This is not typical of Iran alone, we know this from our "democratic" countries too. Therefore, we should be happy to see a train sprayed with revolutionary poems, and nobody is able to clean these poems and nobody will be able to wipe off the pictures of Karimi. Karimi is too young to be silenced and blinded by being locked away. Karimi has had good teachers like Bela Tarr and Yilmaz Güney. Even in the films of the late Abbas Kiarostami

KEYWAN KARIMI

Keywan Karimi (1985) je iranski režiser kurdskega porekla. Filmsko pot je začel z vrsto kratkih dokumentarnih filmov, v katerih je zavzel kritično držo do življenja v svoji državi. Zaradi filma *Popisano mesto* so ga leta 2013 aretirali in leta 2015 obsodili na šestletno zaporno kazen in 223 udarcev z bičem zaradi razžalitve islama. Leta 2016 so mu zaporni del kazni zmanjšali na eno leto.

Keywan Karimi (1985) is an Iranian filmmaker of Kurdish origin. He started his career with a series of documentary shorts, which were critical of life in his country. Because of *Writing on the City*, Karimi was arrested in 2013 and sentenced in 2015 to six years in prison and 223 lashes for "offending Islamic sacredness". In 2016, the prison sentence was reduced to one year imprisonment.



Tudi v filmih pokojnega Abbasa Kiarostamija lahko v njegovi umetnosti eliptičnosti začutimo tovrstni protest. In Karimi uporablja tudi črni humor kot njegov iranski kolega Jafar Panahi.

Radikalni odnos, kot ga opazimo pri Karimiju, nas po mojem mnenju približa predstavam o boljšem svetu, v katerem imajo vsi večjo svobodo mišljenja. Karimi ni tipičen iranski filmar, saj nam odpira oči za univerzalne pomene.

Helmut Groschup, soustanovitelj in član mednarodnega odbora Kino Otoka, kulturni ambasador mesta Izola, direktor mednarodnega filmskega festivala v Innsbrucku (IFFI)

you can feel this kind of protest through his art of ellipsis. And Karimi also uses black humour as his fellow Iranian Jafar Panahi does.

A radical attitude, like in the case of Karimi, brings us, in my view, closer to visions of a better world with more freedom of opinion for everybody. Karimi is not a typical Iranian filmmaker, because he opens our eyes to a universal meaning.

Helmut Groschup, co-founder and member of international board of Kino Otok, Cultural Ambassador of City of Izola, Director of International Film Festival Innsbruck (IFFI)

IZGUBLJENI V FRANCJI/LOST IN FRANCE



Kot je nekoč pripomnil W.G. Sebald, imamo vsi domenek s preteklostjo. V *Izgubljeni v Franciji* Dublinčan Niall McCann s skupino glasbenikov iz Glasgowa potuje v majhno bretonsko mesto Mauron, da bi se ozrli nazaj in potegnili črto. Tam so leta 1997 nastopili na majhnem glasbenem festivalu, združila pa jih je njihova vez z novo ustanovljeno neodvisno glasbeno založbo Chemikal Underground.

Takrat je bilo z vidika odvijajočega se sedanjika težko predvideti uspehe, ki so sledili. Vrnitev v Mauron osemnajst let kasneje je olajšalo razmislek: zasedba tega fascinantnega dokumentarca vključuje like, kot so Stuart Braithwaite, eden od postrockovskih mojstrov Mogwai; Emma Pollock in Paul Savage iz The Delgados; R.M. Hubbard in Alex Kapranos, ki je pet let po prvi združitvi v Bretanji ustanovil velikane indie rocka Franz Ferdinand. Ob soustanovitelju Chemikal Underground (in prvem basistom Delgados) Stewartu Hendersonu ta noro nadarjena ekipa odpre ventile spomina.

Kot je pokazal v *Art Will Save the World* (2013), svojem neumorno domiselnem portretu britanskega kantavtorja Luka Hainesa, je McCann zanesljiv pripovedovalec, ki izkopava zgodbe – in njihove niti – iz figurativnih senc. Če se je predpostavka prejšnjega dela naslanjala na samomitologizacijo portretiranca, pa mora režiser tu skrpati pripovedi pogosto zadržanih (ali pozabljenih) intervjuvancev. Kot Henderson rad prizna: »Ne vem, zakaj snemaš ta film.«

Takšno je samopodcenjevanje, ki je tu na delu: daleč od lahkotnih puhlosti in slavospevov, ki pogosto opredeljujejo filme o rock glasbi, se

Irska, VB/Ireland, UK, 2016

režija/directed by Niall McCann **scenarij/screenplay** Niall McCann **fotografija/cinematography** Julian Schwanitz **glasba/music** izdana pri založbi/released by Chemikal Underground and Friends **oblikovanje zvoka/sound design** Fiadhnaí McCann **montaža/editing** Cara Holmes, Nicky Gogan **nastopajo/featuring** Stuart Braithwaite, Stewart Henderson, Alex Kapranos, Emma Pollock, Paul Savage, RM Hubbard, Holy Mountain **producenta/producers** Nicky Gogan, Paul Welsh **produkcija/production** Still Films, Edge City Films **distribucija/distribution** Niall McCann

format/format DCP **dolžina/running time** 100'

As W.G. Sebald once noted, we all have appointments with the past. In *Lost in France*, Dubliner Niall McCann journeys to Mauron, a small town in Brittany, with a bunch of musicians from Glasgow: to look back, to take stock. It was here, in 1997, where they performed at a tiny music festival, bound together by their connection to the newly founded independent record label, Chemikal Underground.

Back then, from the perspective of the unfolding present tense, it was difficult to foresee successes to come. Returning to Mauron 18 years later, however, facilitated reflection: the cast of this fascinating documentary includes the likes of Stuart Braithwaite, of post-rock maestros Mogwai; Emma Pollock and Paul Savage of The Delgados; R.M. Hubbard; and Alex Kapranos — who, five years after that first union in Brittany, founded the indie-rock giants Franz Ferdinand. Accompanied by Chemikal Underground's co-founder (and original Delgados bassist) Stewart Henderson, this stupidly talented crew begin to open the memory valves.

As demonstrated in *Art Will Save the World* (2013), his tirelessly inventive portrait of the British singer-songwriter Luke Haines, McCann is a dependable storyteller, excavating narratives — and threads of narratives — from the figurative shadows. If the premise of the earlier work relied on his subject's own self-mythologising, here the director must patch together accounts from what are often reluctant (or forgetful) interviewees. As Henderson readily admits, "I don't know why you're doing this film."

Such is the self-deprecation at work: far from the facile platitudes and eulogies that often define films

NIALL MCCANN

Irski pisec, režiser in dokumentarist. Njegov dokumentarec o življenju angleškega glasbenika Luka Hainesa, *Art Will Save The World* (2012), je bil premierno prikazan na festivalu East End v londonskem Dalstonu.

McCann je z njim požehljal v obredel pomembnejše festivale po svetu. *Izgubljeni v Franciji* je svetovno premiero doživel na festivalu v Edinburgu.

Irish writer, director and documentarian. His documentary *Art Will Save The World* (2012), which traces the life of English singer-songwriter Luke Haines, premiered at East End Film Festival in Dalston. Playing at top festivals internationally it was received with great acclaim. *Lost in France* world premiered at the Edinburgh International Film Festival.



McCann sreča s skromno družino in temu primerno strukturira svoj film. Seveda film vsebuje nostalgijo in anekdote, toda odločitev, da reminiscence prestavi na tuje ozemlje, priskrbi nekaj prepotrebne psiho-čustvene distance: med razpravami, ki utemeljijo širše teme umetniške vztrajnosti, so vpogledi, ukoreninjeni v delavskem Glasgowu 90-ih let. Izvemo, kako pomembna je socialna država za glasbenike brez denarja, ki se želijo ukvarjati s svojo obrtjo. Kot se izrazi Emma Pollock: »Če bi bila s polnim delovnim časom angažirana drugje, celotna zadeva izgine, pa tudi moja *identiteta*, to, kar mislim, da sem.«

Kaj natančno pomeni biti glasbenik – in še vedno biti glasbenik danes? Za nastopajoče v McCannovem filmu odgovori segajo od ustvarjalnih, čustvenih, političnih do praktičnih v vsakdanjem smislu. *Izgubljeni v Franciji* je mogoče najbolj prepričljiv kot portret edinstvenih družbenozgodovinskih pogojev, ki so omogočili, da je glasbena založba posegla na glasbeno sceno sredi 90-ih let, in kot portret pokrajine in industrije, ki sta se v dveh desetletjih zelo spremenili.

Michael Pattison

about rock music, McCann encounters a modest crowd, and structures his film accordingly. There is nostalgia and there are anecdotes, yes, but the decision to displace the reminiscences to a foreign geography accommodates some much-needed psycho-emotional detachment: among the discussions that ground the broader themes of artistic perseverance are insights rooted to 1990s working-class Glasgow. In particular, we learn of how important a welfare state is to otherwise broke musicians wanting to pursue their craft. As Emma Pollock puts it, "If I was committed elsewhere on a nine-to-five basis, the whole thing just disappears, and my *identity* of who I think I am disappears."

Indeed, what does it mean, precisely, to be a musician — and to continue to be one today? For the subjects of McCann's film, the answers embody a range of modes: creative, emotional, political, but also practical in everyday terms. *Lost in France* is perhaps most compelling as a portrait of the unique sociohistorical conditions that enabled a record label to intervene upon the music scene in the mid-90s — and of a landscape and industry that has very much changed in the two decades since.

Michael Pattison



Silvanova zapuščina obsega številne filmske ustanove, knjige in knjižne zbirke, filmske revije, festivale, tudi številne ljudi, ki po svojih močeh nadaljujejo njegovo delo. Morda najbolj oprijemljiv del njegovega izjemnega dela pa je zbirka filmskih kopij pri Slovenski kinoteki. Po osamosvojitvi Slovenije so filmske kopije nekdanje skupne države ostale v Beogradu (in so tam še danes). Na njih je temeljila bogata zgodovina Kinoteke v Ljubljani, ki se je čez noč prekinila, saj filmov ni bilo mogoče več dobiti v izposajo, čeprav so bili skupna last. Od tistega trenutka se je začel njegov boj za slovenski kinotečni filmski arhiv. Začetki so bili skromni, toda odločni in dragoceni. Nekaj pomembnih filmov s slovenskimi podnapisi na dobro ohranjenih kopijah je obtičalo v različnih shrambah v Sloveniji. Treba jih je bilo odkriti, evidentirati, preprečiti, da bi se predale nekdanji matici v Beogradu. Skoraj enako srčno – in meni tedaj povsem nerazumljivo – se je Silvan boril za precej izdelane kopije aktualnih uspešnic velikih ameriških distributerjev. Zdelo se je donkijhotstvo, toda uspelo mu je doseči dogovor z »velikani«, da se te kopije niso uničevale, kot je bila tedaj praksa v večini držav, ampak so pod določenimi pogoji lahko prišle v varstvo Slovenske kinoteke. Sočasno so se začele na tisoč in en način pridobivati in kupovati filmske klasike na čisto novih kopijah. Silvan se ni branil ne poniževanja ne prosjačenja, da bi v arhiv pridobil nekaj dragocenih zvirkov. Verjel je, da je kljub omejenemu roku trajanja filmske kopije v ustvarjanju lastnega arhiva filmske zgodovine nekaj trajnega. V spomin in zahvalo za izjemno zapuščino, ki nosi poleg materialne tudi veliko etično dimenzijo, prinašamo na Otok film iz kinotečne zbirke, ki nas bo s svojim glavnim junakom gotovo vsaj malo spomnil na Silvana.

Silvan's heritage encompasses many film institutions, books and book series, film magazines and also numerous people who continue his work to the best of their abilities. Perhaps the most tangible part of his exceptional work is the film collection of the Slovenian Cinematheque. After Slovenia gained its independence, the film prints of the former common country remained in Belgrade (and are still there today). They formed the basis of the rich history of the Cinematheque in Ljubljana, which was suddenly cut short, since films could no longer be borrowed even though they were common property. At that point, Silvan's struggle for the film archive of the Slovenian Cinematheque began. The beginnings were modest, but decisive and precious. Several important films with Slovenian subtitles on well-preserved prints were stuck in various storage rooms across Slovenia. They needed to be discovered, recorded, and their handover to the parent institution in Belgrade prevented. Silvan almost as heartily – and at that time for me quite incomprehensibly – fought for rather worn prints of contemporaneous American blockbusters. It seemed quixotic, but he managed to reach an agreement with the 'giants' on not destroying the prints, contrary to the then usual practice in most countries. Thus, under certain conditions, those prints could come under the protection of the Slovenian Cinematheque. At the same time, film classics on completely new prints started to be acquired and bought in thousands of ways. Silvan did not shun debasement and begging to get a few precious reels into the archive. He believed that, despite their limited lifetime, film prints were something lasting in creating one's own archive of film history. In remembrance of and as a thanks for the exceptional heritage, which, in addition to the material, carries also a great ethical dimension, we bring to Kino Otok a film from the collection of the Slovenian Cinematheque, whose main character will surely at least slightly remind us of Silvan.



SILVANOV ZALIV/SILVAN'S BAY

Devet dni nekega leta/Devjat dnejev odnogo goda/Nine Days of One Year

DEVET DNI NEKEGA LETA/DEVJAT DNEJ ODNOGO GODA/ NINE DAYS OF ONE YEAR



SZ/USSR, 1962

režija/directed by Mihail Romm **scenarij/screenplay** Mihail Romm, Daniil Hrabrovitski **fotografija/cinematography** German Lavrov **glasba/music** Džon Ter-Tatevosjan **zvok/sound** Boris Volski **montaža/editing** Jeva Ladiženskaja **igrajo/cast** Aleksej Batalov, Innokenti Smoktunovski, Tatjana Lavrova, Nikolaj Plotnikov, Jevgenij Jevstignejev **produkcija/production** Mosfilm **distribucija/distribution** Slovenska Kinoteka **format/format** 35mm **dolžina/running time** 110'

Leta 1963 so Združene države in Sovjetska zveza podpisale Pogodbo o prepovedi jedrskih poskusov, na podlagi katere so se testiranja jedrskega orožja preselila pod zemljo. Prizadevanja za prepoved testiranja so se začela leta 1955 in do leta 1958 sta obe državi pristali na prostovoljni moratorij. Potem so Sovjeti leta 1961 nad preskuševališče v Sibiriji odvrgli »carsko bombo«, pošast, ki je tehtala petdeset megaton ter je tedaj in še danes veljala za največjo jedrsko napravo, kar se jih je kdaj razletelo na planetu. Leta 1962 je v teh okoliščinah nastal in izšel izjemen film z naslovom *Devet dni nekega leta*.

Več razlogov je, zakaj je film izjemen. Prvi in najpomembnejši je, da je to lep film o eksistencialni stiski jedrskega fizika, ki je odločen, da mu bo jedrsko zlivanje v reaktorju uspelo, tudi za ceno lastnega življenja. Drugi je, da je bil narejen v Sovjetski zvezi in govori o malomarnem delu v jedrskem laboratoriju, ki povzroči jedrski incident. To pa ni nekaj, kar bi Sovjetska zveza hotela oglaševati v igranem filmu, ki bi bil prikazan po vsem svetu, namreč, da so v Rusiji jedrske nesreče mogoče. /.../ Film si je iskreno prizadeval preizprašati tako vojno in poskuse kot tudi samo naravo dejstva, da se z atomom igramo boga. Za Mihaila Romma, režiserja in soavtorja scenarija, je bila to tvegana poteza. Vedel je, da bi se zaradi snemanja takega filma lahko sprl s sovjetskimi cenzorji, a ti so se izrekli proti filmu šele po tem, ko je bil posnet in je s predvajanjem po vsem svetu požel dobre kritiške odzive. A tedaj je bilo že prepozno. Film je že pustil pečat.

In 1963, the United States and the Soviet Union entered into a Limited Test Ban Treaty that sent the testing of nuclear weapons underground. Work towards a ban on testing had begun in 1955 and by 1958, both countries agreed to a voluntary moratorium. Then, in 1961, over a test site in Siberia, the Soviets air dropped the Tsar Bomb, a fifty megaton monster that was then and still is now the largest nuclear device ever detonated on the planet. In 1962, against this backdrop, a rather extraordinary film was made and released, *Nine Days of One Year*.

The film was extraordinary for a couple of reasons. The first, and foremost, was and is simply that it's a beautiful film, exploring the existential crisis of a nuclear physicist determined to make fusion work in a reactor, even at the risk of his own life. The second is that it was made in the Soviet Union and revolves around careless work done in a nuclear laboratory, causing a radiation incident. This is not something the Soviet Union wanted to advertise in a fiction movie shown around the world, that nuclear accidents were possible in Russia. /.../ The film makes a sincere effort to question not just war or testing but the very nature of playing God with the atom. It was a risky move by Mikhail Romm, its director and co-writer. He knew making such a film might run afoul of the Soviet censors and yet, it wasn't until after it was made and played to good critical notices around the world that the Soviet censors finally came out against it. By then, it was too late. The movie had already made its mark.

MIHAIL ROMM

Ruski režiser Mihail Romm (1901–1971), mož neuklonljive volje, je deloval v težkih časih sovjetskega režima. Kot profesor na sloviti moskovski filmski akademiji VGIK je vzgojil celo generacijo izjemnih režiserjev, med njimi Andreja Tarkovskega. Kot vsestranski umetnik je diplomiral iz kiparstva in gojil strast do literature, sprva je namreč deloval tudi kot pisatelj, publicist in prevajalec. Za enega od vrhuncev njegovega filmskega ustvarjanja velja film *Mečta* (1941).

Russian film director Mikhail Romm (1901–1971), a man of indomitable perseverance, lived and worked in troubled times of the Soviet regime. As a professor at the legendary Russian film school VGIK he brought up a galaxy of brilliant film-directors, including Andrei Tarkovsky. An all-round artist, Romm graduated in sculpture and had a passion for literature, initially working as a writer and translator. *Dream* (Mehta, 1941) is considered one of the high points of Romm's career.



Vseeno pa je danes slabo poznan, kar je presenetljivo, glede na to, kako močno je njegovo sporočilo. /.../ Postaviti vprašanja o jedrski energiji v isti koš kot tegobe treh zaljubljenecv nikakor ni preprosta naloga, vendar Rommu izvrstno uspe. *Devet dni nekega leta* je eden najboljših in najbolj spregledanih filmov sovjetske kinematografije šestdesetih let dvajsetega stoletja.

Still, it is little known today and considering what a powerful statement it made, that's surprising. /.../ Putting concerns about nuclear energy in the same pot with the struggles of three people in love isn't a simple recipe by any measure but Romm pulls it off splendidly. *Nine Days of One Year* is one of the best, and most under-seen, movies of the sixties Soviet cinema.

Greg Ferrara za TCM

Greg Ferrara for TCM



An aerial, black and white photograph of a rural landscape. A straight road or path runs vertically through the center-left of the frame. To the left of the road is a dark, dense line of trees or bushes. To the right of the road are large, flat fields with visible furrows and patterns, suggesting agricultural use. The horizon is visible at the top of the image.

PODMORNICA/SUBMARINE

Program za otroke in mlade/Children and youth programme

Ernest in Celestina/Ernest et Célestine/Ernest & Celestine

Hribci/Hillbillies

Kinobalon

Ko je oče postal grm/Toen mijn vader een struik werd/The Day My Father Became a Bush

Zbogom, Berlin!/Tschick/Goodbye Berlin

Frišni filmski ulov/Fresh Film Catch

Projekcije za šolske skupine/Screenings for schoolchildren

Podmornica za kulturnovzgojne in pedagoške delavce/Submarine for culture and education professionals

Odstiranje pogleda z Mirjano Borčič/Unveiling the View with Mirjana Borčič

AREM

ERNEST IN CELESTINA/ERNEST ET CÉLESTINE/ ERNEST & CELESTINE



Francija, Belgija, Luksemburg/France, Belgium, Luxembourg, 2012

režija/directed by Benjamin Renner, Vincent Patar, Stéphane Aubier
scenarij/screenplay Daniel Pennac, po knjigah Gabrielle Vincent
animacija/animation Patrick Imbert **glasba/music** Vincent Curtois
montaža/editing Fabienne Alvarez-Giro **glasovi/voices** Andrej Murenc, Saša Mihelčič, Primož Pimat, Gašper Jami, Janja Majzelj, Matej Recer, Vesna Pernarčič, Maja Kunšič **producenti/producers** Didier Brunner, Henri Magalon, Vincent Tavier **distribucija/distribution** FIVA – Vojnik

format/format DCP **dolžina/running time** 79'

sinhroniziran v slovenščino/In Slovene



BENJAMIN RENNER

Benjamin Renner je študiral na znameniti francoski šoli animiranega filma La Poudrière, ki se nahaja v sosednji stavbi še bolj znamenitega francoskega studia Folimage. Tam je ustvaril več kratkih filmov, *Ernest in Celestina* pa je njegov celovečerni prvenec. Kot režiserja sta podpisana Stéphane Aubier in Vincent Patar, ki ju poznamo kot avtorja serije in animiranega celovečerca *Panika na vasi*.

Benjamin Renner graduated from La Poudrière, a prestigious French animation school housed next to the even more prominent animation studio Folimage. It was there that Renner made several short films. *Ernest & Celestine* is his feature debut. The film was co-directed by Stéphane Aubier and Vincent Patar, filmmakers known for animation series and film *A Town Called Panic*.

Zgodba o nepričakovanem prijateljstvu med boemsko miško Celestino, ki ni hotela postati zobozdravnica, in zabavlaškim medvedom Ernestom, ki ni hotel postati notar.

Medved Ernest živi na družbenem robu. Ima zamašen nos in prazen želodec. Za hrano brska po smeteh. Ko se ravno pripravlja, da bo v usta nesel nekaj, kar mu je pač prišlo pod roke, zasliši vzklik: »Stooooj!« Miška, ki jo je hotel pojesti, ga roti: »Če me ne poješ, ti dam tisto, kar imaš najraje na svetu! Pa še bolj zdravo bo kot tile odpadki.« Tako Celestina v prizadevanju, da bi rešila svoje življenje, Ernestovega obrne na glavo. Iz nesrečnih okoliščin pa se razvije prijateljstvo, ki ga mišji svet (svet tam spodaj) in medvedji svet (svet tam zgoraj) poskusita zaustaviti, toda zaman. Ernest in Celestina bosta premagala vse predsodke.

Ta nepopustljivo zabavna in rahlo zmešana priredba francoskih otroških knjig avtorice Gabrielle Vincent je vizualno izvirna pripoved o večnih vrednotah in dobrosrčnosti za gledalce vseh generacij.

The story of an unlikely friendship between Celestine, a bohemian mouse trying to avoid a dental career, and a grumpy bear named Ernest, who would not become a notary.

Ernest, a big marginal bear, with a cold and starving, is looking through garbage to find something to eat. Just when he's ready to put the first thing he finds into his mouth, a piercing cry rings out! "Stoooooppp!" The little mouse he was going to swallow pleads: "if you don't eat me, I will give you whatever you want most in the world! And it will be better for your health than all this crap." And this is how Célestine, while trying to save her own life, turns that of Ernest upside down. From these unfortunate circumstances a friendship grows, fought by the world of mice (the upper world) and the world of bears (the underworld) but in vain: Ernest and Célestine will conquer all prejudices. This relentlessly funny, slightly looney adaptation of French children's books by Gabrielle Vincent is a visually striking tale of eternal values and kind-heartedness for all generations.

HRIBCI: animirani filmi Marjana Mančka/ HILLBILLIES: animated shorts by Marjan Manček

Program treh animiranih filmov, v katerih je mojster ilustracije Marjan Manček upodobil prigode Daliborja, Milibože in Milimirja, legendarne slovenske družine Hribcev iz pradavnine, ki jih poznamo že iz knjižnih uspešnic.

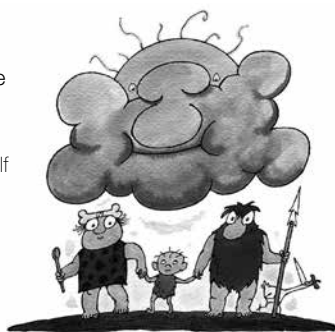
A programme of animation shorts, in which Slovenian illustration genius Marjan Manček brought to life the adventures of Dalibor, Miliboža and Milimir, the legendary Slovenian Stone Age family of Hillbillies.

HRIBCI: PRAVA POT/HILLBILLIES: THE WAY TO GO

Slovenija/Slovenia, 1993, 6', v slovenščini/In Slovene

Hribci so doma za hribom že od pradavnine. Hribec Dajnomir se sredi goščave sprašuje o svoji poti. Hribka Miliboža mu je pri iskanju v veliko pomoč, a vseh odgovorov tudi na pravi poti ni mogoče najti.

The Hillbillies have lived across the hill since the Stone Age. Dajnomir finds himself in a thicket and wonders which way to go. Miliboža tries to help out, but even when on the right track not all the answers can be found.



HRIBCI: ZAJTRK/HILLBILLIES: BREAKFAST

Slovenija/Slovenia, 1993, 5', v slovenščini/In Slovene

Še niste slišali za Hribce? Poglejte čez hrib! Tam živijo že od pradavnine. Bela ptica in zlata ribica jim pomagata preživeti.

You've never heard of the Hillbillies? Look across the hill. They have lived there since the Stone Age. A white bird and a goldfish help them survive.

HRIBCI: TROFEJA/HILLBILLIES: TROPHY

Slovenija/Slovenia, 1993, 5', v slovenščini/In Slovene

Hribci nasitijo lačno vrano, ta pa jim vrne pobeglo kokoš.

The Hillbillies feed a hungry crow, and the crow returns to them a runaway chicken.

Na festivalu predvajano ob predstavi **Čudežna bitja izpod Triglava**, v kateri sta se glasbenica Jelena Ždrle in pripovedovalec Rok Kušlan zakopala v ljudske motive s področja Julijskih Alp, jih izpostavila časovnim zankam, razdrla in na novo sestavila v pripovedovalsko glasbeni bicikel za vožnjo otrok, odraslih in mešanih.

Screened with **Magical Creatures From the Mountains**, a performance in which musician Jelena Ždrle and storyteller Rok Kušlan buried themselves in old folk tales from the Julian Alps, sent them flying through time loops, took them apart and rearranged them into an event of music and storytelling for children, grown-ups, and the undecided.

KO JE OČE POSTAL GRM/TOEN MIJN VADER EEN STRUIK WERD/THE DAY MY FATHER BECAME A BUSH



Nizozemska, Hrvaška, Belgija/The Netherlands, Croatia,
Belgium, 2016

režija/directed by Nicole van Kilsdonk **scenarij/screenplay** Maureen Versprille, Nicole van Kilsdonk (po romanu/based on a novel by Joke van Leeuwen) **fotografija/cinematography** Gregg Telussa **glasba/music** Rutger Reinders **oblikovanje zvoka/sound design** Jan Schermer **montaža/editing** David Verdurme **igrajo/cast** Celeste Holsheimer, Matsen Montsma, Teun Kuilboer, Noortje Herlaar, Anneke Blok, Susan Visser **producenti/producers** Leontine Petit, Fleur Winters, Eva Eisenloeffel, Joost de Vries **produkcija/production** Lemming Film **koprodukcija/co-production** Nukleus Film, A Private View, Minds Meet **distribucija/distribution** Lemming Film

format/format DCP **dolžina/running time** 90'

v nizozemščini s slovenskimi podnapisi/In Dutch with Slovene subtitles



NICOLE VAN KILSDONK

Nicole van Kilsdonk (1965) je diplomirala iz režije in scenaristike na nizozemski akademiji za film in televizijo. Poklicno pot je začela kot režiserka dokumentarnih del, potem pa se je posvetila igranemu filmu. V njenem opusu najdemo vrsto TV-filmov, v Surinamu posneto serijo za otroke in več celovečernih igranih filmov. *Ko je oče postal grm* je nastal po istoimenski literarni predlogi nagrajene avtorice Joke van Leeuwen.

Nicole van Kilsdonk (1965) graduated in Directing and Screenwriting from the Dutch Film and Television Academy. After directing a few documentaries, she decided to focus on fiction. Her filmography includes a number of TV films, a children's series shot in Surinam, and several feature films. *The Day My Father Became a Bush* is based on the book of the same name by award-winning author Joke van Leeuwen.

Režiserka Nicole van Kilsdonk postavi na platno zgodbo, prirejeno po nagrajenem nizozemskem romanu pisateljice Joke van Leeuwen, o vojni, kot jo doživlja 10-letna deklica.

Todin oče je najboljši slaščičar v mestu in deklica rada preživlja prosti čas z njim v slaščičarni. Ko izbruhne vojna, je Todin oče vpoklican v vojsko in se odpravi na bojišče, Toda pa ostane v varstvu pri babici. Mesto je vse bolj ogroženo, zato se babica odloči, da bo za deklico varneje, če jo pošlje k mami, ki živi v sosednji državi. Toda se tako sama znajde na skrivnem potovanju, kjer mora uporabiti vsa svoja znanja, iznajdljivost in sposobnosti, da se izogne nevarnostim na poti.

Ana Peršič

Director Nicole van Kilsdonk brings to life award-winning Dutch novelist Joke van Leeuwen's story of war as seen through the eyes of a 10-year-old girl. Toda's father is the best pastry chef in town, and Toda spends her free time baking sweets with him in the bakery. Their carefree existence is interrupted when a war breaks out and her father has to defend their country. The 10-year-old girl is left in the care of her grandmother, who soon decides to send her across the border, to the safety of her mother's home. Toda finds herself alone on a journey where she must use all her skills and resourcefulness to avoid the dangers on the way.

Ana Peršič

ZBOGOM, BERLIN!/TSCHICK/GOODBYE BERLIN

Nemčija/Germany, 2016

režija/directed by Fatih Akin **scenarij/screenplay** Lars Hubrich, Hark Bohm, Fatih Akin (po romanu Wolfganga Herrndorfa/based on a novel by Wolfgang Herrndorf) **fotografija/cinematography** Rainer Klausmann **glasba/music** Vince Pope **montaža/editing** Andrew Bird **igrajo/cast** Tristan Göbel, Anand Batbileg, Mercedes Müller, Anja Schneider, Uwe Bohm **producent/producer** Marco Mehlitz **produkcija/production** Lago Film, StudioCanal **distribucija/distribution** FIVA – Vojnik

format/format DCP **dolžina/running time** 93'

v nemščini s slovenskimi podnapisi/In German with Slovene subtitles



FATIH AKIN

Fatih Akin (1973) je nemški režiser turškega porekla. Leta 2004 je za film *Z glavo ob zid* na berlinskem festivalu osvojil zlatega medveda in tako pri 30 letih postal eden najplivnejših evropskih režiserjev. Takrat je njegova filmografija obsegala že dva kratka filma, dokumentarec o selitvi njegovih staršev iz Turčije in tri celovečerce. Mednarodni uspeh – ter nagrado za najboljši scenarij v Cannesu in evropsko filmsko nagrado – mu je prinesel film *Na drugi strani*.

Fatih Akin (1973) is a German filmmaker of Turkish origin. He won the Golden Bear for *Head On* in 2004 and became, at the age of 30, one of the most influential European directors. By that time he had already completed two short films, a documentary about his parents' migration from Turkey, and three feature films. He achieved international success with *The Edge of Heaven* (2007), which won the award for Best Screenplay at the Cannes Festival and the European Film Award.



Začenjajo se poletne počitnice, Maik pa nad tem ni preveč navdušen. Mama je sicer ljubeba, vendar preživi vse več časa na odvajalni kliniki, oče pa se za mulca ne zmeni preveč in gre raje na »službeno potovanje« s tajnico. 14-letni fant se zato dolgočasi sam doma. Toda s prihodom novega sošolca se vse spremeni! Tschick je ruski priseljenc in kot pravi upornik si »izposodi« staro modro Lado ter povabi Maika s sabo na nepozabno potovanje. Na poti po vzhodni Nemčiji brez telefona in zemljevida fanta spoznavata sebe, pomen prijateljstva in ljubezni. Pustolovščina ju postavi na preizkušnjo in zaznamuje ne le eno poletje, ampak vse njuno življenje.

Ana Peršič

The summer holidays are approaching, but 14-year-old Maik has a lot on his mind. Although caring, his mother is in-and-out of a rehab facility, while his father is simply indifferent, away on a "business trip" with his assistant. Under those circumstances, the unexpected arrival of a new classmate, Tschick, will create quite a stir. A Russian immigrant and an outcast, Tschick "borrows" an old blue Lada and decides to set off on a journey with Maik tagging along for the ride. As they set off on an unforgettable joyride in East Germany's great outdoors, without a cell phone or a map, the boys will learn about self-confidence, mutual friendship and the excitement of youthful love. In this wild adventure, the two experience the trip of a lifetime and share a summer that they will never forget.

Ana Peršič

FRIŠNI FILMSKI ULOV/FRESH FILM CATCH

Filmi osnovnošolcev, ki so nastali na filmskih delavnicah, krožkih in taborih.

Films made by primary school children in film workshops, classes, and camps.

Roža (filmski tabor Nova Gorica, Ustanova Silvana Furlana, 2016, 3')

James Bermuda (filmski tabor Nova Gorica, Ustanova Silvana Furlana, 2016, 5')

The Show Must Go On (filmska delavnica ABC, Kinoateljje, 2016, 3')

Sounds (filmski tabor Nova Gorica, Ustanova Silvana Furlana, 2016, 7')

Kapitalistične svinje (tekmovalje Slovenščina ima dolg jezik, GEPS Piran, 2017, 11')

Portret izgubljenim (tekmovalje Slovenščina ima dolg jezik, Gimnazija Koper, 2017, 7')

On Line Off Line (filmski tabor Nova Gorica, Ustanova Silvana Furlana, 2016, 4')

premiera filmov izobraževalnega projekta mladih Slovencev v Italiji **Vse, kar imam, nosim s seboj:**

Begunčev kovček (Kinoateljje, 2017)

premiera kratkega filma **OŠ Lucija**

Drugi filmi mladih avtorjev, predvajani pred celovečernimi filmi programa Podmornice.

Other young filmmakers' works screened with the feature films from the Submarine programme.

Berr Grillz v porečju reke Pišnice (delavnica Kulturnega društva Rhaego Battalion, 2016, 5')

Olaf in Hugo (delavnica Muzeja slovenskih filmskih igralcev in zavoda Dagiba, 2016, 2')

premiera kratkega filma vrtca **Scuola dell'infanzia "La Coccinella"**

PROJEKCIJE ZA ŠOLSKE SKUPINE/SCREENINGS FOR SCHOOLCHILDREN

Izbor najzanimivejših filmskih zgodb z različnih koncev sveta.
A selection of the most exciting stories from all corners of the world.

Trije razbojniki/Die drei Räuber/The Three Robbers (4+)

Hayo Freitag, Nemčija/Germany, 2007, 75'
sinhronizirano v slovenščino/In Slovenian

Mali princ/The Little Prince (7+)

Mark Osborne, Francija/France, 2015, 108'
sinhronizirano v slovenščino/In Slovenian

Pojdi z mano/Come Along (9+)

Igor Šterk, Slovenija/Slovenia, 2016, 83'
v slovenščini/In Slovenian

Gospodična Nemitežit/Jamais contente/Miss Impossible (11+)

Emilie Deleuze, Francija/France, 2016, 90'
v francoščini s slovenskimi podnapisi/In French with Slovenian subtitles

Trgovinica za samomore/Le Magasin des suicides/The Suicide Shop (13+)

Patrice Leconte, Francija, Belgija, Kanada/France, Belgium, Canada, 2012, 79'
v francoščini s slovenskimi podnapisi/In French with Slovenian subtitles

Speče dekle/Girl Asleep (15+)

Rosemary Myers, Avstralija/Australia, 2015, 77'
v angleščini s slovenskimi podnapisi/In English with Slovenian subtitles

ODSTIRANJE POGLEDA Z MIRJANO BORČIČ/ UNVEILING THE VIEW WITH MIRJANA BORČIČ



Slovenija/Slovenia, 2017

režija/directed by Maja Weiss **scenarij/screenplay** Maja Weiss
fotografija/cinematography Darko Herič **glasba/music** Goran
Bojčevski **montaža/editing** Svetlana Dramlić **nastopajo/featuring**
Mirjana Borčič, Dunja Klemenc, Borko Radešček, Tone Rački, Koni
Steinbacher, Karpo Godina, Boštjan Vrhovec, Jože Dolmark, Mako
Sajko, Marjan Maher **produkcija/production** Zavod Maja Weiss
koprodukcija/co-production RTV SLO **distribucija/distribution**
Maja Weiss

format/format DCP **dolžina/running time** 52'

v slovenščini z angleškimi podnapisi/In Slovene with English subtitles



MAJA WEISS

Maja Weiss (1965) je diplomirala iz filmske in TV režije na AGRFT. Njen celovečerni igrani prvenec *Varuh meje* (1999), ki je na Berlinu osvojil nagrado Manfreda Salzgeberja za inovativen Evropski film, je uradno prvi slovenski celovečerni film ženske režiserke.

Maja Weiss (1965) graduated in Film and TV Directing in Ljubljana, Slovenia. Her feature-length fiction debut *Guardian of the Frontier* (1999), which won the Manfred Salzgeber Award for innovative European film at Berlinale, was the first Slovenian feature film directed by a woman.

Portretni dokumentarec govori o pionirki filmske vzgoje, danes enaindevetdesetletni Mirjani Borčič, filmski pedagoginji in publicistki, ter o začetkih filmske vzgoje in gibanja za filmsko kulturo na Slovenskem. Mirjana nam odstira pogled na življenje in delo, ki sta ga zaznamovala ljubezen do filma in mladih. Bogat preplet spominov, izkušenj in spoznanj iz njenega sedemdesetletnega aktivnega delovanja dopolnjujejo izjave njenih učencev in sopotnikov, ki so danes najvidnejše filmske in pedagoške avtoritete: Dunja Klemenc, Borko Radešček, Tone Rački, Koni Steinbacher, Karpo Godina, Boštjan Vrhovec, Jože Dolmark, Mako Sajko, Marjan Maher in drugi. V mozaičnem filmu se sprašujemo, kaj je bistvo filmske vzgoje in kako naj poteka filmska vzgoja v šolah, izvemo več o filmih kot učnih pripomočkih, prvih filmskih klubih ter pomembnosti filmske vzgoje pri otrocih s posebnimi potrebami in dobimo odgovor, kako je Werner Herzog prišel v Ljubljano.

»Moje stališče filmske vzgoje je, da gledalec naredi film. Ne režiser. Režiser da samo osnovo, gradivo. Gledalec pa naredi film.« Mirjana Borčič

The documentary portrays the pioneer of film education Mirjana Borčič, a 91-year-old film pedagogue and writer, and the beginnings of film education and the movement for film culture in Slovenia. Mirjana shares with us the story of her life, a lifetime's work marked by love of cinema and young people. This amalgam of memories, experiences and insights from the 70 years of her active engagement is combined with reflections by her students and fellow travellers, who are today the most prominent film and pedagogical authorities in Slovenia: Dunja Klemenc, Borko Radešček, Tone Rački, Koni Steinbacher, Karpo Godina, Boštjan Vrhovec, Jože Dolmark, Mako Sajko, Marjan Maher, among others. The film gives an insight into the essence of film education and how it is to be conducted in schools, discusses topics such as cinema as a teaching tool, the first film clubs in Slovenia, and the importance of film education for children with special needs, and reveals how Werner Herzog came to Ljubljana.

"My view of film education is that it is the audience who makes the film, not the director. The director merely provides the basics, the material. Then, the audience makes the film." Mirjana Borčič

PODMORNICA za kulturnovzgojne in pedagoške delavce/ SUBMARINE for culture and education professionals

Projekt **AREM – Akcija! Raziskava evropske metodologije za filmsko pismenost** – je enoletni mednarodni projekt za razvoj filmske vzgoje, ki ga Otok s partnerji iz Italije, Hrvaške in Romunije od septembra 2016 do septembra 2017 izvaja z otroki med 10. in 14. letom starosti v izbranih osnovnih šolah vseh štirih držav.

Glavni **cilj projekta** je skozi enotne delavnice filmske vzgoje v štirih partnerskih državah razviti in testirati izvirno metodo filmskega opismenjevanja učencev, ki jo bodo zatem kot dobro prakso lahko uporabljali v različnih okoljih po Evropi. Sodelujoči otroci med 10. in 14. letom starosti si tako vsak mesec ogledajo dva kratka filma iz sodelujočih ali bližnjih držav in nato skozi živahne tedenske aktivnosti spoznavajo vizualni jezik, tematike filmov in okolja, iz katerih izhajajo zgodbe. Na zadnji delavnici v maju 2017 so si skupaj s starši ogledali še celovečerni film, ki se loteva aktualnih medkulturnih izzivov, s katerimi se sooča Evropa. Vsi izbrani filmi spodbujajo razmišljanje otrok o družbenih položajih posameznika, identitetah ter različnih kulturah, saj je cilj projekta obenem krepiti vrednote medkulturnega razumevanja.

Projekt AreM se izvaja s podporo podprograma Ustvarjalne Evrope MEDIA, ki ga v Sloveniji izvaja nacionalna informacijska pisarna CED Slovenija. V projektu partnersko sodelujejo zavod Otok, Hrvaška filmska zveza, iniciativa CineCultura iz Romunije in glavni koordinator, Milano Film Network.

AREM (Action! Research: A New European Methodology for Film Literacy) is an international project for the development of film education implemented by Otok and its partners from Italy, Croatia and Romania. Running from September 2016 to September 2017, the project encompasses action research with children between 10 and 14 years of age in schools in the four countries.

The **main objective** of the project is to develop an original film literacy methodology for pupils and test it through commonly conceived film workshops in the four partner countries, so that it may later be used in practice in different contexts and environments across Europe. The participating children between 10 and 14 years of age have been watching two short films from participating or nearby countries each month, and learning about visual language, the films' topics and the places the respective stories come from through dynamic weekly activities. At the last workshop in May they watched a feature film with their parents, tackling topical intercultural challenges faced by today's European society. All the selected films stimulate the children to reflect on people's social situations, identities and different cultures, as the project also aims to enhance the values of intercultural understanding.

AreM is being realised with the support of the Creative Europe MEDIA sub-programme, which is carried out in Slovenia by the national information office CED Slovenija. Taking part in the project are the Croatian Film Association, CineCultura, the Otok Institute and the main coordinator, Milano Film Network.

AreM: omizje mednarodnega filmskovzgojnega projekta/International Film Education Project panel

Med festivalom Kino Otok bodo partnerske organizacije na okrogli mizi predstavile prve rezultate raziskave in spregovorile o izzivih, ki se pojavljajo ob podajanju enakih vsebin v različnih kulturnih okoljih.

At a panel held during the Kino Otok festival, the partners will present their first findings and discuss the challenges they faced when working with the same contents in different cultural contexts.

Sogovorniki/Panellists:

Alice Arecco, Patrizia Rappazzo, Bianca Badialetti, Naima Comotti, Maria Rosa del Buono (Milano Film Network), **Kristina Dorić, Sanja Zanki** (Hrvatski filmski savez), **Roxana Busu, Mihai Orasanu** (CineCultura), **Tanja Hladnik, Ana Cerar** (Otok)





VIDEO NA PLAŽI/VIDEO ON THE BEACH

VIDEO NA PLAŽI/VIDEO ON THE BEACH

Odprt javni prostor igra ključno vlogo v tvorjenju družbe tako, da je od nekdaj prostor političnega, družbenega, ekonomskega življenja, v katerem se izmenjujejo ideje in izkušnje ter oblikujejo vrednote. Na filmsko projekcijo v odprtih javnih prostorih pa naletimo neprimerno redkeje kakor denimo na glasbo, različne razstave ali uprizoritvene dejavnosti. Temu povečini botrujejo razlogi povsem banalne tehnične narave, a tudi ko vsem pogojem zadostimo, bi še zmeraj težko trdili, da je izkustvo projekcije na prostem primerljivo s popolnostjo izkustva v kinodvorani. Ima pa gotovo svoje prednosti. Tovrstna projekcija je sicer nujno podvržena nepredvidljivim motečim elementom, a obenem lahko nič hudega slutečim mimoidočim ponudi nepričakovano izbiro in morebitno soočenje z vsebino, ki bi jim sicer bržkone ostala neznanica. Navkljub slabši kakovosti predvajanja lahko film tako še zmeraj ujame in nase prikuje nepričakovani pogled. In če gre vse po sreči tudi misel, ki je nato tudi na glas artikulirana, ko se ugasne projektor. Po možnosti v živahni debati na plaži Svetilnik.

Video na plaži ob bučanju valov naplavlja kratke filme prodornih, a povečini širše še neuveljavljenih avtorjev, ki jih povezujejo predvsem raznovrstne in kritične obravnave aktualnih družbenih tem ter nekonvencionalni pristopi pri uporabi filmskega jezika. Od skorajda 150 prijavljenih filmov iz 21 različnih držav se jih je v letošnji program uvrstilo 41, ki tvorijo štiri raznolike, a tematsko zaznamovane sklope. Prvi bo ponudil kontemplacijo na temo kolektivnega in intimnega spomina (in predvsem pozabe), v drugem se bodo pod vprašaj postavljali koncepti nacionalnih meja (in nujno njih prehajanja), tretji sklop bo vibriral v znamenju preigravanja (in preseganja) popkulture in družbe spektakla, v zadnjem programu pa se bomo lahko zazrli daleč prek oddaljenih (in fabriciranih) pokrajin.

Tudi letos bo osrednji poudarek na filmih mladih domačih avtoric in avtorjev, ki so postavljeni v dialog s filmi iz neposredne in nekoliko bolj oddaljene sosesčine, ki sega vse tja do Indonezije. Za enega od vrhuncev bo gotovo poskrbel gostujoči program, ki so ga posebej za Video na plaži pripravili prijatelji s festivala avstrijskega filma Diagonale. V duhu narodnostno mešanega, večkulturnega ter večjezičnega okoliša, ki nas obdaja, bodo odmevali dokumentarci o življenju

An open public space plays a key role in forming society, having always been a space of political, social, economic life in which ideas and experiences are exchanged and values shaped. We come across film screenings in public spaces far less often than music, exhibitions or performing arts. The reasons for this are for the most part banally technical, but even when all the conditions are met, we could hardly say that the experience of an open-air screening is comparable to the perfection of a cinema experience. Nevertheless, it does have its advantages. Such a screening is necessarily subject to unpredictable disturbances, but at the same time it can offer the unsuspecting passers-by an unexpected choice and a possible encounter with content that would otherwise probably remain unknown to them. Despite the poorer quality of the projection, a film can still capture and fix to itself an unexpected gaze. And if everything goes according to plan, also thought, which is articulated out loud after the projector is turned off. Preferably in a lively discussion on the Lighthouse beach.

Accompanied by the sound of the waves, Video on the Beach brings short films by incisive, but mostly not yet broadly established filmmakers who share critical treatment of current social issues and unconventional approaches to film language. Of the almost 150 submissions from 21 countries, 41 films have been selected for this year's programme, making up four diverse, but thematic sections. The first section will offer contemplation on collective and intimate memory (and especially oblivion), the second will question the concepts of national borders (and necessarily their crossing), the third will include films playing with (and transcending) pop culture and the society of the spectacle, while in the last section, we will look far across distant (and fabricated) landscapes.

As in previous years, the central emphasis will be on films by Slovenian filmmakers, which are placed in a dialogue with films from our immediate and more distant neighbourhood, extending all the way to Indonesia. Undoubtedly, one of the highlights will be the guest programme prepared especially for Video on the Beach by our friends from Diagonale – Festival of Austrian Film. In the spirit of the ethnically mixed, multicultural and multilingual environment surrounding us, documentaries on the life of national minorities will have a special resonance, while every section

v zamejstvu, kot nujni opomnik pa vsakega od sklopov odpira drug kratki film na temo begunske krize. Obenem ne bo manjkalo izletov v žanrske vode ter duhovitih, čudovito bizarnih animiranih in eksperimentalnih eksperimentov. Priložnost bomo imeli pogledati onkraj obrobja družbe, ljubezni in vojne. Pa do neke mere tudi onkraj klasičnih konvencij filmske forme in onkraj konvencionalnih dolžin kratkometražnih programov.

Letošnji Video na plaži bo tako znova zaznamovala živahna, nekoliko anarhična in prav gotovo eklektična mešanica filmov, ki pod borovci na izolski plaži – tako cinefile in filmske ustvarjalce kakor tudi naključne mimoidoče – nagovarja, izziva in združuje.

Matevž Jerman, selektor programa

will open with a short film about the refugee crisis as a necessary reminder. At the same time, there will be no lack of excursions into genre cinema and witty, wonderfully bizarre animated and experimental experiments. We will have the opportunity to look beyond the margins of society, love and war. And, to an extent, also beyond the classical conventions of film form and beyond the conventional lengths of short film programmes.

This year's Video on the Beach will thus again bring a lively, somewhat anarchic and certainly eclectic mixture of films, addressing, challenging and bringing together cinephiles, filmmakers and random passers-by under the pine trees on Isola's beach.

Matevž Jerman, programme selector

ONKRAJ SPOMINA/ BEYOND MEMORY

Brez žice

Slovenija/Slovenia, 2016

režija/directed by Julia Minet **scenarij/screenplay** Julia Minet **nastopajo/featuring** Toni Vučajnik **tehnična ekipa/technical crew** Luksuz produkcija **produkcija/production** Luksuz produkcija **dolžina/running time** 4'

Toni živi v Dobovi ob novi ograji, ki je zrasla na meji, da bi zaščitila državo pred begunci. Z nami deli svoje občutke o njej.

Toni lives in Dobova, Slovenia, near the new fence that was built along the border to protect the country from refugees. He shares his feelings about it.

Domov k spominu

Back to Me(mories)

Slovenija/Slovenia, 2016

režija/directed by Neli Maraž **scenarij/screenplay** Neli Maraž **nastopajo/featuring** Štefka Nikolavčič, Zorka Jovanović **tehnična ekipa/technical crew** Miha Rudolf **produkcija/production** AGRFT **dolžina/running time** 17'

Štefka se po kapi ni spomnila niti, kako ji je ime. Neke noči pa se ji živo povrne spomin iz zgodnjega otroštva. S pomočjo sestre Zorke, oslepele fotografirne, ponovno najde pot vase.

After the stroke, Štefka couldn't even remember her name. One night, a memory from her early childhood vividly returns. With the help of her sister, a blind photographer, she begins the journey back to herself.

Genesis Mitosis

Madžarska, Slovenija/Hungary, Slovenia, 2016

režija/directed by Rajat Sharma **scenarij/screenplay** Rajat Sharma **tehnična ekipa/technical crew** Rajat Sharma **dolžina/running time** 3'

Ekspperimentalni film Genesis Mitosis, ki ga sestavlja arhivsko, večinoma neuporabljeno surovo gradivo na 35-mm traku, raziskuje vzporednice med prvim poglavjem Geneze, predvsem delom o stvarjenju človeka, in procesom delitve celice (mitozo).

An experimental film made on/by using 35mm found films, mostly unused raw footage, Genesis Mitosis explores the parallel between the first chapter of 'Genesis', particularly about the creation of man and woman, and the process of division of the cell ('mitosis').

Homemade Drama

Slovenija/Slovenia, 2016

režija/directed by Olga Muradyan, Axelle Priou, Charlene Bijou **scenarij/screenplay** Olga Muradyan, Axelle Priou, Charlene Bijou **nastopajo/featuring** Paolo Skelin, Romano Dautanac **tehnična ekipa/technical crew** Luksuz produkcija **produkcija/production** Luksuz produkcija **dolžina/running time** 4'

V zapuščeni hiši, polni praznine, spomin še vedno glasno odmeva.

In an abandoned house full of emptiness, the memory is still loud.

Mary Jesus Galaxy

Slovenija/Slovenia, 2017

režija/directed by Asja Trost, Sandra Jovanovska, Mery Gobec, Inês Sambas **scenarij/screenplay** Asja Trost, Sandra Jovanovska, Mery Gobec, Inês Sambas **tehnična ekipa/technical crew** Asja Trost, Sandra Jovanovska, Mery Gobec, Inês Sambas, Matjaž Bajc, Peter Kastrin **produkcija/production** Akademija Umetnosti, Univerza v Novi Gorici **dolžina/running time** 3'

Nekoč se je pred nosom znašel tisti strašni vprašaj.

Once upon a time the terrible unknown came around the corner.

Mati

Äiti

Mother

Finska/Finland, 2016

režija/directed by Jenni Kivistö **scenarij/screenplay** Jenni Kivistö **tehnična ekipa/technical crew** Jussi Rastas, Aleksi Tegel, Jenni Kivistö, Robert Bruce **produkcija/production** Jenni Kivistö/Aalto University **dolžina/running time** 6'

Mati in hči na pragu zime hodita po vetrovnih poljih. Trudita se ujeti spomine, toda čas je marsikaj že spremenil. Ko se njuni vlogi zamenjata, se nekdanja vez med njima vzpostavi na novo.

The winter is approaching as a mother and a daughter are walking among windy fields. They try to grasp their memories, but time has already changed things. As the roles between them are reversed, the connection the two had once is re-established in a new way.

Na morje

To the Seaside

Slovenija/Slovenia, 2015

režija/directed by Neža Grum **scenarij/screenplay** Neža Grum
tehnična ekipa/technical crew Tosja Flaker Berce **produkcija/production** Luksuz produkcija **dolžina/running time** 5'

Internetna biografija.

Internet biography.

Nisi pozabil

You Didn't Forget

Slovenija/Slovenia, 2016

režija/directed by Simon Intihar **scenarij/screenplay** Simon Intihar
nastopajo/featuring Marijana Brecej, Dare Valič **tehnična ekipa/technical crew** Jure Nemec, Boris Orehek, Marjan Jelnikar **produkcija/production** RTV Slovenija **dolžina/running time** 14'

Dan v življenju starejše ženske se postavi na glavo, ko se odpravi iskat svojega pogrešanega moža, ki ima težave s spominom.

The world of an elderly lady turns upside down when she goes looking for her missing husband, whose memory often fails him.

Picerija

La Pizzeria
The Pizzeria

Italija/Italy, 2016

režija/directed by Massimiliano Milic **scenarij/screenplay** Massimiliano Milic **nastopajo/featuring** Arno Tisma, Antonio Petrazzuolo **tehnična ekipa/technical crew** Massimiliano Milic, Teresa Scarcia, Sebastiano Coslovich **produkcija/production** DROP OUT Association **dolžina/running time** 24'

Arno in Toni sta zaposlena v piceriji na obronkih Trsta. Prvi je v petdesetih migriral iz Istre, drugi se je še kot otrok priselil z juga države. Oba gojita predsodke do beguncev, a jim obenem v piceriji večkrat naklonita prijazno besedo. Film o nasprotjih med sedanostjo in preteklostjo razpetega sodobnega severa Italije.

Arno and Toni work in a pizzeria on the outskirts of Trieste. The former migrated from Istria in the 1950s, the latter moved from the south of the country as a child. Despite their prejudice against refugees they often have a kind word for them in their pizzeria. A film about contradictions in today's Italian north, a region torn between the past and present.

Povratno potovanje: Marija

Roundtrip: Mary

Makedonija/Macedonia, 2015

režija/directed by Žarko Ivanov **scenarij/screenplay** Žarko Ivanov, Aleksandar Prokopiev **tehnična ekipa/technical crew** Krste Gospodinovski, Aleksandar Zafirovski **produkcija/production** FlipBook Productions **dolžina/running time** 10'

V majhni vasi mlada pastirica zbira živino in se pripravlja za pot v mesto. Med potjo v različnih okoljih srečuje različne ljudi. V mestu njen pogled pritegnejo kino in filmski plakati. Dekle prvič vstopi v kinodvorano.

In a small village a young cowgirl is rounding up her cattle and preparing herself for a trip to the town. On her way there she meets different people in different sceneries. In the town she is attracted by the cinema building and the film posters. The girl enters the cinema for the first time.

Pred zastavami

Ispred zastava
Before the Flags

Hrvaška/Croatia, 2016

režija/directed by Sanja Bistričić **scenarij/screenplay** Sanja Bistričić **nastopajo/featuring** Đuro, Elvira **tehnična ekipa/technical crew** Marijan Bistričić, Ivan Zelić, Blaž Habuš **produkcija/production** Restart **dolžina/running time** 12'

Film o ljubezni in sovraštvu, odraščanju in sprejemanju. Đuro je hrvaški punker, ki so ga pretekle rane zaznamovale z neracionalnim sovraštvom do vsega, kar ni povezano z njegovo domovino. Ko po spletu naključij spozna Srbinjo Elviro in se vanjo zaljubi, se mu svet postavi na glavo.

A film about love and hate, coming of age and acceptance. Đuro is a Croatian punk boy who carries in his heart wounds which have marked him with an irrational hatred of everything unrelated to his country. After a series of coincidences, his world is shaken up after he meets and falls in love with Elvira, a Serbian girl.

Razdalje

Mesafeler
Distances

Turčija/Turkey, 2017

režija/directed by Çağatay Dirilgen **scenarij/screenplay** Çağatay Dirilgen **nastopajo/featuring** Mustafa Demir, Serbaş Tosun, Aycan Kutsal, Koray Demir **tehnična ekipa/technical crew** İnanç Kalaycı, Güray Usta, Ekrem Kocabaş, Mert Bozkurt, Özkan Yılmaz **produkcija/production** neodvisna produkcija **dolžina/running time** 12'

Antalija danes. Mustafa Demir je oskrbnik svetilnika sredi štiridesetih. Zaradi tehnološkega napredka bi se utegnili življenje za njegovo družino, ki za svetilnik skrbi že tri generacije, kmalu korenito spremeniti.

Antalya, present. Mustafa Demir is a lighthouse keeper in his forties. The Demir family, lighthouse keepers for three generations, face having their way of life changed radically due to technological progress.

Sadje

Voće
Frut

Hrvaška/Croatia, 2016

režija/directed by Ivan Mirko Senjanović **scenarij/screenplay** Ivan Mirko Senjanović **tehnična ekipa/technical crew** Dario Hacek, Andrej Smoljan, Vinko Boričić, Ivan Mirko Senjanović, Martin Babić, Jure Pavlović **produkcija/production** Sekvenca **dolžina/running time** 5'

Moški na kuhinjski mizi pusti šest vrst sadja, potem pa zapre oknice in odide. Toda en sončni žarek se prebije skozi špranjo in osvetli pomaranče. Preostalemu sadju to ni niti malo všeč.

Six types of fruit are left on a kitchen table by a man who then closes the shutters and leaves. However, a solitary ray of sun breaks through a crack, illuminating only oranges. The rest of the fruit is not so happy.

V senci kletk je najhladneje

It Is Coldest in the Shade of Cages

Slovenija/Slovenia, 2016

režija/directed by Noemi Zonta **scenarij/screenplay** Noemi Zonta **nastopajo/featuring** Zdenko Šturman **tehnična ekipa/technical crew** Noemi Zonta, Martin Peca **produkcija/production** Akademija Umetnosti UNG **dolžina/running time** 11'

Zdenko Šturman zbira reči, ki se jih družba naveliča in odvzame. Njegova hiša in dvorišče sta se skozi leta razrasla v fascinantno konstrukcijo iz odvrgnenih stvari, naloženih ena na drugo. Stvari, ki jih nabira, ga pogosto spominjajo na mladost in lepše čase.

Zdenko Šturman is a man collecting things the society gets tired of, and throws away. Through the years, his house and courtyard have turned into a fascinating structure of waste products piled metres high. Šturman accumulates things that remind him of his good old younger days.

ONKRAJ MEJA/ BEYOND BORDERS

Kdo je ta človek?

Hope and Despair

Slovenija/Slovenia, 2016

režija/directed by Toni Poljanec, Tina Glavič Novak **scenarij/screenplay** Toni Poljanec, Tina Glavič Novak **tehnična ekipa/technical crew** Toni Poljanec, Tina Glavič Novak **produkcija/production** Kulturno društvo Center 21 / Hupa Brajdič produkcija **dolžina/running time** 29'

Avtorja filma sta se avgusta 2015 podala na Lesbos, kjer sta dokumentirala pričevanja beguncev, ki so preživeli travmatično pot čez morje iz Turčije na prenapolnjenih gumenjakih. Vse to, da se na obali Evropske unije njihove sanje o boljšem življenju naposled sprevrežejo v obup.

In August 2015, the authors set off for Lesbos to document the stories of refugees who survived the traumatic journey across the sea, having sailed from Turkey on overcrowded boats, only to find their dreams of a better life crush against the European coastline.

Od tam

Di là

Italija/Italy, 2015

režija/directed by Giulio Toninelli **nastopajo/featuring** Erminando Aliaj **tehnična ekipa/technical crew** Giulio Toninelli, Futuro **produkcija/production** Giulio Toninelli **dolžina/running time** 8'

Erminando Aliaj, poklicni fotograf in profesor na milanski modni akademiji, se po dvajsetih letih poda na potovanje v svoj rodni kraj v Albaniji, od koder je kot otrok migriral prek morja v Italijo.

Eminando Aliaj, a fashion photographer and professor in Milan, decides to visit his home town in Albania 20 years after crossing the sea to Italy as a child.

Zamejen

Bordered

Slovenija/Slovenia, 2017

režija/directed by Leo Černic **scenarij/screenplay** Leo Černic
nastopajo/featuring Družina Černic **tehnična ekipa/technical crew**
Rok K. Nagode, Tuan Winkler, Novopangaea, Jakob Hreščak, Tristan Peloz
produkcija/production AGRFT **dolžina/running time** 20'

Zamejen sem jaz, zamejen si ti, zamejeni smo mi
vsi... Zgleda skoraj kot neka otroška pesmica. Pa ni.
Ciao, sem Leo, me veseli!

Bordered is you, us two, more than a few. This is
anything but a nursery rhyme, if only you knew. Ciao,
I'm Leo, nice to meet you!

DAS IST SEHR SCHÖN!:
program kratkih filmov po
izboru Festivala avstrijskega
filma Diagonale/Programme of
shorts curated by Diagonale –
Festival of Austrian Film

Continue (Chapter 20–24)

Avstrija/Austria, 2015

režija/directed by Jessyca R. Hauser **scenarij/screenplay** Jessyca
R. Hauser **tehnična ekipa/technical crew** Jessyca R. Hauser
produkcija/production Jessyca R. Hauser **dolžina/running time** 12'

Posnetki arhiva fotoavtomata: protagonist joče, se
smeji, posluša glasbo, kadi, telefonira, spet zajoče,
pleše – vse pod tihim, a budnim očesom kamere.

Recordings of a "photo booth" archive: the
protagonist cries, laughs, listens to music, smokes,
talks on the telephone, cries again, dances –
all under the camera's silent gaze.

Čuvaj v muzeju

Museumswärter

Avstrija/Austria, 2016

režija/directed by Alexander Gratzer **scenarij/screenplay** Alexander
Gratzer **tehnična ekipa/technical crew** Alexander Gratzer **dolžina/**
running time 3'

Kaj počne čuvaj v muzeju, ko misli, da ga nihče ne
gleda? Postopa, stoično ostaja na svojem mestu,
negiben in tiho. Minimalističen akcijski film, prežet
z očarljivostjo, čustvi in lepoto, ki slavi male reči.

What does a museum guard do when he thinks no
one is watching? He stands around; stays stoically
at his post; is motionless, silent. A minimalist action
film that celebrates the little things – filled with charm,
emotion, and beauty.

Gudrun von Laxenburg – Moving Water (feat. Eloui)

Avstrija/Austria, 2016

režija/directed by Sebastian Mayr **scenarij/screenplay** Daniel Helmer,
Sebastian Mayr **nastopajo/featuring** Wei-Da Chen (Dada JV) **tehnična**
ekipa/technical crew Alexander Dirninger, Anselm Hartmann, Sebastian
Longariva **produkcija/production** Theresa Winkler **dolžina/running**
time 8'

Preplesane zadnje ure noči, represivna policijska
država, samoten futuristični dom: distopično
prepletanje telesa, prostora in časa.

The last hours of a night spent dancing, a repressive
police state, a lonely futuristic home: a dystopian
interlocking of body, space, and time.

Jesen

Herbst

Avstrija/Austria, 2015

režija/directed by Meinhard Rauchensteiner **scenarij/screenplay**
Meinhard Rauchensteiner **tehnična ekipa/technical crew** Daniel
Zimmermann **produkcija/production** dz-productions **dolžina/**
running time 3'

Učitelj se trudi plišasto igračo naučiti pesem *Jesen*
Rainerja Marie Rilkeja. Igrača med poskusom razvije
lastno, povsem lingvistično sproženo osebnost.
Absurdna pedagoška miniatura.

A teacher tries to teach a stuffed animal the poem
"Autumn" by Rainer Maria Rilke. During this attempt,
the stuffed animal gains its own, purely linguistically
mediated personality. An absurd pedagogy en miniature.

Sara The Dancer

Avstrija, Nemčija/Austria, Germany, 2017

režija/directed by Tim Ellrich **scenarij/screenplay** Tim Ellrich, Lea Najjar, Dominik Huber **tehnična ekipa/technical crew** Maximilian Merth, Andreas Ribarits, Volker Armbruster **produkcija/production** Filmakademie Baden-Württemberg **dolžina/running time** 12'

Sara je kamera, ki za potrebe Googleove storitve *street view* s strehe avtomobila fotografira ulice. Med poslušanjem vznikove glasbe se nekaj v njej sprosti. Nepoznani vzgib jo vznemiri, zato pogugla, kaj naj stori.

Sara is a Google street-view camera who photographs the streets from the roof of a car. As she listens to the music of the driver, it sets something in her free. Unsettled by her unknown impulse, she googles for help.

The French Road, Detroit MI

Avstrija/Austria, 2015

režija/directed by Arthur Summereder **scenarij/screenplay** Arthur Summereder, Daniela Zeilinger **tehnična ekipa/technical crew** Arthur Summereder **produkcija/production** Arthur Summereder **dolžina/running time** 6'

Na zvočni preprogi rohnečih motorjev, cvilečih gum in vrveža glasov se odvija abstraktna »gibljava slika« ulice. Film ceste v dobesednem pomenu.

An abstract "motion picture" of a street unfolding before a sound carpet of howling motors, squealing tires, and an excited buzz of voices. A road movie in the literal sense.

To je zelo dobro

Das ist sehr gut

Avstrija, Češka/Austria, The Czech Republic, 2009

režija/directed by Jakub Vrbka **scenarij/screenplay** Jakub Vrbka **nastopajo/featuring** Martin Sturm **tehnična ekipa/technical crew** Jakub Vrbka **produkcija/production** Jakub Vrbka **dolžina/running time** 5'

Prek projektorja se prikazuje zamegljena podoba avstrijske domnevno naravne idile. Pred njo moški v popolni lovski opravi. »O, lepo, zelo zelo lepo!« Ob slikah je popolnoma vžičen.

The projector casts a blurry image of Austria's supposedly natural idyll. In front of it, a man in full hunting gear including the traditional "Landlerhut". "Oh that's beautiful, very very beautiful!" The images seem to send him into raptures.

Vivien.Liebe.

Avstrija/Austria, 2016

režija/directed by Stefan-Manuel Eggenweber **scenarij/screenplay** Stefan-Manuel Eggenweber **nastopajo/featuring** Virginia Balek, Pascale Ballieul, Stefan-Manuel Eggenweber, Erwin Moldaschl **tehnična ekipa/technical crew** Stefan-Manuel Eggenweber **produkcija/production** Stefan-Manuel Eggenweber **dolžina/running time** 14'

Minimizirane, teatralne podobe, absurdna montaža zvokov, glasov, besedilnih vložkov, primarnih barv in videoučinkov v slogu 90-ih let: *Sunset Boulevard* na dizajnerski drogi.

Minimized, theatrical pictures, an absurd montage of sounds, voices, text inserts, primary colors, and 1990s video effects: *Sunset Boulevard* on designer drugs.

V sodelovanju s festivalom avstrijskega filma Diagonale./In collaboration with Diagonale – Festival of Austrian Film.

**ONKRAJ POPKULTURE/
BEYOND POPULAR CULTURE**

Avtomobili sanjajo

Cars Dream Too

Slovenija/Slovenia, 2017

režija/directed by Ivana Novak **scenarij/screenplay** Ivana Novak **dolžina/running time** 4'

Kratka montaža, posvečena nostalgичnemu spominu na stari avtomobil, izumirajoče prevozno sredstvo in osrednjo potrošniško dobrino 20. stoletja, okrog katerega so se spletile razne fantazme, ideje lepote in svobode, romantike in ljubezni.

A short edit dedicated to a nostalgic memory of old car, a means of transport on the verge of extinction and the main consumer good of the 20th century, as well as a source of various illusions, the ideas of beauty and freedom, romance and love.

Bitchboy

Švedska/Sweden, 2016

režija/directed by Måns Berthas **scenarij/screenplay** Måns Berthas
nastopajo/featuring Manne Gidlund, Lena Strömdahl, Lo Kauppi,
Siri Månsson, Åke Arvidsson, Isa Aoufija **tehnična ekipa/technical crew** Johan Lehman, Tony Österholm, Amanda Edlund **produkcija/production** Filmuminati AB **dolžina/running time** 15'

Na plano prilezejo temni spomini, ko mali Lukas, goreč black-metalec, v bolnišnici obišče pred kratkim preminulega dedka. Deček se odloči, da starec ne bo počival v družinskem grobu.

Dark secrets come to light when Lukas, a young dedicated metal head, visits his recently departed grandfather at the hospital. Despite the bloodline, he doesn't want the old man to be buried in the family grave.

Dober tek, življenje!

Bon Appétit, La Vie!

Slovenija/Slovenia, 2016

režija/directed by Urška Djukić **scenarij/screenplay** Urška Djukić
nastopajo/featuring Eva Jesenovec, Nataša Keser, Tosja Flaker Berce, Nejc Cijan Garlatti, Marinka Štern, Mara Vilar, Tanja Dimitrijevska
tehnična ekipa/technical crew Darko Herič, Miloš Kalusek, Grega Švabič, Jaka Kramberger, Leon Vidmar **produkcija/production** Sever & Sever **dolžina/running time** 15'

Izgubljen test nosečnosti povzroči zmedo v glavah odraslih otrok. Eva se vrne v svoj domači kraj, kjer jo čakajo nepravilni računi. Max ima novo ljubico. Nataši se zmeša. Izjave mama najde pozitiven test nosečnosti in naredi paniko. Izjui je vseeno za vse.

A lost pregnancy test causes confusion in the minds of grown up kids. Eva returns to her home town, where unfinished issues await her. Max has a new lover. Natasa goes crazy. Iz's mom finds a positive pregnancy test and panics. Iz doesn't care.

Huda si

Slovenija/Slovenia, 2016

režija/directed by Tosja Flaker Berce **scenarij/screenplay** Tosja Flaker Berce, Peter Bizjak, Živa Selan, Žiga Oven **nastopajo/featuring** Peter Bizjak, Živa Selan, Žiga Oven **tehnična ekipa/technical crew** Tosja Flaker Berce, Žiga Oven, Lukas Miheljak, Luka Marčetič **produkcija/production** Opičja Rma **dolžina/running time** 8'

Mladenič se zagleda v punco s slušalkami. Njena zavrnitev sproži izbruh jeze.

A boy takes a fancy to a girl with headphones. Her rejection provokes a fit of rage.

Kakofonija

Cacophony

Nemčija/Germany, 2016

režija/directed by Steffen Heil **tehnična ekipa/technical crew** Fabian Tombers, Emerson Maxwell, Asja Trost **produkcija/production** BTK **dolžina/running time** 4'

Pop-kultura, živali, psihoanaliza in barve. Kakofonija je horrotrip in slikovita anarhija.

Pop culture, animals, psychoanalysis and colours. Cacophony is a horror trip, anarchy in pictures.

Lakota

Glad
Hunger

Srbija/Serbia, 2017

režija/directed by Tamara Todorović **scenarij/screenplay** Filip Grujić, Tamara Todorović **nastopajo/featuring** Isidora Simijonović, Aleksandar Đindić, Gala Šalipur, Nikola Voštinic **tehnična ekipa/technical crew** Vidoje Vujatović, Kristina Todorović, Janko Božović, Uroš Todorović **produkcija/production** Fakultet dramskih umetnosti **dolžina/running time** 15'

Milica pride v krčmo z namenom, da bi obnovila svoj odnos s poročenim Milanom. Poskuša ga zapeljati, on pa se odloči, da jo bo od namere odvrgel s krutostjo.

Milica arrives to the pub to rekindle her relationship with Milan, a married man. As she tries to seduce him, he decides to discourage her by being cruel to her.

Moj avto!

My Car!

Slovenija/Slovenia, 2016

režija/directed by Aljaž Tepina **scenarij/screenplay** Aljaž Tepina **nastopajo/featuring** Sanel Kašibović, Branko Ristić **tehnična ekipa/technical crew** Aljaž Tepina, Kristina Keber, Tim, Žibrat, Tara Stefanišin **produkcija/production** Aljaž Tepina **dolžina/running time** 3'

Mojster borilnih veščin se zaplete v srdit dvoboj z nepridipravom, ki mu je želel suniti avto.

A martial arts champion gets into a fight with a man who appears to be stealing his car.

Nebo

The Sky

Slovenija/Slovenia, 2017

režija/directed by Juš Premrov **scenarij/screenplay** Juš Premrov
nastopajo/featuring Liza Marija Grašič, Sara Gorše **tehnična ekipa/technical crew** Andraž Jerič, Dominik Mencej, Tosja Flaker Berce, Ana Vargazon, Žan Flaker Berce, Luka Marčetič **produkcija/production** Iris Brglez, Juš Premrov, Temporama **dolžina/running time** 9'

Pred odhodom na dolgo »pot se mora Alja posloviti od Iris.

Before leaving for a long journey Alja must bid Iris farewell.

Pimpin Piaf

Slovenija/Slovenia, 2016

režija/directed by Matic Zavodnik, Dario Nožić Serini, Luka Lah **scenarij/screenplay** Matic Zavodnik, Dario Nožić Serini, Luka Lah **nastopajo/featuring** Goran Lelek, Dario Nožić Serini, Matej Tunja, Luka Lah, Rok Bohinec, Gea Erjavec, Aljaž Košir – Fejzo, Nada s Pod Grada, Janja Pogačar, Vanja Bohinec, Aleksander Majstorović, Neja Jerant **tehnična ekipa/technical crew** Matic Zavodnik, Nejc Hafner, Rok Brglez, Nace Tomat, Luka Malovrh, Gregor Zemljič, Dario Nožić Serini, Luka Lah, Matej Tunja, Katja Horvat, Emil Kozole **dolžina/running time** 15'

Fragment iz življenja štirih prijateljev, ki se preživljajo s krogi in prodajo ukradenih predmetov. Pri takih podvigih pa se stvari kaj hitro zapletejo in te vrnejo na začetek. Se bodo prijatelji sprijaznili z porazom?

A tipping point in the life of four friends who make a living as thieves and dealers. True to their lifestyle, they are walking on the edge of a never-ending cycle. Will they admit defeat?

Show

Hrvaška/Croatia, 2016

režija/directed by Sonja Lazić **scenarij/screenplay** Sonja Lazić **tehnična ekipa/technical crew** Ivan Zelić, Blaž Habuš **produkcija/production** Restart **dolžina/running time** 13'

Skupni kletni prostori na Šeferovi 4 v Zagrebu se od časa do časa spremenijo v sila čuden oder. Iz podtalja prihajajo skrivnostni zvoki vaj za redko videno predstavo, ki bo zmagovalcu prinesla večno čast in slavo.

The basement on 4 Šeferova Street, Zagreb, is a scene of unusual events. The mysterious noise that comes out of it is the sound of gruelling rehearsals for an upcoming performance, which promises to bring the protagonists eternal glory.

The Bodies The Water

Avstrija/Austria, 2017

režija/directed by Alfred Grubbauer **scenarij/screenplay** Alfred Grubbauer **tehnična ekipa/technical crew** Alfred Grubbauer **produkcija/production** Alfred Grubbauer **dolžina/running time** 5'

Dvanajst na podlagi različnih filmov, dokumentarcev in internetnih videov ustvarjenih animiranih prizorov predstavlja telesa v vodi. »Počutimo se lahke, v vodi lahko umremo, ne razumemo je, a kljub vsemu skočimo vanjo.«

Twelve drawn scenes present bodies in water, based on films, documentaries and short internet videos.

"We feel weightless, we can die in water, we don't understand it – but still we jump in."

Vnebohod

Ascensão

Ascencion

Portugalska/Portugal, 2016

režija/directed by Pedro Peralta **scenarij/screenplay** Pedro Peralta **nastopajo/featuring** Domicilia Nunes, Ricardo Francisco, Alice Calçada, António Pote, António Eusébio, Daniela Toito, Fábio Leiria, João Paulo, José Manuel, Leonel Pirralha, Manuela Domingos, Marlene Monteiro, Susana Monteiro, Vitalina Ferreira **tehnična ekipa/technical crew** João Ribeiro, Ricardo Leal, Francisco Moreira, Miguel Martins, Andreia Bertini, João Paulo Santos, João Matos, Susana Nobre **produkcija/production** PRODUCTION TERRATREME FILMES **dolžina/running time** 18'

Ob zori kmetje iz vodnjaka izvlečejo truplo mladeniča. Mati čaka na odrešenje sina, medtem se žene ovijejo v molk in žalovanje, možje pa stoično prenašajo mučno situacijo.

At dawn, a group of peasants tries to rescue the body of a young man from inside a well. Women veil their faces in silence while men endure the situation. In the centre of it all, the mother awaits her son's body.

Žalost ne bo trajala večno

The Sadness Will Not Last Forever

Rusija, Nizozemska/Russia, The Netherlands, 2016

režija/directed by Alexei Dmitriev **scenarij/screenplay** Alexei Dmitriev, Mathieu Janssen **tehnična ekipa/technical crew** Alexei Dmitriev, Mathieu Janssen, Frank Boeljen **produkcija/production** Alexei Dmitriev **dolžina/running time** 8'

Najlepše slike so tiste, o katerih sanjaš, ko ležiš v postelji, kadiš pipo in jih nikoli ne naslikaš.

The most beautiful paintings are those which you dream about when you lie in bed smoking a pipe, but which you never paint.

ONKRAJ POKRAJIN/ BEYOND LANDSCAPES

Peace. Please.

Slovenija/Slovenia, 2017

režija/directed by Tina Lagler, Blaž Miklič **scenarij/screenplay** Tina Lagler, Blaž Miklič **nastopajo/featuring** Begunci iz Afganistana in Pakistana/Refugees from Afghanistan and Pakistan **tehnična ekipa/technical crew** Tina Lagler, Blaž Miklič **produkcija/production** OSM films **dolžina/running time** 6'

Dokumentacija življenja beguncev, ki so po zaprtju meja obtičali v Beogradu. V hudih zimskih razmerah se borijo za preživetje v zapuščenih halah nekdanje železniške postaje, dostojno življenje in mir sta pa onkraj obzorja.

The film chronicles the lives of refugees stuck in Belgrade after the closure of borders. In harsh winter conditions, they struggle to survive in abandoned buildings of a former railway station, a life of dignity and peace merely a distant dream.

Topolò

Italija/Italy, 2016

režija/directed by Sander Moyson **scenarij/screenplay** Sander Moyson, Vida Rucli **nastopajo/featuring** Graziella Terranova **tehnična ekipa/technical crew** Max Meyer, Jill Verhaeghe **produkcija/production** Vida Rucli – Stazione Topolò/Postaja Topolove **dolžina/running time** 7'

Film upodablja niz pisem, poslanih iz Bruslja v vas Topolove, kjer se življenje zdi mirno in preprosto, skoraj nedotaknjeno.

This film depicts a series of letters written from the city of Brussels to the village of Topolò, where life seems quiet and simple, almost untouched.

Po gladini

Skipping Stones

Slovenija/Slovenia, 2017

režija/directed by Blaž Slana **scenarij/screenplay** Blaž Slana, Brendan Conway, Gregor Vinter **nastopajo/featuring** Dario Nožič Serini, Rok Roudi, Anja Drnovšek, Rok Kravanja, Andraž Jug, Peter Frankl, Miha Možina **tehnična ekipa/technical crew** Grégory Weisert, Eva Ferlan, Darež Šomen in Lukas Mihelj, Chapavich Temnitukul **produkcija/production** Blaž Slana, Brendan Conway, Sandi Jesenik (Škuc Magnus, Plan 9, Jeda, Norway Grants, Bolehnečiči-film) **dolžina/running time** 15'

Po neuspešni epizodi v Berlinu se Mitja vrne v Slovenijo, kjer ga čaka fant Bojan. Snidenje je težavno, saj Mitja poskuša Bojanu zaupati skrivnost, ki bi bila lahko usodna za njihov odnos.

After trying his luck in Berlin, Mitja returns to Slovenia where he is greeted by his boyfriend Bojan. The reunion turns out to be less than ideal as Mitja struggles to tell Bojan a secret that could put their relationship at stake.

Catican

Slovenija/Slovenia, 2017

režija/directed by Asja Trost, Mery Gobec, Inês Sambas **scenarij/screenplay** Asja Trost, Mery Gobec, Inês Sambas **tehnična ekipa/technical crew** Asja Trost, Mery Gobec, Inês Sambas, Miha Šajina, Monja Gobec **produkcija/production** Akademija umetnosti, UNV **dolžina/running time** 2'

Vloge se obrnejo, človeštvu zavladajo mačke in verska tiranija. Spremljamo poslednji dan nekega človeka in proces nadvlade.

Mankind is subjugated by cats and religious tyranny. We follow the last day in the life of one of the humans and the process of the hegemony.

Štiri razglednice za Marto

Cuatro postales a Marta
Four Postcards to Marta

Španija/Spain, 2015

režija/directed by Hernán Talavera **scenarij/screenplay** Hernán Talavera **tehnična ekipa/technical crew** Hernán Talavera **produkcija/production** Hernán Talavera **dolžina/running time** 10'

Tu imam mali film, narejen iz nekaj preprostih, intimnih razglednic, ki sem jih poslal Marti Drupi, ko se je jeseni 2014 vrnila domov v Latvijo. V mesecih ločitve nisva vedela, ali se bova še kdaj videla.

I have here a small film made of a few simple, intimate postcards which I sent to Marta Drupa when she returned to her country, Latvia, in the autumn of 2014. During those months of separation, we didn't know if we could meet again.

Tiha drhal

Pangreh
The Silent Mob

Indonezija/Indonesia, 2016

režija/directed by Harvan Agustriansyah **scenarij/screenplay** Harvan Agustriansyah **nastopajo/featuring** Didik Jogoyudho, Melela Gayo, M. Sjaiful Arif S, Mastohir Jokasmo, Tiffada Islamic Laksamana **tehnična ekipa/technical crew** Erik Sukur, Sparco, Arik Rahman, Harvan Agustriansyah, Candra Adi Setiawan, Candra Adi Setiawan **produkcija/production** Three O Eight Films **dolžina/running time** 17'

Na nikogaršnji zemlji sredi puščave se tovornjaka zapodita v divjo dirko. Ko se ustavita, se pojavijo ljudje in začne se nov boj.

In no man's land in a desert, two lorries are engaged in a high-speed car chase. Once they stop, men emerge. Another fight begins.

Čas za večerjo

Dinner Time

Slovenija/Slovenia, 2016

režija/directed by Filip Bihar **scenarij/screenplay** Filip Bihar **tehnična ekipa/technical crew** Filip Bihar **produkcija/production** Akademija za umetnost, UNG **dolžina/running time** 1'

Pri ulični svetilki samec in samica netopirja čakata na večerjo.

At a street lamp, a male bat and a female bat are waiting for dinner.

Žaba

Frog

Slovenija/Slovenia, 2016

režija/directed by Samo Bihar **scenarij/screenplay** Samo Bihar **tehnična ekipa/technical crew** Samo Bihar **produkcija/production** Akademija za umetnost, UNG **dolžina/running time** 1'

Kot na vsak običajen delovni dan se žaba z avtomobilom odpravi v službo.

As an any other ordinary working day, Frog takes its car and goes to work.

Stolp iz ebenovine

La Tour d'Ivoire
The Ivory Tower

Belgija/Belgium, 2016

režija/directed by Mailis Fourie **scenarij/screenplay** Mailis Fourie **tehnična ekipa/technical crew** Robin Dervaux, Florette Burton, Thomas Debaisieux **produkcija/production** A.P.A.C.H. – Atelier de Production Audiovisuelles Coopératifs de la H.E.L.B. **dolžina/running time** 13'

V času, ko se alpskega sveta počasi polašča kapitalizem, se utrjeni hribovec Alain trudi ohranjati življenjski slog minulih dni. Dokumentarni film spremlja sobivanje dveh svetov v eni dolini.

When capitalism is slowly taking possession of the Alps, Alain, an old hardened mountain dweller, tries somehow to perpetuate the everyday life of yesteryear men. The documentary traces the coexistence of two worlds united in one single valley.

2045

Slovenija/Slovenia, 2016

režija/directed by Maja Prelog, Blaž Murn **scenarij/screenplay** Maja Prelog, Blaž Murn **tehnična ekipa/technical crew** Maja Prelog, Blaž Murn **produkcija/production** RÁTNEEK **dolžina/running time** 9'

»7. maj 2045. Odločil sem se, da se vrnem domov.«
"7 May 2045. I decided to return home."

Srdohrd

Slovenija/Slovenia, 2016

režija/directed by Ester Ivakič **scenarij/screenplay** Ester Ivakič, Urša Petelinek, Matevž Jerman **nastopajo/featuring** Anja Novak, Teja Miholič, Leon Vovk, Anne Elisabeth Tassel **tehnična ekipa/technical crew** Ester Ivakič, Darej Šömen, Andraž Jerič, Špela Lutman, Ina Ferlan, Simon Penšek, Luka Furlan, Darej Šömen **produkcija/production** Akademija za umetnost UNG, Temporama **dolžina/running time** 23'

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. Lajf je pač bolan.

Jelena and Jastog flee from the war and find refuge in the mountains, where they brace themselves for a fatal meeting with a scary phantom from Jelena's childhood and play badminton. But you are never really alone in the mountains and they quickly get company. Life is just sick.

Postcards to Melania

Slovenija/Slovenia, 2016

režija/directed by Luksuz Produkcija **scenarij/screenplay** Luksuz

Produkcija **tehnična ekipa/technical crew** Luksuz Produkcija

produkcija/production Luksuz Produkcija **dolžina/running time** 6'

Dokumentarni film, v katerem so zbrana mnenja Sevnčanov o Melaniji, ženi tedanjega predsedniškega kandidata Združenih držav Amerike.

Shot in Sevnica, Slovenia, the documentary explores people's views of Melania, the wife of a then U.S. presidential candidate.

Jogi in škatla

Jogi and a Box

Slovenija/Slovenia, 2016

režija/directed by Aron Horvath **scenarij/screenplay** Aron Horvath,

Lea Kukovičič **nastopajo/featuring** Andraž Jug, Benjamin Kmetič,

Maša Derganc, Branko Zavrsan, Primož Petkovšek **tehnična ekipa/**

technical crew Jan Perovšek, Andrej Avanzo **produkcija/production**

AGRFT **dolžina/running time** 18'

Dva zadeta modela naletita na izgubljeni paket in se ga odločita vrniti.

Two stoned dudes decide to return a lost shipment.

Dej povej

Tell Me

Slovenija/Slovenia, 2014

režija/directed by Domen Lo **scenarij/screenplay** Domen Lo

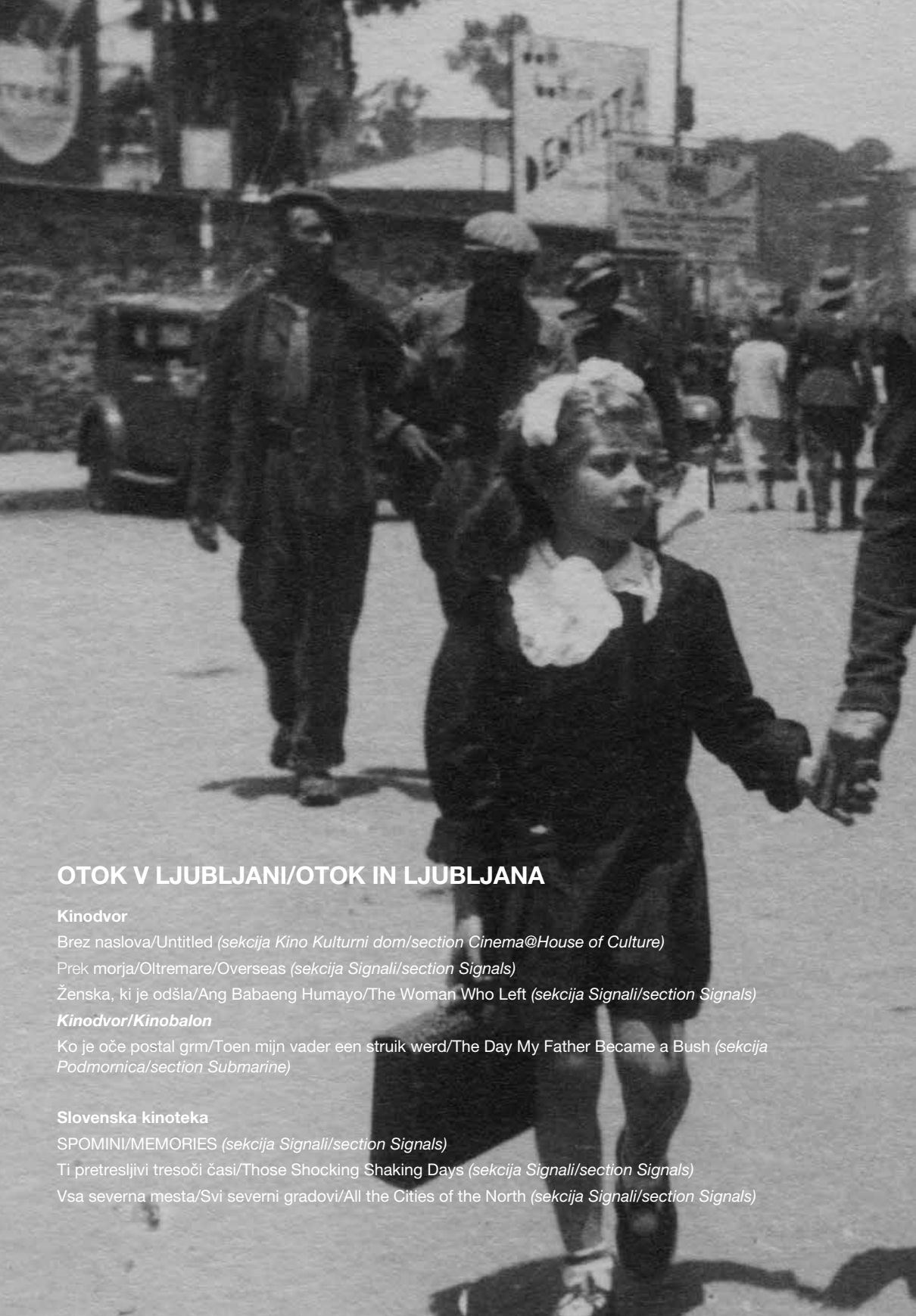
nastopajo/featuring Jure Lesar, Teo Collori, Bogdaj Sojich, Rok

Druscovich **tehnična ekipa/technical crew** Domen Lo **produkcija/**

production Domen Lo **dolžina/running time** 4'

Animirana ljubezenska zgodba, ki se odvije med bizarno vožnjo z vlakom.

An animated love story set on a surreal train ride.



OTOK V LJUBLJANI/OTOK IN LJUBLJANA

Kinodvor

Brez naslova/Untitled (*sekcija Kino Kulturni dom/section Cinema@House of Culture*)

Prek morja/Oltremare/Overseas (*sekcija Signali/section Signals*)

Ženska, ki je odšla/Ang Babaeng Humayo/The Woman Who Left (*sekcija Signali/section Signals*)

Kinodvor/Kinobalon

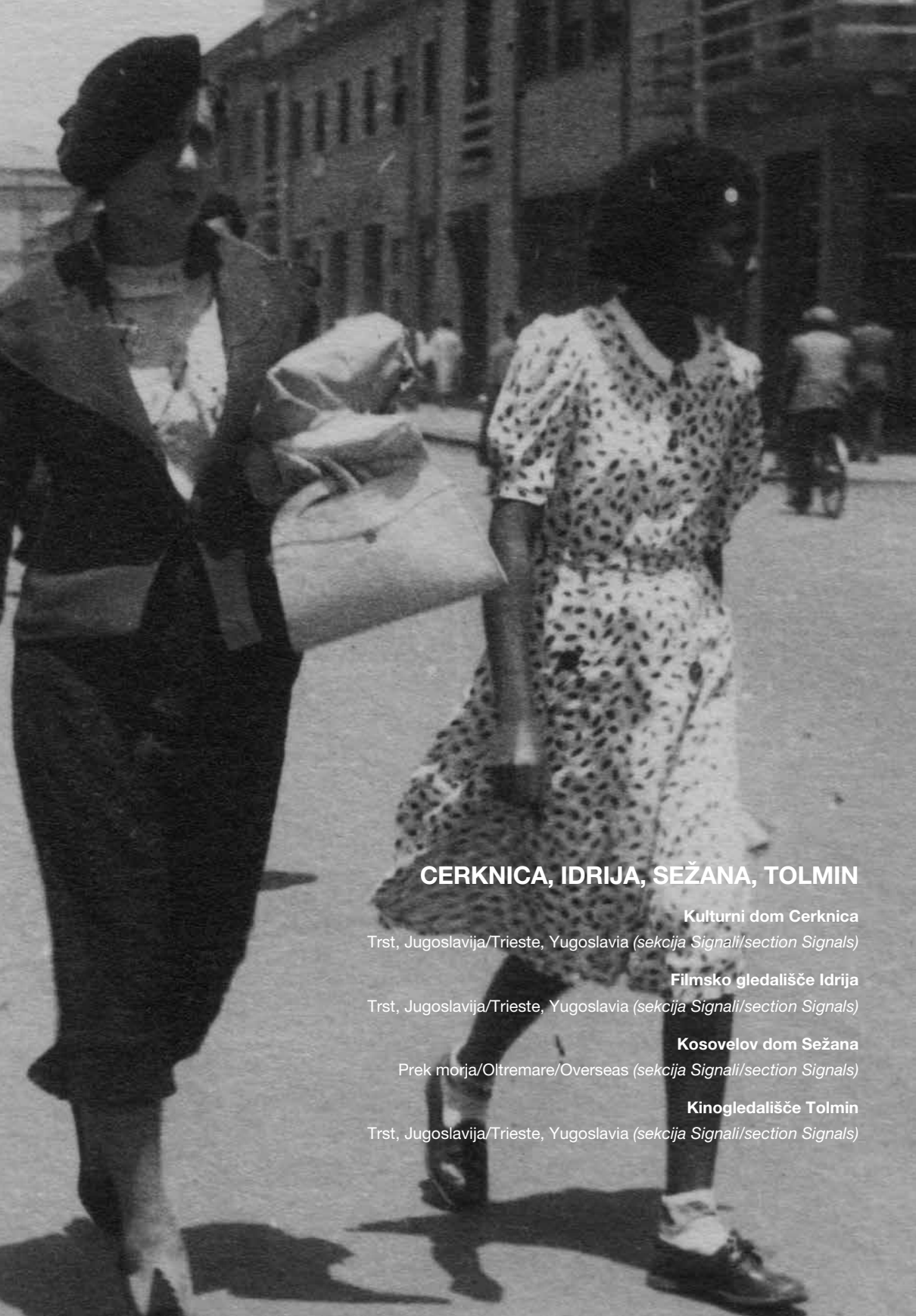
Ko je oče postal grm/Toen mijn vader een struik werd/The Day My Father Became a Bush (*sekcija Podmornica/section Submarine*)

Slovenska kinoteka

SPOMINI/MEMORIES (*sekcija Signali/section Signals*)

Ti pretresljivi tresoči časi/Those Shocking Shaking Days (*sekcija Signali/section Signals*)

Vsa severna mesta/Svi severni gradovi/All the Cities of the North (*sekcija Signali/section Signals*)



CERKNICA, IDRIJA, SEŽANA, TOLMIN

Kulturni dom Cerknica

Trst, Jugoslavija/Trieste, Yugoslavia (*sekcija Signali/section Signals*)

Filmsko gledališče Idrija

Trst, Jugoslavija/Trieste, Yugoslavia (*sekcija Signali/section Signals*)

Kosovelov dom Sežana

Prek morja/Oltremare/Overseas (*sekcija Signali/section Signals*)

Kinogledališče Tolmin

Trst, Jugoslavija/Trieste, Yugoslavia (*sekcija Signali/section Signals*)

PRO OTOK

FOKUS NA FILMSKO FOTOGRAFIJO IN SCENOGRAFIJO/ FOCUS ON CINEMATOGRAHY AND PRODUCTION DESIGN

FOKUS je tridnevni mednarodni dogodek usposabljanja in mreženja, ki v središče zanimanja postavlja **obetavne filmske ustvarjalce iz Slovenije, Hrvaške in Italije** (Furlanije – Julijske krajine). Prva izvedba projekta, ki poteka v času 13. Mednarodnega filmskega festivala Kino Otok – Isola Cinema v Izoli, je posvečena **filmski scenografiji in fotografiji**. Trinajst izbranih udeležencev, snemalcev in scenografov, bo imelo priložnost ob vodstvu mentorjev, vrhunskih strokovnjakov na omenjenih področjih, premisliti svoje metode in vizije ter svoje delo predstaviti občinstvu režiserjev in producentov iz regije. Namen dogodka je olajšati neposredno izmenjavo znanj in izkušenj med udeleženci kot tudi spodbuditi čezmejno koprodukcijsko sodelovanje v bližnji prihodnosti.

FOKUS je izviren program za filmske profesionalce zavoda Otok, ki ga pripravljamo s podporo/ v sodelovanju s Hrvaškim avdiovizualnim centrom (HAVC), Avdiovizualnim skladom Furlanije – Julijske krajine (Italija), Zavodom Motovila / Centrom Ustvarjalna Evropa v Sloveniji, Centrom Ustvarjalna Evropa na Hrvaškem, Centrom Ustvarjalna Evropa v Italiji (Torino), Združenjem filmskih snemalcev Slovenije in Združenjem slovenskih filmskih scenografov, kostumografov in oblikovalcev maske.

FOCUS is a three-day international training and networking programme that puts a spotlight on **emerging film professionals from Slovenia, Croatia and Italy** (Friuli-Venezia Giulia). In its first edition, held during the 13th Kino Otok – Isola Cinema, the event focuses on **production design and cinematography**. Thirteen selected participants, cinematographers and production designers, will have a chance to think through their methods and visions with two trainers, eminent experts in the two fields, and speak about their work to an audience of directors and producers from the region. The overall aim of the event is to facilitate a direct exchange of knowledge and experience among the participants as well as spark cross-border co-production collaboration in the near future.

FOCUS is an original programme of Otok Institute, organized in collaboration with/with support of Croatian Audiovisual Centre (HAVC), FVG Audiovisual Fund (Italy), Institute Motovila/Creative Europe Desk Slovenia, Creative Desk Croatia, Creative Desk Torino (Italy), Slovene Association of Cinematographers and Association of Slovenian Film Production Designers, Costume Designers and Make up Designers.

MENTORJA/TRAINERS

Ludovica Ferrario

v zadnjih letih kot umetniška direktorica in scenografka tesno sodeluje z oskarjevskim režiserjem Paolom Sorrentinom, po sodelovanju pri filmu *Neskončna lepota* je bila za svoje delo pri filmu *Mladost* nominirana za več stanovskih nagrad. Pravkar s Sorrentinom pripravlja že drugo sezono HBO-jeve serije *Mladi papež* z Judom Lawom v glavni vlogi. V preteklosti je sodelovala tudi z režiserji, kot sta Wim Wenders in Abbas Kiarostami.

In the recent years, Ludovica Ferrario has worked closely with Academy Award winner Paolo Sorrentino, first as art director in *The Great Beauty*, then as production designer in *Youth*, which brought her several award nominations. Currently she is working with Sorrentino on Season 2 of *The Young Pope*, an HBO series starring Jude Law. Other directors she has worked with include Wim Wenders and Abbas Kiarostami.

Christian Berger

je kot direktor fotografije poznan po sodelovanju z režiserji svetovnega formata, kot so Terrence Malick, János Szász in Angelina Jolie. Dolgoletni in aktualni sodelavec Michaela Hanekeja in izumitelj CRLS (Cine Reflect Lighting System) je bil za svoje delo pri filmu *Beli trak* nominiran za oskarja, njun zadnji skupni projekt pa je pravkar dokončani film *Happy End*, prvič prikazan na letošnjem festivalu v Cannesu.

As a cinematographer, Christian Berger has worked with major directors such as Terrence Malick, János Szász and Angelina Jolie. For his work in *The White Ribbon*, the longstanding collaborator of Michael Haneke and inventor of the Cine Reflect Lighting System (CRLS) was nominated for Academy Award for Best Cinematography. His latest project with Haneke, *Happy End*, premiered at this year's Cannes festival.

UDELEŽENCI/PARTICIPANTS

Obetavni scenografi/Emerging production designers:

Paola Uixa (It), **Marijana Gradečak** (Hr), **Hana Grebenar & Iva Maria Jurić** (Hr), **Eva Ferlan** (Slo), **Iris Čeh** (Slo)

Obetavni direktorji fotografije/Emerging cinematographers:

Alberto Fasulo (It), **Claudio Cescutti** (It), **Debora Vrizzi** (It), **Mario Topić** (Hr), **Tomislav Sutlar** (Hr), **Boj Nuvak** (Slo), **Fabris Šulin** (Slo)

DOGODKI/EVENTS

Mojstrski tečaj Ludovice Ferrario: Od scenarija do scene – ustvarite resničnost/Masterclass Ludovica Ferrario: From the Script to the Set – Make it Real

Predavanje Ludovice Ferrario bo posvečeno zasnovi scenografije za doseganje vtisa resničnosti.

Ludovica Ferrario's masterclass will focus on achieving the impression of reality by means of production design.

Mojstrski tečaj Christiana Bergerja: Vsi pripomočki so zgolj orodja/Masterclass Christian Berger: So Many Tools – Nothing But Tools

Christian Berger se bo na predavanju opredelil proti diktaturi tehnologije in spregovoril o novem pogledu na svetlobo.

In his masterclass, Christian Berger will speak out against technical dictate and explain his new thinking about light.

Omizje: Ustvarjalna koprodukcija – ni vse v denarju!/Panel: Creative Coproduction – It Is Not All About Money!

Zavod Otok, ki je nosilec programa FOKUS, želi z omizjem spodbuditi k razmišljanju o povezovanju ustvarjalnih deležnikov v mednarodnih koprodukcijah in kako se kot obetaven direktor fotografije in scenograf uveljaviti na mednarodnem trgu. Pogovor bo vodil Alessandro Gropplero (Avdiovizualni sklad Furlanije-Juljske krajine, Italija).

With a panel of speakers, Otok Institute aims to start a debate about collaborations of creative individuals in international co-productions, and about positioning yourself in an international market as an emerging cinematographer or production designer. Moderated by Alessandro Gropplero (FVG Audiovisual Fund, Italy).

Sogovorniki/Panellists:

Christian Berger (direktor fotografije, Avstrija/cinematographer, Austria), **Ludovica Ferrario** (scenografka, Italija/production designer, Italy), **Ankica Jurić Tilić** (producentka, Hrvaška/producer, Croatia), **Sonja Prosenc** (režiserka, Slovenija/director, Slovenia), **Dušan Milavec** (scenograf, Slovenija/production designer, Slovenia).

Predstavitev: 12 obetavnih filmskih ustvarjalcev/Showcase: 12 Emerging Filmmakers

12 obetavnih direktorjev fotografije in scenografov iz Hrvaške, Italije in Slovenije bo režiserjem, producentom in javnosti predstavilo svojo vizijo in pristop k delu.

12 emerging cinematographers and production designers from Croatia, Italy and Slovenia, will speak about their vision and work approach for directors, producers and public.

PRO OTOK

PRODORNI PRODUCENTI/

EMERGING FILM PRODUCERS

Ankica Jurić Tilić: kako premagati slabe plati filmske produkcije ali se nanje navaditi?/How to overcome the downsides of film production, or get used to them?

Filmografija ene najuspešnejših producentk na področju bivše Jugoslavije Ankice Jurić Tilić šteje več kot 20 celovečernih filmov, nekaj TV-serij in več kratkih filmov. Med drugim je producirala v Cannesu nagrajeni film *Zenit* Daliborja Matanića in beneškega nagrajenca *Ne glej mi v krožnik* Hane Jušić. Na predavanju bo med drugim skozi konkretne primere predstavila svoje delo. V soorganizaciji zavoda Otok in sekcije 'Prodorni producenti' Društva slovenskih producentov.

The filmography of Ankica Jurić Tilić, one of the most successful producers from countries of the former Yugoslavia, includes more than 20 feature-length films, several TV series, and a number of shorts. She produced the Cannes-awarded film *The High Sun* by Dalibor Matanić, and *Quit Staring at My Plate* by Hana Jušić, which was awarded at Venice Days. Jurić Tilić will use specific examples to speak about her work at large. Co-organised by Otok Institute and the 'Emerging film producers' branch of the Association of Slovene Film Producers.

PRO OTOK

ART KINO MREŽA SLOVENIJE, STROKOVNO SREČANJE/ ART CINEMA NETWORK OF SLOVENIA: EXPERT MEETING

Omizje: Sodelovanja med kinematografi in filmskimi festivali/Panel: Collaborations between cinemas and film festivals

Sogovorniki omizja bodo razmišljali o izzivih in priložnostih, ki jih ponuja sodelovanje med rednimi programi art kinov in intenzivnimi nekajdnevnimi filmskimi dogodki festivalov. Pogovor bo povezovala Mateja Zorn (filmski festival Nagrada Darko Bratina). V soorganizaciji zavoda Otok in AKMS.

The event will focus on the challenges and opportunities arising from collaborations between arthouse cinemas as venues with year-round activity and film festivals as events packed into a few days. Moderated by Mateja Zorn (film festival Nagrada Darko Bratina). Co-organised by Otok and AKMS.

Sogovorniki/Panellists:

Jure Matičič (AKMS), **Marius Hrdy** (Diagonale Festival of Austrian Film, Avstrija/Austria), **Michael Pattison** (filmski kritik in kurator, VB/film critic and curator, UK), **Nicoletta Romeo** (Trieste Film Festival, Italija/Italy), **Nina Peče** (Kinodvor. Mestni kino.), **Tanja Hladnik** (Kino Otok – Isola Cinema).

FESTIVALSKI GOSTJE/FESTIVAL GUESTS

Tanos Anastopolous, režiser/director (Poslednja plaža/The Last Resort, Italija, Grčija, Francija/Italy, Greece, France, 2016) — **Alice Arecco**, Milano Film Network — **Bianca Badialetti**, Milano Film Network — **Christian Berger**, direktor fotografije/cinematographer — **Igor Bezinović**, režiser/director (Kratki izlet/A Brief Excursion, Hrvaška/Croatia, 2017) — **Loredana Bianconi**, režiserka/director (Prek morja/Overseas, Belgija/Belgium, 2017) — **Mirjana Borčić**, pionirka filmske vzgoje/film education pioneer — **Alessio Bozzer**, režiser/director (Trst, Jugoslavija/Trieste, Yugoslavia, Italija, Hrvaška, BiH/Italy, Croatia, Bosnia and Herzegovina, 2017) — **Maria Rosa del Buono**, Milano Film Network — **Roxana Busu**, CineCultura — **Naima Comotti**, Milano Film Network — **Leo Černic**, režiser/director, **Rok Nagode**, tehnična ekipa/technical crew (Zamejen/Bordered, Slovenija/Slovenia, 2017) — **Davide Del Degan**, režiser/director (Poslednja plaža/The Last Resort, Italija, Grčija, Francija/Italy, Greece, France, 2016) — **Selma Doborac**, režiserka/director (Ti pretresljivi tresoči časi/Those Shocking Shaking Days, Avstrija, BiH/Austria, Bosnia and Herzegovina, 2016) — **Kristina Dorić**, Hrvatski filmski savez — **Nicola Falcinella**, selektor sekcije Prijatelji/programmer for Friends — **Ludovica Ferrario**, scenografka/production designer — **Tosja Flaker Berce**, režiser/director, **Žiga Oven**, producent/producer (Huda si, Slovenija/Slovenia, 2016) — **Frčafele**, filmske botre/film godparents — **Alessandro Gropplero**, FVG Audiovisual Fund — **Helmut Groschup**, selektor sekcije Prijatelji/programmer for Friends — **Alfred Grubbauer**, režiser/director (The Bodies the Water, Avstrija/Austria, 2017) — **Dario Hacek**, tehnična ekipa/technical crew (Sadje/Fruit, Hrvaška/Croatia, 2016) — **Áron Horvath**, režiser/director, Andraž Jug, igralec/actor (Jogi in škatla/Jogi And a Box, Slovenija/Slovenia, 2016) — **Marius Hrdy**, Diagonale Festival of Austrian Film — **Simon Intihar**, režiser/director (Nisi pozabil/You Didn't Forget, Slovenija/Slovenia, 2016) — **Ester Ivakič**, režiserka/director (Srdohrd, Slovenija/Slovenia, 2016) — **Sandra Jovanovska**, režiserka/director (Mary Jesus Galaxy, Slovenija/Slovenia, 2017) — **Ankica Jurić Tilič**, producentka/producer — **Domen Lo**, režiser/director (Dej povej/Tell Me, Slovenija/Slovenia, 2016) — **Luksuz produkcija**, režiserji/directors (Postcards to Melania, Slovenija/Slovenia, 2016) — **Sarah Lunaček**, filmska botra/film godparent — **Jure Matičič**, AKMS — **Niall McCann**, režiser/director (Izgubljeni v Franciji/Lost in France, Irska, VB/Ireland, UK, 2016) — **Blaž Miklič**, **Tina Lagrer**, režiserja/directors (Peace. Please., Slovenija/Slovenia, 2017) — **Dušan Milavec**, scenograf/production designer — **Massimiliano Milic**, režiser/director (Picerija/The Pizzeria, Italija/Italy, 2016) — **Julia Minet**, režiserka/director (Brez žice, Slovenija/Slovenia, 2016) — **Bill Morrison**, režiser/director (Dawson: zamrznjeni čas/Dawson City: Frozen Time, ZDA/USA, 2016) — **Blaž Murn**, **Maja Prelog**, režiserja/directors (2045, Slovenija/Slovenia, 2016) — **Ivana Novak**, režiserka/director (Avtomobili sanjajo/Cars Dream Too, Slovenija/Slovenia, 2017) — **Mihai Orasanu**, CineCultura — **Michael Pattison**, selektor sekcije Prijatelji/programmer for Friends — **Saša Pavček**, filmska botra/film godparent —

Nina Peče, Kinodvor. Mestni kino. — **Toni Poljanec, Tina Glavič Novak**, režiserja/directors (Kdo je ta človek?/Hope and Despair, Slovenija/Slovenia, 2016) — **Sonja Prosenc**, režiserka/director — **Ivan Ramljak**, režiser/director (Kino Ramljak: program kratkih filmov Ivana Ramljaka/Programme of shorts by Ivan Ramljak) — **Patrizia Rappazzo**, Milano Film Network — **Nicoletta Romeo**, Trieste Film Festival, producentka/producer (Poslednja plaža/The Last Resort, Italija, Grčija, Francija/Italy, Greece, France, 2016) — **Vida Rucli**, scenaristka/screenwriter (Topolò, Italija/Italy, 2016) — **Rajat Sharma**, režiser/director (Genesis Mitosis, Madžarska, Slovenija/Hungary, Slovenia, 2016) — **Blaž Slana**, režiser/director, **Sandi Jesenik**, producent/producer (Po gladini/Skipping Stones, Slovenija/Slovenia, 2017) — **Marko Sosič**, filmski boter/film godparent — **Koni Steinbacher**, režiser/director — **Vito Taufer**, filmski boter/film godparent — **Aljaž Tepina**, režiser/director, **Branko Ristić**, igralec/actor (Moj avto!/My Car!, Slovenija/Slovenia, 2016) — **Tamara Todorović**, režiserka/director, **Filip Grujić**, scenarist/screenwriter (Lakota/Hunger, Srbija/Serbia, 2017) — **Giulio Toninelli**, režiser/director (Od tam/Di là, Italija/Italy, 2015) — **Asja Trost, Merry Gobec**, režiserki/directors (Catican, Slovenija/Slovenia, 2017; Mary Jesus Galaxy, Slovenija/Slovenia, 2017) — **Maja Weiss**, režiserka/director (Odstiranje pogleda z Mirjano Borčič/Unveiling the View with Mirjana Borčič, Slovenija/Slovenia, 2017) — **Sanja Zanki**, Hrvatski filmski savez — **Noemi Zonta**, režiserka/director (V senci kletk je najhladnejše/It Is Coldest in the Shade of Cages, Slovenija/Slovenia, 2016) — **Mateja Zorn**, Nagrada Darko Bratina

INDEKS/INDEX

IZVIRNI NASLOVI/ORIGINAL TITLES

A Brief Excursion **22**

Ang Babaeng Humayo **38**

Baba Višnjina 38 **47**

Beyond Zero: 1914–1918 **45**

Dawson City: Frozen Time **42**

Devjat dnejj odnogo goda **56**

Ernest et Célestine **60**

Es war ein Tag wie jeder andere im Frühling oder Sommer **31**

Hribci: Prava pot **61**

Hribci: Trofeja **61**

Hribci: Zajtrk **61**

Hypnodrom **31**

In utero **47**

Just Ancient Loops **45**

Kang rinpoche **16**

Kino Otok **47**

Kuun metsân Kaisa **14**

Les Ogres **18**

Light Is Calling **45**

Lost in France **52**

L'ultima spiaggia **24**

Neveshtan bar Shahr **50**

Odstriranje pogleda z Mirjano Borčič **66**

Oltremare **26**

Radio Dreams **28**

Spielfeld **31**

SLOVENSKI NASLOVI/SLOVENIAN TITLES

Baba Višnjina 38 **47**

Bil je dan kakor vsak drug spomladi ali poleti **31**

Brez naslova **12**

Dawson: zamrznjeni čas **42**

Devet dni nekega leta **56**

Ernest in Celestina **60**

Hipnodrom **31**

Hribci: Prava pot **61**

Hribci: Trofeja **61**

Hribci: Zajtrk **61**

In utero **47**

Izgubljeni v Franciji **52**

Kaisin čudežni gozd **14**

Kino Otok **47**

Ko je oče postal grm **62**

Kratki izlet **22**

Odstriranje pogleda z Mirjano Borčič **66**

Onkraj točke nič **45**

Popisano mesto **50**

Poslednja plaža **24**

Prek morja **26**

Radio sanja **28**

Samo starodavne zanke **45**

Sanje ladjedelniškega delavca **45**

Snežna gora **16**

Svetloba kliče **45**

ANGLEŠKI NASLOVI/ENGLISH TITLES

38 Baba Višnjina Street **47**
A Brief Excursion **22**
All the Cities of the North **36**
Beyond Zero: 1914–1918 **45**
Dawson City: Frozen Time **42**
Ernest & Celestine **60**
Goodbye Berlin **63**
Hillbillies: Breakfast **61**
Hillbillies: The Way to Go **61**
Hillbillies: Trophy **61**
Hypnodrom **31**
In utero **47**
Islands of Forgotten Cinemas **47**
It was a day just like any other in spring or summer **31**
Just Ancient Loops **45**
Kaisa's Enchanted Forest **14**
Light Is Calling **45**
Lost in France **52**
Nine Days of One Year **56**
Ogres **18**
Overseas **26**
Paths of Soul **16**
Radio Dreams **28**
Spielfeld **31**
The Day My Father Became a Bush **62**
The Dockworker's Dream **45**

REŽISERKE, REŽISERJI/DIRECTORS

Akin, Fatih **63**
Anastopoulos, Thanos **24**
Aubier, Stéphane **60**
Bezinović, Igor **22**
Bianconi, Loredana **26**
Bozzer, Alessio **34**
Del Degan, Davide **24**
Diaz, Lav **38**
Doborac, Selma **31, 32**
Fehner, Léa **18**
Gauriloff, Katja **14**
Glawogger, Michael **12**
Jalali, Babak **28**
Karimi, Keywan **50**
Kilsdonk, Nicole van **62**
Komljen, Dane **36**
Manček, Marjan **61**
McCann, Niall **52**
Morrison, Bill **42, 45**
Patar, Vincent **60**
Ramljak, Ivan **47**
Renner, Benjamin **60**
Romm, Mihail **56**
Schrantz, Kristina **31**
Škobalj, Marko **47**
Weiss, Maja **66**

IZVIRNI NASLOVI/ORIGINAL TITLES

Svi severni gradovi **36**

The Dockworker's Dream **45**

Those Shocking Shaking Days **32**

Toen mijn vader een struik werd **62**

Trapula **47**

Trieste, Yugoslavia **34**

Tschick **63**

Untitled **12**

Venus Delta **31**

SLOVENSKI NASLOVI/SLOVENIAN TITLES

Šentilj **31**

Ti pretresljivi tresoči časi **32**

Trapula **47**

Trst, Jugoslavija **34**

Velikani **18**

Venus Delta **31**

Vsa severna mesta **36**

Zbogom, Berlin! **63**

Ženska, ki je odšla **38**

ANGLEŠKI NASLOVI/ENGLISH TITLES

The Last Resort **24**

The Trap **47**

The Woman Who Left **38**

Those Shocking Shaking Days **32**

Trieste, Yugoslavia **34**

Untitled **12**

Unveiling the View with Mirjana Borčić **66**

Venus Delta **31**

Writing on the City **50**

REŽISERKE, REŽISERJI/DIRECTORS

Wilhelmer, Richard **31**

Willi, Monika **12**

Zhang, Yang **16**

Zwirschmayr, Antoinette **31**

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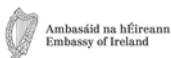
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