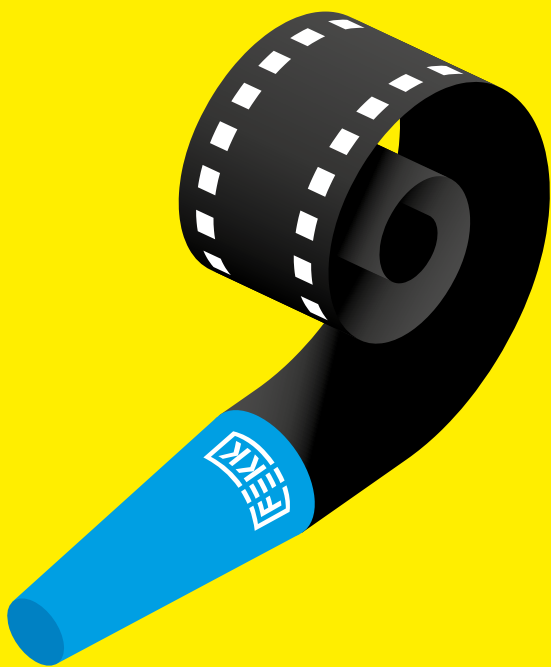




5. FeKK
Festival
kratkega filma
Ljubljana
Short Film
Festival



2019
19. -
24.8.

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5. FeKK: Prva petletka

Peter
Cerovšek
Matevž
Jerman

petlétka -e ž (p)petletna doba, namenjena za dovršitev kakih načrtov

Petletno plansko gospodarstvo je predstavljalo temelje socialistične prenove gospodarskega sistema v nekdanji Jugoslaviji in naj bi na razdejanju druge svetovne vojne vzpostavilo socialistične proizvodne odnose, ki bi omogočili socialno in gospodarsko blaginjo ter pospešen razvoj. V letošnjem letu se zaključuje prva petletka festivala FeKK, ki je prav tako v želji po vzpostavitvi platforme, zagotovitvi boljših pogojev, če ne celo blaginje ter pospešenega razvoja v pokrajini kratkometražne forme vzklila iz pustinja, ki je pri nas vladala na tem področju. Če bi si drznili nadaljevati s to velikopotezno analogijo, bi lahko povlekli številne vzporednice med načinom gradnje nekdanje skupne socialistične republike in pristopom izgradnje filmskega festivala FeKK. Lahko naštejemo samo nekatere: udarniški način dela, združevanje držav, filmskih del in filmskih delavcev iz regije, zanašanje na pomoč prostovoljnih brigad ... Po drugi strani pa so tu tudi zanesenjaška propaganda, enolična prehrana, neuravnoveženi proračuni ter seveda dopuščanje preteče možnosti tragične usode (#weblewit?).

Čeprav je vprašanje produkcijskih sredstev tudi v tem trenutku še zmeraj ključnega pomena, sta podstat začetnih prizadevanj tvorila naivni entuziazem in čista zanesenjaška vera v utopično svetlo prihodnost kratkega filma. Navkljub veliki negotovosti in trhlím produkcijskim temeljem nam je tako skozi leta ob izdatni in nesebični pomoči številnih sodelavcev, prijateljev, zanesenjakov s sorodnimi prepričanjí in nenazadnje ob podpori različnih institucij uspelo postaviti festival s kontinuiteto in kredibilnostjo, ki ga mnogi štejejo za svojega.

Pri snovanju letošnjega filmskega programa smo se zato znova oprli na programske smernice, ki so ključno definirale profil festivala in se vedno znova nadgrajujejo ter fleksibilno ukrivljajo specifičnim edicijam in okoliščinam. Odločitev, da ima festival tekmovalni program, namenjen državam s področja nekdanje Jugoslavije, je bila ključna: na eni strani za prepoznavnost festivala navzven in na drugi za ponovno povezovanje filmskih ustvarjalcev, producentov in filmske stroke na pogorišču nekdanjega skupnega produkcijskega konglomerata.

5th FeKK: The First Petletka

petlétka n. fem. (formerly in socialist economies) a government plan for economic development over a period of five years

In Yugoslavia the five-year planned economy presented the grounds for the socialist reform of the economic system. After the Second World War and its devastation, the aim was to re-establish the socialist production relations, which would ensure social and economic prosperity and accelerated growth. This year marks the conclusion of the first five-year plan of the FeKK Festival. Similarly driven by the desire to establish a platform, ensure better conditions, if not prosperity, and accelerated growth in the scene of short films, it rose from the wasteland that reigned in Slovenia in the short film industry. If we dare to continue this grand analogy, we can draw numerous parallels between the manner of building the former Socialist Federal Republic and the approach adapted to build the FeKK film festival. Let's name just a few: shock brigades, unison of countries, films, and filmmakers from the region, relying of volunteer brigades... On the gloomier side, there is also the quixotic propaganda, monotonous food, unbalanced budgets, as well as the forbidding possibility of a tragic faith (#weblewit?).

Although nowadays the question of production means is still crucial, the initial endeavours were fuelled by pure enthusiasm and quixotic belief into the utopian bright future of the short. Through the years we have managed, despite great uncertainties and frail production foundations, to create a festival with continuity and credibility, seen by many as their own. Of course, this was all only possible with the excessive and selfless help of numerous co-workers, friends, like-minded enthusiasts, and, of course, the support of various institutions.

When planning this year's film programme, we have again relied on the guide-lines which have importantly defined the profile of the festival and which continuously upgrade and flex to specific editions and circumstances. The decision for the festival to have a competition programme for the ex-Yugoslavian countries was crucial. On one side, the festival could gain international recognition, and on the other, the filmmakers and film experts from the remains of the once common production conglomerate could re-connect.

Svojestveni jugonostalgčnosti se bo zoperstavil program, posvečen velikanu jugoslovanskega črnega vala, letos preminulemu Dušanu Makavejevu, čigar protagonisti niso samo dobro naoljen šrauf v moralno-ideološkem bagru, ampak kot posebitve kritične refleksije iščejo svoje intimno in individualno. To na veliko manj glorificiran način počno tudi protagonistke kratkih filmov Jelene Gavrilović, na katere v postranzicijski Srbiji iz drugega plana prav tako pritiska družbena realnost. Jelena Gavrilović, ena od letošnjih žirantk, je nagrajenka prvega FeKK-a in prodorna mlada avtorica, ki jo predstavljamo v sekciji Instant kult. Osebna izkušnja prevladuje tudi v slovenskem tekmovalnem programu FeKK SLO in v sklopu filmov EFA: Short matters!, ki so bili lani nominirani za evropske filmske nagrade, kontrapunkt pa predstavlja sveža bera kratkih filmov Luksuz produkcije, branika angažiranega kratkega dokumentarnega filma iz Krškega.

In kot je balkanski vsakdan v nekdanjem sistemu zaznamovala (in ga še zmeraj zaznamuje) tudi izrazita afiniteta do humorja, ki je deloval blažilno in lajšal tenzije tudi v najbolj kočljivih trenutkih, tako se tudi FeKK često naslanja na svojo – večinoma bolj in redko manj – posrečeno duhovitost, obenem pa ljudske množice izobražuje in navdihuje tudi s svojimi Off programi in vsako leto prinaša žlahtne primere dovtipov, postrganih iz internetnega podtalja (letos sta tu Internetna arheologija 2.0 in gostovanje kratkih home movie bizark iz zbirke *Memory Hole*, ki jo je pripravil kultni kalifornijski kolektiv Everything is Terrible!).

Upravičenost prepričanja o uspešni petletki bomo postavili na tnilo s predstavitev programov festivala Indielisboa, enega izmed vrhunskih evropskih filmskih festivalov s proslavljeno tradicijo, ki letos gostuje na FeKK-u. Možnosti vzpostavitve koalicije neuvršenih pa bomo tehtali tudi z mnogimi drugimi predstavniki festivalov kratkega filma, ki se nam bodo letos pridružili v sklopu profesionalnih dogodkov in predavanj, osredotočenih na festivalske identitete in prihodnost festivalskih povezovanj.

Skratka, prav gotovo nas čaka še sto ofenziv, zaključek prve petletke pa je v tej luči seveda mini jubilej in kot tak nujen razlog za slavlje (o čemer pričata tudi s pomočjo Slovenskega filmskega arhiva skrbno izbrana arhivska programa, ki 1.) slavita ženske in 2.) prevprašujeta naravo praznovanja na Slovenskem), obenem pa je izhodišče za razmislek o prehojeni poti in tehtanju izzivov, ki se rišejo na obzorju. V vsakem primeru; računajte na nas. Ker ga bomo spet pihnal.

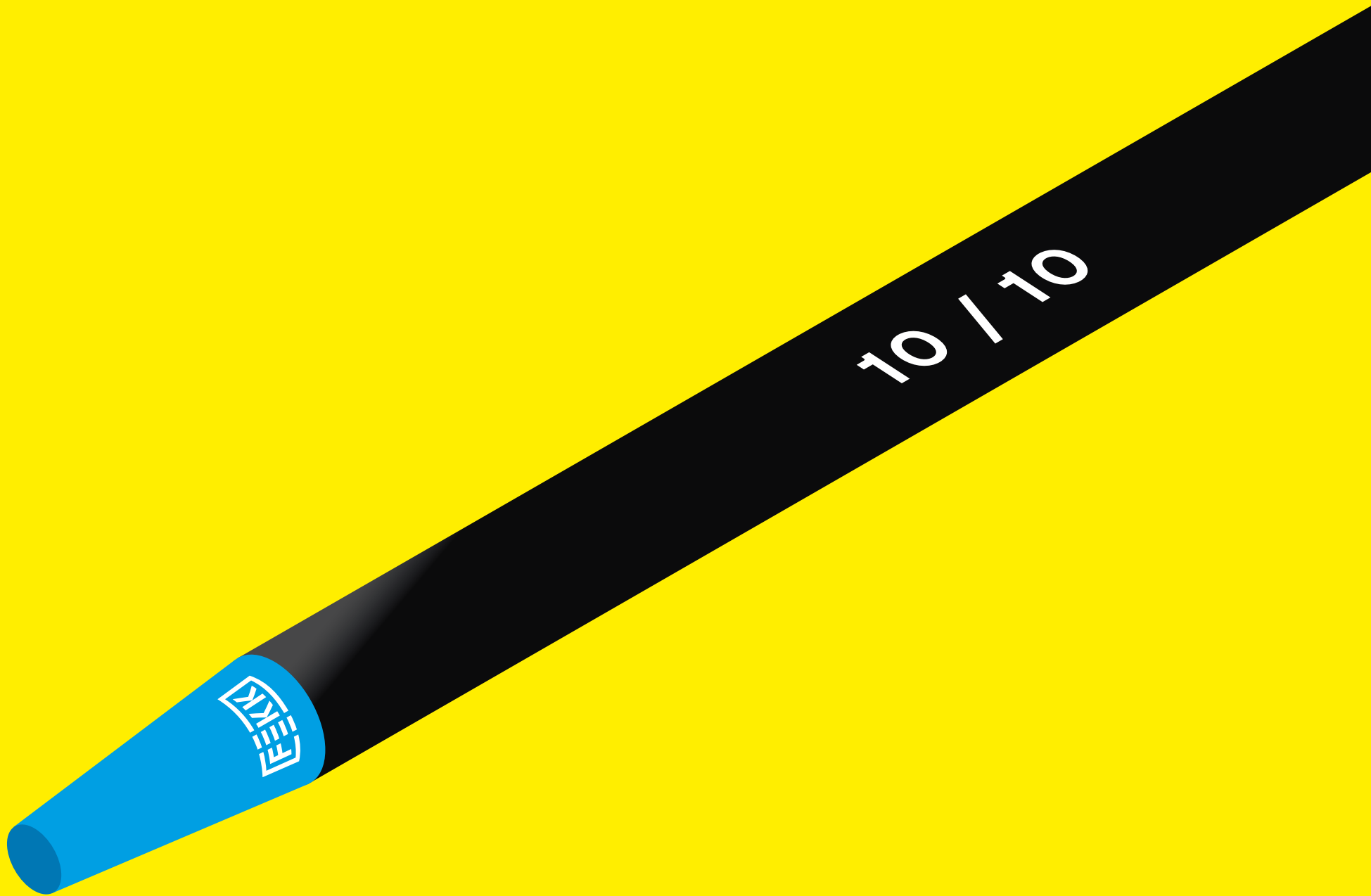
The unique Yugo-nostalgia will be juxtaposed by the programme dedicated to the giant of the Yugoslav Black Wave, Dušan Makavejev (1932-2019), whose protagonists are not merely a well-oiled screw inside a moral and ideological excavator. They are the personifications of critical reflection and are seeking their intimate and individual. This is something comparable, but less glorified, to what the protagonists of the short films of Jelena Gavrilović do, repressed by the social reality of the post-transitional Serbia. Jelena Gavrilović, one of this year's jurors, is the award-winner of the first FeKK and a sharp young author, presented also in our Instant Cult section. Similarly, personal experience prevails inside the Slovenian competition programme of FeKK SLO and inside the EFA: Short Matters! films, nominated last year for the European Film Awards. Then there is the counterpoint: a fresh selection of shorts by the Luksuz Production, the stronghold of the engaged short documentary film from Krško.

And as the Balkan life in the previous system was (and still is) characterised by the distinctive affinity to humour (which was soothing and could ease tensions even at the most delicate moments), so FeKK leans on its felicitous wittiness. At the same time, it educates the public and inspires them with its Off programmes, annually bringing them precious examples of witticism, scraped from the internet underground (this year it is the Internet Archaeology 2.0 and the guest appearance of short home movie bizzarrities from the Memory Hole collection, prepared by the cult Californian collective Everything is Terrible!).

In addition, it will be possible to determine whether the five-year plan was justifiably successful at the presentation of the visiting Indielisboa, one of the top European film festivals with renowned tradition. Along with many other representatives of short film festivals, we will be considering the possibilities to establish a coalition of the non-aligned in the scope of professional events and lectures that focus on festival identities and the future of festival connections.

All in all, we will probably have to face about a hundred offensives, and so the conclusion of the first five-year plan is of course a mini jubilee and as such, a serious reason for celebration (attested by the carefully selected archive programmes, prepared with the help of the Slovenian Film Archive, that firstly, celebrate women, and secondly, re-examine the nature of celebration in Slovenia). At the same time, it is a contemplation on the miles covered and the challenges on the horizon. In any case: count on us. We're going to blow it again.

Žirija
Jury



Mednarodna žirija

Jelena Gavrilović

Jelena Gavrilović (1990) se je rodila v Beogradu. Študij televizijske in filmske režije je končala na beograjski Fakulteti dramskih umetnosti. Njena študentska filma *Kje ste, fantje?* in *Vedno več stvari prihaja* so predvajali in nagradili na številnih filmskih festivalih (FIPA, Sarajevski filmski festival, Winterthur, Wiesbaden in ostali). Leta 2013 je režirala prvo balkansko spletno serijo z naslovom *#SamoPravim* (*#JustSaying*), ki je prejela prestižno hollywoodsko nagrado satelit v kategoriji novega originalnega formata in še veliko drugih nagrad po celem svetu. *Nikogar ni* je njen diplomski film, ki je doživel premiero na filmskem festivalu v Locarnu.

Ciril Oberstar

Ciril Oberstar (1975) je avtor znanstvenih, strokovnih in poljudnih člankov s področja politične filozofije, filmske teorije ter filozofije. V letih 2001–2010 je sodeloval z Mirovnim inštitutom v Ljubljani, potem pa je postal član programskega odbora neformalnega izobraževalnega projekta »Delavsko-punkerska univerza«. Z letom 2006 se je pridružil uredniški ekipi *Dialogov* kot urednik družbene problematike, kjer je med drugim uredil številne tematske številke. Od leta 2015 je glavni in odgovorni urednik dvomesečnika *Ekran*, revije za film in televizijo. Je občasni sodelavec filmskega in teoretskega kolektiva Obzorniška fronta.

Carlos Ramos

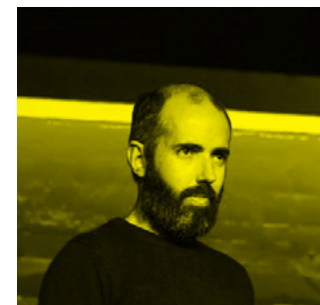
Carlos Ramos (1978) je od leta 2015 sodirektor mednarodnega filmskega festivala IndieLisboa, od leta 2006 pa je filmski kurator. Je tudi ustanovitelj in kurator mednarodnega festivala digitalnih umetnosti in novih medijev PLUNC, organiziral pa je tudi retrospektive velikih imen medijske umetnosti, kot so Zach Lieberman, Christa Sommerer in Laurent Mignonneau. V letih 2017 in 2018 je bil svetovalec za LIM | Less is More, evropski razvojni program za celovečerne filme z omejenim proračunom. Od leta 2018 dela tudi za Direção-Geral das Artes (DGARTES), portugalski nacionalni kulturni svet, ki podpira in financira umetniške dejavnosti.

International Jury

Jelena Gavrilović was born in 1990 in Belgrade. She finished her studies of Film and Television Directing at the FDU, Belgrade. Her student films *Boys, where are you* and *With Many Things to Come* were screened and awarded at numerous international film festivals (FIPA, the Sarajevo Film Festival, Winterthur, Wiesbaden, and others). In 2013, she directed the first web series in the Balkans called *#JustSaying* (*#SamoKažem*), which won the prestigious Satellite award in Hollywood in the category of original new format, and many other awards worldwide. Nobody here is her MA graduation film and it premiered at the Locarno Film Festival.

Ciril Oberstar (1975) is the author of scientific, expert, and popular articles from the field of political philosophy, film theory, and philosophy. Between 2001 and 2010, he worked with the Ljubljana Peace Institute, and later became the member of the programme committee for the informal education project called the Delavsko-punkerska univerza. In 2006, he joined the editorial team of the *Dialogi* journal as the editor of topics on social issues, where, among other things, he edited several thematic issues. Since 2015, he is the main editor of the bi-monthly film and television journal *Ekran*. He is an associate of the film and theoretical collective *Newsreel Front*.

Carlos Ramos (1978) is the co-director of IndieLisboa - International Film Festival since 2015 and film programmer since 2006. He is also the founder and curator of PLUNC - the International Festival of Digital Arts and New Media and has organized retrospectives of important names in media art such as Zach Lieberman, Christa Sommerer, and Laurent Mignonneau. In 2017 and 2018, he was a consultant for LIM | Less is More, a European development programme for limited budget feature films. Since 2018, he is also an evaluator for Direção-Geral das Artes (DGARTES), a national cultural organisation that supports and funds artistic creation and arts.



Kritiška žirija

Marko Stojiljković

Marko Stojiljković (1983) je zaključil študij kulturnega menedžmenta. Trenutno živi v Sloveniji in dela kot svobodni filmski kritik. Objavlja v srbskih, hrvaških, slovenskih in drugih mednarodnih medijih (Cineuropa.org, Lupiga.com, XXZ Magazin, Dop Magazin, *Hrvaški filmski almanah*, oddaja Filmoskop na Hrvaškem nacionalnem radiu, Dokumentarni.net, *Ekran*). V zgodnejših letih je pisal za FAK.hr in za Monitor.hr. Je avtor bloga Film na dan ter član HDFK in slovenske veje združenja FIPRESCI. Kot programski selektor sodeluje z Grossmanovim festivalom fantastičnega filma in vina v Ljutomeru.

Ana Šturm

Ana Šturm (1985) je članica upravnega odbora Mednarodnega združenja filmskih kritikov FIPRESCI. Leta 2016 je bila članica selektorske ekipe Festivala slovenskega filma, leta 2017 pa je bila članica žirije filmskih kritikov. Od leta 2018 dalje je del selektorske ekipe Animateke. Je tudi članica uredniškega odbora revije *Ekran*. Leta 2015 se je udeležila Berlinale in Sarajevo Talent Campusa za mlade filmske kritike. Leta 2017 je sodelovala v žiriji za izbor slovenskega kandidata za oskarje. V zadnjih dveh letih je sodelovala v mednarodnih žirijah filmskih kritikov FIPRESCI na festivalu LIFFe, v Motovunu, Anecyju in Karlovy Varyh.

Jasmina Šepetavc

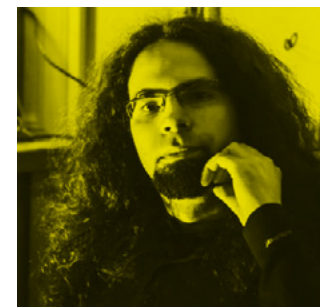
Jasmina Šepetavc (1986) je filmska kritičarka, ki o filmu večkrat predava, za domače publikacije kot so *Ekran*, *Dialogi*, *Kinotečnik*, *Družboslovne razprave* ipd. pa redno piše o filmski teoriji, feminističnem, LGBT/queer, korejskem in japonskem filmu. Leta 2017 je urednikovala sklop feministične filmske teorije v reviji *Družboslovne razprave*, sicer pa je tudi članica uredniške ekipe znanstvene revije *Feminist Encounters*. Na slovenskem Festivalu LGBT filma že vrsto let opravlja delo selektorice.

Critics' Jury

Marko Stojiljković (1983) is a studies of cultural management graduate. Based in Slovenia, he works as a freelance film critic. Published in a number of different media (web, print and radio) in Serbia, Croatia, Slovenia and on European level (Cineuropa.org, Croatian Radio, Hrvatski filmski ljetopis (academic film magazine, Croatia), Ekran (film magazine, Slovenia), Lupiga.com, DOP Magazin, XXZ Magazin, Dokumentarni.net). In the past he contributed to Monitor.hr, FAK.hr. He is author and principal contributor to the blog Film na dan and programmer at Grossmann Fantastic Film and Wine Festival in Ljutomer, Slovenia.

Ana Šturm (1985) is a International Federation of Film Critics FIPRESCI steering committee member. In 2016, she was a member of the selection team of the Festival of Slovenian Film, and in 2017 she was a film critics' juror. Since 2018, she is part of the selection team of the Animateka Festival. She is also part of the editorial team of Ekran journal. In 2015, she attended the Berlinale and the Sarajevo Talent Campus for young film critics. In 2017, she was a juror for the selection of the Slovenian candidate for the Oscars. In the last two years she took part in international juries of film critics FIPRESCI at the LIFFe, Motovun, Annecy, and Karlovy Vary festivals.

Jasmina Šepetavc (1986) is a film critic, who often lectures on film. She regularly contributes to the Ekran, Dialogi, Kinotečnik, Družboslovne razprave, and similar Slovenian publications, writing about film theory, feminist, LGBT/queer, Korean, and Japanese films. In 2017, she was the editor of the feminist film theory section in the Družboslovne razprave magazine. She is also a member of the editorial team at the critical journal Feminist Encounters and a film selector at the Slovenian LGBT Film Festival.



Nagrade

Awards





Glavna nagrada *Grand Prix*

Glavna nagrada tekmovalnega programa celega festivala a.k.a. "glavni v mestu". *The main award of the competition programme for the whole festival a.k.a. "hot shot".*

ZMAGOVALCI PRETEKLIH LET *FORMER WINNERS*

2018 →	Najtoplejši dnevi poletja / Najtopliji dani leta / <i>Hottest Summer Days</i> Maša Šarović
2017 →	Kamen v roki / Kamen u ruci / <i>A Handful of Stones</i> Stefan Ivančič
2016 →	Kratki družinski film / Kratki obiteljski film / <i>Short Family Film</i> Igor Bezinović



FeKK SLO nagrada *FeKK SLO Award*

Nagrada za najboljši slovenski film iz tekmovalnega programa.
Award for the best Slovenian film in the competition programme.

ZMAGOVALCI PRETEKLIH LET *FORMER WINNERS*

POSEBNA OMEMBA *SPECIAL MENTION*

2018 →	Vrzel / <i>Chasm</i> Ana Trebše	Meje / <i>Borders</i> Damjan Kozole
2017 →	Trahere Juš Jeraj, Atila Urbančič	Vis-a-vis Miha Likar
2016 →	2045 Maja Prelog, Blaž Murn	
2015 →	K3 FINALISTI <i>K3 FINALISTS</i> Plavanje / <i>Swimming</i> Katarina Rešek	Indigo Fabris Šulin Številka 3 Pierre Martin, Camille Tang Quynh, Kris Van Den Bluck, Jasna Merklin



FeKK YU nagrada *FeKK YU Award*

Nagrada za najboljši film iz tekmovalnega programa držav s področja nekdanje Jugoslavije. *Award for best film from the competition programme from countries in the area of ex-Yugoslavia.*

ZMAGOVALCI PRETEKLIH LET *FORMER WINNERS*

POSEBNA OMEMBA *SPECIAL MENTION*

2018 →	Lovettovi / <i>The Lovetts</i> Igor Bezinović	/
2017 →	Oni samo prihajajo in odhajajo / Oni samo dolaze i odlaze / <i>They Just Come and Go</i> Boris Poljak	Rakijada Nikola Ilić
2016 →	Svetovni rekorderji / Svetski rekorderi / <i>World Recorders</i> Nikola Zdravković	/
2015 →	Vse več je stvari, ki prihajajo / Sve je više stvari koje dolaze / <i>Many More Things to Come</i> Jelena Gavrilović	Ana trg / <i>Ana Square</i> Jelena Novaković Prebudi me / <i>Wake Me Up</i> Dea Jagić Dosti dobra lamperija / <i>Real Good Paneling</i> Rastko Petrović



Nagrada kritičke žirije *Critics' Jury Award*

Nagrada kritičke žirije združenja FIPRESCI.
FIPRESCI society critics' jury award.

ZMAGOVALCI PRETEKLIH LET *FORMER WINNERS*

FEKK YU 2018 →	Dramaturgija je precenjena / Precijenjena dramaturgija / <i>Drama is Overrated</i> Sunčica Ana Veldić
FEKK SLO 2018 →	Iva Maja Alibegović

Tekmovalni program
Competition
FeKK SLO



FeKKsperimentalno 2019

Matevž

German

Kuret

Robert

Kar morda zbode v oči v letošnjem tekmovalnem izboru slovenskega kratkega filma, je dvojje med sabo povezanih teženj: po eni strani šibka zastopanost profesionalnih produkcij, po drugi strani pa smo priča pravemu bumu eksperimentalnih filmov, ki predstavljajo več kot polovico sekcije FeKK SLO.

Številni izbrani eksperimentalni filmi po domiselnosti, izpovednosti, uporabi in raziskovanju filmskega jezika nemalokrat prekašajo institucionalno podprte produkcije. Te so povečini omejene na igrano formo, obenem pa jih omejuje tudi rigidna pripovedna struktura in formalna togost, večinoma so v službi zgodbe, kjer se bolj kot na (družbeno) realnost naslanjajo na iztrošene nasvete scenarističnih priročnikov. Redki med njimi izražajo domiselnost v kadriranju in kader-sekvencah, kar za sabo povleče tudi manko igrivosti, zavedanja filma kot jezika, ki ga je mogoče ukrivljati, ki ni ločen od vsebine, temveč je sam ključna vsebina.

Težko je spregledati tudi tendenco, da bi pri kratkem filmu dejansko šlo za celovečerno produkcijo. O tem pričajo razvejani scenariji, iz katerih je razbrati, da so bili skrajšani oz. prilagojeni tako, da bi zadostili minutaži ali produkcijskim pogojem kratkega filma. Tako ostaja vtis, da gre za filme, ki se obnašajo kot celovečerci s premalo prostora.

Nekateri filmi so sicer naslavljali družbeno pomembne teme (begunska taborišča, ženska emancipacija, islamsko vprašanje, družinske travme, okoljska problematika, horizontalni družbeni modeli ...), a jih večinoma obravnavali tendenčno, skoraj pamfletno. To seveda pomeni, da niso v obzir vzeli medija, ki v upodabljanju narekuje tudi določeno mero odprtosti. Od filmov ne želimo, da eksploatirajo gledalčeve emocije v odnosu do problematične teme in ga tako zazibajo v udobno kritiko občin mest, kjer smo vsi zvedeni na najmanjši skupni imenovalac medsebojnega strinjanja. Prav tu nastopijo eksperimentalni filmi, ki s svojo odprtostjo gledalca lahko tudi zmedejo ter mu raje prepustijo opredelitev. To so filmi, ki ne odgovarjajo na vprašanja namesto nas, ampak ki sami funkcionirajo kot vprašanje.

Da je letos eksperimentalni val tako prevladujoč, pa ni povsem naključen pojav. FeKK že od svojih začetkov goji naklonjenost do izvirne, igrive in eksperimentalne produkcije, saj jo razumemo kot tisto vznemirljivo polje, ki širi definicijo filmske umetnosti in v mainstream sčasoma vnaša nove prijeme.

FeKKsperimental 2019

There might be two interconnected tendencies that strike the eye at this year's selection of Slovenian shorts: on the one hand, the scarce representation of professional production and, on the other, the boom of experimental films, which represent over a half of the FeKK SLO section.

In their imagination, lyricism, and the use and exploration of the film language, a number of the selected experimental films often even surpass the institutionally supported production. The latter comprises chiefly of features, limited also by an inflexible narrative structure and formal rigidity. Predominantly in the service of the plot, the films rely more than on (social) reality on the exhausted recommendations of the screenwriting manuals. Few of them display originality in the framing techniques, long take usage, resulting in the lack of playfulness and awareness that the film as a language can be bent and that it is not separated from the content but is itself its key ingredient.

Moreover, it is hard to overlook their tendency to be full-length films. This is evident from the outspread scripts that reveal that they have been shortened or altered in order to fit the format or the production requirements of a short.

Some of them have addressed the socially significant topics (immigration centres, emancipation of women, Islam, family trauma, environmental issues, horizontal social models, etc) but these were in general treated in a biased, almost pamphlet-manner, meaning that they did not observe the media and its prescription of a certain amount of openness in its creation. We do not wish the films to exploit the viewers' emotions towards the difficult topic and so sway them into a comfortable criticism of the common place, in which everyone forms the smallest common denominator of mutual agreement. And this is where the experimental films come in; with their openness, which can sometimes confuse the viewers and, above all, lets them have their own opinion. These are the films that do not answer questions for us but themselves function as a question.

The fact that the experimental wave is the predominance in this year's selection is not entirely random. Since its beginning, FeKK has been favourably inclined towards the original, playful, and experimental production because we see it as the exciting field that expands the definition of film art

Prevladovanje eksperimentalnega filma pa seveda ne pomeni, da se niso v programu znašli tudi predstavniki bolj »konvencionalnih« filmskih zvrsti, ki vsak po svoje presegajo zgoraj opisane tendence.

Pomembno je poudariti, da pri letošnjem bumu ne gre le za avtorje, ki se posvečajo izključno eksperimentalnemu filmu. Morda se v izboru ne najde veliko filmov akademij in umetniških šol, kar pa ne pomeni, da sami študenti filmskih akademij ne bi bili zastopani. Ravno nasprotno: najdemo jih predvsem z njihovimi eksperimentalnimi (a od akademije pogosto neodvisnimi) deli. Če imamo torej na eni strani avtorje, ki se že dlje časa posvečajo eksperimentalnemu filmu, pa imamo po drugi strani tudi ogromno avtorjev, ki so v eksperimentalo zajadrali po tem, ko so že posneli tudi kratke igrane filme in ki so vešči filmskega jezika. Pri tem prevladujejo osebnoizpovedne, poetične vinjete, ki s svojo odprtostjo, asociativnostjo in ludizmom razpirajo kardinalni nevron in nas pošiljajo nekam v stratosfero.

Če se po eni strani zdi, da ti filmi v prvi plan postavljajo intimo, medtem ko se družbeno nahaja nekje v nedoločeni zunanosti kadra, pa lahko po drugi strani opazimo pojav družbenih mehanizmov prav prek upovedovanja intimnega: kot razumevanje posameznikovega odnosa do lastne intime in imperativov, vprašanj ter antagonizmov, ki znotraj tega vznikajo. Prav v trenutku, ko v izrazu neke intime prepoznamo vpis družbenega oz. ideološke zahteve, filmi dobijo noto političnosti.

Če torej pri slovenskem kratkem filmu morda včasih pogrešamo več družbene umeščenosti, refleksije ali pa vdora širšega konteksta, v katerem se posameznik nahaja, pa se moramo pri tem izogniti očitni pasti, da bi zahteva po (družbeno)političnosti prerasla v prevladujoče selektorsko merilo. Rečeno z drugimi besedami: politično je potrebno prepoznati tudi v navidez larpurlartističnih in absurdnih eksperimentih, ki predstavljajo *glitch* oz. zarezo v avtomatiziranem dojetju (filmskega) jezika ter širijo meje njegovih zmožnosti. Ter tako na najboljši možen način odpirajo prostor čudenju. Prav čudenje, morda tudi nerazumevanje, posledica tega, da se znajdemo v nekem jeziku, ki (še) ni naš (in morda tudi nikdar ne bo) pa je tista izkušnja, ki nas – vsaj v filmskem kontekstu – iz lagodne pozicije razumljivega centra prestavi na obrobno izkušnjo tujstva.

and gradually brings new approaches into the mainstream. The prevalence of the experimental film, however, does not mean that the programme does not include also the representatives of more 'conventional' genres which, each in its way, surpass the aforementioned tendencies.

It is important to stress that this year's boom includes more than authors who create solely experimental films. There may not be many films by the academies or art schools but that does not imply that their students are not represented. On the contrary: they are present with their experimental works (often independent from the academy). If, then, on one side we have authors who have been mainly focusing on the experimental, there are, on the other side, also plenty of those who ventured into it after having filmed features and who are fluent in the film language. Among these we mainly find personal, poetical vignettes, which, with their openness, associativeness, and ludism, divide the grandmother cell and send us somewhere into the stratosphere.

If it appears that these films foreground the intimate and that the social is somewhere in the indefinite exterior of the shot, we can on the contrary see the phenomenon of social mechanisms precisely through the narration of the intimate: as the comprehension of a character's attitude towards his or her own intimacy and the imperatives, questions, and antagonisms which arise from it. And exactly at the moment, when the expression of intimacy reveals a note of social or the ideological demands, the films acquire a sense of political.

If the Slovene short film sometimes lacks greater social embedding, a reflection or an invasion of a broader context that the individual inhabits, we have to avoid the obvious trap for the demand of (social)political content to become the prevailing measure of film selection. In other words: the political content has to be recognised even in the seemingly larpurlartistic and absurd experiments that represent the glitch or the cut in the automated perception of the (film) language and broaden the borders of its abilities. And which, in that respect, give way to wonder in the best possible manner. Wondering, perhaps even lack of understanding, the consequence of finding ourselves in a language that is not (yet) ours (and perhaps never will be) is, after all the experience that shifts us. It moves us (at least in the context of a film) from a comfortable position of a comprehensible centre to the peripheral experience of the foreign.



Avtoštop Hitchhiker

Slovenija, Slovenia, igrani fiction, 2019, 10'

REŽIJA DIRECTOR Martin Emeršič **SCENARIJ** SCREENPLAY Martin Emeršič **FOTOGRAFIJA** CINEMATOGRAPHY Dejan Ulaga **MONTAŽA** EDITING Gašper Kunšič **SCENOGRAFIJA** SCENOGRAPHY Minea Sončan Mihajlovič **KOSTUMOGRAFIJA** COSTUMES Ana Janc **ZVOK** SOUND Samo Jurca **GLASBA** MUSIC Čompe **IGRAJO** CAST Tamara Avguštin, Janez Škof **PRODUKCIJA** PRODUCTION AGRFT (Nina Robnik, Jožica Blatnik) **KONTAKT** CONTACT emer.emersic@gmail.com

Avtoštop je tihi trk dveh zelo različnih svetov. Mlada štoparka in starejši gozdar se kljub velikim razlikam znajdeta v situaciji, kjer oba potrebujeta drug drugega.

Hitchhiker is a clash of two very different worlds. Despite big differences, a young hitchhiker and an older lumberjack find themselves in a situation where they need each other.



Awkward Silence

Slovenija, Avstrija Slovenia, Austria, animirani, eksperimentalni animation, experimental, 2019, 8'

REŽIJA DIRECTOR Gašper Kunšič **SCENARIJ** SCREENPLAY Gašper Kunšič **FOTOGRAFIJA** CINEMATOGRAPHY Gašper Kunšič **ANIMACIJA** ANIMATION Gašper Kunšič **MONTAŽA** EDITING Gašper Kunšič **ZVOK** SOUND Dal Pozz **PRODUKCIJA** PRODUCTION Gašper Kunšič **KONTAKT** CONTACT gasper55@hotmail.com

Občutki nostalgije, melanholije in izgube se v animirani kulisi domovine prepletajo v ritmu podob arhitekture, objektov in ornamentov. Ne prinašajo jasne zgodbe, a prenašajo hipnotično vzdušje, ki gledalca potopi v utopičen prostor.

Nostalgia, melancholy, and loss intertwine in the animated background of homeland, dancing in the rhythm of architecture, buildings, and ornaments. Instead of a clear story, they transmit a hypnotic atmosphere that immerses the viewer into a utopian space.



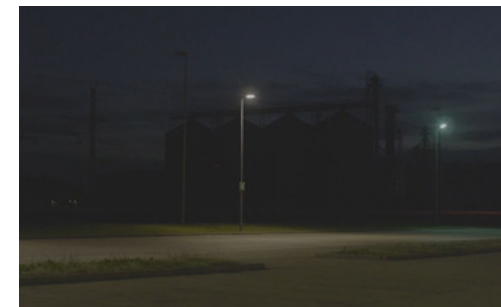
Bik The Bull

Slovenija, Slovenia, igrani fiction, 2019, 13'

REŽIJA DIRECTOR Bojan Labović **SCENARIJ** SCREENPLAY Bojan Labović **FOTOGRAFIJA** CINEMATOGRAPHY Jure Černec **MONTAŽA** EDITING Uja Irgolič **SCENOGRAFIJA** SCENOGRAPHY Matic Gselman **KOSTUMOGRAFIJA** COSTUMES Belinda Radulović **ZVOK** SOUND Julij Zornik **GLASBA** MUSIC Čompe **IGRAJO** CAST Jure Ivanušič, Minca Lorenci, Jurij Drevenšek **PRODUKCIJA** PRODUCTION Makus film (Bojan Labović) **KONTAKT** CONTACT labovici@siol.net

Milan Veber je 40-letni brezposelni likovni pedagog. Živi v poceni najeti garsonjeri nekdanje delavske četrti industrijskega mesta ter se počuti premlad, da bi se postal, in prestar, da bi začel znova. Vse do trenutka, ko hoče nekega jutra po prepiti noči odpreti konzervo govejega golaža. Takrat skozi okno na ulici zagleda bika. Tistega bika, ki je pravkar pobegnil iz klavnice.

Milan is a 40-year-old unemployed art teacher. He lives in a cheap studio apartment that he rents in what used to be a lively working-class quarter of an industrial city, feeling too young to grow old and too old to start over – until the moment when he wants to open a can of beef stew. At that point he looks through the window and sees a bull. A bull who has just escaped from the slaughterhouse.



Dere sen jas mali bija In My Younger Days

Slovenija, Slovenia, eksperimentalni experimental, 2019, 3'

REŽIJA DIRECTOR Tina Ščavničar **SCENARIJ** SCREENPLAY Tina Ščavničar **FOTOGRAFIJA** CINEMATOGRAPHY Tina Ščavničar **MONTAŽA** EDITING Tina Ščavničar **IGRAJO** CAST Tina Ščavničar **PRODUKCIJA** PRODUCTION Tina Ščavničar **KONTAKT** CONTACT scavnicar.tina@gmail.com

Eksperimentalni avtoportret.

An experimental autoportrait.



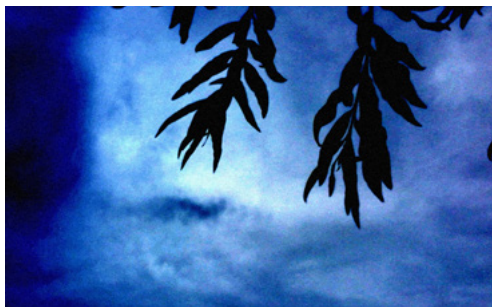
First

Slovenija Slovenia, eksperimentalni experimental, 2018, 2'

REŽIJA DIRECTOR Ece Ezer **SCENARIJ** SCREENPLAY Ece Ezer **MONTAŽA** EDITING Ece Ezer **PRODUKCIJA** PRODUCTION Luksuz produkcija (Tom Gomizelj) **KONTAKT** CONTACT ecgezer@gmail.com

Nenavadna tožba osebe, ki se skuša prilagoditi na novo življenje v novem okolju. A zvoki narave vztrajno posegajo v njene misli.

We see a nondual reproach of a person who starts a new life in a new environment and who is in search of adaptation. Nevertheless, the sound of nature blocks her voice.



In pride, jesen And It Comes, Autumn

Slovenija Slovenia, eksperimentalni experimental, 2018, 4'

REŽIJA DIRECTOR Davorin Marc **SCENARIJ** SCREENPLAY Davorin Marc **ANIMACIJA** ANIMATION Davorin Marc **PRODUKCIJA** PRODUCTION Davorin Marc, Karmen Bučar **KONTAKT** CONTACT davorin.marc@siol.net

Po vročem poletju ...

After a hot summer...



Izgubila sem vse svoje fotoalbume I Have Lost All My Photo Albums

Slovenija Slovenia, eksperimentalni experimental, 2018, 2'

REŽIJA DIRECTOR Teja Miholič **SCENARIJ** SCREENPLAY Teja Miholič **FOTOGRAFIJA** CINEMATOGRAPHY Teja Miholič **ZVOK** SOUND Jaka Pipan, Thomas Uzan, Teja Miholič **IGRAJO** CAST Nika Gregorin, Peter Bizjak, Peter Frankl **PRODUKCIJA** PRODUCTION ENSAV (École nationale supérieure d'audiovisuel, Toulouse, France) **KONTAKT** CONTACT tejamiolic@gmail.com

Zelo kratek film o krizi identitete.

A very short film about an identity crisis.



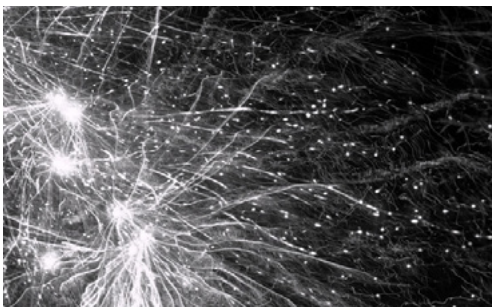
Ljubljana-Zagreb-Garaža Ljubljana-Zagreb-Garage

Hrvaška Croatia, dokumentarni documentary, 2018, 22'

REŽIJA DIRECTOR Yuliya Molina **SCENARIJ** SCREENPLAY Yuliya Molina **FOTOGRAFIJA** CINEMATOGRAPHY Yuliya Molina **ZVOK** SOUND Ivan Zelič **NASTOPAJO** FEATURING Yuliya Molina **PRODUKCIJA** PRODUCTION Restart, Škola dokumentarnog filma (Anita Bastasić) **KONTAKT** CONTACT anitabastasic@gmail.com

Utopična vizija garaže kot ateljeja, v katerem bi živel, ustvarjala in pila čaj, se je sčasoma spremenila v skladišče stvari, spominov in celotnega mojega življenja. Mislim, da moram naprej.

The utopian vision of the garage as an atelier in which I live, create and drink tea has over time turned into a warehouse for things, memories and my whole life. I think I need to go ahead.



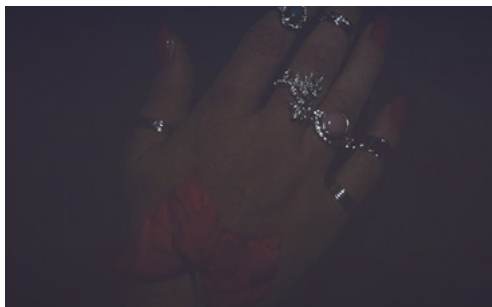
Mašina spomina *Memory Machine*

Slovenija Slovenia, animacija animation, 2018, 4'

REŽIJA DIRECTOR Kristina Kokalj **SCENARIJ** SCREENPLAY Kristina Kokalj **ANIMACIJA** ANIMATION Kristina Kokalj **ZVOK** SOUND Klemen Tehovnik **PRODUKCIJA** PRODUCTION UL ALUO **KONTAKT** CONTACT kristina.kokalj@gmail.com

Utripajoč in hrupen zbor nejasnih podob, ki naj bi, če »mašina« deluje, sprožale refleksije in ustvarjale konsistentne gmote spominov.

A pulsating, noisy chorus of blurry images that should – if "the machine" works – trigger reflection and produce consistent bulks of memories.



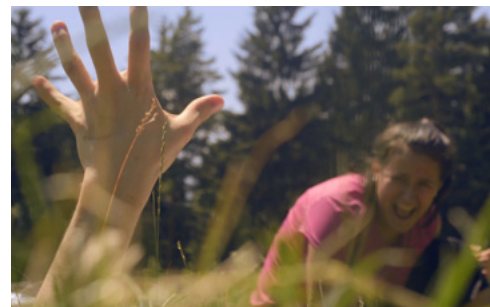
Naporno *Hard*

Slovenija Slovenia, eksperimentalni, dokumentarni experimental, documentary, 2019, 6'

REŽIJA DIRECTOR Sasha Ihnatovich, Jasmina Mustafić **SCENARIJ** SCREENPLAY Sasha Ihnatovich, Jasmina Mustafić **PRODUKCIJA** PRODUCTION Luksuz produkcija (Tom Gomizelj) **KONTAKT** CONTACT luksuz.database@gmail.com

Kratki film, posvečen etiki in estetiki užitka.

The film explores ethics and aesthetics of pleasure.



Ne vem, ali naj pomagam temu fantu iz zemlje *I Don't Know If I Should Help This Boy Out of the Dirt*

Slovenija, Slovenia, igrani fiction, 2019, 13'

REŽIJA DIRECTOR Maj Rebolj **SCENARIJ** SCREENPLAY Maj Rebolj **FOTOGRAFIJA** CINEMATOGRAPHY Tadej Pernuš **MONTAŽA** EDITING Jan Čurin **ZVOK** SOUND Jan Čurin **GLASBA** MUSIC Maj Rebolj, Eva Rebolj, Jan Čurin **IGRAJO** CAST Ana Čop, Agnes Cankar, Maj Rebolj **PRODUKCIJA** PRODUCTION Maj Rebolj, Tadej Pernuš, **KONTAKT** CONTACTc maj.rebolj@gmail.com

Vsakdan mladega dekleta je prekinjen, ko se spotakne ob čudno roko, ki gleda iz zemlje.

Everyday routine of a young girl gets disrupted, when she trips over a hand that's sticking out of the ground.



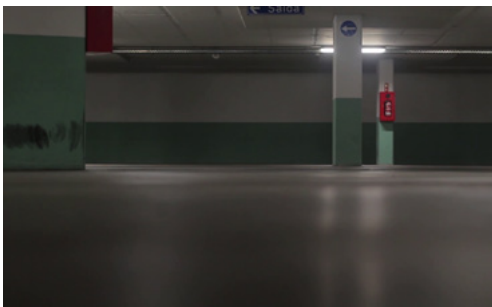
Nežka *Nellie*

Slovenija, Slovenia, igrani fiction, 2018, 15'

REŽIJA DIRECTOR Gaja Möderndorfer **SCENARIJ** SCREENPLAY Gaja Möderndorfer **FOTOGRAFIJA** CINEMATOGRAPHY Dejan Ulaga **ANIMACIJA** ANIMATION Tomi Dolinšek, Zarja Menart **MONTAŽA** EDITING Neja Berger **SCENOGRAFIJA** SCENOGRAPHY Neža Zinajić **KOSTUMOGRAFIJA** COSTUMES Tina Kolenik **ZVOK** SOUND Julij Zornik **GLASBA** MUSIC Filip Šijanec **IGRAJO** CAST Lara Volavšek, Maša Derganc, Uroš Fürst **PRODUKCIJA** PRODUCTION Fixmedia (Jan Marin) **KONTAKT** CONTACT gaja.modern@gmail.com

Nežka se po koncu božičnih praznikov zaradi skrhanih odnosov v družini začne zatekati v svoj domišljjski svet. Nerazumljiv svet konfliktov odraslih se vedno bolj staplja s pravilničnim svetom male Nežke.

After Christmas holidays, ruffled family relations push Nellie deeper and deeper into her own imaginary world. The incomprehensible universe of adult conflicts starts to merge with little Nellie's wonderland.



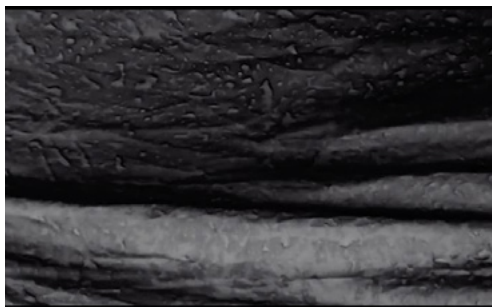
parking_space

Slovenija *Slovenia*, eksperimentalni *experimental*, 2019, 2'

REŽIJA *DIRECTOR* Anne Tassel **FOTOGRAFIJA** *CINEMATOGRAPHY* Anne Tassel, Markus Röder **MONTAŽA** *EDITING* Anne Tassel **ZVOK** *SOUND* Anne Tassel
PRODUKCIJA *PRODUCTION* UL Temporama (Andraž Jerič, Jerca Jerič) **KONTAKT** *CONTACT* jerca.jeric@gmail.com

Kratki eksperimentalni video prikazuje samoumevno in vsakdanjo podzemno garažo, ki je največkrat most med različnimi sferami življenj človeka. Raziskuje njihov prostor, atmosfero, zvoke in sledi neznanih dogodkov.

The short experimental video shows an everyday place of a parking garage, that is most of the times a bridge between different parts of a person's life. It explores its space, atmosphere, sounds and traces of unknown events.



Počitnice *Vacation*

Slovenija *Slovenia*, eksperimentalni *experimental*, 2019, 5'

REŽIJA *DIRECTOR* August Adrian Braatz **SCENARIJ** *SCREENPLAY* August Adrian Braatz **FOTOGRAFIJA** *CINEMATOGRAPHY* August Adrian Braatz **MONTAŽA** *EDITING* August Adrian Braatz **SCENOGRAFIJA** *SCENOGRAPHY* August Adrian Braatz **ZVOK** *SOUND* Samo Jurca **IGRAJO** *CAST* Polona Juh, Matija Rozman, Maksim Kajtimar Rozman **PRODUKCIJA** *PRODUCTION* Bela film (August Adrian Braatz) **KONTAKT** *CONTACT* august.braatz@gmail.com

Jan ugotovi, da kampiranje s starši niso počitnice.

Jan realises that a camping trip with parents is no vacation.



Polž Šlimak / *The Snail*

Slovenija *Slovenia*, dokumentarni *documentary*, 2019, 16'

REŽIJA *DIRECTOR* Danilo Milovanović **SCENARIJ** *SCREENPLAY* Danilo Milovanović **NASTOJAJ** *FEATURING* Miroslaw Cegielski **PRODUKCIJA** *PRODUCTION* Danilo Milovanović **KONTAKT** *CONTACT* danilomilovanovic@hotmail.com

Film sledi življenjski zgodbi Mirka, brezdomca iz Katowic. Mirek je samotar, ki že vse od malih nog obožuje motorje in avtomobile. Večino svojega življenja se je preživil kot inštruktor vožnje, osebni voznik in podobno. Ko je na stara leta izgubil dom, je kot stalna bivališča začel uporabljati zapuščene avtomobile.

Film is based on a life story of a local homeless person Mirek. Mirek is a loner who loves motor bikes and cars since he was young. Most of his life he earned his living as a driving instructor, personal driver and similar. When he lost his home in old age, he started using abandoned cars as permanent dwellings.



Poslednji dan Rudolfa Nietzscheja *The Final Day of Rudolf Nietzsche*

Slovenija *Slovenia*, igrani *fiction*, 2018, 26'

REŽIJA *DIRECTOR* Blaž Kutin **SCENARIJ** *SCREENPLAY* Blaž Kutin **FOTOGRAFIJA** *CINEMATOGRAPHY* Marko Brdar **MONTAŽA** *EDITING* Jan Lovšek **SCENOGRAFIJA** *SCENOGRAPHY* Niko Novak **KOSTUMOGRAFIJA** *COSTUMES* Tina Bonča **ZVOK** *SOUND* Borut Berden **IGRAJO** *CAST* Janez Škof, Gregor Zorc, Maruša Majer **PRODUKCIJA** *PRODUCTION* Niko Novak, Nukleus film (Siniša Juričič, Miha Knific) **KONTAKT** *CONTACT* blaz.kutin@gmail.com

Dan v življenju Rudija Nietzscheja, ki si nikoli ni znal izbrati svojega mesta v življenju – tako kot tudi ne sedeža v vlaku. Moža, ki mu v priimku manjka tisti z, majhna, a tako pomembna črka.

A day in the life of Rudolf Nietzsche, a man who has never even been able to secure a seat on the train, let alone his place in life; a man lacking that Z in his surname, a small yet crucial letter.



Random

Slovenija, Slovenia, igrani fiction, 2018, 8'

REŽIJA DIRECTOR Tosja Flaker Berce **SCENARIJ** SCREENPLAY Tosja Flaker Berce **FOTOGRAFIJA** CINEMATOGRAPHY Peter Bizjak, Dominik Mencej **MONTAŽA** EDITING Ester Ivakič, Tosja Flaker Berce **IGRAJO** CAST Živa Selan, Matija Renčelj **PRODUKCIJA** PRODUCTION Opičja rma, Žiga Oven **KONTAKT** CONTACT rakunus@gmail.com

Randa in Adam sta popoln par – on je slavist, ona gradbenica. Adama vseeno nekaj muči, zato odide k vedeževalcu in po napovedi postane vedno bolj sumičav ... Ali bosta RandAm obstala?

Randa and Adam make a perfect couple – he has studied Slavic languages and she civil engineering. But Adam has an uneasy feeling so he goes to a fortune-teller and after the session becomes ever more suspicious... Will RandAm stay together?



Sčasoma Jó lenne valahova tartani / We Should Be Going Somewhere

Slovenija Slovenia, igrani fiction, 2019, 13'

REŽIJA DIRECTOR Aron Horváth **SCENARIJ** SCREENPLAY Aron Horváth **FOTOGRAFIJA** CINEMATOGRAPHY Sašo Štih **MONTAŽA** EDITING Andrej Avanzo **SCENOGRAFIJA** SCENOGRAPHY Minea Sončan Mihajlovič **KOSTUMOGRAFIJA** COSTUMES Lara Vouk, Mojca Madon, Ina Ferlan **ZVOK** SOUND Boštjan Kačičnik **IGRAJO** CAST Lara Vouk, Miha Štampah, Andraž Jug **PRODUKCIJA** PRODUCTION Atalanta (Barbara Daljavec, Aron Horváth) **KONTAKT** CONTACT bbarchica@yahoo.com

Duši čakata avtobus. Pojavi se ženska, tihožitje se podre.

Two lost souls are waiting for a bus in the middle of nowhere but instead a woman appears.



Sextortion

Slovenija Slovenia, eksperimentalni experimental, 2018, 5'

REŽIJA DIRECTOR Sara Bezovšek **SCENARIJ** SCREENPLAY Sara Bezovšek **MONTAŽA** EDITING Sara Bezovšek **PRODUKCIJA** PRODUCTION Aksioma **KONTAKT** CONTACT sara.bezovsek.sb@gmail.com

V trilogiji *Revenge Porn*, *Sextortion in Cyberstalking* umetnica raziskuje internetne spolne navade z ustvarjanjem vizualne pripovedi iz elementov, ki jih mladi uporabljajo za komuniciranje na družbenih omrežjih. Spolno izsiljevanje (ang. Sextortion) je oblika spolnega izkoriščanja, pri katerem storilec grozi, da bo na spletu razkril zasebne fotografije svoje žrtve.

In the trilogy comprising Sextortion, Cyber Stalking, and Revenge Porn, the artist explored Internet-based sexual habits by creating a visual narrative out of the elements shared by young users to communicate on social networking platforms. Sextortion is a form of sexual exploitation and extortion, where a perpetrator threatens to reveal intimate images of his victim online.



Sovražim sonce / I Hate the Sun

Slovenija Slovenia, igrani fiction, 2019, 7'

REŽIJA DIRECTOR Fabris Šulin **SCENARIJ** SCREENPLAY Fabris Šulin **FOTOGRAFIJA** CINEMATOGRAPHY Andraž Kadunc **MONTAŽA** EDITING Špela Murenc **KOSTUMOGRAFIJA** COSTUMES Nina Čehovin **ZVOK** SOUND Dean Stojčić **IGRAJO** CAST Liza Marijina **PRODUKCIJA** PRODUCTION Ave Nim, Fabris Šulin, Lara Vouk **KONTAKT** CONTACT fabris.sulin@gmail.com

Punca leži na plaži in razmišlja o življenju. Pride do spoznanja. Je to sploh važno?

The girl lies on the beach and is thinking about life. She comes to a realization. But does it matter?



Tetka Milena Auntie Milena

Slovenija Slovenia, dokumentarni documentary, 2019, 9'

REŽIJA DIRECTOR Mila Peršin **SCENARIJ SCREENPLAY** Mila Peršin **FOTOGRAFIJA CINEMATOGRAPHY** Mila Peršin **MONTAŽA EDITING** Mila Peršin **ZVOK SOUND** Sašo Kalan **NASTOPAJO FEATURING** Milena Đokić **PRODUKCIJA PRODUCTION** Mila Peršin / AVA - Akademijska za vizualne umetnosti) **KONTAKT CONTACT** mila.persin2@gmail.com

Dokumentarni portret moje stare tete iz Sarajeva, ki živi zraven svoje hiše.

A documentary portrait of my great-aunt from Sarajevo, who lives next to her house.



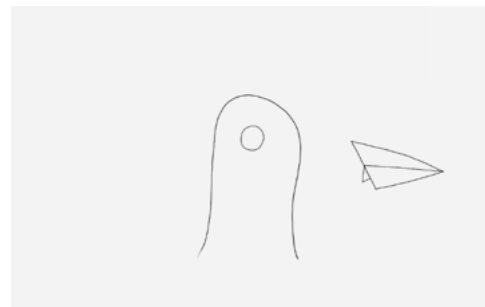
The Window

Slovenija Slovenia, igrani fiction, 2017, 3'

REŽIJA DIRECTOR Benjamin Kreže **SCENARIJ SCREENPLAY** Benjamin Kreže **IGRAJO CAST** Maša Kafel, Kaja Čop, Vesna Lenić Kreže **PRODUKCIJA PRODUCTION** Miha Černec **KONTAKT CONTACT** benjaminkreze@hotmail.com

Zmenki s prelepimi ženskami, večerje v finih restavracijah. Občudovanje njihovih prelepih oči.

Dating beautiful women, taking them to a fancy restaurant. Complimenting their eyes, how beautiful they are.



Things from the Head

Slovenija Slovenia, animirani animation, 2019, 3'

REŽIJA DIRECTOR Peter Žabret, Dejan Kralj **SCENARIJ SCREENPLAY** Peter Žabret **FOTOGRAFIJA CINEMATOGRAPHY** Peter Žabret **IGRAJO CAST** Dejan Kralj, Urban Zotel **PRODUKCIJA PRODUCTION** Dejan Kralj **KONTAKT CONTACT** pzabret@gmail.com

Naključne animirane misli, ujete s preprosto ilustracijo.

Random animated thoughts, captured in simple line illustrations.



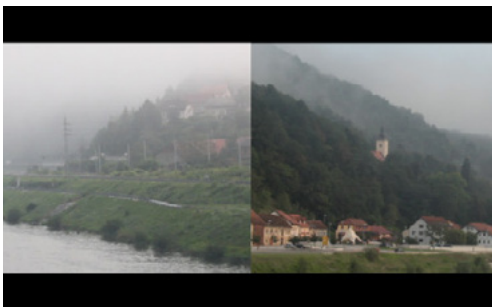
Tiho Quiet

Slovenija Slovenia, igrani fiction, 2017, 15'

REŽIJA DIRECTOR Barbara Zemljič **SCENARIJ SCREENPLAY** Milica Piletič, Miloš Petričič, Barbara Zemljič **FOTOGRAFIJA CINEMATOGRAPHY** Marko Brdar **MONTAŽA EDITING** Ivana Fumič **SCENOGRAFIJA SCENOGRAPHY** Mateja Medvedič **KOSTUMOGRAFIJA COSTUMES** Katja Hrobat **ZVOK SOUND** Julij Zornik **IGRAJO CAST** Silva Čušin **PRODUKCIJA PRODUCTION** Blade Produkcija (Zoran Dževerdanović) **KONTAKT CONTACT** dzeverdanovic@gmail.com

Vida se mora prek situacije z dementnim očetom in skozi stisko mlade deklice Zarje, ki jo pošljejo v njeno pisarno, znova soočiti s svojo osebno dramo. Je še čas za katero od njiju – ali pa je bila škoda že storjena?

At home, Vida cares for her ailing father whose dementia gives way to long buried emotional conflicts. Vida has spent her lifetime running from. When young Zaria is sent to Vida's office at school the next day, Vida immediately recognizes in the young girl the same telltale signs from her own childhood, but is it too late now for either of them – has the damage already been done?



Twin K

Slovenija *Slovenia*, eksperimentalni *experimental*, 2018, 4'

REŽIJA DIRECTOR Barbara Raad, Constance Camus-Govoroff **ZVOK** SOUND Vladut Iosef, Luka Cvetko **IGRAJO** CAST Aleš Felicijan, Vili Planinc, Alenka Kerin **PRODUKCIJA** PRODUCTION Luksuz produkcija (Tom Gomizelj) **KONTAKT** CONTACT luksuz.database@gmail.com

Kinematografsko popotovanje po malem mestu in med njegovimi prebivalci.

Cinematic journey inside a small town and its inhabitants.



Vialund

Slovenija *Slovenia*, dokumentarni, eksperimentalni *documentary, experimental*, 2019, 2'

REŽIJA DIRECTOR Ivana Vogrinc Vidali **SCENARIJ** SCREENPLAY Ivana Vogrinc Vidali **FOTOGRAFIJA** CINEMATOGRAPHY Ivana Vogrinc Vidali **MONTAŽA** EDITING Ivana Vogrinc Vidali **ZVOK** SOUND Nika Otrin **GLASBA** MUSIC Bowrain **PRODUKCIJA** PRODUCTION Ivana Vogrinc Vidali **KONTAKT** CONTACT ivanav.vidali@gmail.com

Ljudje smo pokrajine in to je potopis.

People are landscapes and this is a travelogue.



Videno Seen

Slovenija *Slovenia*, eksperimentalni, igrani *experimental, fiction*, 2019, 18'

REŽIJA DIRECTOR Vid Merlak **SCENARIJ** SCREENPLAY Vid Merlak **FOTOGRAFIJA** CINEMATOGRAPHY Vida Habjanič **MONTAŽA** EDITING Vid Merlak **SCENOGRAFIJA** SCENOGRAPHY Marko Batista **ZVOK** SOUND Vida Habjanič **GLASBA** MUSIC Simeon Perich **IGRAJO** CAST Vid Merlak, Alenka Marinič, Gal Oblak, Jure Rajšp **PRODUKCIJA** PRODUCTION Aksioma (Janez Janša, Marcela Okretič, Sonja Grdina) **KONTAKT** CONTACT vid.merlak@gmail.com

Poskus učinkovitega upodabljanja spremenjenega dožemanja časovnosti v pogovorih, ki potekajo po spletu – oblike dialoga, za katere smo že razvili popolnoma avtonomen verbalni in tudi vizualni jezik.

An attempt to effectively portray the changed sense of temporality as it applies to conversations conducted online – a form of dialogue for which we have already developed a completely autonomous verbal and visual language.



Voziček The Cart

Slovenija *Slovenia*, eksperimentalni, *experimental*, 2019, 9'

REŽIJA DIRECTOR Matic Pandel **SCENARIJ** SCREENPLAY Matic Pandel **PRODUKCIJA** PRODUCTION Matic Pandel **KONTAKT** CONTACT pandel.matic@gmail.com

Zgodba nakupovalnega vozička, ki se klati naokrog in išče svoje mesto pod soncem in v družbi.

The story of a shopping cart which seeks its affiliation in society and space while roaming around adventurously.



Vožnja, pesem za očeta *Drive, a Poem for My Father*

Slovenija *Slovenia*, eksperimentalni, igrani *experimental, fiction*, 2018, 13'

REŽIJA *DIRECTOR* Irena Gatej **SCENARIJ** *SCREENPLAY* Irena Gatej **FOTOGRAFIJA** *CINEMATOGRAPHY* Marko Brdar **MONTAŽA** *EDITING* Domen Martinčič **SCENOGRAFIJA** *SCENOGRAPHY* Neža Zinajč **KOSTUMOGRAFIJA** *COSTUMES* Katja Hrobat **ZVOK** *SOUND* Gašper Letonja **GLASBA** *MUSIC* Gašper Letonja **IGRAJO** *CAST* Peter Harl, Matija Vastl, Katja Levstik **PRODUKCIJA** *PRODUCTION* UNG Akademija umetnosti **KONTAKT** *CONTACT* marija.nemec@ung.si

Med vožnjo v avtomobilu moški razmišlja o svojem preminulem očetu.

While driving his car, a young man is thinking about his father's passing.



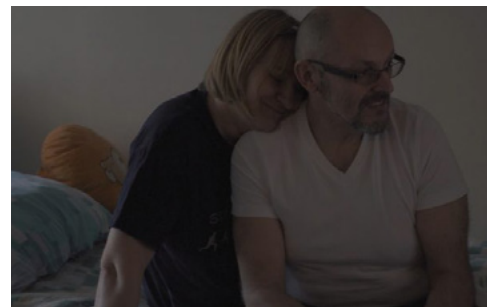
Vse, kar ti hočem povedati s telepatskimi signali, ko me ne poslušáš *Everything I'm Trying to Tell You With My Telepathic Signals When You Don't Listen to Me*

Slovenija *Slovenia*, eksperimentalni *experimental*, 2019, 3'

REŽIJA *DIRECTOR* Ester Ivakič **SCENARIJ** *SCREENPLAY* Ester Ivakič **FOTOGRAFIJA** *CINEMATOGRAPHY* Ester Ivakič **ANIMACIJA** *ANIMATION* Ester Ivakič **MONTAŽA** *EDITING* Ester Ivakič **ZVOK** *SOUND* Samo Jurca **IGRAJO** *CAST* Ester Ivakič **PRODUKCIJA** *PRODUCTION* Temporama (Andraž Jerič, Jerca Jerič) **KONTAKT** *CONTACT* jerca.jeric@gmail.com

Vedno se lahko prenovimo, a drevesa in kozlički bodo ostali in počakali na nove stvari.

We can always be renewed, but the trees and the little goats will stay and keep waiting for new things.



Zgodovina zapuščanja *History of Abandonment*

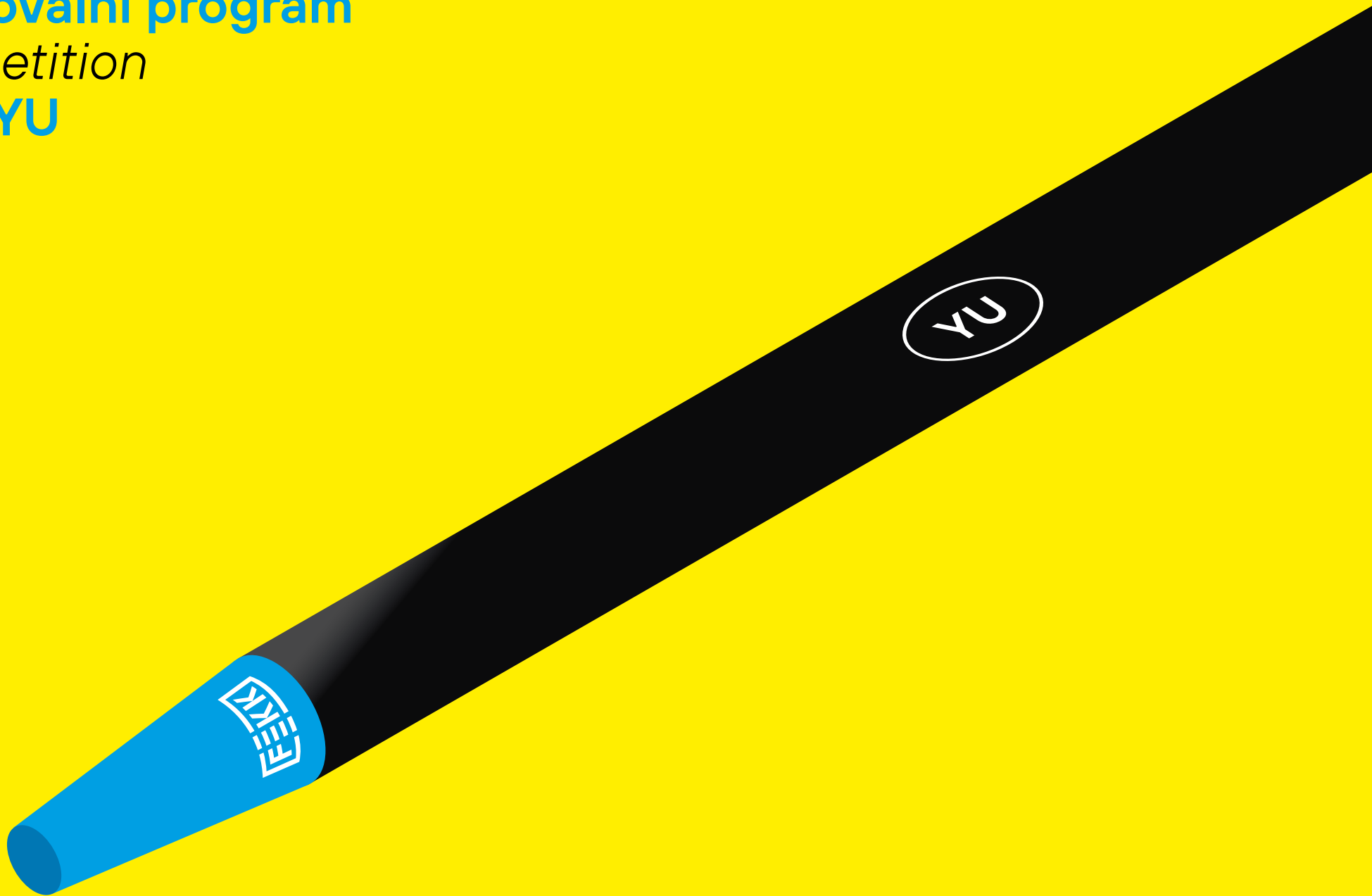
Slovenija *Slovenia*, dokumentarni *documentary*, 2018, 30'

REŽIJA *DIRECTOR* Matjaž Jamnik **SCENARIJ** *SCREENPLAY* Matjaž Jamnik **FOTOGRAFIJA** *CINEMATOGRAPHY* Vid Uršič **MONTAŽA** *EDITING* Daša Bezjak **ZVOK** *SOUND* Peter Žerovnik **NASTOPAJO** *FEATURING* Jožica Gnidica, Pepca Cerjak, Bojan Drobnič **PRODUKCIJA** *PRODUCTION* AGRFT (Jožica Blatnik) **KONTAKT** *CONTACT* jamnik.mj@gmail.com

Jožica Gnidica trpi za kroničnim bolečinskim sindromom – fibromialgijo. Medtem ko se spopada z boleznijo, skrbi še za invalidno mamo. Družinske fotografije in čas, ki ga Jožica z mamo preživi na zapuščeni kmetiji, razkrijejo družinsko zgodbo, ki postavlja vprašanja o neuničljivosti družinskih vezi ter o tem, kaj povzroča bolečino.

Jožica Gnidica suffers with chronic pain syndrome – fibromyalgia. While she tries to cope with the disease, she visits and cares for her crippled mother. Photos of the family and the time Jožica spends with her mother on a neglected farm, reveal a story that questions the unbreakable bonds of the family and the way we choose to understand pain.

Tekmovalni program
Competition
FeKK YU



Je to luč na koncu tunela?

Bojana

Bregar

Cerovšek

Peter

Če iskreno premotriva izkušnjo gledanja dobrih dvesto in še nekaj kratkih filmov, ki so letos k nam prispeli iz vseh držav bivše Jugoslavije, bi bila primorana reči, da je za nama dober, a čustveno izčrpavajoč mesec.

Letošnja bera filmov, se zdi, je v najino življenje prinesla prej neobčuteno multitudine dušo ubijajočih tematik. Smrt staršev, smrt otrok, smrt dedkov in babic. Represija, družbena, državna, globalna. V filmih, kjer so starši preživeli, je bilo vzdušje moreče zaradi revščine, ločitev, neizživetih ambicij in pričakovanj, fizičnih in psihičnih zlorab. Duševne bolezni so na rednem programu. Ljubezen je vedno nesrečna. Planet umira. Turistov je preveč. Kapitalizem nas ubija. Nihče nikjer nikoli nima denarja. Razen za čike.

Razlogov za malodušje je seveda dovolj, to potrjuje že bežen vpogled v lokalno in globalno medijsko krajino. Kratko malo – apokaliptično. Zato ni težko razumeti, da avtorice in avtorji, mnogi med njimi na začetku filmske kariere, reflektirajo trenutni zeitgeist in pripovedujejo o tem, kar vidijo in kar jih gleda nazaj.

Pa vendar marsikatero od tistih del avtoric in avtorjev, ki so v letošnjem letu na naju naredila vtis, ki so izstopala po svoji kvaliteti, zrelosti in celovitosti, zaznamuje izjemno redka kvaliteta – volja, da iztrgajo moč negativnemu, tistemu, kar dela naš svet (pre)enostavno monokron. Volja, da se dvignejo nad nesrečo, bolečino in žalost in jim kljubujejo s (super) močjo, ki nam jo podeljuje naša zmožnost umetniškega ustvarjanja.

Da ne bo pomote – ti filmi ne gledajo stran od težav in ne bežijo v sfabricirano popolnost, temveč se spopadejo s tem, kar je tukaj in zdaj in korak za korakom odstirajo s sveta mračne koprene, da lahko nanj posije tisto, kar najbolj rabimo. Ne sonce, ker to nam, še posebno v tem poletju, obilno in neusmiljeno sije in mimogrede topi ledenike na Antarktiki. Ne, kar zdaj rabimo, je upanje.

Is That the Light at the End of the Tunnel?

If we sincerely contemplate the experience of watching a good two hundred and more short films that have arrived from all the countries of ex-Yugoslavia, I can say that there is a good but emotionally exhausting month behind us.

This year's assortment of films, it appears, has brought into our lives the previously unfelt multitude of soul-killing topics. The death of parents, the death of a child, of grandparents. Repression: social, national, global. If in the films the parents survived, the atmosphere was morbid because of poverty, divorce, unlive ambitions and expectations, physical and mental abuse. Mental disease is customary. Love is always unfortunate. The Earth is dying. There are too many tourists. Capitalism is killing us. Nobody on the planet ever has money. Except for fags.

There are of course plenty of reasons for despondency, which a quick look at the local and global film scene can confirm. It is all in all - apocalyptic. Therefore it is not hard to understand that the authors (many of whom are at the start of their film career) reflect the current zeitgeist and speak of what they see and what looks back at them.

And yet, many films that have made an impression on us this year – that stood out for their quality, maturity, and totality – carry an extremely rare trait – the will to dethrone the negative, the entity that makes our world (too) plainly monochrome. They possess the will to rise above misery, pain, and sadness and to defy them with the super(power) that comes from our ability to create.

Make no mistake – these films do not turn away from problems and hide in the fabricated perfection but deal with what is here and now. Step-by-step they unveil the dusk of the world so that what we need the most can shine in. Not the sun because it shines (especially this summer) quite generously and mercilessly, and in its passing melts the Antarctica icebergs. No, what we need now is hope.

S to mis(l)ijo vam predstavlja letošnji program FeKK YU, ki naju ne navdaja le z upanjem, ampak tudi s ponosom. Vsako leto si prizadevamo prepoznavnost festivala razširiti po širših mejah regije, katere najbolj zanimiva, prodorna in tehtna dela sestavljajo štiri programe njenega sklopa, in letos se FeKK YU v primerjavi s prejšnjimi leti lahko pohvali z več udeleženci iz Kosova in Makedonije, ki poleg (zaslužen!) prevladujočih hrvaških in srbskih avtoric in avtorjev prinašajo v program perspektive, ki se nam, nekdanji skupni domovini navkljub, zdijo nove in vredne večje pozornosti. Izjemna sta tudi predstavnika Bosne in Hercegovine ter Črne gore, ki kljub manjši produkciji dosegata zavidljivo kvaliteto.

Eno najbolj razveseljujočih dejstev letošnjega FeKK YU programa, na katerega bi še posebej rada obrnila vašo pozornost, pa vznika iz navidez pustega statističnega dejstva. Od 23 izbranih filmov v programu je 12 njih delo ženskih avtoric (dvanajstih režiserk – Mačka je vedno ženska je film režijskega tandema dveh avtoric) in 13 moških avtorjev, kar pomeni, da je razmerje med spoloma v izbranem filmskem programu letos praktično 50:50. Če poznamo prizadevanja v filmski industriji, ki kličejo k meram za uravnoteženje razmerja med avtorji in avtoricami, potem vemo, da do glavnega upada v številu ženskih režiserk (in ostalih filmskih delavk, ki si zaslužijo enako mero pozornosti in hvale) pride, ko je enkrat čas za celovečerni film; tam se tehnika, ki za časa zaključka filmskega študija beleži izenačeno število diplomantk in diplomantov, prevesi v prid slednjih. Kar hočeva reči je, da moramo omenjeni odstotek postaviti v kontekst, saj bi bilo preveč naivno misliti, da je to število že odraz neke zmage nad neenakostjo. Je pa zagotovo zmaga v pomembni bitki, ki se nadaljuje. In po malem se tudi, čisto po slovensko, veseliva, ker dobro veva, kako bi se tudi veliki festivali kratkega filma radi postavljali s takšnimi lepimi odstotki.

Skratka, pridružite se nam na jubilejni peti ediciji festivala, kjer nas bo program FeKK YU popeljal na pot po Cesti bratstva in enotnosti do obrazov in zgodb ljudi, ki tudi v najresnejših okoliščinah pokončno vztrajajo in v še tako negotovi prihodnosti vidijo upanje.

Tako lahko sklenemo, da na koncu vsake teme brli luč, če ne drugega, luč filmskega projektorja. Se vidimo!

With this idea(l) in mind, we present you with this year's FeKK YU programme, which not only inspires hope but also pride. Each year we endeavour to spread the word of the festival across increasingly wider borders of the region that gives us the most interesting, propulsive, and relevant films which compose the four programmes of this section. In comparison to previous years, this FeKK YU boasts a greater number of participants from Kosovo and Macedonia, who along with (deservedly!) prevaingly Croatian and Serbian authors bring into the programme perspectives that seem, although we were once a joint country, new and worthy of greater attention. Another exceptional feature is also the representatives of Bosnia and Montenegro, who, despite smaller production, achieve enviable quality.

One of the most satisfying facts of FeKK YU 2019 programme, which I would especially like to call you attention to, rises from the seemingly statistical fact. Out of the 23 selected films there are 12 that are the fruit of women (twelve women directors since A Cat Is Always Female is a film by a tandem of two) and 13 by men, meaning that the ratio between the genders is practically 50:50. If we are acquainted with the endeavours inside the film industry that call for measures to balance the ratio between male and female authors, then we know that the main fall in the number of female directors (and other female film workers who deserve equal amount of credit) happens when it is time for a feature film. At that point, the scale which at the end of the film studies shows an equal number of male and female graduates tips in favour of the first. What we wish to say is that the mentioned percentage has to be placed into context because it would be naïve to think that the number could be a reflection of a victory over inequality. But it is definitely a win in an important battle that continues. Admittedly, we are also a little happy (very Slovenian) because we know that the bigger festivals of short films would also flaunt such pretty percentages.

So, in the jubilee fifth edition of the festival, the FeKK YU programme will take us along the Brotherhood and Unity Highway to the faces and stories of the people who endure upright in the gravest of circumstances; who see hope in the future most uncertain.

To conclude: there is a glimmer of light at the end of each darkness, coming from a film-projector at least. See you around!



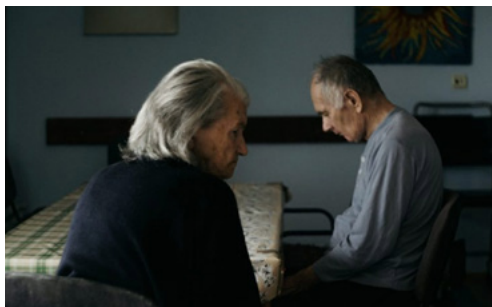
3. september 2015 3. rujna 2015 / September 3, 2015

Hrvaška Croatia, animirani, dokumentarni, eksperimentalni animation, documentary, experimental, 2018, 9'

REŽIJA DIRECTOR Sara Jurinčić **SCENARIJ SCREENPLAY** Sara Jurinčić **FOTOGRAFIJA CINEMATOGRAPHY** Sara Jurinčić **MONTAŽA EDITING** Sara Jurinčić **ZVOK SOUND** Ivan Zelić **PRODUKCIJA PRODUCTION** Restart (Anita Bastasić) **KONTAKT CONTACT** anita@restarted.hr, skola@restarted.hr, sarajurincic0@gmail.com

V nekem trenutku se uresničijo vse novice iz časopisov z dne 3. septembra 2015. Banalnost tega dne in osebni spomini se pomešajo v veliko godljo. Po mnogih letih molka se zgodi družinsko soočenje.

At that moment, all news from newspapers of September 3, 2015 became real. The banality of that day and personal memories are mingled here in a stew. After many years without a word, an intimate family encounter takes place.



Dolina vladarjev Dolina vladara / Valley of the Rulers

Srbija, Izrael Serbia, Israel, dokumentarni documentary, 2018, 25'

REŽIJA DIRECTOR Efim Graboy **SCENARIJ SCREENPLAY** Efim Graboy **FOTOGRAFIJA CINEMATOGRAPHY** Constanza Sandoval **MONTAŽA EDITING** Walid Messnaoui **ZVOK SOUND** Anton Levkin **GLASBA MUSIC** Arvo Part **PRODUKCIJA PRODUCTION** Dejan Petrović **KONTAKT CONTACT** efimgraboy@gmail.com

Zabučje je sanatorij na vrhu gore v Srbiji in kraj, ki je najbližji nebesom. Je zadnja postaja na Zemlji za stare ljudi, t. i. »kliente«. Medtem ko čakajo na konec življenja, ujeti v odmaknjenem sanatoriju in v starih umirajočih telesih, se borijo za svobodo svojih duš, za edini kraj, kjer se še lahko počutijo mlade in žive.

Zabucje is a nursing home on a top of a mountain in Serbia, closest place to heaven. This is the last station on earth for old people called 'clients'. While they're waiting for the end of their lives, prisoned in a desolate nursing home and their old-dying body, they are fighting for the freedom of their soul, the only place they can feel young and alive.



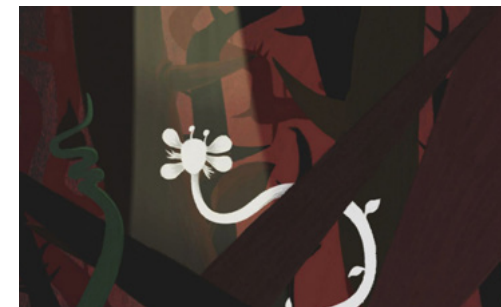
Edinstven Jedini / Unique

Srbija Serbia, dokumentarni documentary, 2018, 30'

REŽIJA DIRECTOR Nikola Polić **SCENARIJ SCREENPLAY** Nikola Polić **FOTOGRAFIJA CINEMATOGRAPHY** Igor Lazić **MONTAŽA EDITING** Branka Pavlović **ZVOK SOUND** Filip Verkić **GLASBA MUSIC** Janja Lončar **NASTOPIJO FEATURING** Stojan Simić, Darko Nikolić, Teodora Baljak **PRODUKCIJA PRODUCTION** Nikola Polić **KONTAKT CONTACT** n.polic@yahoo.com

Petintridesetletni Stojan živi v velikem mestu in opravlja vrsto različnih služb, v prostem času pa se s skupino prijateljev pred vsakdanjim življenjem zateka na nenavaden kraj. V svetu preobilja besed je možno komunicirati le z iskrenimi čustvi.

Thirty-five-year-old Stojan lives in a big city and has various jobs. However, in his spare time, he takes refuge from everyday life in an uncommon place with a group of friends. In a world where words are superfluous, it is possible to communicate only through sincere emotions.



Florigami

Srbija Serbia, animirani animation, 2019, 5'

REŽIJA DIRECTOR Eva Čirić **SCENARIJ SCREENPLAY** Iva Čirić **ANIMACIJA ANIMATION** Iva Čirić, Ira Bulić, Mia Murat **MONTAŽA EDITING** Iva Čirić, Ivor Ivezić **ZVOK SOUND** Andrea Martignoni, Amos Cappuccio **GLASBA MUSIC** Andrea Martignoni, Amos Cappuccio **PRODUKCIJA PRODUCTION** Adriatic Animation & Akademski Filmski Centar DKSG (Draško Ivezić, Milan Milosavljević) **KONTAKT CONTACT** festival@miyu.fr, ivaciric.work@gmail.com

Osamljeno belo rožo obkrožajo druge rastline, zato ji vsak dan pomeni boj za preživetje.

A lonely white flower grows surrounded by other plants and every day he struggles to survive.



Gottlieb

Severna Makedonija *North Macedonia*, animirani
animation, 2018, 10'

REŽIJA DIRECTOR Krste Gospodinovski **SCENARIJ**
SCREENPLAY Krste Gospodinovski **FOTOGRAFIJA**
CINEMATOGRAPHY Goran Naumoski **ANIMACIJA**
ANIMATION Goran Gospodinovski **MONTAŽA** EDITING
Krste Gospodinovski **SCENOGRAFIJA** SCENOGRAPHY
Viktorija Dineva **KOSTUMOGRAFIJA** COSTUMES Andriana
Dineva **ZVOK** SOUND Goran Petrovski **GLASBA** MUSIC
Goce Naumov, Ljubomir Stojsavljevic **IGRAJO** CAST
Žarko Ivanov, Kristina Hristova Nikolova **PRODUKCIJA**
PRODUCTION Krste Gospodinovski **KONTAKT** CONTACT
vanja@bonobostudio.hr

Gottlieb se bori, da bi iz izgubljenosti v labirintu
podzvesti našel pot nazaj v realnost. Izziva uničenje
svojega namišljenega sveta in ob tem ogrozi svoje
življenje. Ko na koncu realnosti trčijo med sabo, se zave
svoje ujetosti.

*Lost in the labyrinth of his subconsciousness Gottlieb
struggles to find his way back to reality. Provoking
deconstruction of his make believe world he puts his life at
risk. At the end as his realities collide he becomes aware of
his self-imprisonment.*



Izberi si ime Zgjedhe një emër / Pick a Name

Kosovo, igrani fiction, 2018, 26'

REŽIJA DIRECTOR Dritëro Mehmetaj **SCENARIJ**
SCREENPLAY Dori Basha, Dritëro Mehmetaj **FOTOGRAFIJA**
CINEMATOGRAPHY Bargav Sridha **MONTAŽA** EDITING
Dritëro Mehmetaj **ZVOK** SOUND Pëllumb Ballata **GLASBA**
MUSIC Goce Naumov, Ljubomir Stojsavljevic **IGRAJO** CAST
Doresa Rexha, Fiorela Shala, Mensur Safçiu **PRODUKCIJA**
PRODUCTION Dritëro Mehmetaj, Lulzim Luigji Bejta
KONTAKT CONTACT vdriteroi@gmail.com

Dvajsetletna Nora, migrantska mati samohranilka, išče
načine, da bi se izognila deportaciji s Češke, kje so ji
zavrnili prošnjo za azil.

*Nora (20), an immigrant single mother is exploring
alternative ways to avoid deportation from Czech Republic,
after her asylum is refused.*



Izpod katerega kamna so zlezli Ispod kojeg li su samo kamena ispuzali / From Under Which Rock Did They Crawl Out

Hrvaška *Croatia*, animirani animation, 2018, 5'

REŽIJA DIRECTOR Daniel Šuljić **SCENARIJ** SCREENPLAY
Daniel Šuljić **ANIMACIJA** ANIMATION Dea Jagić, Ira Bulić,
Daniel Šuljić **MONTAŽA** EDITING Daniel Šuljić, Valent Balun
SCENOGRAFIJA SCENOGRAPHY Daniel Šuljića **ZVOK**
SOUND Vjeran Šalamon **GLASBA** MUSIC Vjeran Šalamon
PRODUKCIJA PRODUCTION Kreativni sindikat (Igor Grubić)
KONTAKT CONTACT sanja.borcic@zagrebfilm.hr,
kreativni.sindikat@gmail.com, office@danielsuljic.com

Zlobni žužki in ostala bitja so začutili, da je napočil
čas, da se priplazijo iz svojih skrivališč in se razširijo po
celem svetu.

*Evil bugs and other creatures feel that the time has come to
crawl out of their hideouts and spread all over the world.*



Komaj se spominjam tistega dne Malo se sjećam tog dana / I Can Barely Remember the Day

Hrvaška *Croatia*, igrani fiction, 2018, 21'

REŽIJA DIRECTOR Leon Lučev **SCENARIJ** SCREENPLAY
Leon Lučev **FOTOGRAFIJA** CINEMATOGRAPHY
Radislav Jovanov Gonzo **MONTAŽA** EDITING Ivana
Fumić **SCENOGRAFIJA** SCENOGRAPHY Ivana Jelavić
KOSTUMOGRAFIJA COSTUMES Zorana Meić **ZVOK** SOUND
Hrvoje Petek **GLASBA** MUSIC Anja Lechner **IGRAJO** CAST
Goran Bogdan, Nina Violić, Daria Lorenci Flatz **PRODUKCIJA**
PRODUCTION everything works (Ivana Ivišić) **KONTAKT**
CONTACT ii@everythingworks.hr

Zoe, Goranova najmlajša hči, praznuje deseti rojstni
dan. Medtem ko se družina in prijatelji zbirajo na zabavi,
Gorana teži skrivnost, ki bi lahko uničila praznovanje, če
bi kdo izvedel zanjo. Uspešno igra popolnega gostitelja,
a med povabljenici je tudi oseba, ki vidi skozi njegovo
radoživo fasado in sluti Goranovo skrito nelagodje.

*Goran's youngest daughter, Zoe, is celebrating her tenth
birthday. While friends and family gather for the party,
Goran hides a secret that, if revealed, would cast a dark
shadow over the day. He tries, with success, to play the
perfect host, but one person sees through his cheerful
facade, to the emotional turmoil he is concealing.*



Kraj, od koder vam pišem pisma Mjesto odakle vam pišem pisma / The Place I Am Writing You Letters From

Hrvaška Croatia, dokumentarni, eksperimentalni
documentary, experimental, 2018, 9'

REŽIJA DIRECTOR Nikolina Bogdanović **SCENARIJ**
SCREENPLAY Nikolina Bogdanović **FOTOGRAFIJA**
CINEMATOGRAPHY Nikolina Bogdanović **MONTAŽA**
EDITING Nikolina Bogdanović **ZVOK SOUND** Ivan Zelić
GLASBA MUSIC Hailey Rose **PRODUKCIJA PRODUCTION**
Restart (Anita Bastasić) **KONTAKT CONTACT**
anita@restarted.hr, bogdanovicnikolina@gmail.com

Babičina sestra se je v 50. letih 20. stoletja z možem
preselila v Nemčijo. Fotografije, ki jih pošiljata,
dokumentirajo njuno novo življenje na Zahodu.

*In the 1950s, grandmother's sister moved to Germany with
her husband. The photos they send document their new life
in the West.*



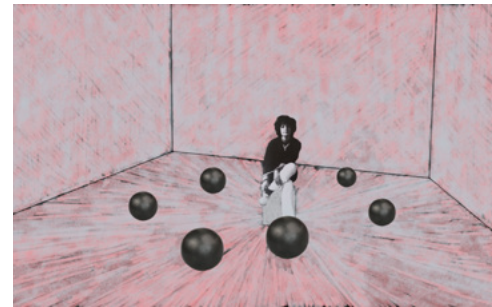
Krasen dan Divan dan / Many Happy Returns

Srbija Serbia, igrani fiction, 2019, 17'

REŽIJA DIRECTOR David Jovanović **SCENARIJ**
SCREENPLAY Djordje Kosić **FOTOGRAFIJA**
CINEMATOGRAPHY Mladen Teofilović **MONTAŽA EDITING**
Stefan Rokvić **SCENOGRAFIJA SCENOGRAPHY** Nadja
Trajković **KOSTUMOGRAFIJA COSTUMES** Nikolina Čorbić,
Oliviera Čukavac, Ivana Savić **ZVOK SOUND** Stevan
Masnec, Sergej Vučković **IGRAJO CAST** Denis Murić, Marko
Mak Pantelić, Ivan Djordjević **PRODUKCIJA PRODUCTION**
David Jovanović, Marija Simić **KONTAKT CONTACT** david.
jovanovic.ts@gmail.com

Tat začetnik, njegov nevarni pajdaš in nesrečno izbrana
žrtev – to bo krasen dan za vse.

*A thief beginner, his dangerous accomplice and one poorly
chosen victim – this will be a wonderful day for everyone.*



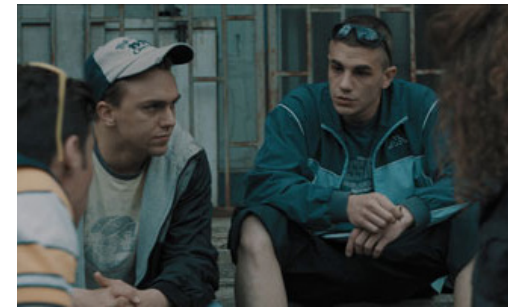
Mačka je vedno ženska Mačka je uvijek ženska / A Cat Is Always Female

Hrvaška Croatia, dokumentarni, animirani documentary,
animation, 2019, 16'

REŽIJA DIRECTOR Martina Meštrović, Tanja Vujasinović
SCENARIJ SCREENPLAY Martina Meštrović, Tanja
Vujasinović **FOTOGRAFIJA CINEMATOGRAPHY** Jasenko
Rasol **ANIMACIJA ANIMATION** Martina Meštrović
MONTAŽA EDITING Iva Kraljević **ZVOK SOUND** Hrvoje
Pelicarić **GLASBA MUSIC** Alen Sinkauz, Nenad Sinkauz
NASTOPAJO FEATURING Marija Ujević Galetović
PRODUKCIJA PRODUCTION Kreativni sindikat (Igor Grubić)
KONTAKT CONTACT info@bonobostudio.hr, vanja@
bonobostudio.hr

Avtorica se s feministične perspektive pokloni svoji
profesorici Mariji Ujević Galetović, eni najznamenitejših
hrvaških kipark. Marijina življenjska zgodba je podana
prek kombinacije videoposnetkov in animacije njenih
skulptur žensk.

*Through a feminist lens, the filmmakers pay homage to
their professor Marija Ujević Galetović – arguably one of
the most notable Croatian sculptors. Marija's life story and
views are narrated through a combination of video footage
and animation of her feminine sculptures.*



Mamin ponos Majkino zlato / Precious

Bosna in Hercegovina Bosnia and Herzegovina, igrani
fiction, 2018, 27'

REŽIJA DIRECTOR Irfan Avdić **SCENARIJ SCREENPLAY**
Irfan Avdić, Adi Lučić **FOTOGRAFIJA CINEMATOGRAPHY**
Alen Alilović **MONTAŽA EDITING** Marko Jovančić, Redžinald
Šimek **SCENOGRAFIJA SCENOGRAPHY** Admir Karkelja
KOSTUMOGRAFIJA COSTUMES Lejla Ramić **ZVOK SOUND**
Alan Omerović **GLASBA MUSIC** Rijad Fazlić Kolateral
IGRAJO CAST Dino Bajrović, Faketa Salihbegović-Avdagić,
Vedran Đekić **PRODUKCIJA PRODUCTION** Akademija
scenskih umjetnosti Sarajevo (Andrej Hamzić) **KONTAKT**
CONTACT irfanavdic@gmail.com

Srednješolec Alem je posvojenec, ki živi z babico.
Ko izve, da je zaradi finančnih omejitev šolski izlet
prestavljen, se odloči, da bo stvari vzel v svoje roke in za
načrtovani izlet na vsak način zagotovil denar.

*Upon learning that a planned school trip was postponed
due to financial constraints, high-school student Alem – an
orphan who lives with his grandmother – decides to take
matters into his own hands and secure the money for the
trip in whatever way possible.*



Nočem Ne ću / I won't

Hrvaška Croatia, animirani animation, 2019, 4'

REŽIJA DIRECTOR Jasna Čagalj **SCENARIJ** SCREENPLAY Jasna Čagalj **ANIMACIJA** ANIMATION Jasna Čagalj, Sunčana Brkulj **MONTAŽA** EDITING Jasna Čagalj **ZVOK** SOUND Willem Miličević **PRODUKCIJA** PRODUCTION Zagreb film, Akademija likovnih umjetnosti Zagreb (Aleksandar Batista Ilić, Vinko Brešan) **KONTAKT** CONTACT sanja.borcic@zagrebfilm.hr

Je žival, ki se spominja. Nima repa. Njene oči so štrleče in njene okončine močne. Koža je sluzasta. Poskušam jo ujeti, a to ni mogoče. Vedno mi z lahkoto uide. Počuti se varno v svoji zmožnosti pobega in ni pričakovala brce. Moč udarca jo oropa vse miline, ne izžareva več žilavosti, marveč spominja na kos tkanine, ki ga premetava veter

It's an animal with memories. It doesn't have a tail, it has protruding eyes and strong extremities. Its skin is slimy. I try to catch it but it's impossible. It always gets away with ease. Secure in its ability to escape, it did not expect to be kicked. The force of the blow robs it of all grace, it no longer exudes strength. It resembles a piece of fabric being blown in the wind.



Ograja Gardhi / Fence

Kosovo, igrani fiction, 2018, 15'

REŽIJA DIRECTOR Lendita Zeqiraj **SCENARIJ** SCREENPLAY Lendita Zeqiraj **FOTOGRAFIJA** CINEMATOGRAPHY Sebastien Goepfert **MONTAŽA** EDITING Stefan Rokvić **SCENOGRAFIJA** SCENOGRAPHY Lendita Zeqiraj **KOSTUMOGRAFIJA** COSTUMES Krenare Rugova **ZVOK** SOUND Jean-Barthelemy Velay **IGRAJO** CAST Arti Lokaj, Rozafa Celaj, Ilire Vinca **PRODUKCIJA** PRODUCTION N'Art Films, Kosovo (Bujar Kabashi) **KONTAKT** CONTACT bujar.kabashi@gmail.com, info@nartstudio.com, info@wooffilms.hr

Različne generacije žensk iste družine glasno soočijo svoje poglede na življenje, ljubezen, želje in patriarhat. Družinsko srečanje se sprevrže v kaos, medtem ko najmlajši med njimi – edini deček – želi zbežati od dogajanja.

Several women from different generations of the same family loudly confront each other with their views on life, love, desire, and the patriarchy. The family gathering turns into chaos while the youngest one – the only boy – is looking for an escape.



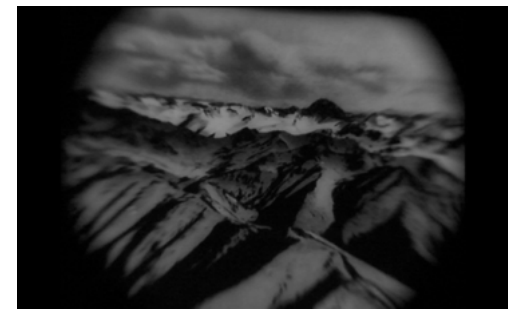
Peloid

Črna gora Montenegro, igrani fiction, 2018, 18'

REŽIJA DIRECTOR Bojan Stijović **SCENARIJ** SCREENPLAY Stefan Bošković, Bojan Stijović **FOTOGRAFIJA** CINEMATOGRAPHY Strahinja Marković **MONTAŽA** EDITING Ivan Milosavljević **SCENOGRAFIJA** SCENOGRAPHY Nusret Gjoković **KOSTUMOGRAFIJA** COSTUMES Marija Janošević **ZVOK** SOUND Alen Duš **ZVOK** SOUND Alen Duš **IGRAJO** CAST Stefan Bošković, Ljubomir Djurković, Jovana Vujošević **PRODUKCIJA** PRODUCTION Ivan Đurović, Maja Kecojević **KONTAKT** CONTACT info@artikulacija.co.me, bojanstijovic@yahoo.com

Roman je ugleden učitelj klavirja, ki je po ločitvi ostal brez dela. Odpravi se na pot do Inštituta za fizikalno medicino, da bi obiskal svojega očeta, ki ga ni videl že več let. A to ne bo ravno vsakdanji obisk.

Roman is a respectable piano professor who has been left out of work after getting divorced. He goes on a trip to the Institute of Physical Medicine in order to visit a father he has not seen for years. It will turn out that this won't be just an ordinary visit.



Planine Mountains

Hrvaška Croatia, eksperimentalni experimental, 2018, 12'

REŽIJA DIRECTOR Hrvoslava Brkušić **FOTOGRAFIJA** CINEMATOGRAPHY Ivan Slipčević **MONTAŽA** EDITING Hrvoslava Brkušić **ZVOK** SOUND Hrvoje Nikšić **GLASBA** MUSIC Hrvoje Nikšić **PRODUKCIJA** PRODUCTION Studio Pangolin (Hrvoslava Brkušić) **KONTAKT** CONTACT hrvoslava@gmail.com

Delo izhaja iz diapozitivov, ki so jih našli na Zora filmu, podjetju, ki je v petdesetih letih 20. stoletja snemalo izobraževalne filme. Podobe prihajajo iz različnih delov sveta, avtorica pa se je odločila, da bo delala zgolj z enim motivom, in sicer z gorami. Z rabo postproduksijskih metod slike oživijo in postanejo gibljive podobe.

The starting point for this work were the slides found at Zora Film, a company that produced educational films in the 1950s. The images were taken in different parts of the world. However, the author chooses to work with only one motif – that of the mountains. By using complex postproduction methods, the photographs on the slides come to life, transforming into moving images.



Poskus srečne zgodbe Obid za srečna prikazna / An Attempt for a Happy Story

Severna Makedonija North Macedonia, igrani fiction, 2018, 7'

REŽIJA DIRECTOR Lavinija Sofronievska **SCENARIJ SCREENPLAY** Lavinija Sofronievska **FOTOGRAFIJA CINEMATOGRAPHY** Dario Sekulovski **MONTAŽA EDITING** Martin Ivanov, Sahko Poter Micevski **GLASBA MUSIC** Goran Trajkoski, Luka Georgiev **IGRAJO CAST** Tamara Ristoska, Matea Jankovska, Filip Trajković **PRODUKCIJA PRODUCTION** FDU-Skopje, Strymon Film, Fx3x (Ivana Shekutkoska) **KONTAKT CONTACT** ivananikolovska25@gmail.com

Sestri Angela in Mihaela sedita v bolnici in čakata na nekoga. Medtem se spominjata zgodb iz svojega otroštva in mladosti. V spominih se svet zdi veliko bolj preprost, za vse imata rešitev, vse dokler se ne pojavi prva velika težava: novice o nekogaršnji smrti. Prek njune zgodbe bomo videli, kako sta odrasli in se naučili ljubiti.

The two sisters, Angela and Mihaela are sitting in the hospital and waiting for someone. While there, they are remembering stories from their childhood and youth. In their memories, the world seems much simpler and they have a solution for everything, up until the first big problem occurs – the news about someone's death. We'll see through their stories how they managed to grow up and learn to love.



Predmeti, ki tonejo Predmeti koji tonu / Sinking objects

Hrvaška Croatia, igrani fiction, 2018, 23'

REŽIJA DIRECTOR Filip Peruzović **SCENARIJ SCREENPLAY** Ivan Turković Krnjak **FOTOGRAFIJA CINEMATOGRAPHY** Dubravka Kurobasa **MONTAŽA EDITING** Iva Ivan **KOSTUMOGRAFIJA COSTUMES** Katarina Pilić **ZVOK SOUND** Borna Buljević **IGRAJO CAST** Bernard Perić, Mladen Vasari, Ljiljana Bogojević **PRODUKCIJA PRODUCTION** Kinematograf (Dijana Mladenović) **KONTAKT CONTACT** info@kinematograf.hr, luka.hrvoj@gmail.com

Nekoč je bila očkova mala punčka, zdaj pa sedi pred njim s svojim možem in z modrico na očesu. Kaj naj oče naredi, če pa ne more ničesar zares narediti?

Once she was daddy's little girl, but now she's sitting in front of him with her husband and a bruise on her eye. What is a father supposed to do, if there is nothing he can do?



Spirala The Spiral

Hrvaška Croatia, igrani fiction, 2019, 10'

REŽIJA DIRECTOR Petar Vukičević **SCENARIJ SCREENPLAY** Petar Vukičević **FOTOGRAFIJA CINEMATOGRAPHY** Roko Birimiša **MONTAŽA EDITING** Karlo Oto Lekić **IGRAJO CAST** Rea Bušić **PRODUKCIJA PRODUCTION** Lada Brnetić **KONTAKT CONTACT** brneticlada@gmail.com, petar.vukicevic27@gmail.com

Marina neuspešno išče dom za zapuščene psičke, ki jih je našla na ulici. Da bi se sprostila, se odpravi na nočni izhod, a kmalu se situacija še bolj zaplete.

Marina unsuccessfully tries to find a home to abandoned puppies she has found on a street. In order to relax a bit, she goes on a night out, but her situation soon gets even more complicated.



Tina

Hrvaška Croatia, igrani fiction, 2019, 14'

REŽIJA DIRECTOR Dubravka Turić **SCENARIJ SCREENPLAY** Dubravka Turić **FOTOGRAFIJA CINEMATOGRAPHY** Mirko Pivčević **MONTAŽA EDITING** Dubravka Turić **KOSTUMOGRAFIJA COSTUMES** Morana Starčević **ZVOK SOUND** Dubravka Premar **IGRAJO CAST** Lana Barić **PRODUKCIJA PRODUCTION** Zagreb film (Vinko Brešan) **KONTAKT CONTACT** zagrebfilm@zagrebfilm.hr

Zagreb, zadnji dnevi leta. V starem stanovanju, kjer so vsi predmeti del neke preteklosti, Tina poskuša ponovno oživiti družinske navade. Novo leto se bliža, praznično razpoloženje in ognjemet pa stalno vdirata v njen osebni prostor.

Zagreb, the last days of the year. In an old apartment, where every object belongs to the past, Tina is trying to revive family customs. As New Year's Eve approaches, the festivities and fireworks keep intruding into her private space.



Vdahnjeno življenje Udahnut život / Imbued Life

Hrvaška Croatia, animirani animation, 2019, 12'

REŽIJA DIRECTOR Ivana Bošnjak, Thomas Johnson
SCENARIJ SCREENPLAY Ivana Bošnjak, Thomas Johnson
FOTOGRAFIJA CINEMATOGRAPHY Ivan Slipčević
ANIMACIJA ANIMATION Ivana Bošnjak, Thomas Johnson
MONTAŽA EDITING Iva Kraljević **SCENOGRAFIJA**
 SCENOGRAPHY Ivana Bošnjak, Thomas Johnson, Kata
 Gugić **ZVOK** SOUND Andrea Martignoni **GLASBA** MUSIC
 Andrea Martignoni **IGRAJO** CAST Rakan Rushaidat
PRODUKCIJA PRODUCTION Bonobostudio (Vanja
 Andrijević) **KONTAKT** CONTACT info@bonobostudio.hr,
 vanja@bonobostudio.hr

Navdahnjeno življenje je film o mladi ženski in njeni
 povezanosti z življenjsko silo narave. Svoje znanje
 nagačevanja uporablja za to, da »obnovi« živali v
 njihovem naravnem habitatu.

Imbued Life is a film about a young woman's connection
 to the life force of nature. She uses her knowledge of
 taxidermy to 'restore' the animals to their natural habitat.



Vmes Në Mes / In Between

Kosovo, dokumentarni documentary, 2019, 14'

REŽIJA DIRECTOR Samir Karahoda **SCENARIJ** SCREENPLAY
 Samir Karahoda **FOTOGRAFIJA** CINEMATOGRAPHY
 Samir Karahoda **MONTAŽA** EDITING Enis Saraçi **ZVOK**
 SOUND Memli Kelmendi **GLASBA** MUSIC Memli Kelmendi
PRODUKCIJA PRODUCTION SK Pictures (Eroll Bilibani)
KONTAKT CONTACT filmfestivals@radiatorsales.eu

Sočuten portet družin, ki morajo zaradi ekonomskih
razlogov večino življenja živeti ločeno in v tujih kulturah.

*An empathetic portrait of the families that, by economic
 necessity, need to live much of their lives separated and
 living in cultures not their own.*



Založeni spomini Zagubljena sjećanja / Misplaced Memories

Hrvaška Croatia, animirani animation, 2019, 6'

REŽIJA DIRECTOR Ivana Radić **SCENARIJ** SCREENPLAY
 Ivana Radić **FOTOGRAFIJA** CINEMATOGRAPHY Ivana Radić
ANIMACIJA ANIMATION Ivana Radić **ZVOK** SOUND Maura
 Batarilović, Sendi Pucer **GLASBA** MUSIC Maura Batarilović,
 Sendi Pucer **PRODUKCIJA** PRODUCTION Akademija
 likovnih umjetnosti Zagreb (Aleksandar Batista Ilić, Vinko
 Brešan) **KONTAKT** CONTACT zagrebfilm@zagrebfilm.hr,
 sanja.borcic@zagrebfilm.hr

V koči globoko v gozdu so dnevi polni svetlobe,
žuželke se prosto potikajo, stvari so na svojem mestu.
Vse je videti mirno. A noč prinese spremembo. Zajec
čuti neustavljivo željo po vsem surovem, nasilnem in
naravnem. Je ujetnik svojih lastnih potreb in nekega dne
izgubi nadzor.

*In a cabin, deep in the woods the days are filled with light,
 the bugs roam free, things are in their place. Everything
 seems peaceful. But night brings about a change of
 scenery. The hare has an unquenchable thirst for all things
 raw, violent, and natural. His needs make him a prisoner in
 his own body, and one day he loses all control.*

Vzhodno od raja

East of Eden



Animacija

Vladan

Petković

Ko smo ustvarili programski sklop Vzhodno od raja, smo želeli, da bi predstavljal most med filmskim programom in ProFeKK-om, vzhajajočim FeKK-ovim sklopom za filmske profesionalce, saj bi se osredotočal na predvajanje filmov iz držav s produkcijskimi okoliščinami in temami, ki so sorodne tem iz držav bivše Jugoslavije. Letos smo se odločili za sklop kratkih filmov v eni od štirih glavnih zvrsti, in sicer animaciji. Ta forma je trenutno v razcvetu v večjem delu srednje in vzhodne Evrope, tako da s programom pozdravljamo ta še kako dobrodošel preobrat.

Izbranih šest filmov prihaja iz raznolikih geografskih lokacij in tradicij animacije. Želimo vas namreč popeljati na razburljivo vožnjo skozi serijo filmov, ki med seboj niso očitno povezani, a v katerih lahko najdete svoje povezave in odkrijete svojo zgodbo.

Začnemo s tehnično nežnim, a atmosferično skrivnostnim eksperimentom iz Irana *Sem volk?* svojevrstno nadarjenega Amirja Houshanga Moeina. Ta nekoliko zlovesč začetek nato prerase v grenko družinsko zgodbo *Hči* študentke praške FAMU, Darie Kashcheeva, ki v svojem originalnem umetniškem pristopu kombinira lutke iz papirnašaja ter kamero, ki spominja na Dogmo. Nato za 11 minut ostanemo v vzhodni Evropi ter v družinskih vodah z *Žonglerjem* litovske ustvarjalke Skirmante Jakaitė. A občutek ob gledanju se povsem spremeni in preide iz prej narativnega umetniškega filma k bolj asociativni in psihološki kombinaciji romana v strupu ter znanstvenofantastičnih podob.

Upamo, da vas bo prvi del projekcij ohranil dovolj sveže za visceralno poslastico, ki sliši na ime *Pljus* – delo najverjetneje najbolj nadarjenega kitajskega animatorja Jieja Shena. In če bo količina nabranih dražljajev do naslednjega filma dokazala, da se nismo motili o predvidenem stanju, v katerega vas bo spravil, si boste lahko malo odpočili ob čudoviti in klasično animirani *Pet minut do morja* ruske filmske ustvarjalke Natalie Mirzoyane. Preden se nato potopite v *Kisli dež*, epsko 26-minutno zgodbo o zorenju Tomeka Papakula s Poljske. Film, pri katerem se edinstveni slog animacije povsem spoji s turbulentno naracijo, je prejel nagrado Grand Prix ter nagrado občinstva na Animafestu v Zagrebu, zaradi česar je bil odlična izbira za doseg obeh naših ciljev: izobraževanja in zabave.

Animation

When we started with the East of Eden section, the idea was for this sidebar to represent a bridge between the programme and the fledgling industry section of FeKK by screening films from countries of similar production circumstances and themes to those in the former Yugoslavia. This year we opted for a selection of short films made in one of the four main genres: animation. This form is currently blossoming in our wider region of Central and Eastern Europe, so the programme is also a nod to this welcome development.

The six films in the selection come from diverse geographic locations and animation traditions. We want to give you an exciting ride through a series of films which are not obviously related to each other, but where you can find your own links and discover your own story.

We open with a technically gentle but atmospherically mysterious experiment from Iran, Am I a Wolf? by the singularly talented Amir Houshang Moein. This somewhat ominous opening will stem into the poignant family story Daughter by student filmmaker from Prague's FAMU Daria Kashcheeva, whose original artistic approach combines paper-mache puppets and Dogma-like camerawork. Then, for another 11 minutes, we stay in Eastern Europe, and in family-themed territory with The Juggler by Lithuanian filmmaker Skirmanta Jakaite, but we completely change the vibe from the narrative Czech arthouse to this, more associative and psychological combination of graphic-novel technique and sci-fi imagery.

We hope that this first half of the screening will keep you fresh enough for the visceral feast that Splash by probably the most talented Chinese animator Shen Jie is. And if the mass of stimuli that you will accumulate by the time the next film comes around proves that we were right in our estimate of the state it will bring you to, you will be able to rest for a bit with Russian filmmaker's beautiful and classically animated 5 Minutes to Sea... Before you dive into the epic 26-minute coming-of-age story Acid Rain by Tomek Popakul from Poland. This title in which the unique style of animation goes perfectly hand-in-hand with the bumpy narrative won the Grand Prix and the audience award at Animafest Zagreb, making it a perfect choice for both our goals: education and entertainment.



Hči Dcera / Daughter

Češka Czech Republic, stop animacija stop motion animation, 2019, 15'

REŽIJA DIRECTOR Daria Kashcheeva **SCENARIJ** SCREENPLAY Daria Kashcheeva **ANIMACIJA** ANIMATION Daria Kashcheeva **MONTAŽA** EDITING Alexander Kashcheev **SCENOGRAFIJA** SCENOGRAPHY Daria Kashcheeva **KOSTUMOGRAFIJA** KOSTUMOGRAFIJA Daria Kashcheeva **ZVOK** SOUND Daria Kashcheeva, Jan Mesany **GLASBA** MUSIC Daria Kashcheeva, Jan Mesany **PRODUKCIJA** PRODUCTION FAMU (Alexandra Hroncova) **KONTAKT** CONTACT dariakashcheeva@gmail.com

V bolnišnični sobi se hči spominja trenutka iz otroštva, ko je želela z očetom deliti svojo izkušnjo s poškodovano ptico. Trenutek nerazumevanja in izgubljen objem se v letih raztegneta vse do bolnišnične sobe, kjer se razbije okno. Vanj je trčila mala ptica.

In a hospital room, the Daughter recalls a childhood moment when as a little girl she tried to share her experience with an injured bird with her Father. A moment of misunderstanding and a lost embrace has stretched into many years all the way to this hospital room, until the moment when a window pane breaks under the impact of a little bird.



Kisli dež Acid Rain

Poljska Poland, 2D/3D animacija 2D/3D animation, 2019, 26'

REŽIJA DIRECTOR Tomek Popakul **SCENARIJ** SCREENPLAY Tomek Popakul **FOTOGRAFIJA** CINEMATOGRAPHY Tomek Popakul **ANIMACIJA** ANIMATION Tomek Popakul **MONTAŽA** EDITING Tomek Popakul **SCENOGRAFIJA** SCENOGRAPHY Tomek Popakul **ZVOK** SOUND Michał Fojcik **GLASBA** MUSIC Escape from Warsaw, Lou Karsh, Reptant **IGRAJO** CAST Daria Bułka, Piotr Bułka, Maciej Miszczak **PRODUKCIJA** PRODUCTION Animoon (Piotr Szczepanowicz, Grzegorz Wacławek) **KONTAKT** CONTACT marta.swiatek@kff.com.pl, malgorzata.kramek@kff.com.pl

Nekje v vzhodni Evropi. Punca zbeži iz svojega depresivnega domačega kraja. Njeno začetno navdušenje nad štopanjem se ohladi, ko se sredi noči znajde na obrobju mesta. Na mostu zagleda postavo, ki na ograji nevarno lovi ravnotežje. Tako spozna Skinnyja, neuravnovešenega čudaka. Skupaj z njim se odpravi na pot brez cilja.

Somewhere in the Eastern Europe. A girl runs away from her depressing hometown. Her early enthusiasm about the hitch-hike falls when she finds herself in the city outskirts in the middle of the night. At the bridge she meets a figure balancing unsafely on the guardrail. That's how she meets Skinny – a kind of unstable weirdo. Together with him, she sets on a journey with no destination.



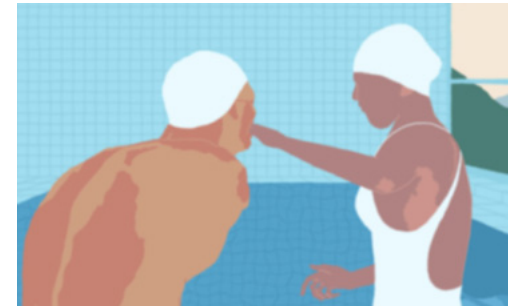
Pet minut do morja Piat minut do moria / Five Minutes to Sea

Rusija Russia, 2D animacija 2D animation, 2018, 7'

REŽIJA DIRECTOR Natalia Mirzoyan **SCENARIJ** SCREENPLAY Natalia Mirzoyan **FOTOGRAFIJA** CINEMATOGRAPHY Natalia Mirzoyan **ANIMACIJA** ANIMATION Natalia Mirzoyan, Ksenia Ustyuzhaninova, Anna Abashina **MONTAŽA** EDITING Natalia Mirzoyan **ZVOK** SOUND Artem Fadeev **GLASBA** MUSIC Artem Fadeev **IGRAJO** CAST Svetlana Pismichenko, Elena Markina, Ekaterina Pychtina **PRODUKCIJA** PRODUCTION Svetlana Pismichenko, Elena Markina, Ekaterina Pychtina **KONTAKT** CONTACT n_secr22@yahoo.com

Mama poda svojo odredbo: preden se vrneš v vodo, si moraš vzeti odmor in tiho sedeti pet minut. Za malo deklico teh pet minut predstavlja ocean dolgčasa, ki se razteguje v neskončnost. Zato začne opazovati, kako jih preživljajo ostali kopalci.

The mother issues her decree: before you get back in the water, you have to take a break and sit quietly for five minutes. For the little girl, these five minutes are an ocean of boredom that stretches on forever and ever. She starts to watch the other bathers and how they spend their five minutes.



Pljusk Splash

Kitajska China, 2D animacija, eksperimentalni 2D animation, experimental, 2019, 9'

REŽIJA DIRECTOR Jie Shen **SCENARIJ** SCREENPLAY Jie Shen **ANIMACIJA** ANIMATION Jie Shen **SCENOGRAFIJA** SCENOGRAPHY Jie Shen **ZVOK** SOUND Keju Luo **GLASBA** MUSIC Keju Luo **PRODUKCIJA** PRODUCTION Jie Shen **KONTAKT** CONTACT festival@parallaxchina.com

Pljusk vode je kot bomba, ki pretrese spokojnost bazena.

The splash of water is like a bomb, about to break the tranquility of the pool.



Sem volk? Gorgam-oGale Mibaram / Am I a Wolf?

Iran, 2D animacija 2D animation, 2018, 8'

REŽIJA DIRECTOR Amir Houshang Moein **SCENARIJ**
SCREENPLAY Amir Houshang Moein **ANIMACIJA**
ANIMATION Amir Houshang Moein **ZVOK** SOUND Hosein
Ghourchian **GLASBA** MUSIC Mohamad Jafari **PRODUKCIJA**
PRODUCTION KANOON – Institute for the Intellectual
Development of Children & Young Adults **KONTAKT**
CONTACT amir.houshang.moein@gmail.com

V šoli otroci z lutkami uprizarjajo znano zgodbo o volku
in sedmih kozličkih. Soočita se varuška koza, žalostna
zaradi kozličkov, in jezni ter osamljeni volk. Kot ponavadi
prevlada volk, le da tokrat ...

*Children perform the familiar story of the wolf and yeanelings
in school as a puppet theater. The nanny goat in the grief
of its yeanelings and the angry wolf in its solitude, face each
other. As usual, the wolf triumphs, but...*



Žongler The Juggler

Litva, Francija Lithuania, France, 2D animacija 2D
animation, 2018, 11'

REŽIJA DIRECTOR Skirmanta Jakaitė **SCENARIJ**
SCREENPLAY Skirmanta Jakaitė **FOTOGRAFIJA**
CINEMATOGRAPHY Skirmanta Jakaitė **ANIMACIJA**
ANIMATION Skirmanta Jakaitė **MONTAŽA** EDITING
Skirmanta Jakaitė **SCENOGRAFIJA** SCENOGRAPHY
Skirmanta Jakaitė **ZVOK** SOUND David Vincent **GLASBA**
MUSIC Biosphere **PRODUKCIJA** PRODUCTION Delphine
Schmit **KONTAKT** CONTACT festival@miyu.fr

Živimo v isti hiši, a v različnih stanovanjih, službah,
položajih, prepričanjih in vizijah. Vsak od nas se nahaja
v svojem razdelku, kjer se slepi, da je svet en sam in da
zares obstaja. Včasih pa se skrivnostna nit razkrije in
takrat se mi zdi, da sem povsem blizu razumevanja ...

*We live in the same house, but in different apartments, jobs,
situations, believes, visions. Each in our own compartment,
we fool ourselves that the world is one and that it exists.
Sometimes it seems that an incomprehensible thread
becomes visible and I am on a verge of understanding...*

Hommage



Jugoslovanski človek

The Yugoslav

Anja

Banko

Dušan Makavejev (1932–2019) se v zgodovino filma vpisuje z velikimi črkami. Enfant terrible, provokator, dušeslovec, erot, subverzivni poet, nadrealist, antiideolog – vse to so oznake, ki jih lahko pripišemo temu velikanu jugoslovanskega filma. Njegov opus je širok in raznovrsten, preči ga svojevrstna avtorska linija humorja v odnosu do telesa in duha vsakršne ideologije, v humanistični in individualistični noti poudarjanja svobode posameznika v razmerju do sistema: najsibo umetniškega, najsibo političnega. Četudi režiserja uvrščamo v črni val jugoslovanskega filma, ki se je v šestdesetih letih razcvetel kot antipod socialističnega realizma jugoslovanske države, Makavejev v svoji provokativnosti in razpetosti v svobodo človeka odstopa dokončni kategorizaciji.

Po študiju psihologije na beograjski univerzi se je Makavejev v petdesetih priključil beograjskemu kino klubu, ki je poleg zagrebškega in splitskega tvoril eno od ključnih žarišč–oporišč filmske umetnosti. Podobno kot drugod po Evropi je v povojnem času tudi za novo nastajajoči jugoslovanski kulturni prostor prav filmska umetnost predstavljala eno od ključnih vej: država je poleg profesionalne filmske produkcije – v leninovskem duhu razumljena kot eden od vodilnih propagandnih motorjev – podpirala tudi amatersko filmsko produkcijo. Ta je obenem, prav zaradi svoje vrednostne pozicije drugosti v razmerju do profesionalnega filma, predstavljala precej svobodno igrišče, kjer so se kalila bodoča velika imena jugoslovanskega filma.

Črni val, za razliko od socialističnega realizma, upodablja posameznika v njegovi individualnosti, enkratnosti njegovega univerzuma, pri čemer je ta največkrat marginaliziran v odnosu do univerzalistično poenostavljenega razumevanja subjekta v ideološkem projektu izgrajevanja socialistične družbe, kjer je posameznik zgolj člen–vijak v verigi mehanizma, namerjenega v svetlečo bodočnost. Temu z roko v roki sledi odmik od visoko stiliziranih tropov in motivov socialističnega realizma – naturalizem in dokumentaristični slog se pri Makavejevu večkrat lomita v nadrealističnih poetikah črnega humorja in absurda, pri čemer se avtor naslanja na poetiko domačih literatov in drugih

Dušan Makavejev (1932–2019) is a prominent name in the history of film. Enfant terrible, provocateur, psychologist, Eros, subversive poet, surrealist, anti-ideologist can all be attributed to this giant of the Yugoslav film. His filmography is wide and versatile, intertwined with a unique authorial style of humour that can be seen in the attitude towards the body and soul inside any kind of ideology, in the humanistic and individualistic note of emphasising the freedom of an individual in relation to the system: be it artistic or political. Although Makavejev is considered to be a representative of the Yugoslav Black Wave film movement that flourished in the 1960s as an antipode of the Yugoslav socialistic realism, the director in his provocativeness and attachment to man's freedom defies conclusive categorisation.

In the 1950s, after his psychology studies at the Belgrade University, Makavejev joined the Belgrade Cinema Club. Together with those in Zagreb and Split, the clubs represented one of the key points/bases of the film culture. In the post-war Yugoslavia (as well as in Europe) cinematic art was one of the main disciplines of the newly forming cultural arena. The country supported not only the professional film production – in the spirit of Lenin understood as one of the leading forces of propaganda – but also the amateur. Because it was second to professional film, amateur production was a relatively unrestricted territory that raised the great names of Yugoslav films.

In contrast with the socialist realism, the Black Wave portrays its character in his/her individuality, uniqueness of his/her universe, which mostly has marginalised attitude towards the universalistically simplified comprehension of the subject inside the ideological building of a socialist society. One in which an individual is merely a link in the chain of mechanisms aimed at the 'bright future'. It simultaneously moves away from highly stylised tropes and motifs of socialist realism. In Makavejev's works, naturalistic and documentary style often break on the surreal poetics of black humour and the absurd, for which he leans onto the poetics of local writers and other artists gathered around the

umetnikov, zbranih okoli nadrealista Marka Ristića, ki velja poleg Miroslava Krleža za enega od dveh glavnih oporišč »drugačne« umetnosti v razmerju do državne ideologije. Nadrealizem in naturalizem v poudarjeno subverzivno-tragično-humorni noti zaznamujeta tako zgodnje delo Makavejeva – torej amaterske in kasneje profesionalne kratke filme – kot tudi, s sicer mestoma drugačnimi poudarki, kasnejši opus, kjer je v ospredje postavljen človek v krik po osvoboditvi duha in telesa v najbolj dobesedni mesenosti intime.

Izbor Makavejevih kratkih filmov, ki je predstavljen na letošnjem FeKK-u, se osredotoča predvsem na njegova zgodnja dela, na obdobje ustvarjanja amaterskega filma pod okriljem beograjskega kino kluba. Filmi, večinoma posneti v črno-beli tehniki (za razliko od kasnejšega ustvarjanja avtorja, kjer tudi barve dobijo pomembno simbolno in poetično vrednost), se razpenjajo po dveh slogovno osnovnih linijah, na katerih Makavejev tudi kasneje izgrajuje svoj opus: na eni strani dokumentaristični slog (npr. *Prekleti praznik* [1958], *Kaj je to delavski svet* [1959], *Parada* [1962], *Lepotica 62* [1962] in *Nova domača žival* [1964]), na drugi pa nadrealistična poetika (*Pečat* [1955] in *Antonijevo razbito ogledalo* [1957]). Kljub na videz povsem drugačni tematski in idejni zasnovi, ki se odražata skozi slogovni pristop, pa avtorjev poudarek v vseh izpostavljenih naslovih tke skupno rdečo nit – na tak ali drugačen način namreč izrisuje posameznika v njegovi individualnosti in enkratnosti v odnosu do sistema in ideologije, ki se na drugi strani kaže kot totalitaristična in antihumanistična. Če v svojih »nadrealističnih« filmih Makavejev tke zgodbo iz posameznika v njegovi težnji po svobodi, ljubezni in enkratnosti v razmerju do sistema skozi simbolno in sanjsko, se njegovi dokumentaristični filmi na prvi pogled dotikajo »velike zgodbe« različnih družbenih realij (parada ob prvem maju, izbor za lepotic leta idr.), pri čemer uspe mitologizirano vseobsežnost sistema subvertirati predvsem skozi uporabo detajla, ki gledalčev pogled obrne v prezrto in nevidno – v vrelišče subjektivnega. Pri tem se večkrat poslužuje ejzenštejnovskih prijemov montaže, ki jih prav z idejo poudarjanja shizofrene vrzeli med posameznikom in sistemom metatekstualno koristi kot točko komentarja in odvoda gledalčevega pogleda stran od uniformiranih mask, neposredno v človeško, intimno, individualno. Prav ta vrzel je tisto, iz česar se navsezadnje pne ves avtorjev opus.

surrealist Marko Ristić, who is considered to be (along with Miroslav Krleža) one of the two main forts of 'alternative' art in relation to national ideology. Surrealism and naturalism in the emphasised subversive, tragic, and humorous manner characterise both Makavejev's early work – amateur and later professional short films – as well as later contributions, which focus on a man crying for the liberation of the body and soul in the most literally sensual intimacy.

*The selected shorts by Makavejev presented at this year's FeKK focus mostly on his early work, on the period of amateur film created under the wing of the Belgrade Cinema Club. The films, mostly shot in B&W (in contrast to his later creations in which colours carry an important symbolic and poetic meaning) follow two basic styles, which also become the roots of Makavejev's later films: on one hand, this is the documentary style (for example, *Damned Holiday* [1958], *What Is a Workers Council?* [1959], *Parade* [1962], *Miss Beauty 62* [1962], and *New Domestic Animal* [1964]), and on the other, the surrealist poetics (*The Seal* [1955] and *Anthony's Broken Mirror* [1957]). Despite seemingly having a different theme and idea as discernible from the stylistic approach, the author's emphasis in all the titles mentioned weaves a uniformed main theme. It portrays the individual in one way or another in his/her individuality and uniqueness inside the system and ideology that come across as totalitarian and anti-humanistic. If Makavejev in his 'surrealistic' films weaves a story through symbolism and reverie from inside the individual in his/her drive for freedom, love, uniqueness in relation to the system, his documentaries at first sight touch upon the 'great story' of different social realities (*Labour Day Parade, an annual beauty pageant, etc.*) at which point he manages to subvert the mythologized all-encompassing system mostly through the use of a detail that shifts the viewer's attention into the overlooked and invisible – into the boiling point of the subjective. He often makes use of Eisenstein's editing techniques. By emphasising the schizophrenic gap between the individual and the system, he uses them as the point of commentary and a diversion of the viewers' attention from the uniformed masks directly into the human, the intimate, the individual. And this is the gap that all of Makavejev's filmography rises from.*



Antonijevo razbito ogledalo *Antonijevo razbijeno ogledalo* */ Anthony's Broken Mirror*

Jugoslavija Yugoslavia, igrani fiction, 1957, 11'

REŽIJA DIRECTOR Dušan Makavejev

SCENARIJ SCREENPLAY Dušan Makavejev

FOTOGRAFIJA CINEMATOGRAPHY Vojislav Lukić,
Aleksandar Petković

MONTAŽA EDITING Marko Babac

IGRAJO CAST Anja Baškovac, Dragoljub Ivkov

PRODUKCIJA PRODUCTION Kino Klub Beograd

Potepuh Antonij je nesrečno zaljubljen v krojaško lutko. V njegovi domišljiji mu ta vrača ljubezen, vse dokler se njegove iluzije ne razblinijo.

The vagabond Antonij is unhappily in love with a tailor's dummy. In his imagination, the doll returns his affection but only until his fantasies diminish.



Kaj je to delavski svet? Što *je to radnički savjet? / What* *Is a Workers Council?*

Jugoslavija Yugoslavia, dokumentarni documentary, 1959, 13'

REŽIJA DIRECTOR Dušan Makavejev

SCENARIJ SCREENPLAY Dušan Makavejev

FOTOGRAFIJA CINEMATOGRAPHY Jure Ruljančić

MONTAŽA EDITING Lida Branis

GLASBA MUSIC Klea Harisijadis

PRODUKCIJA PRODUCTION Zagreb film

Deček in deklica si ogledujeta obrate tovarne Josip Kraš, kjer nastajajo keksi in čokolade. Poleg proizvodnje in raznovrstnih poslastic se otroka spoznata tudi z delavskim svetom tovarne.

A girl and a boy are touring the Josip Kraš factory that makes biscuits and chocolates. Besides learning about the manufacture and various sweets, they also delve into the world of the worker's council.



Lepotica 62 *Ljepotica 62 /* *Miss Beauty 62*

Jugoslavija Yugoslavia, dokumentarni documentary, 1962, 13'

REŽIJA DIRECTOR Dušan Makavejev

SCENARIJ SCREENPLAY Dušan Makavejev

PRODUKCIJA PRODUCTION Sutjeska film

Izbor »Lepotice leta '62« na natečaju časopisa *Sport i svet* v Beogradu. Veliki spektakel končnega izbora, priprave deklet na nastop, razglasitve lepote in razočaranja drugih finalistk.

The "Miss Beauty '62" pageant organised by the Sport i svet newspaper in Belgrade. The grand finale of the pageant, preparations for the show, announcement of the Miss, and the disappointment of the other finalists.



Nova domača žival *Nova domaća životinja /* *New Domestic Animal*

Jugoslavija Yugoslavia, dokumentarni documentary, 1964, 8'

REŽIJA DIRECTOR Dušan Makavejev

SCENARIJ SCREENPLAY Dušan Makavejev

FOTOGRAFIJA CINEMATOGRAPHY Branko Perak

PRODUKCIJA PRODUCTION Dunav Film

Spremembe na jugoslovanskem podeželju ob širši uvedbi motorizacije. Sadje in zelenjava se po novem na trg vozita z avtomobilom. Avto postane nova človekova domača žival in nasledi konja, ki mu je odprta samo še pot v klavnico.

The changes in the Yugoslav countryside due to wider use of motorization. Fruit and vegetables are now brought to the market by cars. A car becomes the new farm animal and replaces the horse, its path now only leading to the slaughterhouse.



Parada Parada / Parade

Jugoslavija *Yugoslavia*, **dokumentarni** *documentary*, **1962**, 10'

REŽIJA *DIRECTOR* Dušan Makavejev

SCENARIJ *SCREENPLAY* Dušan Makavejev

FOTOGRAFIJA *CINEMATOGRAPHY* Aleksandar Petković, Branko Perak

MONTAŽA *EDITING* Marko Babac

NASTOPAJO *FEATURING* Klea Harisijadis

PRODUKCIJA *PRODUCTION* Dunav film

Drugo obličje najbolj svečane prvomajske demonstracije. Obrazi in koraki udeležencev pred začetkom parade.

The other side of the most festive first-of-May demonstration. The faces and steps of the participants before the start of the parade.



Pečat The Seal

Jugoslavija *Yugoslavia*, **igrani** *fiction*, **1955**, 17'

REŽIJA *DIRECTOR* Dušan Makavejev

SCENARIJ *SCREENPLAY* Dušan Makavejev

FOTOGRAFIJA *CINEMATOGRAPHY* Marko Babac

MONTAŽA *EDITING* Marko Babac

IGRAJO *CAST* Jovan Cirilov, Mila Radosavljević

PRODUKCIJA *PRODUCTION* Zagreb film

Satirična pripoved o umrlem, ki se spominja svojega življenja, medtem ko čaka, da mu mrliška komisija zapečati krsto. Razosebljanje človeka skozi birokracijo, katere glavno vrednostno merilo je uradni pečat.

A satire about a deceased, who recollects his life while waiting for the coroner to seal his coffin. Depersonalisation of a man through bureaucracy, whose only measure of value is an official seal.



Prokleti praznik Prokleti praznik / Damned Holiday

Jugoslavija *Yugoslavia*, **igrani** *fiction*, **1958**, 9'

REŽIJA *DIRECTOR* Dušan Makavejev

SCENARIJ *SCREENPLAY* Vasko Popa

PRODUKCIJA *PRODUCTION* Zagreb Film

Dela ljudskih umetnikov na vaških nagrobnih spomenikih. Oživljanje motivike in simbolov na podobah, ki so posvečene posmrtnemu življenju pokojnika.

A short about the tombstone creations of village artists, who revive the motifs and symbols on figures dedicated to the afterlife of the deceased.

Instant Kult
Instant Cult



Kje ste, fantje

Nadina

Štefančič

Svet si je moral vzeti čas, preden sta se iz njegovih pogojev možnega lahko izvili dve mojstrovini – film in punca. Še najmanj do stoletja nazaj je punca obstajala le kot oblika drugih ljudi, otrok ženskega spola ali zametek ženske. Še danes ji je, če kaj, v jeziku lastno le zagotovilo prihodnosti, v kateri bo ženska, saj najdemo kvečjemu slovarska gesla, ki jo označujejo kot mlado žensko. Vendar pa punco zaman iščemo v biološkem ali družbenem spolu, saj se bolj kot posledica evolucije ali drugih zgodovinj javlja kot neslutena avtonomnost postajanja. Simone de Beauvoir je s tezo »ženska se ne rodi, ampak postane« punco poglagolila, skrila jo je v besedo »postane« in ji pripisala nenehno gibanje. Ja, v načinu obstoja je punca še najbolj podobna filmu, vsa gibljiva, neutrudna nosilka tovara na poti od otroka k ženski. Na gib obsojeni tandem, punca in film, odpadnika statičnosti, sta zavezništvo sklenila tudi v umetnosti srbske režiserke Jelene Gavrilović. Njeni kratki filmi so priče gibanj, gibljivi odtisi premikov, sprememb in ritualov, ki vznikajo v deklitstvu.

V kratkem filmu *Krila in stvari*, ki smo ga lahko videli na lanskem FeKK-u, a ni del letošnjega izbora, kamera steče za Mio v trenutku, ko prične v njen skrivni svet čudežev vdirati družba. Predstavlja se kot Nezemljanka, bega po gozdu in se previdno približuje simbolom družbe, učilnicam in jedilnicam. Z lovom kresnic se oklepa otroške kontemplacije magije, obenem pa že prepozna svoj negotov neobstoj v svetu socialnih imperativov. Čudežnost, spodvita v kresnice filma *Krila in stvari*, se začne razgrajevati v *Nekaj sladkega*. Otrok se dokončno pretopi v punco in svojo spremenjeno vlogo popelje v svet, jo socializira. Protagonistka Ena manevrira med hierarhijami zavez medosebnih odnosov. Znajti se mora v besednih dvobojih s prijateljicami in v vihuri debat odraslih žensk. V vseh situacijah Ena išče nekaj sladkega, vendar nima niti dovoljenja staršev niti svojega denarja. Še najbližje sladkobi je, ko se dotika prijateljeve roke. S tem vpeljuje eno osrednjih tematik filmov Jelene Gavrilović, ki s pretanjenim občutkom za doziranje detajlov upesnjuje deklitško garanje v odnosih s fanti. Pogled usmerja v ves trud, ki se kopiči v obrednih pripravih na fantovski pogled: od izbire šminke do precizno izbranega načina, na katerega bodo lasje padli na ramena.

Boys, Where Are You

The world had to take its time before two masterpieces were able to evolve – a film and a girl. At least a century ago a young girl still existed purely as a form of other people, the child of female gender or the beginning of a woman, a 'young woman'. But it is futile to look for a young girl in biological and social gender because it comes in more as an unimagined autonomy of becoming than as a consequence of the evolution or other histories. With her thesis "One is not born, but rather becomes, a woman," Simone de Beauvoir hid the young girl inside the word 'become' and attributed her with constant movement. Indeed, in the manner of existence a young girl is closest to film: all-moving, an inexhaustible carrier of a load on her way from a child to a woman. This tandem of a young girl and a film formed an alliance also in the art of the Serbian director Jelena Gavrilović. Her short films bear witness to motions, moving impressions of shifts, changes, and rituals that surface during girlhood.

In the short Wings and Things (which was screened at last year's FeKK but is not part of this year's selection) the camera follows Mia at the moment when the society starts interrupting her secret world of wonders. She introduces herself as an alien, runs around the forest, and carefully approaches the symbols of society. By chasing fireflies, she clings to her childish contemplation of magic, while also noticing her insecure non-existence in the world of social imperatives. The wondrousness, wrapped inside the fireflies of Wings and Things, starts to dissolve in Something Sweet. The child ultimately melts into a young girl and takes its altered role into the world, socialising it. The protagonist Ena manoeuvres among the hierarchies of relationship obligations. She has to handle verbal fights with friends or thunderous debates of adult women. In all situations, Ena is looking for something sweet but she has neither her parents' permission nor her own money. She feels closest to sweetness when she touches her friend's hand. This action introduces one of the main film topics of Jelena Gavrilović, who poetises a young girl's toil in relations with boys with her refined sense for rationing the details. She focuses on all the effort that accumulates in the ceremonial preparations aimed at a boy's attention:

Prek kratkometražnega trisa, prikazanega v letošnjem Instant kultu, režiserka vije elemente romantike, ki prežemajo seks in prebolevanje ljubezni. V filmu *Nisem tvoj prijatelj* osnovnošolka spoznava vznemirjenje prek starejše sestre, v manifestu razdevičenja *Kje ste, fantje* je v prvem planu punca tik pred, med in tik po prvem seksu, otožni *Nikogar ni* pa se začne postkoitalno in razvije preprogo zadrege in samoponiževalnih rutin, ki deklitstvo prepojijo v prošnji po fantovski pozornosti. Junakinje Jelene Gavrilović so zaljubljene, dostojanstveno poražene, odrezave, z zlomljenimi srci, obsedene s fanti, verižne kadilke, ki hitro odpuščajo, se sončijo, depilirajo, ličijo, hihitajo in hlipajo, ponavljajo besedo ljubezen, kot da bo pomagalo, razpirajo roke v krila, v gozdu, na robu spoznanja, na telefonu s prijateljicami, sredi beograjskega blokovskega naselja, včasih celo ob spremljavi Rihanninih Diamonds. Kot v *Bandi punc* francoske režiserke Céline Sciamma.

Dokler nenadoma ne obsedijo na koncu poletja, opremljene z vsemi tesnobami, ki so se nakopičile v postajanju, globoko vdihnejo cigaretni dim, in v odblesku odraslih zagledajo svoj prihod na cilj. Film *Vedno več stvari prihaja*, zmagovalec v sekciji FeKK YU prve edicije festivala, preigra vse plasti, ki punco prekrijejo z njeno žensko različico. Protagonistka Jelena se spozna z novonastalo resničnostjo, ko se na družinskem obisku srečajo nemoči treh generacij žensk, njene babice, mame in nje. Skozi njihov stopnjevan boj za čustveno emancipacijo in finančno neodvisnost se razjasni, da je bilo njihovo deklitstvo polje družbenih sprememb. Pripoznanje deklitstva kot gibala družbe je bilo vedno povezano z bojem za svobodo. Ni naključje, da je bila Louisa May Alcott, avtorica romana *Čas deklitstva*, ena prvih avtoric literature o puncah, tudi sufražetka, abolicionistka in borka za splošno volilno pravico. Jelena Gavrilović sledi njenim naporom, a ne pozablja niti na revolucionarni naboj fantovstva, predvsem v dokumentarcu *Bibi*, mladosti pa vrača uporniški značaj še v svoji spletni seriji *#samokažem*, za katero je dobila prestižno ameriško nagrado satelit.

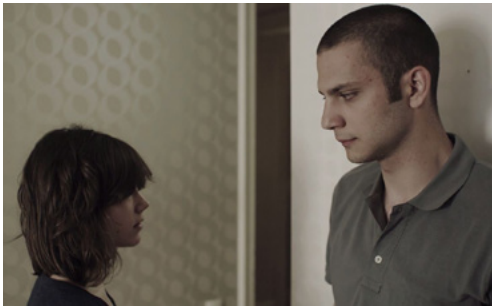
Tudi iz njenih videospotov, ki jih bomo skupaj z izborom igranih filmov predstavili na letošnjem FeKK-u, v nas zrejo punce. Najbolj pomenljivo v skladbi *Worried Mind* beograjske indiefolk zasedbe Stray Dogg, v katerem ob verzu o tišini, ki preklinja in kriči, Jelena Gavrilović čez zaslon postavi skupino molčečih punc. Kot bi rekla ameriška pesnica Olivia Gatwood, so punce tiste osebe, ki nas učijo kričati.

from the right choice of lipstick to the carefully selected manner in which the hair will fall on the shoulders.

The director weaves the elements of romance that permeate sex and getting over through the triform short. In the film I Am Not Your Friend an elementary schoolgirl is discovering excitement via her older sister, in Boys, Where Are You, a manifesto of deflowering, we follow a girl right before, between, and after her first sex, while the melancholic Nobody Here starts postcoitally and unfolds the layer of embarrassment and self-degrading routines that soak through the girlhood in the plea for boys' attention. Gavrilović' heroines are infatuated, nobly defeated, curt, broken-hearted, obsessed with boys, chain smokers, quick to forgive; heroines who sunbathe, shave, make-up, giggle and sob, repeat the word love as if that might help, spread their arms as wings; who are in the forest, on the edge of recognition, on the phone with friends, in the middle of Belgrade blocks of flats, sometimes even accompanied by Rihanna's Diamonds. Just as in Bande de filles of the French director Céline Sciamma.

Until suddenly sitting still at the end of summer, fitted with all the anxieties that have heaped up in their becoming, they inhale the cigarette smoke, and in the reflection of adults behold their arrival at the finish line. With Many Things to Come plays with all the layers that cover the young girl with its version of a new woman. At a family gathering, the protagonist Jelena is faced with her new reality when the helplessness of three generations of women meets: that of her grandma, mother, and hers. Through their gradually intensified fight for emotional emancipation and financial independence, it becomes clear that their girlhood was a plain of social changes. The acknowledgement of girlhood as the motor of society was always connected with the fight for freedom. It is no coincidence that Louisa May Alcott, the author of the novel Little women and one of the first authors of literature on young girls, was also a suffragette, abolitionist, and a fighter for the right to vote. Gavrilović follows her efforts, however, keeping in mind also the revolutionary charge of boyhood.

Girls are also looking at us in her music videos, which we will see (along with a selection of her shorts) at this year's FeKK. They most significantly do so in the song Worried Mind by the Belgrade indie folk band Stray Dogg, in which during the verse about silence that curses and screams, Gavrilović fills the screen with a group of silent girls. To paraphrase the American poet Olivia Gatwood: "Young girls are those who teach us how to scream."



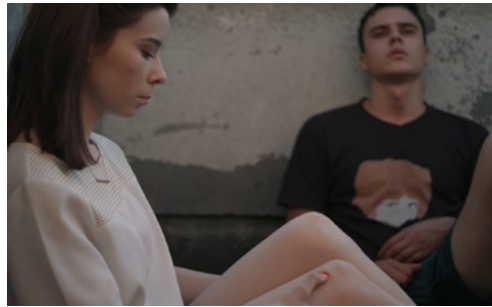
Kje ste, fantje? Momci, gde ste / Boys, Where Are You

Srbija Srbija, igrani fiction, 2012, 11'

REŽIJA DIRECTOR Jelena Gavrilović **SCENARIJ** SCREENPLAY Jelena Gavrilović **FOTOGRAFIJA** CINEMATOGRAPHY Ivan Marković **MONTAŽA** EDITING Uroš Maksimović **SCENOGRAFIJA** SCENOGRAPHY Dunja Jovanović **KOSTUMOGRAFIJA** COSTUMES Marija Janošević **IGRAJO** CAST Ana Mandić, Filip Žarković, Snežana Momčilović **PRODUKCIJA** PRODUCTION FDU Beograd (Dunja Lazić, Anita Mitić)

Čeprav Lena še vedno ni prepričana, ali je to prava stvar, se je odločila.

Even though she still isn't sure whether it's the right thing to do, Lena has made a decision.



Nikogar ni Nikog nema / Nobody Here

Srbija Srbija, igrani fiction, 2017, 20'

REŽIJA DIRECTOR Jelena Gavrilović **SCENARIJ** SCREENPLAY Jelena Gavrilović, Dimitrije Kokanov **FOTOGRAFIJA** CINEMATOGRAPHY Igor Đorđević **MONTAŽA** EDITING Ana Žugić **SCENOGRAFIJA** SCENOGRAPHY Livija Mikić **KOSTUMOGRAFIJA** COSTUMES Vladislava Joldžić **IGRAJO** CAST Teodora Janković, Igor Benčina, Nina Popović **PRODUKCIJA** PRODUCTION FDU Beograd (Nada Savić)

17-letna Sara je obsedena s svojim bivšim fantom Sergejem. V odsotnosti očetovske figure najde tolažbo v svojem telesnem stražarju Dušanu.

Sara, a 17-year-old girl, is obsessed with her ex-boyfriend Sergej. In absence of a paternal figure, she finds comfort in her bodyguard Dušan.



Nisem tvoj prijatelj / Ja nisam tvoj drug / Am Not Your Friend

Srbija Srbija, igrani fiction, 2013, 19'

REŽIJA DIRECTOR Jelena Gavrilović **SCENARIJ** SCREENPLAY Jelena Gavrilović **FOTOGRAFIJA** CINEMATOGRAPHY Ivan Marković **MONTAŽA** EDITING Uroš Maksimović **IGRAJO** CAST Vida Stanić, Kristina Galović, Maja Vujinović **PRODUKCIJA** PRODUCTION FDU Beograd (Jovana Tomić, Jelena Gavrilović)

Desetletni Vida in Maja poletne dni preživljata v blokovskem stanovanju v Novem Beogradu. Vidina starejša sestrčna Milena je zaljubljena v soseda Ljuba in desetletnici ga začneta zasledovati. Sanjarita o Mileninem najstniškem svetu ljubezni, svobode in odgovornosti.

Vida and Maja are ten years old. Vida's elder cousin Milena is in love with Ljuba, Vida's neighbor. They spend the hot summer days in their apartment-building block in New Belgrade spying on Ljuba. Vida and Maja dream about Milena's teenage world of love, freedom and responsibility.



On Tour – By The Sea

Srbija Srbija, videospot music video, 2015, 3'

REŽIJA DIRECTOR Jelena Gavrilović **SCENARIJ** SCREENPLAY Jelena Gavrilović **FOTOGRAFIJA** CINEMATOGRAPHY Igor Đorđević **MONTAŽA** EDITING Jelena Gavrilović

Videospot za pesem z albuma **Folkrock** alternativne country skupine On Tour.

Music video for a song from the Folkrock album by the alternative country band On Tour.



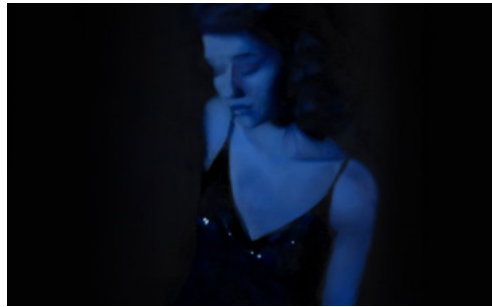
Stray Dogg – Bad Man

Srbija Srbija, **videospot** music video, 2018, 4'

REŽIJA DIRECTOR Jelena Gavrilović **KONCEPT**
CONCEPT Nataša Stanković, Dušan Strajnić
FOTOGRAFIJA CINEMATOGRAPHY Dušan Grubin
MONTAŽA EDITING Ana Žugić, Mina Petrović
SCENOGRAFIJA SCENOGRAPHY Dragana Bačović
KOSTUMOGRAFIJA COSTUMES Biljana Grgur **IGRAJO**
 CAST Vladimir Milićević, Dunja Stanković **PRODUKCIJA**
 PRODUCTION Cinnamon Production (Dušan Strajnić)

Videospot za pesem s četrtega studijskega albuma
Look At The Moon beograjske indiefolk zasedbe Stray
 Dogg. Naj te ne zaslepijo njegove otroške oči.

*Music video for a song featured on the fourth studio album
 titled Look At The Moon by the Belgrade indie folk band
 Stray Dogg. Don't be fooled by the eyes of a child.*



Stray Dogg – Too Much Madness

Srbija Srbija, **videospot** music video, 2018, 4'

REŽIJA DIRECTOR Jelena Gavrilović **KONCEPT**
CONCEPT Nataša Stanković, Dušan Strajnić
FOTOGRAFIJA CINEMATOGRAPHY Dušan Grubin
MONTAŽA EDITING Ana Žugić, Olga Košarić
SCENOGRAFIJA SCENOGRAPHY Dragana Bačović
KOSTUMOGRAFIJA COSTUMES Biljana Grgur **IGRAJO**
 CAST Dušan Strajnić, Ostroga Mi **PRODUKCIJA**
 PRODUCTION Cinnamon Production (Dušan Strajnić)

Videospot za pesem s četrtega studijskega albuma
Look At The Moon beograjske indiefolk zasedbe Stray
 Dogg. V glavni vlogi se nahaja pevec Dukat, ki je v
 nedefiniranem odnosu s transspolno osebo.

*Music video for a song featured on the fourth studio album
 titled Look At The Moon by the Belgrade indie folk band
 Stray Dogg. Starring the lead singer Dukat, who finds
 himself in an undefined relationship with a transsexual.*



Stray Dogg – Worried Mind

Srbija Srbija, **videospot** music video, 2018, 5'

REŽIJA DIRECTOR Jelena Gavrilović **KONCEPT**
CONCEPT Nataša Stanković, Dušan Strajnić
FOTOGRAFIJA CINEMATOGRAPHY Dušan Grubin
MONTAŽA EDITING Ana Žugić, Olga Košarić
SCENOGRAFIJA SCENOGRAPHY Dragana Bačović
KOSTUMOGRAFIJA COSTUMES Biljana Grgur **IGRAJO**
 CAST Ana Janković, Marko Ignjatović, Nina Arandelović
PRODUKCIJA PRODUCTION Cinnamon Production (Dušan
 Strajnić)

Videospot za pesem s četrtega studijskega albuma
Look At The Moon beograjske indiefolk zasedbe Stray
 Dogg. Tvoje skrbi se svetijo v temi.

*Music video for a song featured on the fourth studio album
 titled Look At The Moon by the Belgrade indie folk band
 Stray Dogg. Your worried mind shines in the dark.*



Šajzebiterlemon – O idolima

Srbija Srbija, **videospot** music video, 2019, 4'

REŽIJA DIRECTOR Jelena Gavrilović **FOTOGRAFIJA**
 CINEMATOGRAPHY Igor Lazić **MONTAŽA** EDITING
 Stefan Rokvić **KOSTUMOGRAFIJA** COSTUMES Ksenija
 Čuk **IGRAJO** CAST Jovana Gavrilović, Šajzebiterlemon
PRODUKCIJA PRODUCTION Jovan Sibinović

S spotom za pesem O Idolima so beograjski garažni
 pankerji Šajzebiterlemon napovedali svoj prvi album **Iza**
naših zidova.

*With the video for O Idolima, the Belgrade garage punk
 band Šajzebiterlemon introduced their first album Iza naših
 zidova.*



Vedno več stvari prihaja *Sve je više stvari koje dolaze /* *With Many Things to Come*

Srbija Srbija, igrani fiction, 2015, 23'

REŽIJA DIRECTOR Jelena Gavrilović **SCENARIJ**

SCREENPLAY Jelena Gavrilović **FOTOGRAFIJA**

CINEMATOGRAPHY Igor Đorđević **MONTAŽA** EDITING

Nataša Pantić **SCENOGRAFIJA** SCENOGRAPHY Mila

Jovanović **KOSTUMOGRAFIJA** COSTUMES Maria Marković

IGRAJO CAST Ana Mandić, Draginja Voganjac, Ljubica

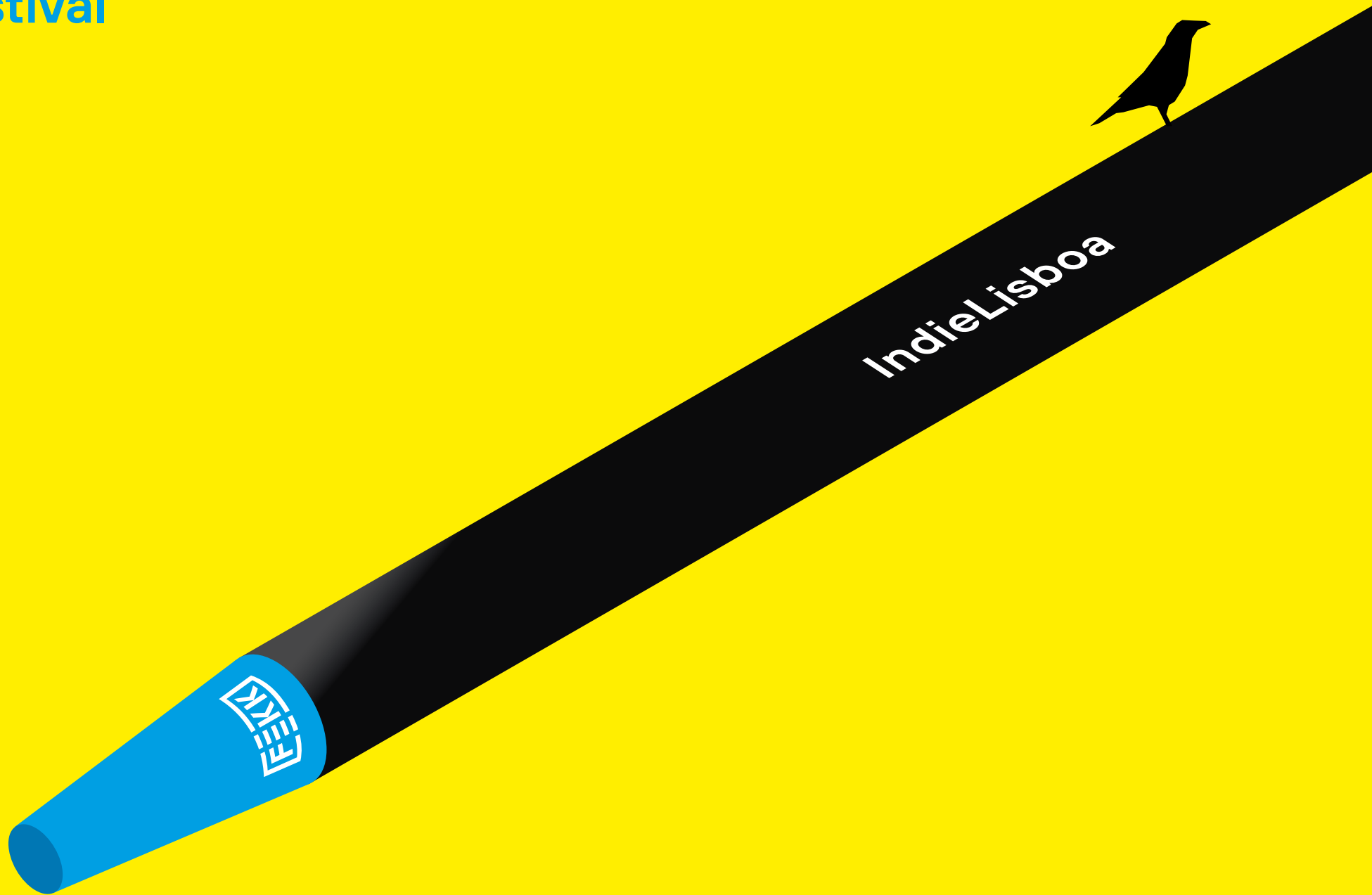
Nedić **PRODUKCIJA** PRODUCTION FDU Belgrade (Sara

Andrejević, Nada Savić)

Jovana se je nedavno odselila od doma. Ko nekega poletnega dne obišče svojo družino, ugotovi, da je njena mama depresivna, ker je izgubila službo. Odloči se, da jo bo peljala na pivo.

Jovana had recently found her own place to live. Visiting her family, she finds her mother in a state of depression over losing her job. She decides to take her out for a beer.

FeKKstival



Ste slišali za IndieLisboo?

Carlos
Ramos

IndieLisboa je filmski festival, ustanovljen leta 2004, ki se letno odvija na Portugalskem, natančneje v Lizboni. V 11 dneh v maju se več kot 400.000 gledalcev lahko potika med projekcijami, nastopi v živo, filmskimi koncerti, okroglimi mizami, masterclassi, zabavami, delavnicami, dobro pa je zastopana tudi filmska industrija – festival gosti več kot 450 ustvarjalcev z vsega sveta.

Ko so me prosili, da pripravim dva sklopa projekcij, sem se najprej odločil, da ju razdelim na mednarodni in domači program. Kot taka lahko zajameta festivalski duh in prikažeta raznolikost zvrsti (različni igrani, dokumentarni, eksperimentalni filmi, animacije) in poudarita enega od ciljev in prednosti IndieLisboe: skrb za portugalski film in odkrivanje novih glasov na lokalni ravni. Kuratorske odločitve so ustvarile temelj in rdečo nit, ki povezuje vse filme – glasba.

Na IndieLisboi so namreč filmi in glasba že od samega začetka močno povezani. Na festivalu so tako nastopile skupine kot npr. Tindersticks, John Parish in Sofa Surfers, ki so v posebnih nastopih smiselno združile glasbo in podobo. Ko oblikujemo program in izbiramo filme, namreč vedno stremimo k pomenskosti. Ne samo v naraciji, estetiki ali eksperimentiranju, temveč tudi ko gre za ritem in pojavnost zvoka in glasbe znotraj filma. Ne gre zgolj za to, da sta zvok in glasba prisotna na figurativni ali ponazoritveni ravni, ampak da s svojo telesnostjo in prostorskostjo povzdigneta film na višjo stopnjo. Potrebno pa je vedeti, da vseeno nismo glasbeni, temveč neodvisni filmski festival z drznimi igranimi in kratkimi filmi, ki se osredotoča na predvajanje del z roba filmskega obtoka, ki ga oblikuje mainstream, ter na predvajanje prevladujoče produkcije. Gre zgolj za to, da imamo glasbo radi skoraj toliko kot filme.

Napnite torej ušesa in misli ob odsotnosti zvoka v *O.T.* in ob zvokih narave v *Srečevanjih s pokrajino*, dveh skoraj pokrajinskih umetninah. Čustvene in blagozvočne pesmi v *Sedemkrat na dan ...*, *Hipni iskri*, *obdani s temo*, *Plutonu* in *Novih poteh ljubezni* vas bodo popeljale v čisto esenco žalosti, melanholije in ljubezni. Začutite pankersko in rokovsko držo, energijo in nasilje v filmih *Naj bo*, *Žabja balada*, *Martin se joče*, *Arena* in *Retarded 2*, petih katarzičnih in destruktivnih delih. Želim si, da bi vam pripravljena programska sklopa prikazala delček duha, ki preveva festival IndieLisboa. Uživajte in se vidimo na pivu, da razdremo kakšno na temo glasbe in filmov.

Did You Hear About IndieLisboa?

IndieLisboa is a film festival created in 2004 and held annually in Lisbon, Portugal. During 11 days in May more than 400,000 spectators roam between the screenings, live performances, film concerts, conversations, masterclasses, parties, workshops, joined by a strong industry component with more than 450 professionals from all over the world.

When I was asked to prepare a special programme screening, the first step was to divide it into an international and national programme section that could capture the spirit of the festival and show the diversity of genres (mix of fictions, documentaries, animations, experimental) and highlight one of the missions and strengths of IndieLisboa: the support of Portuguese cinema and the discovery of new voices in the national panorama. The choices made created the foundation and the main theme linking all the films – Music.

There has been a strong relation between films and music in IndieLisboa since the very beginning. Bands like Tindersticks, John Parish or Sofa Surfers performed special live shows at the festival, joining image and sound in a meaningful way. It is this meaningfulness that we are also looking for when we plan the festival and select the films. Not only in terms of narrative, aesthetics or experimentation but also in terms of rhythm and how sound and music exist in the film; not in a figurative or illustrative way but having its own body and space and elevating the film to another level. However, bear in mind that we are not a music film festival but an independent film festival with bold feature and short films, focusing on the exhibition of works that fill the void of film circulation shaped by the mainstream production and the exhibition dominating the market. We just like music almost as much as we like films.

*So, open your ears and mind to the absence of sound in *O.T.* and the nature sounds in *Encounters with Landscape*, both almost landscape paintings. The emotional and delicate songs in *Seven Times a Day...*, *A Brief Spark Bookended by Darkness*, *Pluto* and *New Paths of Love* will make you delve into pure states of sadness, melancholy and love. And last but not least, the punk and rock attitude, energy and violence of *Let It Be*, *Batrachian's Ballad*, *Martin Cries*, *Arena* and *Retarded 2*, five cathartic and destructive pieces. I hope that the programme prepared gives you a small glimpse of the spirit of IndieLisboa. Enjoy and let's have a beer while talking about music and films.*



Arena

Portugalska Portugal, igrani fiction, 2009, 15'

REŽIJA DIRECTOR João Salaviza **SCENARIJ** SCREENPLAY João Salaviza **FOTOGRAFIJA** CINEMATOGRAPHY Vasco Viana **MONTAŽA** EDITING João Salaviza **ZVOK** SOUND Nuno Carvalho **SCENOGRAFIJA** SCENOGRAPHY Nadia Henriques **IGRAJO** CAST Carloto Cotta, Rodrigo Madeira **PRODUKCIJA** PRODUCTION Filmes do Tejo (Maria João Mayer, François d'Artemare) **KONTAKT** CONTACT jsalaviza@gmail.com

Mauro je v hišnem priporu. Da bi mu čas hitreje minil, se ukvarja s tetoviranjem. Skozi okno ga dražijo trije otroci iz soseščine. Zunaj pripeka opoldansko sonce.

Mauro is under house arrest. Tattooing helps him while away the time. Three local kids taunt him through his window. Outside, the midday sun beats down.



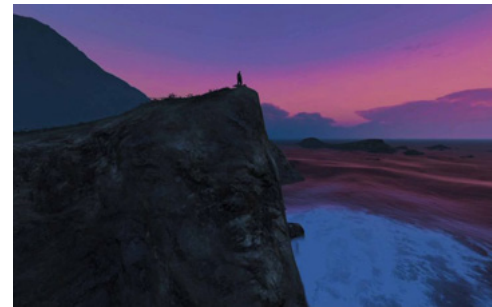
Hipna iskra, obdana s temo A Brief Spark Bookended By Darkness

Francija France, animirani animation, 2017, 16'

REŽIJA DIRECTOR Brent Green **SCENARIJ** SCREENPLAY Brent Green **ANIMACIJA** ANIMATION Brent Green **MONTAŽA** EDITING Brent Green **GLASBA** MUSIC Brent Green, Kate Ryan **IGRAJO** CAST Brent Green, Kate Ryan **PRODUKCIJA** PRODUCTION Brent Green **KONTAKT** CONTACT brent@nervousfilms.com

Ročno narisana animirana pripoved o ljubezni v vse temačnejšem svetu.

A hand-drawn animated tale about love in an increasingly dark world.



Martin joče Martin pleure / Martin Cries

Francija France, animirani animation, 2017, 16'

REŽIJA DIRECTOR Jonathan Vinel Montagem **SCENARIJ** SCREENPLAY Jonathan Vinel Montagem **MONTAŽA** EDITING Caroline Poggi, Jonathan Vinel **ZVOK** SOUND Lucas Doméjean **IGRAJO** CAST Paul Hamy, Clémence Diard, Sarah-Megan Allouch **PRODUKCIJA** PRODUCTION AKA Productions (Louise Rinaldi) **KONTAKT** CONTACT jonathanvinel@aol.fr, rinaldi@eccefilms.fr

Martin joče. Ostal je sam. Ko se je zjutraj zbudil, ni bilo ne duha ne sluha o njegovih prijateljih. Odloči se, da jih bo poiskal. Išče jih povsod: po mestu, v gorah, rekah, a jih ne najde. To ga razbesni. Jonathan Vinel nam brez strahu pred silnimi občutki, pogumom in nasiljem pove zgodbo o ljubezni in izgubi, ki je v celoti osnovana na elementih računalniške igre **Grand Theft Auto V**.

Martin cries. He is alone. He woke up in the morning and all his friends were gone. He sets off to look for them. He searches everywhere, in the city, in the mountains, in the rivers, but he doesn't find them. That makes him furious. Without fear of great feelings, of one's own courage and of violence, Jonathan Vinel tells a story of love and loss entirely based on elements from the computer game Grand Theft Auto V.



Naj bo Dejalo ser / Let It Be

Francija, Mehika Francija, Mehika, igrani fiction, 2017, 23'

REŽIJA DIRECTOR Txema Novelo **SCENARIJ** SCREENPLAY Txema Novelo **FOTOGRAFIJA** CINEMATOGRAPHY Michel Hadad **MONTAŽA** EDITING Julie Robert **ZVOK** SOUND Amine Arrom **GLASBA** MUSIC Bruno Dario **IGRAJO** CAST Molly Nilsson, Gabriel Noriega, Alberto Ruiz **PRODUKCIJA** PRODUCTION Le Fresnoy (Elodie Wattiaux) **KONTAKT** CONTACT txemanovelo@yahoo.com

Zgodba o mehiškem rock bendu in njihovem pevcu, ki trpi za pomanjkanjem navdiha. Po skrivnostnem srečanju s tujo vokalistko se skupina odpravi na potovanje do Oaxace, da bi našla skrivnostno psihoaktivno substanco. Njihova pot je navdahnjena z mehiškim obdobjem Antonina Artauda, ki je iskal prvobitno, globljo in čisto realnost.

Let It Be is the story of a Rock Mexican band, who's lead singer is suffering from a lack of inspiration. After a mysterious encounter with a foreign singer, the band embarks with her on a journey to Oaxaca in search of a mysterious psychoactive medicine. A trip inspired by Antonin Artaud exile into Mexico, a search for a primitive, deeper and purer reality.



Nove poti ljubezni *Amor Avenidas Novas / New Paths of Love*

Portugalska Portugal, igrani fiction, 2018, 20'

REŽIJA DIRECTOR Duarte Coimbra **SCENARIJ** SCREENPLAY Luís Miranda, Duarte Coimbra, Pedro Ramalhete **FOTOGRAFIJA** CINEMATOGRAPHY Miguel Barbosa **MONTAŽA** EDITING Bruno de Freitas Leal, Inês Petiz Vianai **SCENOGRAFIJA** SCENOGRAPHY Raquel Teixeira **ZVOK** SOUND Miguel Coelho **GLASBA** MUSIC Pega Monstro, Duarte Coimbra, Lena d'Água **IGRAJO** CAST Manuel Lourenço, Beatriz Luís, Marcelo Tavares **PRODUKCIJA** PRODUCTION Escola Superior de Teatro e Cinema (Pedro Ramalhete) **KONTAKT** CONTACT dir@portugalfilm.org (Margarida Moz)

Manel se vrača domov, sam s svojo vzmetnico, ko vpade na filmski set, kjer spozna Rito. In vse ima zopet smisel.

Manel is on his way back home, alone with a mattress, when he invades a film set and meets Rita and everything makes sense again.



O.T.

Avstrija Austria, eksperimentalni experimental, 2014, 4'

REŽIJA DIRECTOR Markus Scherer **SCENARIJ** SCREENPLAY Markus Scherer **FOTOGRAFIJA** CINEMATOGRAPHY Georg Oberhumer, Alexander Pühringer **ZVOK** SOUND Markus Scherer **IGRAJO** CAST Markus Scherer **PRODUKCIJA** PRODUCTION Markus Scherer **KONTAKT** CONTACT m.scherer@chello.at, michaela@sixpackfilm.com

Zasneženi vrh gore se monumentalno dviga v nebo. Nepremični pogled kamere nas vabi k pozornemu opazovanju: vidimo lahko strme stene, ki niso pokrite s snegom, skulpturam podobne izbokline, ki so jih oblikovali snežni nanosi, ter komaj prešite površine belih polj.

A snow-peaked mountain top rises majestically. The camera's motionless gaze invites careful observation: one recognizes the steep rock flanks on which no snow is lying, perceives the sculptural protuberances of snow drifts, the slightly quilted surfaces of the white fields.



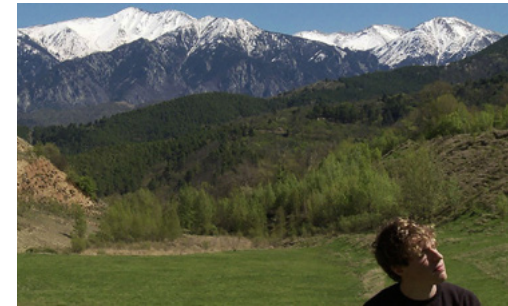
Pluton Plutão / Pluto

Portugalska Portugal, igrani fiction, 2013, 30'

REŽIJA DIRECTOR Jorge Jácome **SCENARIJ** SCREENPLAY Jorge Jácome, Marta Simões **FOTOGRAFIJA** CINEMATOGRAPHY Marta Simões **MONTAŽA** EDITING Jorge Jácome **ZVOK** SOUND Luís Giestas, Miguel Cipriano **IGRAJO** CAST David Cabecinha, Joana de Verona, Vera Barreto **PRODUKCIJA** PRODUCTION David Cabecinha **KONTAKT** CONTACT jorgejacomemartins@gmail.com

Pluton ni več planet. Posterje v učilnicah in muzejskih trgovinah so že zamenjali, Plutonu podobni objekti pa se bodo še naprej pojavljali. Sčasoma se bomo privadili na novo stanje, podobno kot pozabimo na starega ljubimca in začnemo hrepeneti po novih obzorjih.

Pluto is no longer considered a planet. The posters in the classrooms and museum shops were replaced, new objects similar to Pluto will continue to appear. As time goes by, we'll get used to this idea just as we forget an old lover and long for new horizons.



Retarded 2

Francija France, igrani fiction, 2015, 25'

REŽIJA DIRECTOR Lucas Doméjean **SCENARIJ** SCREENPLAY Lucas Doméjean, Thomas Grégoire **FOTOGRAFIJA** CINEMATOGRAPHY Kristy Baboul **MONTAŽA** EDITING Stéphane Myczkowski **SCENOGRAFIJA** SCENOGRAPHY Camille Bodin, Maud Coué **ZVOK** SOUND Antoine Bertucci **GLASBA** MUSIC Paul Guilloteau **IGRAJO** CAST Camille Delvecchio, Laurent Brasseur, Antoine Humeau **PRODUKCIJA** PRODUCTION Les Meutes Films (Natacha Le Véo) **KONTAKT** CONTACT lesmeutesfilms@gmail.com, lucas.domejean@gmail.com

Dve skupini luzerjev se na smrt dolgočasa in uganjata razne bedarije. Ne vesta, kaj bi s svojimi dnevi, zato ne delata ničesar. Je že v redu. Laurent se zaljubi v Camille, mlajšo sestro Trasha Lamberta. Bo ljubezen močnejša od luzerstva?

Two groups of losers are bored to death doing jack shit. They don't know what to do with their days, so they do nothing, but it's cool. Laurent falls in love with Camille, Trash Lambert's little sister. Will Love be stronger than Loserdom?

Sedemkrat na dan objokujemo svojo usodo, ponoči pa vstajamo, da ne bi sanjali

*Sieben Mal am Tag beklagen
wir unser Los und nachts
stehen wir auf, um nicht
zu träumen*

*Seven Times a Day We
Bemoan Our Lot and
At Night We Get Up
to Avoid Dreaming*

Nemčija Germany, **animacija**, eksperimentalni animation,
experimental, 2014, 8'

REŽIJA DIRECTOR Susann Maria Hempel **SCENARIJ**
SCREENPLAY Susann Maria Hempel **FOTOGRAFIJA**
CINEMATOGRAPHY Berta Valín Escofet **IGRAJO** CAST
Henning Kunze **ZVOK** SOUND Susann Maria Hempel
GLASBA MUSIC Susann Maria Hempel **PRODUKCIJA**
PRODUCTION Susann Maria Hempel **KONTAKT** CONTACT
s.m.hempel@gmx.de



Film, strukturiran kot blodnjava knjiga osebnih
krščanskih pričevanj, je osnovan na intervjujih
z nezaposljivim trpinom (in njegovimi tovariši)
z vzhodnonemškega podeželja. Gre za pasijon
upokojenca, ki je leta 1989 v zaporu izgubil spomin in se
začel prebujati v nočne more.

*Structured as a 'devotional book gone astray' and based on
interviews with an unemployable sufferer (and his fellows),
living in the East German countryside, the film tells the
Passion story of a pensioner who lost his memory in a prison
in 1989 and woke up into several nightmares.*



Srečevanja s pokrajino (3-krat) Encounters With Landscape (3x)

Portugalska Portugal, eksperimentalni, dokumentarni
experimental, documentary, 2012, 29'

REŽIJA DIRECTOR Salomé Lamas **SCENARIJ** SCREENPLAY
Salomé Lamas **FOTOGRAFIJA** CINEMATOGRAPHY Luísa
Homem, Frederico Lobo **MONTAŽA** EDITING Salomé Lamas
ZVOK SOUND Salomé Lamas **NASTOPAJO** FEATURING
Salomé Lamas **PRODUKCIJA** PRODUCTION Salomé Lamas
KONTAKT CONTACT salomelamas@hotmail.com

Tri nenavadne slike, s katerimi se poigrava režiserka v
svojih srečevanjih s pokrajinami San Miguela v Azorih,
preizkusijo njene meje v povsem dobesednem smislu.
Moč, ki jo seva posneta pokrajina, je tako zapeljiva kot
tvegana oblika srečanja med podobo in zvokom. Mejni
film domiselne portugalske umetnice.

*Three unusual paintings played by the director that literally
tests her limits in this encounters with the landscape of
São Miguel, in Azores. The power that emanates from the
filmed landscape is as seductive as the risky shape of the
encounter between image and sound. A limit-film for an
inventive Portuguese artist.*



Žabja balada Balada de um Batráquio / Batrachian's Ballad

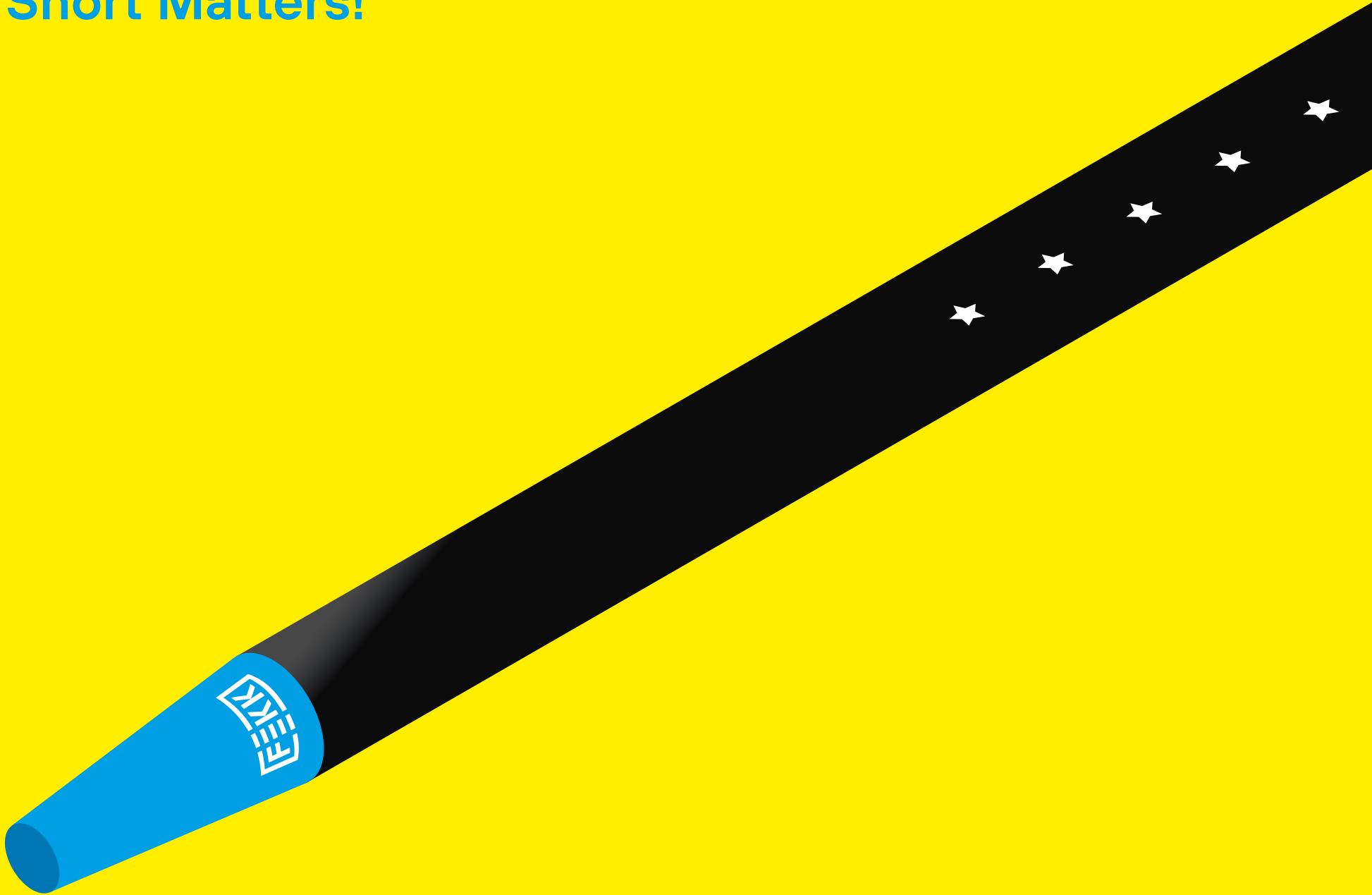
Portugalska Portugal, dokumentarni documentary, 2016,
11'

REŽIJA DIRECTOR Leonor Teles **SCENARIJ** SCREENPLAY
Leonor Teles **FOTOGRAFIJA** CINEMATOGRAPHY Leonor
Teles **MONTAŽA** EDITING Leonor Teles **ZVOK** SOUND Joana
Niza Braga **PRODUKCIJA** PRODUCTION Production: Uma
Pedra no Sapato (Filipa Reis, João Miller Guerra) **KONTAKT**
CONTACT dir@portugalfilm.org
(Margarida Moz)

Tako kot Romov tudi keramičnih žab pozoren opazovalec
ne more spregledati. Žabja balada se dogaja v kontekstu
dvoumnosti. Film intervenira v realnost portugalskega
vsakdana in ustvari parabolo o ksenofobiji.

*Like the Gypsies, ceramic frogs don't go unnoticed to a
careful observer. Batrachian's Ballad comes about in a
context of ambiguity. A film that intervenes in the reality
of Portuguese everyday life, as a form of fabling about a
xenophobic behavior.*

EFA – Short Matters!



(I)relevanca izkustev

Matija Jan
Fifi

Če bi znotraj variacije tematik, ki tečejo skozi izbor najboljših evropskih kratkih filmov, poskušali najti tematsko rdečo nit, bi jo, z redkimi izjemami, našli v dvojni tendenci. Prvič: fokus na osebno izkušnjo. Poudarjam: na osebno izkušnjo, ne pa na njene neosebne pogoje, na katere se v filmskem izboru sekcije občasno res apelira, a ki, z le redkimi izjemami, ne prejemajo statusa usmerjevalca naracije. Drugič: kot dopolnilo osnovno tematsko središče prejme progresivističen okvir, ki neskončno polje izkustva zameji z družbenokritično tematiko.

Posledično v izboru najdemo vse od izkustva kurdskih bork v Kobaneju (*Meryem*), izkušnjo poljskih delavk v nemških kontejnerskih bivališčih (*Kontejner*), transseksualcev v Gruziji (*Ujetnik družbe*), revnih otrok v Bolgariji (*Sramota*), Ukrajincev, ki jih je povozil čas (*Diplomiranci '97*) ... Prepričani smo lahko, da je Evropska filmska akademija v sodelovanju s filmskimi festivali z licenco EFA res poskrbela, da bo uslišan glas vsake obstoječe deprivilegirane manjšine, da bo reprezentirana vsa raznolikost občutenj. To nenazadnje potrjuje eksperimentalni *Kolikšna je škoda*, v katerem o svojih čustvih, v znak upora silam patriarhata, spregovori kar poosebljen menstrualni tok. Tematika je v večini filmov izbora zamejena na polje osebnega doživljanja likov, pri čemer se okoliščine doživljanja, ne glede na žanr, nahajajo v drugem planu. To ni tako očitno pri dokumentarnih filmih, kot je že omenjeni *Meryem*, kjer je okoliščine občutenj zavoljo samih žanrskih prvin praktično nemogoče izključiti. Posneti vojno reportažo ne da bi nam bilo ob tem jasno, da občutenja povzroča okoliš vojne, je pač nemogoče. Da se na osebno, vsem prvinam žanra navkljub, osredotočajo tudi dokumentarci, postane posebej očitno pri gruzijskem *Ujetniku družbe*, kjer je problematika transfobije na liberalen način izražena kot izpoved zatirane intime.

Na drugo obliko fokusa naletimo pri fikcijskih filmih, kjer so okoliščine navedene le prek bežnih referenc in metaforičnih elementov, ki zavoljo svoje a priori dvoumne narave niso tako izrazite kot izpovedne prvine filma. Primat izkustva nad okoliščinami v teh filmih se tako iz implicitnega obvladovanja prisotnega v dokumentarnih filmih prelevi v odnos eksplicitne dominance. Ko punco v filmu *Aquapark* povprašajo po izvoru

(I)relevance of Experience

If we were to look for a common topic among the various themes that course through the selection of the best shorts, we would, apart from a few exceptions, find it in a dual tendency. A. focus on personal experience. And to clarify, it is on personal experience and not on its impersonal conditions, which are sometimes indeed implied inside the film section but are not (apart from a few exceptions) given the status of the narrative director. B. the main thematic core is complemented by a progressivistic frame that limits the infinite field of experience by social criticism.

*Subsequently, the selection ranges from the experiences of the Kurd female fighters in Kobane (*Meryem*), Polish female workers in German container homes (*Kontener*), transsexuals in Georgia (*Prisoner of Society*), impoverished children in Bulgaria (*Shame*), to the Ukrainians behind time (*Graduation '97*) and more. Without a doubt, the European Film Academy ensured that the voice of every underprivileged minority is heard and the plethora of emotions represented. The latter is effectively confirmed by the experimental *What's the Damage* in which a personified menstrual flow talks about its feelings, symbolically signifying the fight against the forces of patriarchy. The theme of the majority of selected films is limited to the field of characters' personal experiences, while the circumstances of what they are experiencing stay in the background, regardless of the genre. This may not be as evident with documentaries such as the aforementioned *Meryem*, where the circumstances of the experiences can hardly be turned off because of the genre. It is after all impossible to shoot a war documentary without recognising that it is the war environment which influences the feelings. Georgian *Prisoner of Society* clearly shows that even documentaries can, despite their intrinsic elements, focus on the personal. Its topic, the problem of transphobia is liberally presented as a narration of oppressed intimacy.*

The other focus can be observed in fiction films that entail circumstances merely as fleeting references and metaphorical elements which, because of their a priori ambiguous nature, are not as noticeable as the narrative elements of the film. The supremacy of experience over circumstances in these films thus transforms from the implicit control over the present

njene eksistencialistične filozofije, ki ji nalaga, da si srečo poišče na svojem, odgovori, da je ni prejela iz knjig, temveč osnovala sama. Nauk filmov je tako, pa naj gre za dokumentarce ali fikijske filme: osebno izkustvo je nekaj nezvedljivega na pritiske družbenih sil in predvsem nekaj, kar je v znak upora vredno poudariti-izraziti samo po sebi.

V filmskem izboru na drugi strani najdemo dve izjemi, ki jih lahko po svoje razumemo kot protipol opisane logike primata doživetega. Gre za koprodukcijska *Podpisal sem peticijo* in *Tiste, ki hrepenijo*. V prvem filmu smo priča telefonskemu pogovoru med dvema Palestincema. Prvi je podpisal peticijo, naslovljeno na znano glasbeno skupino, ki bi morala igrati v Tel Avivu. Peticija opominja na izraelski apartheid ter poziva k odpovedi koncerta. Prvi Palestinec kliče drugega in mu tarna, da ga je strah, da ga bo Izrael zavoljo tega podpisa šikaniral, ga dal na črno listo, mu onemogočil ponoven vstop v Palestino ... Njegov sogovornik ga »potolaži« in mu obrazloži, da je celotna izraelska materialna mašinerija tako ali tako naravnana proti njemu. Ali je podpisal peticijo in s tem izrazil svoj osebni gnev ali ne; ali po podpisu izkuša pozitivna občutenja uspelega upora ter zanosa, ki kliče k nadaljevanju oporečništva, ali občutenje strahu ... je v razmerju do delovanja sistema, ki kot enega svojih glavnih funkcije vsebuje mehanizem deprivilegacije Palestincev, popolnoma irelevantno. Ukvarjanje z lastno intimo kot posledico sistema, ki ga dominira, je kvečjemu način za trošenje energije, ki bi jo lahko porabil za kaj boljšega, in kvečjemu način, da ostane pripet na sistem, ki ga dominira. Z drugimi besedami: osebno izkustvo je v najboljšem primeru irelevantno, v najslabšem podaljšek dominacije. V filmu se ga izrazi samo zato, da se ga od znotraj subvertira.

In kaj je z zadnjim filmom, s *Tistimi, ki hrepenijo*? Gre za film o posebnem športu v Španiji. Tekmovalci spustijo svoje golobe, nato pa sodnik oceni, kateri izmed njih je najbolje zapeljal golobjo samico. Ker golobi ne govorijo, si ne zastavljajo vprašanj o lastni eksistenci, je celoten narativ zreduciran na nizanje pravil, ki določajo golobjo igro. Njihova izpoved je tako nična, za film irelevantna. A na manko govora lahko morda pogledamo še z druge strani: kaj, če gre za to, da človek goloba ne razume, mi pa zato nevede gledamo film o tragediji goloba, čigar intimna izpoved bo vekomaj neuslišana? Gre v tem primeru za film, ki vsem reprezentiranim in zatiranim manjšinam nenazadnje pridoda še živali? Kam med irelevantno in relevantno izkustva se torej umesti film? Nazadnje: je fokus na izkušnjo sam relevanten ali irelevanten? Lahko rečemo, da je to glavno vprašanje, ki ga izbor zastavlja gledalcu.

in the documentaries into a relation of explicit domination. When the girl in Aquaparque is asked about the origin of her existentialistic philosophy, which tells her to find happiness on her own, her answer is that she did not read about it but constructed it herself. The moral of the films – be it documentary or fiction – therefore goes: personal experience is something unlimited by social pressure and mostly something worth stressing and/or expressing as a sign of rebellion.

The selection, however, has two exceptions that can function as antagonists of the logic of experience supremacy. These are the co-productions I Signed a Petition and Those Who Desire. In the first film we witness a phone call between two Palestinians. The first signed a petition directed at a famous music group which should perform in Tel Aviv. The petition recalls the Israeli apartheid and urges people not to attend the concert. The first Palestinian calls the second and expresses his fear that Israel might harass him, blacklist him, disable him from re-entering Palestine, and so on. His friend 'comforts' him, explaining that the whole Israeli machinery is against him anyway. Whether he signed the petition and expressed his personal affliction or not, whether he feels positive emotions for successfully rebelling and zeal that calls for further contradiction, or is experiencing fear... All of that is, when it comes to the system that contains as a main tool the mechanism to 'unprivilege' the Palestinians, completely irrelevant. Getting worked up about his own intimacy as a consequence of a domineering system is at the most a waste of energy, which he could use for something better. It is actually a way to stay connected to the system that dominates him. In other words: at best personal experience is irrelevant and at worst it is an extension of domination. The film expresses it only to subvert it from within.

And what about the last film, Those Who Desire? It is a film about a special sport in Spain. The competitors release their pigeons and then the judge decides which of the pigeons was the best suitor for the female. Since the animals cannot speak and ask questions about their own existence, the whole narrative is reduced to the rules of the sport. Their story is thus null, irrelevant for the film. But the lack of speech may offer another perspective: what if in fact people simply do not understand the pigeons and the film really presents a tragedy about a pigeon whose intimate story will forever go unheard? Is this perhaps the addition of animals to all the represented and oppressed minorities already in the selection? Where on the scale of (i) rrelevance of experience are we to place this film? And finally: is the focus on the experience itself relevant or irrelevant? It is safe to say that this is the main question the selection poses to the viewer.



Aquapark Aquaparque / Water park

Portugalska *Portugal*, **igrani fiction**, 2018, 17'

REŽIJA DIRECTOR Ana Moreira **SCENARIJ** SCREENPLAY Ana Moreira **FOTOGRAFIJA** CINEMATOGRAPHY João Ribeiro **MONTAŽA** EDITING Tomás Baltazar **SCENOGRAFIJA** SCENOGRAPHY Bruno Duarte **KOSTUMOGRAFIJA** COSTUMES Yara Jerónimo **ZVOK** SOUND Ricardo Leal **IGRAJO** CAST Margarida Antunes, Rodolfo Marques **PRODUKCIJA** PRODUCTION C.R.I.M. PRODUCTIONS (Joana Ferreira, Isabel Machado) **KONTAKT** CONTACT crim.filmes@gmail.com

Fant in punca se v zapuščenem vodnem parku skrivata pred zunanjim svetom. Med pografitiranimi ruševinami starih bazenov in načetih toboganov najdeta zavetje, kjer žalujeta za svojimi izgubljenimi upi in sanjami.

In an abandoned waterpark, a girl and a boy are hidden from the outside world. Between the graffitied ruins of the old swimming pools and blunt slides, they find a shelter to grieve from their loss of hopes and dreams.



Diplomiranci '97 Vipusk '97 / Graduation '97

Ukrajina *Ukraine*, **igrani fiction**, 2017, 19'

REŽIJA DIRECTOR Pavlo Ostrikov **SCENARIJ** SCREENPLAY Pavlo Ostrikov **FOTOGRAFIJA** CINEMATOGRAPHY Kyril Shlyamin **MONTAŽA** EDITING Yevgen Golovanchuk **SCENOGRAFIJA** SCENOGRAPHY Diana Todoratieva **KOSTUMOGRAFIJA** COSTUMES Natalia Marcilenkoo **ZVOK** SOUND Serzh Avdeev **GLASBA** MUSIC Braty Gzhegozhevsky & Trio Marenych **IGRAJO** CAST Oleksandr Pozharsky, Lesya Ostrovska **PRODUKCIJA** PRODUCTION Kristi Films (Yurii Minzianov) **KONTAKT** CONTACT ym@kristifilms.com

Romanovo življenje v provincialnem mestu, kjer dela kot tehnik, je osamljeno. Nato pa se v mestu prvič po diplomi pojavi Liuda, njegova bivša sošolka. Dvajset let o njej ni bilo ne duha ne sluha in Roman se odloči, da je ne bo še enkrat izgubil.

Roman lives a lonely life in a provincial city and works as a technician. For the first time since graduation, Liuda, his ex-classmate, comes back to town. Nobody has heard anything from her for twenty years, but Roman is set on not losing her again.



Kapitalistis

Belgija, Francija *Belgium, France*, **igrani fiction**, 2017, 15'

REŽIJA DIRECTOR Pablo Muñoz Gomez **SCENARIJ** SCREENPLAY Pablo Muñoz Gomez, Sarah Schenkel & Xavier Seron **FOTOGRAFIJA** CINEMATOGRAPHY Kinan Massarani **MONTAŽA** EDITING Nicolas Bierr **SCENOGRAFIJA** SCENOGRAPHY Lisa Etienne **KOSTUMOGRAFIJA** COSTUMES Charlotte de Gottal **ZVOK** SOUND Marc Alberisio **GLASBA** MUSIC Rafael Munoz Gomez **IGRAJO** CAST Georges Siatidis **PRODUKCIJA** PRODUCTION Roue Libre Production (Erika Meda), Origine Films (Olivier Berlemont) **KONTAKT** CONTACT festivals@originefilms.fr

Božiček je kapitalist. Otrokom bogatih staršev prinaša igrače, otrokom revnih pa trenirke. Nikos, 5 let

Santa is a capitalist. He brings toys to the rich kids and sweatshirts to the poor ones. Nikos, 5 years old.



Kolikšna je škoda What's The Damage

Velika Britanija *United Kingdom*, **eksperimentalni** *experimental*, 2017, 7'

REŽIJA DIRECTOR Heather Phillipson **SCENARIJ** SCREENPLAY Heather Phillipson **FOTOGRAFIJA** CINEMATOGRAPHY Heather Phillipson **MONTAŽA** EDITING Heather Phillipson **ANIMACIJA** ANIMATION Heather Phillipson **SCENOGRAFIJA** SCENOGRAPHY Heather Phillipson **ZVOK** SOUND Heather Phillipson **GLASBA** MUSIC Heather Phillipson **IGRAJO** CAST Heather Phillipson **PRODUKCIJA** PRODUCTION Heather Phillipson **KONTAKT** CONTACT heatherphillipsonstudio@gmail.com

Kolikšna je škoda je predlog in provokacija, je odziv na stalno trajajočo krizo pod belim patriarhatom, ki prenaša in povečuje občutke kroničnega nelagodja, upora in nesoglasja. Phillipson poziva in benti prek menstrualne krvi, upira se kretenom na vodilnih položajih, jokajočim vrtincem, iztrošenim orangutanom, bankovcem iz živalske maščobe, spremembam superlun, picam in dronom.

What's The Damage is a proposition and provocation, answering back to ongoing crises under white patriarchy, relaying and augmenting feelings and gestures of chronic unease, protest and dissent. Phillipson's summons and riposte storms in via menstrual blood, rising up against leadership circle-jerks, weeping vortexes, seared orangutans, animal-fat banknotes, and advancing supermoons, pizzas and drones.



Kompleks Burkina Brandenburg *Burkina Brandenburg Komplex*

Nemčija *Germany*, **igrani**, **eksperimentalni** *fiction*,
experimental, **2018**, **19'**

REŽIJA *DIRECTOR* Ulu Braun **SCENARIJ** *SCREENPLAY*
Ulu Braun **FOTOGRAFIJA** *CINEMATOGRAPHY* Ulu Braun
MONTAŽA *EDITING* Ulu Braun **ANIMACIJA** *ANIMATION*
Ulu Braun **SCENOGRAFIJA** *SCENOGRAPHY* Ulu Braun &
Jan Berendes-Pätz **KOSTUMOGRAFIJA** *COSTUMES* Niina
Lehtonen-Braun **ZVOK** *SOUND* Valentin Lorenzl **GLASBA**
MUSIC Max Knoth **IGRAJO** *CAST* Joachim Stargard, Evyone
Muhuri **PRODUKCIJA** *PRODUCTION* Studio Ulu Braun (Ulu
Braun) **KONTAKT** *CONTACT* film@ulubraun.com

Najverjetnejše afriška vas, ki jo naseljujejo Nemci.
Kompleks Burkina Brandenburg opisuje geografsko
konstrukcijo, ki uporablja »našo« medijko in kolektivno
podobo Afrike ter jo izziva z različnimi zmotami. V rudniku
tako najdejo arheološko ostalino: ferrari. Film pa po
vsakdanjih opravkih sledi Joachimmu, ki želi izpeljati skupni
energetski projekt.

*A presumably African village, inhabited by Germans. The
film Burkina Brandenburg Komplex describes a geographical
construction that makes use of 'our' medial and collective
image of Africa and puts it to the test through inaccuracies.
An archaeological find is made in a mine: a Ferrari. We tag
along with Joachim on his everyday rounds. He has his heart
set on realising a common energy project.*



Kontejner *Kontener*

Nemčija *Germany*, **igrani** *fiction*, **2017**, **30'**

REŽIJA *DIRECTOR* Sebastian Lang **SCENARIJ** *SCREENPLAY*
Sebastian Lang, Hanna Rode, Martin Herold **FOTOGRAFIJA**
CINEMATOGRAPHY Caspar Hees **MONTAŽA** *EDITING*
Martin Herold **SCENOGRAFIJA** *SCENOGRAPHY* Melina
Schulerz **KOSTUMOGRAFIJA** *COSTUMES* Hanna Rode
ZVOK *SOUND* Julius Rülke **GLASBA** *MUSIC* Ivan
Andrianov **IGRAJO** *CAST* Joanna Drozda, Anka Graczyk
PRODUKCIJA *PRODUCTION* Film University Babelsberg
KONRAD WOLF (Johannes Schubert) **KONTAKT** *CONTACT*
johannes.e.schubert@filmuniversitaet.de

Maryna in Tava sta zaposlena na kmetiji z mlečnimi
izdelki, kjer v izmenah živita povsem drug mimo drugega.
Ko se upravnik kmetije odpravi na službeno pot, pa se
Tava ne prikaže na delovnem mestu. Zdi se, da je izginil.
A že naslednjo noč se zgodi neprijetno srečanje. Maryna
se zbudi v svojem kontejnerju, kjer pa ni sama. Poleg
nje leži Tava, potopljen v globok spanec, in se je trdno
oklepa.

*Maryna and Tava are working shifts on a milk farm. They
ignore each other's existence. When the farm manager goes
on a business trip Tava does not show up at work and seems
to have disappeared. The next night a disturbing encounter
takes place. Maryna wakes up in her container realizing
she is not alone: Tava is lying next to her, fast asleep, firmly
clinging to her.*



Leta *The Years / Gli anni*

Italija, Francija *Italy, France*, **dokumentarni** *documentary*,
2018, **20'**

REŽIJA *DIRECTOR* Sara Fgaier **SCENARIJ** *SCREENPLAY*
Sara Fgaier **MONTAŽA** *EDITING* Sara Fgaier, Davide Minotti
ZVOK *SOUND* Riccardo Spagnol **GLASBA** *MUSIC* Ivan
Andrianov **NASTOPAJO** *FEATURING* Joanna Drozda, Anka
Graczyk **PRODUKCIJA** *PRODUCTION* Dugong Films (Marco
Alessi), Sara Fgaier **KONTAKT** *CONTACT* info@dugong.it

Ženska daje glas besedilu Annie Ernaus z naslovom
Leta. Gre za izbrane fragmente z obale brezčasne
Sardinije. Ne besede ne podobe, ki prihajajo iz
družinskih posnetkov, ne morejo zapolniti pripovedi
njene zgodbe, prostorov njene preteklosti. Podrobnosti
vsake geste, vsakega obraza postanejo ekspresivni
elementi izpovedi, ki je tako osebno odkrivanje kot
kolektivna pripoved.

*A woman gives voice to Annie Ernaux's text, a few
collected fragments on the shores of a timeless Sardinia.
Neither the words, nor the images, drawn from the family
films, are expected to complete the narration of her story:
places from her past. The details in each gesture, in each
face become expressive elements of a confession that is
both personal discovery and collective narration.*



Meryem

Nizozemska *Netherlands*, **dokumentarni** *documentary*,
2017, **16'**

REŽIJA *DIRECTOR* Reber Dosky **FOTOGRAFIJA**
CINEMATOGRAPHY Reber Dosky **MONTAŽA** *EDITING* Rémi
van der Heiden **ZVOK** *SOUND* Taco Drijfhout & Huibert
Boon **PRODUKCIJA** *PRODUCTION* Dieptescherpte (Jos de
Putter) **KONTAKT** *CONTACT* jos@deepfocus.nl

Film je bil posnet med bitko v Kobaneju, v središču
borbe proti Islamski državi pa prikazuje ženske. Te se s
stoično vztrajnostjo in s pomočjo ameriških zračnih sil
borijo za svobodo.

*Filmed during the battle of Kobani, this film reveals the
women at the heart of the fight against IS. With stoical
perseverance and the aid of American airstrikes, these
women are leading the fight for freedom.*



Pobeg *L'échappée / The Escape*

Francija France, igrani fiction, 2018, 10'

REŽIJA DIRECTOR Laëtitia Martinoni **SCENARIJ** SCREENPLAY Laëtitia Martinoni **FOTOGRAFIJA** CINEMATOGRAPHY Fabrizio Fontemaggi **MONTAŽA** EDITING Jean-Baptiste De Lescure **ANIMACIJA** ANIMATION Stéphan Kot **SCENOGRAFIJA** SCENOGRAPHY Antoine Maron **KOSTUMOGRAFIJA** COSTUMES François Jugé **ZVOK** SOUND Benjamin Jaussaud **GLASBA** MUSIC Clare Manchon, Olivier Manchon **IGRAJO** CAST Vanessa Guedj, Alexis Michalik, Nadia Rozi **PRODUKCIJA** PRODUCTION Iris Rêve Productions (Marianne Roudier) **KONTAKT** CONTACT irisreveproductions@gmail.com

Alice poje, je naličena in se šali. Srečna je. A Alice je v bolnici, saj je ravnokar prestala operacijo. Je zelo bolna, izpadli so ji tudi vsi lasje. Zaljubljena je v svojega kirurga. Ta je njen rešitelj, ki jo pride pogledat vsak večer. Vsak njegov obisk ji predstavlja čaroben trenutek in Alice vedno bolj beži v svet sanj, kjer je življenje sladko in polno ljubezni.

Alice sings, wears make-up and cracks herself up. She is happy. Yet she is at the hospital, just out of surgery. She is very ill and totally bald. However, she is love with her surgeon. He is her savior and comes to see her every evening. Each of his visits is a magical moment for Alice who escapes into her own dreamworld and makes her life over into a sweeter, love-filled one...



Podpisal sem peticijo *I Signed The Petition*

Velika Britanija, Nemčija, Švica Great Britain, Germany, Switzerland, dokumentarni documentary, 2018, 11'

REŽIJA DIRECTOR Mahdi Fleifel **SCENARIJ** SCREENPLAY Mahdi Fleifel **FOTOGRAFIJA** CINEMATOGRAPHY Mahdi Fleifel **MONTAŽA** EDITING Michael Aaglund **ZVOK** SOUND Dario Swade **PRODUKCIJA** PRODUCTION Mahdi Fleifel, Nakba FilmWorks (Patrick Campbell) **KONTAKT** CONTACT patrick@nakbafilmworks.com

V trenutku po podpisu spletne peticije se Palestinec znajde v vrtincu panike in dvoma glede lastnega dejanja. Prek pogovorov z razumevajočim prijateljem analizira, dekonstruira in interpretira pomen svoje odločitve za javno podporo kulturnega bojkota Izraela.

Immediately after a Palestinian man signs an online petition, he is thrown into a panic-inducing spiral of self-doubt. Over the course of a conversation with an understanding friend, he analyses, deconstructs and interprets the meaning of his choice to publicly support the cultural boycott of Israel.



Spustite pse *Lâchez les chiens / Release the Dogs*

Francija, Belgija Francija, Belgija, igrani fiction, 2017, 21'

REŽIJA DIRECTOR Manue Fleytoux **SCENARIJ** SCREENPLAY Manue Fleytoux **FOTOGRAFIJA** CINEMATOGRAPHY Florian Berutti **MONTAŽA** EDITING Adrien Pagotto **SCENOGRAFIJA** SCENOGRAPHY Emmanuel Borgetto **KOSTUMOGRAFIJA** COSTUMES Kim Nguyen **ZVOK** SOUND Thomas Hatcher **GLASBA** MUSIC Jules Ribis, Xavier Tabard (SEC) **IGRAJO** CAST Alice De Lencquesaing, Yoann Zimmer, Simon Boyle **PRODUKCIJA** PRODUCTION Chevaldeuxtrois (Jeremy Forni), Wrong Men North (Benoit Roland) **KONTAKT** CONTACT contact@chevaldeuxtrois.com, info@wrongmen.be

Anouck je punca, vdana v svojo usodo, razpeta med dvoje ljubezni, dvoje nasilij: med svojega moža, postavnega psa čuvaja, in mlajšega brata, mladega razdivjanega mladiča. Na noč fantovega 18. rojstnega dne pa ta občutljivi trikotnik počí in Anouck je vse bliže upor...

Anouck is a resigned girl, torn between two loves, two violences : her man, an attractive watchdog, and her little brother, a young mad pup. The night of the boy's 18th, this delicate triangle explodes, Anouck's revolt is on its way...



Sramota *Shame*

Bolgarija Bulgaria, igrani fiction, 2017, 24'

REŽIJA DIRECTOR Petar Krumov **SCENARIJ** SCREENPLAY Petar Krumov **FOTOGRAFIJA** CINEMATOGRAPHY Georgi Georgievi **MONTAŽA** EDITING Elena Seimenova **SCENOGRAFIJA** SCENOGRAPHY Sabina Hristova **KOSTUMOGRAFIJA** COSTUMES Svetla Dionisieva **ZVOK** SOUND Valeria Popova **IGRAJO** CAST Zdravko Moskov, Monika Asparuhova, Emilia Panova **PRODUKCIJA** PRODUCTION KLAS Film (Rossitsa Valkanova) **KONTAKT** CONTACT klasfilm@spnet.net

Macho je reven fant, ki šprica šolo, da bi lahko delal na gradbišču. Edini žarek upanja mu predstavlja punca Donna. A Donno je sram Machove matere, ki dela kot hišnica v njeni šoli. Macho mora izbrati med materjo in ljubeznijo, pri čemer najde svoj način za spopadanje s čustvi.

Macho is a poor boy, who skips school to work on a construction site. The only ray of light for him is his girlfriend, Donna. Yet, she is ashamed of his mother, who works as janitor in their school. Macho has to chose between his mother and his love, and he finds his own way to deal with his emotions...



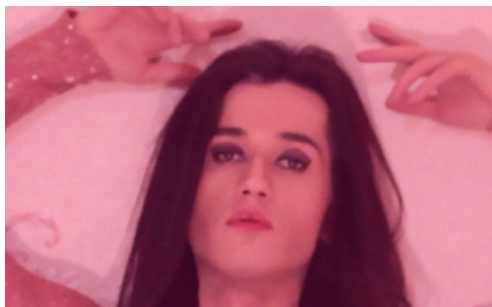
Tisti, ki hrepenijo *Los que desean / Those Who Desire*

Švica, Španija *Switzerland, Spain* dokumentarni
documentary, 2018, 24'

REŽIJA DIRECTOR Elena López Riera **SCENARIJ**
SCREENPLAY Elena López Riera **FOTOGRAFIJA**
CINEMATOGRAPHY Elena Lopez Riera, Giuseppe
Truppi & Philippe Azoury **MONTAŽA** EDITING Raphaël
Lefèvre **PRODUKCIJA** PRODUCTION Alina Film (Eugenia
Mumenthaler, David Epiney, Elena López Riera) **KONTAKT**
CONTACT eugenia@alinafilm.com

Bitka barvitih golobov na jugu Španije ne bo nagradila
najhitrejšega, ampak tistega, ki bo znal zapeljati
golobico in ki bo ob njej letel najdlje.

*In the south of Spain, a race of colourfully painted pigeons,
will reward not the one who flies the fastest, but the one
who will have known how to seduce a female pigeon, and
to fly the longest time at its sides.*



Ujetnik družbe *Sociumis patimari / Prisoner of Society*

Gruzija, Latvija *Georgia, Latvia* igrani fiction, 2018, 16'

REŽIJA DIRECTOR Rati Tsiteladze **SCENARIJ** SCREENPLAY
Rati Tsiteladze **FOTOGRAFIJA** CINEMATOGRAPHY Rati
Tsiteladze **MONTAŽA** EDITING Rati Tsiteladze **ZVOK**
SOUND Rati Tsiteladze **PRODUKCIJA** PRODUCTION
ArtWay Film (Rati Tsiteladze, Nino Varsimashvili) **KONTAKT**
CONTACT
rati@artwayfilm.com

Kaj pomeni biti tujec v lastnem domu in v svoji državi?
Ujetnik družbe je intimno potovanje v svet in um mlade
transspolne ženske, ki je ujeta med osebno željo po
svobodi in med tradicijo, ki jo poosebljajo pričakovanja
njenih staršev, ki se jima zaradi hčere krha odnos.

*What it means to be a stranger in your own home and
country? Prisoner of Society is an intimate journey into the
world and mind of a young transgender woman, trapped
between her personal desire for freedom and traditional
expectations of her parents that threatens their unity.*



Divja zver *Wildebeest*

Belgija *Belgium*, animirani animation, 2017, 19'

REŽIJA DIRECTOR Nicolas Keppens, Matthias Philips
SCENARIJ SCREENPLAY Nicolas Keppens, Matthias
Philips **MONTAŽA** EDITING Nicolas Keppens **ANIMACIJA**
ANIMATION Pieter Vanluffelen, Pieter Samyn, Jeroen
Ceulebrouck, David Dils, Eno Swinnen, Wietse Palmans,
Gitte Teuwen, Nicolas Keppens **ZVOK** SOUND Greg
Scheirlinckx **IGRAJO** CAST Chris Boni, Sam Louwyck
PRODUKCIJA PRODUCTION Animal Tank (Brecht Van
Elslande), Bert Lesaffer **KONTAKT** CONTACT
brecht@animaltank.be

Obisk safarija mnogim predstavlja uresničitev sanj.
Za par srednjih let Lindo in Troyerja pa se sprevrne v
grozljivo, a še kako resnično avanturo, ko ju preostanek
skupine v divjini pusti za sabo.

*Going on a safari is a dream for many. For middle-aged
couple Linda and Troyer, it turns into a horribly real
adventure when they get left behind in the wilderness.*

FeKK slavje
FeKK Celebration



(Ženske) znotraj in onkraj tradicije

Nadja

Šičarov

Todič

Antonija

Praznično peto edicijo festivala FeKK spremlja tudi jubilejna petdeseta obletnica Slovenskega filmskega arhiva. Letos tako praznujeta skupaj, s praznim programom kratkih perforiranih celuloidov, s katerih se bodo na kinotečnem platnu odvrteli prizori slavljenja. Praznovanja rojstnega dne, nazdravljanja preteklim razvojnim uspehom, proslavljanja nacionalne identitete in (sprevrženih) tradicionalnih običajev. Med brskanjem po katalogu filmov Slovenskega filmskega arhiva in iskanjem slave vrednih trenutkov smo odkrili, da več filmskih trakov hrani tudi spomin na prav poseben razlog za veselje v nekdanji skupni državi – na današnje perspektive nepričakovano avantgardne politike enakosti spolov. S posebnim tematskim sklopom se tako poklanjamo tudi ženskam socializma nasplo in (manj vidnim) slovenskim filmskim ustvarjalkam posebej.

Izbor filmov, ki sovpadajo s temo praznovanja per se, povezuje paleto različnih prazničnih običajev, ki jim je skupen spomin na prelomnice. Za mnoge najpomembnejši mejnik v letu predstavlja rojstni dan; prihajajoči osebni praznik spremljajo nečimrnost in pričakovanja, ki pa niso vselej neupravičena. Nasproti intimnim praznovanjem stojijo javne proslave in komemoracije, ki obeležujejo spomin na tramvaj ali pa ki na prvomajski paradi po ulicah Ljubljane in spremljavi močnih vzklikov množice slavijo nacionalno identiteto ob poudarjanju napredka.

Program se ozira predvsem v domačo folklorno kulturo, katere najbolj zvest predstavnik je tradicionalno praznično oblačilo. Narodna noša je zaščitni znak prireditve, kjer se cedi svinjska mast in točita vino in pivo ob ekscesnem poskakovanju na divje zvoke harmonike. Poleg veselice in ostalih običajev veseljačenja, kjer je protokol praznovanja vnaprej znan, velja izpostaviti tudi patologijo konvencionalnega poročnega obreda. »Najsrečnejši dan« mladih zaljubljenecv se začne povsem običajno; medtem ko mama nevesto za zaprtimi vrati opozarja na trnovo pot, po kateri bo stopala od tega dne naprej, se pri ženinu že zbirajo svatje, nazdravljajo in se pripravljajo na šrango, s katero bodo kupili nevestino dekliškost. Igrani film, ki bo sklenil praznični program, se s stopnjevanjem klišejev posmehuje poročnemu slavlju, jih sprevrže v slikovit eksces in s tem razkriva izprijenost svatbenih običajev.

(Women) Inside and Outside of Tradition

The festive fifth edition of the FeKK Festival is accompanied by a jubilee of the Slovenian Film Archives. So, this year the celebrations are combined and will feature the very finest programme of short perforated celluloids to bring onto the big screen the scenes of celebration: birthdays, toasts to past achievements in development, celebrations of national identity, and (perverted) traditional customs. While browsing the catalogue of the Slovenian Film Archives and searching for glorified moments, we discovered that several film rolls preserved the memory of a special celebratory occasion from the former joint country – the avant-garde politics of gender equality (unexpected from today's perspective). A special thematic selection is therefore broadly dedicated to the women of socialism and more specifically to the (lesser known) women filmmakers in Slovenia.

The film selection that coincides with the topic of celebrations binds together a set of different festive customs that all share the memory of turning points. For many the most important annual milestone is their birthday. The approaching of their anniversary is accompanied by vanity and expectations that are not always unjustified. Contrary to intimate celebrations, there are also public celebrations and commemorations that remember the tram; or there is a parade across the streets of Ljubljana on Labour Day, accompanied by loud cheering, celebrating national identity by stressing progress.

The programme mostly looks back at the Slovene folklore, of which the faithful representative is definitely the traditional festive garment. National costume is the trademark of events at which lard oozes and wine and beer flow, while the folk excessively hop to the wild sounds of the accordion. If we mention 'veselice' [village feasts] and other types of merrymaking in which the celebratory protocol is known beforehand, the pathology of the conventional marriage ceremony should also be exposed. The 'happiest day' of the young lovers starts quite normally. While behind closed doors the mother warns the bride about the marital problems ahead, wedding guests are gathering around the groom, toasting and preparing for 'šranga' [an impromptu tollgate] to bargain for the bride's maidenhood. The feature which will conclude the festive programme mocks the

Za protiutež slavnostnim manifestacijam, kjer so ženske bodisi obrobne figure ali opazovalke bodisi neveste, ki jih je treba ugrabiti v zakonski stan, predstavljamo podobe, ki tematizirajo spolne vloge in slavijo celotno družbenoekonomsko emancipacijo žensk in svobodno spolnost. Socialistična Jugoslavija je s progresivnimi ukrepi želela ženske razbremeniti njihove tradicionalne vloge v družini, začeti z uvedbo volilne pravice in s spodbujanjem izobraževanja, zlasti pa s svežnjem naprednih zakonov o splavu, ločitvah, porodniških dopustih in razvejano mrežo javnih institucij. Kljub načrtnemu osvobajanju iz zasebne sfere se vsi stereotipi niso razblinili – že res, da je bila socialistična ženska prej delavka kot mati, pa vendar je pri delu zasedala primarno ženske poklice in doma skrbela za gospodinjstvo.

Izbor filmov odraža omenjene ambivalentnosti obdobja – na eni strani slavi enakost in enakopravnost socialistične žene, na drugi pa reproducira reprezentacije, ki so nam še danes vse preveč domače. Tako dokumentarni kot igrani in eksperimentalni filmi se poklanjajo delu žensk v preteklosti in v tedanji sodobnosti: tudi takšnemu, kot je recimo prostitucija, ki ga uradne predstavitve poklicnih možnosti za dekleta niso ponujale. Obenem razmišljajo o tem, kaj opredeljuje žensko in kaj moškega in kakšne odnose lahko oblikujeta. Poseben žanr predstavlja EPP, ki mestoma poseže v program in ki, tako kot danes, nemara najlepše ponazarja subtilne spolne norme onstran državne ali umetniške produkcije.

Da popolne enakosti na vseh področjih niso zares dosegli, dokazujejo imena avtorjev, podpisanih pod naš nabor – sami fantje. Zato se s programom poklanjamo vsem filmskim delavkam, ki so sodelovale pri njihovem ustvarjanju: montažerki Darinki Peršin, prostitutki in igralki Slavici Smolek, snemalki Veki Kokalj, umetniški vodji Đurđici Flere, montažerki Jeleni Robinik, igralki Jani Šmid, Mariji Makarovič, Nedi Vilar in vsem drugim, ki niso navedene v špicah filmov in filmografskih podatkovnih bazah. Slava jim!

[V sodelovanju s Slovenskim filmskim arhivom.](#)

wedding celebration by intensifying the clichés, twisting them into a colourful debauchery, and revealing the depravity of wedding customs.

As a counterpart to the festive manifestations in which women are side figures or bystanders, brides that need to be kidnapped and married, we present pictures that deal with gender roles and celebrate the complete social and economic emancipation of women and the liberated sexuality. With its progressive acts, the socialist Yugoslavia wanted to relieve women of their traditional role in the family, starting by giving them the right to vote, encouraging their education but mostly also by offering a package of progressive laws on abortion, divorce, maternity leave, and a wide-spread network of public institutions. Despite the planned liberation from private sphere, all the stereotypes were not dispersed. True, a socialist woman was first a worker and then a mother, but the jobs she occupied were primarily female and she still took care of the housework at home.

The selection of films reflects the mentioned ambivalence of the era – celebrating the equality and equality of the socialist woman on one hand, and reproducing the all-too-familiar representations on the other. Documentary, feature, and experimental films pay respect to the work of women in the past and present: even such work as prostitution, which was not listed among the official job possibilities for girls. At the same time they discuss what defines a woman and a man and what kind of relationship they can form. The commercials present a special genre that occasionally interrupts the programme and, much like today, (most successfully) portrays the subtle gender norms beyond the national or artistic production.

In addition, the list of authors of our selected films proves that total equality across all fields was not truly achieved. They are all men. Which is why this programme is a tribute to all the female filmmakers and associates who helped in their creation: the editor Darinka Peršin, the prostitute and actress Slavica Smolek, the camerawoman Veka Kokalj, the art director Đurđica Flere, the editor Jelena Robinik, the actress Jana Šmid, Marija Makarovič, Neda Vilar, and all the others not listed in the credits of films and in the filmography databases. Glory unto them!

[In collaboration with Slovenian Film Archives.](#)

I. PRAZNIK

V sodelovanju s Slovenskim
filmskim arhivom

*In collaboration with
Slovenian Film Archives*

Narodna noša *National Costume* Mako Sajko

Jugoslavija *Yugoslavia*, dokumentarni
documentary, 1975, 14'

Posamezne politične usmeritve in režimi so narodno nošo v Sloveniji zlorabljali. Kljub temu da so posamezni detajli slovenske narodne noše sposojeni iz nemških alpskih krajev, je vendar ohranila specifičnosti tega območja. Danes narodna noša služi kot turistična atrakcija.

In Slovenia, particular political orientations and regimes misused the national costume. Despite some of its details being borrowed from the German Alps, it nevertheless retained the specific characteristics of its local area. Today, the national costume serves as a tourist attraction.

Naša reka *Our River* Dušan Povh

Jugoslavija *Yugoslavia*, dokumentarni
documentary, 1960, 13'

Prikaz prvomajske parade v Ljubljani leta 1960 in skozi njo gospodarskih dosežkov najpomembnejših industrijskih obratov po Sloveniji.

The film depicts the 1960 May Day Parade in Ljubljana and, through it, the economic achievements of the most important industrial plants in Slovenia.

Nevesta le jemlji slovo *When the Bride Says Goodbye* Zvone Sintič

Jugoslavija *Yugoslavia*, dokumentarni
documentary, 1954, 13'

Poročni običaji v Prekmurju.

Wedding customs in Prekmurje.

Ohcet *The Wedding* Petar Pašić

Jugoslavija *Yugoslavia*, igrani *fiction*, 2006, 15'

Ohcet v lovski koči. Nagačene živali na stenah, meso na mizah, vse se zdi vedro in radostno, kot se za pravo ohcet spodobi. Pa so res vsi srečni in dobronamerni? Starši neveste in ženina se pretvarjajo, da so si všeč, čeprav ni tako.

A wedding in a hunting lodge. Stuffed animals on the walls and meat on the tables; everything seems cheerful and joyful as befits a proper wedding. But is everybody actually happy and well-intentioned? The bride and groom's parents pretend to like each other although that is not really the case.

Njen rojstni dan *Her Birthday* Jože Bevc

Jugoslavija *Yugoslavia*, igrani *fiction*, 1965, 11'

Da bi preprečila zakonski »brodolom«, začne žena strastnega ribiča tudi sama loviti ribe ter se tako spet približa svojemu možu.

In order to prevent her marriage from "being shipwrecked", the wife of an avid fisherman starts fishing herself and thus again becomes close to her husband.

Requiem Dušan Povh

Jugoslavija *Yugoslavia*, dokumentarni
documentary, 1960, 11'

Z obujanjem spominov na stare ljubljanske tramvaje in njihovo zgodovino zadnjih 50 let oživljajo tudi spomini na pol stoletja razvoja glavnega mesta Slovenije, pri čemer je uporabljen tudi arhivski material.

Remembering the old Ljubljana trams and their fifty-year history also arouses the memories of how Slovenia's capital had developed in that half a century. This is evidenced in the film by the use of archival material.

II. SPOL

V sodelovanju s Slovenskim
filmskim arhivom

*In collaboration with
Slovenian Film Archives*

Bizoviške perice

Laundresses from Bizovik

Jože Bevc

Jugoslavija *Yugoslavia*, dokumentarni
documentary, 1959, 9'

Reportaža o vasi Bizovik v okolici Ljubljane, kjer
se ženske ukvarjajo s pranjem perila za mestno
prebivalstvo.

*A reportage on the village of Bizovik near Ljubljana,
where women do the laundry for city dwellers.*

Če bo deklica *If It's a Girl*

Črt Škodlar

Jugoslavija *Yugoslavia*, igrani *fiction*, 1967, 12'

Ženska in njene manifestacije v življenju z
različnih zornih kotov.

*Woman and her manifestations in life from various
viewpoints.*

Moški *Men*

Dušan Povh

Jugoslavija *Yugoslavia*, igrani *fiction*, 1964, 10'

Slika tipičnega moškega današnjega časa, ki jo
pričara žensko opravljanje. Ženske vedo, kakšen
je ta moški, poznajo vse njegove slabosti, pa
vendar ne morejo brez njega.

*A picture of a typical contemporary man conjured
up by women's gossip. Women know what this man
is like, they know all his failings, and yet cannot do
without him.*

Braun Iskra Sixtan – oče in sin

Braun Iskra Sixtan – Father & Son

Jugoslavija *Yugoslavia*, reklama *commercial*,
1971, 1'

Sin si z roko nakazuje, kako se brije, nakar mu
oče s pravim brivskim aparatom pokaže, kako to v
resnici počno pravi moški.

*With his hand, the son simulates shaving, after
which his father uses a real electric shaver to show
him how real men actually do it.*

Danes varčevanje, jutri stanovanje *Saving Today – Apartment Tomorrow*

Boštjan Hladnik

Jugoslavija *Yugoslavia*, reklama *commercial*,
1981, 1'

V vsesplošnem kaosu in naglici mestnega načina
življenja mož preseneti ženo s pomito posodo ...
V pomivalnem stroju.

*In the all-round chaos and haste of the city lifestyle,
a husband surprises his wife with washed dishes... In
the dishwasher.*

Ona, on in ...? HIMO

She, He and...? HIMO

Jože Bevc

Jugoslavija *Yugoslavia*, reklama *commercial*,
1964, 5'

Reklama za pralni stroj znamke HIMO. Razprtije
poročenega para prenehajo v trenutku, ko se v
hiši znajde HIMO.

*A HIMO washing machine commercial. The discords
of a married couple end the moment that HIMO
enters their house.*

Promiskuiteta *Promiscuity*

Mako Sajko

Jugoslavija *Yugoslavia*, dokumentarni
documentary, 1973, 10'

Veliko vzrokov je za osamljenost sodobnega človeka, ena od posledic pa je nezmožnost doživljanja intenzivnih ljubezenskih čustev, ki omogočajo trajnejšo zvezo z enim partnerjem. Prehitra zamenjava partnerjev čustveno siromaši človeka in pušča posledice.

There are many reasons for the loneliness of contemporary people, one of whose consequences is the inability of experiencing intense romantic emotions that enable a more long-term relationship with one partner. Changing partners too quickly emotionally impoverishes a person and leaves a mark.

Sprehod *The Walk*

Ernest Adamič

Jugoslavija *Yugoslavia*, dokumentarni
documentary, 1961, 11'

Ironičen prikaz delovnega dne jugoslovanske ženske – njena prezasedenost in vsakodnevni problemi.

An ironic presentation of a day in the life of a Yugoslav workingwoman – her over-busy schedule and everyday problems.

Slavica exception

Slavica Exceptional

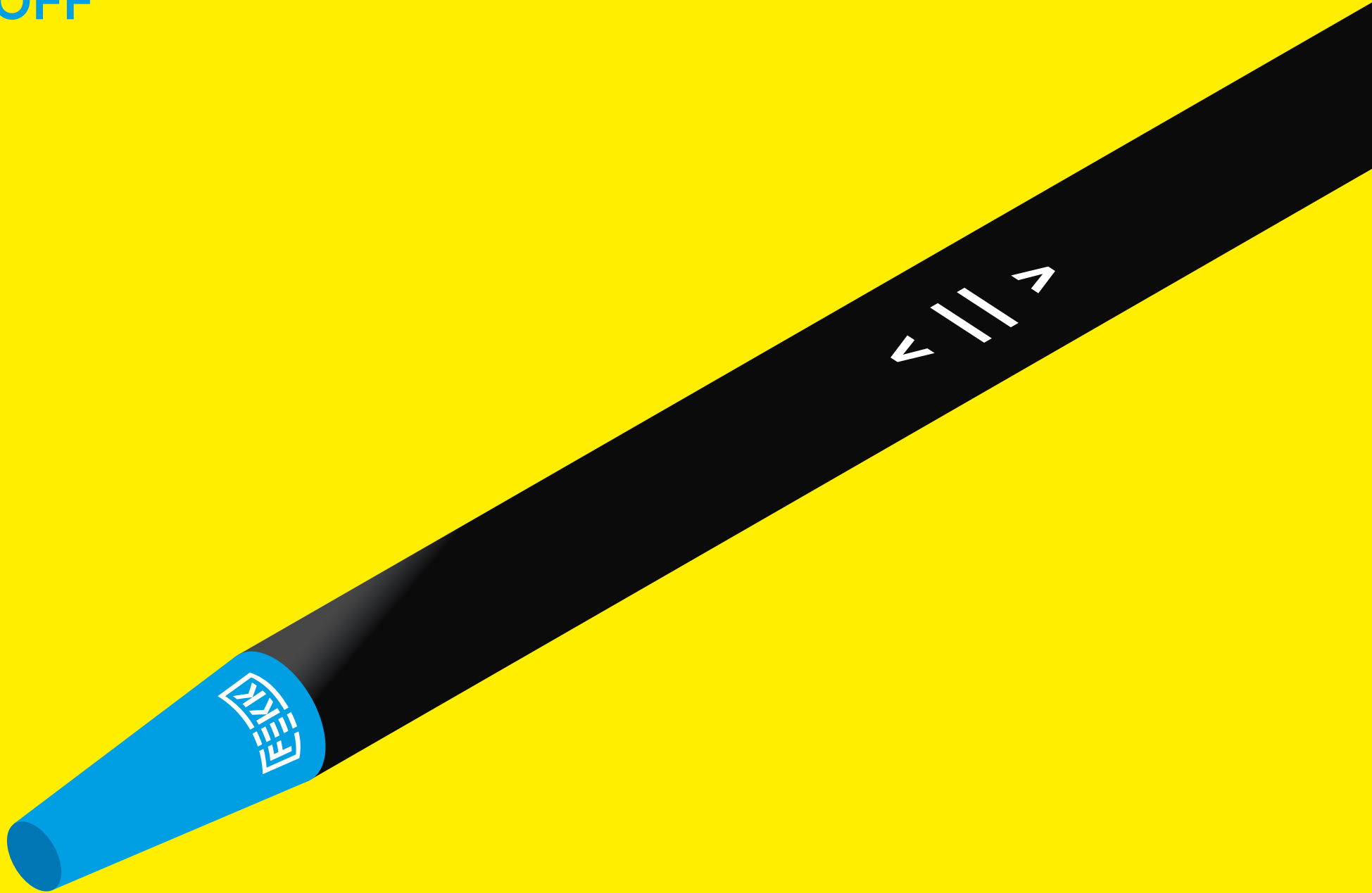
Mako Sajko

Jugoslavija *Yugoslavia*, dokumentarni
documentary, 1971, 11'

Dokument o profesionalni artistki-striptizeti, ki je izbrala to pot zaradi možnosti hitrega zaslužka.

A portrait of a professional stripper, who has chosen this path due to its quick financial benefits.

FeKK OFF



Luksuz produkcija – oster rez v ugodje

Boris
Petkovič

Društvo zaveznikov mehkega pristanka je leta 1995 ustanovila skupina mladih ljudi, kot odziv na pomanjkanje kulturnega dogajanja za mlade in splošno neobčutljivost za stisko drugih. Že v prvih letih svojega delovanja so izpeljali prek sto projektov s področij mladinske kulture, sodobnih umetnosti, neformalnega izobraževanja, informiranja, svetovanja, ekologije, sociale in humanitarnih dejavnosti. S svojo video produkcijo, ki se je začela leta 1997, sodijo med pionirje demokratizacije filma kot medija in umetniškega sredstva, s čimer so pripomogli k uveljavljanju neodvisnega filma v Sloveniji.

Digitalizacija ter cenovna dostopnost tehnike sta mnogim mladim filmskim in medijskim navdušencem omogočila, da se z novodobnimi mediji opredelijo do vprašanj sodobnega sveta in se s svojimi stališči aktivno vključijo v trenutne družbene procese. Za avtorski film namreč ni pomemben način produkcije, temveč ali ima film avtorja kot sinonim drugačnosti, posebnosti, inventivnosti, nekonvencionalnosti in svojevrstnega razumevanja filmske umetnosti.

Če se hočemo kreativno pogovarjati o sodobnem filmu, se mora v 21. stoletju spremeniti tudi filmska dikcija. Ustvarjanje filmov na delavnicah Luksuz produkcije je hiter in dinamičen proces, ki se prepleta s sodobnimi tehnologijami, kar nujno prinaša razmišljanje o novih produkcijskih prijemih, ki bodo morali postati bolj odprti in fleksibilni. Raziskovanje, eksperimentiranje, ob tem tudi napake, dolgoveznost, vse to so odlike in slabosti tistega, čemur tudi posmehljivo rečemo amaterski film. Vendar ti izdelki na trenutke mnogokrat presenečajo s svojo izvirnostjo, preseganjem filmske govornice, inovativnimi rešitvami. Vsako še tako majhno odkritje znotraj filma pomembno premika in kroji filmski jezik prihodnosti. To pa je jezik, ki ga »govorimo« vsi, ki filme ustvarjamo in gledamo.

Luksuz produkcija ima v svojo podstat vtakano skrb za sočloveka, socialni čut in družbeno kritičnost. Zato je njen filmski razvoj lahko privedel le do ene stvari: angažiranega filmskega ustvarjanja. Ob polnoletnosti 21. stoletja je Krško po zaslugi Luksuz produkcije postalo ena od najmočnejših točk neodvisnega filmskega ustvarjanja v Evropi. Število filmov je že dolgo tega doseglo trimesne številke, nagrade se štejejo v ducatih, slušatelji prihajajo iz vseh poseljenih kontinentov. Če urbanost merimo s številom dogodkov na enoto površine, je Krško zagotovo najbolj filmsko mesto v Sloveniji.

The Luksuz Production – a Sharp Cut into Comfort

The Allies of Soft Landing society was formed by a group of young people in 1995 as a response to the lack of cultural events for the young and to the general insensitivity towards the troubles of others. Since the very beginning they have organised over a hundred projects related to the field of youth culture, modern art, informal education, awareness raising, counselling, ecology, social care, and humanitarian activities. With their video production, which was started in 1997, they are among the pioneers who democratised the film as media and artistic means and so helped establish the independent film in Slovenia.

The digitalisation and affordability of equipment enabled many young film and media enthusiasts to address the questions of the modern world using the new media. It enabled them to express their views and thus actively participate in the current social processes. For the authorial film it is not the way of production that is important but whether the film's author is a synonym of difference, singularity, inventiveness, nonconventiality, and singular understanding of films.

If we wish to creatively debate the modern film, there has to be a change in the 21st century film diction. The creation of films at the Luksuz Production workshops is a quick and dynamic process that intertwines with modern technologies, which necessarily brings about the reflection on new production approaches which will have to become more open and flexible. Research, experimentation, but also errors, circumlocution, all these are the advantages and disadvantages of what we, sometimes mockingly, call amateur films. But these can often surprise us by their originality, surpassing of the film language, and innovative solutions. Every discovery inside a film, no matter how small, importantly moves and shapes the film language of the future. And it is a language 'spoken' by all who make and watch films.

Since at the core of the Luksuz Production there is the concern for the fellow man, the social instinct, and social criticism, its film development naturally led to one point: the making of engaged films. At the coming-of-age of the 21st century, Krško became one of the strongest centres of independent film creation in Europe, all thanks to the Luksuz Production. If urbanism were measured by the number of events per surface unit, Krško would definitely be the most film-induced town in Slovenia.

Dear Hunter

Steven Larkin, Joske Slabbers,
Sara Pavleković Preis

Slovenija *Slovenia*, dokumentarni *documentary*,
2019, 10'

Osebnost potovanje v družinsko zgodovino
kot način iskanja skupnih odnosov z lovsko
skupnostjo v Sloveniji.

*Personal journey into the family history as a way to
find common ground with the hunters' community
in Slovenia.*

Drugače zaradi Luksuza

Luksuz Makes It Look Different

Marko, Steven, Tomaž, Luka, Bob

Slovenija *Slovenia*, eksperimentalni *experimental*,
2019, 2'

Pustolovščine starih prijateljev na reki Krki.

Adventures of old friends on river Krka.

Draga Jožica *Dear Jožica*

Anne-Pauline Serres, Marta Frisco,
Estel Teodoro

Slovenija *Slovenia*, dokumentarni *documentary*,
2019, 6'

Po 50 letih zakona Jožica spozna, da svoboda ni
le privilegij, ampak tudi njena pravica.

*After 50 years of marriage, Jožica realized that
freedom is not a privilege but also her right.*

Luksuz Beat

Slovenija *Slovenia*, eksperimentalni *experimental*,
2019, 1'

Ste že slišali ta luksuzni zvok?

Have you heard this luxury?

Midnight Drive

Andy Power, David McGeary,
Jaka Prosenik, Dave Groznik

Slovenija *Slovenia*, videospot *music video*,
2019, 4'

Audiovizualno sodelovanje Andyja, Davea, Davida
in Jaka se je zgodilo na mednarodni delavnici
dokumentarnega filma v Krškem.

*Audiovisual collaboration of Andy, Dave, David and
Jaka happened at the International documentary
film workshop in Krško.*

(Ne) SPIM (Ne) SPAVAM / (I don't) SLEEP

Katarina Lukec

Slovenija *Slovenia*, dokumentarni,
eksperimentalni *documentary, experimental*,
2019, 8'

Ta film je potovanje v zelo intimen prostor sanj in
spanja.

*This film is a journey into very intimate space of
dreams and sleeping.*

Na prodaj *For Sale*

Eva Jakopič, Katarina Lukec

Slovenija *Slovenia*, dokumentarni *documentary*,
2019, 4'

Kakšne skrivnosti imajo hiše, ki se prodajajo?

Which secrets do houses for sale keep?

Pošljite jo nazaj *Send Her Back*

Humad Nisar, Nika Senica,
Antea Hodulak

Slovenija *Slovenia*, mokumentarni *mockumentary*,
2019, 8'

Julija 2019 je bila Melania Trump, prva dama
ZDA, deportirana nazaj v svojo matično državo –
Slovenijo. Kako jo bodo država in njeni državljani
sprejeli?

*In July 2019 Melania Trump, the First Lady of USA,
was deported back to her country of origin –
Slovenia. How the country and its citizens are going
to welcome her??*

Ta prostor je sporočilo

This Place Is a Message

Anna Savchenko, Guillermo Gomo,
Pablo A. Murillo

Slovenija *Slovenia*, eksperimentalni *experimental*,
2019, 5'

Kakšna je lahko komunikacija z našo
prihodnostjo?

*What a communication with the future us can look
like?*

Tekma oskrbnika trave *A Match for the Grass Keeper*

Jaka Prosenik, Caleb Murtagh,
Christiaan Humbs-Steinbeck

Slovenija *Slovenia*, dokumentarni,
eksperimentalni, *documentary, experimental*, 2019,
4'

Prav posebna tekma za oskrbnika trave na
krškem stadionu.

*A very special match for a grass keeper at the Krško
stadium.*

Tito, Nasser in Nehru

Tito, Nasser and Nehru

Fayza Harby, Savyasachi Anju-
Prabir

Slovenija *Slovenia*, dokumentarni,
eksperimentalni, *documentary, experimental*, 2019,
5'

Fayza iz Egipta in Savyasachi iz Indije si
prizadevata za pogovor z delavci, ki prihajajo
na delo v Krško iz Bosne in Hercegovine ter
drugih nekdanjih jugoslovanskih držav, Albanije
in Kosova. Prvi dan so se delavci še strinjali s
snemanjem filma, naslednji dan pa so bili na
ulicah le še znaki njihovega dela.

*Fayza from Egypt and Savyasachi from India have
been trying to have a conversation with the workers,
who come to work in Krško from Bosnia and
Herzegovina and other Ex-Yougoslavian countries,
Albania and Kosovo. The first day the workers were
fine with filming, but the next day there were just
signs of their work on the streets...*

Voulk *Wolf*

Sana Perić, Caleb Murtagh

Slovenija *Slovenia*, eksperimentalni *experimental*,
2019, 1'

Enominutna refleksija o pomenu državne meje
med Slovenijo in Hrvaško v življenju volkov.

*One-minute reflexion on the meaning of the country
border between Slovenia and Croatia in the life of
a wolf.*

Srečanje z analognim filmom ali Prigode srebrovih halogenidov

Projekcija 16-mm filmov in predstavitev produkcije Klubvizije iz Zagreba

PRODUKCIJA

SCCA–Ljubljana /
Postaja DIVA,
FeKK,
Film lab Klubvizija
Zagreb

SCCA–Ljubljana vodi spletni in fizični arhiv videa/filma/medijske umetnosti Postaja DIVA. Od leta 2016 v prostoru arhiva pripravljamo FeKK Off dogodek, s katerim želimo obiskovalce festivala seznaniti s produkcijo eksperimentalnih in nenarativnih kratkih filmov in video del. Za 5. edicijo festivala FeKK smo v goste povabili hrvaški filmski laboratorij neodvisnega filma Klubvizija iz Zagreba. Članici Mirna Pavičić in Anita Budimir bosta predstavili projekte laboratorija in izbor 16-mm filmov.

Klubvizija je neodvisni filmski laboratorij za 8-mm in 16-mm film, ki deluje od leta 2009. Je edini filmski laboratorij za ročno razvijanje filma na Hrvaškem in v regiji, ki temelji na praksi DIY. Pri tem zagotavlja prostor za izmenjavo tehničnih izkušenj in organizira filmske delavnice s pomembnimi strokovnjaki in ustvarjalci eksperimentalnega filma (Ivan Ladislav Galeta, Jodie Mack, Richard Tuohy, Robert Fenz, Stefano Canapa ...), filmske projekcije, performanse in predavanja.

Prigode srebrovih halogenidov je izbor večinoma črno-belih 16-mm filmov, ki so nastali v Klubviziji. Filmski program ali raziskovanje možnosti analognega filma se začne v meditativni in sanjski atmosferi, sledi poetični, malodane bizarni obrat, ki se umiri s hipnotičnim sprehodom v naravi ter zaključí v urbanem kaosu.

Silver Halides Encounters

SCCA–Ljubljana maintains a physical and web archive of video/film/media art DIVA Station. Since 2016, we have been organizing a FeKK Off event in the archive space to inform the visitors of the festival about the production of experimental and non-narrative short films and video works. For the 5th edition of the festival we invited Croatian film laboratory Klubvizija from Zagreb. Members Mirna Pavičić and Anita Budimir will present their projects and a selection of 16mm films.

Klubvizija is the only independent film laboratory for manual 8mm and 16mm film development in Croatia and region, operating since 2009. Strongly based on DIY ethics, the main purpose is to provide a space where the technical and artistic knowledge of free visual expression is gathered and shared. Klubvizija continuously organizes numerous film workshops under the guidance of today's most prominent professionals and experimental filmmakers (Ivan Ladislav Galeta, Jodie Mack, Richard Tuohy, Robert Fenz, Stefano Canapa...), as well as film screenings, live performances and lectures.

Silver halides encounters is a selection of 16mm mostly black and white films produced in Klubvizija. While exploring analogue film possibilities, the programme begins in meditative, dreamlike mood, takes a bizarre poetic twist, and finally calms down with a hypnotic walk through nature to end up in urban chaos.

Digital screening of 16 mm films and presentation of film lab Klubvizija

PRODUCTION

SCCA–Ljubljana /
DIVA station, FeKK,
Film lab Klubvizija
Zagreb

Ding Dong

Maja Milić

digitalna projekcija *digital projection* 16-mm film
2016, 10'

Eksperimentalni pesniški film po romanu **Aporia**, ki ga je napisal Hrvoje Milić. Knjiga je brez zgodbe in je v celoti zgrajena iz notranjih monologov. Stalna in neskončna kontemplacija junaka ustvarja napeto psihodramo, v kateri se skozi zunanost kažejo njegova zavest in čustva. Odlomki pesniške proze, ki jih bere avtor, zvočna in eksperimentalna raba montaže, podnapisov in črnega zaslona ustvarjajo ritmično spiralo, ki prehaja v (pod)zavest.

Experimental poetry film based on the psychological novel Aporia, written by Hrvoje Milić. The book has no plot and is completely built of interior monologues. The character's constant and never-ending contemplations create a tense psychodrama, in which the exterior expresses his state of mind and emotions. Excerpts of poetic prose, read by the author, the sound and experimental use of montage, subtitles and black screen are creating a rhythmic spiral sinking into the (un)conscious.

LEVEL.303

Anita Budimir

digitalna projekcija *digital projection* 16-mm film
2015, 3'

Kratki, eksperimentalni film, poln grafičnih in urbanih elementov. Hektična kombinacija 16-mm filmskega pozitivna, negativna in visokokонтрастnega filma. Kaos mestnega življenja in vzdušje mestne vročice sta vizualizirana s kemično poškodovano sliko, nastalo med procesom po imenu mordančage.

Short, experimental film full of graphism and urban elements, hectic combination of 16mm positive, negative and high contrast film. Chaos of urban living and atmosphere of the city rush is visualised by chemical damaged image caused by process called Mordançage.

Planine Mountains

Hrvoslava Brkušić

digitalna projekcija *digital projection* 16-mm film
2018, 12'

Delo izhaja iz diapozitivov, ki so jih našli na Zora filmu, podjetju, ki je v petdesetih letih 20. stoletja izdelovalo izobraževalne filme za predmet geografije. Iz tega nabora je avtorica izbrala samo motive gora. Z rabo postprodukcijskih metod slike oživijo. Gore se vse bolj oddaljujejo in postajajo vedno bolj nerealne. Film se spremeni v duhovno-geografsko potovanje.

The starting point for this work were the slides found at Zora Film, a company that produced educational films intended for geography classes in the 1950s. However, the author selected only motifs of mountains. By using complex post-production methods, the images come to life. The mountains seem to grow more and more distant, and cease to look real. The film turns into an psychogeographical journey.

Prvi odstavek Prvi stavak /

First Piece

Mirna Pavičić

digitalna projekcija *digital projection* 16-mm film
2019, 2'

Vizualna spremljava prvega dela skladbe **Tri skladbe** za klavir avtorja Branimirja Norca.

Visual accompaniment for the first part of the composition Three pieces for piano by Branimir Norac.

VR: nova intenziteta zgodb

Antonio

Giacomin

Potopitveni medij ni nov medij, temveč nov način razmišljanja o avdiovizualnem pripovedovanju, o ustvarjanju ter tudi o gledanju vsebin. Je izziv, saj še nima jezika, definiranih pravil, kar je za ustvarjanje potopitvenih zgodb najbolj vznemirljivo. Ni nam treba paziti na kadre ali na velike plane, saj v vizualnem pripovedovanju ni meja oziroma še boljše, nove meje je potrebno šele doseči.

Avtorji in ustvarjalci se tako soočajo z izzivi in težavami ustvarjanja filmov v povsem novem okolju. Vsa ustaljena filmska pravila so pod vprašajem, tako imenovani VR-film pa določa smernice nove avdiovizualne izkušnje. Narava pripovedovanja je in bo ostala enaka, razlika bo le v intenziteti izkušnje. Ali obstaja razlika med klasičnim ogledom plezanja in tem, da se nahajaš tik ob plezalcih? Kako je sedeti v invalidskem vozičku? In kako je, če se zgodba odvija vse okrog tebe, vendar na štirih različnih lokacijah?

To so le nekatere od situacij, v katere vas bo prestavil letošnji izbor VR-filmov,

VR: Stories' New Intensity

Immersive media is not a new medium but a new way audiovisual storytelling, of creating but also watching the content. It is a challenge, since it has no language yet, no rules defined, which is most exciting for the creation of immersive stories. There are no frames to watch out for, no close ups, no boundaries in visual storytelling or better, new boundaries not yet reached.

The authors and creators face the challenges and issues of filmmaking in a completely new environment. All the traditional cinema rules are challenged and the so-called cinematic VR defines the guidelines of a new audiovisual experience. The nature of storytelling is and will remain the same, the difference lies in the intensity of the experience. Is there a difference between watching a traditional film on climbing and being there there, next to the climbers? How do you feel if you seat in a wheelchair? And how, if the story is happening all around you but in four different places?

These are some of the situations the VR cinema can put us in.



Everest

Združeno kraljestvo *United Kingdom*, dokumentarni *documentary*, **2019**, 10'

REŽIJA *DIRECTOR* Jon Griffith **SCENARIJ**
SCREENPLAY Jon Griffith **FOTOGRAFIJA**
CINEMATOGRAPHY Jon Griffith **PRODUKCIJA**
PRODUCTION Jonathan Griffith Production **KONTAKT**
CONTACT jon@alpineexposures.com

30. aprila 2017 je svetovno znani plezalec Ueli Steck umrl na Nuptseju, medtem ko se je aklimatiziral za svoj največji vzpon doslej – vzpon na Everest in Lhotse brez uporabe kisikove maske. Aprila 2018 sta se Ueljeva bližnja prijatelja Jon Griffith in Sherpa Tenji odločila dokončati njegov podvig.

On the 30th April 2017 world famous climber Ueli Steck died on Mt. Nuptse whilst acclimatising for one of his biggest climbs yet – climbing both Mt. Everest and Mt. Lhotse without the use of bottled oxygen. In April 2018 Ueli's close friends Jon Griffith and Sherpa Tenji attempted to finish off his project.



Meter dvajset: slepi zmenek *Metro veinte: Cita ciega / 4 Feet: Blind Date*

Argentina, animirani, igrani *animation, fiction*, **2018**, 19'

REŽIJA *DIRECTOR* María Belén Poncio **SCENARIJ**
SCREENPLAY Rosario Perazolo Masjoan,
Ezequiel Lenardón, Elisa Gagliano **FOTOGRAFIJA**
CINEMATOGRAPHY Marcos Rostagno **SCENOGRAFIJA**
SCENOGRAPHY Guillermo Men **ZVOK** *SOUND* Ariel
Litvinov **GLASBA** *MUSIC* Santiago Beltramo **IGRAJO** *CAST*
Delfina Díaz Gavier, Cristóbal López Baena **PRODUKCIJA**
PRODUCTION Jonathan Griffith Production

Juana, 18-letnica na vozičku, si želi raziskovati svojo spolnost. Na družbenih omrežjih je spoznala fanta, s katerim gre na zmenek. Ni mu še povedala glede svoje oviranosti. Po tem ko premaga strah in mesto, polno preprek, se srečata. Skupaj odkrivata, kaj čutita njuni telesi.

Juana, an 18-year-old girl in a wheelchair, is anxious to explore her sexuality. She's going on a blind date with guy she found on social media. She didn't tell him about her disability. Overcoming fears and an inaccessible city, they meet. Together they discover what their bodies feel.



Sobe Rooms

Nemčija *Germany*, dokumentarni *documentary*, **2018**, 23'

REŽIJA *DIRECTOR* Christian Zipfel **SCENARIJ**
SCREENPLAY Christian Zipfel **FOTOGRAFIJA**
CINEMATOGRAPHY Jana Pape **MONTAŽA** *EDITING* Evgeny
Kalachikhin **ZVOK** *SOUND* Olga Molchanova Reed **GLASBA**
MUSIC Christian Dellacher **PRODUKCIJA** *PRODUCTION*
Niklas Burghardt, Filmuniversität Babelsberg KONRAD
WOLF

Vse od sedentizma (življenje večinoma na enem mestu) je človeštvo ustvarjalo zaprte in strogo urejene sobe. Te olajšajo zadovoljevanje človeških gonov in tako zagotavljajo podstat naše kulture. Sobe vas bodo posrkale v pet intimnih realnosti. Pripoved se na antropološki način posveča arhaičnim procesom sob in opazuje njihov dramatičen fizični razvoj.

Ever since sedentism, mankind has been creating closed and strictly regulated rooms. They facilitate the satisfaction of human drives and therefore provide a basis for our culture. Rooms will let you immerse into five intimate room realities. Having an anthropological view on the presented world, the narration follows the rooms' archaic processes and watches the rooms' dramatized physical development.



Točka pobega *Fluchtpunkt*

Avstrija *Austria*, igrani *fiction*, **2017**, 6'

REŽIJA *DIRECTOR* Béla Baptiste **SCENARIJ**
SCREENPLAY Béla Baptiste **FOTOGRAFIJA**
CINEMATOGRAPHY Alexander Dirninger
KOSTUMOGRAFIJA *COSTUMES* Veronika Harb **ZVOK**
SOUND Bernd Dormayer **GLASBA** *MUSIC* Fainschmitz
IGRAJO *CAST* Dolly Lewis, Peter Marton, Alexey
Hartlieb-Shea **PRODUKCIJA** *PRODUCTION* Lena Weiss
(Filmakademie Wien) **KONTAKT** *CONTACT*
lena@glitteranddoom.at, l.n@vfx.at

Nocoj si bomo pred otvoritvijo ogledali razstavo obetavne umetnice Carlotte Carlsen. Medtem ko se dve puncni norčujeta iz njenega dela, pomemben kupec Karl-Heinz Sutheheim nepotrpežljivo čaka – le zakaj umetnica zamuja? Zataknila se je doma, ker se je nenapovedano pojavil njen bivši fant Raul. Njun prepir doseže vrhunec, ko v zakotni ulici dva roparja, ki bežita pred policijo, v Carlottinem oknu vidita vstopnico za svobodo.

Tonight is the great vernissage of the up-and-coming artist Carlotta Carlsen. While two girls mock her work, the important buyer waits impatiently – what could be delaying the artist's arrival? She is stuck at home because her ex-boyfriend Raul has unexpectedly appeared to confront her. Their fight reaches its peak when, in the back alley, two robbers fleeing from the police see Carlotta's window as a ticket to freedom.

Memory Hole: Praznovanje bizarnosti

Memory Hole je ena od tistih črnih lukenj, ki jih boste redno našli na seznamih najbolj bizarnih spletnih letovišč. In obenem dokaz, da ljudi še zdaleč ni začelo prati šele s prihodom interneta. Ne samo to. Kako zelo jih pere, so si ljudje že davno prej želeli deliti s svetom.

Tako so recimo na televizijske oddaje, kot je ponarodela ABC-jeva America's Funniest Home Videos, pošiljali svoje domače posnetke. In ko so patroni iz kolektiva Everything is Terrible!, ki smo jih gostili že na predlanskem FeKK-u, dobili v parklje tono (recimo tam okrog 300.000) videokaset zavrnjenih čudaškosti, so vedeli, da imajo pred sabo zlato jamo. Youtube pred youtubeom tako rekoč. Posnetke, ki so bili preveč odpuljeni, temačni, kontroverzni, butasti, blazni, srh zbujajoči, misteriozni, da bi prišli na TV. Ti posnetki so na Memory Holeu postali kultni minutni kolaži bizarnosti.

Ja, spet smo se – ne krivi ne dolžni – znašli na tistih koticikih interneta. Nič čudnega, da je Memory Hole dobil ime po znanem mehanizmu iz Orwellovega 1984, ki poskrbi za vse (sramotne) dokumente, poročila in dejstva, ki jih želi Partija pozabiti in izbrisati, da bi lahko zgodovino napisala na novo.

Vsa bizarnost in čudaškost je bila pač na posnetkih, ki so se znašli v programu America's Funniest Home Videos, dvojno domestificirana: prvič s samo selekcijo, drugič pa s kakšno hecno, klovnovsko prismuknjeno muziko, z »zabavnim« komentarjem in s starim dobrim nasnetim smehom. Vse pač naenkrat postane bolj sprejemljivo, če je podloženo z radoživim rezgetanjem publike. Memory Hole je vse te pritikline odstranil ter nam serviral domače bizarnosti kot bizarnosti direkt v fiko. Pogostokrat podložene z glasbo ali zvočnimi efekti, ki samo še poudarijo – milo rečeno – čudaškost, alienskost celotne situacije. Kot da smo se znašli pri nekom v kleti, ko ravno zganja neke zasebne rituale, katerih del ne bi smeli biti. V neki povsem dafunk peklenski izkušnji, od katere pa niti najmanj nočemo pobegniti.

Memory Hole seveda kot vsaka dobra spletna senzacija neguje voajerističen moment, a kot vsak dober voajerističen moment tudi tu dogajanje hoče biti opaženo, zahteva svojega gledalca. To, da odgovorni ljudje pri ABC-ju niso delili tega navdušenja, pa samo še ojača magnetno polje, s katerim nas Spominska rupa srka vase.

Memory Hole: Celebrating Bizarreness

Memory Hole is one of those black holes regularly featured on lists of the most bizarre online retreats. At the same time, it serves as proof that people have not begun to go bananas only with the advent of the internet. And there's more. It had been much earlier that they wanted to share with the world how they were going bananas.

Take, for example, TV shows, like the folksy ABC's America's Funniest Home Videos, where they would send their home videos. And when patrons from the Everything is Terrible! collective, who were our guests at FeKK two years ago, got their hands on a ton (say about 300,000) of videotapes of rejected quirkiness, they knew what they had was a real bonanza. Youtube before youtube, so to speak. Videos that were too far out, grim, controversial, dumb, insane, eerie, mysterious to make it to TV. In Memory Hole, these videos turned into one-minute collages of bizarrerie.

Yap, we have again made it – neither guilty nor responsible – to those corners of the internet. It is no wonder Memory Hole was named after the famed mechanism from Orwell's 1984, used by the Party to make all the (shameful) documents, reports and facts forgotten or erased in order to re-write history.

In videos that made it to America's Funniest Home Videos, any bizarreness and quirkiness was doubly domesticated: first, when selected, and second, when accompanied by some funny, clown- or geek-like music, by "entertaining" comments and the good old canned laughter. Everything becomes immediately more acceptable when accompanied by joyous neighing of the audience. All these features were removed in Memory Hole, which serves home bizarrities slam-bang as bizarrities. Music or sound effects that further emphasise the quirkiness, alienness of the situation, to put it mildly, are often used. As if we happened to be in someone's basement while they were performing some personal rituals which we shouldn't partake in. In some entirely dafunk hellish experience, which we don't want to flee from in the slightest.

Like any proper online sensation, Memory Hole nurtures the voyeuristic moment; and like any proper voyeuristic moment, the happening here wants to be noticed, demands to have its viewer. The fact that people in charge at ABC did not share such enthusiasm, only reinforces the magnetic field used by Memory Hole to suck us in.

Internetna arheologija: prazno_vanje

Ponovno pozdravljeni v predizboru Internetne arheologije 2.0. evo naju, letos praznujemo ampak so res vsa praznovanja dobra? Pa skupaj pogledajmo kaj nam je dobri stari satan zakuhal z orodjem: kapitalizem.

EUROPARKOV ROJSTNI DAN

In praznujmo šesnajst let. A: Moja najljubša lekarna. Kava. Hudič. E: LEPO NAM JE SRED ŠTAJERSKEEE;(((((((://////// hvala ti res maribor za tole

A&E: TAKO. standard postavljen, to je point in rdeča linija te selekcije.

HIMNA DRŽAVLJANSKE LISTE

E: Pička ti materina A: Kaj mi dela ta sax (nič) HAHAAH E: Kaj pa dela ta s to desko a loh damo mal nazaj A: Ja loh E: Pleše kot da ma kitara,aha. Tüuu. E: A to je tomi iz sidarte al en iz tabujev??? nikoleeeJ PO PRINCIPU JAJCE GNILO TO MI JE NAJBOLŠ A:Fak , pa dej no. To sm jz E: To si res ti. Pa spet ta budget tomi. Naj citat "Smo svobodni in smo ujeti ☺" E: Se spomniš obdobja ko so bili saksii popularni v pop glasbi?

A: Ja. Sovražim saksofon. Pass sori. A: damo to raje ven? E: To so roboti, js bi dala **ZELENO LUČ** temu. A: Jz tud. Ok vn, lepo so se potrudli. E: Ampak še ena kritika; všeč mi je kako vsi medsabo sodelujejo, tak bi mogli v sloveniji vsi. AN:Ampak to ni kritika. E: Vem to je sarkazem. Sarkazem v kritiki.

CITYPARK SPEKTAKULARNI

E: like a legend of the fenix!!!! Ofak. Kaj je sto marlyn monroe. Najbolš je. DOBRODOŠLAV HOLLYWOODU. KDO SO TEJ LJUDJE, A TO SO NEKI ZNANI CITYPARKOVCI. A: Prebivalci cityparka. We're up all night to get LUCKYYY. E: Peter poles je prišu tud! Lej ga! TANJA RIBIČ?? PA ĐURO??? JAJA Modna revija, tanja đuro, blišč vse kar pošteni človek sploh hoče. Še dejan zavec!!! E: Mislim da točno tale šitkic to bo cenu samo nekdo ki ima okus gurmana Recimo nik drozg. A: Ja res je. E: A to ma đuro stand up? NUNE POJEJO KATARINA ČAS Še kej kej e, TOMI!!!! BOŠTJAN ROMIH. TO JE DOBESEDNO NAJBOLŠ STVAR NA SVETU. Misliš da je blo kej zastojn alkohola tam? E: Ja grozljivo no, men je to kr grozno. Jz dam ja, nej gre v naslednji krog A: jz tud.

NEPOZABNO PRAZNOVANJE

E: Hahah satan se že veseli!!! A:Perpetuum jazzile huuudiči!!!! Jebem jim!!!!!!!!!!!! E: ICE AGE?? Pripravite se na ledeno dobo. Ato je pa že mal nimamo planeta b. Čak kaj v kolicah?? Nene. Loto? Tombola. Tabu, evo jih spet. Al se majo dobr. 7. rojstni dan SUPERNOVA KOPER park 2017 ESTER: PHOOO JEBEM. VIDIŠ TO JE PA DOKAZ DA SO SE LJUDJE OB MORJU VEDNO ZNALI BOLŠE ZABAVAT An: A bi rada bla tie? Mali shuffler. E: Brez skrbi da bi bla, temu se reče shuffle, takle je Zlatko enkrat plesal pred avditorijem, se spomneš

Ivakić
Ester
Anne
Tassel

E: O lej to iluzija, a je to muzej iluzij? Aveš to k te nekdo naplahta. A: Neštekan? E: Ne ko te oko pretenta? A: Optična iluzija? E: JA! To. ta plesni gib mi je bil mal optična iluzija. Dobr mi je to, ko majo kao več teles, oz se nardi neka spaka, sam v resnici sam plešejo tak posinkano. Jo dobr no ka smo na slovenija ima talent. LEJ GA. CJEEEE. A: Mad hatter stand up comedy, ja. Fak kaj mi dela ta kapitalizem.

11. rojstni dan supernove kp

E: Hahha lep uvod in dobra uporaba ene bolših filmskojezičnih tehnik imenovane: timelapse. Glasba in slika mi ne dajeta enakega občutka. A: Meni tud ne. E: Tudi pesem je vse drugo kot lepa. A: mal mi je zamoril to. Napoveduje pa russel brand. Lej ga. iz druge dimenzije. Russel brand ki je obupu nad sistemom. To mi je ful heavy. E: Vice? »Smo super , ker smo v supernovi.« - natalija verboten AN Vlakec moja najljubša stvar!! E: Js sm pa šokirana, tole mi je blo mogoče mal preveč, mogoče bi šla mal na zrak zdej. A: To je grozno, ampak more it naprej.

MERCATOR CENTER KRANJ PRIMSKOVO ☺ OTVORITEV

MERCATOR CENTRA
E: Končno eno mesnato, pristno, iskreno človeško praznovanje. Naj bo to pod vprašajem, ma je boring, sam ma hude momente.

A:Men je dobro, sam tud zelo zelo turobno
E: Malo orverlovsko ? ja
A: sam vsen predolg traja, pa da bi se to tolk časa gledal, zna bit res re utrujajoče
E: ja nč pol. Sj ne more vsak bit dovolj.
Nič, hvala Mercator center Kranj Primskovo, otvoritev
Mercator centra, ampak danes imate žal naš NE

LIDL FLASHMOB

A: Takoj ko bo konc tega videja, grem načik. E: dober mi je vinjeta filter. Folk pleše za lidl. Vsa ta KURČEVA dosadnost je za lidl. Vsa ta energija in čas in plesni koraki grejo za lidl. To so od nekoga otroci.

»KAJ JE BLO ZDAJ TO?» "PRIŠLI SMO
IZ CELJE POSEBEJ ZA LIDL.«

ALEJA NAKUPOVALNO SREDIŠČE

A: Fundamenti. E: Kaj to pomeni? Planet lollipop? ☺ mhm. Lepo. Kolk novih delovnih mest bo to. To je to. Anne: 5/10, ester : 4/10

Sklep :tud če ne

VOŠČILNICA POTTING 2010

A: NEKAJ ZA NAŠE NAJMLAJŠE. A NE PAŠE MAL ZIMSKEGA VAJBA SRED
TEGA POLETJA. E: JA MEN FUL.

Bussines run – ljubljana

A: TI JE DOBER TA TEAM BUILDING?? E: A je to woodstock za biznismene?

ZABAVA V CERKVI

A: Pač to je nujno v tem programu. 10/10. ester: jz tud 10/10, jz si že celo življenje želim organizirat zabavo v cerkvi <33 a bi pila tekila body shots kao kristusovo telo iz jezusa, ki ga bi s križom vred dal na tla?

Internet Archaeology: celeb_rating

Greetings in the new pre-selection of internet archeology 2.0. here we are again, this year we are celebrating, but are really ALL celebrations good ? lets sit back and take a look what our good old friend satan prepared for us with his favourite tool : capitalism

EUROPARKOV ROJSTNI DAN (europark bday)

And lets celebrate 16 yearsss a: my favourite pharmacy.coffe. the devil.
E:it's beautiful to be in the middle of styria. Thank you maribor for this.

A&E: so. Standards are set. This is the whole point and a red line of this selection.

HIMNA DRŽAVLJANSKE LISTE (official anthem of Slovenian political party DRŽAVLJANSKA LISTA)

E: fuckin shit. A: what this saxophone does to me(nothing) HA HA HA E: and whats he doing with the wooden thing? Can we rewind a bit? A: yes we can E: oh, he dances like he has a guitar, oh. Is this Tomi from a famous Slovenian band Siddharta or is this a random member of Tabu: another famous Slovenian band he he
A: come on, fuckoh, that's me E: this is really u. And again budget tomi. A: fav quote "we're free and we're caged" E: do u remember the times when saxophones were popular in pop music? A: yes,I hate saxophone. Pass, sorry . Do we throw this one out? E: these are the robots, I'd give it a try, a GREEN LIGHT A: ME Too. They tried hard for this one. E: another criticism: I like it how everyone is cooperating with one another. A: that's not a critic. E: I know, but it's a sarcasm. A sarcasm in a critic.

CITYPARK SPEKTAKULARNI (citypark the spectacular)

E: LIKE A LEGEND OF TGE PHOENIXXX OMF LOOK AT THE MARILYN MONROE. Amazing.
A: welcome to Hollywood who are these people are these the famous citypark citizens? We're up all night to get luckyyyyyyyyyy E: peter poles a famous slovenian celebrity also came, look at him., and tanja ribic, djuro the famous Slovenian actors that are friends with Angelina jolie and brad pitt too!!!! Uh, a fashion show.

E: this exact piece is appropriate for someone who's got a gourmet taste, for example our friend nik drozg. A: yes its true. E: this is a djuro standup comedy? Nuns are singing? Katarina cas. The best thing on earth. Is there any free alcohol /zastonj alcohol v Ljubljani (a famous fb group for people to find a free alcohol in Ljubljana)

Bad, this is very bad. But let it go to the next round. A: ok.

NEPOZABNO PRAZNOVANJE (unforgettable celebrating)

E: heyyyy SATAN ALREADY ENJOYING THIS. A: PERPETUUM JAZZILE, THESE DEVILS UH. E: Ice age? Prepare for the ice age! A: this is already a bit "there's no planet b": wait that's in the popcorn? No, no. a lottery? Oh, tabu again. How much fun they're having.

7. rojstni dan SUPERNOVA KOPER (7th bdday of the koper supernova)

E: phewwww fuckin shit. U SEE THAT'S THE PROOF THAT PEOPLE WHO LIVED NEXT TO THE SEA ALWAYS KNEW HOW TO HAVE FUN!!!
A: WOULD U BE HERE? E: YESSS .A: little shuffler. E: u bet I'd go here. This dance is called shuffle, this is the way that famous Slovenian rapper called zlatko dance in front of the auditorium during the time of Slovenian film festival, u remember?
E: look, an illusion. This is a museum of illusion? U know when someone fucks u over. A: What? I don't get it. E: no, when YOUR EYE fucks u over. A: ooooo, optical illusion? E: YES. This dance move is an optical illusion: u think there's a freaky body dancing, but actually there's more people hehe . A: okok alright whats this SLOVENIA'S GOT TALENT? LOOK AT HIM, phewwww
A: mad hatter stand up comedy, yes please. What u do to me, capitalism

11. rojstni dan supernove kp (11th bday of supernova koper)

E: ahahah nice intro and a good use of one of the best filmlanguage technics ever called: timelapse. Music and picture are not giving me the same feeling. A: neither to me. E: also song is everything else but pretty. A-: ok, I feel a bit dull now. Look, russel brand a show host. From another dimension. Russel brand that gave up on the system. This is a bit heavy for me. E: is this how limbo looks like? "we're super cause we're in supernova." -natalija verboten A: oh, they're dancing a "train" my favourite thing. E: im shocked this one was maybe a bit too much for me, maybe I need some air. A: that's AWFUL but it must go on.

MERCATOR CENTER KRANJ PRIMSKOVO (Mercator center primskovo)

E: finally some juicy, meaty, primal, honest people celebrating.
Let this be under the questionmark. It's a bit boring, but it has its moments.

LIDL FLASHMOB?

A: as soon as this one ends, im gonna smoke a cigarette. E: I love vignete filter. People dance for lidl . all this fucking annoyingness is just for lidl. All this energy and dance moves are for lidl and these are some1s children

WHAT WAS THIS NOW? WE CAME FROM CELJE TO LIDL .

ALEJA SHOPPING CENTRE (aleja nakupovalno središe)

A: Fundamenti. E: What does this mean Planet lollipop? ☺ mhm. Nice. How many new working places is this. . Anne: 5/10, ester : 4/10

Sklep :meh

VOŠČILNICA POTTING 2010 (greetingcard potting)

Bussines run – ljubljana

A: DON'T U LOVE THIS TEAMBUILDING? E: is this a Woodstock for bussinespeople??

ZABAVA V CERKVI (party in a church)

A: Well. This is a necessary!!!! Important!! Thing in this programme. 10/10 E: me too, 10/10, my whole life I wish to organize a party in a church. Would u drink tequila body shot from christ's body??

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Omnibus



Kratki rezi *Short Deeds*

Slovenija Slovenia, igrani fiction, 2019, 30'

Kratki rezi so izziv generaciji filmskih ustvarjalcev. Filme je napisalo šest scenaristk in scenaristov, posnelo šest direktorjev fotografije, pet režiserjev in režiserk na štirih krajih po državi, vsak film traja tri minute. Bistven del projekta so bile omejitve, ki so delovale kot vržena rokavica scenaristom in režiserjem.

Short Deeds were a challenge for a generation of filmmakers: the scripts were written by seven screenwriters, the films shot by six DOPs, made by five directors in four locations across Slovenia, each with three-minute running time. Limitations were an essential part of the project, as if a gauntlet had been thrown down to screenwriters and directors.

KONCEPT *CONCEPT* Urban Zorko

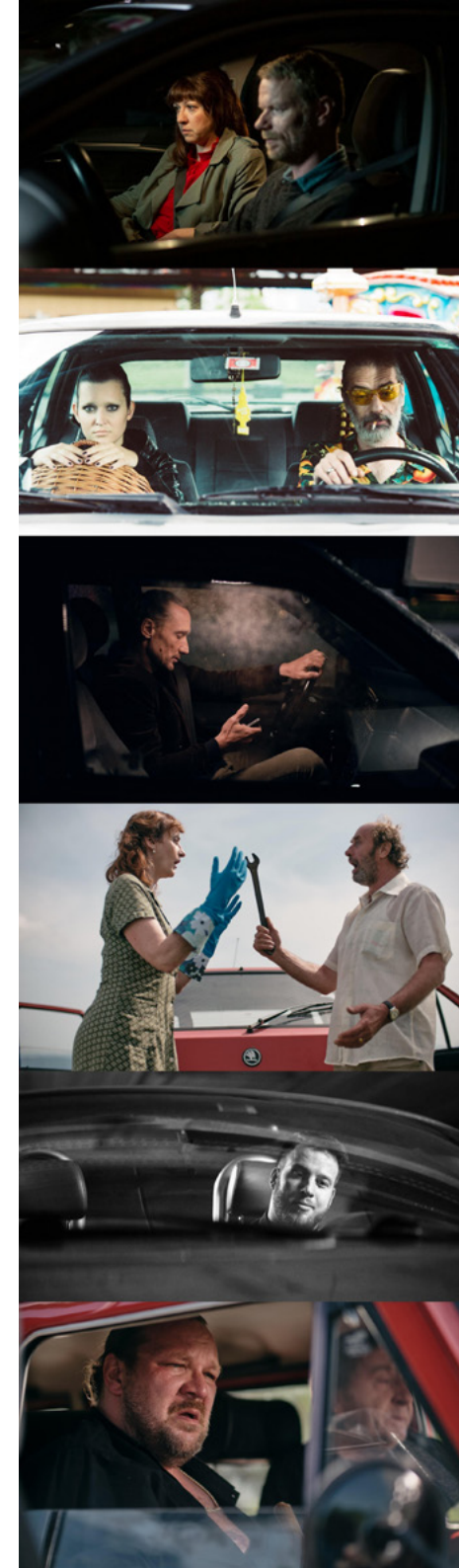
REŽIJA *DIRECTORS* Urša Menart, Kukla, Mitja Mlakar, Jure Dostal, Urban Zorko

SCENARIJ *SCREENPLAY* Lara Simona Taufer, Rok Bohinc, Eva Nina Lampič, Vesna Lemaic, Marko Kumer Murč, Jure Dostal, Simona Hamer

IGRAJO *CAST* Saša Pavček, Marko Mandić, Doroteja Nadrah, Janez Škof, Katarina Čas, Gregor Baković, Rok Bohinc, Nina Cijan, Matija Vastl, Lovro Čuček, Janja Majzelj, Davor Janjić, Primož Pirnat

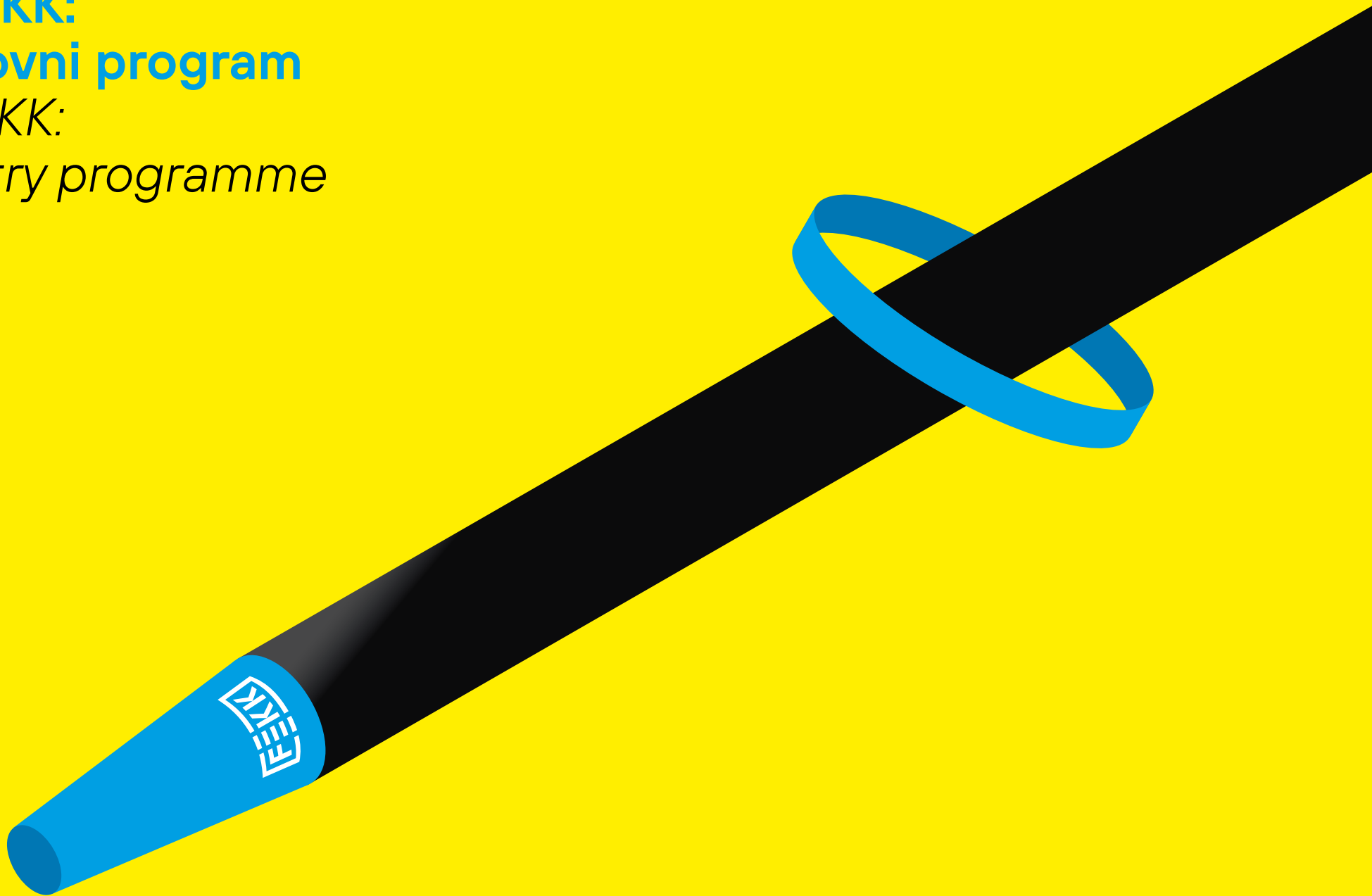
PRODUKCIJA *PRODUCTION* EnaBanda (Marko Kumer – Murč)

KONTAKT *CONTACT* urban@enabanda.si



ProFeKK:
strokovni program

ProFeKK:
Industry programme



Z margine v sredino

Tanja

Hladnik

Avtorski kratki film – in z njim njegovi ustvarjalci – je še vedno prepogosto potisnjen na obrobje kulturne krajine. To se kaže z manj priložnostmi, ki jih filmska industrija namenja kratkometražcem v fazah produkcije, distribucije in kritiške obravnave. Specializirani festivali kratkega filma odločno prevračajo to paradigmo, in sicer ne le z vabilom na filmske projekcije, ampak tudi s strokovnimi programi, ki so posebej namenjeni kratkofilmskim profesionalcem. Program za filmske profesionalce ProFeKK v času veselih festivalskih dni ponuja obilo priložnosti za odkrivanje popolnoma novih ali nadgradnjo že pridobljenih znanj na izbranih področjih ustvarjanja, prikazovanja in kritike kratkih filmov. Pri tem se ekipa FeKK-a živahno povezuje s številnimi domačimi filmskimi iniciativami, ki se poglobljeno posvečajo različnim vidikom filmske ustvarjalnosti. Šest tovrstnih sodelovanj prinaša pet vsebinskih sklopov, za povrh pa dodajamo valujoče druženje z gosti festivala na Ljubljani.

V sodelovanju z EnaBanda produkcijo bo potekala tridnevna Kratka scena, četrto leto zapored prva in edina scenaristična delavnica v Sloveniji, ki je namenjena razvoju scenarijev kratkih igranih in animiranih filmov. Letošnji mentor Kratke scene bo režiser, scenarist in profesor filmske režije na FAMU Pavel Marek.

Rdeča nit sodelovanja z Zavodom Motovila (CED Slovenija) je dvodnevno raziskovanje izzivov in priložnosti produkcije mednarodnih filmskih festivalov, in sicer v obliki delavnice za domače organizatorje mednarodnih filmskih festivalov ter predavanja, predstavitev in omizja. Z nami bo švicarski strokovnjak Jean Perret, nekdanji dolgoletni vodja festivala Visions du Réel, ki trenutno predava na ženevski šoli za umetnost in oblikovanje HEAD.

Vse dni festivala bodo kratke filme gledali, o njih razpravljali in pisali nadobudni mladi udeleženci filmskokritiške delavnice Ostrenje pogleda, ki jo pripravlja Društvo KINO! V sodelovanju Društvom slovenskih filmskih publicistov FIPRESCI pa bo filmska kritičarka Veronika Zakonjšek predstavila razmislek o ustvarjalkah in protagonistkah kratkega filma.

Pihnite ga in se nam pridružite. Drugega ProFeKKa ne pozabiš n i k o l i.

From the Margin to the Centre

Along with its creators, the authorial short film is still too frequently pushed to the brim of the cultural scene. It gets fewer opportunities by the film industry in the scope of production, distribution, and critical attention. The specialised short film festivals radically alter this paradigm not only via film screening invitations but also by its specialised expert programmes directed particularly at short film professionals. During the festival, the ProFeKK programme for film professionals offers them a number of opportunities to upgrade or discover new knowledge and skills in the selected fields of creating, screening, and reviewing. In addition, the FeKK team actively bonds with several local film initiatives that extensively dedicate themselves to different aspects of film creativity. Six of such collaborations present you with five thematic sections, and a bonus chance to 'roll' with the festival guests on the Ljubljana River.

In cooperation with the EnaBanda production, there is also the 4th edition of the three-day Kratka scena (Short Scene), which is the first and only screenwriting workshop in Slovenia for the development of scripts for short features and animations. This year it is mentored by Pavel Marek, a director, screenwriter, and Professor of Directing at FAMU.

The main theme of the cooperation with the Zavod Motovila (CED Slovenia) is a two-day research of challenges and opportunities for the production of international film festivals. It is set up as a workshop for local organisers of international film festivals, a lecture, a number of presentations, and a round table. Joining us is the Swiss expert Jean Perret, a former head of the Visions du Réel festival of many years, who currently lectures at the Geneva School of Art and Design (HEAD).

Throughout the festival, the young enthusiasts of the film criticism workshop Ostrenje pogleda (Sharpening the View), prepared by the KINO! Society, can watch, debate and write about short films. And together with the Slovenian International Federation of Film Critics (FIPRESCI) the film critic Veronika Zakonjšek will contemplate the women authors and protagonists of the short film.

Let loose and join us. The second ProFeKK stays with you f o r e v e r.

1

Praznujmo raznolikost! – delavnica za slovenske organizatorje mednarodnih filmskih festivalov

Praznujmo raznolikost! – delavnica za slovenske organizatorje mednarodnih filmskih festivalov

TOREK

TUESDAY

20.8. 2019

11:00 AM – 1:00 PM

11:00–13:00

2:00 PM – 4:00 PM

14:00–16:00

SCCA Project Room

Projektna soba SCCA

Metelkova ulica 6

Namen delavnice, ki jo bo vodil švicarski strokovnjak Jean Perret, je vodstvene delavce domačih filmskih festivalov spodbuditi k poglobljenemu razmisleku o najbolj značilnih vidikih dogodkov, ki jih organizirajo, in kako na tej podlagi oblikovati ali razviti njihovo prepoznavno identiteto. Nadalje bodo udeleženci na delavnici pridobili ideje in orodja za uspešno prilagajanje novi usmeritvi podprograma Ustvarjalna Evropa – MEDIA, ki od leta 2020 prinaša velik poudarek na povezovanju evropskih festivalov. Močna identiteta partnerskih festivalov je eden od faktorjev uspešnosti tovrstnih sodelovanj.

Jezik: angleščina. Prost vstop za predhodno prijavljene.

The purpose of the workshop, led by the Swiss expert Jean Perret, is to encourage the organizers of local film festivals to comprehensively think about the most characteristic aspects of the events they organize, from which they can then shape and develop their signature identity. In addition, the participants of the workshop develop the ideas and tools to successfully adapt to the new directive of the Creative Europe – MEDIA sub-programme, which greatly stresses the connectivity of European festivals since 2020. The strong identity of the partner festivals is one of the factors for successful cooperation.

Language: English. Free entry upon prior registration.

2

Zakaj sodelovanje med filmskimi festivali? – predavanje, predstavitve in omizje

Why Cooperation between Film Festivals? – a lecture, presentations, and a round table

SREDA

WEDNESDAY

21.8. 2019

11:00 AM – 1:00 PM

11:00–13:00

Slovenian Cinematheque

Slovenska kinoteka

Miklošičeva cesta 28

Jean Perret bo v uvodnem predavanju ponudil premislek o splošnem stanju sodobne evropske kinematografije in iztočnice za razpravo o novih modelih sodelovanja med festivali v luči sprememb podprograma Ustvarjalna Evropa – MEDIA. V nadaljevanju bodo zastopniki izbranih domačih in tujih mednarodnih filmskih festivalov v kratki slikovno-besedni formi predstavili dogodke, ki jih pripravljajo, tudi v luči izzivov in priložnosti, s katerimi se srečujejo pri sodelovanju s partnerskimi festivali. Sledila bo moderirana razprava.

Jezik: angleščina. Prost vstop za vso zainteresirano javnost.

In the introductory lecture, Jean Perret will consider the general state of the current European cinematography and give cues for discussing the new models of cooperation between the festivals in the light of the changes brought by the Creative Europe – MEDIA sub-programme. Afterwards, the representatives of the selected local and foreign international film festivals will present the events they are preparing in a short audio-visual form, including also the challenges and opportunities that arise when they work with other partner festivals. A moderated discussion will follow.

Language: English. No entrance fee.

3

Meet & Greet

Meet & Greet

SREDA

WEDNESDAY

21.8. 2019

2:30 PM – 4:00 PM

14:30–16:00

On the beautiful green

Ljubljana River

na lepi zeleni Ljubljani

Nepozabno srečanje gostov festivala v maniri največjih zvezd K-popa. Z veselim napitki in koreografiranim plesom.

Jezik: gostoljubje. Prost vstop z veliko mero poguma in vabilom.

A delightful meeting of festival guests in the manner worthy of the biggest K-pop stars. With happy drinks and choreography.

Language: hospitality. Free entry for the courageous and invited.

4

Skozi zrcalo: ženske v kratkih filmih – predstavitev in pogovor

Through the Looking Glass: Women in Shorts – presentation and talk

ČETRTEK

THURSDAY

22.8. 2019

12:00 PM – 1:00 PM

12:00–13:00

SCCA Project Room

Projektna soba SCCA

Metelkova ulica 6

Kratki filmi ostajajo marginalizirana filmska oblika, »Drugi«, odrinjen na kulturno periferijo. Osredotočeni na umetniško eksperimentiranje z naracijo, žanri, estetiko in tehnikami se zoperstavljajo kulturnim normam in izzivajo ustaljene konvencije filmskega medija. Marginalizirani status ustvarjalcem omogoča tveganje in poseganje v sfere težkih in kontroverznih tematik. Nadalje pa tak status širi tudi umetniško polje za vse »Druge« znotraj naše družbe – ženske, manjšine in ostale premalo zastopane identitete. Kratki filmi so tako pester in inovativen medij za glasove pogosto ne(u)slišanih in režiserjem nudijo svobodo za raziskovanje ženskega telesa, spolnosti, psihologije in širših (bio)političnih (korpo)realnosti žensk v današnji družbi.

V sodelovanju z Društvom slovenskih filmskih publicistov FIPRESCI, slovensko nacionalno sekcijo mednarodne zveze filmskih kritikov FIPRESCI.

In cooperation with the Society of the Slovenian Film Journalists FIPRESCI, the Slovenian national section of the International Federation of Film Critics FIPRESCI.

Jezik: angleščina. Prost vstop za vso zainteresirano javnost.

Language: English.

No entrance fee.

[Veronika Zakonjšek](#) je kulturologinja in filmska kritičarka iz Ljubljane. Objavlja v revijah Ekran, KINO!, na podcastu FilmFlow in portalu Cineuropa. Redno se udeležuje mednarodnih filmskih festivalov po Evropi ter pogosto sodeluje z domačimi festivali ali jih organizira.

Short films remain a marginalised film form, "the Other" operating on the cultural periphery. Focused on artistic experimentation with narratives, genres, aesthetics and techniques, they often deviate from cultural norms and challenge established conventions of the medium. This marginalised status allows filmmakers to take risks and tap into realms of difficult and controversial subjects; it also carves out a creative space for "the Others" of our society – women, minorities and other underrepresented identities. Shorts thus prove to be a vibrant and innovative medium for voices otherwise often left unheard, giving the directors freedom to explore the female body, sexuality, psychology and broader (bio)political (corpo)reality of women in contemporary society.

[Veronika Zakonjšek](#) is a Cultural Studies graduate and a film critic based in Ljubljana, Slovenia. She regularly contributes for Ekran, KINO!, FilmFlow podcast, and most recently Cineuropa. Often attending international film festivals around Europe, she also frequently collaborates with and organizes the local ones.

5

Kratka scena, scenaristična delavnica

Short Scene, screenwriting workshop

PONEDELJEK–SREDA
 MONDAY TO WEDNESDAY
19–21.8. 2019
 the Museum of Contemporary
 Art Metelkova (MSUM)
MSUM Muzej sodobne
 umetnosti Metelkova

Kratka scena, edina scenaristična delavnica za kratki film v Sloveniji, se bo letos odvila že četrto leto zapored. Tridnevna intenzivna delavnica bo vključevala spoznavanje teorije in prakse scenaristične obrti, razvoj in pisanje scenarija za kratki film. Poudarek je na delu v skupini z ostalimi udeleženci in na individualnem delu z mentorjem.

Letos bo Kratko sceno vodil **Pavel Marek**, scenarist, režiser, profesor filmske režije na praški filmski akademiji FAMU ter mentor mednarodnih scenarističnih delavnic.

Kratka scena poteka v organizaciji Društva EnaBanda in Društva Kraken, partnerji letošnje delavnice pa so Društvo slovenskih režiserjev, Zveza DSFU, FeKK in MSUM. Projekt bo uresničen s pomočjo Javnega sklada RS za kulturne dejavnosti.

Jezik: angleščina.

Short scene, the only screenwriting workshop of shorts in Slovenia, returns for the fourth year. The three-day intensive workshop includes the study of theory and practice of screenwriting and the development and actual writing of a script for a short film. The participants work both within the group and individually with the mentor.

*This year the mentor is **Pavel Marek**, a director, screenwriter, professor of film direction at FAMU, and a mentor at several international screenwriting workshops.*

The Short Scene is organised by the EnaBanda and the Kraken Societies, with this year's partners: the Directors Guild of Slovenia, the Association of Slovenian Filmmakers (DSFU), the FeKK, and the MSUM. The project is realised by the help of the Slovenian Public Fund for Cultural Activities.

Language: English.

6

Filmskokritiška delavnica: Ostrimo

pogled na FeKK-u!

Film Criticism Workshop: Sharpening the Gaze at FeKK!

PONEDELJEK–SOBOTA
 MONDAY TO SATURDAY
19–21.8. 2019
 Festival locations
 Festivalne lokacije

Društvo za širjenje filmske kulture KINO! na letošnji 5. ediciji FeKK-a že četrto organizira filmskokritiško delavnico, namenjeno dijakom, študentom in vsem, ki se želijo urediti v mišljenju kratkega filma in njegovi refleksiji. V sproščenem festivalnem vzdušju si udeleženci delavnice vsak dan ogledajo kratke filme iz različnih sklopov. Projekcijam sledi poglobljena razprava, na kateri soočajo poglede na filmsko poetiko, analizirajo uporabo in namen filmskih izraznih sredstev ter o filmih premišlujejo v okviru kratke forme in njenih specifik. Debata služi udeležencem kot izhodišče za pisanje lastnih refleksij. Vsi teksti so deležni komentarjev obeh mentorjev. Končni izdelki bodo objavljeni na portalu ostrenjepogleda.wordpress.com, izbor najboljših pa v reviji KINO!.

Izvajalec: Društvo za širjenje
 filmske kulture KINO!

Organized by: Društvo za
 širjenje filmske kulture KINO!

Jezik: slovenščina.

Language: Slovenian.

Mentorica na delavnici je **dr. Maja Krajnc**, odgovorna urednica revije KINO!, njen asistent pa je **Robert Kuret**, filmski publicist.

At the 5th FeKK, the society for the promotion of film culture KINO! organizes the fourth film criticism workshop for high school and college students, and all those who wish to be trained in their opinion and reflection on short films. In a relaxed festival atmosphere, the participants daily watch short films from different sections. The screenings are followed by an in-depth debate, in which they reveal their views on the film poetics, analyse the use and purpose of cinematic expressive devices, and think about the films in the framework of their short form and its characteristics. The debate serves as a ground for the participants to write their own reflections. All the texts receive mentors' comments. The final contributions are published online at ostrenjepogleda.wordpress.com, while the best are featured in the KINO! journal.

*The mentors of the workshop are **Maja Kranjc**, PhD, KINO! magazine's editor-in-chief and her assistant **Robert Kuret**, a film publicist.*

FeKKipa *FeKK Team*

Organizator festivala *Organized by*

Društvo za uveljavljanje kratkega filma Kraken
Kraken Short Film Promotion Society

Direktor festivala *Festival director*

Peter Cerovšek

Programski vodja *Head of programme*

Matevž Jerman

Programska skupina *Programme team*

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Ester Ivakič, Matevž Jerman, Neža Kos, Robert
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Tanja Hladnik

Vodja delavnice Kratka scena

Head of screenwriting workshop Short Scene
Katja Lenarčič

Ekipa Kratka scena *Short Scene Team*

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Ostrenje pogleda *Sharpening of the Gaze*

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Marko Horvat, Rok Marčun (vsi Kinodvor)

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številni drugi, ki so kakor koli pripomogli k izvedbi
5. edicije FeKK-a

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5. FeKK - Festival kratkega filma Ljubljana
5th Ljubljana Short Film Festival

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