

KINO OTOK

Mednarodni
filmski
festival

15



International
Film
Festival

ISOLA CINEMA



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Petnajst let je za najstnika vse življenje, za tridesetletnika polovica, za šestdesetletnika pa četrtnina. Pomen in vrednost, ki ju pripišemo nekemu v letih izmerjenemu obdobju, sta v namreč v prvi vrsti v očeh opazovalca. Kako zaobjeti petnajst let Kino Otoka, mednarodnega filmskega festivala, ki mu je dvojezično okolje, v katerem je našel dom, podarilo tudi italijansko ime Isola Cinema? Odgovorov na to vprašanje je zelo verjetno prav toliko, kolikor ustvarjalcev, gostov in obiskovalcev festivala se je od leta 2004 dalje zvrstilo v Izoli.

Nekdaj festival kinematografij Afrike, Azije, Latinske Amerike in Vzhodne Evrope s prijatelji se je skozi leta otresel tako geografskega fokusa kot tudi tekmovalnega programa, a ostal zavezan avtorskemu filmu, angažirani ustvarjalnosti in neodvisni filmski produkciji. Vseskozi se napaja iz izvirne ideje o živem srečanju filmskih ustvarjalcev in gledalcev, ki se v zadnjih letih vse tesneje spaja z nujno po možnosti prostora, kjer so misel, beseda in čutenje karseda blizu svobodi. Vztrajno neguje sodelovanja s filmskimi in drugimi iniciativami iz regije in daleč onkraj nje. Je radoveden in vedno znova iskreno začuden nad svetom. Včasih navihan in razigran, spet drugič mu temne misli mrščijo obrvi in stiskajo pest v boj. Nema lokrat je kaotičen, a nikoli zlagan.

Predvsem pa je filmski Otok že zadnjo petletko veliko, veliko več kot petdnevni festival, časovno zamejeno in hipno praznovanje filma. "Kaj pa počnete čez leto?", dobri ljudje radi povprašajo sodelavce festivala. Kino Otok je prvo desetletje res živel kot projekt, ki je vsako leto znova vzniknil za nekaj vročičnih mesecev. To ob današnjem formatu in obsegu festivala ter svetu, v katerem nastaja, preprosto ni več mogoče. Obenem smo na hranljivi kinootoški podlagi v zadnjih petih letih ustvarili številne druge programe, ki jih združuje posvečenost razvijanju filmske kulture in osmišlja cilje dviga filmske pismenosti, še posebej pri mladem občinstvu. Podmornica – Otok za mularijo, ki smo jo svetu prvič predstavili leta 2013 – se je do danes razvejala v široko in gosto krošnje celoletnih filmskovzgojnih aktivnosti v sodelovanju z lokalnimi, nacionalnimi in mednarodnimi partnerji. Kar torej počnemo čez leto je – poleg ustvarjanja vsakokratne izdaje festivala – navduševanje najmlajših za filmsko umetnost in umetnost nasploh.

Kako zaobjeti petnajst let Kino Otoka? Tako, da misel na preteklost festivala prepletamo z mislijo na brezkončne možnosti njegove prihodnosti. Kot sem nekoč že zapisala: ideje, ki so Kino Otok zagnale in ga poganjajo naprej, niso odvisne od že znane oblike. Ravno nasprotno – vsakokrat, ko se materija okrog njih spremeni, dobijo nov zagon.

Vse najboljše, Kino Otok.

Tanja Hladnik, direktorica festivala

Fifteen years, to a teenager, is whole life, to a thirty-year-old, a half, and to a sixty-year-old, a quarter. The purpose and value ascribed to a time measured in years are primarily in the eyes of the beholder. How to cover fifteen years of Kino Otok - Isola Cinema, the international film festival that was given its Italian part of the name by the bilingual area where it has found its home? There are quite possibly just as many answers to this question as there have been filmmakers, guests and visitors coming to Isola since 2004.

Through the years, the festival once dedicated to African, Asian, Latin American and Eastern European cinema with friends, has shed its geographical focus as well as the competition programme, but remained committed to auteur film, socially engaged art and independent filmmaking. It has always fed on the original idea of filmmakers and viewers meeting in person, which in recent years has been combining ever more tightly with the necessity to enable a space where thought, word and sentiment are as free as possible. Persistently, it fosters collaborations with film and other types of initiatives from the region and far beyond. Being curious, it keeps expressing honest astonishment with the world again and again. Sometimes naughty and playful, at other times frowning and clenching its fists, dark thoughts having the best of it. Often chaotic, but never fake.

Most importantly, for the past five years, Isola Cinema has been much, much more than a festival spanning five days, a time-bound, instantaneous celebration of film. *What do you do during the year?* is what good people like to ask the festival staff. Indeed, in its first decade, Isola Cinema was a project that emerged for a few hectic months each year. Given today's format and scope of the festival and the world within which it is run, this is simply no longer possible. Therefore, in the past five years, we have used the nourishing Isola Cinema ground to create other programmes dedicated to the development of cinema culture and giving meaning to the promotion of film literacy, particularly with young audiences. Submarine – Otok for Kids, which was first introduced to the world in 2013, has since developed into a wide and thick canopy of year-long film education activities run in collaboration with local, national and international partners. What we do throughout the year, therefore, on top of creating the respective festival edition, is promoting film art and art as such among the youth.

How to cover fifteen years of Isola Cinema? Maybe by intertwining the thought on the festival's past with the thought on the endless possibilities of its future. As I said once before: the ideas that started Isola Cinema and have been pushing it on, are not dependent on a known form. Quite the contrary – whenever the matter surrounding them changes, they gain new momentum.

All the best, Isola Cinema.

Tanja Hladnik, Festival Director

V petnajstih edicijah se je na Otoku marsikaj spremenilo, a marsikaj ostaja enako, pogosto isto. Kljub razboriti klimi sodobnega časa ostaja ista lokacija, čudovita Izola, festival pa se je v teh letih vztrajno in dobrohotno širil v vse številčnejše ulice, raznorazne koticke in pestre prostore tega barvitnega, v času Kino Otoka pa s filmom navdihnjenega mesta. Festival prav tako še vedno vodi osnovna, vse leto delujoča majhna celica posameznikov, ki jo v času Otoka mogočno razširi nepogrešljiva ekipa posvečenih sodelavcev in prostovoljcev. In nenazadnje: isto je programsko vodilo, četudi ni več geografsko. V dolgem obdobju je namreč slovensko kinematografsko pokrajino naselila in popestrila Art kino mreža, združenje kinematografov, posvečenih prikazovanju kakovostnega in umetniškega filma, pa so tudi zrasli so številni, raznoliki filmski festivali, posvečeni takim in drugačnim filmom in filmskim zvrstem.

A vrzel kljub bistveno večji pestrosti filmske ponudbe vendarle ostaja, zlasti v zavesti gledalcev: zavesti o tem, kaj pravzaprav film je in kako številne oblike ima skozi zgodovino in danes. Zato se Kino Otok iz leta v leto posveča predstavljanju filma, ki ga v kinematografih, na televiziji in računalnikih ne srečamo pogosto, saj ostaja zunaj ustaljenih in razširjenih poti promocije in distribucije. V duhu sodobnega časa mora biti vsakomur jasno, za kaj gre: gre za filme, ki ne ustrezajo takim ali drugačnim (a pogosto zelo podobnim) smernicam kulturnih politik, ne ustrezajo okusu, podrejenemu medijskemu imperativu, ne ustrezajo površno naučenemu pogledu na to, kaj film je.

Kino Otok se razborito posveča temu, da bi gledalcem približal idejo o svobodnem in samostojnem filmu, svobodnem z vidika izraza in z vidika sporočilnosti. Zato filmi na programu lahko ugajajo, a prav pogosto razburkajookus gledalcev, saj jim je za »okus« malo mar. Posvečajo pa se širjenju dojemanja filmskega izraza in preko njega sveta, osredotočajo se na temeljna vprašanja, ki v vsakdanjem diskurzu ostajajo prikrita, in pri tem burijo razmislek in dialog o vprašanjih filma, družbe in posameznika.

Letošnji filmski program se seveda ozira po sedanjosti, ki prevprašuje občo prihodnost. A v isti sapi (in istem miselnem procesu) se ozira tudi v preteklost, tudi v zgodovino festivala samega. Letos bomo na Otoku srečali filmarje, ki so kot umetniki in kot posamezniki pisali zgodovino festivala. Gledali bomo njihove nove filme (in se spraševali, koliko časa bomo na velikih platnih še lahko gledali njihove starejše filme). Velik del programa pa letos posvečamo tudi vprašanju »dediščine« ali »zapuščine«, ki jo sedanjiki zapuščamo zanamcem, najsibo ta zapuščina snovna, idejna ali etična, naj bodo to narava ali uveljavljene strukture družbe. A pomembno vprašanje ni zgolj v načinu, obliki in vsebini tega, kar bomo predali dalje, temveč tudi v odnosu in razmisleku, ki ju predanemu posveti naslednja generacija.

Varja Močnik, selektorica filmskega programa

Many things have changed in 15 editions of the Isola Cinema festival, but many things have stayed the same, even identical. Despite the fiery atmosphere of modern times, the location is the same; the lovely Izola, where through the years the festival has been spreading consistently and benevolently to include a greater number of streets, various nooks and colourful spaces of this picturesque town that becomes inspired by film during the Isola Cinema festival. Also, the festival is still run by the basic cell of individuals working throughout the year, which expands imposingly when the time comes by embracing the indispensable team of devoted colleagues and volunteers. And last but not least: the programme is based on the same principle, although no longer a geographical one. In this long period, the Slovenian cinema landscape has been inhabited and diversified by the Art cinema network dedicated to screening top-quality and art films. Many diverse film festivals have also appeared, dedicated to various types of films and film genres.

However, despite the increased variety in the films available, there is still a gap, which mostly persists in the viewers' perception on what film is and its varied forms that have existed throughout its history. This is why Isola Cinema has been seeking, year by year, to present the type of film that cannot be encountered very often in cinema, on television and personal computers, as it remains outside the regular and expanded promotion and distribution channels. In the spirit of contemporaneity, it has to be clear to everybody what this relates to: films that fail to conform to various types of (yet often similar) guidelines of cultural policies, fail to conform to the taste subdued to media imperatives, or to the superficially trained view of what film is.

Isola Cinema is fiercely dedicated to bringing closer to viewers the concept of independent and autonomous film; independent in the sense of expression and purpose. Therefore, films that are shown may catch the crowd's fancy, but may just as often unsettle their tastes as they care very little about "taste". They seek to expand the perception of the film expression, and thereby of the world. They focus on the fundamental questions that remain hidden in everyday discourse, thereby stirring up thought and dialogue on issues of film, the society and the individual.

This year's programme, naturally, looks into the present that questions our shared future. In the same breath (and thought process), it also looks into the past, and also the history of the festival. At this year's Isola Cinema, we will be able to run into filmmakers who have contributed to the festival's history as artists and individuals. We will watch their recent films (while asking ourselves for how much longer their older films can be shown on big screens). A chunk of the programme will be dedicated to the "heritage" or "legacy" that we are leaving to the world to come, be it material, conceptual or ethical, be it nature or the established social structures. However, the question relates not only to the manner, form and content of what we are handing down but also to the attitude and consideration dedicated by the upcoming generation to what was handed down to them.

Varja Močnik, Film Programme Selector



LETNI KINO MANZIOLI / MANZIOLI OPEN-AIR CINEMA

*Kino pod izolskim nebom, zavetje odmevnim filmom za širok krog gledalcev širokega filmskega duha.
Cinema under the Isola sky, hosting celebrated films for a wide audience of generous cinematic spirit.*

Čas se je ustavil / Time Stood Still (>>> *Silvanov zaliv / Silvan's Bay*)

Jedro sveta / Core of the World

Ona / She (>>> *Prijatelji / Friends*)

Selfi / Selfie

Ti imaš noč / You Have the Night

JEDRO SVETA / SERDTSE MIRA / CORE OF THE WORLD



Rusija, Litva/Russia, Lithuania, 2018

režija/directed by Natalia Meshchaninova **scenarij/screenplay** Natalia Meshchaninova, Boris Khlebnikov, Stepan Devonin **fotografija/cinematography** Evgeny Tsvetkov **zvok/sound** Saulius Urbanavičius **montaža/editing** Dasha Danilova **igrajo/cast** Stepan Devonin, Dmitry Podnozov, Yana Sekste, Vita Ovodkov, Ekaterina Vasilieva, Evgeny Syty **producent/producer** Sergey Selyanov, Natalia Drozd, Dagnė Vildžiūnaitė **produkcija/production** Just A Moment, CTB Film Company **distribucija/distribution** Indie Sales

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

Egor, petindvajsetletni veterinar, osrednji protagonist atmosfersko močnega filma *Jedro sveta*, se iz nasilnega odnosa z materjo alkoholičarko umakne na osamelu farmo, kjer med drugim gojijo in trenirajo pse za lov na lisice. Posledično na farmi v ujetništvu biva večje število lisic in psov, pa tudi koz, kokoši in losov.

Film močno gravitira k vprašanju ne(z)možnosti tvorjenja medčloveških odnosov ter nekakšne nuje agresije, ki se v vpisuje v razmerja. Egor kljub umiku – ki z materino smrtjo postane dokončen – (ali celo prav zaradi umika, ki skuša ukiniti razmerje) čuti globoko stisko; film kaže, da razmerja s soljudmi pogosto prečijo nerazumevanje, neskladnost in agresija; tudi soljudje, s katerimi Egor sobiva na farmi, ne zmorejo ali ne znajo tvoriti odnosov; med njimi preprosto ni dialoga in marsikaj ostaja zamolčano in neizrečeno.

Film vzporedno tej nezmožnosti vzpostavlja odnos do ne-človeških živali; psov in lisic, tudi koz, piščancev ... na farmi, pri čemer pride do pomembnega razločka; zdi se, da je čezvrstno razmerje morda bolj mogoče od medčloveškega. Egor najpristnejši odnos v filmu tako vzpostavi s psičko Belko, ki po poškodbi utрпи paralizo ene od zadnjih tačk. Odnosa z Belko v primerjavi z drugimi odnosi v filmu ne prečijo grobost, agresija in nezaupanje; Egor v odnosu z Belko razvija razumevanje, vzajemno zaupanje in predanost. Prav ta globina odnosa pa tolikanj bolj izpostavi vsesplošen odnos do ne-človeških živali na farmi; lisice, psi, tudi losi in kokoši so lastninjene, odvzeta jim je osebna svoboda in ljudje jih uporabljajo

Egor, a vet aged twenty-five, the central protagonist of the strongly atmospheric *Core of the World*, recedes from a violent relationship with his alcoholic mother to a remote farm where dogs are being reared and trained for fox hunting. As a result, a large number of foxes and dogs, as well as goats, hens and moose are kept at the farm in captivity.

The film gravitates strongly to the issue of impossibility/inability of forming interpersonal relations and a necessity of aggression being inscribed into relationships. Despite his retreat – which becomes final upon the death of his mother – (or maybe just because of the retreat with which he seeks to destroy the relationship), Egor feels deep distress. The film presents relationships with fellow people as often marked by incomprehension, disharmony and aggression. Even the people with whom Egor lives on the farm are unable to form relationships or don't know how to: there is simply no dialogue between them, and many a thing remains withheld and unsaid.

It is parallel to this inability that the film establishes the attitude towards non-human animals: dogs and foxes, also goats, chickens at the farm. This brings us to a major difference, i.e. that the cross-species relationship might be more feasible than interpersonal relations.

It is thus the dog Belka, who suffers the paralysis of a rear paw, that Egor establishes the most pristine relations with in the film. In contrast to other relations, his relationship with Belka is not marked by roughness, aggression and distrust. In this relationship, he generates understanding, mutual trust and devotion. It is this depth that emphasises even further the general attitude towards non-human

NATALIA MESHCHANINOVA

Natalia Meshchaninova (1982) je režiserka in scenaristka. Njen celovečerni prvenec *Kombinat Upanje* (Kombinat "Nadezhda") je bil premierno prikazan na Mednarodnem filmskem festivalu v Rotterdamu leta 2014 in prejel nagrado beli slon, ki jo podeljuje Rusko društvo filmskih kritikov. Od tedaj je posnela več celovečernih filmov. Za film *Jedro sveta* (Serdtsse mira, 2018) je prejela veliko nagrado filmskega festivala Kinotavr v Sočiju.

Natalia Meshchaninova (1982) is a director and screenwriter. Her feature debut, *The Hope Factory* (Kombinat "Nadezhda"), had its world premiere at IFFR in 2014 and won the White Elephant award with the Russian Guild of Film Critics. Since then, she has continued to make feature films. *Core of the World* (Serdtsse mira, 2018) won the Grand Prize at the Kinotavr Film Festival in Sochi.



kot sredstva za doseg svojih ciljev, ki so prav tako agresivni; cilj treninga, ki poteka na farmi, je vendarle lov, ki ima za posledico smrt številnih ne-človeških živali, obenem pa film prikaže precej obrokov, ki pretežno temeljijo na živalskih produktih.

Vidiku izkoriščanja ne-človeških živali se nasproti postavlja boj za pravice živali. A cilj tega boja – boja proti izkoriščanju – ljudje v tem primeru osnujejo tako, da z njim neposredno škodujejo živalim; živali iz ujetništva spustijo v divjino, kjer pa le-te ne preživijo.

Film implicira, da je »v jedru« odnos; šele ko poiščemo stik z drugim bitjem in to postane pomembno zaradi sebe samega (kot v primeru Belke), preneha obstajati kot sredstvo in šele tedaj tudi lahko pride do ukinitve osamljenosti ter neslišnosti. In to velja tako za medčloveške, kot tudi za čezvrstne odnose.

Anja Radaljic

animals at the farm: foxes, dogs, but also moose and hens are owned, bereft of personal freedom and used by people as means to their ends which are also aggressive. Despite everything, the aim of the training executed at the farm is hunting, which results in the death of numerous non-human animals. The film also depicts many meals that are mainly based on animal products.

The aspect of exploiting non-human animals is contrasted by the struggle for animal rights. This struggle – the struggle against exploitation, however, is conceived here by people in a manner that hurts animals directly: they are released from captivity into the wilderness where they fail to survive.

The film implicates that there is a relationship "in the core". Only when we seek contact with another being, and when they become essential as such (as was the case with Belka), they cease to exist as a means. Only then, loneliness and being unheard may cease. And this applies to both, interpersonal and cross-species relations.

Anja Radaljic

PREFILM / SCREENING WITH

MIAUUU.

Davorin Marc, Slovenija/Slovenia, 2016

Animacija zvočnih fotografij.

Animation of still frames with sound.



Dokumentarec z naslovom *Selfi* ... ki pa to pravzaprav ni – saj gre prej za tri oziroma dva filmska sebka, če odmislimo režiserja Agostina Ferrenteja ter montažerki Leticio Caudullo in Chiara Russo, ki sta mu pomagali pri obdelavi surovega materiala, ki sta ga na njegovo pobudo in z njegovim pametnim telefonom posnela Pietro Orlando in Alessandro Antonelli, šestnajstletnika iz Neaplja, natančneje zloglasne soseske Rione Traiano. *Cammora* kot tisto, kar se mora – se mora ... plačati z življenjem in glede na to morda le moratorij natakarija in *wannabe* frizerja z željo opravljati »čist in pošten poklic«. Ker ju v šoli niso spodbujali in opogumljali, sta jo obesila na klin – nekaj takega, kot je interpretacija pesmi »Neskončnost« Giacoma Leopardija, pa ju je naučila ulica ... za katero pa vseeno ne moremo povsem zatrdno reči, da ju malo ne mika tudi v svoji »zli« inačici, ko jima kima, da je res, da »življenje ni vredno pol kurca«, pa naj bodo na eni strani karabinjerji – na drugi konkurenca ... ali pa mizerna plača poklica, kot se šika, ter visoki računi cijazenja iz meseca v mesec. Od do zob oboroženega poziranja do priznanja dilerja, da njegovo življenje ni prav nič rožnato, da gre le za to, da prinese hrano na mizo ter nima kaj dosti opraviti s šefovim *bling blingom*, od katerega se »delovni sili, podganam« blešči na povsem drugem koncu mesta: »Mravlja proti slonu« ... Čar še tako retuširanega avtoportreta je, da na tak ali drugačen način nehote vselej ujame še nekaj drugega, tretjega – in pogosto je to prav tisto, kar bi si v prvem planu želeli zamolčati ... Točno na tej točki gradi Ferrente »svoj« *Selfi*: na stranskih učinkih. Ko se z njegovim telefonom

Francija, Italija/France, Italy, 2019

režija/directed by Agostino Ferrente **posnetki/filmed by** Alessandro Antonelli, Pietro Orlando **glasba/music** Andrea Pesce, Cristiano Defabritis **zvok/sound** Benni Atria **montaža/editing** Letizia Caudullo, Chiara Russo **nastopajo/featuring** Alessandro Antonelli, Pietro Orlando **producent/producer** Marc Berdugo, Barbara Conforti **produkcija/production** Magneto **distribucija/distribution** Deckert Distribution

format/format DCP **dolžina/running time** 76'

Although it is entitled *Selfie*, this documentary is actually not one, it is rather three or two film selfies, that is, if we disregard the director Agostino Ferrente and the editors Leticia Caudullo and Chiara Russo, who helped the director process the raw footage shot on his initiative and with his smartphone by Pietro Orlando and Alessandro Antonelli, two sixteen-year-olds from Naples, more precisely, from the infamous neighbourhood Rione Traiano. As *Camorra* is something murderous, the waiter and the wannabe hairdresser put a moratorium on it with a wish to practise a "clean and honest profession". Because they were not encouraged and motivated at school, they left it – they were taught something like an interpretation of Giacomo Leopardi's *The Infinite* by the street, which we cannot quite definitely claim does not tempt them a bit also in its "evil" variant when it nods to them that "life truly isn't worth a damn", be it for the Carabinieri on one side or competition on the other... or the miserable wages of a swell profession and the high bills of tootling from one month to another. From a dealer posing armed to the teeth to him confessing that his life is no bed of roses, that it is just about him putting food on the table and that he does not have much to do with the boss's *bling bling*, which dazzles the "workforce, the rats" on the other side of the city: "The ant against the elephant"... The charm of even the most perfectly retouched self-portrait is that it, in one way or another, unintentionally always captures something else – and this is often precisely what we would like to conceal in the first place. It is precisely on this point that Ferrente builds "his" *Selfie*: on side-effects. When two teenage beauties from the neighbourhood film

AGOSTINO FERRENTE

Agostino Ferrente (1971) je režiser, producent in umetniški vodja. Režiral je kratke filme in videospote in jih produciral s svojim podjetjem Pirata Manifatture Cinematografiche. Je tudi član večletne skupine L'Orchestra di Piazza Vittorio. Leta 2001 je v Rimu skupaj z desetimi sodelavci ustanovil skupino Apollo 11, ki je rešila zgodovinski kino Apollo pred pretvorbo v dvorano za tombolo.

Agostino Ferrente (1971) is a director, producer and artistic director. He has directed short films and music videos and produced them with his company Pirata Manifatture Cinematografiche. He is also part of the multiethnic band L'Orchestra di Piazza Vittorio. In 2001, collaborating with ten associates, he founded the group Apollo 11 in Rome, which saved the historical Apollo cinema theatre from becoming a bingo hall.



snemata najstniški lepote iz sosesčine ter govorita o spoštovanju in ljubezni, se gledalec vpraša, če je prvo v njenih očeh sploh mogoče dobiti še kako drugače kot s sumljivimi posli na ulici. Se lahko zgodi, da se bo Pietro, ki ob pesmi z besedilom »gre za smrt /.../ čas se je ustavil,« joka kot dež, v nekem trenutku pač odločil maščevati policiji za svojega po pomoti ubitega prijatelja? Postane njegova travma v določenem trenutku le še izgovor za prenažiranje? Čips, kokakola, *donut* in solarij – slednji nas spomni na prizor eksekucije iz filmske *Gomora* (2008) Roberta Saviana, ki jo je posnel Matteo Garrone ... Posnetki nadzorne kamere kot refren, hkrati pa opomin na kolateralno škodo sebkov in podobno družabnega mreženja. *Self(i) made men*. Podoba, ki jo v gibanje spravi njeno kradljivo ozadje ... *Selfie stick up*.

Anže Okorn

themselves with his phone and talk about respect and love, the viewers ask themselves if there is any other way to gain respect in their eyes than with suspicious business in the street. Can Pietro, who cries his eyes out listening to the lyrics "it's about death /.../ time has stopped", decide at some point to avenge his mistakenly killed friend on the police? Has his trauma at one point become only an excuse for overeating? Chips, coca-cola, doughnut and the solarium – the last reminds us of the execution scene in Matteo Garrone's adaptation of Roberto Saviano's *Gomorra* (2008). CCTV footage as a refrain and at the same time a reminder of the collateral damage of selfies and similarly also social networking. *Self(ie) made men*. An image set in motion by its stealing background... *Selfie stick up*.

Anže Okorn

V sodelovanju s Postajo Topolove.

In collaboration with Stazione di Topolò.

TI IMAŠ NOČ / TI IMAŠ NOĆ / YOU HAVE THE NIGHT



Črna Gora, Srbija, Katar/Montenegro, Serbia, Qatar, 2018

režija/directed by Ivan Salatić **scenarij/screenplay** Ivan Salatić
fotografija/cinematography Ivan Marković **zvok/sound** Jakov Munižaba **montaža/editing** Jelena Maksimović **igrajo/cast** Ivana Vuković, Momo Pičurić, Nikola Stojanović, Luka Petrone, Jasna Djuričić, Boris Isaković **producent/producer** Jelena Angelovski, Dušan Kasalica **koproducent/co-producer** Stefan Ivančić **produkcija/production** Meander Film **koprodukcija/co-production** Non-Aligned Films

distribucija/distribution Pascale Ramonda

format/format DCP **dolžina/running time** 82'

Celovečerni prvenec črnogorskega režiserja Ivana Salatića je film poti, ki ne peljejo nikamor, tranzicije, ki ji ni konca, in tišine, ki jo ves čas prekinja hrup. Njegova pripovedna linija je namerno fragmentirana in dezorientirana, a se po drugi strani prav v tej odsotnosti oprijemljivega zapleta skriva zgodba o počasnem, antiklimatičnem propadanju nekdanj cvetočih jugoslovanskih mest in njihovih socialističnih sanj. Črnogorsko obalno mestoce Bijela, ki je nekdanj slovelo po svoji veliki ladjedelnici, z deindustrializacijo pa je izgubilo smisel svojega obstoja, tokrat ne predstavlja le kulise, temveč kolektivni lik, ki je hkrati odsev in gonilo brezclilnosti in abotnosti svojih prebivalcev.

Bijela je prikazana kot skrajno negostoljuben kraj in kot mesto brez prihodnosti, oziroma neke vrste primer tistega, čemur bi antropologi rekli »nekraj«, torej vmesne, liminalne točke v prostoru in času, kjer se pomeni, identitete ali razmerja ne ustvarjajo več. Na ta način so tudi prebivalci Bijele oropani prave zmožnosti delovanja in vplivanja na dogajanje okrog sebe; praktično nikoli niso prikazani kot jasni, odločni akterji dogajanja, o kontekstu njihove življenjske situacije pa pravzaprav več izvemo iz bežnih radijskih in televizijskih poročil, ki neke iz ozadja večkrat spremljajo vsakdanja opravila glavnih likov. Ko glasovi napovedovalcev govorijo o stečaju, demontaži ali pa prodaji ladjedelnice, s tem razgrinjajo širšo podobo regije, predvsem pa ves čas opozarjajo, da majhni, tihi, sprijaznjeni ljudje v prikazanih krajih niso sami krivi in niti niso ključni pri tistem, kar se okrog njih dogaja.

The feature debut by the Montenegrin director Ivan Salatić is a road movie about roads that lead nowhere, a transition with no end and a silence constantly interrupted by noise. Its narrative line is deliberately fragmented and disoriented, but it is precisely in the absence of a tangible plot that hides its story about a slow, anti-climactic decline of the once flourishing Yugoslav cities and their socialist dreams. Bijela, a small Montenegrin coastal town that was once famous for its big shipyard, but, with its deindustrialisation, lost the meaning of its existence, is not merely a backdrop, but rather a collective character that is at the same time a reflection and the drive of the aimlessness and futility of its inhabitants.

Bijela is depicted as an extremely inhospitable place, a town without a future and a sort of an example of what anthropologists would call a "non-place", i. e. an in-between, liminal point in space and time where meanings, identities and relations are no longer created. Thus, the inhabitants of Bijela are robbed of a real capability of acting and having an impact on the happening around them; they are practically never shown as clear, decisive agents of action and we actually learn more about the context of their life situation from the vague radio and television reports that somewhere in the background often accompany the everyday chores of the main characters. When the voices of the presenters talk about the shipyard's bankruptcy, dismantling and sale, they thereby reveal the broader picture of the region, but above all constantly point out that the small, quiet, resigned people in the depicted places are not responsible for or key in the happening around them.

IVAN SALATIĆ

Ivan Salatić (1982) je magistriral iz filma na HFBK v Hamburgu. Njegovi kratki filmi, ki so mešanica dokumentarnih in igranih elementov, so bili prikazani na številnih mednarodnih festivalih, kot sta sarajevski in torinski filmski festival. Kot fotograf in video umetnik se je predstavil tudi na nekaj razstavah. *Ti imaš noč* (Ti imaš noć, 2018) je njegov prvi celovečerni film.

Ivan Salatić (1982) has completed the Master Film Studies at the HFBK in Hamburg. His short films, in which he combines documentary and fiction, have been presented at many international festivals such as the Sarajevo Film Festival and the Torino Film Festival. He also had several exhibitions as a photographer and video artist. *You Have the Night* (Ti imaš noć, 2018) is his first feature-length film.



Podobno kot pri Hanekeju (pa tudi Seidlu, Spleinzerju, zgodnjem Östlundu ipd.) se občutek skrivnostnosti in nelagodja tudi tokrat prenaša še z učinki namerne dezorientacije, pri čemer pridejo do izraza nekateri široki kadri, pri katerih je v ozadju moč zaznati določeno dogajanje, a je ob odsotnosti približav težko oceniti, kateri (če sploh kateri) element je v njih zares pomemben oziroma sploh vezan na širši pripovedni kontekst. Tovrstna fragmentarnost in nenatančnost prikazan svet odseva v vsej njegovi neurejenosti, s tem pa režiser filmsko govorico v skladu s svojimi kratkometražnimi začetki tudi tokrat razvija daleč stran od hollywoodske preciznosti, linearnosti in koherentnosti.

Like in Haneke (and also Seidl, Spleinzer, early Östlund etc.), the feeling of mysteriousness and unease is also conveyed through the effects of deliberate disorientation, exploiting certain wide shots in which we can sense something happening in the background, but, due to the absence of close-ups, find it difficult to tell which (if any) element is actually important or even related to the broader narrative context. Such fragmentariness and impreciseness reflects the depicted world in all its disorder, whereby, in line with his first short films, the director develops his film language by moving far away from Hollywood precision, linearity and coherence.

Jernej Trebežnik

Jernej Trebežnik

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SIGNALI / SIGNALS

Prodorni filmi in avtorji izvirnih filmskih govoric in radikalnih vsebin.

Lucid films and filmmakers boasting original film languages and radical content.

Balangiga: Tuleča divjina / Balangiga: Howling Wilderness

Bog obstaja, ime ji je Petrunija / God Exists, Her Name is Petrunya

Črna mati / Black Mother

Dom borcev / Home of the Resistance

Najlepša dežela na svetu / The Most Beautiful Country in the World

Preporod / First Reformed

Taurunum Boy

Zama

Zgodovina prašiča (v nas) / The History of the Pig (Within Us)

BALANGIGA: TULEČA DIVJINA / BALANGIGA: HOWLING WILDERNESS



Filipini/Philippines, 2018

režija/directed by Khavn **scenarij/screenplay** Jerry Gracio, Khavn **fotografija/cinematography** Albert Banzon **stop animacija/stop-motion** Ricky Orellana **glasba/music** Khavn **zvok/sound** Mikko Quizon **montaža/editing** Carlo Francisco Manatad **igrajo/cast** Justine Samson, Pio del Rio, Warren Tũaño **producent/producer** Achinette Villamor, Dong Canlas, Khavn **produkcija/production** Stray Dogs

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

Ne potrebujemo veliko občutljivosti, da bi dojeli razsežnosti posledic, ki jih ima dolgoletna kolonialistična zgodovina Zahoda na ves svet. Filipini so država, ki jih je zgodovina večkrat prežvečila in izpljunila, država, v kateri sta prostor in čas – vsak kotiček družbe in stoletja vsakdanjika – prežeta z nasiljem. Pri razumevanju uničujočega vpliva tega brezobzirnega izkoriščanja človeka in narave na sodobno realnost nam brutalno in brez zadržkov pomagajo filmi Khavna De La Cruza, filmi, ki niso Khavnovi filmi (naslovom filmov sledi napis *This is not a film by Khavn*). Filmov pač ni ustvaril Khavn, ustvarila jih je zgodovina, ustvarili so jih ljudje: tirani, njihove žrtve in njihovi potomci – ustvarila sta jih prostor in čas.

Khavn svoje filme praviloma umešča v okolje domačih slumov, tematizira pa življenje ljudi na robu družbe – a pri tem stiske zavrnjenih in pozabljenih ne predstavlja sentimentalno, temveč kot eksplozijo življenja, kot iskanje lepote in pravice v širnem moralno, čustveno in tudi materialno sfiženem svetu. Khavn realnost povzema z divjimi in šokantnimi podobami, rezi, rakurzi, necenzuriranim nasiljem, trpkim in ironičnim humorjem, z erupcijo informacij in ključev, ki nam jemljejo sapo. A pri obeh zadnjih filmih, *Bambusovih psih* (Bamboo Dogs, 2018) in *Balangigi*, se zdi, da se je njegov izraz predvsem oblikovno (nikakor pa ne tematsko ali idejno) nekoliko »umiril«.

Balangiga se poda v leto 1901, ko so se Filipinci spopadali z novimi »lastniki« Američani. Ti so leta 1899 Filipine kupili od Špancev, kljub temu da je bila po španskem vojaškem porazu ustanovljena prva

No special sensitivity is required to comprehend the extensive consequences of the long-term Western colonisation of the entire planet. Having been spat out by history on several occasions, the Philippines are a country permeated by violence. Seeking to understand the crushing effect of the inconsiderate exploitation of man and nature on the present situation, we are assisted brutally by films of Khavn De La Cruz, the films that are *not films by Khavn* (the film titles are followed by the statement *This is not a film by Khavn*). Rather than by Khavn, these films have been made by history, made by the people: tyrants, their victims and their descendants – they have been made by space and time.

As a rule, Khavn sets his characters in the slums of his native environment, while also exploring the life at the margins of society. However, the distress of the cast-off and forgotten is not shown in a sentimental manner, but as an explosion of life, as a search for beauty and justice in the corrupted world. Khavn recaps reality with wild and shocking images, cuts, camera angles, uncensored violence, bitter and ironic humour, an eruption of information and keys that take our breath away. However, it seems that in both his latest films *Bamboo Dogs* (2018) and *Balangiga*, his expression has calmed to some extent, primarily in visual terms (and not at all in topics or ideas).

Balangiga takes us to 1901 when Filipinos were fighting their new "owners", the Americans. The latter purchased the Philippines from Spain in 1899 despite the fact that the first Filipino Republic was formed after a Spanish military defeat. The Filipinos soon began to lose the fight with the new occupying

KHAVN DE LA CRUZ

Khavn De La Cruz (1973) je režiral že več kot 150 filmov. Je tudi skladatelj 23 albumov in avtor sedmih knjig. Za svojo poezijo in prozo je večkrat prejel nagrado Palanca, najvišjo literarno nagrado na Filipinih. Bil je član žirij na različni filmskih festivalih (Berlinale, Clermont-Ferrand, CPH:DOX ...). Izbrane retrospektive njegovih filmov so bile predstavljene v Rotterdamu, Pesaru, na Dokufestu na Kosovem, v Sao Paulu, na Tajvanu, na Filmskih mutacijah v Zagrebu, v Oberhausnu itn.

Khavn De La Cruz (1973) is the director of more than 150 films. He is also the composer of 23 albums and the author of 7 books. His poetry and fiction have won the Palanca Awards, the Philippines' foremost literary award. He has served on the juries of various film festivals (Berlinale, Clermont-Ferrand, CPH:DOX ...). Selected retrospectives of his films have been presented at Rotterdam, Pesaro, Dokufest Kosovo, Sao Paulo, Taiwan, Film Mutations Zagreb, Oberhausen etc.



filipinska republika. Filipinci so začeli boj z novim okupatorjem kmalu izgubljati, zato so tradicionalne vojaške prakse zamenjali z gverilskimi. Prav na enega od teh napadov so se Američani odzvali neusmiljeno: general Jacob H. Smith je vojakom izdal ukaz, da »morajo notranjost otoka Samar spremeniti v tulečo divjino«. Pobiti je dal vse ljudi, stare nad deset let, saj so bili zmožni nositi orožje.

Balangiga je film o nasilju, a ravno zato natančno prikazuje tudi njegovo nasprotje: prvinsko, nepokvarjeno ljubezen, čistost otroškega delovanja, skrb za živa bitja, igro, pesem in toploto bližnjega. A ker to ni Khavnov film, tudi ni pravljica in ni primerna za otroke, kljub temu da 8-letni deček Kulas skozi pustolovščino izgublja naivnost in se sooča z neprizanesljivim svetom odraslih. Khavn nas v *Balangigi* drži v krempljih napetosti in groze, ki pri njem nista le elementa filmskega, ampak, recimo temu, »civilizacijskega« suspenza.

force, which induced them to replace the traditional military practice with the guerrilla approach. It was one of these attack that the Americans responded to ruthlessly: General Jacob H. Smith issued an order to his soldiers to "make the island a howling wilderness." He wanted everyone over the age of ten killed as these people were capable of carrying weapons.

Balangiga is a film on violence, and this is exactly why it depicts in great detail its contrast: pristine, unspoiled love, purity of children's conduct, concern for living beings. However, since *this is not a film by Khavn*, it is neither a fairy-tale nor a film for children, although we follow 8-year old Kulas losing naivety through adventure and facing the relentless adult world. In *Balangiga*, Khavn has us in the clutches of suspense and horror, which, in his works, are not only elements of cinematic, but also, let's call it "civilisational" suspense.

Varja Močnik

Varja Močnik

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V sodelovanju s festivalom Kurja polt.

In collaboration with the Kurja polt festival.

BOG OBSTAJA, IME JI JE PETRUNIJA / GOSPOD POSTOI, IMETO I' E PETRUNIJA / GOD EXISTS, HER NAME IS PETRUNYA



Bog obstaja, ime ji je Petrunija je peti film makedonske režiserke Teone Strugar Mitevske. Ta je tematsko pot raziskovanja presečišč ženskega izkustva in nacionalne ali kulturne identitete, ki si pogosto prihajata nasproti, začrtala že s svojim prvencem, *Sem iz Titovega Velesa* (Ja sum od Titov Veles, 2007). *Bog obstaja, ime ji je Petrunija*, je film o »normalni« dvaintridesetletnici v »nenormalnem« svetu: Petrunija je diplomirana zgodovinarica, ki jo bolj kot »makedonski« heroj Aleksander Veliki zanima kitajska revolucija, ki je ne zanimajo ličila in tesna oblačila, za katera si njena mati želi, da bi jih nosila, in ki se ji spolno nadlegovanje na razgovoru za službo zdi nevzdržno, pa čeprav drugi v tem ne vidijo ničesar posebnega. Petrunija je v patriarhalni, globoko religiozni makedonski subverzivni element sama po sebi, že s svojim obstojem, a ker je vendarle človek in ne zgolj politični subjekt, v družbi, ki od posameznik pričakuje podredljiv konformizem, predvsem trpi.

Njena frustracija neke mora izbruhniti. Mitevska osrednji del zgodbe, ki jo je napisala skupaj z Elmo Tataragić, tako zasnuje na resničnem dogodku izpred petih let, ko je v tekmovalnem razpisu za reševanje lesenega razpela iz deroče reke v Štipu morala posredovati policija – in sicer zato, ker je križ prva zgrabila ženska, kar je v nasprotju s pravili praznovanja svetih treh kraljev v Makedoniji. Petrunija, ki se požene v vodo in na ogorčenje prisotnih moških pograbi križ, se ga trmasto oklepa in ga noče izpustiti niti, ko jo izda najboljša prijateljica, ko se ji odreče mama, ko ji policija grozi z zaporom, duhovniki s peklom, vaški huligani pa s fizičnim nasiljem. V svojem uporu vztraja ravno

Makedonija, Belgija, Francija, Hrvaška, Slovenija/Macedonia, Belgium, France, Croatia, Slovenia, 2019

režija/directed by Teona Strugar Mitevska **scenarij/screenplay** Elma Tataragić, Teona Strugar Mitevska **fotografija/cinematography** Virginie Saint-Martin **glasba/music** Olivier Samouillan **zvok/sound** Ingrid Simon, Thomas Gauder, Hrvoje Petek **montaža/editing** Marie-Hélène Dozo **igrajo/cast** Zorica Nuševa, Labina Mitevska, Simeon Moni Damevski, Suad Begovski, Stefan Vujić **producent/producer** Labina Mitevska **koproducent/co-producer** Danijel Hočvar, Sebastien Delloye, Zdenka Gold, Marie Dubas, Elie Mierovitz **produkcija/production** Sisters and Brother Mitevski **koprodukcija/co-production** Vertigo, Entre Chien et Loup, Spiritus Moven, Deuxième Ligne Films, EZ Films **distribucija/distribution** Vertigo

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

God Exists, Her Name Is Petrunya is exploring the intersection of a woman's experience and one's national or cultural identity, which often contradict each other. It is a film about a "normal" 32-year-old in an "abnormal" world: Petrunya graduated in history and is interested less in the "Macedonian" hero Alexander the Great and more in the Chinese revolution, she does not care about make-up and tight clothes, which her mother wishes her to wear, and finds sexual harassment at a job interview intolerable even though other people see nothing out of the ordinary in it. In the patriarchal, deeply religious Macedonian village, Petrunya is a subversive element already in herself, with her very existence, but because she is nevertheless a human being and not only a political subject, in a society that expects women to submissively conform, she primarily suffers.

Her frustration must break out somewhere. Mitevska thus conceives the central part of the story on the basis of a true event that happened five years prior when the police had to intervene in the competition to retrieve a wooden cross thrown into the rushing river in Štip because it was a woman who first grabbed it, which is contrary to the rules of celebrating the Epiphany in Macedonia. Petrunya, who leaps into the water and, to the exasperation of the present men, grabs the cross, stubbornly holds onto it and will not let go of it even when her best friend betrays her, her mother disowns her and the police threaten her with jail, the priests with hell and the village hooligans with physical violence. She persists in her resistance precisely because it is so pointless, just as pointless as the suffering she has endured in the macho society for 32 years.

TEONA STRUGAR MITEVSKA

Filmi Teone Strugar Mitevske (1974) so bili predvajani na številnih filmskih festivalih. Njen celovečerec *Sem iz Titovega Velesa* (Ja sum od Titov Veles) je svojo premiero doživel leta 2007 v Torontu, bil pa je prikazan še na Berlinu in v Cannesu. Njen zadnji, peti celovečerec *Bog obstaja, ime ji je Petrunija* (Gospod postoi, imeto i' e Petrunija, 2019) je bil premierno prikazan v letošnjem uradnem tekmovalnem programu Berlinale, kjer je prejel nagrado šestčlanske ekumenske žirije in nagrado tričlanske žirije zveze nemških kinematografov.

Teona Strugar Mitevska (1974) had her films screened to acclaim at numerous film festivals. Her feature film *I Am from Titov Veles* (Ja sum od Titov Veles) premiered at the 2007 Toronto Film festival, and was shown at Berlinale and Cannes. Her latest, fifth feature film, *God Exists, Her Name Is Petrunya* (Gospod postoi, imeto i' e Petrunija, 2019), premiered in the Official Competition of Berlin International Film Festival 2019, where it received two non-statutory awards (Ecumenical Prize and Guild Film Prize).



zato, ker je tako nesmiseln, kot je bilo nesmiselno trpljenje, ki ga v mačistični družbi prenaša že 32 let.

Prizori zasilševanja in preganjanja, pa tudi njenega vztrajanja, se zdijo neskončni, a zdi se, kot da bi si tudi Mitevska rekla: »Tako kot Petrunija moram tudi jaz tole izpeljati do konca.« *Bog obstaja, ime ji je Petrunija* namreč ni zgolj feministična kritika makedonske družbe ali patriarhalne družbe nasploh, je tudi filmski upor, nehotena vaja v razkrojitvi pripovedi in končnega cilja, vse do ugotovitve, da tudi ko po pravilih sistema zmagaš, še vedno ostaneš njegov ujetnik – in da je zato edina možnost, da zavrneš celoten sistem. Mitevskin film je nebrušen diamant, ki morda ravno zaradi tega deluje še bolj silovito in še bolj ostane v spominu.

The scenes of her interrogation and persecution, but also her persistence seem endless, but it is as if Mitevska told herself: "Just like Petrunya, I have to carry this through to the end." *God Exists, Her Name Is Petrunya* is not only a feminist critique of Macedonian society or patriarchal society in general, it is also a filmic resistance, an unintentional exercise in the disintegration of the narration and the final goal, all down to the finding that even when you win according to the rules of the system, you always remain its prisoner – which is why the only possibility is to reject the entire system. Mitevska's film is a rough diamond, which might be precisely why it comes across more powerfully and sticks more in our minds.

Tina Poglajen

Tina Poglajen

ČRNA MATI / BLACK MOTHER



ZDA/USA, 2018

režija/directed by Khalik Allah **fotografija/cinematography** Khalik Allah **zvok/sound** Khalik Allah, 4th Disciple, Josh Furey **montaža/editing** Khalik Allah **producent/producer** Khalik Allah, Leah Giblin **distribucija/distribution** Dog Woof

format/format DCP **dolžina/running time** 77'

Črna mati, osupljivi film Khalika Allaha, ki sledi izjemno cenjenemu *Field Niggas* (2015), je prav toliko večstranski po formi kot je raznolik po vizualnem slogu in čustveni vsebini. Kot njegov predhodnik, nepripovedna študija obrazov, ki jih najdemo v newyorškem predelu Harlem na vogalu 125. ulice in Lexington Avenue, namreč tudi *Črna mati* žanje sadove s pomočjo široke palete filmskih tehnik, kar kaže režiserjevo rastoče obvladovanje filmskega medija.

Allah, fotograf samouk, se tokrat z objektivom zasuče proti Jamajki, kjer se je rodila njegova mati in je preživel velik del otroštva. Izmenično se posveča seksualnim, družbenim in duhovnim vprašanjem. Film *Črna mati*, ki zajema vrsto lokacij – Cave Valley, Montego Bay, Kingston – je hkrati kot posnetek iz sanj, kot minljiv potopis, sestavljen iz neizbrisljivih portretov, na podlagi katerih je avtor hitro pridobil mednarodni ugled. Način, kako Allah zajema svoje portretirance, ki pač obstajajo, ne da bi mu dosti pozirali, je nekako ganljivo odkrit.

Medtem ko je bil film *Field Niggas* izklesan iz nočnega urbanega življenja – polnočna fuga v počasnem posnetku – se *Črna mati* pogosto kopa v soncu, deluje kot izpodrinjeno sanjarjenje. Film, ki se skoraj v celoti odvije skozi podobe, nepovezane s pripadajočimi zvočnimi posnetki pričanj, preveva liričnost, ki se ohranja prek nenehnega obnavljanja – z rezi, preskoki, pretresanji prehodov med analognimi in digitalnimi formati – kot bi se želel izogniti favoriziranju določene slike pred drugo. Allah kot montažer se v svojem filmu hkrati posveča tako mikro ritmu – tempu med kadri – kot tudi

Black Mother, Khalik Allah's astonishing follow-up to his much-acclaimed *Field Niggas* (2015), is as multi-faceted in form as it is wide-ranging in visual style and emotional content. Like the earlier feature – a non-narrative study of faces found at the corner of 125th Street and Lexington Avenue in Harlem, New York City – *Black Mother* reaps dividends through a range of cinematic techniques, demonstrating its maker's growing mastery of the moving-image medium.

Allah, a self-taught photographer, turns his lens here to Jamaica, where his mother was born, and where he spent much of his childhood. The focus, by turns, is sexual, social, spiritual. Encompassing a variety of locales – Cave Valley, Montego Bay, Kingston – *Black Mother* is also a dreamlike snapshot, an ephemeral travelogue, built from the kind of indelible portraiture for which the director has quickly formed an international reputation. There is a moving frankness to the way in which Allah captures his subjects, who don't so much pose for his camera as merely exist.

While *Field Niggas* was carved from a nocturnal urbanism – a slow-motion midnight fugue – *Black Mother* is frequently steeped in sunshine: a daydream displaced. Unfolding almost entirely with its imagery and accompanying audio testimonies disconnected from one another, the film boasts a lyricism that sustains itself through constant renewal – cutaways, jump-cuts, jolting shifts between analogue and digital formats – as if to avoid promoting any single image over another. As editor, Allah is attuned as much to the micro-rhythms of his film – the shot-to-shot tempo – as he is to its macro structures. Taking the trimesters of a woman's pregnancy as its

KHALIK ALLAH

Khalik Allah (1985) je newyorški fotograf in filmar, ki je svoje delo označil za duhovništvo kamere. Allah je prodrl na filmsko sceno leta 2015 s *Field Niggas*, dokumentarcem, posnetim ponoči na križišču 125. ulice in avenije Lexington v New Yorku. Njegova prva fotografska knjiga *Souls Against the Concrete*, s podobami, ki so bile prav tako posnete na tem križišču, je izšla pri založbi University of Texas Press leta 2017.

Khalik Allah (1985) is a New York based photographer and filmmaker who describes his work as Camera Ministry. Allah exploded on the film scene in 2015 with *Field Niggas*, a documentary shot at night on the corner of 125th St. and Lexington Avenue in NYC. His first photography book *Souls Against the Concrete*, with images also shot on this street corner, was published by University of Texas Press in 2017.



njegovim makro strukturam. *Črna mati*, film, ki po strukturi temelji na trimesečjih nosečnosti pri ženski, predstavlja Jamajko kot domovino, dom: sredstvo, dajalko, zaščitnico.

Vendar pa je ta pokrajina sama po sebi ranljiva – rodovitna, dragocena, v stanju pomanjkanja. Allahov občutljivi, a ostri prikaz jamajškega spiritualizma je vkoreninjen tako v osebno kot v zgodovinsko. Allahov stari oče po materini strani, ki ga vidimo ali/ in slišimo v več odlomkih, je bil ugleden duhovnik na otoku, kar pa hkrati, v navezavi na religijo kot posledico britanskega kolonializma, prinaša s seboj zapletene povezave. Allahov vztrajno bogat nabor nasprotujočih si predlogov – po eni strani religija kot orodje sistematičnega zatiranja, po drugi strani pristna in pomembna komponenta vsakdanjega življenja – kaže, da gre za delo pravega filmskega dialektika.

structuring device, *Black Mother* presents Jamaica as motherland, home: resource, giver, protector.

This landscape, however, is itself vulnerable: fertile, precious, in a state of need. Allah's sensitive but hard-edged documentation of Jamaica's spiritualism is rooted in both the personal and historical. While Allah's maternal grandfather, visible and/or audible in several sequences, was a prominent clergyman on the island, there are also difficult and complicated connections posed here with regard to religion as a consequence of British colonialism. Indeed, Allah's persistently rich mix of contradictory suggestions – religion as a tool of systematic oppression on the one hand, a sincere and meaningful component of everyday life on the other – points to the work of a true cinematic dialectician.

Michael Pattison

Michael Pattison

DOM BORCEV / DOM BORACA / HOME OF THE RESISTANCE



Hrvaška/Croatia, 2018

režija/directed by Ivan Ramljak **scenarij/screenplay** Ivan Ramljak
fotografija/cinematography Jurica Marković **zvok/sound** Borna Buljević **montaža/editing** Ivor Šonje **producent/producer** Tibor Keser
koproducent/co-producer Vanja Jambrović **produkcija/production** ADU Zagreb **koprodukcija/co-production** Restart **distribucija/distribution** Restart

format/format DCP **dolžina/running time** 49'

Lastnost danega je spreminjajoče. Spreminja se s stvarmi, ki se končujejo, začenjajo, jih pričakujemo in ki so samo še sled stvari. Lahko da ne več prava stvar, lahko pa še zmeraj stvar, celo neka nova stvar s svojimi novimi pojmi. Kot je to lahko ruševina – točka inspiracije za neko novo dobo.

V filmu *Dom borcev* Ivana Ramljaka se soočimo z upočasnitvijo. Dom, ki je tipološko soroden hotelu, je prazen in propada. Ampak ne tako, kot če bi samo propadal. Ko ga v zenitu poletja pred nekdanjim dnevom borcev (4. julij) čistijo in v njem opravljajo majhna vzdrževalna dela, se zdi, kot da bi njegovo minevanje za hip popolnoma ustavili. Nato naslednji dan pride nekaj obiskovalcev, ki se bodisi tiho bodisi sramežljivo sprehodi naokrog; nato je spet eno leto mir.

Spomen dom boraca NOR-a i omladine Jugoslavije arhitektov Ivana Filipčiča in Berislava Šerbetića je bil zgrajen leta 1974 in je avtorja postavil v špico takratne jugoslovanske arhitekturne scene. Kompleksno členjen objekt visokega modernizma s pridihom regionalizma predstavlja distorziranost neke enotnosti. Kot da bi v časih enotnosti neke države v sebi že napovedoval usodo ideologij, ki so ga postavile, in je danes priča tako razpadlosti le-teh in tvorec teze, da postutopičnost ni vzpostavljena kot enotnost novega, ampak kot minulosť.

Film tvori sekvenca statičnih kadrov tega ali onega dela zapuščenega objekta z rahlo poudarjenima saturacijo in kontrastom. Kadri se s svojo dvoočiščno in mestoma tudi enočiščno perspektivo približujejo disciplini kanona

Changing is an attribute of the given. It changes with the things that are completing, commencing, being expected or only remaining as a trace of things. It might not be a real thing anymore, or it might be a thing, maybe even a new thing with its corresponding new notions. Or it might be a ruin – a point of inspiration for a new era.

In the film *Home of the Resistance* by Ivan Ramljak, we confront with a slowdown. Similar to a hotel by type, the home is empty and decaying. But not as if it was only decaying. As cleaning and minor maintenance works are performed there at the peak of summer just before the former Soldiers' Day (4 July), it seems as if its passing is halted for a moment. The next day, some visitors appear, walking around either quietly or timidly; and then another year of calm.

The *Memorial-home of National liberation war soldiers and Yugoslavian youth* designed by architects Ivan Filipčič and Berislav Šerbetić was constructed in 1974, positioning its authors at the top of Yugoslav architecture of the time. This complexly subdivided high-modernism object with a hint of regionalism stands for the distortion of a unity. As if, already in the period of a country's unity, announcing in itself the fate of ideologies that had erected it. Looking back, it has testified to their disintegration, and formed the thesis on post-utopia having been established as the bygone, rather than unity of the new.

The film is composed of a sequence of static shots from various parts of the deserted object, the saturation and contrast slightly upped. With their two-point and occasionally one-point perspective,

IVAN RAMLJAK

Ivan Ramljak (1974) je filmski kritik, režiser in neodvisni kurator. Doslej je režiral devet kratkih filmov, štiri igrane filme v sodelovanju z Markom Škobaljem, štiri dokumentarce in en eksperimentalni film. Njegov film *Kino otok* (Kino otok, 2016) je bil prikazan na več kot 25 mednarodnih festivalih in je prejel šest nagrad, vključno z nagrado FIPRESCI za najboljši vzhodnoevropski dokumentarec na filmskem festivalu goEast FF v Wiesbadnu.

Ivan Ramljak (1974) is a film critic, director and independent curator. So far, he has directed nine short films, four fiction ones in collaboration with Marko Škobalj, four documentaries and an experimental film. His film *Islands of Forgotten Cinemas* (Kino otok, 2016) has been screened at more than 25 international festivals and has won 6 awards, including the FIPRESCI prize for Best Eastern European Documentary at goEast FF in Wiesbaden.



arhitekturne fotografije. Skoraj do konca filma. V zadnjem kadru se namreč kamera preseli v projekcijsko dvorano spominskega doma. Usmeri se na platno, na katerem se vrši prikaz niza diapozitivov objekta v času njegove rabe.

Tako se zadnji kader mestoma zdi kot nadaljevanje prejšnjih kadrov, a vendar to niso več pravi kadri. Tako kot objekt ni več objekt s svojimi začetnimi lastnostmi. Lahko se zdi, da želi režiser s svojim pristopom gledalca podaljšati v minulo življenje objekta, a to lahko stori samo tako, da nas zavede. Z zadnjim kadrom ves niz poprejšnjih sekvenc ni več samo otožno nemo pričevanje, ampak povratno postane predgovor distorziji realnosti stika med minulim in sedanjim, ki je v simbolnem človeka nujno padec, je nujno izguba. Ta za hip izgine.

Peter Karba

the shots are nearing the canon of architectural photography. Almost until the end of the film. In the last shot, however, camera moves to the projection hall of the memorial home, focusing on the screen where a series of slides are projected, depicting the object while still in use.

The final shot thus seems partly a continuation of previous shots, but these are not proper shots anymore. Just like the object is no longer the object with its initial characteristics. It might seem that with his approach, the director wishes to take the viewer to the past life of the object. However, he can only do that by deceiving us. With the last shot, the entire string of previous sequences is more than just mute melancholy testimony: it becomes a preface to the distortion of the reality of contact between the past and the present, which to man, in a symbolic sense, is always a fall, always a loss. It makes them disappear momentarily.

Peter Karba

NAJLEPŠA DEŽELA NA SVETU / DAS SCHÖNSTE LAND DER WELT / THE MOST BEAUTIFUL COUNTRY IN THE WORLD



Avstrija, Hrvaška, Srbija, Slovenija/Austria, Croatia, Serbia, Slovenia, 2018

režija/directed by Želimir Žilnik **scenarij/screenplay** Želimir Žilnik
fotografija/cinematography Peter Roehsler **zvok/sound** Günther Tuppinger **montaža/editing** Vuk Vukmirović **producent/producer** Peter Roehsler **koproducent/co-producer** Miha Čemec, Vanja Kranjac, Nenad Puhovski **produkcija/production** Nanookfilm Vienna **koprodukcija/co-production** Tramal Films, RTV Vojvodina, Factum **distribucija/distribution** Factum, Sixpack Film

format/format DCP **dolžina/running time** 101'

Meje, ki razmejujejo politični prostor, so značilni znak strahu in samovoljne oblasti, njene nepopravljive krhkosti, oborožene, doneče in prikrite z razglasi, ki ponovno sprožajo nasilje. A samo tisti, ki prečka mejo, jo zares obvladuje in jo na svoji poti (politično) odpravi, in sicer z evolucijskim skokom, premagovanjem zgodovine in prihodnjimi izumi. Se pravi z dejanjem, ki vodi v krizo in odpira nove možnosti. Kinematografija Želimirja Žilnika predstavlja to kritično možnost, ki jo Žilnik neutrudno prečka.

V *Najlepši deželi na svetu* se je premik že zgodil z umiritvijo pritoka beguncev in integracijo vsiljivca, ki se je vdal politiki vključevanja Evropske unije v Avstriji in se uklonil zakonom v novi situaciji. Pravzaprav se zdi, da nam Žilnik pokaže, kako je tujec tisti, ki se vedno postavlja v stanje bližine glede na drugega in na prostor, v katerem se nahaja. Tujec je tisti, ki je vedno na robu približevanja in v tem smislu ostaja tujec brez posesti (tam, kjer meja nasprotno potrjuje absolutno pripadnost), brez lastnih korenin, lastne zemlje, jezika in kulture. In prav njegova identiteta je izzvana, da postane nekakšna neobljudena regija, znova jo je treba vzpostaviti v skladu z novim kontekstom, ki dovoljuje obstoj, ali kot bi rekel Edmon Jabes, tujec postane *l'étrange-je* oziroma tujec-jaz ali Rimbaudov *Jaz je nekdo drug*, kjer drugi tvega, da postane Kafkov lik v svetu *Alice v čudežni deželi*.

Metoda, ki jo Žilnik zopet uvede, potuje vzporedno s smernicami filma, ki prehajajo v dokumentarec (zbirka pričevanj, ki so osnova za ponoven zapis

The borders delineating the political space are typical signs of fear and arbitrary power, of its irreparable frailty, armed, pounding and concealed with announcements that in turn trigger violence /.../ But only whoever crosses the border really controls it and eliminates it (politically) on their path with an evolutionary leap, by overcoming history and reinventing the future, i.e. with an act leading into crisis and opening up new possibilities. Želimir Žilnik's cinema represents this critical potential which Žilnik negotiates untritingly.

In *The Most Beautiful Country in the World*, the shift has happened already with the slowdown of the influx of refugees and the integration of an intruder who gave in to the EU integration policy in Austria and bowed to the laws in the new situation. It actually seems that Žilnik shows the foreigner as the one always posing themselves in the position of closeness towards the other and the setting in which they find themselves. The foreigner is the one who is always on the brink of nearing, thus remaining a foreigner without property (where the border serves as confirmation of absolute affiliation), without own roots, own land, language and culture. And it is their identity that is challenged to become a desolate region of some sort: it has to be reestablished in accordance with the new context that allows existence. According to Edmond Jabes, the stranger becomes *l'étrange-je* or *the-strange-I*, or according to Rimbaud, *I is another*, where another risks to become a Kafkaesque character in the world of *Alice's Adventures in Wonderland*.

The method reintroduced by Žilnik travels parallel to the film's direction traversing into a documentary

ŽELIMIR ŽILNIK

Kultni filmar Želimir Žilnik (1942) se je v svojih filmih že od samega začetka osredotočal na sodobna vprašanja in predstavljal družbeno, politično in ekonomsko kritiko vsakdanjega življenja. Potem ko je Tito videl njegov celovečerni prvenec *Zgodnja dela* (Rani radovi, 1969), mu je bilo v Jugoslaviji prepovedano snemati filme. V zgodnjih sedemdesetih letih so Žilnika močno kritizirali na ideološki osnovi, saj so bili njegovi filmi del črnega vala. Kasneje se je preselil v Nemčijo. Od leta 1980 oblikuje specifičen jezik dokudram.

Želimir Žilnik (1942), a cult filmmaker, has from the very beginning focused his films on contemporary issues, featuring social, political and economic assessments of everyday life. After Tito saw his feature debut *Early Works* (Rani radovi, 1969), he was banned from making films in Yugoslavia. In the early seventies, Žilnik was heavily criticized on ideological grounds as his films were part of the "Black Wave" movement. Later on he moved to Germany. Since 1980, he has been formulating a specific language of docu-dramas.



in izum realnosti posnetih subjektov), v socialno raziskavo, zmožno utelesiti tudi čustvene in individualne vrednote ljudi, s katerimi se tke odnos, ki pogosto presega potrebe filma. Odnos, ki prestopa bregove, premika in prekorači ločnico med delom (filmom) in življenjem ter se v dialektičnem smislu poigrava in premeša karte. Meje so v prvi vrsti razredne meje, ki prodirajo tako v resničnost kot v njeno upodobitev in potrditev. In njihov privilegij nista filmska oblika ali iznajdba jezika, sestavljenega iz podob, temveč določena stopnja formalnosti in ureditve slikovne konstrukcije, če je ta neločljivo povezana s prevladujočimi ideologijami in še bolj s temeljnimi strukturami (ki predstavljalo srce Žilnikove kritike).

V *Najlepši deželi na svetu* kritični opazki ni podvržena več niti struktura moči, temveč ograja, znotraj katere je mogoče delovati. In ko si enkrat znotraj trdnjave, imaš možnost, da razkriješ izkušnje in tako subjektom neposredno vrneš odgovornost in možnosti preobrazbe.

Vanna Carlucci in Donatello Fumarola
prevedla Andreja Štepec

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(a collection of testimonies serving as the basis for a renewed recording and invention of reality of the recorded subjects), social research able to embody the emotional and individual values of the people with whom a relationship is being created, often exceeding the needs of the film. This relationship is breaking banks, shifting and breaking the boundaries between work (film) and life, and playing with and shuffling a pack of cards in the dialectical sense. Boundaries are primarily class boundaries advancing into reality as well as its depiction and confirmation. Rather than a film form or invention of a language composed of images, their privileges include a certain level of formality and arrangement of the pictorial construction in so far as it is indivisibly related to the prevailing ideologies, and even more to the fundamental structures (which are the at heart of Žilnik's critique).

In *The Most Beautiful Country in the World*, not even power structure is any longer the focus of the critical observation, but the fence within which one can operate is. And once you find yourself within the fortress, you have the possibility to reveal the experience, thus returning to subjects directly their responsibility and the possibility of transformation.

Vanna Carlucci and Donatello Fumarola
translated from Italian by Andreja Štepec

You can read the entire text in KINO!, no. 37/38 (2019).

PREPOROD / FIRST REFORMED



ZDA/USA, 2018

režija/directed by Paul Schrader **scenarij/screenplay** Paul Schrader **fotografija/cinematography** Alexander Dynan **glasba/music** Lustmord **zvok/sound** Jerry Stein **montaža/editing** Benjamin Rodriguez jr. **igrajo/cast** Ethan Hawke, Amanda Seyfried, Cedric Antonio Kyles, Victoria Hill, Philip Ettinger **producent/producer** Christine Vachon, David Hinojosa, Frank Murray, Jack Binder, Greg Clark, Victoria Hill, Gary Hamilton, Deepak Sikka **produkcija/production** Killer Films, Omeira Studio Partners, Fibonacci Films **distribucija/distribution** Park Circus

format/format DCP **dolžina/running time** 101'

»Nam Bog lahko odpusti za to, kar smo storili temu svetu?« Ko v vsakdanje zareže vprašanje božje prezece in njegove volje, mnogokdaj nastopi tišina. Tudi v tem pogovoru, zavitem v poltemo prenapolnjene sobe, je nastopila tišina, tako ostra, da je predirala uho. »Kdo pozna božji um?« je čez nekaj, skorajda nevidnih trenutkov prostor med dvema moškima v odgovor prekinilo tišino.

Film *Preporod* ameriškega scenarista, režiserja, filmskega kritika in teoretika Paula Schraderja postavi okvir, ki uspe vzdržati te velike, v abstraktnost časa izpraskane besede. Schrader, scenarist kultnega *Taksista* (Taxi Driver) Martina Scorseseja iz l. 1976 in avtor markantne filmsko-teoretske knjige *Transcendental Style in Film: Ozu, Bresson, Dreyer* iz l. 1972, je s filmom *Preporod* ustvaril idejno in formalno sintezo svojega dolgoletnega ustvarjanja, v katerem je lastno prakso in teorijo transcendentalnega stila povzel na način, ki ujame podobo-gibanje v trenutku trajanja z zamikom dejanskega, v trdno izrisani liniji predmetnosti, ki prepriča pogled, da vidi tudi tisto, kar mu sicer uhaja onstran svetnosti, z imenom Boga, ki odgovarja z molkom.

Zgodba je v osnovi izložena v minimalizem podobe trdnih linij in temačnih, jasno obrobjenih ploskovitosti predmetnosti vsakdana, kot ga nosi glavni protagonist, zagrenjeni duhovnik, bivši vojak Ernest Toller (Ethan Hawke). Ta v nihilistično zapisani osami svoje bolezni, bolečine in krivde vodi muzejsko cerkvico First Reformed. Praznino, ki se kot rja širi pod povrhnjico podob, prekine mlada faranka Mary (Amanda Seyfried), ki prosi

"Can God forgive us for what we've done to this world?" When the issue of the divine presence and will cuts through the mundanity, silence often follows. In this conversation enfolded in the half-darkness of the overcrowded room, silence also followed, so sharp as to pierce the ear. "Who knows the mind of God?" was the response that broke the silence in the space between two men after several, almost invisible moments.

The film *First Reformed* by US screenwriter, director, film reviewer and theoretician Paul Schrader sets the frame that succeeds in sustaining the big words scratched into the abstraction of time. With *First Reformed*, Schrader, who wrote the script for the cult *Taxi Driver* by Martin Scorsese from 1976, and the distinguished film-theory book *Transcendental Style in Film: Ozu, Bresson, Dreyer* in 1972, created a conceptual and formal synthesis of his long-time creativity. With it, he summarised his own practice and the transcendental style theory in a way that captures image-movement in the moment of duration with a shift of the actual, in a firmly drawn line of objectivity persuading the gaze to see what otherwise escapes beyond mundanity, with the name of God responding with silence.

Basically, the story is exposed as minimalist imagery of firm lines and gloomy, clearly delineated levelness of everyday objectivity as borne by the main protagonist, bitter priest and former soldier Ernest Toller (Ethan Hawke). In the nihilistic isolation of his illness, pain and guilt, he runs the museum church, First Reformed. The void spreading like rust under the epidermis of images is interrupted

PAUL SCHRADER

Paul Schrader (1946) je nagrajen scenarist in režiser. Kot scenarist ali koscenarist je sodeloval pri štirih filmih Martina Scorseseja: *Taksist* (Taxi Driver, 1976), *Pobesneli bik* (Raging Bull, 1980), *Zadnja Kristusova skušnjava* (The Last Temptation of Christ, 1988) in *Med življenjem in smrtjo* (Bringing Out the Dead, 1999). Schrader je režiral osemnajst celovečercer, vključno s prvencem *Plavi ovrtnik* (Blue Collar, 1978), ki je osvojil glavno nagrado na novoustanovljenem in kratkoživem pariškem filmskem festivalu.

Paul Schrader (1946) is an award-winning screenwriter and film director. Schrader wrote or co-wrote screenplays for four Martin Scorsese films: *Taxi Driver* (1976), *Raging Bull* (1980), *The Last Temptation of Christ* (1988) and *Bringing Out the Dead* (1999). Schrader has also directed 18 feature films, including his directorial debut *Blue Collar* (1978), which won the Grand Prize at the newly inaugurated and short-lived Paris Film Festival.



duhovnika, da se pogovori z njenim možem, radikalnim okolijskim aktivistom. Zgodbeni preobradi so tragično-ekspresivni, a iz jasnih in ploskovitih linij podob ne izstopijo – prej obratno; podobe, podkrepljene z bobnečim dronom, se zgoščajo v čedalje bolj sunkovitem ritmu, dokler ne eksplodirajo v travmatično svetnost – v svet, ki se zdi dobesedno na robu svoje smrti.

Preporod tako ni zgolj manifest ekološke katastrofe, ekscesnosti kapitalizma in človeške požrešnosti, temveč tudi surovo-poetičen manifest človeške osamljenosti in potrebe po bližini. Preseganje obupane svetnosti se kaže v smiselnosti vprašanja akcije – v premiku človeka, njegovega srca in ideje skozi eksistencialističen premik smisla, ki jasne in ploskovite linije svetnosti za trenutek vrže iz okvirjev, da jih nato – s spominom na možnost transcendence – drugačne, okrepljene z upanjem, postavi nazaj.

Anja Banko

Besedilo je nastalo na podlagi filmske kritike, objavljene na spletni strani Radia Študent (<https://radiostudent.si/kultura/kinobar/iz-te%C5%BEke-gravitacije-obupa>)

by young parishioner Mary (Amanda Seyfried) who asks the priest to talk to her husband, a radical environmental activist. The shifts in the story are tragic and expressive, yet they don't stand out among the clear and level lines of images. Quite the opposite: images underscored with booming drone are being condensed in an increasingly jerky rhythm until they explode into traumatic mundanity – into the world that seems literally on the brink of death.

Not only is *First Reformed* a manifest of the ecological catastrophe, excess of capitalism and human gluttony, but also a brutally poetic manifest of human loneliness and the need for closeness. The surpassing of desperate mundanity shows in whether action is sensible – in the shift of man, their heart and idea through the existentialist shift of meaning, forcing the clear and levelled lines of mundanity out of frames for a moment, only to set them back – upon remembering the possibility of transcendence – different and reinforced with hope .

Anja Banko

The text is based on the film review published on the Radio Študent website (<https://radiostudent.si/kultura/kinobar/iz-te%C5%BEke-gravitacije-obupa>)

TAURUNUM BOY



Srbija/Serbia, 2018

režija/directed by Jelena Maksimović, Dušan Grubin **scenarij/screenplay** Jelena Maksimović, Dušan Grubin **fotografija/cinematography** Dušan Grubin **glasba/music** Smoke Mardeljano, Envélope Cruz, ZMN Omerta **zvok/sound** Jakov Munižaba **montaža/editing** Jelena Maksimović **producent/producer** Jelena Angelovski **produkcija/production** ENFM (Edukativno-Naučna Filmska Mreža)

format/format DCP **dolžina/running time** 70'

V prerezu opazujemo Zemun, beograjsko naselje, zgrajeno v avstro-ogrskem stilu na severnem delu Donave, ki je stoletja preko rečne meje zrlo v svojega orientalskega Drugega. Naselje, v 21. stoletju proslavljeno kot domovanje zloglasne združbe zemunski klan, ki je pokončala premierja Zorana Đindića.

Kamera stoji in mladina preprosto je in deluje, ujeta nekje med standardno fikcijo, fikcijo dokumentarca in svoj vsakdanjik. Mladina, ujeta v mladost, kakršna se zdi v postsocialistični realnosti nespremenljiva. Tu so igrišča, šola, druženja po stanovanjih in točno tista nedolžna zlovesčnost, zlovesča nedolžnost dionizičnih odnosov otrok, ki so bolj ali manj prepuščeni ulici, ki sanjajo in živijo pustolovščine ter se ves čas gibljejo na robu padca v kriminaliteto in fizično ogroženost – večina se po nekem čudežu, po neki neverjetni požrtvovalnosti staršev nižjih razredov obdrži na varni strani, na strani kapitalistične reprodukcije in proletariata, drugi, manjšina, zapadejo v lumpenproletariat in redne stike s policijo.

Film je cev, v kateri živi mladina, ki jo gledamo v prerezu. Četrta stena je podrta, a s tem ni podrta fikcija; fikcija je vzpostavljena, a s tem ni podrta dokumentarnost. Ne gre za osamljen primer. Tovrstne pristope začnemo opazovati tudi v književnosti. Odlični primer lahko predstavlja proslavljeni roman *Dnevni red* francoskega pisatelja Erica Vuillarda, ki obravnava ozadje nacističnega vzpona na oblast in naskoka na Evropo. Zdi se, da v hiperpovezanih in informiranih časih resničnost tako očitno prehitava fikcijo, da tvorjenje zgodb izgublja

In cross-section, we observe Zemun, a Belgrade district built in Austro-Hungarian style on the northern part of the Danube, which has for centuries gazed at its oriental Other across the river border. In the 21st century, it became famous as the home of the notorious Zemun Clan, which assassinated the Prime Minister Zoran Đindić.

The camera stands and young people simply are and act, trapped somewhere between standard fiction, the fiction of a documentary and their everyday. Young people trapped in a youth that seems unchangeable in the post-socialist reality. It includes playgrounds, school, socialising in apartments and precisely the innocent ominousness, the ominous innocence of the Dionysiac children that are more or less left to the streets, dreaming and living adventures and constantly moving on the edge of getting into crime and physical danger – but, by some miracle, by an incredible self-sacrifice of their lower-class parents, most of them stay on the safe side, the side of capitalist reproduction and the proletariat, while others, the minority, are pulled down into the lumpenproletariat and regular contacts with the police.

The film is a tube where the young people that we watch in cross-section live. The fourth wall is torn down, but that does not tear down the fiction; the fiction is established, but that does not tear down the documentariness. This is not an isolated example. We have also started seeing such approaches in literature. An excellent example is *The Order of the Day*, a celebrated novel by the French writer Eric Vuillard, which discusses the background of the Nazis' rise to power and their attack on Europe.

JELENA MAKSIMOVIĆ, DUŠAN GRUBIN

Jelena Maksimović (1984) je diplomirala iz montaže na Fakulteti dramskih umetnosti v Beogradu. Montirala je filme, ki so bili prikazani na pomembnih festivalih in režirala nekaj kratkih filmov, videospotov in avdiovizualnih inštalacij. Uči na Fakulteti za medije in komunikacijo v Beogradu.

Dušan Grubin (1985) je diplomiral iz filmske fotografije na Fakulteti dramskih umetnosti. Sodeloval je pri številnih kratko- in dolgometražnih projektih. Režiraj je nekaj videospotov. *Taurunum Boy* (2018) je njegov prvenec.

Jelena Maksimović (1984) graduated in Editing from the Faculty of Dramatic Arts in Belgrade. She has edited films that have screened at major festivals and directed several shorts, music videos, A/V installations. She teaches at the Faculty of Media and Communications in Belgrade.

Dušan Grubin (1985) graduated in Cinematography from the Faculty of Dramatic Arts. He has worked on many short and feature projects. He has directed several music videos. *Taurunum Boy* (2018) is his debut film.



smisel. Umetnik_ca ni več nekdo, ki s posodo zajema realnost in jo na drugem mestu oblikuje v novo formo, temveč se postavi v njeno sredo in čaka, kaj se bo zgodilo. Ni treba več kazati, dovolj je pričevati; a pričevanje postaja tako zahtevno, da zahteva umetniški proces. To je oblika, ki preseneča z vedno večjo umetniško močjo.

Fantje in dekleta iz Zemuna v svojem ekosistemu plimujejo skupaj z življenjem; množice možnih pripovednih linij, skrivnosti in očitnosti se razpirajo pred našimi pogledi, ne da bi čutili nujno po razvoju, razkritju ali zastrtju. Odvija se igra vednosti in nevednosti protagonistov. Šele, ko so postavljeni pred čisto razkrivanje, ko je vsak mit razpuščen v gomazenju vsakdanjika, nastopi njihova nedoumljiva človeškost. In skozi nas gledajo nazaj, v gomazenju naših vsakdanjikov, nekje na drugi strani kamere žarijo njihove brezbrizne oči.

Muanis Sinanović

It seems that, in these hyper-connected and informed times, reality so obviously anticipates fiction that creating stories no longer makes sense. An artist is no longer someone capturing reality in a vessel, giving it a new form in another place, but someone who places themselves in the midst of it and waits for things to happen. One no longer needs to show, it is enough to bear witness; but bearing witness has become so demanding that it requires an artistic process. This is the form that surprises us with increasingly greater artistic power.

In their ecosystem, the boys and girls from Zemun ebb and flow together with life; the sets of possible narrative lines, mysteries and evidences unveil before our gazes without us feeling the need for development, revelation or concealment. The play of the protagonists' knowledge and ignorance unfolds. Only when they are faced with pure revelation, when every myth is dissolved in the swarming of the everyday, does their unfathomable humanity emerge. Through it, they look back at us, in the swarming of our everyday, with their careless eyes glowing somewhere on the other side of the camera.

Muanis Sinanović

ZAMA



Doktor don Diego de Zama, »kleni izvršnik, on, ki je ukrotil indijance, ki je delil pravico brez meča, Zama, ki je zlomil domorodski punt brez prelivanja španske krvi, prejemnik kraljevih časti in spoštovanja premaganih«, je ena tistih žrtev neskončnega čakanja, ki jim je posvečen roman *Zama* Antonia Di Benedetto, po katerem je posnet tudi novi istoimenski film Lucrecie Martel. Zama kot bivši *corregidor*, uradnik španskih kolonialnih oblasti konec osemnajstega stoletja, ki mu poreklo (rojen je namreč v kolonijah) ne dovoljuje več napredovanja, se kot takšna žrtev čakanja, okrašena z različnimi zgoraj omenjenimi naslovi (ki spričo njegove dejanske situacije delujejo ironično, če ne poniževalno), že na prvi strani romana primerja z razpadajočim truplom opice, ki jo je plima prinesla ob obalo.

A čeprav se tako knjiga kot film vpisujeta v »čakalni« žanr, se od del, kakšni sta recimo *Pred vrati postave* ali seveda *Čakajoč Godota*, precej razlikujeta: čakanje *Zame* je namreč nenehno napeto, celo prenapeto. Pri *Zami* res gre za statičnost, a ta statičnost je prej kot navaden zastoj ali vdanost v usodo svojevrstna elektrostatičnost. Vzdušje *Zame* je z energijo nabito polje, v katerem se od napetosti že vse iskri, ki pa ostaja brez odvoda, brez priložnosti za razelektritev.

Seveda pa se je morala energija de Zamovega polja nekje nabrati, in ker De Benedettov roman torej ni pripoved o kakšnem izgnanstvu Ovidija, temveč zgodba »o samoslepilu, odtujenosti, eksistencialni brezciljnosti in temeljni neljubezni do vsega, začenši s sabo«, lahko tvegam trditev, da je de Zama

Argentina, Mehika, Nizozemska, Španija, Portugalska, ZDA, Francija, Brazilija/Argentina, Mexico, Netherlands, Spain, Portugal, USA, France, Brazil, 2017

režija/directed by Lucrecia Martel **scenarij/screenplay** Lucretia Martel, Antonio de Benedetto (avtor romana *Zama*) **fotografija/cinematography** Rui Poças **glasba/music** Los Indios Tabajaras **zvok/sound** Guido Berenblum, Emmanuel Croset **montaža/editing** Miguel Schverdfinger, Karen Harley **igrajo/cast** Daniel Giménez Cacho, Lola Dueñas, Matheus Nachtergaele **producent/producer** Benjamin Domenech, Santiago Gallelli, Matías Roveda, Vania Catani **produkcija/production** Rei Cine, Bananeira Films, Picnic Producciones, Punta colorada **distribucija/distribution** Fivia

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

Doctor Don Diego de Zama, "the forceful executive, the pacifier of Indians, the warrior who rendered justice without recourse to the sword. Zama, who put down the native rebellion without wasting a drop of Spanish blood, winning honors from his monarch and the respect of the conquered," is one of the victims of endless waiting, to whom the novel *Zama* by Antonio Di Benedetto is dedicated, while also serving as the basis for the new eponymous film by Lucrecia Martel. Being a former *corregidor*, Zama, a minor official of the colonial Spanish Empire in the late 18th century who is not eligible for further promotion due to his descent (as he was born in the colonies), on the very first page of the novel compares himself to the decaying corpse of a monkey washed ashore by the tide like a victim of waiting, decorated with various abovementioned titles (which, considering his actual situation seem ironic, if not even humiliating).

However, although both the book and the film belong to the "waiting" genre, they differ considerably from works like *Before the Law*, or, naturally, *Waiting for Godot*: Zama's waiting is always suspenseful, even exceedingly so. Indeed, *Zama* is all about being static, but this is an electrostatic state of a kind rather than common stalemate or giving in to fate. The atmosphere in *Zama* is an energetically charged field sparkling with suspense, which, however, remains without a discharge, without an opportunity for electric discharge.

Naturally, the energy of de Zama's field had to accumulate somewhere. Since De Benedetto's novel is no account of Ovid's exile, but rather a story "of self-delusion, alienation, existential aimlessness

LUCRECIA MARTEL

Lucrecia Martel (1966), ki se je rodila v Argentini, je svoje delo že usidrala v mednarodno filmsko skupnost. *Zama* (2017) je njen četrti celovečerec, potem ko je napisala scenarij za in režirala *The Headless Woman* (La mujer sin cabeza, 2008), *The Holy Girl* (La niña santa, 2004) in *The Swamp* (La ciénaga, 2001). Njeni filmi so prejeli priznanja na najpomembnejših festivalih, kot so festivali v Cannesu, Berlinu, Benetkah, Torontu, New Yorku, Sundancu in Rotterdamu.

Born in Argentina, Lucrecia Martel (1966) has positioned her work in the international film community. *Zama* (2017) is her forth feature film after writing and directing *The Headless Woman* (La mujer sin cabeza, 2008), *The Holy Girl* (La niña santa, 2004) and *The Swamp* (La ciénaga, 2001). Her films have been acclaimed at the most important film festivals: Cannes, Berlin, Venice, Toronto, New York, Sundance and Rotterdam, amongst others.



v marsičem sam vir svoje nesreče: »Nekaj v meni, globoko, je zanikalo zunanje obete. Vse se mi je videlo urejeno, mogoče, uresničeno ali uresničljivo. In vendar mi je bilo, kakor da bi si sam, jaz sam, mogel vreči polena pod noge.« Težava de Zame je torej v tem, da je do neke mere samosaboter, da se spotika ob lastne noge; morda lepše kot v filmu to pride do izraza v romanu, kjer so protislovja njegovega značaja v ospredju, tako da se zgubani meandri njegove želje vlečejo čez praktično vsako stran besedila. »Človek drugače, kot da sabotira samega sebe in verjame svojim ukanam, sploh ne more živeti ...«

Tomaž Grušovnik

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and profound unlove for everything, beginning with oneself," I can risk stating that in many ways, de Zama is the source of his own unhappiness: "Something deep inside me canceled out these promising external perspectives. I saw everything before me in good order, possible, realized or realizable. Nevertheless, it was as if I, I myself, might generate failure." De Zama's problem, therefore, is being a self-saboteur to a certain point, pouncing on his own legs. This might be expressed better in the novel than in the film, as in the former the contradictions of his nature are in the forefront, the curly meanders of his desire dragging on through practically each page of text. "Other than sabotaging themselves and believing own deceptions, man cannot even live."

Tomaž Grušovnik

You can read the entire text in KINO! magazine, No. 37/38 (2019).

ZGODOVINA PRAŠIČA (V NAS) / DE GESCHIEDENIS VAN HET VARKEN (IN ONS) / THE HISTORY OF THE PIG (WITHIN US)



Belgija/Belgium, 2017

režija/directed by Jan Vromman **scenarij/screenplay** Jan Vromman
fotografija/cinematography Jonathan Wannyn **glasba/music**
Dick Van der Harst **zvok/sound** Gedeon Depauw **montaža/editing**
Lawrence Paul Foley, Guido Welkenhuysen **pripoveduje/narrator**
Tibo Vanderborre **producent/producer** Daniel De Valck, Anne Delligne
produkcija/production Cobra Films

format/format DCP **dolžina/running time** 122'

»Moje roke ostajajo človeške in tudi zvitega repa še nimam, toda te besede se porajajo – karseda namerno – iz čeljusti prašiča.«

Prašiči in ljudje drug ob drugem živijo že od pradavnine. Zgodbe, pravila in rituali so tej živali v človeški zavesti vtisnile globok in zapleten pomen: prašič je hkrati simbol nečistoče in plodnosti, prispodoba za človeški pohlep in požrešnost, a tudi eksistencialno zagotovilo za preživetje skupnosti ... Z začetkom v avtorjevi »panorami otroštva«, flamski vasi Wingene, kjer jih živi več kot ljudi, nas *Zgodovina prašiča (v nas)* vodi po sledih te pogosto protislovne vezi, od Španije do Kitajske in od pleistocena do sedanjosti, ki sta jo človek in njegova žival stkala skozi tisočletja sobivanja, da bi se med laboratoriji in muzeji, industrijskimi obrati in biofarmami, arheološkimi najdišči in gozdovi, ljudskimi pripovedkami in znanostjo lahko izrisala bogata kulturna zgodovina prašiča.

Zanimanja za lokalno okolje, jezik, mitologijo in banalnosti vsakdana so stalnica v delu belgijskega filmskega in video ustvarjalca Jana Vrommana. Njegovi filmi vsebinsko sicer ostajajo raznoliki, a jih povezujejo pregovorna radovednost, človeška toplina in humor, ki stojijo ob boku tehnični spretnosti in zadržani, a učinkoviti rabi medija. Tako kot v monumentalnem štirurnem dokumentarcu o vzponu in padcu ladjedelnice Boelwerf *As Long As Shipbuilders Are Singing* (Zolang er scheepsbouwers zingen, 1999), morda njegovem najbolj dovršenem delu do zdaj, tudi v *Zgodovini prašiča* široko tematiko obravnava na izrazito oseben, celo intimen način. Meditacije o svoji napol

"My hands remain human, and I don't yet have a curly tail, but these words are generated – quite intentionally – in the jaws of a pig."

Pigs and people have been living side by side since time immemorial. Tales, rules and rituals have inscribed in the human consciousness a deep and complex meaning for this animal: pig stands for impurity and fertility, it is a metaphor for human greed and gluttony, but also an existential assurance for the survival of the community... Beginning in the director's "childhood panorama", the Wingene village, Flanders where there are more pigs than people, *The History of the Pig (Within Us)* takes us along this often conflicting bond from Spain to China and from Pleistocene to the present; the bond that has been woven by man and their animal through thousands of years of living together, only to be able to trace pig's rich cultural heritage among labs and museums, industrial plants and bio farms, archaeological sites and forests, people's tales and science.

Interest in the local environment, language, mythology and everyday banalities is a feature in the oeuvre of Belgian film and video artist Jan Vromman. His films are indeed diverse in topics, yet related in his proverbial curiosity, human warmth, and humour, placed side-by-side to his technical skill and restrained yet efficient use of the medium. Just like his monumental four-hour documentary on the rise and fall of a shipyard, *As Long As Shipbuilders Are Singing* (Zolang er scheepsbouwers zingen, 1999), which might be his most perfected work so far, in *The History of the Pig* he also explores a broad topic in a distinctly personal, even intimate way. Meditations on

JAN VROMMAN

Jan Vromman (1958) je leta 1986 posnel svoj prvenec *The Triumph of the Snake (De Zege van de Slang)*, ki je bil nagrajen na številnih video festivalih v Belgiji, Franciji in Kanadi. Dela za televizijo in gledališče, prispeva svoja dela za razstave sodobne umetnosti in piše kratke zgodbe. V svojih avdiovizualnih stvaritvah išče ravnotežje med igranim in dokumentarnim. Je profesor dokumentarnega filma na umetnostni akademiji RITCS v Bruslju

Jan Vromman (1958) made his debut in 1986 with *The Triumph of the Snake (De Zege van de Slang)*, crowned with awards at many video festivals in Belgium, France and Canada. He works for television, theatre, contributes to exhibitions of contemporary art and writes short stories. He balances his independent audio-visual creations between fiction and documentary. He is professor of documentary film at the RITCS School of Arts in Brussels.



izmišljeni mladosti prepleta z intervjuji in živimi folklornimi glasbenimi vložki, pri čemer se venomer uspešno izogiba skušnjavi moralističnega žuganja ali trivialne politizacije. Pa vendar se z njegovo ugotovitvijo, da odnos med prašičem in človekom od nekdaj prežema dinamika strasti in zavrnitve, prašič razkrije kot tista točka, na kateri se morda bolj kot kjerkoli drugje zgošča in zrcali vsa akutnost našega sedanjika, ki nas je v evforiji industrijske proizvodnje in patološkega trošenja pripeljala do bivanjske negotovosti in navidez nerešljivih družbenih napetosti.

Zgodovina prašiča (v nas) se tako »bere« kot odprt, nedokončan filozofsko-poetični esej, ki nas navsezadnje pripelje do ključnega spoznanja: če hočemo razumeti prašiča v nas, moramo najprej napisati njegovo zgodovino.

his half-invented youth are intertwined with interviews and live folklore music inserts, whereby he keeps successfully avoiding the temptation of wagging his finger moralistically, or trivial politicisation. However, based on his finding that the relationship between the pig and the man has always been permeated by dynamics of passion and rejection, the pig is revealed to be the point where possibly the entire acuteness of our present time is concentrated and reflected more than anywhere else. It is this acuteness that, in the euphoria amidst industrial production and pathological overspending, has brought us to the existential insecurity and seemingly insolvable social tensions.

The History of the Pig (Within Us) thus "reads" like an open, unfinished philosophical and poetical essay that eventually brings us to the vital realisation: if we are to understand the pig within us, we first have to write down its history.

Bor Pleteršek

Bor Pleteršek



DOBRI SOSEDJE / GOOD NEIGHBOURS

Filmi bližnjih in daljnih sosedov, sosedski odnosi, ki nas družijo in ne delijo.

Films by neighbours from near and far; neighbourly relations bringing us closer together rather than dividing us.

Antigravitacija: litovski kratki dokumentarni filmi / Antigravitation: Lithuanian Short Documentaries

Starodavni gozdovi / The Ancient Woods

ANTIGRAVITACIJA: LITOVSKI KRATKI DOKUMENTARNI FILMI / ANTIGRAVITATION: LITHUANIAN SHORT DOCUMENTARIES



Izbrani dokumentarci petih litovskih avtorjev so – z izjemo *Antigravitacije* Audriusa Stonysa – nastali v šestdesetih letih, ki jih je zaznamovala predvsem generacija filmarjev, ki se je izobraževala na moskovskem VGIK-u, najstarejši filmski šoli na svetu. Za njihovo delo je bilo značilno nasprotovanje politično motiviranemu sovjetskemu dokumentarnemu filmu.

Ta se je v Litvi razmahnil po sovjetski okupaciji leta 1944, v petdesetih in šestdesetih letih, imel pa je en jasn cilj: sovjetizirati družbo najjužnejše baltske države. Obzorniki in poljudnoznanstveni filmi so tako upodabljali realnost po meri komunističnega režima: upravičevali so okupacijo pod pretvezo osvoboditve izpod nacizma, kolektivizacijo, pomembnost boja proti razredom in religiji, obenem pa so povzdigovali agrikulturne, tehnološke in industrijske dosežke. Prava zgodovina Litve – med drugim deportacije in pregoni – je ostajala v ozadju, film pa je bil, kot ga je razumel že Lenin, eno najmočnejših propagandnih orodij pri konstrukciji podobe družbe napredka. Za individualno izkušnjo ni bilo prostora – pravi junak je bil kolektiv. A Stalinova smrt leta 1953 je pomenila prvo razpoko: poleg uradne linije dokumentarnih filmov, osnovanih na sovjetski propagandi, se je začel pojavljati tudi vzporedni tok bolj umetniških, t. i. poetičnih dokumentarcev.

Ti so v ospredje postavljali predvsem individualno izkušnjo družbene margine. Henrikasu Šablevičiusu, avtorju *Premišljevanj*, so recimo oponesli:

»V vaših filmih sicer nastopajo sovjetski ljudje, ki pa so objektivno grdi.« Tudi starejši, ki jih upodablja Robertas Verba, niso pripadali kultu mladih, zdravih

Litva/Lithuania, 89'

RAZVEDRI SE, VIRGINIJ! / NENUSIMINK, VIRGINIJAU! / CHEER UP, VIRGINIJUS!, Viktoras Starošas, 1962, 21'

SANJE STOLETNIKOV / ŠIMTAMEČIŲ GĖDOS / THE DREAMS OF THE CENTENARIANS, Robertas Verba, 1969, 17'

ČAS TEČE SKOZI MESTO / LAIKAS EINA PER MIESTĄ / TIME PASSES THROUGH THE CITY, Almantas Grikevičius, 1966, 17'

PREMIŠLJEVANJA / ATSPINDŽIAI / REFLECTIONS, Henrikas Šablevičius, 1968, 15'

ANTIGRAVITACIJA / ANTIGRAVITACIJA / ANTIGRAVITATION, Audrius Stonys, 1995, 19'

The selected documentaries by five Lithuanian filmmakers were – with the exception of Audrius Stonys' *Antigravitation* – made in the 1960s, which were marked especially by the generation of filmmakers educated at the Moscow VGIK, the oldest film school in the world. Their work was characterised by their opposition to the politically motivated Soviet documentary cinema.

In Lithuania, this kind of cinema spread after the Soviet occupation in 1944, particularly in the 1950s and 60s, and it had one clear goal: to Sovietise the society of the southernmost Baltic country. Newsreels and educational films thus represented reality tailored to the communist regime: they justified occupation under the pretence of liberation from Nazism, collectivisation and the significance of the struggle against classes and religion, at the same time celebrating the agricultural, technological and industrial achievements. The true history of Lithuania – with deportations and persecutions among other things – remained in the background, while, as Lenin already understood it, film was one of the strongest propaganda tools in constructing the image of a society of progress. There was no space for individual experience – the real hero was the collective. Stalin's death in 1953, however, brought the first crack: in addition to the official line of documentary films based on Soviet propaganda, a parallel current of more artistic documentaries, the so-called poetic documentaries began to emerge.

They foregrounded primarily one's individual experience on the social margin. Henrikas Šablevičius, the director of *Reflections*, was

in močnih kmetov, ki so predstavljali socialistično vizijo prihodnje družbe. Človek v dokumentarcih »litovskih novovalovcev« tako ni bil več anonimni nosilec družbene ideje in himne komunizmu, ampak se je začel kazati prek intimnega občutenja sveta: zgodb iz mladosti, izkušenj ljubezni, težav starosti.

Če je bila za propagandni film značilna tudi močna prisotnost naratorja, ki je tolmačil filmske podobe, pa so se mladi avtorji avtoriteti glasu iz *offa* odpovedali in prepustili besedo ljudem. Predvsem pa podobam. Dokumentarni film se je začel razpirati vizualnim asociacijam, igri z zvokom, montažo ... Prav tu so morali pokazati dobršno mero spretnosti, da bi se prebili skozi kompleksen, večstopenjski cenzorski aparat, ki jih je na nek način prisilil v razvoj subtilnega filmskega jezika. Poleg vsega naštetega pa je pomembna lastnost teh dokumentarcev odpiranje nepričakovanemu in eksperimentalnemu, s čimer so vedno znova presegali rigidne (sovjetske) okvire svojega časa.

Tekst povzema več besedil zbornika Anthology of Lithuanian Documentary Cinema.

reproached with the following: "Your films feature Soviet people that are objectively ugly." The older people depicted by Robertas Verba also did not belong to the cult of the young, healthy and strong peasants that represented the socialist vision of a future society. People in the documentaries by the "Lithuanian new-wave" filmmakers were thus no longer anonymous bearers of the social idea and a hymn to communism, but began to be shown through an intimate feeling of the world: stories from youth, experiences of love, the difficulties of old age.

If propaganda films were characterised by a strong presence of the narrator interpreting the film's images, the young filmmakers renounced the authority of the voiceover and allowed people to speak. But even more so the images. Documentaries began to open to visual associations, playing with sound, editing... It is precisely here that the filmmakers had to be quite skilful in order to overcome the complex multi-stage censorship system, which in a way forced them to develop a subtle film language. In addition to the above, an important characteristic of these documentaries is their opening to the unexpected and the experimental, whereby they again and again transcended the rigid (Soviet) frameworks of their time.

The text is based on several pieces published in Anthology of Lithuanian Documentary Cinema.

STARODAVNI GOZDOVI / SENGIRĖ / THE ANCIENT WOODS



Litva, Estonija, Nemčija/Lithuania, Estonia, Germany, 2017

režija/directed by Mindaugas Survila **scenarij/screenplay** Gintė Žulytė, Mindaugas Survila **fotografija/cinematography** Mindaugas Survila **zvok/sound** Saulius Urbonavičius **montaža/editing** Danielius Kokanauskis **producent/producer** Gintė Žulytė, Mindaugas Survila, Radvilė Šumilė **koproducent/co-producer** Heino Deckert, Riho Västriku, Kęstutis Drazdauskas **produkcija/production** VŠĮ »Sengirė«

format/format DCP **dolžina/running time** 85'

Snemalec in režiser Mindaugas Survila je od petega razreda osnovne šole sanjal o tem, da bi posnel takšen film. Priprave na projekt *Starodavni gozdovi* so potekale dvanajst let.

V prvih štirih letih je režiser najprej preučeval zgodovino starih litvanskih gozdov, potem pa jih je šel poiskati in se seznaniti z njihovimi prebivalci. Slednje je bilo za Survilo velik izziv, saj vsaka žival potrebuje drugačen pristop in drugačen tip opreme, da lahko ujamemo njeno obnašanje, premikanje in zvoke. Ekipa je zato morala ustvariti posebno opremo in tehnike, ki so jih lahko uporabljali na različnih višinah in na različnih platformah. Na primer sisteme vrvi za snemanje vertikalnih gozdov; sistem za stabilizacijo kamere in osvetlitve pri podvodnem snemanju; sistem za daljinsko upravljanje robotizirane kamere; različne vrste opazovalnic (na tleh, na drevesih), posebne kamere in zvočno opremo itn.

Zadnja štiri leta so bila posvečena snemanju in montaži. Poudariti je treba, da je bil režiser Mindaugas Survila tudi glavni snemalec. Vendar dela ne bi mogel opraviti brez profesionalne pomoči za snemanje nad tlemi, na drevesih, pod vodo. Poleg tega je ekipi med snemanjem pomagalo sedem znanstvenikov in osem iskalcev lokacij.

Ponoči (predstavljajte si popolno temo) sta dva človeka (snemalec in pomočnik) prišla do drevesa, kjer je bila zgrajena opazovalnica ptic. Snemalec je z opremo splezal na drevo do posebne opazovalnice, zgrajene trideset metrov nad tlemi, kjer je potem pripravil vse za snemanje. Ko je snemalec končal s pripravi, je pomočnik zapustil

The cameraman and director Mindaugas Survila had dreamt of making such a film since the fifth grade. Overall, it took twelve years to get prepared for *The Ancient Woods* project.

In the first four years, the director first studied the history of old Lithuanian forests and then travelled to find them and get familiarised with their inhabitants. The latter was a great challenge for Mindaugas, for each animal requires a different kind of approach and a different type of equipment to capture its behaviour, movements and sounds. The crew therefore had to create specific equipment and techniques that could be used at different heights and on different platforms. For instance, various rope systems for shooting vertical forests; a camera and lighting stabilization system for underwater shootings; a robotized camera remote control system; various types of hides (on the ground, in the trees), special camera/sound equipment etc.

The last four years were dedicated to shooting and editing. It should be highlighted that the director Mindaugas Survila was also the main cameraman. However, the work could not be done without the professional assistance for shooting above the ground, on trees, underwater. Moreover, during the shooting period, seven scientists and eight location scouts helped the team.

At night (imagine absolute darkness), two people (a cameraman and an assistant) would come up to a tree where the bird hide was built. With his equipment, the cameraman would climb the tree to a special hide built thirty metres above ground, where he would then make all the preparations.

MINDAUGAS SURVILA

Mindaugas Survila (1983), ki je študiral biologijo na Univerzi v Vilni, uspešno gradi svojo kariero na področju dokumentarnega filma (režije in fotografije). Leta 2012 je njegov film *The Field of Magic* (Stebukly laukas) prejel litovsko nacionalno filmsko nagrado srebrni žerjav za najboljši celovečerni dokumentarni film. Sodeloval je tudi z zelo znanimi filmskimi režiserji, kot so Šarūnas Bartas, Sergey Loznitsa, Audrius Stonys.

Trained as a biologist at Vilnius University, Mindaugas Survila (1983) is successfully pursuing his career in documentary filmmaking (film directing and cinematography). In 2012, his film *The Field of Magic* (Stebukly laukas) received the national Lithuanian cinema award Silver Crane for best documentary feature. He has also collaborated with well-known film directors: Šarūnas Bartas, Sergey Loznitsa, Audrius Stonys.



lokacijo. Ptica je vedela le, da je oseba prišla in odšla, ni pa imela pojma, da poleg nje na drevesu sedi še en človek. Ko vzide sonce, so ptice mirne in sproščene in počnejo to, kar običajno. Podnevi snemalec pod nobenim pogojem ni mogel zapustiti opazovalnice. Zato sta najtežji zadnji dve uri snemanja na drevesu, ko je pretemno, da bi snemali, a presvetlo, da bi zapustili opazovalnico. Pri poletnem snemanju pa mora biti snemalec skoraj popolnoma nepremičen dolgih triindvajset ur na dan!

When the cameraman finished his preparations, the assistant left the location. The bird knew only that a person came and left, and had no idea that there was another person sitting in the tree next to it. When the sun comes up, the birds are calm and relaxed, going about their usual business. During the day, the cameraman could not leave his hide under any circumstances. The hardest are the last two hours of shooting in a tree – when it is too dark to record, but too light to leave the hide. During the summer shootings, a cameraman had to spend 23 long hours per day almost not moving at all!

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A cinematic leap back into the future.

Izgubljeni raj: program kratkih filmov Vittoria de Sete / Paradise Lost: Programme of Shorts
by Vittorio de Seta

Na kopnem / Ashore

IZGUBLJENI RAJ: PROGRAM KRATKIH FILMOV VITTORIA DE SETE / PARADISE LOST: PROGRAMME OF SHORTS BY VITTORIO DE SETA



KMETJE MORJA / CONTADINI DEL MARE / PEASANTS OF THE SEA, 1955, 9'

POZABLJENI / I DIMENTICATI / FORGOTTEN, 1959, 17'

OGNJENI OTOKI / ISOLE DI FUOCO / ISLANDS OF FIRE, 1954, 9'

ČAS MEČARIC / LU TEMPU DI LI PISCI SPATA / THE TIME OF SWORDFISH, 1954, 9'

VELIKA NOČ NA SICILJI / PASQUA IN SICILIA / EASTER IN SICILY, 1955, 8'

ZLATA PARABOLA / PARABOLA D'ORO / GOLDEN PARABLE, 1955, 9'

RIBIŠKE BARKE / PESCHERECCI / FISHING BOATS, 1958, 10'

PASTIRJI IZ ORGOSOLA / PASTORI DI ORGOSOLO / SHEPHERDS OF ORGOSOLO, 1958, 10'

RUDNIKI ŽVEPLA / SURFARARA / SULPHUR MINES, 1955, 9'

DAN V BARBAGII / UN GIORNO IN BARBAGIA / A DAY IN BARBAGIA, 1958, 9'

Leta 1954 se mladi aristokrat odpravi na Sicilijo (nekaj let pozneje pa na Sardinijo), da bi posnel tamkajšnje ljudi. Svežina estetike italijanskega neorealizma, ki opisuje skromne mestne ljudi v povojni Italiji, počasi doživlja zaton. A De Seto zanima nekaj, kar je bilo še bolj potisnjeno na obrobje. Zanima ga kmečka kultura. Ritual žetve in ribolova v vseh oblikah. Zanima ga odnos neke družbe do narave in religije. Ti pojavi so se v največji meri ohranili na jugu Italije. Politiki, kot je Gaetano Salvemini, umetniki, kot je Carlo Levi, antropologi, kot je Ernesto De Martino, in drugi so na svojih področjih razkrivali predel Italije, ki ga je večina ostalega prebivalstva dojemala kot zaostalega in mračnega.

Kljub temu da je De Seta tudi osebno poznal te intelektualce, se je dela lotil na svoj, poetičen način. Njegovo oko je odkrilo hrapave roke, trudne obraze, tanke silhuite, ki se ob zahodu vračajo domov v izolirane, a čudovite vasi. V njegovih kratkih filmih so vsakodnevna dejanja preoblikovana v ritual. Delo ni ločeno od življenja, je njegov del, na primer čakanje na ribe ali spanje po kosilu na zlatih pšeničnih travnikih v notranjosti Sicilije. De Seto je zanimala usklajenost, strpnost, poetičnost skupnega življenja, ki sobiva prepleteno z letnimi časi, neurji, žgočim opoldanskim soncem, vulkani. Vse to je pretvoril v filmski jezik s takrat inovativno uporabo CinemaScope (tehnika je bila prvič uporabljena leta 1953!) in barvnega filmskega traku ter z ritmično uporabo zvokov morja in vetra, prepletenih z vseprisotnim petjem.

In 1954, a young aristocrat set off for Sicily (and a few years later for Sardinia) to film the locals. The fresh aesthetics of Italian neorealism depicting modest city people in post-war Italy had been slowly declining. De Seta, however, was interested in something that was even more marginalised: peasant culture, all forms of the harvest and fishing rituals and the relation of a particular society to nature and religion. These phenomena had been preserved to the greatest degree in Southern Italy. In their respective fields, politicians (Gaetano Salvemini), artists (Carlo Levi), anthropologists (Ernesto De Martino) and others brought to light an area of Italy that most of the population considered backward and dark.

Even though De Seta personally knew these intellectuals, he tackled the work in his own, poetic way. His eye discovered coarse hands, weary faces and slim silhouettes that at sunset returned home to the isolated, but wonderful villages. In his short films, everyday acts are transformed into a ritual. Work is not separated from life, but is a part of it, for example, waiting for fish or sleeping after lunch in the golden wheat fields. De Seta was interested in the harmony, tolerance and poeticalness of community life, coexisting intertwined with the seasons. He turned all this into a film language with his then innovative use of CinemaScope (the technique was first used in 1953!) and colour film and his rhythmic employment of the sounds of the sea and the wind intertwined with the all-present singing.

VITTORIO DE SETA

Vittorio De Seta (1923–2011) velja za enega velikih domiselnih realistov italijanskega filma 60. let. V 50. letih se je oddaljil od uradne kinematografije s serijo priznanih dokumentarcev, posnetih na Siciliji, Sardiniji in v Kalabriji. Ta dela, ki jih zaznamujejo osupljive barve, mirno vzdušje in okoliški zvok brez pripovedi, prikazujejo navade najrevnejših delavcev, ruralnih italijanskih delavcev in družin. Kasneje je posnel formalno nekonvencionalne dramske filme, ki odražajo močno družbeno zavezo.

Vittorio De Seta (1923–2011) is considered one of the Italian cinema's great imaginative realists of the 1960s. He broke away from the official cinema in the 1950s with a series of acclaimed documentaries made in Sicily, Sardinia and Calabria. Characterized by striking colour, quiet mood and ambient soundtracks without narration, these works depict the customs of the poorest workers, rural Italian labourers and families. Later, he went on to make formally unconventional dramatic films that reflect a strong social commitment.



Kakor Gauguin, Tolstoj in Flaherty poskuša tudi De Seta zajeti in razumeti neko kulturo – svet, ki dobesedno izginja pred njegovimi očmi. Njegova kamera ta svet reši pred nevidnostjo, medtem ko ujame pojav prvih osamljenih svetilk, osamele avtobuse in hrup električnih strojev v rudnikih žvepla. Pogled mestnih politikov in intelektualcev je od razsvetljenstva dalje kmečki svet povsem demoniziral kot neracionalnega in nepravilnega. V tem nepopolnem, trdem, a čarobnem svetu je človek v toku časa stkal odnos z drugimi in z lastnim okoljem. Modernizem pa je vse to v imenu napredka v celoti zavrnil. A v kolektivni družbi je imel vsak posameznik svoje mesto. Nihče ni potreboval obupanega ega, ki poskuša s svojo glasnostjo zanikati ostale, ki ga opominjajo na lastno šibkost. De Setovi filmi niso priznane mojstrovine zgolj zaradi lepih podob, temveč nas opominjajo na to, da razlog za naše nezadovoljstvo morda ne tiči samo v nas, pač pa predvsem v okolju, ki smo si ga prikojili.

Like Gauguin, Tolstoy and Flaherty, De Seta tries to capture and understand a culture – a world that is literally disappearing before his eyes. His camera saves this world from invisibility, while capturing the phenomenon of the first isolated street lamps, solitary buses and the noise of electric machines in sulphur mines. Since the Enlightenment, the view of city politicians and intellectuals completely demonised the peasant world as irrational and unjust. In this imperfect, tough, but magical world, humans have, in the course of time, weaved a relation with others and their own environment. Modernism, however, wholly rejected this in the name of progress. But in a collective society everybody had their place. Nobody needed a desperate ego that, with its loudness, tries to deny others that remind it of its own weakness. De Seta's films are acknowledged masterpieces not only due to their beautiful images, but also because they remind us that the reason for our dissatisfaction might not lie only within us, but above all in the environment that we have tailored to our needs.

Jan Mozetič

Jan Mozetič

V sodelovanju s Slovensko kinoteko in Kinoteko v Bologni.

In collaboration with the Slovenian Cinematheque and Cineteca di Bologna.



Portugalska/Portugal, 2018

režija/directed by Leonor Teles **scenarij/screenplay** Leonor Teles
fotografija/cinematography Leonor Teles **zvok/sound** Rafael
 Cardoso, Bernardo Theriaga **montaža/editing** Luísa Homem, João
 Braz **nastopajo/featuring** Albertino Lobo **producent/producer** Filipa
 Reis, João Miller Guerra **produkcija/production** Uma Pedra no Sapato
distribucija/distribution DOCKS 66

format/format DCP **dolžina/running time** 82'

Ashore is an intimate documentary portrait of Albertino Lobo, a fisherman from Vila Franca de Xira, a settlement not far from Lisbon. The community on the juncture of the Tagus River and the ocean, which in the past lived from water to mouth, as it were, has met with the fate of numerous other small fishing towns around the world in which the plundered seas mean the decline of fishery. Albertino, who has fished alone all his life for the needs of his family and his wife's small restaurant, is fined by the authorities for fishing in a nature resort area. In addition, they take away his fishing equipment and permit. Commercial interests, however, have the monopoly over the permits; the waters outside the nature resort are almost completely depleted due to invasive industrial fishing, while the system leaves individuals hungry.

The main hero is thus coercively washed ashore. From the quiet and almost ritual routine, waking up before dawn and long hours on a small old boat, the fisherman's everyday moves to the family house, in which his wife has just bought a new vacuum cleaner for five hundred euros, his older daughter is about to get married and the younger one announces she is moving out.

The young Portugal director Leonor Teles followed Albertino and his family for one year. The portrait of Albertino, a man who does not speak much, for it seems that his timeless face with its distinctly sharp features carved by the salt and the wind bears witness instead of him, slowly extends to the happening in the family house and the three women

LEONOR TELES

Leonor Teles (1992) je diplomirala na Višji šoli za film v Lizboni. Njen zaključni študentski film *Gipsy Eyes* (Rhoma Acans, 2012) je bil prikazan in nagrajen na nekaj mednarodnih filmskih festivalih. Njen prvenec *Batrachian's Ballad* (Balada de um Batráquio) je osvojil zlatega medveda za najboljši kratki film na Berlinu leta 2016.

Leonor Teles (1992) graduated from the Lisbon National Film School. *Gipsy Eyes* (Rhoma Acans, 2012), her final school film, was selected and awarded at several international film festivals. *Batrachian's Ballad* (Balada de um Batráquio), her first film, won the Golden Bear for Best Short Film at the Berlinale 2016.



ki čaka na odobritev licence, le stežka lovi ritem zanj ponovno vseprisotne, razgibane in vselej klepetave družinske dinamike. Film se pokloni tudi njegovi ženi, ki zdaj ostaja edina, ki služi kruh, obenem pa se mora znajti z moževovo novo, pa čeprav mestoma skorajda fantomsko prisotnostjo.

Režiserka vzpostavi intimno distanco, iz katere junake opazuje, vendar v njih ne vrta in ne pripoveduje namesto njih. Iz zgodbe, kljub krepko občuteni teži, ki prežema Albertino, ne zgradi konvencionalne zasnove socialne drame, temveč tiho in monumentalno podobo prehoda od dimenzije na vodi, v kateri čas stoji na mestu in kjer so bili edini, ki so ga obletavali, galebi, v težavno postopno soočenje s tistim, kar mu je bilo odvzeto, in njegovim notranjim svetom, za katerega se zdi, da še vedno ostaja na reki.

Petra Meterc

in it. The anxious feelings of their economically weakened position are intertwined with the hustle and bustle of the wedding preparations. Albertino, who is waiting for his permit to be approved, has difficulties catching the rhythm of the again omnipresent, eventful and always chatty family dynamics. The film also pays tribute to his wife, who is now the only breadwinner and who at the same time has to cope with her husband's new, although partly almost phantom presence.

In the film, the director establishes an intimate distance from which she observes the subjects, but does not pry and does not tell their stories instead of them. Despite the strongly felt weight pervading Albertino, Teles does not build a conventional social-drama plot, but a quiet and monumental image of Albertino's transition from life on the water, where time stood still and he was circled only by seagulls, to the difficult gradual confrontation with what has been taken from him and with his inner world, which seems to have remained on the river.

Petra Meterc



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Med ljudmi: Življenje in igra / Among the People: Life & Acting

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MED LJUDMI: ŽIVLJENJE IN IGRA / MEĐU LJUDIMA: ŽIVOT I GLUMA / AMONG THE PEOPLE: LIFE & ACTING



Srbija/Serbia, 2018

režija/directed by Želimir Žilnik **scenarij/screenplay** Želimir Žilnik
fotografija/cinematography Miodrag Milošević **glasba/music** Filip Vlatković **montaža/editing** Vuk Vukmirović **produkcija/production** Žilnik produkcija **distribucija/distribution** Staragara

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

Žilnik v intervjuju za Vice o svojem dokumentarcu *Med ljudmi: Življenje in igra* pravi, da pravzaprav ne gre za film, temveč da »ga ima za neke vrste kos uporabne umetnosti«, saj ga je posnel kot del razstave o svojem ustvarjanju: kustosinje so ga namreč prosile, če bi lahko posnel predavanje ali predstavitev svoje metode dela pri filmu. Zato je poklical dolgoletnega sodelavca, snemalca Miodraga Miša Miloševića, s katerim sta poiskala nekatere izmed Žilnikovih filmskih (in izjemno »filmogeničnih«) protagonistov ter posnela film, v katerem se spomini prepletejo z odlomki iz filmov in s posnetki s snemanj. Film pa iz spominskega dokumenta in iz dokumenta o specifični metodi kljub zgolj uporabnemu namenu preraste v filmsko stvaritev, saj obudi Žilnikovo filmsko strast, ki so se je na snemanjih nalezli člani njegovih ekip, in v sedanjosti spet, prav po žilnikovsko, inscenira filmične situacije, ki vsebujejo hkratnost banalnega in »večjega od življenja samega«.

Za filmski opus velikega evropskega, jugoslovanskega in srbskega avtorja, velikega tudi v zgodovini festivala Kino Otok, so značilne – in zelo pomembne – zlasti tri lastnosti: prva je ta, da njegova dela vedno močno resonirajo s »tukaj in zdaj«. Z ogledom Žilnikovih filmov lahko namreč natančno beremo družbeno in politično stvarnost ter zgodovino (nikoli ozkega) prostora, v katerem deluje; druga lastnost njegovih filmskih del je prej omenjena metoda, ki se skozi čas razvija in spreminja, v kateri se mešata igrano in dokumentarno in ki je tako rekoč izumila »žanr«, ki mu danes pravimo *dokufikcija*. Ne nazadnje pa so za mojstrova dela značilni filmski liki, vsekakor

In an interview, Žilnik says that his documentary *Among the People: Life and Acting* is actually not a film and that he "considers it to be more a sort of a piece of applied arts" because he made it as part of an exhibition on his filmmaking after the curators had asked him whether he could film a lecture or a presentation of his filmmaking method. He therefore called Miodrag Miša Milošević, a cinematographer and his longtime collaborator, with whom he found some of his film (and very "filmogenic") protagonists and made a film in which memories intertwine with film excerpts and footage from his shoots. Despite its merely useful purpose, the film grows from a memorial document and a document on a specific method into an important film creation, awakening Žilnik's filmmaking passion, which, during the shoots, infected the members of his film crews and now, in a way characteristic for his filmmaking, again stages filmic situations that include the simultaneity of the banal and the "larger than life".

The oeuvre of this giant of European, Yugoslav and Serbian cinema, who is also important for Isola Cinema's history, is marked by three characteristics that are also significant for his work: the first is that his works always strongly resonate with the here and now, for when we watch Žilnik's films, we can read in detail the social and political reality and history of the (never narrow) space in which he works; the second characteristic is the mentioned method, which has developed and changed through time and, which by mixing documentary and fiction, has practically invented the genre that we today call docu-fiction. And, last but not least, the master's works are characterised by film characters, which are

ŽELIMIR ŽILNIK

Kultni filmar Želimir Žilnik (1942) se je v svojih filmih že od samega začetka osredotočal na sodobna vprašanja in predstavljal družbeno, politično in ekonomsko kritiko vsakdanjega življenja. Potem ko je Tito videl njegov celovečerni prvenec *Zgodnja dela* (Rani radovi, 1969), mu je bilo v Jugoslaviji prepovedano snemati filme. V zgodnjih sedemdesetih letih so Žilnika močno kritizirali na ideološki osnovi, saj so bili njegovi filmi del črnega vala. Kasneje se je preselil v Nemčijo. Od leta 1980 oblikuje specifičen jezik dokudram.

Želimir Žilnik (1942), a cult filmmaker, has from the very beginning focused his films on contemporary issues, featuring social, political and economic assessments of everyday life. After Tito saw his feature debut *Early Works* (Rani radovi, 1969), he was banned from making films in Yugoslavia. In the early seventies, Žilnik was heavily criticized on ideological grounds as his films were part of the "Black Wave" movement. Later on he moved to Germany. Since 1980, he has been formulating a specific language of docu-dramas.



ne navadni ljudje, ki pa prihajajo iz povsem navadnih okolij, ki živijo navadna življenja, potisnjena na rob družbe. In ti »nenavadni sleherniki« ne postanejo le junaki zgodb, temveč zgodbe presežejo, saj v svojem delovanju nosijo duha prostorov in časov, v katerih delujejo. Za te junake (v stiku z Žilnikovo metodo) je značilno še nekaj: ne gre za povsem izmišljene like, temveč se v filmski fikciji resnična življenja ljudi, ki like igrajo, spojijo z idejami, ki jih v širšem pogledu predstavljajo, in z zgodbami, ki jih filmi pripovedujejo – zato igralci (praviloma naturščiki) in liki iz filmov postanejo pomembni junaki našega časa.

Kakor zapisano, se v Žilnikovih filmih vedno mešata realno in fikcija, a prav na podoben način Želimir Žilnik živi film: potopljen v svoje ustvarjanje nenehno prehaja iz resničnosti v film in spet nazaj. Tistim, ki spremljamo njegovo delo, je v veliko veselje vsak stik z njegovimi filmi, a tudi vsako srečanje z avtorjem – nenehna vrtočlava mešanica življenja in filma.

Varja Močnik

by no means ordinary people although they do come from quite ordinary environments and live ordinary lives pushed to the margins of society. And these "ordinary people" do not become merely the heroes of the stories, but rather transcend the stories, for they carry in their actions the spirit of the space and time in which they act. These heroes (in contact with Žilnik's method) are characterised by another thing: they are not entirely invented characters, but rather, in film fiction, the real lives of the people that play the characters merge with the ideas they represent in the broader sense and the stories that the films tell – this is why the actors (as a rule non-professional) and characters from Žilnik's films become important heroes of our time.

As mentioned, Žilnik's films always mix reality and fiction and Želimir Žilnik himself lives film in a similar way: immersed in his filmmaking, he constantly shifts from reality to film and back, so, for all who follow his work, every contact with his films is a great joy, but also every meeting with the filmmaker – a constant vertiginous mixture of life and film.

Varja Močnik

OTROCI MRTVIH / DIE KINDER DER TOTEN / THE CHILDREN OF THE DEAD



Avstrija/Austria, 2019

režija/directed by Kelly Copper, Pavol Liška **scenarij/screenplay** Kelly Copper, Pavol Liška, Elfriede Jelinek (avtorica romana *Die Kinder der Toten*) **fotografija/cinematography** Kelly Copper, Pavol Liška **glasba/music** Wolfgang Mitterer, Matz Müller **zvok/sound** Matz Müller **montaža/editing** Kelly Copper, Pavol Liška **igrajo/cast** Andrea Maier, Greta Kostka, Klaus Unterrieder **producent/producer** Ulrich Seidl, Claus Philipp **produkcija/production** A Nature Theater of Oklahoma, Ulrich Seidl Filmproduktion **distribucija/distribution** Austrian Films

format/format 8-mm **dolžina/running time** 90'

Posneti film na številnih lokacijah po Štajerskem z ekipo in igralsko zasedbo dvajsetih (s produkcijo filma večinoma neizkušenih) sodelavcev, je težka naloga. Obenem posneti zombijevsko adaptacijo monumentalnega romana Elfriede Jelinek, ki ni preveden v angleščino, in ga zato avtorja filma sploh ne moreta prebrati, temveč njuna predstava o romanu temelji le na delnem prevodu in pripovedih ljudi, ki so roman prebrali, deluje kot nemogoča naloga. Ko dodamo vsem tem težavnostim še odločitve avtorjev Kelly Copper in Pavola Liške, da zasnujeta film kot nekakšno parodijo na v Avstriji, Nemčiji in Švici popularni povojni žanr *der Heimatfilm* (zanj je bilo značilno izpuščanje teme vojne in idealizacija ruralnega življenja) in ga posnameta na 8-mm filmski trak, se zazdi, da sta vsestranska umetnika nekoliko preveč resno vzela stavek s spletne strani svojega gledališkega kolektiva: »Z vsakim novim projektom poskusimo zastaviti vrsto nemogočih izzivov sebi, občinstvu in našim sodelavcem.«

Čeprav je film *Otroci mrtvih* klasičen primer *trash* estetike (na Štajerskem se po prometni nesreči avtobusa turistov in kombija domačinov začne širiti epidemija zombijev), pa ne smemo pozabiti na njegovo pripovedno in idejno izčiščenost: že začetni bukolčni prizor se poigra s konvencijami *heimatfilma*; krajina s pastirjem in govedom okoli njega ni posneta v mehki sončni svetlobi, ampak v težki megli in oblakih, grmenje pa napoveduje nevihto. Klasični *heimatfilm* je morda prisoten v izbiri motiva, a *Otroci mrtvih* so njegov odsev v polomljenem ogledalu. Podobno velja za enega ključnih prizorov, v katerem se vaščani zberejo

It is a difficult task to record a film in various locations around the Styria region with a team and cast of twenty collaborators (having mostly no film-making experience). It seems an impossible task to record, at the same time, a zombie adaptation of Elfriede Jelinek's monumental novel that has not been translated to English and is therefore inaccessible to the film authors, thus making their idea of the novel based on partial translation and accounts of the people who have read it. Now top up all these hardships with the decision taken by authors, Kelly Copper and Pavol Liška, to conceive the film as a kind of a parody of the *Heimatfilm* genre (which typically evaded the topic of war and focused on idealising the rural life) popular in post-war Austria, Germany and Switzerland, and to record it on 8mm film, and we get the impression that the two all-rounders might have given a bit too much thought to the saying that appears on the website of their theatre collective: "With each new project, we attempt to set an impossible challenge for ourselves, the audience, and our collaborators."

Although *The Children of the Dead* is a typical example of trash aesthetics (following the crash of a tourist bus and a local van, a zombie epidemic begins to spread across Styria), its narrative and conceptual clarity should not be overlooked. The opening bucolic scene plays with the conventions of *Heimatfilm*: rather than lit by the mellow sun, the landscape with a shepherd surrounded by cattle is overcast by dense fog and clouds, and there is thunder announcing a storm. The traditional *Heimatfilm* might be present in the choice of motif, but *The Children of the Dead* is its reflection in a broken mirror. Similar could be said

KELLY COPPER, PAVOL LIŠKA

Kelly Copper (1971) in Pavol Liška (1973) sta ustanovila newyorško uprizoritveno skupino Nature Theater of Oklahoma, ki je prejela nagrado OBIE (za gledališča, ki niso del Broadwayja). *Otroci mrtvih* (Die Kinder der Toten, 2019) je njun režijski prvenec, ki je bil premierno prikazan na Berlinu, in sicer v programu Forum, kjer je prejel nagrado filmskih kritikov FIPRESCI.

Kelly Copper (1971) and Pavol Liška (1973) founded the Nature Theater of Oklahoma, an OBIE-Award (Off-Broadway Theater Award) winning New York performance group. Copper and Liška directed *The Children of the Dead* (Die Kinder der Toten, 2019), which is their debut film. It premiered in the Berlinale Forum programme and received the FIPRESCI Prize by Berlinale film critics.



v kinu vdove znanega nacističnega »kino seansa«, kjer so prikazani »filmi v spomin ljubljene umrle«. Ti filmi, polni lovskih in kmečkih prizorov, so prototipi *heimatfilma*; občinstvo ganejo do histeričnega joka, ki meji na zamaknenost. *Heimatfilm* se tu poveže z implikacijami psihoanalitske teorije filma, kjer je platno prostor, kamor gledalec projicira in kjer izživlja svoje nezavedne fantazije. A sredi projekcije platno zagori, iz njega pa izstopijo že zdavnaj mrtvi predniki, nekateri v nacističnih uniformah, drugi v oblačilih z davidovimi zvezdami in napisi *Jude*. Dobesedna manifestacija koncepta vrnitve potlačenega se tako pokaže v obliki prihoda zombijev skozi filmsko platno: zatrite psihološke in politične travme Avstrije obravnava Copper in Liška – za razliko od režiserjev, kot sta Haneke in Seidl – povsem *trash*evsko, a zaradi tega nič manj usodno.

Oskar Ban Brejc

for a key scene where the villagers gather in a cinema run by the widow of a noted Nazi to attend a cinema session showing "films in memory of the beloved deceased". Brimming with hunting and rustic scenes, these films are prototypes of *Heimatfilm*, bringing the audience to break into tears hysterically and almost putting them in a trance. Here, *Heimatfilm* is linked to the implications of the psychoanalytical theory of film, which sees the screen as the place where the viewers project and act out their unconscious fantasies. However, during the screening, the screen catches fire, and long-dead ancestors step out, some of them wearing Nazi uniforms, other clothes decorated with the Star of David and *Jude* inscriptions. A literal manifestation of the return of the repressed concept thus shows as arrival of zombies through the screen. In contrast to directors like Haneke and Seidl, Copper and Liška deal with the repressed Austrian psychological and political traumas in an entirely trashy, yet no less fatal manner.

Oskar Ban Brejc

PREFILM / SCREENING WITH

PO:NATIS 12. / RE:PRINT 12.

Davorin Marc, Slovenija/Slovenia, 2019

Gledamo: mozaik, razrezan in razvrščen po posameznih fotografijah.
Slišimo: tekst, pretvorjen v črtni kodni zapis, posnet iz optičnega čitalca zvoka 35-mm projektorja.

We see: a mosaic of individual still frames.
We hear: written words, converted to barcode, recorded from an optical 35mm sound track.

ZGODNJA DELA / RANI RADOVI / EARLY WORKS



Jugoslavija/Yugoslavia, 1969

režija/directed by Želimir Žilnik **scenarij/screenplay** Branko Vučićević, Želimir Žilnik **fotografija/cinematography** Karpo Godina **montaža/editing** Karpo Godina **nastopajo/featuring** Slobodan Aligrudić, Marko Nikolić, Čedomir Radović, Bogdan Tirmanić, Milja Vujanović **produkcija/production** Neoplanta film, Avala film

format/format 35-mm **dolžina/running time** 78'

Žilnikov prvenec *Zgodnja dela* tematizira konceptualno in strukturno dinamiko, ki predstavlja bistvo Žilnikove edinstvene avtorske metode – »neposredno potopitev samega aparata filmskega ustvarjanja v sfero družbene proizvodnje« (Pavle Levi). Film vsebinsko in formalno prepleta dokumentarno in fiktivno, kar se odraža že v sami vpeljavi nefiktivnega materiala v strukturo igranega filma.

Zgodnja dela pripovedujejo zgodbo o skupini marksističnih revolucionarjev, ki želijo na svojem popotovanju po ruralni Srbiji predramiti svoje sodržavljane iz socialistične »uspavanosti«. Takoj za naslovom se na platnu pojavi napis »komedija«, moderno uvodno špico ironično pospremi tradicionalna socialistična pesem z naslovom »Budi se istok i zapad«. Scenarij temelji na zgodnjem političnem in filozofskem kriticismu Karla Marxa, Marxov duh pa zaobjema tudi na dialektičnem pristopu temelječa struktura filma. Eliptičnost je dosežena s pomočjo izrazito grobih prehodov, skokovitih rezov, ki označujejo začetke in konce prizorov ter sekvenc. Pomenljivi mednapisi, značilni za formo filma-eseja, vzpostavijo brechtovski gledališki postopek: »Političko pozorište« / »Demokratija da, raspad ne« se recimo nanaša na t. i. »incident«, o katerem se je pisalo v časopisih, ko so profesorji Filozofske fakultete v Ljubljani na ulicah protestirali proti prometnemu hrupu, politiki pa so na ta ironičen izziv odgovorili, da jih zanima demokracija, ne pa kaos in raspad vrednot. »Povratak među ljude« aludira na uniformnost, ki po Marxu predstavlja fizično in psihično smrt, Marxov citat »Revolucije so lokomotive istorije« pa zaobjame lik Jugoslave, edine ženske v skupini

Žilnik's debut *Early Works* thematises the conceptual and structural dynamics that constitutes the essence of his unique auteur method – "a direct immersion of the filmmaking apparatus into the sphere of social production" (Pavle Levi). The film intertwines documentary and fiction in both content and form, which is reflected in the very introduction of non-fiction material in the structure of a fiction film.

Early Works tell a story of a group of Marxist revolutionaries that go on a journey across rural Serbia to awaken their compatriots from their socialistic "somnia" or "somnia". Immediately after the title, the writing "a comedy" appears on the screen, while the modern opening credits are accompanied by the traditional socialistic song entitled "Budi se istok i zapad (The East and West Are Awakening)". The script is based on Karl Marx's early political and philosophical criticism and Marx's spirit also pervades the film's dialectical structure. Ellipticalness is achieved with the help of distinctly crude transitions, jump cuts that mark the beginnings and the ends of scenes and sequences. The telling intertitles characteristic of the film-essay form establish a Brechtian theatre process: "Political theatre" / "Democracy yes, disintegration no" refers to what the newspapers at the time termed an "incident", consisting of the professors of the Faculty of Arts in Ljubljana protesting in the streets against traffic noise and the politicians responding to this ironical challenge by saying that they are interested in democracy and not chaos and the disintegration of values. "A return to the people" alludes to the uniformity in which Marx sees physical and psychological death, while Marx's quote "revolutions

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marksističnih revolucionarjev, ki predstavlja »zemljo in nacionalno zgodovino, ki jo lokomotiva nosi s platna v ambivalentno prihodnost«. Poslednji – »Oni koji revoluciju izvedu tek dopola, sami sebi kopajo grob« – se ponovno nanaša na trikrat ustreljeno in oživljeno Jugoslavo.

Žilnika, črnovalovca mlajše generacije, so navdahnile študentske demonstracije leta 1968 v Beogradu, na katerih so študentje zahtevali bolj human socializem in napadali »rdečo buržoazijo«, člane komunističnega aparata, ki so dušili ustvarjalnost in uveljavljanje nove generacije vzhodnega bloka; po odobritvi vojvodinske cenzure se je film odvrtel pred mladim občinstvom, ko pa ga je selekcijska komisija izbrala za predstavnika na 19. Berlinalu, so ga sodno prepovedali. Žilnik (pravnik po izobrazbi) je film na sodišču obranil, v Berlinu je zarjovel zlati medved.

Maja Krajnc

are the locomotives of history" encompasses the character of Jugoslava, the only woman in the group of Marxist revolutionaries, who represents the "country and the national history that the locomotive carries off the screen into an ambivalent future". The last intertitle "Those who make revolution halfway only dig their own graves." again refers to Jugoslava, who is shot and revived three times.

Žilnik, a black wave filmmaker of the younger generation, was inspired by the 1968 student protests in Belgrade, at which the students demanded a more humane socialism and attacked the "red bourgeoisie", that is, the members of the communist administration that stifled creativity and the establishment of a new generation of the Eastern Bloc. After the film had been approved by the censors in Vojvodina, it was screened for a young audience, but when it was selected for the 19th Berlinale, the courts banned it. Žilnik (a lawyer by education) successfully defended the film in court and the Golden Bear roared in Berlin.

Maja Krajnc



LJUBO DOMA / HOME SWEET HOME

Domači prebojniki in tematike, ki odmevajo v ljubem doma.

Native groundbreakers and topics reverberating through the home sweet home.

Kratka forma_Kilometer nič: Davorin Marc / Short Form_Kilometre Zero: Davorin Marc

Obzornik 63 – Vlak senc / Newsreel 63 – The Train of Shadows + Podoba migracij / The Migrating Image

Ostanki – Izpovedi duhovom / Remains – Confessions to the Ghosts

Tomos: Narejeno v Jugoslaviji / Tomos: Made in Yugoslavia

KRATKA FORMA_KILOMETER NIČ: DAVORIN MARC / SHORT FORM_KILOMETRE ZERO: DAVORIN MARC

Filmi Davorina Marca bodo prikazani kot predfilmi celovečerccev. / Films by Davorin Marc will be shown before feature films.



MIAUUU., 2016, 4'

Jedro sveta/Core of the World (*Signal/Signals*)

DOBRODOŠLICA. / WELCOME., 2017, 3'

Starodavni gozdovi/The Ancient Woods (*Dobri sosede/Good Neighbours*)

PO:NATIS 12. / RE:PRINT 12., 2019, 2'

Otroci mrtvih/Children of the Dead (*35-mm kult-ure/35mm cult-ure*)

Davorin Marc se je že zgodaj zapisal umetnosti, zlasti filmu, delal pa je tudi stripe, kolaže, fanzine, objekte in postavljaj likovne ambiente. Doslej je posnel nešteto kratkih filmov, svojevrstnih filmskih dnevnikov, osebnih in družbenih. Ti so dokument časa in okoliščin, ki so spremljali njihovo nastajanje, in prikaz avtorjeve raziskovalne vedoželjnosti in eksperimentalne vneme. Z izrednim občutkom za montažo pogosto ustvari dinamično prepletanje zvoka in slike, »prave mojstrovine filmskega časa«.

Že od poznih sedemdesetih let filme snema samostojno ali v okviru krožkov, klubov in produkcijskih združb ter posname okoli 150 kratkih in srednjemetražnih eksperimentalnih filmov na Super8-mm in 16-mm filmskem traku. To so idejno zaokrožena dela, ki se gibljejo od rahločutnih, doživetih refleksij preprostega vsakdana do provokativnih, kot britev ostrih domislic, od manipulacij s filmskim trakom prek montažnih eksperimentov do postopkov kolaža »najdenih« posnetkov. Kot izrazito samosvoj avtor si je s subtilnimi prijemi filmske forme dovolil zanikati zapovedane montažno-režijske postopke in v kino vpeljati tudi interaktivnost – film kot happening.

Po daljšem premoru se zdaj že od leta 2013 pogumno vrača na prizorišče sodobne umetnosti. Tako kot večina filmarjev in videastov je prešel s filmskega traku na digitalne formate, ohranil pa je konceptualno naravnost in poetičnost, pri tem pa nadaljuje eksperimentiranje z medijem kratkega filma. S svojimi novimi filmi zareže v samo materialnost svetlobe in barve ter preseneti z odprto formo. Filmi so inovativni v načinu uporabe in prepletanju različnih

It was early in his life that Davorin Marc committed himself to art, especially film, but he has also made comic strips, collages, fanzines, objects and installations. He has made innumerable short films, unique film diaries, personal and social. They display the filmmaker's exploratory curiosity and experimental zeal. With an exceptional feeling for montage, he often creates a dynamic intertwinement of sound and picture, "real masterpieces of filmic time".

Since the late 1970s, he has been making films independently or within societies, clubs and production associations, and has shot around 150 short and medium-length experimental films on Super 8mm and 16mm film. These are conceptually rounded works, spanning from sensitive, deep-felt reflections on the simple everyday to provocative, razor-sharp witty ideas, from film-stock manipulations and editing experiments to found footage collages. As a distinctly unique filmmaker, he used subtle devices of film form to negate the prescribed editing and directorial procedures and introduced interactivity into cinema – film as happening.

After a longer break, he courageously returned to the contemporary art scene in 2013 and has been working ever since. Like most filmmakers and video artists, he has transitioned from film to digital formats, but has stuck to his conceptual orientation and poeticalness, continuing to experiment with the medium of short film. With his new films, he cuts into the very materiality of light and colour and surprises us with an open form. The films are innovative in their use and intertwinement of various forms and procedures and characterised by an analytical

DAVORIN MARC

Davorin Marc (1964) med letoma 1976 in 1986 snema kratke filme, večinoma na Super 8-mm in 16-mm trak. Trenutno se ukvarja predvsem z digitalno filmsko umetnostjo.

Davorin Marc (1964) was making short films between 1976 and 1986, mostly on Super 8mm and 16mm. His current focus is on digital film art.



form in postopkov, opredeljuje pa jih analitičen pristop in občutek za ritem in vizualno naracijo. Rad se poigrava tudi z možnostmi novih tehnoloških orodij in jih včasih duhovito obrne nazaj na mesto analognega in fizičnega ali pa jih vključi v avdiovizualno izkušnjo občinstva.

Trije filmi na festivalu Kino Otok – *Po:natis 12.*, *Dobrodošlica.*, *miauuu.* – se vsi po vrsti lotevajo dekonstrukcije linearne vizualne in zvočne podobe. Gibljiva podoba je tukaj pravzaprav hibriden spoj animiranih fotogramov in zaporedja repetacij, transformacij, popačitev in prekinitev. Proizvedeni vizualni in zvočni šum pa se približa abstraktni estetiki napake podobno kot računalniški *glitch* in razkriva pogled na tehnologijo signalov in filmsko prakso kot konstruktivno in destruktivno hkrati: dinamično in vztrajno, zaustavljeno in nestabilno. Enkrat so filmi polni hitečega perspektivnega platenja in tišine, drugič bolečega utripanja in oglušujočega hrupa.

approach and a sensitivity to rhythm and visual narrations. Marc also likes to play with the possibilities of new technological tools and sometimes wittily uses them in an analogue and physical way or includes them in the audience's audiovisual experience.

The three films shown at Kino Otok – Isola Cinema – *Re:print 12.*, *Welcome.*, *miauuu.* – deconstruct the linear image and sound. Here, the moving image is actually a hybrid combination of animated photograms and a series of repetitions, transformations, deformations and interruptions. The produced visual and sound noise comes close to the abstract aesthetics of an error similar to a computer *glitch* and shows the technology of signals and film practise to be constructive and destructive at the same time: dynamic and persistent, stopped and unstable. Sometimes the films are full of hurrying perspectival layering and silence, while, at other times, they are full of painful pulsating and deafening noise.

Barbara Borčić

Barbara Borčić

OBZORNIK 63 – VLAK SENC / NEWSREEL 63 – THE TRAIN OF SHADOWS



Slovenija/Slovenia, 2017

režija/directed by Nika Autor **scenarij/screenplay** Nika Autor, Ciril Oberstar **fotografija/cinematography** Nika Autor **glasba/music** Matevž Kolenc, Miha Šajina **zvok/sound** Matevž Kolenc, Miha Šajina **montaža/editing** Nika Autor **pripoveduje/narrator** Pia Nikolič **produkcija/production** MG+MSUM, KGLU **distribucija/distribution** Obzorniška fronta

format/format DCP dolžina/running time 39'

Paranoično fantazmo o migracijah, ki je zasedla mesto v neposredni bližini centra javnega diskurza, je od trenutka, ko so v države Evropske unije pričeli prihajati prvi begunci iz Sirije in drugih vojnih območij, poleg besed (naturalistične metafore) tvorila predvsem kopica podob. Medtem ko so nekatere od podob neposredno ilustrirale besedne metafore, potujoče priličile naravnim pojavom in jih v skrajnosti pozverinile, so druge, tiste, ki naseljujejo imaginacijo humanitarnosti in empatičnega zavedanja človeškega trpljenja, gradile tragično figuro ubogih, ki apelira na sočutje in vest gledalca. A kljub ostremu nasprotju teh dveh podob, invazije, tujerodne vrste in ubogega begunca, se zdi, da skupna raven obstaja v njenem produkcijskem procesu, v katerem si različno orientirane družbene sile na enak način prilaščajo podobe migracij, jih selekcionirajo, režirajo, postavljajo v nek red, odvisnost in sekvence ter kombinirajo z drugimi avdio-vizualnimi ter pomenskimi elementi, zato

From the moment the first refugees from Syria and other war zones started coming to EU countries, the paranoid phantasm about migrations, which occupied a place in the immediate vicinity of the centre of public discourse, consisted not only of words (naturalistic metaphors) but also and especially of a myriad of images. While some of the images directly illustrated the verbal metaphors, likening the travellers to natural phenomena and bestialising them to the extreme, others, the ones populating the imagination of humanitarianism and an empathetic awareness of human suffering, built a tragic figure of the wretched, appealing to the viewer's compassion and conscience. But despite the sharp opposition between the two types of images, that is, the invasion of a non-native species and a wretched refugee, it seems that a common level exists in their production process, in which differently oriented social forces appropriate the images of migrations in the same way, selecting, directing and arranging them in a certain order,

NIKA AUTOR

Praksa Nike Autor (1982) prvenstveno temelji na eksperimentalnih videh in dokumentarnih filmih, filmskih esejih, obzornikih in prostorskih in filmskih inštalacijah. Njeno delo se osredotoča na proizvodnjo določenih podob, specifične konstrukcije kolektivnega spomina in osebnostne/ustne pripovedi. Ukvarja se z azilnimi in migracijskimi politikami, delavskimi pravicami in s politiko spomina. Je članica Obzornike fronte, neformalne kolektiva delavcev s področja filmske teorije in umetniške prakse.

The practice of Nika Autor (1982) is primarily based on experimental videos and documentary films, film essays, newsreels and spatial video and film installations. Her work focuses on the production of particular images, specific constructions of collective memory and personal/oral narratives. She examines asylum and migration policies, workers' rights and the politics of memory. She is part of the Newsreel Front collective, an informal collective of workers from the fields of film theory and art practice.



da ustvarijo tiste pomenske sklope in figure, ki ustrezajo narativu, ki ga želijo posredovati javnosti. To ni zgolj banalna opazka, ampak izhodišče, na podlagi katerega smemo podvomiti o absolutni razliki med obema podobama. Tu je namreč najti pogoj možnosti tekočega prehoda od ene k drugi predstavi in obratno. Najpogostejša je namreč kombinacija, v kateri obe podobi zlahka sobivata: žalost, jeza, frustracija in trpljenje posameznikov, ki pa množično kot *tokovi* in v *valovih pritiskajo* na bolj ali manj prepustne državne meje. Enotnost toka je pogojena z enotnostjo figure migranta, naj bo ta eno, drugo ali tretje – »nedolžen begunec«, »ekonomski migrant« ali »skrajni islamist«.

Podoba ima tu pomembno vlogo. Možnost prehajanja med predstavami ni utemeljena na notranjih lastnostih samih podob in pozitivni referenčnosti med njimi, ampak nasprotno na tem, da podoba nima nikarkršne nujne in notranje vezi z nekim pomenom. Vendar to ni ahistorično

dependence and sequences and combining them with other audio-visual and meaningful elements to create the clusters of meaning and figures that fit the narrative they want to convey to the public. This is not merely a banal remark, but a starting point on the basis of which we may doubt the absolute difference between both types of images. Here, we can find the condition of possibility of a fluid transition from one representation to another and vice versa. The most frequent is the combination in which both images can easily co-exist: the sadness, anger, frustration and suffering of individuals that, in masses, like *streams* and *waves* *push* against the more or less *permeable* state borders. The homogeneity of the stream is conditioned on the homogeneity of the figure of the migrant, whether the migrant be this, that or the other – an “innocent refugee”, an “economic migrant” or an “extreme Islamist”.

The image plays an important role here. The possibility of passing between representations is not founded on the internal characteristics of the images themselves and the

PODOBA MIGRACIJ / THE MIGRATING IMAGE



Danska/Denmark, 2018

režija/directed by Stefan Kruse **scenarij/screenplay** Stefan Kruse
fotografija/cinematography Stefan Kruse **zvok/sound** Stefan Kruse
montaža/editing Stefan Kruse **pripoveduje/narrator** Stefan Kruse
produkcija/production Stefan Kruse

format/format DCP **dolžina/running time** 29'

dejstvo, ampak aktualna zgodovinska situacija podobe, katere možnost je odprl izum fotografije in filma, nato so jo realno utelesili množični mediji in marketing, do viška pa pripeljali družbeni mediji in splošna dostopnost tehničnih sredstev za produkcijo in manipulacijo s podobami. Inflacija podob je hkrati njihova devalvacija, ki pa na svojem skrajnem robu ne pomeni nizke vrednosti, ampak *vrednost 0* ali *ničto vrednost*, ki podobi zagotovi status *znaka* kot temeljnega pomensko-komunikacijskega sredstva, ki pa svoj pomen in komunikacijsko vrednost pridobi šele v razmerjih z drugimi znaki.

Same na sebi podobe torej ne povedo ničesar, kar bi bilo kristalno jasno. Še preden karkoli pomenijo pa so že na nek način urejene, selekcionirane, postavljene v medsebojna razmerja. Prav to tako nazorno pokaže film *Podoba migracij*: migrant in migracije so nek kompoziten objekt, ki je produciran na različnih ravneh in v različnih reprezentacijskih

positive referentiality among them, but, on the contrary, on the image not having any necessary and internal relation with any meaning. This is not an ahistorical fact, however, but the current historical situation of the image, whose possibility was opened by the invention of photography and film, which was then realised by mass media and marketing and brought to its peak by social media and the general accessibility of the technological means for the production and manipulation of images. The inflation of images entails their devaluation, which at its extreme end does not amount to a low value, but rather *value 0* or *zero value* that ensures the image its status of a *sign* as the fundamental means of meaning and communication, which obtains its meaning and communicational value only in its relations to other signs.

Thus, images in themselves do not convey anything that would be crystal clear. But even before they mean anything, they are in a way ordered, selected and placed in inter-relations. This is precisely what *The Migrating Image* so plastically shows: a migrant

STEFAN KRUSE

Stefan Kruse (1987) je filmar in vizualni umetnik. V svojem delu preučuje odnos med človeštvom in njegovimi podobami. Njegov prvi film *Podoba migracij* (The Migrating Image, 2017) je bil predstavljen na glavnih filmskih dogodkih v Evropi in je osvojil nagrado občinstva na 25FPS v Zagrebu in nagrado Edwarda Snowdna na Signes Du Nuit.

Stefan Kruse (1987) is a filmmaker and a visual artist. In his work, he investigates the relationship between humankind and its images. His first film *The Migrating Image* (2017) has been presented at major film events in Europe and has won the Audience Award at 25FPS in Zagreb and the Edward Snowden Award at Signed Du Nuit.



režimih ter sega od točk na satelitski sliki in rdečih pack na termičnih kamerah do izmučenih množic in utrujenih obrazov. A oblika produkcije, način sopostavljanja in selekcija so tu bistveni in vprašanje, kaj ali kako vidimo največkrat in kaj ali kako redko ali sploh nikoli, ni nikoli imelo večjega političnega naboja. V obilici podob se je, zgolj na videz paradokсно, potrebno vprašati o njihovi redkosti: bolj ko naše fantazmatske svetove poseljujejo podobe, prej je na mestu sum glede njihove heterogenosti, saj kvantiteta in hitrost produkcije predpostavljata dobro stoječe in monopolne produkcijske sisteme. V kontekstu migracij so nedvomno redke na primer podobe iz same poti, torej podobe situacij, ki jih vsakodnevno doživljajo potujoči. Eno od takšnih redkih podob izpostavi *Obzornik 63* ter nas sooči z vprašanjem njene umeščenosti: v katerem reprezentacijskem režimu je mesto zanjo?

Izidor Barši

and migrations are a composite object produced at different levels and in different representational regimes, ranging from points on a satellite image and red specks on thermal imaging cameras to exhausted masses and tired faces. But the form of production, the mode of juxtaposition and the selection are key here and the question of what and how we see most often and what and how we see only rarely or never at all has never had a greater political charge. In the profusion of images, it is only seemingly paradoxical to ask about their rarity: the more our phantasmatic worlds are populated by images, the more justified is the suspicion regarding their heterogeneity since the quantity and the speed of production presuppose well-situated and monopolistic production systems. In the context of migrations, the rare images are doubtlessly the images from the journey itself, so the images of the situations that the travellers experience every day. One of such rare images is featured in *Newsreel 63*, which also confronts us with the question of its place: in which regime of representation is there a place for it?

Izidor Barši

OSTANKI – IZPOVEDI DUHOVOM / REMAINS – CONFESSIONS TO THE GHOSTS



Slovenija/Slovenia, 2019

režija/directed by Niko Novak, Matevž Jerman **fotografija/ cinematography** Marko Brdar **glasba/music** Niko Novak **montaža/ editing** Matevž Jerman, Niko Novak **producent/producer** Petra Vidmar
format/format DCP **dolžina/running time** 40'

Ostanki – Izpovedi duhovom glasbenika in občasnega filmarja Nika Novaka in režiserja glasbenih videospotov Matevža Jermana je svojstven ništrc. Ništrc podob, reaktualiziran ostanek, izrezki podob, ki so iz zaprašenosti, iz zavrženosti in odpadlosti, iz neke pretekle filmske narative vstopili v novo narativo, narativo, ki je bistveno zavezana sinergiji z zvokom, besedo, glasom, zvenom, ritmom in pesmijo. »Če imaš duhove, imaš vse,« se glasi citat kultnega psihedeličnega rokerja Rocyja Erickssona, s katerim nas Novak in Jerman uvedeta v svojo zvočno-vizualno narativo. Duhovi kot nekaj spektralnega, nekaj odsotno-prisotnega so seveda tiho prisotni v vsakem zvoku, ne le kot potuhnjen spomin, skrivnosten občutek ali nenehno vznikajoča emocija, temveč kot zmožnost realizacije skritih glasov, ki se skrivajo v vsakdanjih šumih.

Thomas Alva Edison je ob iznajdbi fonografa, prve naprave za zapisovanje zvoka, z njo med drugim hotel komunicirati z duhovi, s preminulimi, ob iznajdbi in razvoju zvočnega filma pa je zvok, šum ali glas preko akuzmatičnosti, izvzetosti iz vidnega polja, kadra in svojega vira postal tisti skriti, sublimni in hkrati nepogrešljivi vir filmske narative, ki jo vzpostavlja ravno kot vrzel, odsotnost, preostanek.

Novak in Jerman sta s pričujočim filmom, narejenim iz ostankov filma *Mama* (2016) Vlada Škafarja, ustvarila prelivajočo narativo podob, na novo naseljenih z glasovi, zvenom in pesmimi. Klaus Kinski je nekoč zabrusil Wernerju Herzogu nekaj v smislu »moj obraz je cela pokrajina«. Škafarjev film je skorajda brez besed gradil intenzivno krajino v spletu med pokrajino, telesoma, obrazoma,

Remains – Confessions to the Ghosts by Niko Novak, a musician and occasional filmmaker, and Matevž Jerman, a music video director, is a sort of an oddment. An oddment of images, a re-actualised remainder, cut-outs of images that, from their mustiness, after having been discarded and having broken away from a past film narrative, entered a new narrative, a narrative that is essentially bound to its synergy with sound, word, voice, sonority, rhythm and song. "If you have ghosts, you have everything," is a quote by the cult psychedelic rocker Roky Erickson with which Novak and Jerman open their audiovisual narrative. As something spectral, something absently present, ghosts are of course silently present in every sound, not only as a sneaking memory, a mysterious feeling or a constantly emerging emotion, but as the capability of realising the hidden voices hiding in the everyday noise.

When T. A. Edison invented the phonograph, the first device for recording sound, he, among other things, also wanted to use it to communicate with ghosts, with the dead. With the invention and development of sound film, the acousmatic, off-screen sound, noise or voice became the hidden, sublime and at the same time indispensable source of film narration, which it established precisely as a gap, an absence, a remainder.

With this film, made out of the remains of Vlado Škafar's *Mother* (Mama, 2016), Novak and Jerman created a cascading narrative of images, populated anew by voices, sound and songs. Klaus Kinski once said to Werner Herzog something along the lines of his face being an entire landscape. Almost without words, Škafar's film built an intense landscape by

NIKO NOVAK, MATEVŽ JERMAN

Niko Novak (1973) je glasbenik, scenograf in režiser. Kot scenograf je sodeloval pri nekaj celovečernih in kratkih filmih. Kot glasbenik je bil član punk rock skupine Dicky B. Hardy (3 albumi) in psihedeličnega bluzovskega dua Incurabili (4 albumi). Še naprej snema kot samostojni umetnik.

Matevž Jerman (1984) je filmski kritik in urednik pri Slovenski kinoteki. Je tudi umetniški vodja ljubljanskega mednarodnega festivala kratkega filma FeKK in kurator programov kratkih filmov za festivale, kot sta LIFFE in Kino Otok. Je scenarist in režiser nekaj kratkih filmov in videospotov.

Niko Novak (1973) musician, production designer and director. As production designer he worked on several feature and short films. As musician he was a member of punk rock group Dicky B. Hardy (3 albums) and space-out blues duo Incurabili (4 albums). He continues to record as a solo artist.

Matevž Jerman (1984) is a film critic and editor at the Slovenian Cinematheque. He is also the artistic director of FeKK (Ljubljana's international short film festival) and works as a short film programmer for festivals like LIFFE and Kino Otok (Isola Cinema). He has written and directed several short films and music videos.



gestami, razdaljami in relacijami, ki jih je povedno naseljevala tišina, skrita tišina med osebama in v prostorih. Novak pa krajine in razdalje, fizične in medosebne, ki jih je film izvirgel, naseli in izklesa s svojimi pesmimi, z zvokom, melodijo, izpovednostjo in lastnim glasom, vpetimi v temačni, baladni rock.

Pesmi lastno izpovednost vklešejo v niz podob, svetlobnih odtenkov, pokrajin, predmetov, živali in zastrtih teles. V njihovi mirni pretočnosti utelesi nekaj skrajno amorfnega, neotipljivega, nemirnega in prisotno odsotnega, lovi duhove, spomine in občutja, ki se naselijo v vmesnih prostorih med sliko in pesmijo. Slednji se ves čas izmenjujeta v svoji povednosti: včasih sta klasično povedni, nato zdrsneta v abstraktno teksturo, vmes pa so duhovi. Tisti duhovi, ki naseljujejo najboljše pesmi in najbolj intenzivne podobe, tisti duhovi, ki nekaj zelo osebnega razvežejo v univerzalno in nagovorijo vsakega izmed nas. Ki nas nagovarjajo skozi odsotnost samo.

Luka Zagoričnik

intertwining the countryside, two bodies and two faces, gestures, distances and relations, tellingly inhabited by silence, a hidden silence between two persons in spaces. Novak, on the other hand, took the landscapes and distances, the physical and interpersonal, that the film discarded and populated and chiselled them out with his songs, sound, melody, expressiveness and his own voice, weaving them all into dark, balladic rock.

The songs carve their expressivity into a series of images, hues of light, landscapes, objects, animals and concealed bodies. In their calm porousness, he embodies something highly amorphous, intangible, restless and presently absent, he hunts ghosts, memories and feelings that inhabit the spaces between pictures and songs, which constantly alternate in their tellingness: sometimes they are classically telling, while at others they fall into abstract texture, and in between are ghosts – ghosts inhabiting the best songs and the most intense images, ghosts that unfold something very personal into the universal, addressing each of us, ghosts that address us through absence itself.

Luka Zagoričnik

TOMOS: NAREJENO V JUGOSLAVIJI / TOMOS: MADE IN YUGOSLAVIA



»Čas Tomosa je bil čas prvih plesov, prvih ljubezni ... Tomos mi pomeni geslo za vstop v časovni stroj,« pove eden od članov koprškega društva Tomos. In ta izjava nekako povzame ton dokumentarca *Tomos: Narejeno v Jugoslaviji*, ki je predvsem nostalgichen obrat v preteklost, v čase Tomosove prosperitete (skoraj 4.000 zaposlenih), gospodarskih avantur v podsaharsko Afriko in mladostne, rockerske vihravosti.

Nostalgiczna perspektiva po eni strani učinkuje nenavadno, če poznamo zadnje dogajanje glede Tomosa. Ta je po osamosvojitvi zamenjal kar nekaj lastnikov: švicarski Aluswis, kanadski Alucan, idrijsko Hidrio, nazadnje pa je z njim upravljalo celjsko podjetje MPO Kabel. Ko je to leta 2015 prevzelo Tomos, je njegov direktor Iztok Pikl obljubljal povečevanje proizvodnje mopedov in splošen preporod. Nasprotno od tega so se delovna mesta prepolovila. MPO Kabel bivšemu lastniku Tomosa, podjetju Hidria, prav tako ni plačevalo licenčnine za uporabo blagovne znamke Tomos, zato ga je marca lani doletela tudi prepoved uporabe blagovne znamke. Tomosov zaton je kulminiral lanskega novembra, ko je eden od (zgojli) 13 preostalih delavce vložil predlog za stečaj podjetja, ki je zamujalo s plačili, prispevki in regresom. Stečajni postopek je stekel, usoda blagovne znamke Tomos pa danes ostaja nejasna. Stevo Vujić, predsednik društva Tomos, je za Radio Študent pravzaprav lepo povzel usodo Tomosa, ki se kaže tudi v dokumentarcu: od giganta sta ostala le še nostalgija in ime. Dokumentarec s svojim popolnim nostalgичnim obratom v preteklost iz Tomosa naredi mit oz. kult, kar je obenem tudi

Slovenija/Slovenia, 2018

režija/directed by Peter Leban **avtorica/author** Nataša Mihelič **fotografija/cinematography** Jaka Kodarin **glasba/music** Boomerang **zvok/sound** Andrej Babič **montaža/editing** Davor Dujmović **pripoveduje/narrator** Maja Šumej **producer/producer** Lara Plevnik **produkcija/production** Regionalni RTV center TV Koper - Capodistria

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

"The time of Tomos was the time of first dances, first loves... To me, Tomos is the password to enter a time machine," says a member of the Koper-based Tomos club. In a way, this statement summarises the tone of the documentary *Tomos: Made in Yugoslavia*, which primarily makes a nostalgic turn towards the past, into the time of Tomos' prosperity (with almost 4,000 employees), economic adventures in the Sub-Saharan Africa and rock-'n'-roll youthful impetuosity.

Knowing about the recent developments regarding Tomos, the nostalgic perspective might in a way seem unusual. Since Slovenia became independent, they have exchanged a number of owners: the Swiss Aluswis, the Canadian Alucan, the Idria-based Hidria, and eventually even the Celje-based MPO Kabel. When the latter assumed Tomos in 2015, its CEO Iztok Pikl promised an increase in moped production and a general revival. It was actually quite the opposite and the number of employees halved. MPO Kabel also failed in paying the licence fee for using the brand to Tomos' former owner, Hidria, based on which they were forbidden from using the brand beginning with March last year. The decline of Tomos culminated last November when one of (only!) 13 remaining employees filed for bankruptcy as the company was late in paying remuneration, contributions and pay for annual leave. The bankruptcy began and the fate of Tomos as a brand is yet to be resolved.

Stevo Vujić, president of the Tomos club has made a nice summary of Tomos' fate in a statement for the Radio Študent, which also shows clearly in the documentary: nostalgia and the name are what's left from the giant. With its complete nostalgic turn into

PETER LEBAN

Peter Leban (1982) dela kot režiser dokumentarnih filmov na regionalnem RTV centru Koper – Capodistria. Z dokumentarnim filmom *V imenu očeta* (Nel nome del padre, 2015) je zmagal na natečaju Intervives 4, ki ga organizira CoPeAm, regionalno združenje sredozemskih RTV ustanov.

Peter Leban (1982) works as documentary film director at the Koper – Capodistria regional RTV centre. With his documentary *In the Name of the Father* (Nel nome del padre, 2015), he won the Intervives 4 contest organised by CoPeAm, a regional association of Mediterranean national televisions.



najboljši komentar sedanosti Tomosa: vsa njegova slava leži v nekdanih časih.

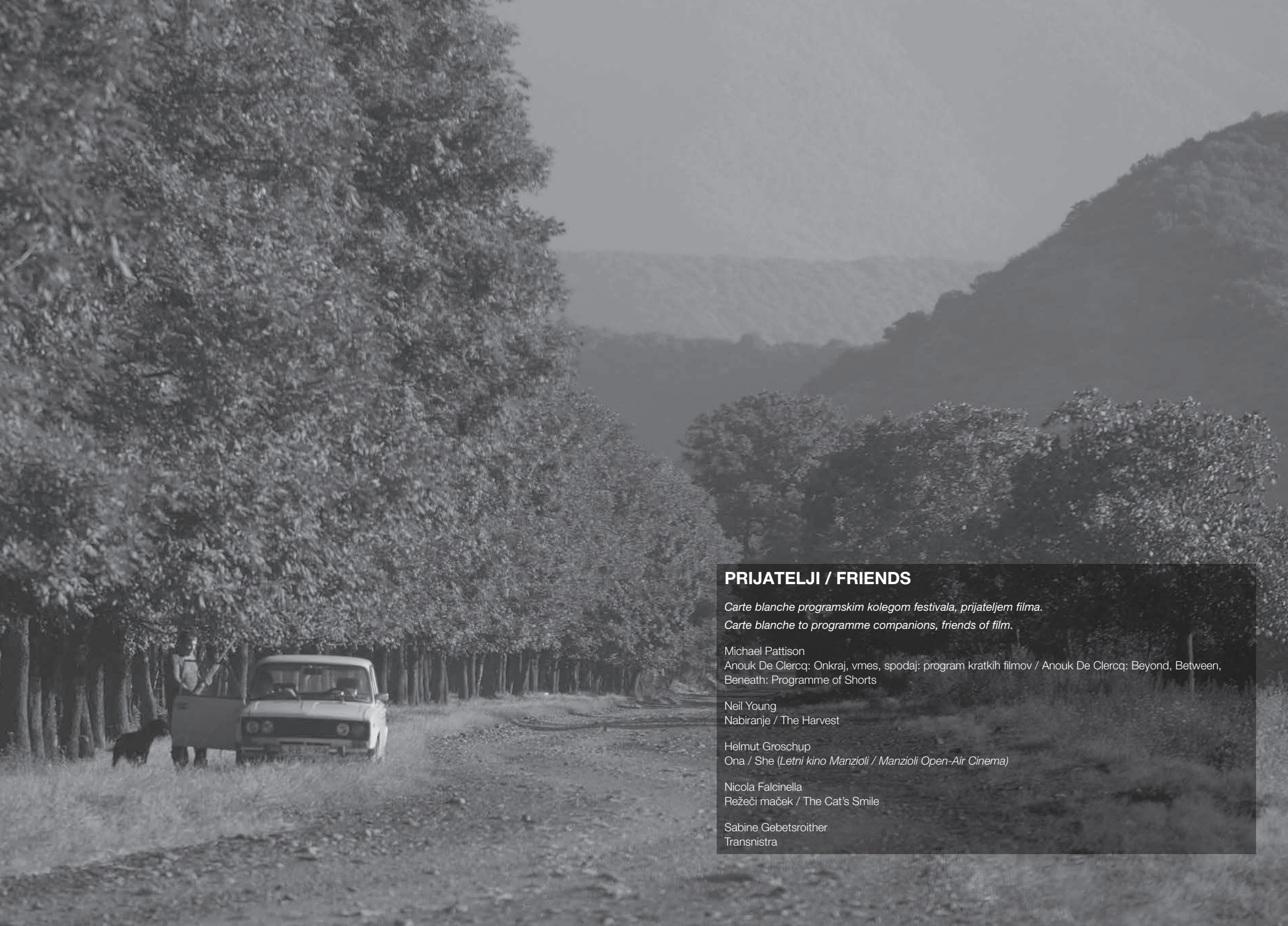
Čeprav se dokumentarec izogne sedanosti, problematičnemu upravljanju s Tomosom v '90 in zatonu v 21. stoletju, pa ne gre spregledati še ene implikacije njegove pozicije: naivno bi ga bilo dojemati kot zgolj eskapističen pobeg pred sedanostjo in posledično glorificiranje preteklosti, saj izvede pomembno performativno gesto ravno s tem, da ne prikaže »objektivnega« razpada Tomosa, ampak na pogorišču najde še tlečo zapuščino, blagovno znamko oz. nek duh, ki kljub stečaju podjetja še živi in zahteva, da se je ne prepusti propadu. Zdi se, da želi *Tomos: Narejeno v Jugoslaviji* – tudi ali pa predvsem s svojo nostalgичno, mitologizirajočo pozicijo – predvsem opozoriti, da ima Tomos prevelik kulturni in simbolni kapital, da bi ga prepustili pozabi in slabim gospodarskih odločitvam.

Robert Kuret

the past, the documentary makes a myth or cult out of Tomos, which is also the best commentary on the Tomos' present: all its glory originates in the times past.

Although the documentary evades the present, the problematic management of Tomos in the 1990s and its demise in the 21st century, there is another implication of its situation that should not be overlooked: it would be naive to consider it a simple escapist excursion from the present and subsequent glorification of the past. It makes an essential performative gesture by not showing the "objective" disintegration of Tomos, but finding living legacy, the brand, in the ashes: a spirit that lives on despite the bankruptcy and demands for the brand not to be let to disintegrate. It is also with its position of nostalgia and myth-making or mostly because of it that the documentary *Tomos: Made in Yugoslavia* seems to be warning against Tomos having too much of cultural and symbolic capital to be left forgotten and subject to bad economic decisions.

Robert Kuret



PRIJATELJI / FRIENDS

Carte blanche programskim kolegom festivala, prijateljem filma.

Carte blanche to programme companions, friends of film.

Michael Pattison

Anouk De Clercq: Onkraj, vmes, spodaj: program kratkih filmov / Anouk De Clercq: Beyond, Between, Beneath: Programme of Shorts

Neil Young

Nabiranje / The Harvest

Helmut Groschup

Ona / She (*Letni kino Manzioli / Manzioli Open-Air Cinema*)

Nicola Falcinella

Režeči maček / The Cat's Smile

Sabine Gebetsroither

Transnistra

ANOUK DE CLERCQ: ONKRAJ, VMES, SPODAJ: PROGRAM KRATKIH FILMOV / ANOUK DE CLERCQ: BEYOND, BETWEEN, BENEATH: PROGRAMME OF SHORTS



DIRIGENT/CONDUCTOR, Belgija/Belgium, 2004, 2'

PETIT PALAIS, Belgija/Belgium, 2002, 14'

OH, Belgija, Francija/Belgium, France, 2010, 8'

PORTAL, Belgija/Belgium, 2002, 14'

SONAR, Belgija/Belgium, 2001, 2'

ŠVIST/WHOOSH, Belgija/Belgium, 2001, 13'

JAZ +/-ME +, Belgija/Belgium, 2004, 5'

Z nekaj izjemami je črno-bela tehnika zaščitni znak Anouk De Clercq. Ustvarjanje filmov v tej tehniki ne predstavlja le osrednjega zanimanja belgijske umetnice, pač pa tudi strukturirajoče sredstvo, ustvarjalni princip in omejitev, ki določa formalno urejenost avdiovizualnega jezika. Tu gre nedvomno za filmsko ustvarjanje neomajne predanosti: vsak prispevek dobi pomen od drugih, hkrati pa tudi sam da pomen drugim. Variacije na temo, kot se reče.

V filmih Anouk De Clercq je prostor ustvarjen prek jasnosti binarnega sistema, ki temelji na oblikah in je značilen za klavirske tipke: obstajajo bele in črne barve in globina. Prostor ima dvojni pomen: tako kot skrbna kompozicija proizvede iluzijo horizontov in osi, tudi dela sama nenehno govorijo o tem, kaj bi lahko bilo onkraj znanih svetov ali med oziroma pod njimi. Medtem ko bi en film lahko nakazoval planetarne orbite, pa drugi evocira podpovršinsko globino. Téma se pojavlja v taki meri, da postane neodvisna stvar – objekt, ki naj ga preučujemo, postavimo pod drobnogled in preiskujemo. Vzklični in onomatopoeični mononimi, kot sta *Švist* ali *Oh*, kažejo na zanimanje za »stvarnost«, *ontologijo* prostora, ki pa je vseeno opredeljena prek nespecifičnega. Naslovi, kot sta *Portal* in *Sonar*, pa po drugi strani namigujejo na samozavedno vednost o filmu kot mediju prenosne neposrednosti: plovilu v drugo sfero.

Gre za gradnjo sveta prek minimalizma, sugestivnosti, abstraktnega. Gledamo pokrajino ali njeno površino? Uporaba besedila v delu Anouk De Clercq – naj bo to govorjeno/slišano ali napisano/brano – porodi napetost med utelešenim in breztelesnim, med prisotnostjo in odsotnostjo,

With few exceptions, Anouk De Clercq has made monochrome her thing. Creating films in black and white is not merely a continuing point of interest for the Belgian artist. It is also a structuring device, a default policy, a delimitation that determines the formal arrangement of the audiovisual language therein. This is a cinema, no doubt, of unwavering commitment: each individual entry takes meaning from – and adds meaning to – the others. Riffs, as we say, on a theme.

In De Clercq's films, space is created via the shape-based, piano-key clarity of a binary system: there are whites, there are blacks, there is depth. Space has dual meaning: just as the illusion of horizons and axes are produced through compositional care, the works themselves speak repeatedly to what might lie beyond – or between, or beneath – the worlds that we know. While one film might suggest planetary orbits, another evokes the subsurface deep. Darkness features to such an extent that it becomes its own thing – an object to be studied, scrutinised, searched. Indeed, exclamatory and/or onomatopoeic mononyms such as *Whoosh* or *Oh* point to an interest in "thingness", to an ontology of space that is defined nevertheless through the non-specific. Titles such as *Portal* and *Sonar*, on the other hand, hint at a self-conscious knowledge of cinema as a medium of transportive immediacy: vessel to another realm.

This is world-building through minimalism, suggestion, the abstract. Are we viewing landscape, here, or its surface? The use of text in De Clercq's work – whether spoken/heard or written/read – gives rise to a tension between the embodied and the disembodied, between presence and absence, the narrated and the innate. While the Belgian's work

ANOUK DE CLERCQ

Anouk de Clercq (1971) je leta 2005 prejela nagrado Illy na sejmu Art Brussels, leta 2014 pa častno omembo na Prix Ars Electronica. Je ustanovna članica bruseljske produkcijske in distribucijske platforme Auguste Orts. Njena dela so bila razstavljeni v Tate Modern, Centre Pompidou, Museo Nacional Centro de Art Reina Sofia, MAXXI in Centre d'Art Contemporain Genève in prikazana na filmskih festivalih, kot so Berlinale, Rotterdam in 25 FPS.

Anouk de Clercq (1971) received the Illy Prize at Art Brussels in 2005 and the Prix Ars Electronica Honorary Mention in 2014. She is also a founding member of Auguste Orts, a production and distribution platform operating out of Brussels. She exhibited her art at Tate Modern, Centre Pompidou, Museo Nacional Centro de Art Reina Sofia, MAXXI and Centre d'Art Contemporain Genève and at film festivals such as the Berlinale, Rotterdam and 25 FPS.



pripovedovanim in inherentnim. Medtem ko umetnično delo namiguje na nekaj podobnega avtobiografskemu, to počne na nefigurativne načine; glas, če ga lahko tako imenujemo, je nenavadno nezasidran, neoseben, nesnoven. Z umestitvijo sebstva v pokrajino, ki so hkrati razumljive in begajoče, Anouk De Clercq dejansko zasnuje film, ki postavlja temeljna vprašanja o mehaniki njegovega gledanja, pozicioniranja in razumevanja.

teases at something resembling the autobiographical, it does so in non-figurative ways; voice, if we can call it that, is strangely unmoored, impersonal, immaterial. Indeed, by situating the self within landscapes that are simultaneously comprehensible and disorienting, De Clercq maps a cinema that poses fundamental questions about the mechanics of viewing, positioning and understanding it.

Michael Pattison

Michael Pattison

NABIRANJE / MOSAVALI / THE HARVEST



Gruzija/Georgia, 2019

režija/directed by Misho Antadze **fotografija/cinematography** Alexander Girav **zvok/sound** Beso Kacharava **montaža/editing** Misho Antadze, Daphne Rosenthal **producent/producer** Melissa Demetras, Natia Gulashvili **produkcija/production** CineMark, Pantheon Pictures **distribucija/distribution** CineMark

format/format DCP **dolžina/running time** 70'

Bitcoin? Za kaj je *dober*? Za absolutno nič? No, ne čisto. Sumljiva in begajoče zapletena kriptovaluta, s katero verjetno povsem odprto »trgujejo« v dvomljivem nočnem klubu v vašem mestu, je, če nič drugega, navdihnila ta osupljivi umetniški dokumentarec, zadnje delo plodne in izjemne domišljije gruzijskega filmarja Misha Antadzeja. Pred petimi leti je ta v Tbilisiju rojeni filmski antropolog pri zgolj 21 letih postal eden najmlajših režiserjev, ki so se s svojim (nekratkim) filmom predstavili na prestižnem Viennalu, ko je bil njegov 67-minutni kompendij najdenih posnetkov *The Many Faces of Comrade Gelovani* (2014; o gruzijskem igralcu, ki si je v Sovjetski zvezi zgradil kariero z igranjem Stalina na velikem platnu) prikazan na uveljavljenem avstrijskem festivalu. Ta film je posnel, ko je na legendarnem California Institute of the Arts (CalArts) študiral pri takih velikanih, kot sta James Benning in Thom Andersen. Od takrat je potoval po svetu, in sicer od ZDA nazaj v svojo domovino, potem pa v Amsterdam, kjer trenutno nadaljuje s svojim študijem.

S svojim zadnjim filmom, ki se je januarja v Rotterdamu priklonil toplim odzivom, nas popelje v resnično »skrit« kotichek Gruzije, da bi razkril nenavaden, fascinanten presek starodavnega in ultramodernega. V ruralnem območju Kahetija se kmetje, ki so v denarni stiski, njihov tradicionalni način življenja pa je v zatonu, vedno bolj obračajo k vzdrževanju računalniško-tehnološke infrastrukture. V mnogih izmed njihovih staromodnih hlevov ni več štirinožnih sesalcev, pač pa se iz njih sliši zven nevpadljivega brnenja strojev, katerih računanje je ključno za neštete interakcije, s katerimi se »rudari« valuta bitcoin. Na srečo ne potrebujemo nobenega

Bitcoin, huh? What is it *good for*? Absolutely nothing? Well, not quite. The shady and bafflingly byzantine cryptocurrency – which is probably being "traded" quite openly at a dodgy nightclub in your city – has, if nothing else, inspired this remarkable artistic documentary, the latest fruit of Georgian filmmaker Misho Antadze's fertile and prodigious imagination. Five years ago, aged just 21, the Tbilisi-born kino-anthropologist became one of the youngest directors ever to have a (non-short) film at the prestigious Viennale when his 67-minute found-footage compendium *The Many Faces of Comrade Gelovani* (2014; about the Georgian actor who made a career as the USSR's big-screen Stalin) played at the long-running Austrian festival. He made that film when studying under the likes of James Benning and Thom Andersen at the legendary California Institute of the Arts (CalArts), and since then he has trotted the globe from the USA back to his native land and now to Amsterdam, where he continues his studies.

Now, via his latest film, which bowed to warm reactions at Rotterdam in January, Antadze takes us to a truly "hidden" corner of Georgia to expose an unlikely, compelling intersection of the ancient and the ultra-modern. In the rural area of Kakheti, cash-strapped farmers, their traditional way of life in decline, are increasingly turning to the maintenance of computer-tech infrastructure. Many of their old-school barns are now devoid of quadruped mammalian life, instead thrumming to the low-key hum of the machines whose computations are crucial to the myriad interactions by which Bitcoin is "mined" and therefore thrives. Fortunately, no knowledge of this esoteric field is needed to appreciate a ruminative,

MISHO ANTADZE

Misho Antadze (1993) je študiral film in video na Arts Institute of California (CalArts). Leta 2014 je njegov film *The Many Faces of Comrade Gelovani* doživel premiero na Viennalu. V ZDA je delal kot montažer, prevajalec in režiser. Njegovi kratki filmi so bili prikazani na filmskem festivalu Ann Arbor, L'Age d'Or v Bruslju in drugih. Antadze snema opazovalne esejске filme.

Misho Antadze (1993) studied Film and Video Arts at the Arts Institute of California (CalArts). In 2014, his film *The Many Faces of Comrade Gelovani* premiered at Viennale. He worked in the USA as an editor, translator and director. His shorts have been shown at Ann Arbor Film Festival, L'Age d'Or Brussels and others. He makes observational essay films.



znanja o tem ezoteričnem polju, da bi cenili to razmišljujočo, subtilno humorno kroniko prilagajanja in podjetnosti. Eno vrsto »nabiranja« zamenja druga.

»Antadzejeva prejšnja dela so bila vizualno osupljiva, njihova atmosfera pa je bila bogata,« je zapisal kritik Rohan Crickmar, »in *Nabiranje* sledi podobnemu slogu.« V tesnem sodelovanju s svojim pogostim sodelavcem, nadarjenim mladim snemalcem Alexandrom Giravom, Antadze z enostavnimi sredstvi, minimalnim dialogom in kratko dolžino spretno pričara sanjsko, a konkretno potopitev v nekakšno fantomsko, vmesno cono, ki je hkrati očarljivo odmaknjena in vendar »priključena« v najbolj pereče globalne ekonomske tokove. Rezultat je eden letošnjih najbolj edinstvenih evropskih dokumentarcev: na to lahko stavite svoj poslednji cent.

drily humorous chronicle of adaptation and enterprise. One kind of "harvest" is thus replaced by another.

"Antadze's previous works have been visually arresting and rich in atmosphere," wrote critic Rohan Crickmar, "and *The Harvest* continues in this vein." Working in close tandem with his frequent collaborator, the talented young cinematographer Alexander Girav, Antadze – via simple means, minimal dialogue and a brisk running-time – deftly conjures a dreamy but concrete immersion into a kind of a phantom, in-between zone, at once quaintly remote and yet "plugged in" to the most urgent of global economic currents. The result is one of the year's most distinctive European documentaries: you can bet your bottom dollar.

Neil Young

Neil Young



Indija/India, 2018

režija/directed by Shaji N. Karun **scenarij/screenplay** Thathamangalam D. Ramakrishnan **fotografija/cinematography** M. J. Radhakrishnan **glasba/music** Sreevalsan J. Menon, Isaac Thomas Kottukappally **zvok/sound** Krishnan Uni **montaža/editing** Sreekar Prasad **igrajo/cast** Shane Nigam, Maya Menon, Kani Kusruti **producent/producer** A. V. Anoop **produkcija/production** A V A Productions

format/format DCP **dolžina/running time** 109'

»Shaji N. Karun se je vrnil,« so zapisali v indijskem časopisu. *Ona* je njegov prvi film po letu 2013. Vseh šest njegovih prejšnjih filmov je bilo nagrajenih tako na indijskih festivalih kot na tujem. Njegov prvi celovečerec *Rojstvo* (Piravi, 1988) je prejel nagrade v Cannesu in Locarnu, *Moje* (Swaham, 1994) pa je bil nominiran v canskem tekmovalnem programu. Zelo ponosni smo, da lahko na letošnji izdaji Kino Otoka skupaj z Mednarodnim filmskim festivalom v Innsbrucku predstavimo njegov sedmi celovečerec *Ona*. Shaji je gostoval že na prvi izdaji Kino Otoka leta 2004, v Izolo se je vrnil leta 2013, obiskal pa nas bo tudi letos. Na Kino Otoku bo *Ona* doživela svojo evropsko premiero.

Ona je film o moči domišljije, ki je s to tudi posnet. V njem spremljamo odnos med slikarjem Vasujem in nevidno morskoteklico Mayo. Toda na žalost se izkaže, da Maya ni zares morska deklica, pač pa duh posiljene ženske.

Shaji N. Karun je eden najbolj nekomercialnih filmarjev, ki sem jih spoznal. Za svoje filme potrebuje čas, a vedno znova jih posname na način, ki me vsakič hkrati zmede in razveseli. Ima mojstrsko sposobnost, s katero pretvori sanje v podobe, in kar naenkrat se najdemo sredi *Slik z razstave* Modesta Mussorgskega, kjer ima vsaka slika svoj pomen in predstavlja pomembno umetniško delo. *Ona* je film o odnosu med moškimi in ženskami, med provinco in metropolitanskim središčem. Prav tako je film o različnih podobah lepote. Da bi razložil lepoto nevidne morske deklice, uporabi računalniško ustvarjene podobe, ki predstavljajo tudi nezavedno, izvor sanj – morda. Nihče ne ve, od kod prihajajo sanje, vendar jih Shajjeva fotografija naredi vidne

"Shaji N. Karun is back," wrote an Indian newspaper. *She* is his first new film since 2013. All his previous six films were awarded both at Indian festivals and abroad. *Birth* (Piravi, 1988), his first feature film, was awarded in Cannes and Locarno. *My Own* (Swaham, 1994) was nominated in Cannes Competition. Together with the International Film Festival Innsbruck, we are very proud to present his seventh feature film *She* at Kino Otok – Isola Cinema. Shaji was already a guest at Isola Cinema's first edition in 2004, he returned to Izola in 2013 and will be back again this year. At Isola Cinema, *She* will be screened for the first time in Europe.

She is a film made with and about the power of imagination. We follow the communication between the painter Vasu and the invisible mermaid Maya. But, sadly enough, it turns out that she is not really a mermaid but the ghost of a raped woman.

Shaji N. Karun is one of the least commercial filmmakers I have ever met. He needs his time to produce a film in a way that makes me simultaneously confused and happy every time. He has the great skill to put dreams into pictures and then you find yourself in the middle of Mussorgsky's *Pictures at an Exhibition*, where every picture has its meaning and is an important piece of art. *She* is a film about the relationship between men and women, between the province and the metropolitan centre. It is also a film about different images of beauty. To explain the beauty of the invisible mermaid, he uses computer generated images, which also represent the unconscious, the origin of dreams – maybe. Nobody knows where dreams come from, but Shaji's photography makes them visible and real – at least

SHAJI NEELAKANTAN KARUN

Shaji Neelakantan Karun (1952) je indijski režiser in direktor fotografije. Najbolj znan je po svojih nagrajenih filmih *Rojstvo* (Piravi, 1988), *Moje* (Swaham, 1994), *Pilgrimage* (Vanaprastham, 1999) in *Sailor of Hearts* (Kutty Srank, 2009). Njegov prvenec *Rojstvo* je prejel posebno omembo žirije za zlato kamero na canskem filmskem festivalu leta 1989. Prav tako je za *Moje* in *Pilgrimage* prejel filmsko nagrado zvezne države Keralo za najboljšo režijo.

Shaji Neelakantan Karun (1952) is an Indian film director and cinematographer. He is best known for his award-winning films *Birth* (Piravi, 1988), *My Own* (Swaham, 1994), *Pilgrimage* (Vanaprastham, 1999) and *Sailor of Hearts* (Kutty Srank, 2009). His debut film *Birth* won the Caméra d'Or – Mention d'honneur at the 1989 Cannes Film Festival. He also won two Kerala State Film Awards for Best Director for his films *My Own* and *Pilgrimage*.



in realne – vsaj za kratek trenutek v času. Verjemite v moč sanj, a jih nikoli ne skušajte ujeti – mislim, da je to tisto, kar bi Shaji rad povedal. *Ona* me malo spominja na Hitchcocka in argentinskega režiserja Elisea Subiela, ki je prav tako spajal sanje in resničnost. Shajjevi filmi so počasni filmi, ki ne spadajo v nobeno kategorijo – snema t. i. *longsellerje*, ki se bodo gledali in prodajali tako danes kot čez deset let. Zato njegovo delo cenim toliko kot včasih neprijjubljene filme Godarda, Pasolinija, Roche in drugih velikih zvezd svetovnega filma. Pristrčno vas vabim, da 109 minut svojega življenja potopite v Shajjeve fantastične vizije.

Potem ko je malijski filmar Moussa Sene Absa na Kino Otoku leta 2004 videl Shajjevo *Rojstvo*, je izjavil: »Videl sem film v malajalščini s slovenskimi in nemškimi podnapisi. Razumel nisem niti besede, a sem razumel vse.«

Helmut Groschup

Član mednarodnega odbora Kino Otoka in direktor mednarodnega filmskega festivala v Innsbrucku

Posebna zahvala Helmutu Groschupu za predanost, s katero od samih začetkov pomaga ohranjati plodno sodelovanje med festivaloma. Naj živi Kooperativa!

V sodelovanju z Mednarodnim filmskim festivalom v Innsbrucku.

for a short moment in time. Believe in the power of dreams, but never try to catch them – I think this is what Shaji wants to say. *She* reminds me a bit of Hitchcock and the Argentinean director Eliseo Subiela, who also mixed dreams with reality. Shaji's cinema is a slow cinema that does not fit in any category – he produces the so-called long-sellers. You can watch and sell them now or in ten years. That is why I appreciate his work as much as the sometimes unbeloved films by Godard, Pasolini, Rocha and other big stars of world cinema. I warmly invite you to immerse 109 minutes of your life into Shaji's fantastic visions of cinema.

After seeing Shaji's *Birth* at the 2004 edition of Isola Cinema, the Malian filmmaker Moussa Sene Absa said: "I saw a film in Malayalam with Slovenian and German subtitles. I didn't understand a word, but I understood everything."

Helmut Groschup

Member of International Board of Kino Otok Director of International Film Festival Innsbruck

Special thanks to Helmut Groschup for his dedicated spirit that has been keeping alive a fruitful collaboration between the two festivals from the very beginning. Long live Kooperativa!

In collaboration with the International Film Festival Innsbruck.

REŽEČI MAČEK / IL SORRISO DEL GATTO / THE CAT'S SMILE



Režeči maček. Peti projekt, ki je nastal v sodelovanju italijanskega režiserja Maria Brente in Belgijke Karine de Villers. Potovanje brez dialogov po sodobni družbi. Naslov kot aluzija na *Alice v čudežni deželi*. Dokumentarec brez govorjenja. Le kratka pasaža o materiji in antimateriji ter izvoru veselja, ki jo prebere igralec Marco Paolini. Opazanja o tem, kar lahko vidimo vsak dan ali česar morda sploh ne opazimo. Film o brezdomcih in ljudeh, ki živijo na margini, migrantih, krošnjarijih, klatežih, pastirjih in pouličnih umetnikih. Med potovanjem, na katerem nikoli ne veš, kaj te čaka, morajo gledalci ostati odprti in raziskati nepričakovano.

Dokumentarec postavlja številna vprašanja. Kaj je resničnost? Kdo smo v odnosu do drugih? Kaj je raznolikost? Kam smo namenjeni? Zakaj smo nevarni? V *Režečem mačku* smo vsi del celote, povezani prek tistega, kar nam je skupno, vendar živimo v svetu, ki ljudi pogosto marginalizira. Režiserja obzirno opazujeta številne brezdomce in brezdomke v mestih, ki so videti enaka. Snemala sta v Rimu, Bruslju, Parizu, Montrealu in drugod, a je na nek način videti, kot bi bilo vse to eno mesto številnih nasprotij. Podobe nebotičnikov, gradbišč ali odpadnih materialov so postavljene druga ob drugo glede na podobnosti in nasprotja, a ne na tradicionalen način, temveč se montaža v neprekinjenem toku naslanja na občutja in čustva. Tu so še ljudje s svojimi začasnimi bivanjskimi stanji in čakalji, vsi del sveta, za katerega se zdi, da jih izključuje.

Brenta in de Villers, ki sta tudi sicer par, sta soavtorja in delata skupaj, le da se prvi večinoma posveča kameri, druga pa montaži. Film je precej drugačen od njunih prejšnjih, saj nima jasne zgodbe

Italija/Italy, 2018

režija/directed by Mario Brenta, Karine de Villers **fotografija/cinematography** Mario Brenta **glasba/music** Brian Finatti **zvok/sound** Yann Vu **montaža/editing** Karine de Villers **producent/producer** Francesco Bonsembiante **produkcija/production** Jolefilm **distribucija/distribution** Jolefilm

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

The Cat's Smile is the fifth collaboration between Italian director Mario Brenta and Belgian Karine de Villers. A journey without dialogue into our present society. The title comes from *Alice in Wonderland*, quoted in the beginning. A documentary with no commentaries, just a few lines of text read by actor Marco Paolini, about matter and antimatter and the origins of the Universe. It is an observation on what we can see every day or we can't see at all, a film about the homeless and people living on the margins, migrants, peddlers, clochards, shepherds and street artists. During a trip where you never know what's next, the audience has to stay open and discover the unexpected.

The documentary poses many questions: What is reality? Who are we in the relationship with others? What is diversity? Where are we heading for? Why are we precarious? In *The Cat's Smile*, we all are part of a whole, united by common things, living in a world that often marginalises people. The directors observe with discretion many homeless men and women in cities that all look the same: they shot in Rome, Brussels, Paris, Montreal and other places but, in a way, it's like the same city with many contrasts. Images of skyscrapers, building sites or scraps are juxtaposed by analogies and contrasts, not in a classical way, but with an editing driven by sentiments and emotions, in a continuous flow. And then there are human beings, with their temporary existential conditions and waitings, all belonging to a world that seems to exclude them.

Brenta and de Villers, also a couple in real life, are co-authors and work together, but the former mostly deals with photography and latter with editing. This

MARIO BRENTA, KARINE DE VILLERS

Mario Brenta (1942) je režiser, scenarist in direktor fotografije. Njegovi filmi so bili prikazani na najpomembnejših mednarodnih filmskih festivalih (Cannes, Benetke, Berlinale itn.) in so prejeli veliko nagrad in priznanj.

Karine de Villers (1965) je režiserka in montažerka. Z Mariom Brento je začela sodelovati leta 2010 in od takrat sta sodelovali pet filmov. Med njenimi prejšnjimi deli, ki so vsa dokumentarna, so: *I'm Your Neighbour* (Je suis votre voisin, 1990), *How I See Her* (Comme je la vois, 2001) and *Luc de Heusch, Wild Thinking* (Luc de Heusch, une pensée sauvage, 2007).

Mario Brenta (1942) is a film director, scriptwriter and director of photography. His films have been presented at the most important international film festivals (Cannes, Venice, Berlinale...) and awarded many prizes and recognitions. Karine de Villers (1965) is a film director and editor. She started her collaboration with Mario Brenta in 2010 and they co-directed five films. Some of her previous works, all documentaries, are: *I'm Your Neighbour* (Je suis votre voisin, 1990), *How I See Her* (Comme je la vois, 2001) and *Luc de Heusch, Wild Thinking* (Luc de Heusch, une pensée sauvage, 2007).

ali poudarka, je predvsem raziskovanje z določenimi namigi, čeprav se morda navezuje tudi na kaj iz njune preteklosti, kot na primer *Calle de la pietà* (2010) in *Agnus dei* (2011). Ni ga mogoče opredeliti kot navaden opazovalni dokumentarec: čeprav avtorja brez vmešavanja snemata vsakodnevno življenje svojih likov, montaža vzpostavi zgodbo in poskrbi za smisel. Režiserja ničesar ne pojasnjujeta, vendar začitimo, da skupaj živimo na planetu, kjer je težko najti logiko in razloge in kjer se vse dogaja brez našega nadzora.

film is pretty different from their previous ones; there is no clear story or focus, it is more of an exploration with suggestions, even if there's something from their past, such as *Calle de la pietà* (2010) and *Agnus dei* (2011). It's not definable as an usual observational documentary, because, even if the filmmakers film without interference the daily life of their characters, the editing builds the narration and makes sense. The directors give no explanations, but we feel that we are together on a planet where logic and reasons are difficult to find and things happen out of our control.

Nicola Falcinella

Nicola Falcinella

V sodelovanju s festivalom Poklon viziji, ki se je leta 2017 poklonil viziji avtorja z nagrado Darko Bratina.

In collaboration with Omaggio a una visione / Homage to a Vision festival, which presented the author with the Darko Bratina Award in 2017.



TRANSNISTRA



Švedska, Danska, Belgija/Sweden, Denmark, Belgium, 2019

režija/directed by Anna Eborn **scenarij/screenplay** Anna Eborn
fotografija/cinematography Virginie Surdej **glasba/music** Walter Hus
zvok/sound Thomas Jaeger, Ted Krotkiewski **montaža/editing** Anna Eborn
nastopajo/featuring Tatyana Lipovskaya **producent/producer** David Herdies, Michael Krotkiewski
koproducent/co-producer Katja Adomeit, Hanne Phlypo **produkcija/production** Momento Film
koprodukcija/co-production Adomeit Film, Clin d'oeil films
distribucija/distribution CAT&Docs, Swedish Film Institute
format/format 16-mm **dolžina/running time** 93'

Zadnji film Anne Eborn, ki je požel veliko pohval, je fascinanta zgodba o odrasčanju, razpoloženski film v zapomnljivem vizualnem jeziku. *Transnistra*, ki jo večinoma označujejo za dokumentarec, na določenih točkah prehaja iz dokumentarnega v fikcijo. Režiserkin zanimiv filmski tok ustvari lirčno dokumentarno zgodbo, ki preseže meje konvencionalne dokumentaristike. Izbira zrnat 16-mm kamere, s katero je iz roke snemala Virginie Surdej, poudari vizualno poetičnost, inherentno filmu, tako kot izbira čutne, neke vrste pop glasbe. Vse to se izvrstno sklada z Anninim prikazom enega leta v življenju skupine najstnikov.

V svojem prostem času se pet fantov in dekle družijo na podežlju, plavajo v bližnji reki ali pa čas preživljajo na gradbiščih oziroma napol dokončanih postsovjetskih ruševinah. Anni Eborn, ki najstnikom sledi skozi štiri letne čase, uspe ujeti izmuzljive, a dragocene trenutke nedolžnosti, za katere se zdi, da obstajajo zunaj prostora in časa. Vendar v resnici – in to dejstvo je še bolj presenetljivo – ta skupina mladostnikov živi v delu Evrope, ki se sooča z geopolitičnimi izzivi na presečišču Rusije in zahodnega sveta.

Prihodnost Transnistrije, države, ki se je odcepila od Moldavije po državljanski vojni leta 1992, je tako negotova kot prihodnost prikazanih mladostnikov. Brez priznanja mednarodne skupnosti ni »prava« država in zato prestaja krizo identitete v svoji poziciji med Moldavijo in Ukrajino ter pod zaščito Rusije. Zdi se, kot bi bili tako država kot najstniki nekako izključeni iz resničnega sveta – njihovo življenje se zdi odraz političnega stanja, oboje stoji na mestu.

Anna Eborn's latest highly acclaimed film is a captivating coming-of-age story, an atmospheric film with a memorable visual language. Mostly labelled as a documentary, *Transnistra*, at some points, shifts from documentary to fiction. Eborn's intriguing cinematic flow creates a lyrical documentary tale that goes beyond the boundaries of conventional documentary filmmaking. The choice of the gritty 16mm camera – handheld by Virginie Surdej – emphasises the visual poeticism inherent in the film, as does her choice of music: sensual and some kind of pop. This blends in perfectly with her portrayal of a year in the life of a group of teenagers.

In their free time, five boys and a girl hang out in the countryside, swim in the nearby river or spend time at construction sites or half-finished post-Soviet ruins. Following their moves through four seasons, Eborn succeeds in capturing elusive, but precious moments of an innocence that seem to exist outside space and time. But in reality – and this fact is even more surprising – this group of youngsters lives in a part of Europe that faces hard geopolitical challenges at the intersection between Russia and the Western world.

The future of Transnistria, a country that split off from Moldova after a civil war in 1992, is as uncertain as the future of the depicted youngsters. Lacking acknowledgement by the international community, it is not a "real" state and is therefore undergoing an identity crisis, sitting between Moldova and the Ukraine, under the protective shield of Russia. It seems as if the country and the teenagers are somehow locked out from the real world – their life seems to be a reflection of the political condition, both are on hold.

ANNA EBORN

Anna Eborn (1983) je umetnica in samouka filmarka. Njen celovečerni prvenec *Pine Ridge* je bil prikazan v uradnem programu beneškega filmskega festivala leta 2013, leta 2014 pa je prejel nagrado za najboljši nordijski dokumentarec na mednarodnem filmskem festivalu v Göteborgu. Njen zadnji film *Transnistra* (2019) je prejel nagrado VPRO na letošnjem filmskem festivalu v Rotterdamu in nagrado za najboljši nordijski dokumentarec na filmskem festivalu v Göteborgu.

Anna Eborn (1983) is an artist and autodidact filmmaker. Her debut feature length, *Pine Ridge*, was selected in the Official Selection at the Venice International Film Festival 2013 and won best Nordic documentary at the International Film festival in Gothenburg in 2014. Her latest film *Transnistra* won the VPRO Award during the 2019 International Film Festival Rotterdam (IFFR) and the Dragon Award of Best Nordic Documentary at Göteborg IFF 2019.



Ni čudno, da ključna figura skupine, šestnajstletna Tanja, sanja o boljšem življenju v Atenah. Je nad fanti in »bando« drži skupaj. Spogledljiva in včasih zahtevna Tanja hrepeni po prepoznavanju, zapleta se v ljubezenska razmerja, a vendar skrbi za druge, posebej šibkejš, kot je Tolja, ki najverjetneje nikoli ne bo mogel zapustiti Transnistrije zaradi svojih motenj vida in govora. S predstavitvijo Tanje kot močne narativne niti in trmaste vodje, ki se zapleta v razmerja, fant pa ima nekje drugje, Anni Eborn uspe ustvariti podobo skoraj odrasle ženske brez predsodkov in daleč od obsojanja in moraliziranja. Tanja, njeni prijatelji in njena domovina iščejo svojo identiteto, mi pa nedvomno iskreno upamo, da jim bo uspelo.

No wonder that the key figure of the group, the 16-year-old Tanya, dreams of a better life in Athens. She is above the boys; she keeps the "gang" together. Flirting, sometimes demanding, she longs for recognition; she has affairs, but nevertheless cares for others, especially for the weaker ones, for Tolya, who, most likely, will never be able to leave Transnistria due to his sight and speech impediments. In presenting Tanya as a strong narrative thread and a headstrong leader, who has affairs and a boyfriend somewhere else, Anna Eborn manages to create an image of an almost grown-up woman without any prejudices, an image that is anything but judgemental or moralizing. Tanya, her friends and her homeland are searching for their identity; while we, without doubt, truly hope that they succeed.

Sabine Gebetsroither

Sabine Gebetsroither



SILVANOV ZALIV / SILVAN'S BAY

Poklon kinotekam, skrbnikom cinefilije in ljubezni do filma.

An homage to cinematheques, custodians of cinephilia and the love of film.

Čas se je ustavil / Time Stood Still (Letni kino Manzioli / Manzioli Open-Air Cinema)

ČAS SE JE USTAVIL / IL TEMPO SI E' FERMATO / TIME STOOD STILL



Italija/Italy, 1959

režija/directed by Ermanno Olmi **scenarij/screenplay** Ermanno Olmi **fotografija/cinematography** Carlo Bellerio **glasba/music** Pier Emilio Bassi **zvok/sound** Giovanni Pegoraro **montaža/editing** Carla Colombo **igrajo/cast** Natale Rossi, Roberto Seveso, Paulo Quadrucci **producent/producer** Alberto Soffientini **produkcija/production** Edisonvolta

format/format CinemaScope Totalscope **dolžina/running time** 83'

Ermanno Olmi je z nenehno razvijajočo se izvirno (dokumentarno in igrano) filmsko govorico krepkega pol stoletja bogatil zgodovino filma, pri tem pa senzibilnost gledalcev uglaševal s filmi, ki so prežeti s temelji človekovega bivanja: s človečnostjo, osamljenostjo, ljubeznijo ... in, nenazadnje, s pravili različnih družbenih struktur in razmerji znotraj njih.

Čas se je ustavil je začel nastajati kot naročeni promocijsko-dokumentarni film o gradnji jeza hidroelektrarne, razvil pa se je v dovršen celovečerni igrani prvenec, posnet z naturščiki v surovem okolju visokogorskih Alp. Film je naročilo podjetje Edison Volta, pri katerem so Olmiju ponudili sredstva za ustanovitev filmske enote, s katero je posnel številne industrijsko-tehnične kratke dokumentarne filme. *Čas se je ustavil* predstavlja zgodbo o trku generacij in o premostitvi prepada med dvema poetikama bivanja. Je nežen in mogočen poklon na videz banalnemu vsakdanjiku slehernikov. Lirične in duhovite podobe vsakdanjih opravil, majhnih gest in toplih nians človeških odnosov, ovite v mogočno prizorišče zasneženih Alp, v prelepi črno-beli fotografiji širokega formata (*Totalscope*) in s precizno režijo skorajda asketskih slikovnih in zvokovnih akcij izrišejo miniaturo o (so)človeškem bivanju. Precizen, a nevsiljiv ritem pripovedi, mizanscene in zvoka ustvari hkrati izjemno komedijo in silovito človeško dramo.

Film bo na letošnjem festivalu, na platnu letnega kina Manzioli, zasijal s čudovite 35-milimetrske kopije – in projekcija bo gledalcem omogočila izkušnjo, za kakršno je bil film ob svojem nastanku namenjen: izkušnjo analognih podob, ki osvetljene drvi pred objektivom brnečega projektorja.

With his constantly evolving original (documentary and fiction) film language, Ermanno Olmi enriched film history for more than half a century, attuning the viewers' sensibilities to cinema's communication with the foundations of human existence: humanity, loneliness, love... and, last but not least, the rules of various social structures and the relations within them.

Time Stood Still started out as a commissioned promotional documentary film about the construction of a hydroelectric dam (it was commissioned by the Edison Volta company, which offered Olmi the establishment of a film unit, for which he made numerous industrial and technical short documentary films), but then developed into an accomplished debut fiction feature, filmed with non-professional actors in a rough environment high in the Alps. The story about the clash between two generations and the bridging of the gap between two poetics of existence is a tender and powerful homage to the seemingly banal everyday of ordinary people. The lyrical and witty images of everyday chores, small gestures and warm nuances of human relations, enveloped in the mighty setting of the snowy Alps and shot in beautiful black-and-white *Totalscope* and with a precise direction of almost ascetic visual and sound actions, trace a miniature on human (co-) existence. The precise, but unobtrusive rhythm of the film's narration, mise-en-scène and sound creates an exceptional comedy and a powerful human drama at the same time.

At this year's festival edition, the film will shine on the screen of the Manzioli Open-air Cinema from a beautiful 35mm print – and the screening will

ERMANNO OLMI

Ermanno Olmi je bil sin kmečkih tovarniških delavcev. V svojem prvem celovečercu *Čas se je ustavil* (Il tempo si è fermato, 1959) je vzpostavil svoj značilno tankočuten slog, zaradi katerega so ga označevali za dediča italijanskega neorealizma. Film je požel tako priznanje, da je Olmi ustanovil lastno produkcijsko hišo ter produciral *Zaposlitev* (Il posto, 1961) in *Zaročenca* (I fidanzati, 1963), preden se je osredotočil na televizijo. Leta 1978 je v Cannesu prejel zlato palmo za *Drevo za cokle* (L'Albero degli zoccoli).

Ermanno Olmi was the son of peasant factory workers. His first feature film *Time Stood Still* (Il tempo si è fermato, 1959) established his distinctively sensitive style that has seen him referred to as the heir of the Italian Neorealist movement. It was greeted with such acclaim that Olmi founded his own production company, producing *The Job* (Il posto, 1961) and *The Fiancés* (I fidanzati, 1963), before concentrating on television. Olmi won the Palme d'Or at Cannes in 1978 for *The Tree of Wooden Clogs* (L'Albero degli zoccoli).



V okviru filmske predstave, v kateri se združijo filmski trak (in na njem delo filmske ekipe), tehnologija, večji kinooperater in, nenazadnje, gledalec – ki pa ni sam, temveč v predstavi uživa z množico raznolikih sogledalcev. Ta otoška projekcija (in tudi nekaj drugih) opozarja na pomembno nalogo ohranjanja filmske dediščine, ki se ji kulturne politike (tudi v Sloveniji) prepogosto posvečajo s površnostjo in ignoranco. Ena izmed pomembnih nalog festivalov (med njimi Kino Otoka) je, da poudarjamo to pereče vprašanje, saj hočemo in moramo mojstrska dela pomembnih glasnikov zgodovine, umetnosti in kulture gledati in prikazovati še dolgo – veličastna, kakršna so bila ob svojem nastanku.

Varja Močnik

enable the viewers to experience the film as it was meant to be experienced when it was made: from analogue images that, illuminated, speed before the lens of a whirling projector and at a film show that brings together a film print (and, on it, the work of the film's cast and crew), technology, a skilled projectionist and, last but not least, the viewer – who is not alone, but enjoys the show with a diverse group of co-viewers. This screening at Isola Cinema (and also a few others) draws attention to the important task of preserving film heritage, which cultural policies (also in Slovenia) too often tackle with carelessness and ignorance. One of the important tasks of festivals (among them Isola Cinema) is to emphasise this pressing issue because we want and have to watch and screen the masterful works by important heralds of history, art and culture for a long time to come – as magnificent as they were when they were made.

Varja Močnik

V sodelovanju s Slovensko kinoteko in Kinoteko v Bologni.

In collaboration with the Slovenian Cinematheque and Cineteca di Bologna.



PODMORNICA / SUBMARINE

*Izbrani filmi in razigrane dejavnosti za otroke, mlade, družine ter filmskovzgojne in pedagoške delavce.
Films and playful workshops chosen specifically for children, youth, families as well as (film) education professionals.*

Los Bando

Maček Muri / Muri the Cat

Vitello

Zverjasec / The Gruffalo

Frišni filmski ulov / Fresh Film Catch

Podmornica za kulturnovzgojne in pedagoške delavce / Submarine for Culture and Education Professionals

LOS BANDO



CHRISTIAN LO

Christian Lo (1977) je režiser filmov za otroke. Njegov celovečerni prvenec *Rafiki* (Bestevenner, 2009) je bil premierno prikazan na Belinalu leta 2010 v sekciji Generation. Tako prvenec kot njegov naslednji celovečerec *The Tough Guys* (De tøffste gutta, 2013) sta bila prikazana po festivalih po vsem svetu, prejela številne nagrade in imela obširno distribucijo. *Los Bando* (2018) je njegov tretji celovečerec.

Christian Lo (1977) is a director of children's films. His feature film debut *Rafiki* (Bestevenner, 2009) premiered in the 2010 Generation section of the Berlinale. Both this film and his second feature, *The Tough Guys* (De tøffste gutta, 2013), screened at festivals around the world, won a number of awards and have been widely distributed. *Los Bando* (2018) is his third feature film.

Najboljša prijatelja, Grim in Aksel, sta vedno sanjala o tem, da bi se udeležila norveškega rockovskega tekmovanja. Grim igra bobne, Aksel poje in igra kitaro, skupaj pa imata bend Los Bando Immortale. Na žalost pa Akslov glas ni najboljši – pravzaprav je grozen. Grim mora hitro najti rešitev, saj je bil bend sprejet na državno glasbeno tekmovanje! Zasedbo bo treba okrepiti, zato pripravita avdicijo za basista. Nanjo se prijavi devetletna čelistka Thilda, in ker je edina prijavljena, je tudi sprejeta. Starejšega kolega Martina prepričajo, da jih odpelje na daljni sever, kjer poteka težko pričakovano rockovsko tekmovanje.

Best friends Grim and Axel have always been dreaming about attending the annual Norwegian National Championships of Rock. Grim is a drummer and Axel is a vocalist and guitarist, and together they have a band, Los Bando Immortale. Unfortunately, Axel's voice is not very good – it is awful, in fact. When they get accepted to the National Championships of Rock, Grim needs to find a solution – quickly. To enhance the band, they hold an audition to find a bass player. Thilda, a cellist aged nine, is the only one to apply and thus becomes a member. They persuade their older colleague Martin to drive them to the north of the country where the hardy awaited competition takes place.

Norveška, Švedska/Norway, Sweden, 2018

režija/directed by Christian Lo **scenarij/screenplay** Arild Tryggestad **fotografija/cinematography** Bjørn Ståle Bratberg **glasba/music** Eirik Myhr **montaža/editing** Arild Tryggestad **igrajo/cast** Tage Johansen Hogness, Jakob Dyrud, Tiril Marie Høistad Berger, Jonas Hoff Oftebro **producent/producer** Trine Aadalen Lo, Nicholas Sando **produkcija/production** Filmbin SA, Original Film, Snowcloud Films **distribucija/distribution** Demiurg

format/format DCP **dolžina/running time** 94'

MAČEK MURI / MURI THE CAT

Slovenija/Slovenia, 2013 (ep. 1), 2017 (ep. 2), 2018 (ep. 3)

Režija/directed by Boris Dolenc (ep. 1), Jernej Žmitek (ep. 2, 3) **likovna zasnova/based on illustrations by** Matej Lavrenčič **scenarij/screenplay** Sandra Ržen, Jernej Žmitek, Boris Dolenc, Kajetan Kovič (avtor Mačka Murija) **glasba/music** Jerko Novak, Lado Jakša, Neca Falk **zvok/sound** Julij Zornik, Jure Strajnar, Žiga Rangus, Jaka Skočir, Igor Iskra, Samo Jurca **animacija/animation** Jeremy Evans, Jure Prek **glas/voice** Marko Mandić, Polona Juh, Jernej Šugman, Alojz Svete, Janez Hočevnar, Bojan Emeršič, Jure Zmec, Violeta Tomič, Nina Valič, Ivo Godnič **produkcija/production** Invida d.o.o. **koprodukcija/co-production** RTV Slovenija **distribucija/distribution** Invida

format/format DCP **dolžina/running time** 10' (ep. 1), 11' (ep. 2), 11' (ep. 3)



JERNEJ ŽMITEK, BORIS DOLENC

Jernej Žmitek (1981) je v okviru lastne produkcije in sodelovanja z drugimi realiziral mnogo filmov, TV reklam, glasbenih videospotov in promocijskih filmov. Njegov režijski prvenec *Cipercoper* (2014) je prejel vesno za najboljši animirani film in nagrado CED za najboljši film po izboru občinstva v programu Slon na Animateki. Boris Dolenc (1982) je režiral več kratkih igranih in animiranih filmov. V podjetju Invida dela kot kreativni direktor in režiser. Njegov film *Wanted* (2013) je prejel vesno za najboljši animirani film.

Through the years, Jernej Žmitek (1981) has worked on a number of films, TV commercials, music videos, and animated promotional videos in own production and collaboration projects. For his debut, *Zipity Zappity* (Cipercoper, 2014), he received the vesna award for best animated film at the Festival of Slovenian Film and the CED audience award for best film in the Elephant children programme at the Animateka animation festival. Boris Dolenc (1982) directed several short fiction and animated films. He is a creative director and director in Invida. His film *Wanted* (2013) was awarded the vesna award for best animated film at the Festival of Slovenian Film.



Miniserija *Muri* je zgodba o vsem dobro poznanih junakih iz knjige *Maček Muri* Kajetana Koviča. V miniseriji so uporabljene tudi pesmi o mačku Muriju, ki jih poje Neca Falk. V popolnoma prenovljeni vizualni podobi se tako srečajo že poznani junaki in glasba ter novi, hudomušni zapleti, ki nasmejijo gledalce vseh starosti.

The *Muri* miniseries tells the story of the well-known protagonists of *Muri the Cat*, a children's book by Kajetan Kovič. Songs of Muri the Cat sung by Neca Falk are also used in the series. Already familiar characters and music are given an updated look and new playful twists that will make the viewers laugh regardless of their age.

VITELLO



Danska/Denmark, 2018

režija/directed by Dorte Bengtson **scenarij/screenplay** Dorte Bengtson, Kim Fupz Aakeson **glasba/music** Philippe Boix-Vives **zvok/sound** John L. Cobban **montaža/editing** Bobbie Esra G. Pertan, Dorte Bengtson **producent/producer** Anders Berthelsen, Bob Last **produkcija/production** Ja Film **distribucija/distribution** Danish Film Institute

format/format DCP **dolžina/running time** 72'



DORTE BENGTSON

Dorte Bengtson (1971) je danska režiserka, scenaristka in ilustratorica. Na Danski nacionalni filmski šoli je diplomirala iz režije animiranih filmov. Kot animatorka sodeluje pri pripravi TV serij ter kratkih in celovečernih filmov. Njen diplomski film *The Sylphid* (Sylfiden, 2009) se je uvrstil v selekcije festivalov v Cannesu in Annecyju, njena najnovejša kratka filma *Shadow Animal* (Skyggedyret, 2014) in *Vitello Digs a Hole* (Vitello Graver Et hul, 2015) pa sta bila predvajana na več mednarodnih festivalih. Trenutno pripravlja svoj celovečerni prvenec *The Silent People*.

Dorte Bengtson (1971) is a director, scriptwriter and illustrator from Denmark. She graduated from the National Film School of Denmark with a degree in animation direction, and has worked with animation for TV-series, shorts and features. Dorte's graduation film, *The Sylphid* (Sylfiden, 2009), was selected for the festivals in Cannes and Annecy, and her latest two short films, *Shadow Animal* (Skyggedyret, 2014) and *Vitello Digs a Hole* (Vitello Graver Et hul, 2015), have been screened at several international festivals. She is currently developing her first feature, *The Silent People*.

Vitello je deček z močno željo, energijo in zagonom. Sam z mamo živi v hiši v mestu. To ni fant, ki bi se hitro začel dolgočasiti. Ima prijatelje, nakupovalni center in veliko dobrih idej, ki jih je treba preveriti in preizkusiti – življenje je v redu! Vendar v svojem življenju pogreša očeta. Ne pozna ga, mama pa mu pri tem ni ravno v pomoč, zato se ga odpravi poiskati.

Vitello is a boy with lots of appetite, energy and drive. He lives alone with his mum in a town house. Vitello is not the type who gets bored easily. He has friends, the mall and lots of great ideas to be tested and examined – life is okay! But Vitello misses having a dad in his life. He doesn't know his dad and his mum isn't a great help there. So Vitello goes out to search for one.

V sodelovanju s Kinobalonom.

In collaboration with Kinobalon.

ZVERJASEC / THE GRUFFALO

Velika Britanija/United Kingdom, 2009

režija/directed by Jakob Schuh, Max Lang **scenarij/screenplay** Jakob Schuh, Max Lang, Julia Donaldson (avtorica knjige *Zverjasec*) **animacija/animation** Max Stöhr **fotografija/cinematography** Ulli Hadding, Hubert Märkl **glasba/music** René Aubry **montaža/editing** Robin Sales **glas/voice** Sebastian Cavazza, Nataša Barbara Gračner, Gregor Čušin, Uroš Smolej, Lojze Svete, Matjaž Tribušon, Bor Jamnik, Živa Jamnik **producent/producer** Martin Pope, Michael Rose **produkcija/production** Magic Light Pictures, Studio Soi **distribucija/distribution** Famous Fox

format/format DCP **dolžina/running time** 27'



JAKOB SCHUH, MAX LANG

Jakob Schuh (1976) je leta 2003 soustanovil nemški studio za animacijo Soi, v okviru katerega je kot soredizer sodeloval pri njegovih največjih uspešnicah, kot je *Zverjasec* (The Gruffalo, 2009), ki je bil v letih 2010/11 nominiran za oskarja in bafto. Pozneje je sorediziral *Odvratne rime* Roalda Dahla (Revolting Rhymes, 2016 (1. del), 2017 (2. del)), ki so prejele nagradi annie in bafta ter nominacijo za oskarja. Max Lang je filmski režiser. Dvakrat je bil nominiran za oskarja v kategoriji kratkega animiranega filma, leta 2011 za *Zverjasca* (The Gruffalo, 2009) in leta 2014 za *Bi se gnetli na tej metli* (Room on the Broom, 2012). V okviru produkcijske hiše Nicklodeon je režiral tudi računalniško animirani TV film *Albert* (2016).

Jakob Schuh (1976) co-founded German animation outfit Studio Soi in 2003 where he co-directed some of the studio's bigger successes including *The Gruffalo* (2009), nominated for both a BAFTA and an Academy Award in 2010/11. Later he went to co-direct Roald Dahl's *Revolting Rhymes Part 1* (2016) & *Part 2* (2017). The project was awarded with an Annie, a BAFTA and also nominated for an Academy Award. Max Lang is a film director. He has been twice nominated Academy Awards in the category of Best Short Animated Film. In 2011 he received an Oscar nomination for *The Gruffalo* (2009), and in 2014 he received an Oscar nomination for *Room on the Broom* (2012). He is also the director of the Nickelodeon computer-animated TV movie *Albert* (2016).



Čarobna zgodba govori o miški, ki gre na sprehod v gozd, da bi našla lešnik. Tam sreča tri plenilce, lisico, sovo in kačo, ki jo želijo pojesti. Pogumna miška mora uporabiti svojo pamet in iznajdljivost, da bi preživel. Vsem trem pove, da gre na obisk k Zverjascu, ki je grozljiva zverina in plenilci vsi prestrašeni zbežijo. Miška postaja vedno bolj drzna. Nihče v gozdu si je ne upa dotakniti. Za zadnjim ovinkom pa se znajde iz oči v oči z zverjo, ki je plod njene domišljije, z Zverjascem. Znova mora biti miška dovolj premetena, da uide nevarnosti. Končno najde svoj lešnik in ga v miru poje.

A magical story of a mouse who takes a stroll through the wood to find a hazelnut. In the wood, he meets three predators, a fox, an owl, and a snake, who all want to eat him. The brave mouse has to rely on his wits and ingenuity for survival. To each of the three, he claims to be on his way to visit Gruffalo, a horrifying monster, thereby making the predators run away terrified. The Mouse being all the more audacious, nobody in the wood dares touch him. But as he takes the final turn, he comes face to face with the monster that is his own creation, Gruffalo. Again, Mouse has to gather his wits to escape the danger. Eventually he finds his hazelnut and eats it in peace.

FRIŠNI FILMSKI ULOV / FRESH FILM CATCH

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

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

Vstop prepovedan (izbirni predmet Vzgoja za medije OŠ Prežihovega Voranca v Ljubljani, RTV Slovenija, Zavod Na robu, 2019, 10')

PODMORNICA ZA KULTURNOVZGOJNE IN PEDAGOŠKE DELAVCE / SUBMARINE FOR CULTURE AND EDUCATION PROFESSIONALS

Vitello: Odprto omizje za pedagoške in filmske delavce / Vitello: Open discussion for education and film professionals

Projekciji animiranega filma Vitello sledi izmenjava pogledov na tematiko in jezik filma med pedagoškimi in filmskimi delavci. Tokrat bomo prisluhnili učiteljem, da skozi svoje doživljanje filma povedo, kako vidijo film kot orodje za svoje delo ter kako po njihovem dobro predstaviti koncepte odraščanja, družine in različnosti v filmu.

The screening of the animated film Vitello will be followed by an exchange of views on the subject matter and language of the film between education and film professionals. Teachers will get an opportunity to share their vision of cinema as a teaching tool, and their idea of good cinema when raising the subjects of family, diversity, and growing up.



VIDEO NA PLAŽI / VIDEO ON THE BEACH

Udarni kratkometražci neodvisnih vzhajajočih avtorjev.

Edgy shorts by independent rising filmmakers.

VIDEO NA PLAŽI 2019 / VIDEO ON THE BEACH 2019

Tradicionalna kinootoška rubrika *Video na plaži* bo znova zasedla svoje mesto pod borovci ob izolski plaži Svetilnik in ponudila štiri kar najbolj široko zasnovane programe kratkih filmov domačih in tujih produkcij. Osrednja determinanta izbora še zmeraj vztraja v svoji enostavni definiciji, ki jo v prvi vrsti določa prikazovanje filmskih del mladih in neuveljavljenih avtorjev, v drugi pa slavljenje (neslutenih) zmožnosti in svobodnih razsežnosti filmskega ustvarjanja.

Kratka forma je v primerjavi s celovečerno že pogovorno v veliki meri razbremenjena pritiskov trga in vpliva produkcij, kar ji omogoča poigravanje izven togih okvirov klasičnih dramaturgij in žanrskih konvencij, obenem pa tudi eksperimentiranje s formo in vsebino ter obravnavanje sicer marginaliziranih tematik. *Video na plaži* se v svoji obliki, vsebini in trajanju nezamejeno poslužuje podobne logike: programi si dovolijo platno osvetljevati z obvezno mero inkluzivne eklektične kakofonije.

Slednja vključuje tako filme vseh žanrov (od komedije do *gialla*, od najstniške romance do družinske drame ali apokaliptične impresije) in zvrsti (dokumentarni, eksperimentalni, animirani, igrani, video eseji), kakor tudi najrazličnejše tipe produkcij (neodvisne in odvisne, študentske in delavničarske, skrajno profesionalne in tudi nebrušene vaje ali hipne navdihe). Rdeča nit, ki pleče filme iz programov v medsebojne dialoge, pa so ohlapni tematski bloki, katerih nadnaslovi označujejo najbolj izstopajoče vsebinske tendence prijavljenih filmov, ki se letos vijejo od mišljenja in reprezentacij tako splošnih konceptov, kot so življenje v mestih in povezanost z naravo, družinske vezi (zanimivo pogoste so obravnave očetovskih figur in posledično lastnih identitet) in dom, ter – za koga nemara - bolj *hardcore* tem, ki jih zaznamujeta nerazdružljiva eros in tanatos.

Med petinštiridesetimi filmi iz več kot petnajstih različnih držav po zastopanosti znova prednjačijo filmi slovenskih avtorjev, ki bodo prisotni tudi na pogovorih ob projekcijah, v tematske programe pa bodo vpeti skupaj s filmi iz regije in širšega sosedstva, ki po naših definicijah sega vse do Indije, Filipinov, Avstralije, Irana ali Vietnama. *Video na plaži* ostaja bržkone tudi edino mesto, na katerem boste lahko enega za drugim pogledali film s filmske delavnice za entuziaste in lanskega dobitnika zlate palme za kratki film v Cannesu. In tako na svojvrsten način slavi demokratičnost kratkega filma.

Isola Cinema's traditional section *Video on the Beach* will again take its place under the pine trees on Isola's Lighthouse beach and offer four quite broadly conceived programmes of short films made in Slovenia and abroad. The main determinant of our selection continues to persist in its simple definition of showing films by young and non-established filmmakers and celebrating the (unimagined) capacities and free dimensions of filmmaking.

Compared to the feature-length form, the short form is already proverbially disburdened of market pressures and the influence of producers, which enables it to play outside the rigid frameworks of classical dramaturgies and genre conventions, and at the same time experiment with form and content and examine the otherwise marginalised topics. In its form, content and duration, *Video on the Beach* uses a similar logic without restraints: the programmes are allowed to light the screen with a necessary measure of inclusive eclectic cacophony.

This includes films of all genres (from comedy to *giallo*, from teen romance to family drama or an apocalyptic impression) and types (documentary, experimental, animated, fiction, video essays), but also the most various types of productions (independent and dependent, student and workshop, extremely professional, but also unpolished exercises and sudden inspirations). The threads weaving the films in the programmes into dialogues are loose thematic blocks, whose titles characterise the most prominent tendencies in the content of the submitted films, which, this year, span from thinking about and representing such generic concepts as city life and connectedness with nature, family ties (interestingly frequent are considerations of the father figure and consequently one's own identity) and home to – for some people perhaps – more *hardcore* topics marked by the inseparable eros and tanatos.

The largest share of the forty-five films from more than fifteen different countries was again made by Slovenian filmmakers, who will be present for the Q&As after the screenings. They will make up the thematic programmes together with films from the region and the broader neighbourhood, which according to our definition extends all the way to India, the Philippines, Australia, Iran and Vietnam. In addition, *Video on the Beach* probably remains the only place where you can see, one after the other, a film made at a workshop for film enthusiasts and the short film that won last year's Golden Palm in Cannes. It thus remains a unique reminder and a celebration of the democracy of short film.

Matevž Jerman

Matevž Jerman

ONKRAJ MESTA IN DRUŽINSKIH VEZI / BEYOND CITIES AND FAMILY TIES, 136'



Polovično mesto

Half the City

Slovenija/Slovenia, 2019

režija/directed by Rebeka Bratož Gornik **scenarij/screenplay** Rebeka Bratož Gornik, Boštjan Bugarič **nastopajoči/featuring** Eva Križaj, Boštjan Bugarič, študenti UP FHŠ predmet Grajeno okolje in komunikacija **tehnična ekipa/technical crew** Rebeka Bratož Gornik, študenti UP FHŠ predmet Grajeno okolje in komunikacija **produkcija/production** KUD C3 in Kulturno izobraževalno društvo Pina **dolžina/running time** 11'

Dokumentarni film o vplivu nedokončanih arhitektur v urbanem prostoru Kopra in tem kako uporabniki neuspešne naložbe investitorskega urbanizma jemljejo kot nekaj samoumevnega.

A documentary on the influence of unfinished buildings in the Koper urban area and how users have been taking failed investments of investor urbanism for granted.

Parking_Space

Slovenija/Slovenia, 2019

režija/directed by Anne Tassel **scenarij/screenplay** Anne Tassel **tehnična ekipa/technical crew** Anne Tassel, Markus Röder **produkcija/production** Temporama **dolžina/running time** 2'

Eksperimentalni video prikazuje samoumevno in vsakdanjo podzemno garažo, ki je največkrat most med različnimi sferami človekovih življenj.

The experimental video depicts a self-evident and commonplace underground parking garage that most often serves as a bridge between a man's various spheres of life.

Vrč rakov

Bucket Full of Crabs

Slovenija, Portugalska/Slovenia, Portugal, 2019

režija/directed by Katarina Blažič **scenarij/screenplay** Katarina Blažič **tehnična ekipa/technical crew** Katarina Blažič **produkcija/production** Akademija umetnosti Univerza v Novi Gorici **dolžina/running time** 1'

Prispodoba geta skozi vrč rakov.

A bucket full of crabs as a metaphor for a ghetto.

Grafit

Le Graffiti
The Graffiti

Francija/France, 2019

režija/directed by Aurélien Laplace **scenarij/screenplay** Aurélien Laplace **nastopajoči/featuring** François Berland, Christian Bujeau **tehnična ekipa/technical crew** Quentin Jorquera, Lionel Delebarre, Sébastien Linsolas **produkcija/production** Fastprod **dolžina/running time** 10'

V mestu završi, ko se nekega jutra na zidu zgodovinsko zaščitene stavbe pojavi obscen grafit. Glavna protagonista grafita, župan mesta in mestni zdravnik, se bosta morala izveleči iz zagate.

There is a rustle across town as obscene graffiti appear overnight on the wall of a listed building. The main graffiti protagonists, the Mayor and the city doctor, will have to haul themselves out of the mess.

Grafiti

Graffiti

Italija/Italy, 2018

režija/directed by Rick Niebe **scenarij/screenplay** Rick Niebe **tehnična ekipa/technical crew** Rick Niebe, TTUKUNAK **produkcija/production** Rick Niebe **dolžina/running time** 1'

Filmski hommage urbanim grafitom.

A film homage to urban graffiti.

O luni, mesecu in njunem odsevu

On Moon, Luna, and Their Reflection

Slovenija/Slovenia, 2018

režija/directed by Ivana Vogrinc Vidali **scenarij/screenplay** Ivana Vogrinc Vidali **nastopajoči/featuring** Pavel Medvešček, Boris Čok, Iztok Erjavec, Mihaela Sem, Matjaž Anžur, Irena Petrič, Sonca Menart, Jasna Martinjak, Zarja Menart, Andrej Humar **tehnična ekipa/technical crew** Gaja Naja Rojec, Kristian Božak Kavčič, Metka Batista, Tristan Peloz, Igor Iskra, Jožica Blatnik **produkcija/production** AGRFT **dolžina/running time** 22'

O luni, mesecu in njunem odsevu je poskus portreta starih ver slovenskega prostora. Četudi si božanstva ene in druge stare vere ne delijo panteona, se film osredotoča predvsem na skupno bistvo – naravo kot najvišjo entiteto.

On the Moon, Luna, and Their Reflection is an attempt at a portrait of indigenous religions of Slovenia. Although deities of two different indigenous religious systems do not overlap, the film focuses mainly on their common base – nature as the highest entity.

Pod okriljem

Sheltered

Slovenija/Slovenia, 2019

režija/directed by Ula Pogorevčnik **scenarij/screenplay** Ula Pogorevčnik **nastopajoči/featuring** Špela Košir, Lara Banovac, Blaž Popovski **tehnična ekipa/technical crew** Jan Pirnat, Darej Šömen, Mery Gobec, Luka Furlan, Marina Vojkovič, Neža Dobrovoljc, David Nik Lipovac, Neža Knez, Luka Karlin **produkcija/production** Warehouse Collective, Luka Karlin **dolžina/running time** 10'

Brina se odloči, da bo za nekaj časa zapustila vsakdanje življenje ter prebivala v gozdu, kjer se z objemanjem dreves povezuje z naravo. Ker v gozdu nikoli nisi sam, kaj kmalu dobi družbo.

Brina decides to leave the everyday life for a while to live in the forest where she connects to nature by hugging trees. Since you are never alone in the forest, she soon has company.

Utelešanje

Embodying

Slovenija/Slovenia, 2018

režija/directed by Uroš Marolt **scenarij/screenplay** Uroš Marolt **nastopajoči/featuring** Eva Mulej **tehnična ekipa/technical crew** Uroš Marolt **produkcija/production** @undertree **dolžina/running time** 6'

Film iz serije *Metamorfoze*. Drevesa se dotikajo s koreninami, kot se prepletata telesi ljubimcev.

A film from the *Metamorphoses* series. Trees touch each other's roots as if lovers' bodies were intertwined.

Bend vs brend

Band vs Brand

Slovenija/Slovenia, 2018

režija/directed by Simona Jerala, Hanna Szentpeteri **scenarij/screenplay** Simona Jerala, Hanna Szentpeteri **nastopajoči/featuring** Eva Kristina Filipčič, Maša Pavoković, Gregor Bajc, Benjamin Fele, Domen Don Holc, Nikolaj Mulej, Vasja Onič, Martin Pavlovec, Miha Prašnikar, Tilen Prašnikar, Manca Trampuš **tehnična ekipa/technical crew** Matevž Kocjan, Tomaž Zajelšnik, Sašo Štih, Boris Glišič, Žiga Kranjc, Borut Markelj, Darej Šömen, Jaka Pipan, Luka Furlan, Simon Celt, Simona Jerala, Jakob Hreščak **produkcija/production** Warehouse Collective, Kino Šiška **dolžina/running time** 22'

Dobrodošli v šestmesečni utrip glasbenega življenja Maše Pavoković in Eve Kristine Filipčič, menedžerk skupin Koala Voice in persons from porlock. Filmska ekipa skupinama sledi po Sloveniji in tujini, kjer se akterji filma soočajo z glasbenimi prelomnicami.

Welcome to the insight into six months of life on tour with Maša Pavoković and Eva Kristina Filipčič, managers of Koala Voice and persons from porlock. The film crew followed the bands across Slovenia and internationally as the film protagonists were faced with breakthrough situations in their music careers.

Sam

Alone

Slovenija/Slovenia, 2019

režija/directed by Gašper Markun **scenarij/screenplay** Gašper Markun **nastopajoči/featuring** Aljoša Škaper, Iztok Drabik Jug, Lara Vouk **tehnična ekipa/technical crew** Sašo Štih, Renato Švara, Gašper Markun **produkcija/production** KoProdukcija Plus **dolžina/running time** 9'

Sam lahko igra košarko. Sam lahko vozi avto. Sam lahko živi za trenutek. Sam lahko živi v svetu, ki se vrti okoli njega. Sam se lahko prepušča toku življenja ...

He can play basketball alone. He can drive a car alone. He can live for the moment alone. He can live in the world that revolves around him alone. He can surrender to the current of life... Alone.

Nežka

Nellie

Slovenija/Slovenia, 2018

režija/directed by Gaja Möderndorfer **scenarij/screenplay** Gaja Möderndorfer **nastopajoči/featuring** Lara Volavšek, Maša Derganc, Uroš Fürst **tehnična ekipa/technical crew** Dejan Ulaga, Filip Šijanec, Neja Berger, Neža Zinajič, Tina Kolenik, Jan Marin **produkcija/production** Fixmedia, AGRFT **dolžina/running time** 15'

Mala 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 z njenim pravičnim svetom.

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.

Vloga

The Role

Iran, Italija/Iran, Italy, 2018

režija/directed by Farnoosh Samadi **scenarij/screenplay** Ali Asgari, Farnoosh Samadi **nastopajoči/featuring** Mina Sadati, Babak Hamidian,

Amirreza Ranjbaran, Diana Dehgahan, Babak Karimi **tehnična ekipa/technical crew** Sina Keramanizadeh, Amir Partozadeh, Ensieh Maleki, Ehsan Vaseghi, Navid Fashami **produkcija/production** Three Gardens: Pouria Heidary Oureh **dolžina/running time** 12'

Ženska spremi moža na avdicijo. Kar se tam zgodi, pri njej spodbudi pomembno odločitev ...

A woman accompanies her husband for an audition. The thing that happens there leads her to an important decision. ...

Vsa ta bitja

All These Creatures

Avstralija/Australia, 2018

režija/directed by Charles Williams **scenarij/screenplay** Charles Williams **nastopajoči/featuring** Yared Scott, Helen Hailu, Mandela Mathia, Melody Demessie **tehnična ekipa/technical crew** Adric Watson, Dan lee, Eleanora Steiner, Chiara Costanza **produkcija/production** Simpatico Films **dolžina/running time** 13'

Mladostnik si prizadeva razvozlati spomine na skrivnostni napad insektov, propad svojega očeta in drobna bitja v nas vseh. Zlata palma za najboljši kratki film v Cannesu 2018.

An adolescent boy attempts to untangle his memories of a mysterious infestation, the unraveling of his father, and the little creatures inside us all. Palme d'Or for the best Short Film at Cannes 2018.

Vožnja, pesem za očeta

Drive, a Poem for My Father

Slovenija/Slovenia, 2018

režija/directed by Irena Gatej **scenarij/screenplay** Irena Gatej **nastopajoči/featuring** Peter Harl, Matija Vastl, Katja Levstik **tehnična ekipa/technical crew** Irena Gatej, Marko Brdar, Domen Martinčič, Neža Zinajič, Katja Hrobat, Gašper Letonja, Lija Ivančič **produkcija/production** Akademija umetnosti Univerza v Novi Gorici **dolžina/running time** 13'

Med vožnjo v avtomobilu moški razmišlja o svojem preminulem očetu.

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

ONKRAJ VESTI / BEYOND CONSCIENCE, 133'

Kar od nekod

Out of Nowhere

Slovenija/Slovenia, 2018

režija/directed by Žiga Stupica **scenarij/screenplay** Žiga Stupica
nastopajoči/featuring Hector Chavez **tehnična ekipa/technical crew** Žiga Stupica **produkcija/production** Akademija umetnosti Univerza v Novi Gorici **dolžina/running time** 5'

Delavec Tone popravlja cesto sredi puščave, ko opazi pokvarjen NLP in poskuša pomagati Nezemljanu. A kaj ko Nezemljan njegov poskus pomoči napačno razume.

Worker Tone is fixing a road in the middle of the desert when he notices a broken UFO ship and tries to help the alien. Alien misunderstands his helping hand.

Cold Meat

Slovenija/Slovenia, 2018

režija/directed by Rajat Sharma **scenarij/screenplay** Rajat Sharma
nastopajoči/featuring Anja Novak, Rok Prašnikar, Marijta Slamič, Miha Nemec, Luka Zabret, Nikola Kerkec, Gigo de Brea, Evelin Bizjak
tehnična ekipa/technical crew Rajat Sharma, Jure Černec, Žan Žvižej, Luca Mödy, Vasja Kokelj, Polonca Valentinčič, Aleks Vuga, Tomislav Novak, Tomaž Baš, Kristina Bursac **produkcija/production** Akademija umetnosti Univerza v Novi Gorici **dolžina/running time** 15'

Adolescent skuša ubežati v moškost, zato se z nekim dekletom zaplete v igro privlačnosti. A stvari mu uidejo izpod nadzora.

An adolescent tries to escape into manhood through the attraction to a girl, but all hell breaks lose as he stumbles on passivley.

Ugriz vesti

Griža savesti

The Bite of Conscience

Srbija, Slovenija/Serbia, Slovenia, 2018

režija/directed by Strahinja Mladenović **scenarij/screenplay** Strahinja Mladenović **nastopajoči/featuring** Nataša Keser, Benjamin Krnetić, Anja Novak, Timon Šturbej **tehnična ekipa/technical crew** Slavenko Smiljanić, David Wetter Zagajšek, Luka Đorđević, Marijana Grnja, Darko Subotin, Danijel Ristović **produkcija/production** Reevesre Studio (Nastja Kotnik Minik) **dolžina/running time** 12'

Moški, ki išče avanture za eno noč, se znajde v stanovanju sukube. Ta se odloči, da mu bo prizanesla, ker ne zmore več ubijati, on pa se ob njeni izpovedi zave, da njegova grozljiva razmerja z dekleti niso bila tako zelo drugačna. Oba si želita odrešitve, a samo eden jo lahko dobi.

One-night-stand seducer ends up in the apartment of a succubus. She decides to spare him because she can't kill anymore and he realizes through her confession that his monstrous relationships with girls weren't that different. Both are looking for redemption, but only one can get it.

Metod

Slovenija/Slovenia, 2017

režija/directed by Tomaž Gorkič **scenarij/screenplay** Tomaž Gorkič
nastopajoči/featuring Luka Cimprič **tehnična ekipa/technical crew** Nejc Saje, Gregor Nartnik, Zoran Lesjak, Sanja Grcić, Boštjan Kačičnik, Tomaž Gorkič, Teo Rižnar, Eva Uršič, Aljoša Merkač, Miha Rudolf
produkcija/production 666 Productions & Strup produkcija **dolžina/running time** 5'

Metod Trobec se po zdravljenju v norišnici vrne domov. Zdaj bo začel svoj morilski pohod, med katerim bo zlorabljal, davil in ubijal naključne ženske žrtve ter jih sežigal v krušni peči. Rodi se prvi serijski morilec v Jugoslaviji.

After being treated in an asylum, Metod Trobec returns home. Now he will begin a murderous hike in which he will abuse, strangle, kill and burn random women victims in a tiled stove. The first serial killer in Yugoslavia is born.

Porota

Suspencion d'audience

Adjournment

Belgija/Belgium, 2018

režija/directed by Nina Marissiaux **scenarij/screenplay** Nina Marissiaux **tehnična ekipa/technical crew** Irene Tobias Wahlstedt, Romain Dumont de Chassart, Sébastien Lheureux **produkcija/production** APACH **dolžina/running time** 24'

Pet ljudi, ki nima nobene povezave s pravosodjem, se poveže v vlogi porotnikov. Med prekinitvami se pogovarjajo o svojih odzivih na sodni primer.

Five people who have nothing to do with the justice system find themselves connected to each other through an assize trial. During the adjournments, they talk about their reactions to the case.

Sovražim sonce

I Hate the Sun

Slovenija/Slovenia, 2019

režija/directed by Fabris Šulin **scenarij/screenplay** Fabris Šulin
nastopajoči/featuring Liza Marija Grašič **tehnična ekipa/technical crew** Andraž Kadunc, Špela Murenc, Dean Stojčić, Boštjan Kačičnik
produkcija/production Ave Nim **dolžina/running time** 7'

Liza leži na plaži in mi jo snemamo.

Lisa is lying on the beach and we are recording her.

Mašina spomina

Memory Machine

Slovenija/Slovenia, 2018

režija/directed by Kristina Kokalj **scenarij/screenplay** Kristina Kokalj
tehnična ekipa/technical crew Klemen Tehovnik, Bojan Mastilović, Bojan Bajsič, Borko Radešček **produkcija/production** ALUO **dolžina/running time** 4'

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

A pulsating and noisy set of unclear images that, if the machine works, are supposed to trigger reflection and create consistent masses of memories.

Tungrus

Indija/India, 2018

režija/directed by Rishi Chandna **scenarij/screenplay** Rishi Chandna
nastopajoči/featuring družina Bharde **tehnična ekipa/technical crew** Ritika Ranjan, Neha Mehra, Deepak Nambiar, Vinit DS'Souza
produkcija/production Rishi Chandna, Ritika Ranjan **dolžina/running time** 13'

Člani družine v utesnjenem stanovanju v Mumbaju razmišljajo, da bi pojedli svojega razgrajaškega petelinjega ljubljénčka in si tako povrnili svoja življenja.

In a cramped apartment in Mumbai, a family considers eating their hell-raising pet rooster, so that they can reclaim their lives.

Šola

School

Slovenija/Slovenia, 2017

režija/directed by Aron Horvath Botka **scenarij/screenplay** Aron Horvath Botka **nastopajoči/featuring** Miranda Trnjanin, Andraž Jug, Nataša Keser, Tamara Avguštin **tehnična ekipa/technical crew** Aron Horvath, Sašo Štih, Minea Sončan Mihačević, Ina Ferlan,

Mateja Naberšnik, Jasna Kovačič, Miha Rudolf, August Adrian Braatz
produkcija/production A Atalanta **dolžina/running time** 21'

Španka Kara obišče prijateljico Nastjo, ki živi v majhni slovenski vasi. Po nekaj pijačkah z Nastjinimi prijatelji na lokalnem igrišču se odločijo vdreti v zapuščeno šolo. Nedolžna zabava se sprevrže v beg pred temačnimi silami.

Kara, a girl from Spain, arrives in a small Slovenian village to visit her friend Nastja. After a few drinks with Nastja and her friends at a local playground, they decide to break into a deserted school. What starts as an innocent joke turns into a race to escape dark forces.

Govorilne ure

Parent-Teacher Conference

Slovenija/Slovenia, 2018

režija/directed by Gašper Antauer **scenarij/screenplay** Gašper Antauer **nastopajoči/featuring** Luka Marčetič, Liza Marija Grašič, Sara Gorše, Brane Završan **tehnična ekipa/technical crew** Juš Premrov, Lukas Mihelj, Simon Penšek, Dan Pikalo, Ina Ferlan, Ana Vargazon, Jerca Jerič, Andraž Jerič, Teo Rižnar, Peter Perunović, Nejc Zamernik **produkcija/production** Temporama **dolžina/running time** 28'

Fran, novopečeni učitelj likovne vzgoje na osnovni šoli, se na govorilnih urah prvič sooča s starši učencev, medtem pa se na vsak način izogiba komunikaciji s svojo večletno punco Medino.

Fran, a fledgling primary school art teacher, is faced, for the first time, with having to communicate with his pupils' parents. Meanwhile, he is doing all he can to avoid communication with his long-time girlfriend Medina.

ONKRAJ VROČICE SOBOTNIH NOČI / BEYOND SATURDAY NIGHTS' FEVER, 133'



Služkinje

Amo a las criadas por irreales
Maids

Argentina 2018

režija/directed by Sofia Castro **scenarij/screenplay** Sofia Castro **nastopajoči/featuring** Julieta Ferraro **tehnična ekipa/technical crew** Alberto de la Espriella, Delfina Cocciardi, Luana Guareschi, Fabiano Quaglia, María de los Ángeles Cabezas, Mercedes Gaviria **produkcija/production** Delfina Cocciardi **dolžina/running time** 5'

Kratki film, ki se navdihuje po zgodbi *Las Criadas* Augusta Monterrosa, združuje pripoved in ples. Služkinja balerina pooseblja glasove dveh repertoarnih ljubimcev iz radijskih predstav, ki načrtujeta, da jo bosta ubila z golimi rokami.

Inspired by Augusto Monterrosa's *Maids*, this short film combining fiction and screendance presents a maid ballerina embodying the voices of two stock radio drama lovers who plan to murder her with their own hands.

Moje osebne reči

My Intimate Business

Slovenija/Slovenia, 2019

režija/directed by Anne-Pauline Serres **scenarij/screenplay** Anne-Pauline Serres **nastopajoči/featuring** Amalija Bačar **tehnična ekipa/technical crew** Ece Ezer **produkcija/production** Tom Gomizelj **dolžina/running time** 7'

Stara gospa si privošči enega svojih poslednjih užitkov. An old lady enjoys one of her last pleasures.

Ples ljubezni

Dance of Love

Slovenija/Slovenia, 2018

režija/directed by Leo Černic **scenarij/screenplay** Leo Černic **nastopajoči/featuring** Miro Černic **tehnična ekipa/technical crew** Samo Jurca, Rok Nagode, Sara Gjergjek, Boštjan Gombač **produkcija/production** AGRFT **dolžina/running time** 6'

Đulo se zaljubi v Ogromno zeleno oko.

Đulo falls in love with the Giant Green Eye.

Fundamenti

Fundaments

Slovenija/Slovenia, 2018

režija/directed by Peter Cerovšek **scenarij/screenplay** Peter Cerovšek, Matevž Jerman **nastopajoči/featuring** Miro Černic **tehnična ekipa/technical crew** Peter Cerovšek, Jan Klemsche **produkcija/production** EnaBanda **dolžina/running time** 22'

Režiser skozi kuhinjsko okno leto dni spremlja gradnjo luksuznega hotela. V posneti material se nehotе prikradejo drobcı razpada njegove zveze, ki zamajajo temelje filma.

For a year, the director of the film follows the construction of a luxury hotel through his kitchen window. Fragments of the dissolution of his relationship sneak into the recorded material uninvited, shaking the very foundations of the film.

IMAGO 6

režija/directed by Paride Di Stefano **scenarij/screenplay** Paride Di Stefano **nastopajoči/featuring** Paride Di Stefano **tehnična ekipa/technical crew** Paride Di Stefano **produkcija/production** Paride Di Stefano **dolžina/running time** 3'

Simbolistična videopripoved o človeku, ki se prebudi v nadrealnem okolju, kjer ob trkih vesolj nastaja življenje.

A symbolic video story of a human being who wakes up in a surreal space where universes are colliding to build life.

Izgubila sem vse svoje fotoalbume

I Have Lost All My Photo Albums

Slovenija, Francija/Slovenia, France, 2019

režija/directed by Teja Miholič **scenarij/screenplay** Teja Miholič **nastopajoči/featuring** Nika Gregorin, Peter Bizjak, Peter Frankl **tehnična ekipa/technical crew** Boj Nuvak, Ester Ivakič, Karim Shalaby, Matic Pandel, Janja Kosi, Anne Tassel, Jaka Pipan, Thomas Uzan **produkcija/production** ENSAV - École Nationale Supérieure d'Audio Visuel **dolžina/running time** 2'

O krizi identitete.

On an identity crisis.

Pasji dnevi poletja

Mi smo videli leto
Dog Days of Summer

Srbija/Serbia, 2019
režija/directed by Nikola Stojanović **scenarij/screenplay** Nadja Petrović **nastopajoči/featuring** Jelena Tjapkin, Nikola Pavlović, Mario Vreco, Jelena Radenović, Miljana Kravić **tehnična ekipa/technical crew** Mladen Teofilović, Nikola Stojanović, Nadja Petrović , Milan Simić **produkcija/production** Faculty of Dramatic Arts in Belgrade **dolžina/running time** 20'

Najstnica, ki prekipeva od veselja do življenja, se seli v Kalifornijo, ob tem pa bo pustila za seboj vse, kar je kdaj ljubila. Svoj zadnji dan v umirajočem delavskem srbskem rodnem mestu preživi z dvema prijateljema iz otroštva. Zapuščene lokacije priključijo spomine na divje otroštvo, fanta sta razdvojena zaradi ljubezni, ki jo čutita do istega dekleta.

A teenage girl, bursting with lust for life, is moving to California, leaving behind everything she ever loved. In a dying, working class hometown in Serbia, she spends her last day with two childhood friends. Abandoned places bring up memories of a wild childhood, two boys are torn by the love for the same girl.

Naporno

Hard

Slovenija/Slovenia, 2019
režija/directed by Sasha Ihnatovich, Jasmina Mustafić **scenarij/screenplay** Sasha Ihnatovich, Jasmina Mustafić **tehnična ekipa/technical crew** Sasha Ihnatovich, Jasmina Mustafić **produkcija/production** Luksuz produkcija **dolžina/running time** 5'

Kratki film je posvečen etiki in estetiki užitka.
This film explores ethics and aesthetics of pleasure.

Videno

Seen

Slovenija/Slovenia, 2018
režija/directed by Vid Merlak **scenarij/screenplay** Vid Merlak **nastopajoči/featuring** Vid Merlak, Alenka Marinič, Gal Oblak, Jure Rajšp **tehnična ekipa/technical crew** Vida Habjanič, Vid Merlak, Simeon Perich, Marko Batista, Zala Deželak, Valter Udovičić, Janez Janša, Marcela Okretič, Sonja Grdina **produkcija/production** Aksioma - Zavod za sodobne umetnosti, Ljubljana **dolžina/running time** 18'

Poskus učinkovitega upodabljanja spremenjenega dojemanja 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.

Telo prostora

Body of Space

Slovenija/Slovenia, 2018
režija/directed by Evin Hadžialjević **scenarij/screenplay** Evin Hadžialjević **nastopajoči/featuring** Evin Hadžialjević **tehnična ekipa/technical crew** Nastja Miheljčak, Gaja Naja Rojec, Saša Škulj **produkcija/production** AGRFT **dolžina/running time** 5'

Kratki eksperimentalni plesni film, ki se sprašuje o tem, kaj pravzaprav sploh je ples ter ga skuša redefinirati. Obenem se osredotoča na odnos in prepletenost telesa in prostora: telo v prostoru, prostor v telesu, prostor telesa, telo prostora. Avtorica se skozi film skuša poglobiti v poetiko dotika kot najbolj primarnega, univerzalnega, obenem pa tudi najbolj intimnega izmed čutov.

An experimental dance short film exploring what dance really is, and trying to redefine it. The film also focuses on the relationship of the body and space, and how they are intertwined: the body in the space, the space in the body, the space of the body, the body of the space. Throughout the film, the author seeks to become absorbed in the poetics of touch as the most primary and universal, but also the most intimate sense.

Cvetenje

Pupanje
Blooming

Češka/Czech Republic, 2018
režija/directed by Dora Šustić **scenarij/screenplay** Dora Šustić **nastopajoči/featuring** Verica Nedeska, Linda Boubinova, Kristina Faryadova **tehnična ekipa/technical crew** Branko Avramovski, Dimitra Sourlantzi, Gregory Montaldo,Matej Chrudina **produkcija/production** FAMU **dolžina/running time** 14'

Sestri Alma (11) in Lila (6) uživata v igrivem druženju v kadi. Nekega večera se Alma sreča z nenavadnim občutjem, ko doživi začetek preobrazbe iz otroka v dekle, saj dobi prvo menstruacijo. V paniki prosi Lilo, naj zadrži skrivnost zase, vendar mala Lila situacijo napačno razume kot bolezen in misli, da njena sestra umira.

Two sisters, Alma (11) and Lila (6), enjoy their playful time together, having a bath. One evening, faced with

a strange sensation, Alma experiences the beginning of a transformation from a child to a girl: she gets her first period. In panic, she asks Lila to keep a secret, but little Lila misunderstands it for sickness, thinking her sister is dying.

Mrzla poletna noč

A Cold Summer Night

Indija/India, 2018
režija/directed by Yash Sawant **scenarij/screenplay** Yash Sawant **nastopajoči/featuring** Keatan Jadhav, Vinita Velip, Gauri Kamat, Rajiv Hede, Aresh Naik **tehnična ekipa/technical crew** Yash Sawant, Yash Sawant, Bikal Pradhan, Ashutosh Girkar **produkcija/production** Arvin Vaz **dolžina/running time** 21'

Ketana, priseljenca iz Maharaštre, v konformistični soseski v Goi neke usodne noči oblije mrzel pot.

In a conformist Goan neighbourhood, Ketan, a Maharashtrian migrant finds himself in cold sweat one fateful night.

Objemi in dotik kože

Embraces & the Touch of Skin

Danska/Denmark, 2019
režija/directed by Sara Koppel **scenarij/screenplay** Sara Koppel **tehnična ekipa/technical crew** Sara Koppel, Iben Hjejle, Molly Kopel **produkcija/production** Naked Love Film & Koppel ANimation **dolžina/running time** 3'

Animirana pesem o ključnem pomenu objemov in stikov z drugimi.

An animated poem about the vital need for embraces and contact with other beings.

ONKRAJ DOMA / BEYOND HOME, 100'



Fetus

Italija/Italy, 2018

režija/directed by Jan Devetak **scenarij/screenplay** Jan Devetak
nastopajoči/appearing Isa Ospino, Martin Juren, Valentino Terrone,
Neron **tehnična ekipa/technical crew** Danijel Bukovec, Iris Petruz,
Elisa Ornella **dolžina/running time** 3'

Samo dekle je. Zapusti svoj dom, družino, svoje drage. Dejstvo je, da vojna in revščina uničujeta njeno državo. Samo navadno življenje si je želela. Vendar je odločeno, da ga ne more imeti.

She is just a girl. She leaves her home, her family, her beloved ones. In fact, war and poverty are destroying her country. She only wished for an ordinary life. But it has been decided she could not live it.

Kraj, od koder vam pišem pisma

Mjesto odakle vam pišem pisma
The Place I am Writing You Letters From

Hrvaška/Croatia, 2018

režija/directed by Nikolina Bogdanović **scenarij/screenplay** Nikolina
Bogdanović **tehnična ekipa/technical crew** Ivan Granić **produkcija/
production** Restart **dolžina/running time** 9'

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.

Assunta

Slovenija/Slovenia, 2018

režija/directed by Ester Ivakič **scenarij/screenplay** Ester Ivakič
nastopajoči/appearing Eva Stražar, Lara Vouk, Mila Peršin **tehnična
ekipa/technical crew** Fabris Šulin, Alenja Pivko Knežević, Simon
Penšek, Olga Michalik, Eva Ferlan, Ina Ferlan, Peter Žerovnik, Eva Uršič,
Peter Žerovnik, Nina Robnik **produkcija/production** AGRFT **dolžina/
running time** 18'

Marija in Drevo se z umirajočo Kirny zatečeta v gore, da bi ji pomagali pri vходу v nebo. Da bi Kirny olepšala poslednje trenutke, Marija obudi spomin na pokojnega psička Rexija.

Marija and Drevo shelter in the mountains with the dying Kirny to help her enter the sky. To ease her final moments, Marija reminds Kirny of the late dog Rexi.

Rumena Mazda in njegova svetost

La Mazda jaune et sa sainteté
The Yellow Mazda and His Holiness

Belgija/Belgium, 2018

režija/directed by Sandra Heremans **scenarij/screenplay** Sandra
Heremans **nastopajoči/appearing** Sandra Heremans **tehnična ekipa/
technical crew** Sandra Heremans, Cyril, Mossé, Sébastien Demeffe
produkcija/production Atelier Graphoui / Sandra Heremans **dolžina/
running time** 18'

Konceptualni eksperiment o tem, kaj pomeni začeti film s črno podobo, se razvije v režiserkino subtilno osebno potovanje. Zgodba belgijskega misijonarja, ki se zaljubi v ruandsko dekle, je prepletena s podobami dediščine, ki zaznamuje njuno hčer.

A conceptual experiment on what it means to begin a film with a black image, develops into a subtle personal journey about the filmmaker. The story of a Belgian missionary falling in love with a Rwandese girl, is woven together with images of a what this heritage means to their daughter.

Neizbežno značilno

The Imminent Immanent
Baga't Diri Tuhay Ta't Pamahungpahung

Filipini, Singapur, Italija/Philippines, Singapore, Italy, 2018

režija/directed by Carlo Francisco Manatad **scenarij/screenplay**
Carlo Francisco Manatad **nastopajoči/appearing** Sylvia Sanchez,
Angeli Bayani, Arjo Atayde, Chai Fonacier, Andrew Maog, Joaquin
Maog **tehnična ekipa/technical crew** Albert Banzon, Donald Ilagan,
Kat Salinas, Mikko Quizon, Benjo Ferer III, Carlo Francisco Manatad
produkcija/production Cinematografica Films **dolžina/running
time** 15'

V podeželskem mestecu se nevede nadaljujejo vsakodnevne dejavnosti, medtem ko se vanj tiho priplazijo močne sile narave, ki bodo obstoj prebivalcev postavile pred preizkušnjo. Avtor pa med pripravami na najhujše posledice tajfuna preučuje svoje korenine.

A rural town unknowingly goes on with their mundane activities while strong forces of nature silently creep in to challenge their existence. Meanwhile, the filmmaker traces back his roots while preparing himself for the worst after the typhoon.

3. september 2015

3. rujna 2015
September 3, 2015

Hrvaška/Croatia, 2018

režija/directed by Sara Jurinčić **scenarij/screenplay** Sara Jurinčić
tehnična ekipa/technical crew Ivan Granić **produkcija/production**
Restart **dolžina/running time** 10'

V nekem trenutku vse novice iz časopisov s 3. septembra 2015 postanejo resnične. Banalnost tega dne in osebni spomini se pomešajo v godljo.

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.

Blagoslovljena dežela

Một Khu Đất Tốt
Blessed Land

Vietnam, 2019

režija/directed by Phạm Ngọc Lân **scenarij/screenplay** Phạm Ngọc
Lân **nastopajoči/appearing** Minh Châu, Hoàng Hà, Thùy Anh, Huy Tiến
tehnična ekipa/technical crew Trang Công Minh, Arnaud Soulier, Phạm
Thị Hảo, Kelly Hoàng, Phạm Quốc Dũng, Ngô Đài Trang, Nguyễn Quỳnh
Trang **produkcija/production** Cinematografica Films **dolžina/running
time** 15'

V sipinasti pokrajini pokopališča ... Ali pa je to morda igrišče za golf? Preteklost in sedanost se srečata v iskanju groba.

In the dune landscape of a cemetery, or is it golf course? Past and present converge in the search for a grave.



LARGO PRI ŠPINI

*Filmsko druženje na križišču izolskih poti. Saj vse poti vodijo na Largo pri špini.
A communal experience of cinema at the social crossroads of Izola.*

Razglednice: izbor / Postcards: Selection

RAZGLEDNICE / KARTOLINE / POSTCARDS: Izbor / Selection



MOMJAN, 5'
GORNJA STUBICA, 5'
TOUNJ, 6'
ŽDALA, 5'
SUSAK, 6'
PREZID, 5'
ŠUŠNJEVICA, 5'
ŠTRIGOVA, 4'

režija/directed by Igor Bezinović, Hrvoja Brkušić, Katerina Duda, Ivana Pipal, Ante Zlatko Stolica, Darovan Tušek **koncept/concept** Igor Bezinović **fotografija/cinematography** Jurica Marković, Mario Pučić **montaža/editing** Hrvoja Brkušić **producent/producer** Anita Bastašić **produkcija/production** Studio Pangolin (za HRT) **distribucija/distribution** Studio Pangolin

format/format DCP **dolžina/running time** 41'

Najnovije delo Igorja Bezinovića, osrednjega avtorja mlajše generacije hrvaškega filma, predstavljajo *Razglednice*, ki nam jih režiser s pomočjo nekaterih nadarjenih kolegov pošilja iz bolj ali manj obskurnih hrvaških mestec. Ko *Razglednice* pogledamo pobliže, te za pet minut oživijo in nas na subtilno humorne načine popeljejo v tiste koščke hrvaškega podeželja, kjer je bila meja med mitom in resnico že davno izbrisana.

Če se lahko *Razglednice* sprva še zdijo kot preproste mešanice arhivskih in novih posnetkov, ki odročna mesteca prikazujejo v vsej njihovi statičnosti, se prek duhovitega pripovedovanja lokalnih prebivalcev vedno bolj kažejo v svoji dinamičnosti, sploh ker povedano s prikazanim pogosto vstopa v kompleksen, celo nasprotujoč si odnos. Pogosti so tako primeri, ko pripovedovalec šaljivo ugiba, kaj se bo s prikazanim zgodilo kasneje, ali pa celo trenutki, ko se skorajda norčuje iz naše zaupljivosti filmski podobi (in zvoku) ter tudi s tem daje vedeti, da včasih dokumentarno pripovedovanje ni nič manj lažno od bežnih vaških govoric. Na ta način se ustvarjalci *Razglednic* v prvi vrsti igrajo z literarnim konceptom vsevednega pripovedovalca, se sprašujejo, kaj se skriva za robom filmskega kadra, pri tem pa z očitnim odporom do pretiranega iskanja objektivne resnice svojim izdelkom pravzaprav nadenejo obliko t. i. *mockumentarcev*.

The latest work of Igor Bezinović, the central author in the youngest generation of Croatian cinema, is *Postcards*, which the director sends us from more or less obscure Croatian towns with the help of some talented friends. Taking a closer look at *Postcards*, they come alive for five minutes each, taking us in subtly humorous ways to the parts of Croatian countryside where the border between the myth and the truth has long been erased.

Although *Postcards* might first seem a simple mixture of archival and new recordings presenting the remote towns in all their static quality, the witty stories told by the local inhabitants show them as increasingly dynamic, even more so as the narration often enters a complex, even conflicting relation with the visual representation. It often happens that the narrator makes playful guesses about what might later happen to what has been shown, or even makes fun of our credulity towards the screen image (and sound), thus letting us know that documentary narration is sometimes no less false than fleeting village rumours. The creative team behind *Postcards* thus primarily plays with the literary concept of the omniscient narrator, wondering what is hiding behind the border of the film shot, while actually fitting their products with the form of the so-called mockumentary based on their obvious resentment at excessive search of objective truth.

IGOR BEZINOVIĆ

Igor Bezinović (1983) je diplomiral iz filozofije, sociologije in primerjalne književnosti na Filozofski fakulteti v Zagrebu in iz filmske in televizijske režije na zagrebški Akademiji dramske umetnosti. Režiral je okoli ducat kratkih filmov, dolgometražni dokumentarec *Blokada* (2012) in celovečerni igrani dokumentarec *Kratki izlet* (2017). Na področju ustvarjanja filmov deluje kot profesionalac in amater.

Igor Bezinović (1983) graduated in Philosophy, Sociology and Comparative Literature from the Zagreb Faculty of Humanities and Social Sciences and in Film and TV Directing from the Zagreb Academy of Dramatic Art. He has directed about a dozen short films, the feature-length documentary *The Blockade* (Blokada, 2012) and the feature fiction-documentary *A Brief Excursion* (Kratki izlet, 2017). He is active in filmmaking both as a professional and an amateur.



Če gre torej v osnovi za kratke dokumentarne filme o hrvaških mestecih, avtorji to dokumentarnost ves čas postavljajo pod vprašaj, s prikazovanjem mest s kulturnih in državnih meja pa pravzaprav prevprašujejo tudi koncept same »hrvaškosti«. Dialekti, v katerih svoje kraje predstavljajo pripovedovalci, so si med seboj namreč skrajno različni, hkrati pa povprečnemu Hrvatju najbrž skoraj nerazumljivi. Nekateri govorijo celo v dialektih, ki so bližje jeziku Hrvaški sosednjih držav, s tem pa do izraza pride že raznolikost znotraj meja države in po drugi strani tudi čezmejna podobnost.

Pot nas pri tem popotovanju med znamenitostmi in vsakdanjimi banalnostmi med drugim pelje od antiifašističnih podob istrskega Momjana do Ždala, ki je na meji z Madžarsko zadnja leta obdana z bodečo žico in vse do medžimurske Štrigove, kjer je glavno početje pač »gledanje v daljavo«. Gledanje v daljavo v tem primeru nakazuje brezdelje, a v širšem smislu simbolizira predvsem odsotnost oprijemljivih življenjskih perspektiv, s tem pa *Razglednice* nenazadnje predstavljajo tudi podobe postsocialistične tranzicije, ki ji v nekaterih delih bivše Jugoslavije ni in ni videti konca.

Jernej Trebežnik

These are basically short documentaries on Croatian towns; however, the documentary quality is being questioned continuously, and by showing the towns situated at cultural and national borders, the very concept of "Croatianess" is also being questioned. The dialects used by narrators differ exceedingly, and are possibly also almost unintelligible to an average Croat. Some even use dialects that are closer to languages of neighbouring countries, which asserts both the diversity within the country's borders and the trans-border similarities.

In this journey among the sights and everyday banalities, the path takes us from anti-fascist images of the Istrian Momjan to Ždala at the Hungarian border, recently enclosed by wire, to Štrigova in Međimurje, where the main activity, simply, is "to gaze into the distance." In this case, gazing into the distance equals idleness, yet in the wider sense it primarily symbolises the absence of palpable life perspectives. In this sense, *Postcards* eventually present the images of post-socialist transition that seems to have no end in certain parts of the former Yugoslavia.

Jernej Trebežnik

OTOK V LJUBLJANI / OTOK IN LJUBLJANA

*Vsako mesto je lahko filmski otok, Kino Otok.
Any place can be Cinema, Isola Cinema.*

Kinodvor

Najlepša dežela na svetu / The Most Beautiful Country in the World (*Signali/Signals*)

Preporod / First Reformed (*Signali/Signals*)

Zama (*Signali/Signals*)

Zgodovina prašiča (v nas) / The History of the Pig (Within Us) (*Signali/Signals*)

Kinodvor: Kinobalon

Vitello (*Podmornica/Submarine*)

Slovenska kinoteka

Črna mati / Black Mother (*Signali/Signals*)

Izgubljeni raj: program kratkih filmov Vittoria de Seta / Paradise Lost: Programme of Shorts by Vittorio de Seta (*Evropa 2.0/Europe 2.0*)

Med ljudmi: Življenje in igra / Among the People: Life & Acting (*35-mm kult-ure/35mm cult-ure*)

Na kopnem / Ashore (*Evropa 2.0/Europe 2.0*)

OTOK V KOPRU / OTOK IN KOPER

*Vsako mesto je lahko filmski otok, Kino Otok.
Any place can be Cinema, Isola Cinema.*

Vrt Pokrajinskega muzeja Koper

Selfi / Selfie (*Letni kino Manzioli/Manzioli Open-air Cinema*)

Tomos: Narejeno v Jugoslaviji / Tomos: Made in Yugoslavia (*Ljubo doma/Home Sweet Home*)

OTOK V TOLMINU, IDRIJI, SEŽANI IN CERKNICI / OTOK IN TOLMIN, IDRIJA, SEŽANA AND CERKNICA

Kinogledališče Tolmin

Los bando (*Podmornica/Submarine*)

Selfi / Selfie (*Letni kino Manzioli/Manzioli Open-air Cinema*)

Filmsko gledališče Idrija

Otroci mrtvih / Children of the Dead (*35-mm kult-ure/35mm cult-ure*)

Kosovelov dom Sežana

Selfi / Selfie (*Letni kino Manzioli/Manzioli Open-air Cinema*)

Vrt galerije Krpan

Starodavni gozdovi / The Ancient Woods (*Dobri sosedje/Good Neighbours*)

ART KINO MREŽA SLOVENIJE / SLOVENIAN ART CINEMA ASSOCIATION

Art kino mreža Slovenije (AKMS) je združenje kinematografov in prikazovalcev kakovostnega in umetniškega filma. Člani združenja bodo v internem delu srečanja analizirali prednosti, slabosti, nevarnosti in priložnosti platform VOD. Platformam VOD so v preteklih dveh letih že namenili dve strokovni srečanju v okviru ljubljanskega filmskega festivala LIFFE, naslednje aktivnosti v zvezi s postavitvijo modela platforme bodo potekale z namenom vzpostavitve delovnih skupin, ki bi vodile posamezne aktivnosti po segmentih: organizacijska oblika, programska izhodišča in tehnične rešitve. Člani se bodo med seboj posvetovali glede aktualnega možnega modela platforme.

The Slovenian Art Cinema Association (AKMS) brings together venues that promote arthouse films. In the closed session, association members will analyse the strengths, weaknesses, threats and opportunities of VOD platforms. In the last two years, two professional meetings were already devoted to VOD platforms in the framework of the Ljubljana International Film Festival. The next activities related to setting up a model of the platform will be aimed at establishing working groups that will work on individual segments: organisational form, programme bases and technical solutions. Members will confer about the current possible model of the platform.

Primeri dobrih praks kinodvoran / Examples of good practice in arthouse cinemas

V odprtem delu srečanja bodo predstavili primere dobrih praks na področju oblikovanja programa, filmsko-vzgojnih programov ter promocijskih strategij, ki so ključne pri razvijanju občinstva:

Kulturni ambasador (Mestni kino Metropol, Celje)

Beremo in gledamo (Kosovelov dom Sežana)

Ženski večeri (Kinogledališče Tolmin)

Festival amaterskega in neodvisnega filma (Kino Šmarje pri Jelšah)

KD Cerknica, predstavitev novega člana (Notranjski regijski park, Kulturni dom Cerknica)

In the open session, they will present examples of good practice in the field of creating programmes, film education programmes and promotional strategies, which are crucial in audience development:

Cultural Ambassador (Metropol City Cinema, Celje)

We Read and Watch (Kosovel Culture House Sežana)

Women's Nights (Kinogledališče Tolmin)

Festival of Amateur and Independent Film (Šmarje pri Jelšah Cinema)

Cerknica Culture House, presentation of a new member (Notranjska Regional Park, Cerknica Culture House)

FOKUS NA FILMSKO MASKO IN KOSTUM / FOCUS ON MAKEUP AND COSTUME DESIGN

FOKUS je mednarodni dogodek usposabljanja in mreženja, ki v središče zanimanja postavlja manj izpostavljene filmske poklice, v katerih je malo priložnosti za izobraževanje in mreženje. Zasnovan je kot triletni cikel; po prvih dveh izvedbah projekta s fokusom na filmsko fotografijo in scenografijo ter filmsko montažo in zvok se tretji krog posveča filmski maski in kostumu. Namen dogodka je olajšati neposredno izmenjavo znanj in izkušenj med udeleženci kot tudi spodbuditi čezmejno koprodukcijsko sodelovanje v bližnji prihodnosti.

FOKUS is an international training and networking event that focuses on less visible film professions, which offer little opportunity for training and networking. It is conceived as a three-year cycle: after the first two editions, which focused on cinematography and production design and editing and sound design, the third is dedicated to makeup and costume design. The event aims at facilitating a direct exchange of knowledge and experiences among the participants and encouraging cross-border co-productions in the near future.

DOGODKI / EVENTS

Mojstrski tečaj Janty Yates: Neskončne možnosti transformacije skozi kostum / Masterclass Janty Yates: Endless possibilities for transformation through costume

Janty Yates je večkrat nagrajena filmska in televizijska kostumografinja. Že od leta 1998 sodeluje z Ridleyjem Scottom, med drugim se je podpisala pod kostume v filmih *Hannibal*, *Ameriški gangster*, *Prometej* in *Gladiator* ter za slednjega prejela oskarja. Delala je tudi z Michaelom Mannom (*Miami Vice*), Jeanom Jacquesom Annaudom (*Sovražnik pred vrati*) in Michaelom Winterbottomom (*Dobrodošli v Sarajevu*). Na dogodku bo skozi najzanimivejše izkušnje iz bogate kariere predstavila delo kostumografa.

Janty Yates is an award-winning costume designer for films & TV. Since the start of her collaboration with Sir Ridley Scott in 1998, she has worked on such diverse films as *Hannibal*, *American Gangster*, *Prometheus* and *Gladiator*, for which she won an Academy Award. Among the many other directors she has worked with are Michael Mann (*Miami Vice*), Jean Jaques Annaud (*Enemy at the Gates*), and Michael Winterbottom (*Welcome to Sarajevo*). Using some of these and other examples, Yates will discuss the work of a costume designer.





Delavnica Tine Šubic Dodočič: Maska v manjših in večjih produkcijah / Workshop with Tina Šubic Dodočič: Make up design for low- and high-budget productions

Tina Šubic Dodočič je oblikovalka maske in posebnih učinkov, ki se je izšolala v Londonu in trenutno mednarodno deluje na področjih filma, gledališča, fotografije in mode. Kot oblikovalka maske ali v podobnih vlogah je sodelovala pri več kot 50 produkcijah po vsem svetu, med katerimi so *Nikogaršnja zemlja* Danisa Tanovića, *Korolan* in aktualni *The White Crow* Ralpa Fiennessa ter še nastajajoči *Minamata* Andrewa Levitasa z Johnnym Deppom v glavni vlogi. Na delavnici bo s primerjavo zahtev pri domačih in tujih produkcijah predstavila proces dela in pojasnila, kako se maska povezuje z drugimi produkcijskimi sektorji.

Prost vstop za vso zainteresirano javnost.

Tina Šubic Dodočič is a hair and makeup and special effects designer. After training in London, she has worked widely across the spheres of film, theatre, photography and fashion. She designed makeup or collaborated in other roles in over 50 productions from all over the world, including Danis Tanović's *No Man's Land*; Ralph Fiennes' *Coriolanus* and *The White Crow*, and the upcoming Andrew Levitas' *Minamata* with Johnny Depp. Comparing job requirements in Slovenian and international film production, Šubic Dodočič will explain her work process and how makeup interacts with other departments.

The event is open for all interested individuals.

Večerme vezi / Evening Ties

Delovno-družabna večerja filmskih profesionalcev / Networking Dinner for Film Professionals

Študija primera: Monika Lorber in Danijel Hočevar, *Bog obstaja, ime ji je Petrunija* / Case study: Monika Lorber and Danijel Hočevar, *God Exists, Her Name Is Petrunya*

Kostumografinja Monika Lorber in producent Danijel Hočevar bosta predstavila koprodukcijsko sodelovanje pri celovečernem filmu makedonske režiserke Teone Strugar Mitevske *Bog obstaja, ime ji je Petrunija* (2019), ki je svetovno premiero doživel v glavnem tekmovalnem programu Berlinale in tam osvojil nagrado ekumenske žirije in žirije zveze nemških kinematografov. Monika Lorber, ki je kostumografijo izdelala tudi za 600 oglasov, je redna sodelavka režiserke, producerska filmografija Danijela Hočevarja pa šteje približno 40 celovečercev.

Costume designer Monika Lorber and producer Danijel Hočevar will discuss their work for the international co-production *God Exists, Her Name Is Petrunya* (2019). Directed by Macedonian filmmaker Teona Strugar Mitevska, the feature film premiered in the main competition programme of Berlinale, winning best film awards from both the Ecumenical jury and the jury for the German Film Guild. Monika Lorber, whose costume design credits also include 600 commercials, is a frequent collaborator of the director. Danijel Hočevar has worked as a producer on more than 40 feature films.



KRATKA SCENA NA OTOKU / SHORT SCENE AT ISOLA CINEMA

Kratka scena je scenaristična delavnica, ki jo v več sklopih organizirata Društvo za uveljavljanje kratkega filma Kraken in produkcijska hiša EnaBanda. Namenjena je razvoju scenarijev kratkometražnih filmov in poteka pod vodstvom vrhunskih in mednarodno priznanih mentorjev. Eden od sklopov poteka v soorganizaciji zavoda Otok med Mednarodnim filmskim festivalom Kino Otok – Isola Cinema.

Short Scene is a scriptwriting workshop organised in several instalments by the Kraken Society and the EnaBanda production company. It is dedicated to the development of screenplays for short films and is conducted by first-rate and internationally acclaimed mentors. One of the instalments is co-organised by the Otok Institute during the Kino Otok – Isola Cinema International Film Festival.

Kratka scena: scenaristična delavnica kratkega filma / Short Scene – a scriptwriting workshop for short films

Scenaristična delavnica kratkega filma Kratka scena in Otok gostita hrvaškega avtorja Igorja Bezinovića, čigar kratki dokumentarni in neke vrste dokumentarni filmi so občinstvu v Sloveniji dobro poznani. Njegov najnovejši celovečerec *Kratki izlet* (2017) je bil na Otoku prikazan, tik preden je v Puli osvojil zlato areno za najboljši film. Igor bo v predavanju ponudil osebni pogled na to, kako pomembne so pri snemanju kratkih filmov priprave in kako koristno je prilagajati svoje ideje svetu okoli sebe.

Scriptwriting workshop for short films Kratka scena and Otok are hosting the Croatian filmmaker Igor Bezinović, whose short documentaries and sort-of documentaries are well-known to audiences in Slovenia. His latest feature *A Brief Excursion* (2017) was shown at Otok just before winning the Golden Arena for best film in Pula. From a personal perspective, Igor will talk about the importance of preparation when making short films and about the benefits of adapting your ideas to the world around you.



FESTIVALSKI GOSTJE / FESTIVAL GUESTS

Misho Antadze, režiser/director (Nabiranje/The Harvest, Gruzija/Georgia 2019) — **Alessandro Antonelli, Pietro Orlando**, protagonista/protagonists (Selfi/Selfie, Francija, Italija/France, Italy, 2019) — **Nika Autor**, režiserka/director (Obzornik 63 – Vlak senc/Newsreel 63 – The Train of Shadows, Slovenija/Slovenia, 2017) — **Igor Bezinović**, režiser/director (Razglednice/Postcards, Hrvaška/Croatia, 2019) — **Tim Božič**, Filmsko gledališče Idrija — **Rebeka Bratoš Gornik**, režiserka/director (Polovično mesto/Halt the City, Slovenija/Slovenia, 2019) — **Mario Brenta, Karine de Villers**, režiserja/directors (Režeči maček/Il sorriso del gatto, Italija/Italy 2018) — **Boštjan Bugarič** (Polovično mesto/Halt the City, Slovenija/Slovenia, 2019) — **Peter Cerovšek**, režiser/director (Fundamenti/Fundaments, Slovenija/Slovenia 2018) — **Jan Cvitkovič**, boter filma/film godparent — **Anouk De Clercq**, režiserka/director (kratki filmi/short films, Belgija, Francija/Belgium, France, 2001–10) — **Nicola Falcinella**, selektor sekcije Prijatelji/programmer for Friends section — **Ina Ferlan**, kostumografinja/costume designer (Šola/School, Slovenia/Slovenia, 2017) — **Sabine Gebetsroither**, selektorica sekcije Prijatelji/programmer for Friends section — **Tomaž Gorkič**, režiser/director (Metod, Slovenija/Slovenia, 2017) — **Nika Gregorin**, igralka/actress (Izgubila sem vse svoje fotoalbume/I Have Lost All My Photo Albums, Slovenija/Slovenia, 2019) — **Helmut Groschup**, selektor sekcije Prijatelji/programmer for Friends section — **Vida Habjanič**, direktorica fotografije/director of photography (Videno/Seen, Slovenija/Slovenia, 2018) — **Evin Hadžialjević**, režiserka/director (Telo prostora/Body of Space, Slovenija/Slovenia, 2018) — **Danijel Hočevár**, producent/producer (Bog obstaja, ime ji je Petrunija/God Exists, Her Name is Petrunya, Makedonija, Belgija, Francija, Hrvaška, Slovenija/Macedonia, Belgium, France, Croatia, Slovenia, 2019) — **Aron Horvath**, režiser/director (Šola/School, Slovenija/Slovenia, 2017) — **Sasha Ihnatovich, Jasmina Mustafić**, režiserki/directors (Naporno/Hard, Slovenija/Slovenia, 2019) — **Ester Ivakič**, režiserka/director (Assunta, Slovenija/Slovenia, 2018) — **Simona Jerala, Hanna Szentpeteri**, režiserki/directors (Bend vs brend/Band vs Brand, Slovenija/Slovenia, 2018) — **Sara Jurinčić**, režiserka/director (3. September 2015/September 3, 2015, Hrvaška/Croatia, 2018) — **Anna Ladinig**, Mednarodni filmski festival Innsbruck/International Film Festival Innsbruck — **Monika Lorber**, kostumografinja/costume designer (Bog obstaja, ime ji je Petrunija/God Exists, Her Name is Petrunya, 2019) — **Shaji M. Karun**, režiser/director (Ona/She, Indija/India, 2018) — **Nastja Kotnik Minik**, producentka/producer (Ugriz vesti/The Bite of Conscience, Srbija, Slovenija/Serbia, Slovenia, 2018) — **Stefan Kruse**, režiser/director (Podoba migracij/The Migrating Image, Danska/Denmark, 2018) — **Peter Leban**, režiser/director (Tomos: Narejeno v Jugoslaviji/Tomos: Made in Yugoslavia, Slovenija/Slovenia, 2018) — **Jelena Maksimović**, režiserka/director (Taurunum boy, Srbija, Švica/Serbia, Switzerland, 2018) — **Davorin Marc**, režiser/director (kratki filmi/shot films, Slovenija/Slovenia, 2017–19) — **Jure Matičič**, Kulturni dom Franca

Bernika, Domžale — **Sarita Matijević**, producentka/producer — **Vid Merlak**, režiser (Videno/Seen, Slovenija/Slovenia, 2018) — **Nataša Mihelič**, avtorica/author (Tomos: Narejeno v Jugoslaviji/Tomos: Made in Yugoslavia, Slovenija/Slovenia, 2018) — **Teja Miholič**, režiserka/direktor (Izgubila sem vse svoje fotoalbume/I Have Lost All My Photo Albums, Slovenija/Slovenia, 2019) — **Špela Mrak**, Kinogledališče Tolmin — **Špela Murenc**, montažerka/editor (Sovražim sonce/I Hate the Sun, Slovenija/Slovenia, 2019) — **Rick Niebe**, režiser/director (Grafiti/The Graffiti, Italija/Italy, 2018) — **Niko Novak, Matevž Jerman**, režiserja/directors (Ostanki – Izpovedi duhovom/Remains – Confessions to the Ghosts, Slovenija/Slovenia, 2019) — **Michael Pattison**, selektor sekcije Prijatelji/programmer for Friends section) — **Anne Pauline Serres**, režiserka/director (Moje osebne reči/My Intimate Business, Slovenija/Slovenia, 2019) — **Nina Peče**, botra filma/film godparent — **Claus Philipp**, producent/producer (Otroci mrtvih/The Children of the Dead, Avstrija/Austria, 2019) — **Ula Pogorevčnik**, režiserka/director (Pod okriljem/Sheltered, Slovenija/Slovenia, 2018) — **Ivan Ramljak**, režiser/director (Dom borcev/Home of the Resistance, Hrvaška/Croatia, 2018) — **Gaja Naja Rojec**, snemalka/camera (Telo prostora/Body of Space, Slovenija/Slovenia, 2018) — **Ivan Salatić**, režiser/režiser (Ti imaš noč/You Have the Night, Črna Gora, Srbija, Katar/Montenegro, Serbia, Qatar, 2018) — **Eva Stražar**, igralka/actress (Assunta, Slovenija/Slovenia, 2018) — **Elvis Šahbaz**, glasbenik/musician — **Saša Škulj**, montažerka/editor (Telo prostora/Body of Space, Slovenija/Slovenia, 2018) — **Darej Šömen**, producent/producer (Pod okriljem/Sheltered, Slovenija/Slovenia, 2018) — **Tina Šubic Dodočić**, oblikovalka maske/makeup designer — **Fabris Šulin**, režiser/director (Sovražim sonce/I Hate the Sun, Slovenija/Slovenia, 2019) — **Renato Švara** (Sam/Alone, Slovenija/Slovenia, 2019) — **Anne Tassel**, režiserka/director (Parking_Space, Slovenija/Slovenia, 2019) — **Nina Ukmar**, Kosovelov dom Sežana — **Ivana Vogrinc Vidali**, režiserka/director (O luni, mesecu in njunem odsevu/On Moon, Luna, and Their Reflection, Slovenija/Slovenia, 2018) — **Leon Vovk**, skrbnik materiala/data management technician (Parking_Space, Slovenija/Slovenia, 2019) — **Jan Vromman**, režiser/director (Zgodovina prašiča (v nas)/The History of the Pig (Within Us), Belgija/Belgium, 2017) — **Janty Yates**, kostumografinja/costume designer — **Neil Young**, selektor sekcije Prijatelji/programmer for Friends section — **Mateja Zorn**, botra filma/film godparent — **Želimir Žilnik**, režiser/director (Med ljudmi/Among the People, 2018, Najlepša dežela na svetu/The Most Beautiful Country in the World, 2018, Zgodnja dela/Early Works, 1969)

IZVIRNI NASLOVI / ORIGINAL TITLES

Antigravitacija, **40**

Atspindžiai, **40**

Balangiga: Howling Wilderness, **20**

Black Mother, **24**

Conductor, **72**

Contadini del mare, **46**

Das schönste Land der Welt, **28**

De geschiedenis van het varken (in ons), **36**

Die Kinder der Toten, **54**

Dobrodošlica., **60**

Dom boraca, **26**

First Reformed, **30**

Gospod postoi, imeto i' e Petrunija, **22**

I dimenticati, **46**

Il sorriso del gatto, **78**

Il tempo si è fermato, **84**

Isole di fuoco, **46**

Kartoline, **110**

Laikas eina per miestą, **40**

Los Bando, **88**

Lu tempu di li pisci spata, **46**

Maček Muri, **89**

Me +, **72**

Medu ljudima: Život i gluma, **52**

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Mosavali, **74**

Nenusimink, Virginijau!, **40**

Obzornik 63 – Vlak senc, **62**

Oh, **72**

Olu, **76**

Ostanki – Izpovedi duhovom, **66**

SLOVENSKI NASLOVI / SLOVENIAN TITLES

Antigravitacija, **40**

Balangiga: Tuleča divjina, **20**

Bog obstaja, ime ji je Petrunija, **22**

Čas mečaric, **46**

Čas se je ustavil, **84**

Čas teče skozi mesto, **40**

Črna mati, **24**

Dan v Barbagii, **46**

Dirigent, **72**

Dobrodošlica., **60**

Dom borcev, **26**

Jaz +, **72**

Jedro sveta, **12**

Kmetje morja, **46**

Los Bando, **88**

Maček Muri, **89**

Med ljudmi: Življenje in igra, **52**

miauuu., **60**

Na kopnem, **48**

Nabiranje, **74**

Najlepša dežela na svetu, **28**

Obzornik 63 – Vlak senc, **64**

Ognjeni otoki, **46**

Oh, **72**

Ona, **76**

Ostanki – Izpovedi duhovom, **66**

Otroci mrtvih, **54**

Pastirji iz Orgosola, **46**

Petit Palais, **72**

Po:natis 12., **60**

Podoba migracij, **64**

ANGLEŠKI NASLOVI / ENGLISH TITLES

A Day in Barbagia, **46**

Among the People: Life & Acting, **52**

Antigravitation, **40**

Ashore, **48**

Balangiga: Howling Wilderness, **20**

Black Mother, **24**

Cheer Up, Virginijus!, **40**

Conductor, **72**

Core of the World, **12**

Early Works, **56**

Easter in Sicily, **46**

First Reformed, **30**

Fishing Boats, **46**

Forgotten, **46**

God Exists, Her Name Is Petrunya, **22**

Golden Parable, **46**

Home of the Resistance, **26**

Islands of Fire, **46**

Los Bando, **88**

Me +, **72**

miauuu., **60**

Muri the Cat, **89**

Newsreel 63 – The Train of Shadows, **62**

Oh, **72**

Peasants of the Sea, **46**

Petit Palais, **72**

Portal, **72**

Postcards, **110**

Re:print 12., **60**

Reflections, **40**

Remains – Confessions to the Ghosts, **66**

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Allah, Khalik, **24**

Antadze, Misho, **74**

Autor, Nika, **62**

Bengtson, Dorte, **90**

Bezinović, Igor, **110**

Brenta, Mario, **78**

Brkušić, Hrvoslava, **110**

Copper, Kelly, **54**

De Clercq, Anouk, **72**

de Seta, Vittorio, **46**

de Villers, Karine, **78**

Dolenc, Boris, **89**

Duda, Katerina, **110**

Eborn, Anna, **80**

Ferrente, Agostino, **14**

Grikevičius, Almantas, **40**

Grubin, Dušan, **32**

Jerman, Matevž, **66**

Karun, Shaji N., **76**

Khavn, **20**

Kruse, Stefan, **64**

Lang, Max, **91**

Leban, Peter, **68**

Liška, Pavol, **54**

Lo, Christian, **88**

Maksimović, Jelena, **32**

Marc, Davorin, **60**

Martel, Lucrecia, **34**

Meshchaninova, Natalia, **12**

Novak, Niko, **66**

Olmi, Ermanno, **84**

Parabola d'oro, **46**

Pasqua in Sicilia, **46**

Pastori di Orgosolo, **46**

Pescherecci, **46**

Petit Palais, **72**

Po:natis 12., **60**

Portal, **72**

Rani radovi, **56**

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Serdse mira, **12**

Sonar, **72**

Surfarara, **46**

Šimtamečių gados, **40**

Taurunum Boy, **32**

Terra Franca, **48**

The Gruffalo, **91**

The Migrating Image, **64**

Ti imaš noć, **16**

Tomos: Narejeno v Jugoslaviji, **68**

Transnistra, **80**

Un giorno in Barbagia, **46**

Vitello, **90**

Whoosh, **72**

Zama, **34**

Portal, **72**

Pozabljeni, **46**

Premišljevanja, **40**

Preporod, **30**

Razglednice, **110**

Razvedri se, Virginiji!, **40**

Režeči maček, **78**

Ribiške barke, **46**

Rudniki žvepla, **46**

Sanje stoletnikov, **40**

Selfi, **14**

Sonar, **72**

Starodavni gozdovi, **42**

Švist, **72**

Taurunum Boy, **32**

Ti imaš noć, **16**

Tomos: Narejeno v Jugoslaviji, **68**

Transnistra, **80**

Velika noć na Siciliji, **46**

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Zama, **34**

Zgodnja dela, **56**

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Zlata parabola, **46**

Zverjasec, **91**

Selfie, **14**

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The Ancient Woods, **42**

The Cat's Smile, **78**

The Children of the Dead, **54**

The Dreams of the Centenarians, **40**

The Gruffalo, **91**

The Harvest, **74**

The History of the Pig (Within Us), **36**

The Migrating Image, **64**

The Most Beautiful Country in the World, **28**

The Time of Swordfish, **46**

Time Passes Through the City, **40**

Time Stood Still, **84**

Tomos: Made in Yugoslavia, **68**

Vitello, **90**

Welcome., **60**

Whoosh, **72**

You Have the Night, **16**

Zama, **34**

Pipal, Ivana, **110**

Ramljak, Ivan, **26**

Salatić, Ivan, **28**

Schrader, Paul, **30**

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Žmitek, Jernej, **89**

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Čmi Indijanci (Jo Béranger, Hugues Poulain, Édith Patrouilleau)
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