



*17. Festival
slovenskega filma*

FESTIVAL DEL CINEMA SLOVENO
AVDITORIJ PORTOROŽ/PORTOROSE
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17. Festival slovenskega filma
17th Festival of Slovenian Film

Kazalo

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THE FESTIVAL

Give Peace a Chance*

Kljub negotovim ekonomskim časom Festival slovenskega filma v Portorožu postaja nepogrešljiva stalnica s svojo ekipo, podoba in najpomembnejšim elementom: filmskim programom, v katerem so zajeta najboljša filmska dela vseh žanrov, ki so v Sloveniji nastala v zadnjem letu.

Letošnja sedemnajsta izdaja ima nekoliko nevhvaležno vlogo, saj sledi lansnemu zelo uspešnemu festivalu, ki ga je zaznamoval izredno kvaliteten in pester program celovečernih igranih filmov. Filmski festival naredijo in bogatijo vsi filmski žanri in dolžine, vendar so celovečerni igrani filmi glavna atrakcija, saj se o njih največ piše in govori, njim je namenjenih tudi največ nagrad.

Tako je na mednarodnih festivalih in tako je tudi na Festivalu slovenskega filma v Portorožu.

Lansko festivalsko in distribucijsko leto je bilo skoraj optimalno, tako glede števila celovečernih igranih filmov v domači distribuciji – šest (6), žanrskega razpona (od drame, komedije do mladinskega filma) kot števila gledalcev v domačih kinodvoranah, ki je prvič v zadnjem desetletju doseglo rekordni delež v skupnem letnem obisku kinematografov. Po objavljenih statistikah je v letu 2013 padel obisk vseh filmov v kinodvoranah z izjemo slovenskih filmov: obisk teh je v lanskem letu zrasel!

Zelo uspešen je bil tudi izkupiček na mednarodnih festivalih: celovečerni film **Razredni sovražnik** režiserja Roka Bička in kratki animirani film **Boles** režiserke Špela Čadež sta bila ljubljenca svetovnih festivalov, na katerih sta prejela številne nagrade. Pohvalita pa se lahko še z dvema pomembnima nominacijama, s čimer sta promociji slovenskega filma dodala novo razsežnost: Razredni sovražnik se je uvrstil med tri nominirance za evropsko filmsko **nagrado Lux**, ki jo podeljuje Evropski parlament, Boles pa med pet nominirancev za panevropsko nagrado za kratki animirani film **Cartoon d'Or 2014**.

Za uspešno filmsko leto sta prav gotovo zaslužna kvaliteten in pester izbor, ki je nastal iz nabora prijav na Slovenskem filmskem centru, in obdobje (relativnega) miru.

Despite the unpredictable economy, the Portorož-based Festival of Slovenian Film remains an indispensable invariable, with its team, image and its key element: film programme, which features the best-of of what was produced in Slovenia in the past year, regardless of genre.

It is a thankless task this year's 17th edition is undertaking, following last year's very successful event with an extraordinarily wide array of quality feature films. Although it is films of all genres and lengths that make a festival and make it special, feature films are the main attraction, being most talked and written about and competing for the highest number of awards.

This is the case in international festivals, and this is also the case at the Festival of Slovenian Film in Portorož.

The past festival and distribution year was nearly perfect, both in terms of the number of feature films distributed in Slovenia (6), the genre range (spanning drama, comedy, youth films), and attendance in cinemas across Slovenia, which accounted for the biggest share in the country's total cinema attendance in a decade. According to the released statistics, cinema attendance sank with all films in 2013 except Slovenian films, which even saw growth!

No less successful was the yield in international festivals: **Class Enemy**, a feature film by Rok Biček, and **Boles**, an animated short by Špela Čadež, have been festivals' favourites, winning a number of awards. They have also been nominated for two prominent awards, adding a new dimension to the promotion of Slovenian cinema: **Class Enemy** is one of three nominees for the **Lux Prize**, a European film award presented by the EU Parliament, while **Boles** is one of five nominees competing for pan-European award for animation short films **Cartoon d'Or 2014**.

Without doubt, the factors behind this thriving year of Slovenian cinema include a wide range of quality projects selected for implementation by the Slovenian Film Centre, and a (relatively) peaceful time.

Peace is what enables evaluation of calls for proposals, and improvements in procedures and tendering criteria.

Mir je potreben za evalvacijo razpisov, izboljšave postopkov in razpisnih kriterijev, ki bi prinesli še boljše rezultate. Kako naprej? V tem trenutku potrebujemo večjo angažiranost pri scenarijih, kar pomeni vlaganje v izobraževanje scenaristov, potrebujemo še več usposobljenih producentov, kajti brez njihovega dela ni filmske produkcije, in potrebujemo večji kreativni vložek v produkcijo avtorskega dokumentarnega filma, ki v svetu postaja čedalje bolj pomemben.

Žal pa smo pri uveljavitvi sprememb velikokrat odvisni od Ministrstva za kulturo, ki pa v dialogu z neodvisno ustanovo koleba, kako bi ravnalo. Slovenski filmski center potrebuje več neodvisnosti, več fleksibilnosti in kar je najpomembnejše: **več zaupanja**.

Nekatere spremembe, ki jih je napovedal novi zakon, so nujne in zaželene, vendar naj se ne uvaja ponovno odvisnosti ustanove od vsakokratnih političnih sprememb, ki jih je obstoječi zakon o Slovenskem filmskem centru po letih agonije v tej ustanovi uspešno odpravil in s tem omogočil strokovni mir in posledično tudi odlično filmsko letino.

Jožko Rutar
Direktor Slovenskega filmskega centra

*Naslov je v angleščini, ker je to originalni naslov slavne pesmi Johna Lennona

ria which can bring even better results. What next? What we need at this point is stepped-up efforts in developing screenplays, which means investing more in screenwriters' training; we need more qualified producers, because they are a prerequisite to film production; and we need a bigger creative input to auteur documentary filmmaking, an increasingly vital part of cinema worldwide.

Unfortunately, in introducing changes we often depend on the Ministry of Culture, but in the dialogue with us as an independent institution their actions are hesitant. The Slovenian Film Centre needs more autonomy, more flexibility and, most importantly, deserves **more trust**.

Some of the changes envisaged under the proposed new law are essential and desired, but let us not make the institution, once again, subject to each political change, after the current Act on the Slovenian Film Centre has succeeded in putting an end to this after years of agony, bringing professionals peace and resulting in an outstanding crop of films.

Jožko Rutar
Director of Slovenian Film Centre



Dobrodošli v filmski Portorož

Welcome to the Film Haven of Portorož

Na valovih pozitivnih kritik in čestitk ob uspešno izpeljani lanskoletni ediciji Festivala slovenskega filma (FSF) se je festivalska ekipa lotila priprav na skoraj polnoletno izvedbo festivala. Naš pogoj za nadaljevanje lani zastavljenega koncepta je bil, da se lokalna skupnost še tesneje vključi v organizacijo najpomembnejšega nacionalnega filmskega dogodka, in z radostjo smo sprejeli zavezo Občine Piran za dolgoročno sodelovanje na novih temeljih in predvsem koproducentsko vlogo Auditorija Portorož, ki bo tudi po festivalu v svoji digitalizirani dvorani vse leto ponujal filmski program. Samo na ta način bomo lahko skupaj gradili boljše pogoje za vsakoletni praznik slovenskega filma.

Letošnji FSF pripravljamo tudi na temelju novega festivalskega pravilnika, katerega glavne spremembe so zaveza k dvigovanju ravni filmske kulture ter uvažanje izobraževalnih dejavnosti na področju filmske in druge avdiovizualne produkcije, uvedba programskega odbora kot alternativa programskemu direktorju ter vključitev žanra eksperimentalnega filma v boj za vesne. Glede na izjemen lanskoletni filmski program so bile napovedi za letos borne, vendar z veseljem ugotavljam, da je letošnji FSF dobil še več prijav kot lani in tudi kvaliteta ter žanrska raznovrstnost izbranih filmov sta na zavirljivi ravni.

Lani zasejano seme filmske vzgoje je letos vzklilo v obliki bogatega programa filmov za obalne osnovno- in srednješolce ob dodatku filmskega seminarja in filmskokritične delavnice, ki ju izvajamo s partnerjema Zavodom za uveljavljanje vizualne kulture Vizo in Društvom za širjenje filmske kulture Kino!

Strokovni spremljevalni program v organizaciji Centra Ustvarjalna Evropa v Sloveniji, Slovenskega filmskega centra in Zavoda AIPA ter v sodelovanju z mednarodnim izobraževalnim programom MAIA, Hrvaškim avdiovizualnim centrom in Avdiovizualnim skladom Furlanije-Juljske krajine filmskim in avdiovizualnim ustvarjalcem tudi letos ponuja nabor dogodkov za strokovno usposabljanje, izmenjavo dobrih praks in navezovanje stikov.

Buoyed up by praise and congratulations on last year's successful edition of the Festival of Slovenian Film (FSF), the festival team embarked on the project of a new edition one year shy of the festival's coming of age. Our condition to carry on the concept undertaken last year was for the local community to take on a bigger role in organising the most prominent national film-related event. So it was a great pleasure to hear the Piran municipality commit to long-term cooperation based on a new foundation, and to see Auditorium Portorož become a co-producer and pledge to screen films in its digital cinema throughout the year. This is the only way to create a better ground for this annual celebration of Slovenian cinema together.

This year's FSF is coming to life against a background of new festival regulations. The main aspects in which these differ from the previous ones include a commitment to raise film culture on a higher level; introduction of educational activities related to film and other forms of audiovisual production; introduction of a programming board as an alternative to a head of programming; and admitting experimental film to compete for Vesna awards. In the light of last year's outstanding line-up, the current one was awaited with reserved anticipation, but it gives me great pleasure to say that the number of submissions to this year's FSF has outdone those last year, and did so with enviable quality and genre diversity of the selected films.

The seed of film education planted last year has grown into a bountiful film programme for primary and high school students from the coastal region, supplemented by a film seminar and film critique workshop, which we are organising with our partners, associations for the advancement of visual and film culture, *Vizo* and *Kino*!

The programme for professionals, organised by Creative Europe Desk Slovenia, the Slovenian Film Centre, and AIPA association, in collaboration with international training programme MAIA, the Croatian Audiovisual Centre, and the Friuli-Venezia Giulia Audiovisual Fund,

V sodelovanju z Društvom za uveljavljanje kratkega filma *Kraken* in Obalnimi galerijami Piran smo letos postavili tudi Avtonomni filmski pristan. Prostor za sodobno umetnost Monfort, bo tako postal drugo festivalsko središče, kjer bomo predstavili pester nabor široke slovenske odvisne in neodvisne produkcije. V nekdanjem skladišču soli na promenadi med Portorožem in Bernardinom pa se bomo po zaključku projekcij prepuščali glasbenim vibracijam.

Na koncu se iz srca zahvaljujem vsem partnerjem in pokroviteljem, ki so znova pokazali, da je slovenski film vreden podpore, in vsem izrekam dobrodošlico v filmski Portorož.

Igor Prassel
vodja 17. Festivala slovenskega filma

encompasses a wide array of events and opportunities for filmmakers and audiovisual artists, including training, exchange of good practices and networking.

In cooperation with the association for the promotion of short film *Kraken* and Piran Coastal Galleries, we have set up an Autonomous haven for film, turning the Contemporary Art Space Monfort into a second festival meeting point, where we show a wide range of Slovenian publicly funded and independent production. After the screenings end for the day, we can all enjoy some music vibes in the former salt storage facility on the promenade between Portorož and Bernardin.

In conclusion, let me thank from the bottom of my heart all the partners and sponsors, who demonstrated once more that Slovenian cinema deserves to be supported; and welcome you all to the film haven of Portorož,

Igor Prassel
Director of the 17th Festival of Slovenian Film



Hanna Preuss: Prejemnica nagrade Metoda Badjura 2014 Recipient of 2014 Metod Badjura Award

OBRAZLOŽITEV KOMISIJE ZA IZBOR NAGRADE

Slovenski filmski center podeljuje nagrado Metoda Badjura za življensko delo 2014 gospe HANNI PREUSS za njeno vsestransko filmsko ustvarjanje. Kot režiserka zvoka, komponistka, tonska mojstrica, sonorična komponistka in medijska umetnica je izjemno zaznamovala slovensko kinematografijo.

Hanna Preuss se je leta 1971 vpisala na Varšavsko glasbeno akademijo F. Chopina, na oddelek za režijo zvoka. Petletni študij je leta 1976 končala z odliko in si pridobila diplomu z nazivom »režiser zvoka – magister umetnosti«.

Od leta 1978 je delala v svobodnem poklicu; najprej na Poljskem, nato v Zvezni Republiki Nemčiji, nato pa večinoma v Jugoslaviji oziroma v Sloveniji. V več kot 35-letni karieri je sodelovala pri več kot 150 celovečernih, dokumentarnih, kratkih, animiranih, eksperimentalnih in študijskih filmih.

Za svoje ustvarjanje je prejela več nagrad, med katerimi naj omenimo zlato areno za najboljši zvok na festivalu v Pulju leta 1983 za film **Eva** Francija Slaka, nagrado za oblikovanje zvoka na 6. slovenskem filmskem maratonu v Portorožu leta 1997 za filme **Ekspres**, **ekspres** Igorja Šterka, **Outsider** Andreja Košaka in **Vrtoglavi ptič** Saše Podgorška, nagrado vesna za najboljši zvok na Festivalu slovenskega filma 2007 za film **Tea** Hanne Slak. O njeni vrhunskosti priča tudi ustvarjanje zvoka za kratki film **(A)Torzija** Stefana Arsenijeviča, ki je bil leta 2004 nominiran za oskarja in prejel zlatega medveda na Berlinskem filmskem festivalu.

V različnih obdobjih je bila predavateljica predmeta zvok v filmu na univerzah PWSFTviT v Lodzu (Poljska), FDU Beograd (Srbija), ADU Zagreb (Hrvaška), od leta 2004 pa kot gostujoči predavatelj poučuje predmet Experimental Sound Design na Hochschule für Film und Fernsehen (HFF) Konrad Wolf v Potsdamu (Nemčija) in na Ryukoku University v Kjotu na Japonskem.

Hanna Preuss je s svojim vsestranskim ustvarjanjem v slovenski filmski prostor prinesla novo senziбилnost in novo razumevanje filmskega zvoka. S tem je

JURY COMMENTARY

The Slovenian Film Centre awards the Metod Badjura Lifetime Achievement Award 2014 to Ms HANNA PREUSS for her versatile creativity in film. As a sound director, composer, sound engineer, sonoric composer and media artist, she has left an exceptional mark on Slovenian cinema.

In 1971, Hanna Preuss enrolled in the Department of Sound Engineering, F Chopin Academy of Music, Warsaw. In 1976 she completed the five-year programme with distinction, thus obtaining the title "MA in Film Sound Engineering".

Since 1978 she has been a freelancer, first in Poland, then in the Federal Republic of Germany and eventually mostly in Yugoslavia or Slovenia. In her career spanning more than 35 years, she has participated in the making of over 150 feature, documentary, short, animated, experimental and student films.

She received a number of awards, including the "golden arena" award for best sound at the Pula film festival 1983 for the film **Eva**, directed by Franci Slak, award for sound design at 6th Slovenian Film Marathon in Portorož in 1997 for films **Ekspres**, **ekspres**, directed by Igor Šterk, **Outsider**, directed by Andrej Košak, and **Vertigo Bird**, directed by Sašo Podgoršek, "Vesna" award for best sound at the Festival of Slovenian Film 2007 for the film **Tea**, directed by Hanna Slak. Another sign of her excellence is her participation in sound design for the short film **(A)Torzija**, directed by Stefan Arsenijevič, a 2004 Oscar nominated film and recipient of the Golden Bear at the Berlin film festival.

At various points in her career, she was a lecturer of Sound in Cinema at the universities PWSFTviT in Lodz, Poland; FDU Belgrade, Serbia, ADU Zagreb, Croatia. Since 2004, she has been a visiting lecturer of Experimental Sound Design at Hochschule für Film und Fernsehen (HFF) Konrad Wolf in Potsdam, Germany, and the Ryukoku University in Kyoto, Japan.

With her versatile artistic ability, Hanna Preuss has endowed the Slovenian film community with new



foto: Matej Družník

razprla nove, prej neslutene možnosti za ustvarjalno rabo zvočne dimenzije na filmu. Nenehno je delovala z globokim uvidom v kompleksnost filmskega zvoka, vrhunskimi stvaritvami, rahločutnim upravljanjem s celotnim zvočnim spektrom med infrasoničnim in supersoničnim ter izjemnim razumevanjem lastnosti in izraznih oblik zvoka, od najtišjega šuma pa do grmečih sozvočij. S svojo tehnično dovršenostjo, profesionalno in emotivno občutljivostjo ter neskončno kreativnostjo je usodno zaznamovala slovenski film.

Vseskozi je delovala tudi kot odlična mentorica mladim filmskim ustvarjalcem ter sodelovala pri produkciji mnogih študentskih filmov in tako vplivala na generacije slovenskih filmskih režiserjev. Brez zadržkov lahko rečemo, da je mednarodni uspeh slovenskega filma nedvomno tudi njeno delo.

Z dodelitvijo nagrade Metoda Badjura Hanni Preuss želi komisija opozoriti na pomen zvoka kot ene temeljnih dimenzij filma ter s tem prispevati k promociji stvaritev širokega seznama slovenskih filmskih ustvarjalcev z raznih področij filmskega ustvarjanja.

sensibility and a new take on film sound, thus opening up new, previously inconceivable possibilities of using sound in film creatively. She has tirelessly demonstrated a keen insight into the complexity of film sound, high quality works, sensitive mastering of the entire sound spectrum from the infrasonic to the supersonic, and exceptional comprehension of the qualities and expressive forms of sound from the slightest noise to thundering chords. Her technical perfection, professional and emotive sensibility, and inexhaustible creativity have left a lasting mark on Slovenian cinema.

Throughout her career, Hanna Preuss has also served as an outstanding mentor to young filmmakers by participating in the making of a number of student films, thus affecting generations of Slovenian filmmakers. It is without a shadow of doubt that she is one of those credited with the international success of Slovenian cinema.

By presenting the Metod Badjura Award to Hanna Preuss, members of the jury wish to underline the importance of sound as a basic dimension in film, and thereby contribute to the promotion of the works of a wide array of Slovenian film artists working in various fields.

**DOSEDANJI PREJEMNIKI NAGRADE METODA
BADJURE ZA ŽIVLJENJSKO DELO**
**PREVIOUS RECIPIENTS OF METOD BADJURA
LIFETIME ACHIEVEMENT AWARD**

2013 Karpo Godina
2012 Alenka Bartl Prevoršek
2011 Ljubo Struna
2010 Filip Robar Dorin
2009 Mako Sajko
2008 Milan Ljubič
2007 Mirjana Borčič
2006 Peter Zobec
2005 Jože Pogačnik
2004 Vojko Duletič
2003 Rudi Vaupotič
2002 Jože Gale
2001 Matjaž Klopčič
2000 Jane Kavčič
1999 Boštjan Hladnik
1998 Rudi Omota
1997 Berta Meglič
1996 Jože Babič
1995 Ivan Marinšek in Dušan Povh

**KOMISIJA ZA PODELITEV NAGRADE METODA
BADJURE 2014**
**THE JURY PRESENTING THE 2014 METOD
BADJURA AWARD**

Metka Dariš
Matjaž Ivanišin
Milan Ljubič
Petra Vidmar
Martin Turk, predsednik/president

Hanna Preuss: biografija

Hanna Preuss: biography

IZREDNA HABILITIRANA PROFESORICA ZA REŽIJO ZVOKA, SONORIČNA KOMPONISTKA, OBLIKOVALKA ZVOKA

Od leta 1978 je v več kot 35-letni karieri kot režiserka zvoka, komponistka, tonska mojstrica, sonorična komponistka in medijska umetnica sodelovala pri več kot 150 celovečernih, dokumentarnih, kratkih, animiranih, eksperimentalnih in študijskih filmih v Sloveniji in tujini. Od leta 1980 je članica Društva slovenskih filmskih ustvarjalcev, v letih 1987–89 pa je bila tudi članica upravnega odbora in delegatka v svetu Viba filma.

Leta 1991 je bila imenovana v strokovno komisijo za pripravo kriterijev za pridobitev statusa umetnika s področja režije zvoka in pogojev za oceno umetniških vrednosti na področju radia, televizije in filma pri Kulturni skupnosti Slovenije.

V letih 1995–2005 je tesno sodelovala z zavodom EN-KNAP kjer je kot režiserka zvoka in komponistka sodelovala pri realizaciji več različnih filmskih in plesnih projektov.

Leta 2004 jo je Habilitacijska komisija Univerze v Ljubljani izvolila v naziv izredne profesorice za režijo zvoka.

V različnih obdobjih je bila predavateljica predmeta zvok v filmu na univerzah PWSFTviT v Lodzu (Poljska), FDU Beograd (Srbija), ADU Zagreb (Hrvaška), od leta 2004 pa kot gostujoča predavateljica seminarsko poučuje predmet *Experimental Sound Design* na Hochschule für Film und Fernsehen (HFF) Konrad Wolf v Potsdamu (Nemčija) in na Ryukoku University v Kjotu na Japonskem.

Leta 1988 je prejela Zupančičevo nagrado za posebne dosežke v kulturi na področju filmskega zvoka.

Leta 2006 je zaradi širitve umetniškega delovanja in uvajanja nove umetnosti ustanovila zavod Hanna's atelierje sonoričnih umetnosti.

Leta 2009 je bila imenovana v tričlansko strokovno žirijo za nagrado za najboljši kratki film na 20. festivalu LIFFe (Iva Krajnc, Hanna Preuss, Neil Young).

HABILITATED ASSOCIATE PROFESSOR OF SOUND ENGINEERING, SONORIC COMPOSER, SOUND DESIGNER

In her career spanning over 35 years since 1978, the sound designer, composer, sound engineer, sonoric composer and media artist has been involved in more than 150 feature, documentary, short, animated, experimental and student films in Slovenia and elsewhere. Since 1980 she has been member of the Association of Slovenian Filmmakers, and in years 1987-89 she was member of the administrative board and delegate in the Council of Viba Film.

In 1991 she was appointed member of the expert commission at the Cultural Community of Slovenia to devise the criteria for acquiring the artistic status of sound engineer, and the conditions for assessing the artistic value in the fields of radio, television and film.

In years 1995–2005 she collaborated closely with EN-KNAP institute, contributing to the realisation of several film and dance projects as sound engineer and composer.

In 2004 she was appointed Associate Professor of Sound Engineering by the Habilitation Commission of the University of Ljubljana.

At various points in her career, she was a lecturer of Sound in Cinema at the universities PWSFTviT in Lodz, Poland; FDU Belgrade, Serbia, ADU Zagreb, Croatia. Since 2004, she has been a visiting lecturer of Experimental Sound Design at Hochschule für Film und Fernsehen (HFF) Konrad Wolf in Potsdam, Germany, and the Ryukoku University in Kyoto, Japan.

In 1988 she was presented the Zupančič Award for special achievements in culture for the field of film sound.

Having expanded her artistic activity and introduced new arts, she founded Hanna's Atelier for Sonorous Arts in 2006.

Leta 2012 je postala programska upraviteljica Vodnike domačije, rojstne hiše prvega slovenskega pesnika, kjer je ustanovila Center sonoričnih umetnosti.

V mnogih letih delovanja na področju zvoka je sodelovala pri številnih projektih z umetniki iz Slovenije, Nemčije, Poljske, Španije, Italije, Hrvaške, Francije, Srbije, Mozambika, Japonske, Argentine, Avstrije.

Filmi z njenim prepoznavnim zvočnim podpisom so se pojavili na vseh pomembnih svetovnih festivalih tako v uradni konkurenci kot zunaj nje, med drugim v naslednjih mestih: Cannes, Berlin, Rotterdam, Locarno, New York, Chicago, Sofija, Trst, Montpellier, Pariz, Benetke, Miami, Pulj, London, Taormina, Novi Sad, Motovun, Sarajevo, Beograd, Cottbus, Moskva, Vilna, Edinburg, Gent, Valladolid, Solun, Pusan, Barcelona, Bratislava, Minneapolis/St.Paul, Bradford, Salerno, Zlin, Cluj, Izrael, Bordeaux, La Plata ...

In 2009 she was appointed to a three member jury for the best short film award at 20th LIFFe Festival (Iva Krajnc, Hanna Preuss, Neil Young).

In 2012 she was named programme manager of Vodnik Manor House, the birthplace of the first Slovenian poet, where she founded the Centre for Sonorous Arts.

In her long career in the field of sound she participated in various projects featuring artists from Slovenia, Germany, Poland, Spain, Italy, Croatia, France, Serbia, Mozambique, Japan, Argentina, Austria.

She has left her recognisable mark in the sound of films that appeared at all major global festivals, in official and unofficial competition, including: Cannes, Berlin, Rotterdam, Locarno, New York, Chicago, Sofia, Trieste, Montpellier, Paris, Venice, Miami, Pula, London, Taormina, Novi Sad, Motovun, Sarajevo, Belgrade, Cottbus, Moscow, Vilnius, Edinburgh, Ghent, Valladolid, Thessaloniki, Pusan, Barcelona, Bratislava, Minneapolis/St.Paul, Bradford, Salerno, Zlin, Cluj, Israel, Edinburgh, Bordeaux, La Plata...

**OBLIKOVANJE ZVOKA PRI CELOVEČERNIH FILMIH
V SLOVENIJI**

SOUND DESIGN FOR FEATURE FILMS IN SLOVENIA

Izbrana filmografija/Selected Filmography

Krizno obdobje/The Time of Crisis, 1981

Režija/Directed by Franci Slak, produkcija/Production
TV Ljubljana, Art film - Beograd

Trije prispevki k slovenski blaznosti/Three

Contributions to Slovene Madness, 1983

Režija/Directed by Žare Lužnik, Boris Jurjaševič, Mitja
Milavec, produkcija/Production Viba film – Ljubljana

Eva, 1983

Režija/Directed by Franci Slak, produkcija/Production
Viba film – Ljubljana

Čas brez pravljic/Times Devoid of Fairy Tales, 1986

Režija/Directed by Boštjan Hladnik, produkcija/
Production Viba film – Ljubljana

Butnskala/Bumpstone, 1985

Režija/Directed by Franci Slak, produkcija/Production
Viba film – Ljubljana

Ljubezni Blanke Kolak/Blanka Kolak's Love, 1987

Režija/Directed by Boris Jurjaševič, produkcija/
Production Viba film – Ljubljana

Hudodelci/The Felons, 1987

Režija/Directed by Franci Slak, produkcija/Production
Viba film – Ljubljana

Usodni telefon/The Fatal Telephone Call, 1987

Režija/Directed by Damjan Kozole, produkcija/
Production E-motion film – Ljubljana

Maja in Vesoljček/Maya and the Starboy, 1988

Režija/Directed by Jane Kavčič, produkcija/Production
Viba film – Ljubljana

Kavarna Astoria/Cafe Astoria, 1989

Režija/Directed by Jože Pogačnik, produkcija/
Production Viba film – Ljubljana

Do konca in naprej/To the Limit and Beyond, 1990

Režija/Directed by Jure Pervanje, produkcija/Production
Viba film – Ljubljana

Srčna dama/The Queen of Hearts, 1991

Režija/Directed by Boris Jurjaševič, produkcija/
Production E-motion film – Ljubljana

Ko zaprem oči/When I Close My Eyes, 1992

Režija/Directed by Franci Slak, produkcija/Production
TV Slovenija, Bindweed Soundvision – Ljubljana

Outsider, 1996

Režija/Directed by Andrej Košak, produkcija/Production
TV Slovenija, Bindweed Soundvision – Ljubljana

Herzog, 1997

Režija/Directed by Mitja Milavec, produkcija/Production
Nora – Ljubljana

Ekspres ekspres, 1999

Režija/Directed by Igor Šterk, produkcija/Production
AAC productions Ljubljana

Jebiga/Fuckit, 2001

Režija/Directed by Miha Hočevar, produkcija/
Production Nora-Ljubljana

Varuh meje/Guardian of The Frontier, 2002

Režija/Directed by Maja Weiss, produkcija/Production
Bela film, Ljubljana, oblikovanje zvoka/Sound Design by
Hanna Preuss, Harry Ragg

Ljubljana, 2002

Režija/Directed by Igor šterk, produkcija/Production
AAC Productions – Ljubljana, oblikovanje zvoka/Sound
Design by Hanna Preuss, Borut Berden

Slepa pega/Blind Spot, 2002

Režija/Directed by Hanna A. W. Slak, produkcija/
Production Bindweed Soundvision – Ljubljana,
oblikovanje zvoka/Sound Design by Hanna Preuss,
Borut Berden

Na planinah/On the Sunny Side, 2003

Režija/Directed by Miha Hočevar, produkcija/
Production Studio Arkadena, Ljubljana, oblikovanje
zvoka/Sound Design by Hanna Preuss, Borut Berden

**Pesnikov portret z dvojnikom/Portrait of a Poet With
a Double, 2004**

Režija/Directed by Franci Slak, produkcija/Production
Bindweed, RTV Ljubljana

Desperado tonic, 2004

Režija/Directed by Varja Močnik, Boris Petkovič,
Hanna A.W.Slak, Zoran Živulovič, produkcija/Production
Emotion film, Ljubljana

Uglaševanje/Tuning, 2005

Režija/Directed by Igor Šterk, produkcija/Production
AAC, GUSTAV FILM
Oblikovanje zvoka/Sound Design by Hanna Preuss

Tea/Teah, 2007

Režija/Directed by Hanna Slak
Koprodukcija: Gustav Film, SPI International, Jadran
film, SCCA/PRO.BA
Oblikovanje zvoka/Sound Design by Hanna Preuss

Strokovna žirija 17. Festivala slovenskega filma

Jury of the 17th Festival of Slovenian Film

ROK BIČEK

Rok Biček je že med študijem s svojim delom izkazoval nenavadno prepričljivost, podprto z izčiščeno estetiko, ki daje prednost kader-sekvencam, specifičnim barvnim shemam in dramatičnim tematikam, izpovedanim v skoraj nevpadljivem, improviziranem, vendar vedno nadzorovanem slogu. Tako kot Michael Haneke, Christian Mungju in Andrej Zvjagincev – filmski ustvarjalci, ki ga navdihujejo –, se tudi Biček poigrava s potencialno nevarnostjo, ki preži v majhnih, vsakdanjih podrobnostih. Gesta, pogled ali napačna beseda lahko zanetijo požar. Njegov diplomski film z AGRFT, *Lov na race* (2010), so takoj odkupili pri ARTE. Film v obdelanih barvah slovenske jesenske močvare govori o sinovih, ki očeta iz zapora odpeljeta na lov na race, ta pa se hitro sprevrže v grško tragedijo. *Razredni sovražnik* (2013), njegov prepričljivi celovečerni prvenec, ki ga odlikujejo minuciozna preciznost in igralci, ki jih ni strah kopanja po globinah čustvenih vezi, je premiero doživel na 28. Mednarodnem beneškem tednu kritike, kjer je bil tudi nagrajen. V filmu, ki je nastal po navdihu samomora in dijaškega upora iz njegovih dijaških dni, Biček z dolgimi kadri in večinoma amaterskimi igralci prikaže dramatičen razvoj dogodkov na šoli, kjer dijakinja stori samomor, ko je po naključju deležna surove kritike novega učitelja za nemščino. Tega upodobi eden vodilnih slovenskih igralcev, Igor Samobor.

ROK BIČEK

Already as a student, Rok Biček's work revealed a rare confidence, backed up by a clear aesthetic favouring one shot sequences, specific colour schemes and dramatic subjects narrated in an almost low-key, off-hand, but always controlled style. Like the filmmakers who inspired him, such as Michael Haneke, Christian Mungju and Andrej Zvjagintsev, Biček plays with the potential danger lurking in small, everyday details. A gesture, a glance or the wrong word can have the potential to spark a fire. *Duck Hunting* (2010), his graduation short from the Ljubljana Academy of Theatre, Radio, Film and Television was instantly acquired by ARTE. Shot in the faded colours of autumnal Slovenian wetlands, the film is about two sons picking up their father from jail and taking him on a duck hunt that quickly turns into a Greek tragedy. Shot with laser-like precision and actors unafraid to explore emotional connections, *Class Enemy* (2013) is his confident feature debut, which premiered and was awarded at 28th Venice International Film Critics' Week. In the film inspired by a suicide and a student revolt during his own school days, Biček uses long takes and mostly non-professional actors to convey the drama that unfolds in the classroom when a girl commits suicide after having coincidentally received an icy rebuke from the new German teacher, played by Slovenia's leading actor Igor Samobor.



ŠPELA ČADEŽ

Špela Čadež se je rodila leta 1977 v Ljubljani. Po diplomu iz vizualnih komunikacij leta 2002 je nadaljevala s študijem na Akademiji medijskih umetnosti v Kölnu. V času študija je posnela dve lutkovni animaciji, ki sta dosegli mednarodni uspeh: *Zasukanec* (2004) in *Liebeskrank* (2007). Od leta 2008 dela kot neodvisna avtorica animiranih filmov in producentka. Njen najnovejši film *Boles* je prepotoval svet in osvojil več kot 35 nagrad, priznanj in nominacij.

KATJA ŠOLTES

Katja Šoltes se je rodila v Ljubljani in diplomirala na Fakulteti za arhitekturo. Med študijem je delala kot spikerka in avtorica oddaj na Radiu Študent. S filmom se je začela spogledovati ob skupnem režijskem projektu z Emirjem Jelkičem, kratkem filmu *How do you say česma/ Kako se kaže fountain*, ki je prejel več mednarodnih nagrad. Kasneje se je posvetila scenografiji in med letoma 2001 in 2006 soustvarjala filme v domači regiji, potem pa jo je poklicna pot ponesla v tujino, kjer je sodelovala z velikimi filmskimi in televizijskimi hišami, kot so Lucas Film, Walden Media, 20th Century Fox in ABC ter BBC. Za film *Matevža Luzarja Srečen za umret* je prejela nagrado vesna za najboljšo scenografijo. Danes ustvarja nekeje med tujino in domom, še vedno zavezana gubljenim slikam.

ŠPELA ČADEŽ

Špela Čadež was born in Ljubljana, Slovenia in 1977. After graduating in Graphic Design in 2002, she continued her studies at the Academy of Media Arts Cologne, Germany. During her studies, she made two puppet animations, which gained international recognition; *Mate to Measure* (2004), and *Lovesick* (2007). Since 2008 Špela Čadež has been working as an independent animation film director and producer. Her latest film, *Boles*, has been screened worldwide, receiving over 35 awards, distinctions and nominations.

KATJA ŠOLTES

Katja Šoltes was born in Ljubljana and graduated from the Faculty of Architecture. During her studies, she worked as presenter and author of programmes at Radio Študent. She entered the world of cinema during a collaborative project with Emir Jelkič, making short film *How do you say česma/ Kako se kaže fountain*, which won several international awards. She later started a career in production design, making films in and around Slovenia from 2001 to 2006, then moving abroad. She has worked with top film and TV production companies and broadcasters such as Lucas Film, Walden Media, 20th Century Fox, ABC and BBC. For *Good to Go*, a film by *Matevž Luzar*, she won the Vesna award for Best Production Design. She now works somewhere between Slovenia and elsewhere, still committed to motion pictures.

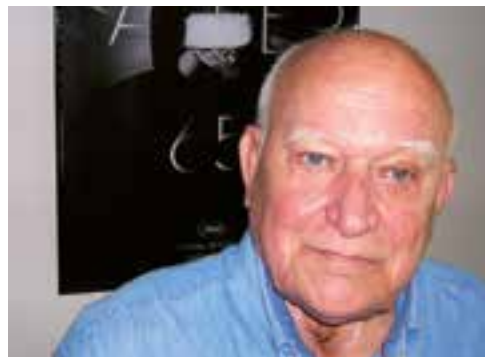


HRVOJE PUKŠEC

Hrvoje Pukšec (Zagreb, 1976) je filmski kritik in novinar, trenutno na hrvaški nacionalni televiziji dela kot novinar in voditelj oddaj *Posebni dodaci* in *Trikultura* ter opravlja vlogo predsednika umetniškega odbora filmskega festivala v Pulju. Bil je pisec in urednik pri številnih hrvaških tiskanih in elektronskih medijih, kot so *Vijenac*, *Zarez*, *HRT*, *Film.hr*, *Filmski.net*. Bil je član žirije FIPRESCI na festivalih v Motovunu in Cottbusu ter član žirije kritikov na domačih festivalih 25 FPS in Dnevi hrvaškega filma. Leta 2014 je napisal scenarija za dokumentarni film *Soba 60* in eksperimentalni film *A.D.A.M.*

MATJAŽ ZAJEC

Matjaž Zajec je že med študijem novinarstva in svetovne književnosti pričel s pisanjem filmskih kritik za radijsko oddajo *Gremo v kino*, tekste pa je objavljaj tudi v filmski reviji *Ekran*. Pri *Ekranu* je postal član uredništva in kasneje eden od ustanoviteljev Filmske avtorske skupine *Ekran*, ki je prva pričela z zunajinstitucionalno filmsko produkcijo. Bil je tudi glavni urednik *Ekрана*. Profesionalno novinarsko pot je pričel pri tedniku *Mladina* kot novinar in kasneje glavni urednik, na TV Slovenija je bil urednik Otroškega in mladinskega sporeda in urednik v uredništvu Filmskega sporeda in pozneje tudi urednik tega uredništva. Pisal je scenarije za kratkometražne igrane, dokumentarne in animirane filme, med temi najbolj izstopa dokumentarec *Cukrarna*; pisal je tudi scenarije za celovečerne igrane filme (*Prestop*) in televizijske filme



HRVOJE PUKŠEC

Hrvoje Pukšec (Zagreb, 1976) is a film critic and journalist currently working on the Croatian Television as journalist and host of broadcasts *Posebni dodaci* and *Trikultura*. He is also president of the Artistic Board of the Pula Film Festival. Over the years he has been a contributor and editor for *Vijenac*, *Zarez*, *HRT*, *Film.hr*, *Filmski.net* and many other Croatian print and electronic media. He was a member of the FIPRESCI jury in Motovun and Cottbus, and of the critics' jury at Croatian festivals 25 FPS and Days of Croatian Film. In 2014 he wrote scripts for documentary film *Room 60* and experimental film *A.D.A.M.*

MATJAŽ ZAJEC

Matjaž Zajec started working as a film critic for the radio programme *Gremo v kino* and the film magazine *Ekran* while a student of Journalism and World Literature. He went on to become a member of the *Ekran* editorial board and one of the founders of *Ekran's* auteur group, the first collective to start producing films outside institutions. He was also the editor-in-chief of *Ekran*. He started his professional career as a journalist with the weekly magazine *Mladina* first as a contributor and later as the editor-in-chief, and continued it at TV Slovenija as editor of the Children's and youth programmes, one of the editors in the Film programme Department, and later as the managing editor of this department. He wrote screenplays for short fiction, documentary and animation films, the most prominent of them being

(portreti Franceta Štiglica, Jožeta Babiča, Kajetana Koviča ...).

S svojim pisanjem in uredniškim delom je sooblikoval slovensko filmsko krajino, s programskim delom pri oblikovanju filmskega sporeda na nacionalni televiziji pa je prispeval k širitvi filmskega obzorja slovenskih televizijskih gledalcev.

documentary *Cukrarna*; as well as screenplays for feature films (*Prestop*) and TV films (portraits of France Štiglic, Jože Babič, Kajetan Kovič...).

With his writing and editorial work, Zajec has helped make the Slovenian cinema what it is today. With his programming work on the National Television, he contributed to the broadening of Slovenian TV audience's horizons in the field of film.

Predstavitev nagrad

Awards Presentation

NAGRADE VESNA

Letos se bodo filmi v tekmovalnem programu potegovali za 12 nagrad vesna, ki jih najboljšim filmom podeljuje petčlanska mednarodna strokovna žirija.

Podeljene bodo naslednje nagrade vesna:

1. nagrada za najboljši celovečerni film,
2. nagrada za najboljši kratki film,
3. nagrada za najboljšo režijo,
4. nagrada za najboljši scenarij,
5. nagrada za najboljšo glavno žensko vlogo,
6. nagrada za najboljšo glavno moško vlogo,
7. nagrada najboljšo stransko žensko vlogo,
8. nagrada za najboljšo stransko moško vlogo,
9. nagrada za najboljšo fotografijo,
10. nagrada za najboljšo glasbo,
11. nagrada za najboljšo montažo,
12. nagrada za najboljši študijski film.

Poleg teh nagrad ima strokovna žirija na voljo še največ osem nagrad vesna, ki so podeljene le v primeru, če kateri izmed filmov na naslednjih področjih še posebej izstopa. Med dodatne nagrade spadajo:

13. nagrada za najboljši eksperimentalni film,
14. nagrada za najboljši dokumentarni film,
15. nagrada za najboljši animirani film,
16. nagrada za najboljšo scenografijo,
17. nagrada za najboljšo kostumografijo,
18. nagrada za najboljšo animacijo,
19. nagrada za najboljšo masko,
20. nagrada za najboljši ton,
21. nagrada za najboljšo manjšinsko koprodukcijo,
22. nagrada za posebne dosežke.

Nagrada vesna za najboljšo manjšinsko koprodukcijo lahko prejme le koprodukcijski film z manjšinskim deležem slovenskih producentov, ki skupaj znaša več kot 10 %. Nagrade vesna za najboljši film (celovečerni, kratki, študijski, animirani, dokumentarni) lahko prejmejo le filmi iz tekmovalnega programa, ki imajo večinski pro-

VESNA AWARDS

This year, films from the competition programme will compete for 12 Vesna awards, which are presented to best films by a 5-member international jury.

Vesna awards include:

1. award for best feature film,
2. award for best short film,
3. award for best direction,
4. award for best screenplay,
5. award for best actress in a leading role,
6. award for best actor in a leading role,
7. award for best actress in a supporting role,
8. award for best actor in a supporting role,
9. award for best cinematography,
10. award for best music,
11. award for best editing,
12. award for best student film.

The jury can also give out six additional Vesna awards, which are only to be given out in case that any of the films stands out particularly in one of the following fields. Additional awards include:

13. award for best experimental film,
14. award for best documentary,
15. award for best animated film,
16. award for best production design,
17. award for best costume design,
18. award for best animation,
19. award for best make-up,
20. award for best sound,
21. award for best minority co-production,
22. award for special achievement.

Vesna award for best minority co-production can only be presented to a co-produced film in which Slovenian co-producers represent a minority share exceeding 10%. Vesna award for best film (feature, short, student, animated, documentary) can only be presented to films from the competition programme in which Slovenian

ducentni delež slovenskih producentov ali so pretežno posneti v slovenskem jeziku.

Nagrada občinstva, ki zajema Paket Lepa Vida Relax za dve osebi v Grand Hotelu Bernardin v protivrednosti 500 EUR, podeli župan občine Piran.

Za nagrado občinstva za najboljši film lahko glasujejo gledalci celovečernih filmov, predstavljenih v tekmovalnem programu festivala. Nagrado občinstva za najboljši film dobi režiser, čigar film je dosegel najvišjo povprečno oceno, izračunano na dve decimalki.

DRUGE NAGRADE

Poleg nagrad vesna bo letos podeljenih še pet nagrad, ki so jih prispevali partnerji oziroma pokrovitelji festivala.

Stopova igralka oziroma igralec leta

Revija Stop že od začetkov filmskega festivala v Portorožu podeljuje priznanja za igralske dosežke. Od leta 1991 so se kategorije spreminjale, tako je revija Stop nekaj časa na primer hkrati podeljevala priznanja za najboljšo igralko in najboljšega igralca, obetavno igralko ali igralca ter epizodistko ali epizodista. Na 17. FSF-ju bo podeljeno priznanje za najboljšo Stopovo igralko oziroma igralca leta 2014.

Teleking nagrada za najboljši igrani celovečerni film

Nagrado prejme producent/producentka najboljšega igranega celovečernega filma po izboru mednarodne strokovne žirije 17. Festivala slovenskega filma. Teleking nagrada zajema postproduksijske storitve v protivrednosti 10.000 EUR.

Restart nagrada za najboljši študijski film

Nagrado prejme režiser/režiserka najboljšega študijskega filma po izboru mednarodne strokovne žirije 17. Festivala slovenskega filma. Restart nagrada za najboljši študijski film zajema postproduksijske storitve v protivrednosti 6.300 EUR.

producers represent a majority share or which are mostly filmed in the Slovenian language.

The Audience Award comprising Lepa Vida Relax package for two in Grand Hotel Bernardin in the amount of 500 EUR will be presented by the Mayor of Piran.

The Audience Award for best film can be voted for by the viewers of feature films presented in the Festival competition programme. The Audience Award for best film goes to the director whose film achieves the highest average rating (correct to two decimal places).

OTHER AWARDS

Aside from Vesna Awards, five other awards will be presented at the festival, which will be contributed by festival partners or sponsors.

Stop Actress or Actor of the Year

From the very beginning of film festival in Portorož, Stop magazine has been presenting the award for achievements in acting. Since 1991, categories have been changing and for a while, Stop Magazine was presenting the complete set of awards for best actress and actor, the most promising actress and actor, and the best actress or actor in a cameo role. This year's 17th FSF will feature the Stop award for best actress or actor 2014.

Teleking Award for Best Feature Film

The award goes to the producer of the best feature film as selected by the international jury of the 17th Festival of Slovenian Film.

The Teleking Award comprises postproduction services in the amount of 10,000 EUR.

Restart Award for Best Student Film

The award goes to the director of the best student film as selected by the international jury of the 17th Festival of Slovenian Film.

The Restart Award for Best Student Film comprises postproduction services in the amount of 6,300 EUR.

Nagrada Art kino mreže Slovenije

Nagrada omogoča hkratno premiero izbranega celovečernega filma v digitaliziranih kinematografih Art kino mreže Slovenije. Žirijo sestavljajo programski sodelavci kinematografov: Petra Božič (Art kino Odeon, Izola), Mateja Lapuh (Mestni kino Ptuj) in Matjaž Marinič (Mestni kino Domžale).

Nagrada Združenja slovenskih filmskih kritikov

Nagrado podeljuje Združenje slovenskih filmskih kritikov s ciljem dodatne promocije filmske umetnosti, predvsem filmov mladih in talentiranih avtorjev.

Slovene Art Cinema Association Award

The award enables the chosen feature film to premiere simultaneously in digital cinemas of the Slovene Art Cinema Association. The jury is composed of programme heads in member cinemas: Petra Božič (Odeon Art Cinema, Izola), Mateja Lapuh (Ptuj Town Cinema) and Matjaž Marinič (Domžale Town Cinema).

Slovenian Federation of Film Critics Award

Presented by the Slovenian Federation of Film Critics, the award enables additional promotion of film art, particularly films by young and talented authors.

CELOVEČERNI IN SREDNJEMETRAŽNI FILMI
FEATURE AND MEDIUM-LENGTH FILMS

Celovečerni igrani film

Feature Film

- 24 Avtošola/Driving School
- 26 Drevo/The Tree
- 28 Inferno
- 30 Pot v raj/Sailing to Paradise

Koprodukcijski celovečerni igrani film

Co-produced Feature Film

- 32 Barbari/Varvari/Barbarians

Celovečerni dokumentarni film

Feature Documentary Film

- 34 Boj za/A Fight for
- 36 Kaj pa Mojca?/What about Mojca?

Koprodukcijski celovečerni dokumentarni film

Co-produced Feature Documentary Film

- 38 Ples z Marijo/Dancing with Maria

Srednjemetražni dokumentarni film

Medium-Length Documentary Film

- 40 Mama je ena sama/Tatjana in Motherland
- 42 Polmesec nad planikami/Half-Moon Above Edelweiss
- 44 Premiki v obljubljeni dežele/Motions to Promised Lands
- 46 Živetil kamen/Living Stone

Srednjemetražni eksperimentalni

Medium-Length Experimental Film

- 48 Filmski obzornik 55/Newsreel 55

Tekmovalni program
Competition Programme

Avtošola

Driving School

2014, 78'43", barvni / colour, DCP, 1:1.85, STEREO

Režija / Directed by Janez Burger
Scenarij / Written by Janez Burger, Ana Lasič
Fotografija / Cinematography Jure Černec
Avtor glasbe / Music Drago Ivanuša
Montaža / Edited by Miloš Kalusek
Maska / Make-up Anže Košir
Oblikovanje zvoka / Sound Design Robert Sršen
Kostumografija / Costume Design Jerneja Jambrel
Scenografija / Production Design Vasja Kokalj
Izvršni producent / Executive Producer Janez Pirc
Produkcija / Production RTV Slovenija, igrani program

Igrajo / Cast Gregor Čušin (Jože), Maruša Majer (Lija), Vesna Pernarčič (Ema), Ivo Ban (Stane), Matjaž Tribušon (Robert), Vlado Novak (Foter), Vladimir Vlaškalič (Rudi), Gregor Zorc (Peter), Luka Cimprič (Pavle)

Novopečeni tajkun Robert se brez pomislekov polasti zemljišča, na katerem namerava zgraditi sodobni nakupovalni center. Pri tem mu delata težave le avtošola na omenjenem zemljišču in hči Lija, ki se hoče v avtošoli navkljub očetovi prepovedi naučiti voziti avto. Ob napetem dogajanju iz brezobzirnega sveta pa zgodba ponuja tudi vrsto toplih in zanimivih medčloveških razmerij, v katerih se izrisuje množica prizorov iz našega vsakdana.

JANEZ BURGER

Rojen leta 1965 v Kranju. Otroštvo preživel v Železnikih. Študiral na Ekonomski fakulteti v Ljubljani in na FAMU v Prahi, kjer je leta 1996 diplomiral iz filmske in televizijske režije. Vrnil se je v Slovenijo, kjer je ustanovil svojo gledališko skupino Burgerteater (1997), v okviru katere je nastalo več kot 100 improviziranih gledaliških predstav. Leta 2003 je skupaj z Janom Cvitkovičem ustanovil produkcijsko hišo STARAGARA. Živi in dela v Ljubljani.



Newly minted tycoon Robert has no scruples about taking over a plot of land to build a modern shopping centre. The only two obstacles standing in his way are a driving school headquartered there, and his daughter Lija, who wants to take driving lessons from this company despite her father's opposition. To counterbalance the gripping events in the ruthless world, the plot is dotted with warm, interesting interpersonal relations, which reveal a myriad of everyday situations.

JANEZ BURGER

Born in Kranj in 1965. He spent his childhood in Železniki. Studied at the Ljubljana Faculty of Economics, and FAMU, Prague, where he graduated in Film and TV Directing in 1996. After returning to Slovenia, he founded his theatre company Burgerteater (1997), which went on to stage more than 100 improvisational theatre productions. In 2003, he Burger founded production company STARAGARA together with Jan Cvitkovič. He lives and works in Ljubljana.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Avtošola (Driving School), 2014

Sprava (Reconciliation), 2013

Priletni parazit ali kdo je Marko Brecelj (The Elderly Parasite or Who is Marko Brecelj?), 2013

Circus Fantasticus (Silent Sonata), 2010

Na sončni strani Alp (On the Sunny Side of the Alps), 2007

Ruševine (Ruins), 2004

V Jeru (Idle Running), 1999



Drevo

The Tree

2014, 90', barvni / colour, DCP, 1:2.35, DIGITAL

Režija / Directed by Sonja Prosenc
Scenarij / Written by Sonja Prosenc, Mitja Ličen
Avtor glasbe / Music Janez Dovč
Montaža / Edited by Miloš Kalusek
Maska / Make-up Mojca Gorogranc Petrushevska, Lija Ivančič
Oblikovanje zvoka / Sound Design Julij Zornik
Kostumografija / Costume Design Emil Cerar
Scenografija / Production Design Vasja Kokelj
Producent / Producer Rok Sečen, Sandra Ržen, Sonja Prosenc
Produkcija / Production Zavod Mono o
Koprodukcija / Co-production RTV Slovenija, Nuframe, Staragara

Igrajo / Cast Katarina Stegnar (Milena), Jernej Kogovšek (Alek), Lukas Matija Rosas Uršič (Veli), Saša Pavlin Stošič (Liri), Suad Fazli (Dritan), Osmani Valdet (Taksist / Taxi Driver)

Družina se znajde v brezizhodni situaciji. Varni so le za zidovi svoje hiše in dvorišča. Ko čas izgine iz njihovega doma, zatočišče počasi postane ječa.

SONJA PROSENC

Diplomirala na programu novinarstvo – kulturologija na Fakulteti za družbene vede. Že med študijem se je usmerila v vizualno ustvarjanje, film in grafično oblikovanje. Udeležila se je Berlinale in Sarajevo Talent Campusa in bila leta 2009 izbrana na prestižni enoletni scenaristični program TorinoFilmLab, Script&Pitch. Po kratkem filmu *Jutro*, ki je bil po festivalski poti odkupljen za predvajanje v 31 državah, in dokumentarcu *Mož s krogarjem* je posnela svoj celovečerni prvenec *Drevo*, ki je svetovno premiero doživel v tekmovalnem programu East of the West na mednarodnem festivalu v Karlovih Varih.



A family is caught in a cleft stick. The only place they feel safe is behind the walls of their house and courtyard. But as their home is devoid of time, their shelter slowly turns into a prison.

SONJA PROSENC

Graduated in Journalism and Cultural Studies from the Ljubljana Faculty of Social Sciences. Ever since her studies, her focus has been on visual art, film, and graphic design. In 2008 and 2009 she took part in Berlinale and Sarajevo Talent Campuses, and was selected for the prestigious 9-month TorinoFilmLab, Script&Pitch. Having made short film *Morning*, which was sold to 31 countries after touring festivals, and the documentary *Man with a Raven*, she completed her feature debut *The Tree*. The film premiered in the competition programme East of the West of the Karlovy Vary International Film Festival.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Drevo (The Tree), 2014

Jutro (Morning), 2012

Mož s krokarjem (Man with a Raven), 2012

Nič novega, nič pretiranega (Free Spirited Friends), 2005



Inferno

2014, 113', barvni/colour, DCP, 1:2.35, 5.1.

Režija/Directed by Vinko Möderndorfer
Scenarij/Written by Vinko Möderndorfer
Montaža/Edited by Andrija Zafranović
Snemalec zvoka/Sound Recording Peter Žerovnik
Maska/Make-up Mojca Gorogranc Petrushevska
Oblikovalec zvoka/Sound Design Julij Zornik
Kostumografija/Costume Design Alenka Korla
Scenografija/Production Design Dušan Milavec
Direktor filma/Production Director Matija Kozamernik
Produkcija/Production Forum Ljubljana
Producentka/Producer Eva Rohrman
Koproducent/Co-producer Anka Jurč Tilič, Vladimir Anastasov, Angela Nestorovska, Biljana Prvanović, Srdjan Dragojević
Koprodukcija/Co-production Kinorama, Sektor Film, Delirium, RTV Slovenija

Igrajo/Cast Marko Mandić (Mare), Medea Novak (Sonja), Renato Jenček (Vladimir), Jernej Šugman (Direktor/Director), Jana Zupančič (Medicinska sestra Jana/Nurse Jana), Sebastian Cavazza (Moški v Obleki/Man in Suit), Marko Bukvič (Marko), Lara Volavšek (Andrejka)

V ospredju je mlada brezposelna delavska družina in njihov vsakdanji boj za preživetje. Kot vsaka običajna evropska družina hoče in zmore preživeti zgolj z delom svojih rok. Njihovo življenje se je zaradi globalne krize znašlo v slepi ulici. Vse kaže, da ni izhoda. Da se posameznik ne more boriti proti krivici, proti nesreči, proti nevidni oblasti kapitala ...

VINKO MÖDERNDORFER

Rojen leta 1958 (Slovenija), režiser, pisatelj. Diplomiral je iz gledališke režije na AGRFT. Režira tudi gledališke in operne predstave ter televizijska dela. Njegov filmski prvenec *Predmestje* je imel premiero v Benetkah in Montrealu in je bil izbran tudi za festivala v Karlovih Varih in Cannesu. Prejel je šest mednarodnih in nacionalnih nagrad in bil izbran v »Variety Critics' Choice: Europe Now« leta 2005. Drugi film *Pokrajina Št. 2* je premiero doživel v Benetkah. Prejel je osem mednarodnih in nacionalnih nagrad in bil slovenski kandidat za tujejezičnega oskarja leta 2009.



Placed in the foreground is a young family of unemployed workers and their daily struggle to survive. They are like any other ordinary European family, aspiring and managing on their own to make ends meet. But with the global crisis, they come to a dead end. There seems to be no way out. That an individual has no chance against injustice, misery, the invisible control of capital...

VINKO MÖDERNDORFER

Born in 1958 (Slovenia), director, writer. He graduated in Theatre Directing at the Ljubljana Academy of Theatre, Radio, Film and Television. His oeuvre as a director includes theatre and opera pieces as well as TV. His film debut *Suburbs* premiered in Venice and Montreal, and was selected for Karlovy Vary and Cannes. The film received six international and national awards, and was selected for Variety Critics' Choice: Europe Now for 2005. His second film, *Landscape No. 2*, premiered in Venice. It was awarded eight international and national prizes, and was Slovenia's submission to the Best Foreign Language Film Academy Award.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Inferno, 2014

Pokrajina Št. 2 (Landscape No. 2), 2008

Predmestje (Suburbs), 2004



Pot v raj

Sailing to Paradise

2014, 83'21", barvni/colour, DCP, 1:1.85, DIGITAL

Režija / Directed by Blaž Završnik
Asistent režije / Assistant Director Niko Vodošek
Scenarij / Written by Blaž Završnik, Ajda Smrekar, Klemen Janežič
Direktor fotografije / Director of Photography Lev Predan Kowarski
Asistent kamere / Assistant Camera Rok Nagode
Avtor glasbe / Music Laren Polič Zdravič, Andi Koglot
Montaža / Edited by Andrej Nagode
Snemalec zvoka / Sound Recording Nina Bučuk
Oblikovanje zvoka / Sound Design Boštjan Kačičnik
Grafična podoba / Graphic Design Hana Jesih
Barvna korekcija slike, digitalno sestavljanje / Colour Grader, Digital Compositing Janez Ferlan
DI supervisor Bojan Mastilovič
Izvršni producent / Executive Producer Nina Jeglič
Producent / Producer Jani Sever
Produkcija / Production Sever&Sever d.o.o.
Koproducent / Co-producer Boštjan Kačičnik, Blaž Završnik, Lev Predan Kowarski, Andrej Nagode, Ajda Smrekar, Klemen Janežič
Koprodukcija / Co-production Filmski center, Restart d.o.o.

Igrajo / Cast Klemen Janežič (Žak), Ajda Smrekar (Lučka), Stane Tomažin (Žakov bratranec / Žak's cousin), Igor Žužek (Žakov stric / Žak's uncle)

Žak, mlad fant, se po smrti svojih staršev odpravi na jadrnico v iskanju miru in spominov, a pot mu prekriža Lučka, pretirano zgovorna punca, ki se mu prilepi za hrbet in mu sledi vse do jadrnice v marini. Prepriča ga, da jo vzame s sabo na krov in na jadrnanju po Jadranu se izkaže, da sta drug drugemu najboljše zdravilo za usode, ki jih prestajata.

BLAŽ ZAVRŠNIK

Rojen leta 1984, trenutno živi in dela v Ljubljani. Leta 2011 je diplomiral iz arhitekture in je trenutno absolvent filmske in TV režije na AGRFT. Sodeloval je pri številnih gledaliških, plesnih, filmskih in TV projektih. Od leta 2012 je del kreativne zadruga 1KZ. Za svoj kratki igrani film *Nad mestom se dani* je prejel nagrado vesna za najboljši kratki film na Festivalu slovenskega filma 2012.



After losing his parents, Žak embarks on a sailing trip to search for peace and memories. But his plan is interrupted by Lučka, a very gabby girl who clings to him like a leech, stalking him all the way to his sailing boat in the marina. She gets him to take her on board, and as it turns out during the sailing trip across the Adriatic, they are each other's best remedy for the fates they are suffering.

BLAŽ ZAVRŠNIK

Born in 1984. He lives and works in Ljubljana, Slovenia. In 2011 he graduated in architecture and is now finishing his Film and TV Direction studies at the Ljubljana Academy. He was involved in many theatre, dance, film and TV projects. Since 2012 he has been a member of 1KZ creative cooperative. He won the Vesna award for his short film *Sunrise Over the City* at the Festival of Slovenian Film in 2012.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Pot v raj (Sailing to Paradise), 2014

Adagio, 2013

Amelia, 2012

Nad mestom se dani (Sunrise over the City), 2012

Pot na morje (Getting There), 2010



Barbari Varvari Barbarians

2014, 87', barvni / colour, DCP, 1:2.35, DIGITAL

Režija / Directed by Ivan Ikić

Scenarij / Written by Ivan Ikić

Fotografija / Cinematography Miloš Jaćimović

Kolorist / Colourist Janez Ferlan

Montaža / Edited by Dragan von Petrović

Maska / Make-up Tijana Draguljević, Marija Kovačević

Oblikovanje zvoka / Sound Design Vladimir Živković, Vladimir Uspenski

Kostumografija / Costume Design Biljana Grgur

Scenografija / Production Design Zorana Petrov

Producent / Producer Milan Stojanović

Produkcija / Production Sense Production

Koprodukcija / Co-production Restart Production, OR

Igrajo / Cast Željko Marković (Luka), Nenad Petrović »Flash« (Flash), Jasna Đuričić (Lukova mama / Luka's Mother), Marija Rakić (Stefana)

Luka, problematični najstnik na pragu odraslosti, živi v Mladenovcu, propadlem nekdanjem industrijskem mestu na obrobju Beograda. S svojim najboljšim prijateljem Flashem je vodja navijačev domačega nogometnega kluba. Med nenapovedanem obiskom socialnega delavca se Luka sooči z družinsko skrivnostjo, da je njegov oče, za katerega je verjel, da je izginil v spopadih na Kosovu, v resnici živ, in ga začne iskati.

Razpet med družinskimi vprašanji, pritiski socialnega delavca in naklonjenostjo do dekleta, ki ga ne more imeti, Luka izgubi živce in zlomi nogo najboljšemu nogometašu lokalnega kluba.

IVAN IKIĆ

Rojen leta 1982 v Beogradu. Končal filmsko in TV režijo na Fakulteti dramskih umetnosti v Beogradu kot najboljši študent v generaciji. Leta 2008 se je udeležil Berlinale Talent Campusa in berlinske Dox klinike. Režiral je več kratkih igranih filmov, TV oglasov in dokumentarnih filmov, vključno z dokumentarnim filmom *Tarot Srbija! Varvari* je njegov prvi celovečerni film.



Luka is a problem teenager on the verge of adulthood, growing up in Mladenovac, a run-down once industrial town on the outskirts of Belgrade. With his best friend Flash, he runs the local football team's supporters club. When a social worker comes unannounced, Luka learns a family secret: his father, whom he believed to be dead after disappearing during the Kosovo conflict, is actually alive. He sets off for a search.

Torn between family issues, the pressures of the social worker, and his feelings for a girl he can't have, Luka loses it and breaks the best local football player's leg.

IVAN IKIĆ

Born in Belgrade in 1982. Graduated in Film and TV Directing from the Faculty of Drama Arts in Belgrade as the best student in his generation. In 2008, he attended the Berlinale Talent Campus and Berlinale Dox Clinic. He directed several short films, TV commercials and documentaries, including *Tarot Srbija! Barbarians* is his feature debut.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Varvari (Barbarians), 2014

Tarot Srbija!, 2010

Korisnici, 2008



Boj za A Fight for

2014, 86', barvni / colour, DCP, 1:1.85, STEREO

Režija / Directed by Siniša Gačić

Scenarij / Written by Siniša Gačić

Fotografija / Cinematography Siniša Gačić, Jan Perovšek, Jakob Weidner, Maksimilijan Sušnik

Avtor glasbe / Music Damir Avdič

Montaža / Edited by Zlatjan Čučkov

Oblikovanje zvoka / Sound Design Boštjan Kacičnik

Producent / Producer Miha Černec

Produkcija / Production Tramal Films

Mesec dni po začetku okupacije parka na Wall St. tudi na trgu pred ljubljansko Borzo protestniki postavijo šotore. V kritiki predstavnike demokracije in globalnega finančnega kapitalizma se združijo pod geslom »nihče nas ne predstavlja«, organizirajo se po principih neposredne demokracije.

V času pomanjkanja družbenih alternativ se v kampu pred Borzo začne vzpostavljati skupnost, v kateri naj bi enakovredno odločali vsi posamezniki, združeni v svoji različnosti. Po uvodni evforiji pa velika ideja neposredne demokracije trči ob sodobnega človeka, v ospredje pridejo v nasprotja.

SINIŠA GAČIČ (1980)

Od leta 1999 na Televiziji Slovenija kot novinar, urednik in voditelj sodeluje z različnimi uredništvi. V uredništvu dokumentarnih programov sodeluje kot režiser in scenarist.

Več let piše za Mladino.

Na Akademiji za gledališče, radio, film in televizijo je zaključil študij filmske in televizijske montaže. Trenutno na Akademiji opravlja drugo stopnjo študija televizijske režije.



A month after the Wall Street park was occupied, tents were put up by protesters in the square in front of the Ljubljana Stock Exchange. In their critique of representative democracy and global financial capitalism, the protesters are united under the slogan "we have no representative", using the organisational principles of direct democracy. For lack of social alternatives, a community starts to grow in the camp in front of the Stock Exchange, where united in their diversity all individuals are said to have an equal say. But after the initial euphoria, the big idea of direct democracy collides with the contemporary human being, surfacing discord.

SINIŠA GAČIČ (1980)

Since 1999, he has worked at Slovenia's National Television as journalist, editor and presenter, collaborating with various departments. With the documentaries department, he works as a director and screenwriter. For years, he has been a contributor to Mladina magazine.

He graduated in Film and TV Editing from the Ljubljana Academy of Theatre, Radio, Film and Television, and is now completing a Master's Degree in TV Directing from the same Academy.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Boj za (A Fight for), 2014

Kam, 2013

Mako, 2013

Kupi me!, 2011

Večni Student (Student Forever), 2009



Kaj pa Mojca?

What about Mojca?

2014, 80', barvni / colour, DCP, 1:1.85, DIGITAL

Režija / Directed by Urša Menart
Scenarij / Written by Urša Menart
Fotografija / Cinematography Darko Herič
Asistent kamere / Assistant Camera Juš Premrov
Montaža / Edited by Domen Ožbot
Maska / Make-up Mirela Brkič
Snemalec zvoka / Sound Recording Nina Bučuk
Oblikovanje zvoka / Sound Design Simon Penšek
Lučkar / Lighting Design Jemej Prebil
Scenografija / Production Design Matej Andraž Vogrinčič
Producent / Producer Jani Sever
Produkcija / Production Sever&Sever d.o.o.
Koprodukcija / Co-production RTV Slovenija

Film raziskuje vlogo žensk v slovenskem filmu in v filmskih klasikah išče odraze spreminjanja položaja žensk v družbi. Dotakne se popularnih in tudi manj znanih ženskih vlog iz zgodovine slovenskega filma, tako junakinj v dobesednem pomenu, značilnih za številne partizanske filme, kot tudi ustaljenih klišejev: trpeča mati, prešuštnica, opravljivka. Skozi pogovore s filmskimi igralkami, teoretičarkami in ustvarjalkami ter z analizo najpogostejših stavkov skuša ugotoviti, kdo je značilna slovenska filmska junakinja.

URŠA MENART

Rojena leta 1985 v Ljubljani. V letu 2010 diplomirala iz filmske in televizijske režije na Akademiji za gledališče, radio, film in televizijo v Ljubljani.
Trenutno samozaposlena v kulturi kot režiserka in scenaristka.



The film explores the role of women in Slovenian cinema, analysing how the status of women in the society is reflected in film classics. The film considers the popular as well as the less-known female characters from the history of Slovenian cinema, both heroines in the strict sense of the word, typical of many of the Yugoslav partisan films, and common clichés: the hurting mother, the adulterer, the blabbermouth. Through conversations with film actresses, female theoreticians and artists, and by analysing the most common phrases, the film attempts to pinpoint a typical Slovenian film heroine.

URŠA MENART

Born in Ljubljana in 1985. Graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television.
She is a freelance director and screenwriter.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Kaj pa Mojca? (What about Mojca?), 2014

Nočno življenje (Nightlife), 2014 (pomočnica režije/Assistant Director)

Vztrajanje (Perseverance), 2013 (pomočnica režije/Assistant Director)

Nekoč je bila dežela pridnih (Once upon a Time there Was a Land of Hard-Working People), 2012



Ples z Marijo

Dancing with Maria

2014, 91', barvni / colour, DCP, 16:9, DIGITAL

Režija / Directed by Ivan Gergolet
Scenarij / Written by Ivan Gergolet
Fotografija / Cinematography David Rubio
Avtor glasbe / Music Luca Cuit
Montaža / Edited by Natalie Cristiani
Snemalec / Camera David Rubio
Producent / Producer Igor Prinčič
Produkcija / Production Transmedia
Koproducent / Co-producer Miha Černec
Ko-produkcija / Co-production Staragara

Danes 90-letna Argentinka Maria Fux v svojem studiu v Buenos Airesu sprejema učence z vsega sveta. Uči, da ni melodija tista, ki nas sili h gibanju, temveč notranji ritmi, kot sta srčni utrip in dihanje.

V studio so začeli prihajati najrazličnejši ljudje. Plesalci, igralci, intelektualci, prav tako tudi gluhi in slepi ljudje in ljudje s fizičnimi in psihičnimi omejitvami. Maria je vedno sprejemala vse, brez izjeme, da bi pokazala, da lahko vse vključuje v isto skupino.

IVAN GERGOLET

Ivan Gergolet se je rodil leta 1977. Študiral je film na Univerzi v Bologni. Zdaj živi v Trstu. Dela kot režiser, montažer in direktor fotografije.

Ivan je eden od dveh hišnih direktorjev fotografije (drugi je Matteo Oleotto) in je doslej sodeloval pri razvoju vseh projektov produkcijske hiše Transmedia.



In her Buenos Aires studio, 90 year-old Argentinian Maria Fux is accepting students from all around the globe. Her teachings say it is not the tune that provokes movement; it is our inner rhythms such as heartbeat and breathing.

Her studio has come to attract a very diverse crowd. Dancers, actors, intellectuals, as well as the deaf, the blind, and people with physical or mental disabilities. Maria has always accepted all without exception, to show that all of them can be part of the same group.

IVAN GERGOLET

Born in 1977, Ivan Gergolet studied Film at the University of Bologna. He now lives in Trieste, and works as director, editor, and cinematographer.

Ivan is one of the two in-house cinematographers (the other being Matteo Oleotto), having so far worked on all projects of Transmedia production company.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Ples z Marijo (Dancing with Maria), 2014

Making Archeo films, 2011

Polvere, 2009

La Collezione di Medea, 2007

Quando il Fuoco si spegne, 2006

Akropolis, 2006

Migranti, 2002



Mama je ena sama

Tatjana in Motherland

2014, 60', barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Miha Čelar

Scenarij / Written by Miha Čelar, Tatjana Knežević

Fotografija / Cinematography Rožle Bregar, Uroš Hočevar

Animacija / Animation Gregor Kocjančič, Brane Vižintin, Jonas Žnidaršič

Avtor glasbe / Music Miha Stabej, Play Production Music

Montaža / Edited by Urban Potočnik

Maska / Make-up Barbara Stupica, Empera3zz

Oblikovalec zvoka / Sound Design Robert Sršen

Kostumografija / Costume Design Barbara Stupica, Miha Čelar, Selma Hasanagić

Scenografija / Production Design Grega Kocjančič

Producent / Producer Miha Čelar

Produkcija / Production Astral Film - Astral d.o.o.

Koprodukcija / Co-production Produkcijaska skupina Mangart d.o.o., RTV Slovenija, Balkan Documentary Center, Institute of Documentary Film

Mama je ena sama je dokumentarna filmska zgodba, ki razkriva značilen slovenski ojdipovski arhetip »mučeniško-posesivne« matere. Gre za odnos, pri katerem mati s čustveno manipulacijo, vlogo žrtve, tako močno zaznamuje sina, da ta ostane od nje odvisen vse svoje življenje. Rezultat materinskega kulta in režimskih manipulacij pa je tipičen slovenski možički, ki je patološko okupiran s prikritimi materinimi čustvi in ob šibkem očetu v svojem življenju in družbi lahko deluje le retrogradno in razdruževalno. Zlahka postane ojdipovski umetnik, sociopatski morilec ali narcisoidni politik.

MIHA ČELAR

Miha Čelar se je rodil leta 1970 v Ljubljani. Skupaj z Vojkom Anzeljcem sta leta 1992 ustanovila skupino za videoprodukcijo Fordof Colectivy, ki je producirala kratke dokumentarne filme o slovenski marginalni kulturni in umetniški sceni v začetku 90. let. Od leta 2000 ima status režiserja. Leta 2000 je soustanovil družbo za filmsko produkcijo ASTRAL FILM, ki producira slovenske in mednarodne kratke igrane in dokumentarne filme ter TV programe in spletne video vsebine.



Tatjana in Motherland is a documentary story about the typical Slovenian Oedipus' archetype of "martyred possessive" mother. This is a relationship in which the mother, being emotionally manipulative in her role of a victim, impairs the son so badly that she makes him forever dependent on her. The result of this maternal cult and manipulations is a typical Slovenian man, pathologically occupied with covert mother's feelings, whose actions in life can, with a weak father figure in the picture, only be retrograde and destructive. He can easily grow up to be an Oedipus artist, a sociopathic murderer, or a narcissist politician.

MIHA ČELAR

Miha Čelar was born in Ljubljana in 1970. In 1992, he established together with Vojko Anzeljc the video production collective Fordof Colectivy, producing short documentaries about the Slovenian marginal culture and arts scenes of the early 1990s. In 2000 he obtained a status of freelance director from Slovenia's culture ministry. The same year he helped establish ASTRAL FILM, a film production company which produces Slovenian and international short films, fiction and documentary, as well as TV programmes and online video content.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Mama je ena sama (Tatjana in Motherland), 2014

Moj čudoviti um (A Beautiful Mind), 2012

Hitlerjeva biblija, 2010

Filmsko popotovanje Božidarja Jakca (Film Journey of Božidar Jakac), 2002

Herman Potočnik Noordung - vesoljski teoretik in vizionar, 2000

Milan Kovač - izumitelj učinkovite zaščite egiptčanskih grobnic, 2000

Slovenska šola za himalajske gorske vodnike v Nepalu, 2000



Polmesec nad planikami

Half-Moon Above Edelweiss

2013, 49'58", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Žiga Virč
Scenarij / Written by Boštjan Virč
Fotografija / Cinematography Andrej Virč
Snemalec / Camera Jernej Rozenberger
Montaža / Edited by Katarina Šedlbauer
Oblikovalec zvoka / Sound Design Jernej Rozenberger, Vlado Popovič
Producent / Producer Jaka Hemler
Produkcija / Production RTV Slovenija, dokumentarni program

Polmesec nad planikami je dokumentarni film o prvi džamiji v Alpah, ki je bila leta 1916 zgrajena v slovenskem Logu pod Mangartom. Džamijo so zgradili bošnjaški vojaki na soški fronti, ki so se borili na strani Avstro-Ogrske, in predstavlja edinstven primer v alpskem prostoru. Film vleče paralele s sedanjim časom, z Bošnjaki, ki so se priselili v Slovenijo zaradi ekonomskih razlogov, in njihovimi 30-letnimi prizadevanji, da bi zgradili džamijo v Ljubljani. Film sooča različne strani – slovensko, bošnjaško in italijansko.

ŽIGA VIRČ

Žiga Virč se je rodil v Novem mestu leta 1987. Iz filmske in TV režije je diplomiral na ljubljanski Akademiji za gledališče, radio, film in televizijo (AGRFT). Med študijem je po uspešnih internetnih filmih trilogije *Tine Strela* ustvaril tudi kratki igrani film *Trst je naš!*, za katerega je prejel vrsto nagrad in nominacijo za študentskega oskarja 2010. Trenutno razvija kratki igrani film *Emonske poljane*, pri katerem se bo osredotočil na žanr grozljivke, in koprodukcijski celovečerni film o jugoslovanskem vesoljskem programu *Houston, we have a problem*, ki je trenutno slovensko-hrvaško-nemška koprodukcija in vključuje večjo ekipo sodelavcev.



Half-Moon Above Edelweiss is a documentary about the first mosque in the Alps, one built in the village of Log pod Mangartom, Slovenia, in 1916. Unique in the Alpine setting, the mosque was constructed by Bosnian Muslim soldiers who fought for the Austro-Hungarian Empire in the battles of the Isonzo. The film draws parallels with the present, with the Bosnians who migrated to Slovenia for economic reasons, and their 30-year-long efforts to build a mosque in Ljubljana. The film brings face to face various aspects – the Slovenian one, the Bosnian one, and the Italian one.

ŽIGA VIRČ

Žiga Virč was born in Novo mesto, Slovenia in 1987. He graduated in Film and TV Directing from the Academy of Theatre, Radio, Film and TV in Ljubljana. After successful internet-based films *Tine Strela* while at the academy he made the short fiction film *Trieste is ours*, which won him several awards and a nomination for an Academy award (Oscar) in the category of student's films. He is currently developing the short film *Emonske poljane* focusing on the horror genre, and *Houston, we have a problem*, a Slovenian – Croatian – German co-production feature film on the Yugoslav space programme, comprising a large group of collaborators.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Polmesec nad planikami (Half-Moon Above Edelweiss), 2013

Trst je naš! (Trieste is Ours), 2009

Naša demokracija (Our Democracy), 2009

Nebo nad blokom (Sky Above the Town), 2008

Amor magister optimus (Love is the Greatest Teacher), 2007,

Trilogija Tine Strele (Tine Strela Trilogy), 2004, 2005, 2006



Premiki v obljubljeni dežele

Motions to Promised Lands

2013, 55'17", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Miha Erman

Scenarij / Written by Miha Erman, Marko Rop

Fotografija / Cinematography Miha Erman

Avtor glasbe / Music E. Bergmann

Montaža / Edited by Miha Erman

Oblikovalec zvoka / Sound Design Miha Erman

Miks zvoka / Sound Mixer Boštjan Kačičnik

Barvna korekcija slike / Colour Grader Teo Rižnar

Kostumografija / Costume Design Elena Fajt, Mateja Fajt

Izvršni producent / Executive Producer Matija Šturm, Jasmina

Založnik, Kristina Rozman

Produkcija / Production KUD Ponor

Koprodukcija / Co-production ZWIKS, NuFrame

Nastopajoči / Featuring Mojca Pajnik (Glas/Voice), Mateja Rebolj (Pripovedovalka / Narrator), Ines Šimunič (Igralka / Actress), Hans Heckel (Igralec / Actor), Mathieu Lecarpentier (Igralec / Actor), Alja Bulič (Plesalka / Dancer), Katja Florjanc (Plesalka / Dancer), Tea Grahek (Plesalka / Dancer), Kristina Rozman (Plesalka / Dancer), Urša Rupnik (Plesalka / Dancer), Andreja Vezovnik (Plesalka / Dancer), Mirjam Milharčič Hladnik (Glas/Voice), Gertrude Fester (Glas/Voice), Katja Praznik (Glas/Voice), Maayan Danoch (Glas/Voice), Zanda Priedite (Glas/Voice), Gloria Monireh Maknou (Glas/Voice), Olga (Glas/Voice), Seda Kivanc (Glas/Voice), Kristina Aleksova (Glas/Voice)

Dokumentarno-igrani film Miha Ermana se skozi pogled potujoče ženske dotika fenomena migracije v sodobni družbi. Njena pot skozi mesta se vizualno prepleta s performativnimi interpretacijami članic skupine Bitnamuun. Fragmenti njene zgodbe tvorijo pripoved, v katero se vpletajo refleksije in izjave različnih migrantk. Glasovi tako spletajo zgodbe, ki preizprašujejo sodobno družbeno in subjektivno dimenzijo migracij.

MIHA ERMAN

Miha Erman (rojen 1980 v Ljubljani) je multimedijski umetnik, ki deluje predvsem na področju filma, animiranega filma, performativnih umetnosti ter zvočne in likovne umetnosti. Leta 2005 je končal študij kiparstva na Ljubljanski Akademiji za likovno umetnost. Je soustanovitelj produkcijske hiše ZWIKS, zavod za film in avdiovizualno produkcijo. V sezoni 2007/08 je vodil ljubljanski umetniški kinematograf Kinodvor. Živi in dela v Berlinu.



Miha Erman's documentary deals with the phenomenon of migration in the contemporary society from the perspective of a travelling woman. Her journey through towns intertwines visually with interpretations of performing members of the Bitnamuun group. The fragments of her story make up a narrative that is interwoven with meditation and impressions by various female migrants. Their voices come together to constitute stories that examine the contemporary social and individual dimensions of migration.

MIHA ERMAN

Miha Erman (born in Ljubljana in 1980) is a multimedia artist focusing on film, animation, performing arts, and sound and fine arts. In 2005, he graduated in Sculpture from the Ljubljana Academy of Fine Arts and Design. He is one of the founders of the ZWIKS Institute for Film and Audiovisual Production. In the season of 2007/08, he was manager of the Ljubljana Arthouse Cinema Kinodvor. He lives and works in Berlin.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Premiki v objubljene dežele (Motions to Promised Lands), 2013



Živeti kamen

Living Stone

2014, 50', barvni / colour, HD CAM, 1:1,85, STEREO

Režija / Directed by Jurij Gruden
Scenarij / Written by Rafael Volčičina, Jurij Gruden
Fotografija / Cinematography Radovan Čok
Avtor glasbe / Music Dario Savron
Montaža / Edited by Jurij Gruden
Oblikovalec zvoka / Sound Design Boštjan Kačičnik
Producent / Producer Boštjan Ikoč
Produkcija / Production Arsmedia d.o.o.
Koprodukcija / Co-production Rai

Intimna zgodba o odnosu med Kraševcem in kraškimi kamnom, ki se vzpostavlja skozi dvatisočletno zgodovino. Vanjo se vpletajo nuja po preživetju, tradicija, kultura, šport, prosti čas in zabava. Od rojstva do smrti.

JURIJ GRUDEN

Jurij Gruden je diplomiral na ljubljanski AGRFT, smer filmska in televizijska režija. *Živeti kamen* je njegov peti film.



An intimate story about the relationship between Karst men and the Karst stone. Formed over a two-thousand-year history, it is intertwined with the urge for survival, tradition, culture, sport, leisure, and entertainment. From one's birth to one's death.

JURIJ GRUDEN

Jurij Gruden graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. *Living Stone* is his fifth film.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Živeti kamen (Living Stone), 2014

Muzika od Trsta do Trbiža, 2010

Na koncu Tržaške, 2010

Glasnik slovenske brežine, 2008

Edi Selhaus: Bil sem zraven, 2007



Filmski obzornik 55

Newsreel 55

2013, 31', barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Obzorniška Fronta
Scenarij / Written by Obzorniška Fronta
Produkcija / Production IRZU

Filmski obzornik 55 je zlepek citatov, arhivskih posnetkov in posnetkov aktualnega dogajanja, prostorsko vezanega na skupno bivšo državo, Socialistično federativno republiko Jugoslavijo, s poudarkom na mestu Maribor, tretjem največjem industrijskem središču. Obravnava vsebina odpira vprašanja, vezana na družbene in politične premike v 20. stoletju, ki so mestu določali ekonomsko, politično in družbeno dinamiko. Mesto okupacije, mesto industrializacije in deindustrializacije, mesto, zaznamovano s propadom skupne države, vojna in kriza.

Filmski obzornik 55 je kolektivno delo, kjer so agitrali, montirali in sestavljali Nika Autor, Marko Bratina, Ciril Oberstar in Jurij Meden.

Filmski Obzornik 55 je del **Obzorniške Fronte**.



Newsreel 55 is a compilation of quotations, archival footage and footage of current events relating to the territory of the former Socialist Federal Republic of Yugoslavia, with a special focus on Maribor, the former country's third-largest industrial center. It explores questions that relate to the social and political shifts of the 20th century that have shaped the city's economic, political and social dynamics; a city of occupation, a city of industrialisation and deindustrialisation, and a city marked by the disintegration of the state; war and crisis.

Newsreel 55 is a collective work agitated, edited and compiled by Nika Autor, Marko Bratina, Ciril Oberstar and Jurij Meden. Newsreel 55 is part of the **Newsreel Front**.



KRATKI FILMI
SHORT FILMS

Kratki igrani film
Short Film

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- 52 Fak ju
- 53 Kresnik: Ognjeno izročilo/Kresnik: The Lore of Fire
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Koprodukcijski kratki igrani film
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Kratki dokumentarni film
Short Documentary Film

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Kratki animirani film
Short Animated Film

- 65 Koyaa – Roža/Koyaa – Flower
- 66 Princ Ki-Ki-Do, Pošast iz močvirja/Prince Ki-Ki-Do, The Swamp Monster

Tekmovalni program
Competition Programme

Busker

2014, 8'32", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Mitja Mlakar
Scenarij / Written by Mitja Mlakar
Fotografija / Cinematography Luka Stanovnik, Dominik Istenič
Snemalec / Camera Dominik Istenič
Avtor glasbe / Music Tim Žibrat, Danilo Kapel
Montaža / Edited by Miha Šubic
Maska / Make-up Mojca Škof, Kristijan Skamlijič
Snemalec zvoka / Sound Recording Simon Komar
Oblikovalec zvoka / Sound Design Tim Žibrat
Kostumografija / Costume Design Andrej Vrhovnik
Scenografija / Production Design Simon Komar
Asistent produkcije / Production Assistant Simon Komar, Rok Deželak
Asistent režije / Assistant Director Miha Šubic
Asistent kamere / Assistant Camera Iztok Lazar
Producent / Producer Mojca Pernat
Produkcija / Production Film Factory

Igrajo / Cast Ksenija Vidic (Vesna), Evgen Car (Ivan), Petra Bauman (Blagajničarka / Cashier), Tevž Rogina (Tim), Jure Ivanušič (Oče / Father)

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Busker, 2014

Missing the Moment, 2012



Ko se sredi vsakdanjega vrveža srečajo podobne usode.

MITJA MLAKAR

Mitja Mlakar (1988), mlad slovenski režiser in scenarist, soustanovitelj in pomemben člen produkcijske ekipe Film Factory. Njegovi filmi so bili predvajani in nagrajeni tako na domačih festivalih kot po svetu. Leta 2013 je prejel nagrado za izjemne kulturne dosežke Univerze v Mariboru in štipendijo za perspektivnega mladega filmskega ustvarjalca Društva slovenskih filmskih ustvarjalcev.

A crossing of similar fates in hustle and bustle of daily life.

MITJA MLAKAR

Mitja Mlakar (1988) is a young Slovenian director and screenwriter, one of the founders and a key member of the Film Factory production company. His films were screened and awarded at festivals both in Slovenia and abroad. In 2013, he won the University of Maribor award for outstanding achievements in culture, and a grant for promising young filmmakers from the Association of Slovenian Filmmakers.

Fak Ju

2014, 17'51", barvni/colour, mp4, 1:1,85, STEREO

Režija / Directed by Fabris Šulin

Scenarij / Written by Fabris Šulin

Fotografija / Cinematography Andraž Kadunc

Avtor glasbe / Music Twin Sister – Daniel, Sales – Renee

Montaža / Edited by Fabris Šulin

Maska / Make-up Špela Gliha, Petra Tomažič

Snemalec zvoka / Sound Recording Patrik Kogoj, David Wetter

Oblikovalec zvoka / Sound Design Patrik Kogoj

Kostumografija / Costume Design Iris Čeh

Scenografija / Production Design Iris Čeh

Asistent režije / Assistant Director Žan Aldžič Matis

Asistent kamere / Assistant Camera Dominik Ozimek, Tilen Perko

Producent / Producer Fabris Šulin, Patrik Kogoj

Igrajo / Cast Lara Volk (Maja), Voranc Boh (Luka)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Fak Ju, 2014

Dva študenta se spoznata v Ljubljani in se zaljubita.

FABRIS ŠULIN

Študent 3. letnika sociologije kulture na Filozofski fakulteti. Zanimajo ga predvsem sodobni romantični odnosi in vsakodnevna interakcija med ljudmi.

S filmom se ukvarja eno leto in to je njegov prvi kratki film.

Two students meet in Ljubljana and fall in love.

FABRIS ŠULIN

A third-year student of Sociology of Culture at the Ljubljana Faculty of Arts. His focus of interest is contemporary romantic relationships and the daily interpersonal interaction.

He has been involved in filmmaking for one year and this is his first short film.

Kresnik: Ognjeno izročilo

Kresnik: The Lore of Fire

2014, 22'15", barvni / colour, DCP, 1:2.35, STEREO

Režija / Directed by David Sipoš

Scenarij / Written by Jernej Kastelec, Brandie Coonis

Fotografija / Cinematography Marko Kočevar, ZFS

Avtor glasbe / Music Tim Žibrat, Danilo Kapel

Montaža / Edited by David Sipoš

Maska / Make-up Anja Tomlje

Oblikovalec zvoka / Sound Design Tim Žibrat

Kostumografija / Costume Design Andrej Vrhovnik, Anja Tomlje

Scenografija / Production Design David Sipoš

Producent / Producer David Sipoš

Produkcija / Production Haritude Ventures

Koprodukcija / Co-production Filmsko društvo Film Factory, Snaut

Igrajo / Cast Cene Skrt (Peter), Aljaž Šimunič (Igor), Domen Jančič (Štefan), Dare Valič (dedek/Grandpa), Assija Sultanova (vila/Fairy)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Kresnik: Ognjeno izročilo (Kresnik: The Lore of Fire), 2014

Zgodba, ki se dogaja na slovenskem podeželju v 70. letih prejšnjega stoletja, govori o treh fantih, ki se med počitnicami pri dedku na kresno noč odpravijo raziskovat bližnji gozd. Tam najmlajšega med njimi čaka skrivnostna izkušnja pravljичnega sveta vil, vilincev, ognja, pa tudi preizkušnja, v kateri mora dokazati pogum in narediti prvi korak na poti k zrelosti.

DAVID SIPOŠ

David Sipoš (Ptuj) se je kljub odličnim rezultatom na gimnaziji v Mariboru kmalu posvetil delu ter učenju prek ustvarjanja kratkih filmov, ki jih je večinoma produciral sam. Njegov zadnji projekt, *Kresnik: Ognjeno izročilo*, se je v zgodovino zapisal kot prvi slovenski filmski projekt na Kickstarterju. David je star 25 let in trenutno živi v Ljubljani.

Set in the Slovenian countryside of the 1970s, the film is about three boys spending their summer holidays at their grandpa's. On the bonfire night, they set out to explore the nearby forest. There, the youngest among them is in for a mysterious experience of a fairyland full of fairies, elves, fire, as well as a test of courage, where he takes his first step towards maturity.

DAVID SIPOŠ

David Sipoš (Ptuj, Slovenia) dedicated his life to filmmaking soon after graduating from high school as one of the best students of his generation, learning by making mainly self-produced short films. His latest project, *Kresnik: The Lore of Fire*, was the first Slovenian film to launch a Kickstarter campaign. David is 25 and currently lives in Ljubljana.

Seveda te ljubim You Know I Love You

2014, 9'34", č-b / b-w, HD CAM, 1:2,35, STEREO

Režija / Directed by Maja Šest

Scenarij / Written by Tjaša Ferme (po predlogi Vesne Lemaic)

Fotografija / Cinematography Drago Graf

Avtor glasbe / Music Miha Koren

Montaža / Edited by Maja Šest

Maska / Make-up Eva Seljan

Snemalec zvoka / Sound Recording Janez Grm

Oblikovalec zvoka / Sound Design Matej Grginc

Kostumografija / Costume Design Eva Seljan

Scenografija / Production Design Maja Šest

Producent / Producer Maja Šest; Tjaša Ferme

Produkcija / Production M6 Studio

Igrajo / Cast Tjaša Ferme (Stanodajalka / Landlady), Doroteja Nadrah (Najemnica / Tenant)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Seveda te ljubim (You Know I Love You), 2014

Vmesna postaja, 2009

Roka Jeruzalema, 2008

Zadoščenje, 2007

Ona se nesrečno zaljubi, ne izide se zaradi kosa mesa, potem pa se zgodi nekaj fantastičnega.

MAJA ŠEST

Maja Šest ljubiteljsko režira kratke filme, sicer pa je vodja videoprodukcije v manjšem podjetju.

She is unhappily in love after a piece of meat ruins her chances. Then, something extraordinary happens.

MAJA ŠEST

Maja Šest is an amateur short film director, and works as head of video production in a small company.

Sprava

Reconciliation

2013, 15', barvni / colour, DCP, 1:1,85, DIGITAL

Režija / Directed by Janez Burger
Scenarij / Written by Janez Burger
Snemalec / Camera Jure Černeč
Montaža / Edited by Miloš Kalusek
Maska / Make-up Alenka Nahtigal
Oblikovalec zvoka / Sound Design Robert Flanagan
Kostumografija / Costume Design Alan Hranitelj
Scenografija / Production Design Vasja Kokej
Producent / Producer Miha Černeč
Produkcija / Production Staragara
Koproducent / Co-producer Mitja Senčur, Žiga Pokorn

Igrajo / Cast Dario Varga (poveljnik Črnih / Black Commander), Vlado Vlaškalič (poveljnik Rdečih / Red Commander), Medea Novak (rdeča vojakinja / Red Soldier), Luka Cimprič (vojak črnih / Black Soldier), Jan Cvitkovič (vojak črnih / Black Soldier), Zlatko Nikolič (vojak rdečih / Red Soldier), Primož Meze (vojak črnih / Black Soldier), Jure Rebernik (vojak rdečih / Red Soldier), Luka Lesar (vojak črnih / Black Soldier), Nejc Kok (vojak črnih / Black Soldier), Luka Kušar (vojak rdečih / Red Soldier), Sašo Vrzel (vojak črnih / Black Soldier), Vili Olovec (vojak rdečih / Red Soldier), Uroš Mestek (vojak rdečih / Red Soldier)

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Avtošola (Driving School), 2014
Sprava (Reconciliation), 2013
Priletni parazit ali kdo je Marko Brečelj (The Elderly Parasite or Who is Marko Brečelj?), 2013
Circus Fantasticus (Silent Sonata), 2010
Na sončni strani Alp (On the Sunny Side of the Alps), 2007
Ruševine (Ruins), 2004
V Ieru (Idle Running), 1999



Črni vojaki ujamejo rdeče vojake in jih postrelijo. Potem rdeči vojaki ujamejo črne in jih tudi postrelijo. In tako naprej vse do bridkega konca.

JANEZ BURGER

Rojen leta 1965 v Kranju. Otroštvo preživel v Železnikih. Študiral na Ekonomski fakulteti v Ljubljani in na FAMU v Prahi, kjer je leta 1996 diplomiral iz filmske in televizijske režije. Vrnil se je v Slovenijo, kjer je ustanovil svojo gledališko skupino Burgerteater (1997), v okviru katere je nastalo več kot 100 improviziranih gledaliških predstav. Leta 2003 je skupaj z Janom Cvitkovičem ustanovil produkcijsko hišo STARAGARA. Živi in dela v Ljubljani.

The Black soldiers capture the Red soldiers and shoot them. Then the Red soldiers capture the Black and do the same. All so on, all the way to the bitter end.

JANEZ BURGER

Born in Kranj in 1965. He spent his childhood in Železniki. Studied at the Ljubljana Faculty of Economics, and FAMU, Prague, where he graduated in Film and TV Directing in 1996. After returning to Slovenia, he founded his theatre company Burgerteater (1997), which went on to stage more than 100 improvisational theatre productions. In 2003, he Burger founded production company STARAGARA together with Jan Cvitkovič. He lives and works in Ljubljana.

3/4

2014, 3'34", barvni/colour, HD CAM, 16:9, STEREO

Režija / Directed by Jure Dostal

Scenarij / Written by Jure Kreft, Jure Dostal

Fotografija / Cinematography Jure Dostal

Avtor glasbe / Music Johann Strauss

Montaža / Edited by Jure Dostal

Maska / Make-up Vanda Škoič

Oblikovalec zvoka / Sound Design MOS

Kostumografija / Costume Design Ana Rozman

Scenografija / Production Design Borut Opetnik

Producent / Producer Domen Turek

Produkcija / Production FIX MEDIA

Igrajo / Cast Voranc Boh (Upornik / Rebel), Anja Jenko

(Podpornica / Supporter), Blaž Dolenc (Žrtveno jagnje / Sacrificial

Lamb), Jože Trapik (Voditelj 1 / Leader 1), Tomaž Regally (Voditelj

2 / Leader 2), Janez Berman (Voditelj 3 / Leader 3), Anže Koprivnik

(Voditelj 4 / Leader 4),



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

¾, 2014

The Unseen Iran, 2013

Film o ritmu političnega prevrata. V gradu, daleč stran od oči javnosti, se predstavniki oblasti brezskrbno zabavajo. Na hodniku pred sobo, kjer veseljačijo, sta podpornica sistema in upornik proti sistemu. Podpornica sistema pomanjkljivo oblečena veseljači s predstavniki oblasti. Upornik v eni roki drži nož, ki napoveduje nasilje, v drugi pa belo golobico, ki simbolizira njegove čiste misli.

JURE DOSTAL

Ob koncu osnovne šole je posnel svoj prvenec, kratki film *Baza 20*, leto dni kasneje pa Čefur čez noč. Leta 2013 je s svojo dokumentarno impresijo *Iran* napolnil kinodvorano Komuna. Za Dijaško skupnost Ledina je posnel več videospotov. Leta 2013 se je udeležil Evropskega filmskega tabora Sobotin na Češkem.

Film about the dynamics of a political coup. In a castle, far away from the public eye, those in power are enjoying themselves carelessly. In the hall outside the party room, there are a female supporter of the system and a male rebel. The supporter, indecently dressed, parties with those in power. The rebel carries a knife in one hand, suggesting violence, and a white dove in the other, symbolising his pure thoughts.

JURE DOSTAL

He made his debut short film, *Baza 20*, as he was finishing primary school, and his next one, *Čefur čez noč*, a year later. In 2013, his documentary impression *Iran* filled the Komuna theatre. He made several videos for Ledina high school students. In 2013, he took part in the European film camp Sobotin in the Czech Republic.

Zahtevam most, pripada mi! I Demand a Bridge, I Am Entitled to it!

2014, 29'59", barvni / colour, DCP, 1:1.85, STEREO

Režija / Directed by Boštjan Jerše
Scenarij / Written by Boštjan Jerše
Fotografija / Cinematography Miloš Srdić
Snemalec / Camera Miloš Srdić
Avtor glasbe / Music Jane Mujič
Montaža / Edited by Peter Ban
Maska / Make-up Zoran Gajić, Luka Mirjan Simšič
Snemalec zvoka / Sound Recording Luka Pralica
Oblikovalec zvoka / Sound Design Luka Pralica
Kostumografija / Costume Design Katja Devetak
Scenografija / Production Design Boštjan Jerše
Producent / Producer Katja Devetak
Produkcija / Production KD filmska produkcija
Koprodukcija / Co-production Javni zavod RTV Slovenija

Igrajo / Cast Silva Čušin (Zdravka Preša), Janez Škof (Jože Preša), Stanko Krivec (Poštar / Postman Balansero), Petra Hribernik (Prodajalka / Shop Assistant)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Zahtevam most, pripada mi! (I Demand a Bridge, I Am Entitled to it!), 2014

Svetski dan roma ili kako je studentski film nemoguće snimiti, 2009

Tri priče, soavtor Igor Vuk Torbica, 2008

Kod nas jedu pse, 2007

Krug, 2006

Vreme, 2006

L'homme machine, 2003

Zakonski par Zdravka in Jože živita v zakotnem predelu kanjona reke. Edini način, da prečkata reko, je žičnica. Zdravka ima zadnji dan službe pred upokojitvijo, zato jo Jože z žičnico prepelje na drugi breg. Doma Jože izve, da so ponovno zavrnili njegovo zahtevo za izgradnjo mostu. Zagrenjen prične s kuhanjem žganja in pisanjem protestnega transparenta. Pijan zaspi. Zdravka se vrne iz službe in ugotovi, da Jožeta ni nikjer.

BOŠTJAN JERŠE

Režiser Boštjan Jerše se je po končani srednji šoli vpisal na video in filmski seminar pod okriljem JSKD-ja. Leta 2005 se je vpisal na akademijo umetnosti v Beogradu, smer filmska režija, kjer je leta 2010 diplomiral. Je avtor kratkih igranih in dokumentarnih filmov ter videospotov.

Zdravka and Jože live in a remote part of a river canyon. A cableway is their only way to cross the river. It is the last day at work before Zdravka retires, so Jože takes her to the other bank. Back home, he learns that his petition for a bridge was turned down again. In bitter resentment, he starts brewing liquor and making a protest sign. He falls asleep drunk. When Zdravka comes back, Jože is nowhere to be found.

BOŠTJAN JERŠE

After graduating from high school, Boštjan Jerše did a course on video and film with Slovenia's Public Fund for Cultural Activities. In 2005, he started his Film Directing studies at the Belgrade Art Academy, where he graduated in 2010. He made several short films, fiction and documentary, and videos.

Smrklja Balavica Little Darling

2013, 16'44", barvni/colour, Bluray, 16:9, STEREO

Režija / Directed by Igor Mirković
Scenarij / Written by Igor Mirković
Fotografija / Cinematography Radislav Jovanov Gonzo
Avtor glasbe / Music Vlada Divljan
Montaža / Edited by Tomislav Pavlič
Maska / Make-up Irena Hadrović
Oblikovalec zvoka / Sound Design Tomislav Gašparić
Kostumografija / Costume Design Irena Hadrović
Scenografija / Production Design Željka Burić
Producent / Producer Darija Kulenović Gudan, Marina Andree Škop
Produkcija / Production Studio Dim
Koproducent / Co-producer Aleš Pavlin
Koprodukcija / Co-production PERFO Production

Igrajo / Cast Đana Gudelj (Balavica), Marko Boljat (Zane)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Balavica (Little Darling), 2013
Noćni brodovi (Night Boats), 2012
Who Wants to Be a President? - 10 years after, 2010
Inkasator (Bill Collector), omnibus film, 2009
Krupni otpad (Waste), 2008
Tehth Film, 2006
Novo, novo vrijeme (Who Wants to Be a President?) (with co-director Rajko Grlić), 2001
Orbanići Unplugged, 1998



Dva otroka na vrhu nebotačnika in pogled na morje. On je Tom Sawyer in ona Alice v čudežni deželi. Stopata proti robu strehe in počneta vse, česar ne bi smela. V tem vročem poletju bo, prepuščena babici v oskrbo, prvič začutila ljubezen.

IGOR MIRKOVIĆ

Rojen leta 1965 v Zagrebu. Diplomiral je iz političnih ved na Fakulteti za politične vede v Zagrebu. Leta 1998 je začel snemati dokumentarne filme in se leta 2001 povsem posvetil filmskemu ustvarjanju. Od leta 1999 je bil vodilni član kreativne ekipe filmskega festivala v Motovunu, enega najbolj znanih mednarodnih filmskih festivalov na področju nekdanje Jugoslavije. Od leta 2006 je direktor tega festivala.

Two kids on top of a skyscraper, and a view of the sea. He is Tom Sawyer and she is Alice in Wonderland. Treading towards the edge and doing everything they shouldn't. In this hot summer, left under her grandma's charge, she will feel what love is for the first time in her life.

IGOR MIRKOVIĆ

Born in Zagreb, Croatia, in 1965. Graduated in political science from the Faculty of Political Science in Zagreb. He has directed documentaries since 1998, and has been a full-fledged filmmaker since 2001. Since 1999 he has been a leading member of the creative team of the Motovun Film Festival, one of the best-known international film festivals in the former Yugoslav republics. Since 2006 he is the festival director.

Fekolog Fecologist

2014, 15'42", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Florence Guenaut, Gordan Golubović, Linda Fernandes

Scenarij / Written by Florence Guenaut, Gordan Golubović

Fotografija / Cinematography Florence Guenaut

Montaža / Edited by Florence Guenaut, Gordan Golubović

Snemalec zvoka / Sound Recording Gordan Golubović, Florence Guenaut

Producent / Producer Tom Gomizelj

Produkcija / Production Luksuz produkcija

Nastopajo / Featuring Nara Petrović, Mirjana Čurčić



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Fekolog (Fecologist), 2014

Morning Glory, 2014

Po besedah njegovih sledilcev je vizionar. Zase Nara Petrović pravi, da je fekolog. S svojo mamo živi v prikolici, že leta hodi naokoli bos, svoje življenje vodi po načelih ekologije in fiziologije. Daleč od nerodovitnega izkoriščanja našega okoljskega močvirja se organski vzorec Fekologa prične in konča z Narinimi iztrebki. Malo besed, nič teoretičnih izjav, gol antropološki vpogled v prvobiten oikos (domovanje).

FLORENCE GUENAUT

Florence Guenaut po končanem magistrstvu iz filmskih študij in filozofije in treh letih potovanj zdaj v okviru Evropske prostovoljne službe dela pri Luksuz produkciji.

According to his followers, he is a visionary. According to himself, Nara Petrović is a fecologist. He lives in a trailer with his mother, he has walked around barefoot for years, and his life is based on the principles of ecology and physiology. Far from the unfruitful exploitation of our environmental swamp, Fecologist's organic pattern begins and ends with Nara's faeces. Few words, no theoretical statements, a pure anthropological insight into a pristine oikos (home).

FLORENCE GUENAUT

After a Master's Degree in Cinematographic Studies & Philosophy, Florence Guenaut travelled for three years before starting a European Voluntary Service in Luksuz produkcija.

Hrana Anarh

2014, 8'09", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Saša Ignatovič

Scenarij / Written by Saša Ignatovič

Fotografija / Cinematography Saša Ignatovič, Kate Drobysch

Montaža / Edited by Saša Ignatovič

Snemalec zvoka / Sound Recording Saša Ignatovič, Alla Abramov

Producent / Producer Tom Gomizej

Produkcija / Production Luksuz produkcija



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Hrana Anarh, 2014

Zbirajo se, kuhajo in delijo. So anarhisti, ki podpirajo mednarodno gibanje *Hrana, ne bombe*. S svojim vedenjem odkrito zavračajo večinsko trgovino in vladne predpise na področju dostopa do hrane. Ker so po naši družbeni ureditvi trgovine s hrano zapolnjene z zalogami, posamezniki pa stradajo, *Hrana anarh* pokaže tudi odnos do razmetavanja s hrano in kapitalističnega prisvajanja elementarnih dobrin, ne le da o teh temah govori.

SAŠA IGNATOVIČ

Saša Ignatovič prihaja iz Belorusije.

They come together, prepare food, and share. They are anarchists and supporters of international movement *Food Not Bombs*. With their actions, they overtly reject mass trade and government regulations regarding access to food. As our society has shops fully stocked with food, while some people starve, *Hrana Anarh* not only talks about, but also takes a stance on food squander and the capitalist appropriation of elementary goods.

SAŠA IGNATOVIČ

Saša Ignatovič is from Belarus.

Šampanjski twist

Champagne Twist

2014, 15', barvni / colour, DCP, 16:9, Digital 5.1.

Režija / Directed by Harry Rag

Scenarij / Written by Harry Rag

Fotografija / Cinematography Žiga Koritnik

Avtor glasbe / Music Chris Eckman, Harry Rag, August Adrian Braatz, LitoŠt, Dežurni Krivci

Montaža / Edited by Peter Braatz

Maska / Make-up Mojca Gorogranc, Tatjana Plahuta

Oblikovalec zvoka / Sound Design Peter Braatz

Kostumografija / Costume Design Tatjana Plahuta

Producent / Producer Ida Weiss

Produkcija / Production Bela film

Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Tomas Tibaut (Tomaž), Tatjana Plahuta (Alja), Leon Štraki (Leon), Manja Dobrilović (Tomaževo Dekle/Tomaž Girlfriend)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Šampanjski twist (Champagne Twist), 2014

Mlad moški dela v proizvodnji šampanjca. Vsak dan mora ročno obrniti tisoče steklenic, jih »zatwistati«. Med tem hipnotičnim delom mu misli pričnejo tavati. Razmišlja o zgodbah, ki se dogajajo okoli njega.

Kratki film o delu, življenju, uspehu, bolečini in užitku – šampanjec kot metafora za razkošje in hkrati težaško delo, za tradicijo in prihodnost.

HARRY RAG

Rojen leta 1959 v Solingenu v Nemčiji. Študij filmske režije je končal na filmski akademiji DFFB v Berlinu. Je avtor številnih kratkih in celovečernih dokumentarcev in kratkih igranih filmov ter dobitnik številnih nagrad. Kot gost Davida Lyncha je sodeloval pri snemanju filma *Modri žamet*. Ustvarja tudi pod imenom Peter Braatz.

A young man works in champagne production. Each day, he has to manually turn thousands of bottles, "twist" them. During this hypnotic activity, his mind begins to wander, ruminating over what goes on around him.

A short film about work, life, success, pain and pleasure – champagne as a metaphor for luxury as well as hard work, for tradition and future.

HARRY RAG

Born in Solingen, Germany in 1959. Studied film direction at the DFFB Academy of Film in Berlin. Author of numerous short and full-length documentary films and short feature films. Has won several awards. He cooperated in the shooting of the film *Blue Velvet* as the guest of David Lynch. He also works under the name of Peter Braatz.

Vsak pravi pesnik Every True Poet

2014, 11'50", barvni/colour, DCP, 4:3, STEREO

Režija / Directed by Nejc Saje, Jeffrey Young

Scenarij / Written by Jeffrey Young

Fotografija / Cinematography Nejc Saje

Snemalec / Camera Matevž Zupanc, Jaka Ivanc, Jeffrey Young

Avtor glasbe / Music Davor Herceg, Mohammad Reza Mortazavi

Montaža / Edited by Nejc Saje, Jeffrey Young

Maska / Make-up Katja Rosa

Oblikovalec zvoka / Sound Design Sašo Kalan

Kostumografija / Costume Design Denis Dautović

Scenografija / Production Design Petra Veber

Producent / Producer Viva Videnovič

Produkcija / Production Strup Produkcija

Koprodukcija / Co-production Blade Produkcija

Igrajo / Cast Tomaž Šalamun (Tomaž Šalamun), Leja Jurišič (muza / Muse), Jernej Gašperin (pesnik / Poet), Matej Gajič (mladi pesnik / Young Poet), Višnja Fičor (mati / Mother), Gaber Trseglav (oče / Father), Anica Kumer (babica / Grandmother), Sandi Pavlin (dedek / Grandfather), Denis Dautović (pošast / Monster), Andraž Avsec (pošast / Monster), Denis Dautović (butler / Butler), Matija Rozman (ljubimec / Male Lover), Neža Anžič (ljubimka / Female Lover), Staško Marinič (črni jezdec / Black Rider)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Vsak pravi pesnik (Every True Poet), 2014

Dvorišče, 2006



Eksplozivni dokumentarni portret slovenskega pesnika Tomaža Šalamuna. Po navdihu protagonista nas film popelje na domišljjsko potovanje, v katerem se gledalec sooči z močjo Šalamunovega poetičnega sveta, njegovimi viri navdiha in globokim umetniškim sporočilom.

NEJC SAJE

Po izobrazbi fotograf, dejaven tudi kot video ustvarjalec, animator in direktor fotografije pri projektih najrazličnejšega profila - dokumentarnih filmih in igranih filmih, animiranih filmih, videospotih, gledaliških predstavah.

JEFFREY YOUNG

Pisatelj, urednik in fotograf. Bil je urednik in soustanovitelj mednarodne literarne revije Trafika (1993-1999). V letih 2002-2004 je pisal katalog za praški filmski festival Jeden svet. To je njegov prvi filmski projekt.

An experimental documentary portrait of Slovenian poet Tomaž Šalamun. Inspired by the protagonist, the film takes us on an imaginary journey in which we are faced with the power of Šalamun's poetic world, his inspirations, and the profound message of his art.

NEJC SAJE

Photographer by profession, Saje also works as video artist, animator and cinematographer in various projects - documentaries and fiction films, animations, videos, theatre productions.

JEFFREY YOUNG

Writer, editor and photographer. He was editor and one of the founders of international literary journal Trafika (1993-1999). From 2002 to 2004 he was contributor to the catalogue of the Prague film festival, *Jeden svet*. This is his first film.

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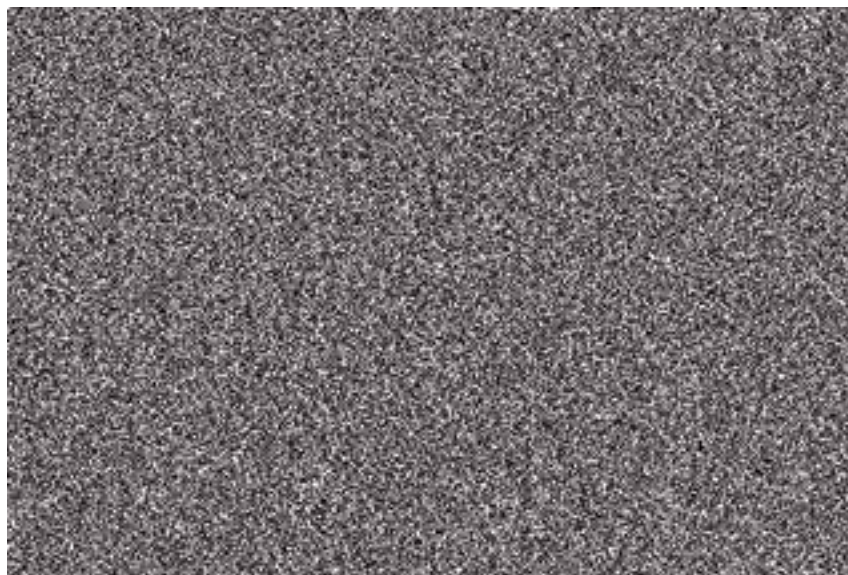
2014 7'42", barvni / colour, avi, 16:9, STEREO

Režija / Directed by Davorin Marc

Scenarij / Written by Davorin Marc

Avtor glasbe / Music Willie Ruff and John Rodgers: THE HARMONY OF THE WORLD A Realization for the Ear of JOHANNES KEPLER'S Astronomical Data from Harmonies Mundi 1619; 1979 Sigma Xi, The Scientific Research Society of North American Incorporated

Producent / Producer Davorin Marc



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Ona. Ni ranjena, 2014

(, 2014

Wagon Wheel, 2013

Indižo, 2013

Ellen, 2013

DAVORIN MARC

Rojen v Izoli. Med letoma 1976 in 1986 posname okrog 150 filmov, večinoma na 8mm trak. Trenutno se največ ukvarja z digitalno filmsko umetnostjo.

DAVORIN MARC

Born in Izola. Made 150 films between 1976 and 1986, mostly on 8 mm. Currently he is focusing on digital film art.

Vašhava Vashava

2014 28'47", barvni/colour, DCP, 1:2,35, STEREO

Režija / Directed by Sašo Podgoršek
Scenarij / Written by Iztok Kovač, Sašo Podgoršek
Fotografija / Cinematography Sven Pepeonik
Avtor glasbe / Music Charo Calvo, Miquel Casaponsa
Montaža / Edited by Sašo Podgoršek
Snemalec zvoka / Sound Recording Peter Žerovnik
Oblikovalec zvoka / Sound Design Charo Calvo
Kostumografija / Costume Design Valter Kobal
Scenografija / Production Design Niko Novak
Koreograf / Choreographer Iztok Kovač
Glas / Voice Branko Završan
Kolorist / Colourist Jure Teržan
Producent / Producer Marjeta Lavrič
Produkcija / Production Zavod EN-KNAP

Igrajo / Cast Luke Thomas Dunne (plesalec/Dancer), Ida Katarina Hellsten (plesalka/Dancer), Bence Mezei (plesalec/Dancer), Ana Štefanec (plesalka/Dancer), Tamás Tuza (plesalec/Dancer), Gyula Cserepes (plesalec/Dancer), Barbara Kanc (plesalka/Dancer), Katja Legin (plesalka/Dancer), Lada Petrovski Temovšek (plesalka, pevska/Dancer, Singer), Ravi Temovšek (otrok/Child)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Vašhava (Vashava), 2014

Kaj boš počel, ko prideš ven od tu? (What Are You Going To Do When You Get Out Of Here?), 2005

Razdružene države Amerike (Divided States of America, Laibach 2004 Tour), 2005

Dom svobode (House of Freedom), 2000

Temni angeli usode (Dark Angels), 1999

Vrtoglavi ptič (Vertigo Bird), 1996

Ampak koza je preživela, 1991



Film *Vašhava* predstavlja slovo filmske produkcije EN-KNAP od Trbovelj in vsebinsko zaključuje 15-letno odslkavo neke industrijske epohe, ki je zaznamovala trboveljsko dolino. Mednarodna plesna skupina EnKnapGroup se v posvetilu avtorja Iztoka Kovača rodnemu kraju poslednjič sooči z rudniškimi prostori, predno ti za vedno izginejo iz kolektivnega zavednega.

SAŠO PODGORŠEK

Po zaključju študija na AGRFT, kjer je osvoji številne nagrade na vodilnih študentskih filmskih festivalih, je začel režirati reklame, glasbene videospote, dokumentarne, plesne in igrane filme. Že vrsto let sodeluje s priznanimi slovenskimi in mednarodnimi ustvarjalci in kolektivi. Za svojo filmsko ustvarjanje je prejel številne nagrade.

Vashava is EN-KNAP film production team's way to say goodbye to Trbovlje and, in terms of content, end a 15-year-long reflection of the industrial era that left its mark on the valley. In this tribute of Kovač to his hometown, the international dance company EnKnapGrop enter the mines for the last time before they disappear from the collective conscious forever.

SAŠO PODGORŠEK

After graduating from the Ljubljana Academy, where he won numerous awards in major student film festivals, Sašo Podgoršek started making commercials, music videos, documentaries, dance film and fiction films. For years, he has been working with renowned Slovenian and foreign artists and groups. As a filmmaker, he has received a number of awards.

Koyaa – Roža

Koyaa – Flower

2013, 3'35", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Kolja Saksida

Scenarij / Written by Marko Bratuš, Jure Karas, Kolja Saksida

Fotografija / Cinematography Miloš Srdić

Animacija / Animation Piotr Ficner

Avtor glasbe / Music Miha Šajina, Borja Močnik

Montaža / Edited by Tomaž Gorkič

Oblikovalec zvoka / Sound Design Julij Zornik

Scenografija / Production Design Miha Erman, Mateja Roj, Marko Turkuš, Neža Mekota

Producent / Producer Kolja Saksida

Izvršni producent / Executive Producer Matija Šturm

Produkcija / Production Zavod ZWIKS

Koprodukcija / Co-production NuFrame d.o.o., Bold Studio d.o.o., Se-ma-for

Igrajo / Cast Uroš Smolej (Koyaa), Žiga Saksida (Krokar)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Koyaa - Roža (Koyaa - Flower), 2013

Azuljeo ali vizualna iluzija (Azulejo ou l'illusion visuelle), 2012

Koyaa - Lajf je čist odbit (Koyaa - The Extraordinary), 2011

Mulc - Frača (Kiddo - Slingshot), 2009

Koyaa, TV serija v 15 delih/TV series in 15 episodes, 2005

Svetla Prihodnost (Bright Future), 2003

Lab Party, 2002

Koyaa želi lepo sončno jutro izkoristiti za vrtnarjenje, vendar mu ne gre po načrtih. Posa-jena roža najprej noče rasti, nato pod vplivom glasbe zraste v mesojedo pošast, ki ga poskuša pojesti. Koyaa s Krokarjevo pomočjo obvlada podivjano rožo in z njo zapeše v ritmičnih tanga.

KOLJA SAKSIDA

Kolja Saksida (1981, Kranj) se s filmom ukvarja kot režiser, producent in pedagog. Je avtor animiranih filmov Koyaa, ki so bili prikazani na več kot 150 mednarodnih festivalih in drugih prizoriščih. Kot mentor in producent vodi delavnice animiranega filma za otroke in mladino, izdelki iz delavnic - kratki animirani filmi, prejemajo številne nagrade doma in v tujini. Saksida je direktor in ustanovitelj produkcijske hiše ZWIKS.

On a sunny morning Koyaa is about to plant a beautiful flower, but not everything goes according to plan. Inspired by music, the flower somehow grows into a carnivorous plant instead. Together with the Raven, Koyaa manages to subdue the green monster, and then they tango.

KOLJA SAKSIDA

Kolja Saksida (1981, Kranj, Slovenia) is a director, producer and pedagog. He is author of Koyaa animations, which were screened in more than 150 international festivals and other venues. As a mentor and producer, he runs animation workshops for children and youth, and the short animations produced in these workshops are frequent award winners in Slovenia and abroad. Saksida is the founder and the director of the production company ZWIKS.

Princ Ki-Ki-Do, Pošast iz močvirja

Prince Ki-Ki-Do, The Swamp Monster

2014, 4'16", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Grega Mastnak

Scenarij / Written by Peter Povh, Grega Mastnak

Animacija / Animation Grega Mastnak, Anka Kočevar, Timon Leder

Avtor glasbe / Music Vojko Sfiligoj

Montaža / Edited by Grega Mastnak

Oblikovalec zvoka / Sound Design Vojko Sfiligoj

Producent / Producer Grega Mastnak

Produkcija / Production OZOR, zavod za gibljive slike

Igrajo / Cast Violeta Tomič (pujsa Rozi in druge živali / Rozi Pig and other animals), Uroš Vuk (Princ Ki-Ki-Do / Prince Ki-Ki-Do), Aleš Hadalin (pošast / Monster), Sandra Klemm (back vokal)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Princ Ki-Ki-Do, Pošast iz močvirja (Prince Ki-Ki-Do, The Swamp Monster), 2014

Princ Ki-Ki-Do in sto nesrečnih gobic (Prince Ki-Ki-Do, One Hundred Unhappy Mushrooms), 2013

Bizgenci: Health of Europe, 20 epizod x 1'20, 2008-2009

Bizgenci (Beezes), animirana serija / animated series 15 epizod x 5', 2003-2006

Prebivalce močvirja iz njihovih domovanj prežene grozljivo tuleča pošast. Po pomoč se zatečejo na stolp Princa Ki-Ki-Do-ja. Princ Ki-Ki-Do in njegova zvesta prijateljca Tine in Bine neustrašno odletijo v megleno močvirje pošasti naproti. Megla skriva mnoge skrivnosti in izkaže se, da je pošast v resnici neubran pevski zbor ...

GREGA MASTNAK

Grega Mastnak (1969) je na ALUO končal redni študij slikarstva in še slikarsko specialko. V študijskem letu 1994/1995 bil na študijskem izpopolnjevanju na filmski akademiji FAMU v Prazi na oddelku za animirani film. Njegov prvi večji projekt je animirana serija Bizgenci, kjer je sodeloval kot animator, režiser in soscenarist. Leta 2010 je ustanovil lastno produkcijsko hišo, v okviru katere nastaja nova serija Princ Ki-Ki-Do.

The inhabitants of a swamp are driven from their homes by a horrible howling monster. They seek help and shelter in the tower of Prince Ki-Ki-Do. Prince Ki-Ki-Do and his faithful friends Tine and Bine fly into the murky swamp to confront the monster. The fog conceals many secrets and it just so turns out that the monster is in fact an out-of-tune choir...

GREGA MASTNAK

Grega Mastnak (1969) has a Bachelor's and Master's Degree in Painting from the Ljubljana Academy of Art. In 1994/95 he did an academic year at the Animation Department of the FAMU Academy in Prague. His first major project as animator, director and screenwriter was animation series *Beezes*. In 2010, he founded his own production company, where he now works on a new series, *Prince Ki-Ki-Do*.

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Tekmovalni program
Competition Programme

Mulci Kids

2014, 11'25", barvni/colour, HD video, 16:9, STEREO

Scenarij in režija / Written and Directed by Urška Djukić
Fotografija / Cinematography Darko Herić, ZFS
Animacija / Animation Zavod Oink! – Jaka Kramberger, Leon Vidmar
Avtor glasbe / Music Audio Network – Chris Gibbons: Bear Essentials
Montaža / Edited by Urška Djukić
Maska / Make-up Lija Ivančič
Snemalec zvoka / Sound Recording Grega Švabič
Oblikovalec zvoka / Sound Design Grega Švabič
Kostumografija / Costume Design Alja Drame, Urška Djukić
Scenografija / Production Design Gregor Nartnik
Mikroman Vincent Laurence
Luč / Lighting Design Žiga Okorn
Grafična podoba / Graphic Design Emina Djukić
Asistent režije / Assistant Director Jure Gorjanc
Asistent kamere / Assistant Camera Emina Djukić
Produkcija / Production VŠU, Univerza v Novi Gorici
Koprodukcija / Co-production Zavod za Kulturo in Mladino Medvode, Kulturno umetniško društvo Veselih Umetnikov, Produkcija Baka te Saka

Igrajo / Cast Arna Hadžialjević, Iva Babič, Saša Mihelčič, Zala Hribernik, Katja Kutnjak, Katja Škorić, Gregor Nartnik

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Mulci (Kids), 2014
Festival HISTeRIA, 2013
Coffee, 2013
Prvi dan v službi (First Day at Work), 2010
Gospod Podzavest (Mr Subconsciousness), 2009



Pilot za novodobno, mladinsko TV serijo, s svežim pristopom do medija filma, v katerem se igrani del prepleta z animiranimi komentarji glavnega lika, mlade Saše, ki se znajde pred ultimativnim ženskim vprašanjem.

URŠKA DJUKIĆ

Neodvisna ustvarjalca/videastka se v svojih delih vedno dotika angažiranih tem. Ustvarja v opusu različnih vizualnih medijev, in se vedno bolj nagiba k transmedijskem razumevanju filmske umetnosti. Strast do sestavljanja jo je pripeljala v video/filmsko montažo, s čimer se preživlja. Raziskuje odnos sodobnih medijev do klasične filmske umetnosti, ter spremembe, ki jih je v filmsko naracijo prinesla digitalna revolucija.

Pilot for a modern youth TV series approaching the film medium in a fresh way by combining live action with animated comments of the main character, young Saša, who is faced with the ultimate female question.

URŠKA DJUKIĆ

In her works, this independent young (video) artist often explores pressing social issues. She works in various visual media and has been moving towards a trans-media approach to film art. Her passion for composition has brought her to video/film editing, which is what she does for a living. She explores the attitude of contemporary media to traditional film art and the changes instilled into film narrative by the digital revolution.

Prespana pomlad

The Springtime Sleep

2014, 19'39", barvni / colour, DCP, 1:1.55, STEREO

Režija / Directed by Dominik Mencej

Scenarij / Written by Dominik Mencej

Fotografija / Cinematography Rok Kajzer Nagode

Avtor glasbe / Music Domen Finžgar

Montaža / Edited by Tina Novak

Maska / Make-up Petra Hartman

Oblikovalec zvoka / Sound Design Peter Žerovnik

Kostumografija / Costume Design Andrej Vrhovnik

Scenografija / Production Design Peter Perunović

Producent / Producer Jožica Blatnik

Produkcija / Production UL AGRFT

Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Anja Novak (Jasna), Gal Ambrožič (Pero), Draga Potočnjak (Mama), Lara Vouk (Brina), Domen Martinčič (Brane)



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Prespana pomlad (The Springtime Sleep), 2014

Smeti (Garbage Day), 2011

Svet za Jasno je naenkrat postal drugačen ali pa je bil tak že od nekdaj. Tega ne namerava ugotoviti, raje izkuša zdaj, takšnega kot je. V istem početju spozna Perota, mlajšega fanta, ki se ji zdi malo sumljiv, ampak »kul«, in skupaj se napotita k spoznanju, kako nepomembno je to, kar je bilo in kar ju še čaka.

DOMINIK MENCEJ

Dominik Mencej je bil rojen leta 1987 v Ljubljani. Po maturi na Gimnaziji Domžale je opravil filmsko delavnico JSKD. Študiral je grafične in interaktivne komunikacije na UL NTF, ob tem delal kot grafični opremljevalec na RTV Slo. Potem se je prepisal na UL AGRFT, smer filmska in televizijska režija, kjer trenutno zaključuje študij.

For Jasna, the world has suddenly changed – or has it always been like this? She doesn't plan to find out; she prefers to experience the moment as it is. Doing this, she meets Pero, a younger guy she thinks is a little suspicious, but cool. Together, they realise how irrelevant the past and their future are.

DOMINIK MENCEJ

Dominik Mencej was born in Ljubljana in 1987. After high school he took part in a filmmaking workshop, and went on to study Graphic and Interactive Communication at the Ljubljana Faculty of Natural Sciences and Engineering, and worked as a graphic designer at RTV Slovenija. Then he changed his subject to Film and TV Directing at the Ljubljana Faculty of Theatre, Radio, Film and Television, where he is now completing his studies.

Svetlo črna Bright Black

2014, 29'59", barvni/colour, DCP, 1:2,35, STEREO

Režija / Directed by Rene Maurin
Scenarij / Written by Rene Maurin
Fotografija / Cinematography Maksimilijan Sušnik
Avtor glasbe / Music Sebastijan Duh
Montaža / Edited by Jan Lovše
Maska / Make-up Petra Hartman
Oblikovalec zvoka / Sound Design Sebastijan Duh
Kostumografija / Costume Design Anja Ukovič, Klavdija Jeršinovec
Scenografija / Production Design Neža Zinajč
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Primož Pirnat (uklonjen slikar/Submissive Painter), Lučka Počkaj (mehkosično dekle/Soft-Hearted Girl), Ivo Barišič (zakoten mešetar/Petty Broker), Aljoša Ternovšek (gti sošolec/gti friend)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Svetlo črna (Bright Black), 2014
Kaliber 0.46 (Kaliber 0.46), 2003
Summa Summarum, 2002
Življenje od znotraj (Life as from Inside), 2000
Videl sem Elvisa! (I Saw Elvis), 1999



Obupan slikar, ki se bori za svoje umetniško in finančno preživetje, zastavi priljubljen dedkov fotelj, zadnji vreden predmet v njegovi lasti. To navidez banalno dejanje ga zapelje v potovanja, ki nepovratno razkrije in zdrobi lažne vrednote, nabrane v letih neuspešnega prilagajanja družbenim normam.

RENE MAURIN

Rene Maurin (1971) je slovenski režiser, ki se je izobraževal v Združenih državah, Avstriji, Hrvaški in Sloveniji. Njegovo delo niha med gledališčem in filmom. Po zaključenem študiju gledališke režije se je posvetil snemanju dokumentarnih filmov za Televizijo Slovenija, med katerimi sta tudi *Videl sem Elvisa!* in *Življenje od znotraj*, s katerima je požel pohvale kritikov in pozornost občinstva.

A desperate painter struggling to make it professionally and financially, pawns his grandpa's beloved chair, the last valuable item in his possession. This seemingly trivial act takes him on a journey which irreversibly unearths and crushes his false values accumulated in years of his unsuccessful attempts to adapt to social norms.

RENE MAURIN

Rene Maurin (1971) is a Slovenian director educated in the U.S., Austria, Croatia and Slovenia. His work is somewhere between theatre and film. After completing his Theatre Directing studies, he went on to make documentaries for TV Slovenia, including the critically and publicly acclaimed *I Saw Elvis* and *Life as from Inside*.

Šuolni iz Trsta

Shoes from Trieste

2014, 11'42", barvni / colour, DCP, 1:1.66, DOLBY SR

Režija / Directed by Gregor Božič
Scenarij / Written by Gregor Božič, Marina Gumzi
Fotografija / Cinematography Christoph Greiner
Montaža / Edited by Jonathan Rubin, Gregor Božič
Oblikovalec zvoka / Sound Design Mathias Kaatsch
Kostumografija / Costume Design Katharina Jockwer
Scenografija / Production Design Natalia Zhukova, Nora Noack
Producent / Producer Gregor Božič, Marina Gumzi
Produkcija / Production Deutsche Film- & Fernsehakademie Berlin (dfhb)
Koprodukcija / Co-production Arte Geye

Igrajo / Cast Dora Ciccone (Dora), Maria Gilda Primosig (starkin glas / Old Female Voice), Adrijana Peresin (mati / Mother), Goran Kaličanin (oče / Father), Luisa Battistig (teta / Aunt)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Šuolni iz Trsta (Shoes from Trieste), 2014
Hej, tovariši (Hey Ho Comrades), 2007
Moji materi – A Mia Madre (To my Mother), 2005

Starka iz Benečije se spominja dogodka iz svoje mladosti. V obujenem trenutku elegance, ki je mlademu dekletu razsvetlil težki povojni vsakdan, se odseva usoda skupnosti s slovensko-italijanske meje.

GREGOR BOŽIČ

Rojen leta 1984 v Šempetru pri Gorici. Po opravljeni maturi leta 2002 vpisan na študij filmske in televizijske režije na AGRFT v Ljubljani, kjer leta 2009 diplomira. V času študija kot študent gost za obdobje enega semestra obiskuje predavanja in praktične vaje iz režije na Šoli Centro sperimentale di cinematografia v Rimu. Od leta 2009 je podiplomski študent filmske režije na Deutsche Film- und Fernsehakademie Berlin (dfhb) v Berlinu. Trenutno pripravlja svoj celovečerni prvenec *Zgodbe iz kostanjevih gozdov*.

An old lady from the Veneto region is reminiscing about an event in her past. An awakened moment of elegance, which brightened up the young girl's harsh post-war reality, is a reflection of the fate that befell the community on the Slovenia-Italy border.

GREGOR BOŽIČ

Born in Šempeter pri Gorici in 1984. He graduated from high school in 2002, and from the Ljubljana Academy, where he studied Film and TV Directing, in 2009. For a month, he was a visiting student of filmmaking at Centro sperimentale di cinematografia in Rome, Italy. Since 2009, he has been a postgraduate student of Film Directing at Deutsche Film- und Fernsehakademie Berlin (dfhb) in Berlin, Germany. He is now making his feature debut, *Zgodbe iz kostanjevih gozdov*.

Talenti

Talent Show

2014, 27'37", barvni / colour, DCP, 1:2,35, STEREO

Režija / Directed by Nejc Levstik
Scenarij / Written by Nejc Levstik
Fotografija / Cinematography Darko Herič
Avtor glasbe / Music Laren Polič Zdravič
Montaža / Edited by Andrej Avanzo
Maska / Make-up Petra Hartman
Snemalec zvoka / Sound Recording Gašper Loborec
Oblikovalec zvoka / Sound Design Tristan Peloz
Kostumografija / Costume Design Andrej Vrhovnik
Scenografija / Production Design Miha Ferkov
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija, Art Rebel 9 d.o.o.

Igrajo / Cast Doroteja Nadrž (Maja), Domen Valič (Žiga), Nataša Barbara Gračner (mama / Mother), Borut Veselko (oče / Father), Tina Gorenjak (novinarka / Journalist), Primož Pirnat (zdravnik / Doctor), Iva Zupančič (gospa v bolnišnici / Lady in Hospital), Uroš Smolej (voditelj / Host)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Talenti (Talent Show), 2014
Medijski projekt: Murko (Media Product Murko), 2013
Zgodba o Kočevarjih, 2012
Vsiljivka (The Intruder), 2012
Tunin tatarec, 2011
Igralka, 2010
Metka, 2009



Maja in Žiga sta par, ki nastopa v televizijskem šovu. Po tem, ko se Maja na letališču nekaj dni pred polfinalno oddajo poslovila od očeta, ki za dalj časa odhaja v tujino, mamo na poti domov obtoži varanja, zaradi česar se močno skregata. Maja sredi poti izstopi iz avtomobila, mama pa kasneje doživi prometno nesrečo in zaradi hudih poškodb glave pristane v koma. Fant Žiga in novinarka s televizije Majo pričujeta, naj vendarle nastopi v polfinalni oddaji.

NEJC LEVSTIK

Študent filmske in TV režije na AGRFT. Do danes je posnel približno 40 kratkih videov ali filmov za različne festivale, prireditve, natečaje in kar tako. Med drugim je ustvarjal Poljanske novice, prvo slovensko dijaško internetno oddajo.

Maja and Žiga are a couple participating in a TV show. Just before the semi-finals, on the way home from the airport where Maja says goodbye to her father, who is going away for a while, she accuses her mother of cheating. Maja gets out of the car in a fierce fight, only to hear later on that her mother is in the hospital, lying in a coma after a car crash. Žiga and a TV journalist are trying to convince her to appear in the semi-final show anyway.

NEJC LEVSTIK

Student of Film and TV Directing at Ljubljana Academy. He has made about 40 short videos or films for various festivals, events, competitions, or for no particular reason. One of his projects was Poljanske novice, Slovenia's first high school web broadcast.

Free Božidar

2014, 16'30", barvni / colour, DCP, 1:1.66, STEREO

Režija / Directed by Klemen Berus
Scenarij / Written by Klemen Berus
Fotografija / Cinematography Uroš Hočevar
Avtor glasbe / Music Klemen Berus
Montaža / Edited by Sara Gjergjek
Snemalec zvoka / Sound Recording Samo Kozlevčar
Oblikovalec zvoka / Sound Design Jure Strajnar
Izvajalec glasbe / Music performed by Klemen Berus, Aljaž Bastič
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Nastopajo / Featuring Božidar Radišič, Rick Simpson, Zdravko Pravdič – Pec, Samuel Friškič



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Free Božidar, 2014
Opijalnice, 2012
Izključena, 2010
My Naughty Neighbour, 2010
Zvok, 2010
Klic, 2010
Moj bend, 2009

Film obravnava murskosoboškega aktivista Božidarja Radišiča in njegov boj za dekriminlizacijo in legalizacijo konoplje. Boj bije na več frontah, ki segajo vse od njegovega domačega vrta pa do vrhovnega sodišča.

KLEMEN BERUS

Filme je začel snemati že v osnovni šoli, večinoma kratke filme o svoji družini. V drugem letniku srednje šole je pod mentorstvom Nejca Gazvode obiskoval filmsko akademijo Lovci na poglede v sklopu novomeškega Anton Podbevšek Teatra. V srednji šoli je skupaj s sošolci posnel več kratkih filmov, ki so bili nagrajeni na mladinskih festivalih. Njegov kratki film *Izključena* je bil leta 2011 sprejet v tekmovalni program Festivala slovenskega filma. Od leta 2012 študira filmsko in TV režijo na AGRFT.

This is a film about Božidar Radišič, an activist from Murska Sobota, and his struggle for cannabis decriminalization and legalization. He fights his fight on various levels from his home garden to the Supreme Court.

KLEMEN BERUS

He started making films in primary school, mainly short films about his family. When in high school, he took classes with mentor Nejc Gazvoda in the Novo mesto-based Anton Podbevšek Teater's film academy *Lovci na poglede*. With his fellow high school students, he made several short films, which won awards in various youth festivals. His short film *Izključena* was selected in the competition programme of the 2011 Festival of Slovenian Film. Since 2012 he has studied Film and TV Directing at the Ljubljana Academy.

Rejnica Foster Mom

2014, 28'54", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Miha Možina
Scenarij / Written by Miha Možina
Fotografija / Cinematography Jan Perovšek
Avtor glasbe / Music Blaž Gracar
Montaža / Edited by Matic Drakulič
Snemalec zvoka / Sound Recording Samo Kozlevčar
Oblikovalec zvoka / Sound Design Samo Jurca
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Nastopajo / Featuring Bernarda Konjar, Maša Šepetavc, Marjan Šepetavc, Ivana Vovk, Jaka Waland



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Rejnica (Foster Mom), 2014

Sesalnik (The Vacuum Cleaner), 2013

Pavor, 2012

Življenjski krog rejnice Bernarde se utaplja ter žari skozi preplet preteklosti in prihodnosti usodnih odločitev.

MIHA MOŽINA

Rojen v Ljubljani leta 1990. Od leta 2012 študira filmsko in televizijsko režijo na AGRFT. Film ga je od nekdaj močno privlačil, zato se je od ranih let naprej trudil snemati kratke filme in živeti čim bolj živo. Še vedno se trudi.

The life cycle of foster mom Bernarda is drowning and radiating through a tangle of the past and the present of life-changing decisions.

MIHA MOŽINA

Born in Ljubljana in 1990. Since 2012, he has been a student of Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television. He has always been attracted to film, so he has tried from early age to find ways to make short films and live as fully as he possibly could. He is still trying.

Zdravo! Nazdar!

2014, 15'22", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Ema Muc

Scenarij / Written by Ema Muc

Fotografija / Cinematography Maksimilijan Sušnik

Montaža / Edited by Aljaž Bastič

Snemalec zvoka / Sound Recording Samo Kozlevčar

Oblikovalec zvoka / Sound Design Tristan Peloz

Producent / Producer Jožica Blatnik

Produkcija / Production UL AGRFT

Koprodukcija / Co-production RTV Slovenija

Nastopajo / Featuring Janez Vraničar – Luigi, Jože Vraničar, Nenad Jelenčič, Borut Muc, Janko Bračička, Cveto Šuligoj, Mojca Vraničar



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Zdravo! (Nazdar!), 2014

Beg (Escape), 2013

Metliški sokoli so telovadno društvo. Poleg telovadbe in druženja imajo radi tudi pečenko in špricer. Ohranjajo tradicijo in se rekreirajo – po svojih zmožnostih. Redno se srečujejo v gostilni, kjer potekajo tudi sprejemni izpiti za nove člane.

EMA MUC

Rojena leta 1993 v Novem mestu. Po gimnaziji se je vpisala na AGRFT, kjer študira filmsko in televizijsko režijo.

Metlika's Falcons are a gymnastics club. What they like most in addition to sports and socializing are roast meat and spritzer. They maintain their traditions and keep in shape – to the best of their ability. They meet regularly in the local pub, where they also hold auditions for new members.

EMA MUC

Born in Novo mesto in 1993. After finishing high school, she enrolled in the Ljubljana Academy to study Film and TV Directing.

Azulejo ali vizualna iluzija

Azulejo ou l'illusion visuelle

Azulejo or visual illusion

2013, 2'33", barvni / colour, HD digital file, 16:9, STEREO

Režija / Directed by Kolja Saksida
Scenarij / Written by Kolja Saksida (po pesmi Fernando Pessoa/
based on a poem by Fernando Pessoa)
Fotografija / Cinematography Kolja Saksida
Avtor glasbe / Music Mario Trovador
Montaža / Edited by Kolja Saksida
Miks zvoka / Sound Mixing Vasco Pimentel, Hugo Leitao
Scenografija / Production Design Kolja Saksida
Producent / Producer Kolja Saksida
Produkcija / Production ZVWKS
Koprodukcija / Co-production ECAL / HEAD



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Koyaa - Roža (Koyaa - Flower), 2013
Azulejo ali vizualna iluzija (Azulejo ou l'illusion visuelle), 2012
Koyaa - Lajf je čist odbit (Koyaa - The Extraordinary), 2011
Mulc - Frača (Kidoo - Slingshot), 2009
Koyaa, TV serija v 15 delih / TV series in 15 episodes, 2005
Svetla Prihodnost (Bright Future), 2003
Lab Party, 2002

Azuleji predstavljajo Lizbono pred velikim potresom leta 1755, poezijo Fernanda Pessoae z električno kitaro Maria Trovadorja v glasbeni podlagi.

KOLJA SAKSIDA

Kolja Saksida (1981, Kranj) se s filmom ukvarja kot režiser, producent in pedagog. Je avtor animiranih filmov Koyaa, ki so bili prikazani na več kot 150 mednarodnih festivalih in drugih prireditvah. Kot mentor in producent vodi delavnice animiranega filma za otroke in mladino, izdelki iz delavnic - kratki animirani filmi, prejemajo številne nagrade doma in v tujini. Saksida je direktor in ustanovitelj produkcijske hiše ZVWKS.

Azulejos show Lisbon before the great earthquake of 1775, the poetry of Fernando Pessoa with Mario Trovador's electric guitar in the background.

KOLJA SAKSIDA

Kolja Saksida (1981, Kranj, Slovenia) is a director, producer and pedagog. He is author of Koyaa animations, which were screened in more than 150 international festivals and other venues. As a mentor and producer, he runs animation workshops for children and youth, and the short animations produced in these workshops are frequent award winners in Slovenia and abroad. Saksida is the founder and the director of the production company ZVWKS.

Claustrophilia

2014, 4'29", barvni / colour, HD CAM, 16:9, STEREO

Avtorji / Authors Gregor Kocijančič, Filip Košnik, Matjaž Bajc,
Ester Šivakič, Špela Lutman, Urban Klanjšček, Vid Erbič Križanec,
Tilen Leban

Produkcija / Production VŠU Univerza v Novi Gorici



Kratka zgodbica o recikliranem svetu temne prihodnosti.

A short story about a recycled world of the dark future.

Maria Gata

2014, 4'37", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Damir Grbanović

Risba / Drawings by Silvia Mauricio, Susana Faustino, Joao Amiguiño, Damir Grbanović

Barvna korekcija / Colour Correction Gašper Uršič

Animacija / Animation Damir Grbanović

Montaža / Edited by Damir Grbanović

Mentor / Mentor Fernando Galrito

Produkcija / Production VŠU Univerza Nova Gorica

Koprodukcija / Co-production Escola Superior de Artes e Design - IPL



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Maria Gata, 2014

Animirani glasbeni film. Mariana Abrunheiro – Maria Gata.

DAMIR GRBANOVIČ

Damir Grbanović se je rodil v Kranju leta 1990, na nevihtno noč po sončnem dnevu. Na Inštitutu in akademiji za multimedije IAM v Ljubljani je diplomiral iz 3D animacije. Leta 2013 je študiral animacijo na ESAD Caldas da Rainha na Portugalskem. Trenutno je študent Visoke šole za umetnost Univerze v Novi Gorici, kjer pripravlja diplomsko delo.

Damir je sodeloval v študentskih skupinskih animacijah *Yet another day* z mentorjem Dušanom Kastelicem, *Mr. Porker* z mentorjem Osbertom Parkerjem in *Maria Gata* z mentorjem Fernandom Galritom.

Animated musical film. Mariana Abrunheiro – Maria Gata.

DAMIR GRBANOVIČ

Damir Grbanović was born in Kranj, Slovenia, in 1990 on a stormy night after a sunny day. He graduated in 3D animation from IAM Multimedia Institute and Academy, Ljubljana. In 2013 he spent a year in Portugal, studying animation at ESAD Caldas da Rainha. Currently he is completing his studies at the School of Arts, University of Nova Gorica.

Damir participated in collaborative student animations *Yet another day* with mentor Dušan Kastelic, *Mr. Porker* with mentor Osbert Parker and *Maria Gata* with mentor Fernando Galrito.

Trus! What Do You Do

2014, 3'3", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Katja Petelin

Scenarij / Written by Katja Petelin

Fotografija / Cinematography Katja Petelin

Animacija / Animation Katja Petelin

Avtor glasbe / Music Trus!

Založbi / Labels Moonlee Records in God Bless This Mess rec.

Montaža / Edited by Katja Petelin, Gregor Kocjančič

Mentor / Mentor Kolja Saksida

Produkcija / Production VŠU Univerza v Novi Gorici



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Trus! What Do You Do, 2014

Lažna impresija, 2008

Video je narejen s praskanjem in barvanjem na super 8 filmski trak, ki sem ga dala v projektor in s fotoaparatom snemala projekcijo. Posnetke sem računalniško obdelala in seveda sinhronizirala z glasbo.

KATJA PETELIN (1990)

Zgodba o tem kako je domača naloga lahko koristna: v 4. letniku gimnazije sem morala narediti kratek video in v pomanjkanju časa in znanja je nastal konceptualni izdelek. Prikazan je bil na festivalu Videomanija, predvajan v Kinodvoru in nato še na Festivalu alternativnega filma v Beogradu. Sedaj obiskujem Visoko šolo za umetnost v Novi Gorici. Ko odrastem, bom delala kratke eksperimentalne videe, kombinirane z animacijo. Nujno tudi glasbene spote in projekcije, ki bodo krasile bende na koncertih.

The video is made by scratching and painting on Super 8 film, which I screened and filmed the image with a photo camera. The material was computer edited and synchronised to music.

KATJA PETELIN (1990)

A story about how homework can be worthwhile: when I had to make a short video in my final year of high school, for lack of time and knowledge I made a conceptual project. It went on to be screened at the Videomanija festival, Kinodvor, and the Belgrade Festival of Alternative Film. I am now a student at the School of Art in Nova Gorica. When I grow up, I will make short experimental videos combined with animation. And of course music videos and video art which bands will use in their concerts.

CELOVEČERNI IN SREDNJEMETRAŽNI FILMI
FEATURE AND MEDIUM-LENGTH FILMS

Celovečerni dokumentarni film

Feature Documentary Film

- 82** Banditenkinder – slovenskemu narodu ukradeni otroci / Banditenkinder – Stolen Slovene Children
84 Čas za improvizacijo / Time to Improvise
86 Muzika je džabe / Music Don't Cost a Dime

Srednjemetražni igrani film

Medium-Length Film

- 88** Zgodbe iz sekreta / Toilet Stories

Srednjemetražni dokumentarni film

Medium-Length Documentary Film

- 90** Od Kapelce do KUDa / The Story of Ana Monro
92 Vezela

Srednjemetražni animirani film

Medium-Length Animated Film

- 94** Dobrodošli v Jebovlju / Welcome to Dumbchester

Netekmovalni program
Panorama Programme

Banditenkinder – slovenskemu narodu ukradeni otroci

Banditenkinder – Stolen Slovene Children

2014, 93', barvni / colour, DCP, 16:9, DOLBY SR

Režija / Directed by Maja Weiss

Scenarij / Written by Maja Weiss

Fotografija / Cinematography Jože Jagrič

Montaža / Edited by Peter Braatz, Svetlana Dramlič, Maja Weiss

Avtor glasbe / Music Goran Bojčevski

Oblikovalec zvoka / Sound Design Jurij Zornik

Izvajalec glasbe / Music performed by Goran Bojčevski

Oblikovanje grafike / Graphic Design Mateja Tomažičič

Postprodukcija / Post-production Gorazd Končar

Producent / Producer Maja Weiss

Koproducent / Co-producer: Janez Žmavc

Produkcija / Production Zavod Maja Weiss

Koprodukcija / Co-production Društvo taboriščnikov ukradenih otrok, Taris Film

Nastopajo / Featuring Janez Žmavc, Stanka Završnik, Iva Lamut, Lizika Lacko, Edi Petrič, Stanko Zagode, Marija Razputnik, Franc Remic, Vili Vresk in drugi ukradeni otroci / and other stolen children.

V žanru drame in filma ceste nas na pot spominov odpelje prof. dr. Janez Žmavc, predsednik Društva taboriščnikov – ukradenih otrok. Film pripoveduje zgodbo o trpki in bolechi usodi 654 ukradenih otrok med 2. svetovno vojno in po njej. Na lokacijah nekdanjih otroških taborišč v Nemčiji po sedmih desetletjih pride do soočenja nekdanjih 'banditenkinder' in 'deutskekinder' – z ideologijo nacizma zaznamovanih slovenskih in nemških otrok, žrtev in pričevalcev druge svetovne vojne, danes ostarelih mož in žena sredi Evrope 21. stoletja. Kesanje in odpuščanje. Zamolčano in težko izgovorjeno. Pogled v oči in stisk roke. Za spomin in v opomin.

MAJA WEISS

Režiserka in scenaristka, rojena leta 1965 v Novem mestu. Na AGRFT v Ljubljani je diplomirala iz filmske in televizijske režije. Njen celovečerni prvenec *Varuh meje* (2002) je prejel številne mednarodne nagrade, vključno z nagrado na berlinskem filmskem festivalu za najbolj inovativen evropski film in nominacijo Evropske filmske akademije za najboljši prvenec. Njena filmografija vključuje več kot 50 filmov različnih dolžin in žanrov, za svoje dosedanje delo pa je prejela več kot 30 domačih in tujih nagrad. Njeni filmi so bili prikazani na več kot 100 festivalih po vsem svetu in nekaterih evropskih televizijah. Je članica EFA, DSFU, DSR in AIPE.



In a fashion of drama combined with road movie, President of the Association of concentration camp survivors – stolen children, Prof. Dr. Janez Žmavc takes us on a trip down memory lane. The film tells the story of the bitter, painful fate of 654 stolen children during and after World War II. Seven decades on, the sites of Germany's former children's concentration camps are the scene of an encounter between the then "banditenkinder" and "deutskekinder" – Slovenian and German children scarred by the Nazi ideology, victims and eyewitnesses of World War II, now elderly men and women of today's 21st century Europe. To repent and to forgive. The withheld and the painfully unspoken. A look in the eye and a shake of hands. As a memory and a reminder.

MAJA WEISS

Director and screenwriter born in Novo mesto in 1965. Graduated from Film and Television Directing at the Ljubljana Academy of Theatre, Radio, Film and Television. She has directed more than fifty films of various lengths and genres and received more than thirty awards in Slovenia and abroad. At the Berlin International Film Festival in 2002 her debut feature film *Guardian of the Frontier* was awarded the Manfred Salzberger Award for best European innovative film. The same year she was nominated for the Fassbinder Award for the European Discovery presented by the European Film Academy. She is a member of the European Film Academy, Association of Slovenian Filmmakers, Directors Guild of Slovenia, and Society of Authors, Performers and Producers of Audiovisual Works of Slovenia.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Banditenkinder – slovenskemu narodu ukradeni otroci (Banditenkinder – Stolen Slovene Children), 2014

Oči in ušesa boža (Eyes and Ears of God), 2012

Angela Vode: Skriti spomin (Angela Vode: Secret memories), 2009

Instalacija ljubezni (Installation of Love), 2007

Varuh meje (Guardian of the Frontier), 2002

Nuba, čisti ljudje (Nuba, The Pure People), 2000

Cesta bratstva in enotnosti (The Road of Brotherhood and Unity), 1999

Fant, pobratim smrti, 1992



Čas za improvizacijo

Time to Improvise

2014, 82', barvni / colour, Bluray, 1:1.85, STEREO

Režija / Directed by Tina Lešničar, Janez Stucin

Scenarij / Written by Tina Lešničar

Fotografija / Cinematography Janez Stucin

Snemalec / Camera Janez Stucin, Luka Matijevc, Tina Lešničar, Maša Nonković, Rok Borštnik, Rok Ponikvar, Žiga Župančič, Radovan Jaušovec, Boštjan Majcen, Gaja Madžarevič, Jure Plešec, Petra Strban, Ante Orlič, Uroš Lebar, Tine Verbole

Avtor glasbe / Music Marko Črnčec, Kaja Draksler, Igor Lumpert, Igor Matković, Jani Moder, Jure Pukl, Cene Resnik, Žan Tetičkovič

Montaža / Edited by Ivana Fumič

Oblikovalec zvoka / Sound Design Matjaž Moraus Zdešar

Snemalec zvoka / Sound Recordist Zoran Grabarac, Miha Rudolf, Mitja Ficko, Tina Lešničar, Janez Stucin, Maša Nonković

Produkcija / Production PERFO Production

Nastopajo / Featuring Marko Črnčec, Kaja Draksler, Igor Lumpert, Igor Matković, Nikola Matošič, Jani Moder, Jure Pukl, Cene Resnik, Žan Tetičkovič.

Posebni gostje / Special Guests Vijay Iyer, Doug Hammond, Jason Moran, Damion Reid, Joe Sanders, Nasheet Waits, Reggie Workman.

Jazz. Ljubezen na prvi pogled, oziroma sluh. Taka, da ji slediš na konec sveta. Vzameš inštrument in se odpraviš na iskanje svetega grala. Četudi veš, da je veliko dobrih umetnikov lačnih, da ljudje ob besedi jazz zamahnejo z roko, da ima družba rada enostavne in hitre reči. Potem pač improvizacija postane način tvojega življenja. Dokumentarni film domačemu jazzovskemu prizorišču nadene obraz, predstavi osem vidnejših akterjev, jim sledi na Dunaj, v Amsterdam in New York, spremlja njihovo stremljenje k perfekciji in iskanje svojega mesta v glasbi na margini.

TINA LEŠNIČAR

Rojena v Ljubljani leta 1978 se je po končanem študiju kulture posvetila novinarstvu in z izjemno dvoletnega obdobja, ki ga je preživela pri produkcijski hiši Propeler, piše za kulturno redakcijo Dela. Njeno osrednje področje pokrivanja umetnosti je postal film, v članke pa je vse bolj vdiralala tudi strast do jazza. Ko je leta 2011 pripravljala odmevno serijo člankov o mladi jazz generaciji, se ji je porodila ideja, da bi razgibano slovensko jazzovsko sceno zajela v film.

JANEZ STUCIN

Rojen leta 1974 v Ljubljani. V dolgoletni karieri je kot direktor fotografije sodeloval pri številnih, tudi mednarodno priznanih in nagrajenih dokumentarjih, kratkih filmih in celovečercih. Čeprav njegova prva strast ostaja filmska fotografija, se je preizkusil tudi kot režiser, montažer, producent in asistent scenografije.



Jazz. Love at first sight, or sound. Love that you pursue to the end of the world. You take an instrument and head out on the quest for the Holy Grail. Although you know that lots of good artists are hungry, that people wave off the word jazz, and that the society likes simple and quick things. Then improvisation becomes the way you live. The documentary film puts a face on the local jazz scene, presents eight visible artists, follows them to Vienna, Amsterdam and New York, and focuses on their search for perfection and their effort to find their place in music on the margins.

TINA LEŠNIČAR

Born in Ljubljana in 1978. After completing a degree in Culture Studies, she has pursued her career as a culture journalist for Delo, apart from a two year period she spent working for production company Propeler. In addition to film as her main focus, it was her passion for jazz that increasingly permeated her writing. While she was working in 2011 on what would become an acclaimed series of articles on the young jazz generation, the idea was born that the varied Slovenian jazz scene could be made into a film.

JANEZ STUCIN

Born in Ljubljana in 1974. In his prolific career as a director of photography, he has worked on a number of documentary, short and feature films, many of which won international acclaim or awards. Although cinematography remains his primary passion, he has also worked as director, editor, producer and production design assistant.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Janez Stucin (direktor fotografije/D.O.P.)

Čas za improvizacijo (Time to Improvise), 2014

Odmevi časa (Echoes of Time), 2013

Za konec časa (For the End of Time), 2009

Ski everest, 2000

Tina Lešničar

Čas za improvizacijo (Time to Improvise), 2014



Muzika je džabe

Music Don't Cost a Dime

2013, 84'19", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Andraž Kajzer

Scenarij / Written by Andraž Kajzer, Lucija Šuštar, Daniel Sheppard, Blaž Pregelj, Matic Urbanc

Fotografija / Cinematography Andraž Kajzer

Avtor glasbe / Music Nikki Louder, New Wave Syria

Montaža / Edited by Andraž Kajzer

Oblikovalec zvoka / Sound Design Andraž Kajzer

Produkcija / Production Društvo Specialka / Hrupmag

Nastopajo / Featuring Daniel Sheppard (voditelj), Lucija Šuštar (poslušalka), Blaž Pregelj (fehtar), Matic Urbanc (prijatelj).

Mnogi izvajalci svojo glasbo prek spleta ponujajo brezplačno. Skorajda ni domačega benda, ki ne bi odigral koncerta brez vstopnine. Obenem je vedno več produkcije, tako glasbe kot glasbenih dogodkov, po drugi strani pa se zdi, da počasi primanjkuje občinstva. Kako se lotevati brezplačnosti, kdo pije in kdo plača ter kaj so plusi in minusi tovrstnega početja, dokumentarni film raziskuje skozi intervjuje z več kot dvajsetimi domačimi akterji – od predstavnikov koncertnih prostorov, prek založnikov, medijev, novinarjev pa do glasbenikov. Kako vrednotiti glasbo?

ANDRAŽ KAJZER

Andraž Kajzer je glasbeni kritik in urednik. Bil je del glavne ekipe glasbenega mesečnika RSQ, pozneje je objavjal v Delu, Glasni, Anteni, vodil oddajo 100 decibelov na Radiu Študent, pred slabim letom pa s širšo ekipo pognal spletni glasbeni medij Hrup (hrupmag.com). Sicer je Kajzer tudi organizator koncertov, založnik, booker, menedžer in še kaj – prav ta vpetost v domačo glasbeno sceno pa je vodila tudi k nastanku filma *Muzika je džabe*. Sicer je tudi avtor filma *Intimn Frizurn: The Fall*, pa nekaterih videospotov (Ludovik Material – večerni program, BeatMyth – Digital Desire ...).



Many musicians have their music freely available online. There is hardly a Slovenian band which hasn't given a free concert. On the other hand, production is on the rise, both in terms of music and events, although it seems that it is beginning to lack audience. How to come to terms with this "gratis culture", who foots the bill, what are the pros and cons of this – these are some of the questions the documentary film attempts to answer through interviews with more than twenty Slovenian players on the scene – from venues, labels, the media, journalists, to musicians. How to put a price on music?

ANDRAŽ KAJZER

Andraž Kajzer is a music critic and editor. He was part of the team behind the music monthly RSQ, he was a contributor for Delo, Glasna, Antena, host for the programme 100 decibelov at Radio Študent. About a year ago, with a team of collaborators, he started the online music magazine Hrup (hrupmag.com). Kajzer is also concert organiser, publisher, booker, manager and whatnot – it was these inside view of the local music scene that prompted the film *Music Don't Cost a Dime*. Other Kajzer's works include *Intimn Frizurn: The Fall*, and music videos (Ludovik Material – večerni program, BeatMyth – Digital Desire...).

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Muzika je džabe (Music Don't Cost a Dime), 2013

Intimn Frizurn: The Fall, 2013



Zgodbe iz sekreta

Toilet Stories

2014, 62'13", barvni/colour, DCP, 1:1.85, DCP 5.1

Režija/Directed by Gregor Andolšek, Tijana Zinajić

Scenarij/Written by Gregor Andolšek, Tijana Zinajić

Fotografija/Cinematography Miloš Srdić (uvod, pesnik), Marko Brdar (Azra), Anže Verdel (Jurček)

Avtor glasbe/Music Tim Kostrevc

Montaža/Edited by Anže Verdel (uvod, pesnik), Anže Petrič (Azra, Jurček)

Maska/Make-up Lija Ivancič (pesnik, Azra), Ana Lazovski (Jurček)

Oblikovalec zvoka/Sound Design Boštjan Kačičnik Kačo

Snemalec zvoka/Sound Recordist Igor Iskra

Kostumografija/Costume Design Urška Recer (pesnik, Azra), Matic Hrovat (Jurček)

Scenografija/Production Design Neža Zinajić (pesnik, Azra), Urška Košak (Jurček)

Producent/Producer Tijana Zinajić

Produkcija/Production Anže Verdel s.p.

Igrajo/Cast Primož Pirnat (Pesnik/Poet), Tijana Zinajić (Azra), Gregor Zorc (Jurček), Vesna Pemarčič (Tajnica/Secretary), Ivan Vastl (Sin/Son), Miha Čeak (Medicinski Brat/Nurse)

Ljubljana leta 2013, trije 35–letniki, tri zgodbe iz sekreta. Azra, uspešna umetnica, ko je sama, joče; Jurček, bodoči oče, noče biti gej; Pesnik ne ve, ali bi taval ali ne. Film je bežen pogled v njihova življenja.

GREGOR ANDOLŠEK

Gregor Andolšek se je rodil leta 1979 v Ljubljani. Leta 2008 je diplomiral iz filmske režije v Parizu na šoli EICAR. Od leta 2001 je član in soustanovitelj Benjamin Produkcije, kjer režira videospote in kratke filme. Leta 2014 je končal svoj igrani celovečerni prvenec *Zgodbe iz sekreta*.

TIJANA ZINAJIČ

Tijana Zinajić, rojena 1973, dela in ustvarja v Ljubljani. Končala je študij gledališke režije na AGRFT. V zadnjih petnajstih letih je režirala več kot štirideset predstav. Odigrala je več kot dvajset vlog v gledališču in na filmu. Pri slovenskih filmih je sodelovala kot režiserka masovnih scen.



Ljubljana, 2013, three 35-year-olds, three toilet stories. Azra, a successful artist, cries a lot in private; Jurček, a father-to-be, hates to be gay; Poet cannot decide whether to be lost or not. The film offers a glimpse into their lives.

GREGOR ANDOLŠEK

Gregor Andolšek was born in Ljubljana in 1979. In 2008, he graduated in Film Directing from EICAR, Paris. Since 2001, he has been member and one of the founders of Benjamin Produkcija, making music videos and short films. In 2014, he completed his feature debut, *Toilet Stories*.

TIJANA ZINAJIČ

Tijana Zinajić, born in 1973, lives and works in Ljubljana. She graduated in Theatre Directing from the Ljubljana Academy. In the last 15 years, she has been a director in more than 40 theatre productions, and had more than twenty theatre and film roles as an actress. She has collaborated in the making of Slovenian films as a director of mass scenes.

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Gregor Andoišek

Zgodbe iz sekreta (Toilet Stories), 2014

Entre Potes (Paco in Igor), 2007

V avtu (In the Car), 2005

Srečna Mladina (Happy Youth), 2004

Seitaro Sei, 2004

Tijana Zinajić

Zgodbe iz sekreta (Toilet Stories), 2014

Prepovedano kajenje, 2008



Od Kapelce do KUDa

The Story of Ana Monro

2014, 54'42", barvni/colour, Apple ProRes 422 (HQ), 1920 x 1080, 16:9, STEREO

Režija/Directed by Ema Kugler
Scenarij/Written by Ema Kugler, Mojca Dimec
Fotografija/Cinematography Gregor Kitek
Montaža/Edited by Ema Kugler
Oblikovalec zvoka/Sound Design Martin Rajšter
Snemalec zvoka/Sound Recordist Matjaž Starin
Mojster luči/Lighting Engineer Marjan Nikolovski
Kostumografija/Costume Design Meta Sever
Scenografija/Production Design Ema Kugler
Producent/Producer Ivana Jurkovič
Produkcija/Production VPK d.o.o.

Igrajo/Cast Romana Šalehar (Ana Monro), Žiga Saksida (oče/
Father), Mojca Dimec (mama/Mother)

Več kot 30 let je od ustanovitve famozne skupine Gledališče Ane Monro. V času svojega obstoja so člani GAMa pomembno vplivali na razvoj sodobnega gledališča v Sloveniji – poleg uličnega gledališča so v naš prostor vpeljali tudi gledališko improvizacijo. Film prikazuje začetke delovanja skupine, pomen gledališča, ki je vzniknil iz nič. Skozi besede glavnih akterjev dobimo vpogled v ulične akcije, naključne počestne predstave, načrtovane odrske predstave (predvsem tiste na KUD-ovem dvorišču), duh tistega časa, ki je omogočal tovrstno angažirano, družbeno-politično in gverilsko gledališko skupino.

EMA KUGLER

Multimedijska umetnica, ki deluje v polju scenografije, kostumografije, performansov, videa, filma. Svoj prvi video-film je posnela leta 1993 in od takrat še osem, pri vseh je bila tudi scenaristka, režiserka, scenografka, kostumografka in organizatorica produkcije, pri zadnjih štirih tudi montažerka slike in glasbe ter producentka.



It was more than 30 years ago when the legendary Ana Monro Theatre was founded. Ever since, its members have played a vital role in the development of contemporary Slovenian theatre. In addition to street theatre, they were the first to introduce improvisation theatre to Slovenian environment. The film is about their beginnings, the role of this company built from scratch. The words of its key players offer a glimpse into street actions, improvised outdoor shows, staged shows (especially those in the KUD courtyard), the spirit of the time which made such a committed, socially and politically engaged guerrilla theatre company possible.

EMA KUGLER

Multimedia artist engaging in production design, costume design, performance art, video, film. Since making her first video-film in 1993, she has created eight more. With all of them, she was the screenwriter, director, production designer, costume designer, and production manager, with the last four also the image and music editor, and producer.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Od Kapelce do KUDa (The Story of Ana Monro), 2014

Odmevi časa (Echoes of Time), 2013

Za konec časa (For the End of Time), 2008

Le grand macabre, 2005



Vezela

2013, 52', barvni / colour, HD CAM, 16:9, DIGITAL

Režija / Directed by Tomo Novosel
Scenarij / Written by Tomo Novosel
Fotografija / Cinematography Miha Kolar
Avtor glasbe / Music Franc Vezela
Montaža / Edited by Miha Kolar
Oblikovalec zvoka / Sound Design Domen Hudrap
Producent / Producer Tomo Novosel
Produkcija / Production Društvo eksperimentalne umetnosti Slovenija

Tomo Novosel je v treh snemalnih dneh skupaj z direktorjem fotografije Miho Kolarjem posnel dobrih petdeset minut dolg film o Zlatku Verzelaku, ki je bolj znan pod psevdonimom Franc Vezela. Dokumentarec predstavlja življenjsko zgodbo Vezele, kontroverznega umetnika, kantavtorja, šansonjerja in glasbenika, ki ga občinstvo v zadnjem času najpogosteje povezuje z glasbenima zasedbama Franc'n'Roses in Matalaja.

TOMO NOVOSEL

Tomo Novosel (1989, Slovenj Gradec) je slovenski pesnik, pisatelj, scenarist in režiser. Novosel je prvi, ki je na Koroškem posnel celovečerni film: *Tu se piše življenje* je posnet v amaterski produkciji oz. z nizkoporačunskimi sredstvi, ki niso znašali več kot 1200 evrov. Zatem je v sodelovanju z RTV Slovenija posnel portretni dokumentarni film *Vezela*. Novosel živi in ustvarja v Slovenj Gradcu.



In three days of filming, Tomo Novosel and cinematographer Miha Kolar made a 50 and something minute film about Zlatko Verzelak also known as Franc Vezela. The documentary sets out the life story of this controversial artist, singer-songwriter, chanteur and musician, recently known for his appearances in groups Franc'n'Roses and Matalaja.

TOMO NOVOSEL

Tomo Novosel (Slovenj Gradec, 1989) is a Slovenian poet, writer, screenwriter and director. He was the first director from the Koroška region to make a feature film: *Tu se piše življenje* is an amateur production low-budget film made for less than EUR 1200. After this, Novosel collaborated with RTV Slovenija in making portrait documentary *Vezela*. He lives and works in Slovenj Gradec.

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Vezela, 2013

Tu se piše življenje, 2013



Dobrodošli v Jebovlju

Welcome to Dumbchester

2014, 66'52", barvni / colour, HD, 16:9, STEREO

Režija / Directed by Bojan Krajnc

Scenarij / Written by Bojan Krajnc

Animacija / Animation Sanja Lončar, Edgar, Aljoša Rot, Aron Borso, Žiga Podržaj, Jure Svažič, Roman Gorišek

Avtor glasbe / Music Mi2 (Še en dan), Eva Hren & Sladcore
(Po Jezeru bliz Triglava)

Montaža / Edited by Tadej Fius, Bojan Krajnc, Rastko Radenković

Oblikovalec zvoka / Sound Design Simon Šurev

Snemalec zvoka / Sound Recordist Robert Sršen, Marjan Drobnič

Kostumografija / Costume Design Boris Oblak, Aljoša Rot, Aron Borso

Scenografija / Production Design Aljoša Rot, Aron Borso, Tea Kolanč

Grafična podoba špic / Film Title Design Matjaž Celič

Tajnica režije / Script Supervisor Lidija Možek

Odgovorni urednik / Editor in Chief Mario Galunič

Produkcija / Production RTV Slovenija

Koprodukcija / Co-production MediaAtlas

Igrajo / Cast Jure Mastnak (Janko, Tov. Matejček, Salama, Dr. Žezek, Bučko, Segedin, Plemeniti, Katanec, Zoki, Dr. Panter, Kangla, Grizli, Franc, De Nilo, Bajkun, Miško, Židek, Štrukelj), Tilen Artač (Jaša, Borči, Dimsi, Milko, Sveta Lana, Elka, Tomo, Previrant, Greg, Korenjak, Krizjak, Jožref, Mirko, Little Edi), Jasna Kuljaj (To Yota, Helena, Alenka), Aleksander Pozvek (Jurček, Lojz, Good Lukšič, Carlos), Ana Tavčar Pirkovič (Tinka), Nejc Mravlija (Artur, Pizdar), Sašo Hribar (Joško, Msg. Franco, Klemenko), Mojca Mavec (Mojca)

Reporterka Mojca Mavec spremlja dramo, ki se je zgodila čisto blizu vas. V Jebovlju, idiličnem mestecu na sončni strani Alp, vlada prava drama. Prebivalci so postali talci, mesto terorizirata Ivan in Zoki s svojimi pomočniki. Majhni skupinici na čelu z Alenko ponoči uspe pobegniti skozi jašek v kanalizacijo. Oboroženi ugrabitelji se poženejo za njimi. Prisebni talci zaprejo vse jaške in naenkrat se zdi, da svet ni eden, ampak sta svetova dva. Zgoraj se dogajajo čudeži, spodaj se borijo za oblast in preživetje.

BOJAN KRAJNC (Celje, 1967)

Nekdanji jugoslovanski mladinski reprezentant v tekah na 800 in 1500 metrov. Novinar Mladine, Tribune, Radia Študent. Urednik in voditelj Studia City. Zadnjih 10 let urednik oddaj in avtor formatov v razvedrilnem programu TVS: Tistega lepega popoldneva, Hri-bar, Ugani, kdo pride na večerjo, Zaigraj še enkrat, sam in Poldnevnik. Avtor formata oddaje As ti tud not padu (Pop TV).



Reporter Mojca Mavec follows the thrilling events taking place in your neighbourhood: in Dumbchester, an idyllic little town on the sunny side of the Alps, a real drama unfolds. The locals have been taken hostage as the town is being terrorized by Ivan and Zoki with their accomplices. At night, a small group with Alenka in command manages to escape through a shaft into the sewers. When the armed kidnapers go after them, the hostages are clever enough to block all the shafts; and it suddenly seems there is not just one world, but two of them. While miracles happen up above, struggles for power and survival take place down below.

BOJAN KRAJNC (Celje, 1967)

Former Yugoslav junior athletics team member in 800m and 1500m. Journalist for Mladina, Tribuna, Radio Študent. Editor and host of Studio City. In the last 10 years, editor and author of the concept for various programmes in the Entertainment department at the National TV: *Tistega lepega popoldneva*, *Hri-bar*, *Ugani, kdo pride na večerjo*, *Zaigraj še enkrat, sam in Poldnevnik*. Author of the concept for *As ti tud not padu* (Pop TV).

IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Dobrodošli v Jebovlju (Welcome to Dumbchester), 2014



KRATKI FILMI
SHORT FILMS

Kratki igrani film
Short Film

- 97** Failsafe
- 98** Food Fetish
- 99** Schupakface: Genesis
- 100** Zora/Down

Kratki dokumentarni film
Short Documentary Film

- 101** Odeon
- 102** Sosedje platna/Neighbours of the Screen

Kratki eksperimentalni film
Short Experimental Film

- 103** Ellen
- 104** Kar ostane/What Remains
- 105** Last Few Frames
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Kratki animirani film
Short Animated Film

- 107** Eko binz/Eco Binz
- 108** Potovanje na ladji Beagle – Pasavec/The Voyage of the Beagle – Armadillo

Netekmovalni program
Panorama Programme

Failsafe

2013, 6'55", barvni/colour, HD CAM, 1:2,35, STEREO

Režija / Directed by Miha Umek
Scenarij / Written by Thomas Aymard, Miha Umek
Fotografija / Cinematography Branco Grabovac
Snemalec / Camera Branco Grabovac
Animacija / Animation Sašo Kočevar
Avtor glasbe / Music Charles Chanbaz
Montaža / Edited by Miha Umek, Thomas Aymard
Maska / Make-up Klavdija Hladin, Anže Košir
Snemalec zvoka / Sound Recording Tadej Juvančič
Oblikovalec zvoka / Sound Design Miha Umek
Izvajalec glasbe / Music performed by Charles Chanbaz
Producent / Producer Thomas Aymard
Produkcija / Production Analogika Produkcjska Hiša d.n.o.

Igrajo / Cast Peter Novljan (zastliševalec/Interrogator), Romeo Krizmanič (agent), Siniša Šučur (*#1), Boško Stamenov (*#2), Peter Ileršič (*#3), Rydel Ashley (*#4), Simon Zavnik (ostrostrelec/Sniper), Jan Šiško (stražar/Guard), Miha Berčič (Stražar/Guard), Anže Polič (Stražar/Guard), Tomaž Jerebic (Stražar/Guard), Guy Harris (ostreostrelec, glas/Sniper, voice), Tom Ostrowski (*#1, glas/voice), Igor Mršič, Alojz Anzur in Jernej Leben (Stražarji/Guards) (*plačanec/Hitman)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Zadnja Runda (Last Call) (in post production)
Failsafe, kratki igrani film/short film, 2013



Agent se infiltrira v brlog srbske mafije in pridobi pomembne informacije. Med pobegom ga ujamejo in zaslišujejo. Preden prispe reševalna ekipa in vdre v stavbo, bo preteklo nekaj ur, ki bodo odločile o agentovi usodi. Ga bodo rešili pravočasno?

MIHA UMEK

Miha Umek je svojo umetniško pot začel kot glasbeni producent in DJ. A že kot deček je gojil veliko ljubezen do sedme umetnosti. Prve izkušnje s televizijsko in filmsko kamero je pridobil na RTV Slovenija, najprej kot asistent snemalca, nato kot snemalec. Režijski prvenec Mihe Umeke je s skorajda ničnim finančnim vložkom in podporo svobodnih slovenskih filmskih ustvarjalcev ugledal luč sveta in debi pred festivalskim občinstvom. S filmom *Failsafe* se mu je uresničila želja iz otroštva.

An agent infiltrates the Serbian mafia's lair and acquires vital information. During the escape he is captured and subjected to interrogation. It's a matter of hours before the rescue team arrives and storms the building. Will they be in time?

MIHA UMEK

Miha Umek started his careers as an artist as a music producer and a DJ. From an early age he also developed a strong interest in films. He has gained vast work experience at the Slovenian national television (RTV Slo) as a camera assistant and later as a cameraman. His debut as a director was made with virtually zero budget and in cooperation with independent Slovenian filmmakers and airsoft players. After years of dreaming of directing a film, *Failsafe* is the beginning of the realization of his dreams.

Food Fetish

2014, 8'45", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Miha Šubic

Scenarij / Written by Miha Šubic

Fotografija / Cinematography Mitja Mlakar

Snemalec / Camera Mitja Mlakar

Avtor glasbe / Music Adovabadan Jazz Band

Montaža / Edited by Miha Šubic

Maska / Make-up Mojca Škof, Kristijan Skamljič

Oblikovalec zvoka / Sound Design Tim Žibrat

Kostumografija / Costume Design Tjaša Frumen

Scenografija / Production Design Simon Komar

Asistenti kamere / Assistant Cameras Iztok Lazar, Rok Hecl

Asistent produkcije / Production Assistant Simon Komar, Rok Deželak

Asistent režije / Assistant Director Mitja Mlakar

Tajnica režije / Script Supervisor Anja Bunderla

Producent / Producer Mojca Pernat

Produkcija / Production Film Factory

Igrajo / Cast Luka Marčetič (študent režije / Student of Film Directing), Sara Gorše (punca / Girl), Maruša Šinkovič (natakarica / Waitress)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Food Fetish, 2014

Zadnje kosilo (Last Lunch), 2011

Neskončni vozel (Infinite Knot), 2010

Opekozlagalec (Brickloader), 2009

Šah mat (Checkmate), 2008



Študent filmske režije išče popolno igralko za svoj naslednji filmski projekt.

MIHA ŠUBIC

Miha Šubic je soustanovitelj in del filmske produkcijske ekipe Film Factory. V času študija na Visoki šoli za umetnost Univerze v Novi Gorici je napisal in režiral več kratkih animiranih in igranih filmov, med drugimi tudi komični triler *Neskončni vozel*. Diplomiral je leta 2011 s kratkim animiranim filmom *Zadnje kosilo* (Last Lunch). Deluje na področju igranega in animiranega filma kot scenarist, režiser, animator in montažer.

A student of Film Directing is looking for the perfect actress for his next project.

MIHA ŠUBIC

Miha Šubic is one of the founders and member of the Film Factory production team. During his studies at the School of Arts, University of Nova Gorica, he was screenwriter and director of several short animation and fiction films, including comical thriller *Infinite Knot*. He graduated in 2011 with animation short *Last Lunch*. He works as screenwriter, director, animator and editor in fiction and animation films.

Schupakface: Genesis

2014, 31'10", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Gašper Antauer

Scenarij / Written by Gašper Antauer

Fotografija / Cinematography Damjan Banjac

Snemalec / Camera Damjan Banjac

Animacija / Animation Žan Flaker Berce, Aleš Gibičar

Avtor glasbe / Music Martin Ramoveš Band, Peter Karba,
freesounds.org

Montaža / Edited by Gašper Antauer

Maska / Make-up Dejan Kralj

Oblikovalec zvoka / Sound Design Gašper Antauer

Snemalec zvoka / Sound Recordist Bojana Bregar

Kostumografija / Costume Design Dejan Kralj, Gašper Antauer

Pomočnik ekipe / Production Assistant Miha Antauer

Digitalni efekti / Digital Effects Aleš Gibičar

ADR Simon Penšek

Producent / Producer Gašper Antauer

Produkcija / Production Grandma Antauer's Pension Production

Koprodukcija / Co-production Temporama

Igrajo / Cast Peter Bizjak (Peter), Tina Ščavničar (Hermiona),
Matjaž Juren - Zaza (Schupakface), Neda Madjar (Marica), Dejan
Kralj (Schupakface), Niko Zagode (novinar / Journalist)

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Schupakface: Genesis, 2014

Zima na Metelkovoju, 2012

The Chronicles of Shupakface 2D, 2011



Potem ko mu zlobni Fejkgazmični trio ugrabi hčer in umori ženo, se Peter poda v brezupno iskanje junaka Schupakfacea. Pri tem mu pomaga čarovnica Hermiona, ki ve več o izvoru Schupakfacea, kot pove Petru.

GAŠPER ANTAUER

Rojen in vzgojen v Celju. Hodil na neke šole, med drugim tudi na gimnazijo Srednje šole za oblikovanje in fotografijo, v obdobju katere se je spoznal s filmom in pisanjem scenarijev. Snema, režira in montira kratke neodvisne filme, najraje pa piše scenarije, ker so manj stresni. Trenutno piše diplomsko in zaključuje študij likovne pedagogike v Ljubljani. Gre mu počasi.

After the evil Fakegasmic Trio kidnaps his daughter and murders his wife, Peter embarks on a hopeless search for hero Schupakface. He is assisted by witch Hermiona, who knows more about the origin of Schupakface than she is willing to tell him.

GAŠPER ANTAUER

Born and bred in Celje. He attended some schools, such as the High School of Design and Photography, where he learned about film and script-writing. He makes independent short films as camera operator, director and editor, but what he enjoys the most is script-writing as it is less stressful. He is currently working on his thesis and completing his Art Education studies. It is a slow progress.

Zora Down

2014, 21'05", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Nina Blažin

Scenarij / Written by Nina Blažin

Fotografija / Cinematography Jure Černec

Avtor glasbe / Music Vojko Sfiligoj

Montaža / Edited by Zlatjan Čučkov

Maska / Make-up Katja Krnc

Izvajalec glasbe / Music performed by Vojko Sfiligoj, Nuša Drašček

Oblikovalec zvoka / Sound Design Boris Romih

Kostumografija / Costume Design David Hočevar

Scenografija / Production Design Urša Loboda

Producent / Producer Igor Pediček

Produkcija / Production Casablanca

Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Dare Valič (oče/Father), Marjuta Slamič (Barbara), Branko Završan (Robert), Radoslav Milenkovič (Jovan), Anže Zevnik (Tine)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Zora (Down), 2014

Anže, 2013

Neskončne širine, 2013

Serijski Energy Bits (Energy Bits Series), 2013

Potovanje v Ljubljano, 2009

Pokaži mi sonce, 2007

Sigmundove sanje (Sigmund's Dreams), 2004

Dan v mestu (A Day in the City), 2003

Odlepljeni (Unplugged), 2002

Jovan si ni mislil, da si bo hči Lejla ustvarila življenje v Ljubljani, zato poskuša prepričati hčerinega fanta Tineta, naj se preseli v Beograd. Tine ta skrbi, kakšen oče bo in kako bo preživel mlado družino. V drugi družini pa so strahovi drugačni. Robert pride obiskat očeta, ki umira. Kako zbrati pogum da obiščeš nekoga, ki ga 15 let nisi videl? Kako se posloviti?

NINA BLAŽIN

Rojena v Ljubljani. Po končani AGRFT, smer TV in filmska režija, sodeluje pri različnih projektih. Udeležila se je različnih mednarodnih delavnic (med drugim Mobile Academy 2005, Masterclass 2005, Berlin Talent Campus 2006, Masterclass 2010, IDFAcademy 2010, NISI MASA 2012, ESODOC 2013 in druge MEDIA DESK delavnice).

Jovan has always thought his daughter Lejla would return to Belgrade, so he tries to persuade her boyfriend Tine to move back to Belgrade. Tine is worried about his future role as a father and provider for his family. The second family has different fears. Robert comes to visit his dying father. How to muster the courage to see someone after 15 years? How to say goodbye?

NINA BLAŽIN

Born in Ljubljana. Having graduated in Film and TV Directing from the Ljubljana Academy, she now works on various projects. She has taken part in a number of international workshops (including Mobile Academy 2005, Masterclass 2005, Berlin Talent Campus 2006, Masterclass 2010, IDFAcademy 2010, NISI MASA 2012, ESODOC 2013 and other MEDIA DESK workshops).

Odeon

2014, 11'44", barvni / colour, HD CAM, 4:3, STEREO

Režija / Directed by Vesna Klančar

Scenarij / Written by Vesna Klančar

Fotografija / Cinematography Nemanja Babič

Snemalec / Camera Valentina Cvjetković, Florence Guenaut

Montaža / Edited by Vesna Klančar, Nemanja Babič

Izvajalec glasbe / Music performed by Borut Novakovič

Oblikovalec zvoka / Sound Design Nemanja Babič

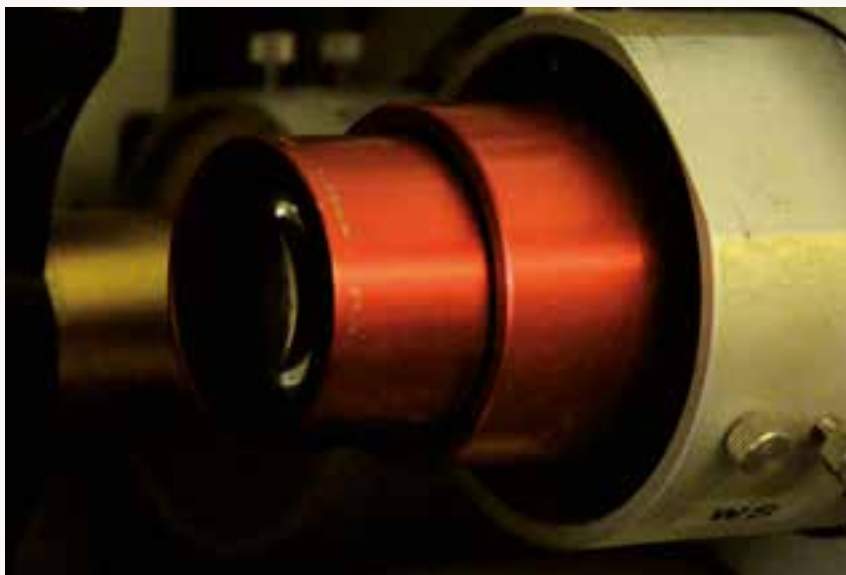
Snemalec zvoka / Sound Recordist Valentina Cvjetković, Florence Guenaut

Scenografija / Production Design Vesna Klančar

Producent / Producer Tom Gomizelj

Produkcija / Production Luksuz produkcija

Nastopajo / Featuring Petra Božič (vodja Kina Odeon / Head of Odeon Cinema), Borit Jerman (programski vodja / Head of Programme), Srečko Stepančič (kinooperater / Cinema Operator), Sasha Hajzler (obiskovalka / Visitor), Jurij Meden (obiskovalec / Visitor), Vlado Škafer (režiser, art mreža / Director, Art Network), Morena Fortuna (obiskovalka / Visitor), Matej Pivec (obiskovalec / Visitor)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Odeon, 2014

Anadestnica, 2013

Otok za mularijo, 2013

Arigoni Sounds, 2011

Od jutra do večera, 2011

Isola Love, 2011

Kino Odeon, spoštovano staro platno na slovenski obali. Zadnjih 10 let deluje pod okriljem Art kino mreže, kar mu s svojo strastjo omogočajo direktorica, programski vodja, operater in zvesta publika umetniških filmov, ki s težavo preživijo tekmovalno okolje distribucijskega sistema. Hkrati je za tovrstni kino velik ekonomski izziv, kako preživeti in istočasno ponuditi ljudem ogleda filmov, filmom pa življenje s pogovori o njih. Uspešno krmarijo in se trudijo ustvariti za publiko tisto nekaj, kar nas vleče v kino.

VESNA KLANČAR

Vesna Klančar, rojena leta 1974 v Kopru, po poklicu prodajalka, po duši pa plesalka in umetnica.

Odeon Cinema, the venerable screen of the Slovenian coast. For 10 years it has been part of Slovenian Art Cinema Network, its functioning made possible by the passion of its director, programmer, projectionist and the faithful audience for art-house films, a genre struggling in the competitive distribution system. It is a considerable economic challenge for such a cinema to survive, give the audience screenings and give films life by talking about them. They are doing a good job balancing these two, striving to give us that something which makes cinema special.

VESNA KLANČAR

Vesna Klančar, born in Koper in 1974, a saleswoman by profession, a dancer and artist by spirit.

Sosedje platna

Neighbours of the Screen

2014, 10'52", barvni/colour, HD CAM, 16:9, STEREO

Režija/Directed by Simona Jerala, Aljoša Toplak, Vesna Lutar
Scenarij/Written by Simona Jerala, Aljoša Toplak, Vesna Lutar
Fotografija/Cinematography Aljoša Toplak, Simona Jerala
Montaža/Edited by Simona Jerala
Snemalec zvoka/Sound Recording Vesna Lutar
Producent/Producer Tom Gomizej
Produkcija/Production Otok/Luksuz produkcija

Nastopajo/Featuring Elvis Šahbaz, Paride Di Stefano



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Sosedje platna (Neighbours of the Screen), 2014

Simona Jerala

Stanovanje št.4, 2013

V eni izmed ozkih ulic obmorskega mesteca Izola živi prijateljstvo med italijanskim slikarjem Paridom ter Elvisom, ki streže v lokalju. Povezana v glasbi in ustvarjalnosti se pripravljata za nastop na filmskem festivalu Kino Otok, ki se istočasno odvija v mestu.

SIMONA JERALA (1984) je diplomirana komparativistka in sociologinja kulture. Do zdaj je posnela nekaj dokumentarnih kratkih filmov in video spotov.

ALJOŠA TOPLAK je dijak gimnazije Ptuj.

VESNA LUTAR končuje študij komunikologije.

One of the narrow streets of the coastal town of Izola is home to friendship between Italian painter Paride and Elvis, a bartender. United in music and creativity, they are getting ready for a performance at the Kino Otok film festival, which is taking place in the town.

SIMONA JERALA (1984) graduated in Comparative Literature and Sociology of Culture. She has made several documentary shorts and music videos.

ALJOŠA TOPLAK is a student of the Ptuj high school.

VESNA LUTAR is finishing her Communication Studies.

Ellen

2013, 1'49", č-b/b-w, avi, 16:9, STEREO

Režija / **Directed by** Davorin Marc
Scenarij / **Written by** Davorin Marc
Producent / **Producer** Davorin Marc



IZBRANA FILMOGRAFIJA **SELECTED FILMOGRAPHY**

Ona. Ni ranjena, 2014
Last Few Frames, 2013
Wagon Wheel, 2013
Indižo, 2013
Ellen, 2013

Čakajoč. Celo noč.

DAVORIN MARC

Rojen v Izoli. Med letoma 1976 in 1986 posname okrog 150 filmov, večinoma na 8mm trak. Trenutno se največ ukvarja z digitalno filmsko umetnostjo.

Waiting. All night.

DAVORIN MARC

Born in Izola. Made 150 films between 1976 and 1986, mostly on 8 mm. Currently he is focusing on digital film art.

Kar Ostane

What Remains

2014, 39'36", č-b/b-w, HD CAM, 16:9, STEREO

Režija / Directed by Matevž Jerman
Scenarij / Written by Matevž Jerman, Ana Štefanec, Tamás Tuza
Fotografija / Cinematography Borut Bučinel
Avtor glasbe / Music Luka Ipavec
Montaža / Edited by Matevž Jerman
Maska / Make-up Tamás Tuza
Oblikovalec zvoka / Sound Design Luka Ipavec, Gal Škrjanec-Skaberne
Kostumografija / Costume Design Ana Štefanec, Julija Travančić, Tamás Tuza
Scenografija / Production Design Sanja Vatić, Kristina Mehle
Producent / Producer Ana Štefanec, Tamás Tuza
Koprodukcija / Co-production En-Knap
Igrajo / Cast Tamás Tuza, Ana Štefanec



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Kar Ostane (What Remains), 2014
Sixty-nine: Good Trade, 2013
De Hertenhorst, 2011
Eruption: Auditors, 2010
Balada, 2010
Felix: v vrtincu slave, 2009
Postaja, 2007

Film naslika dramatično zgodbo, v kateri se prepletajo stvari, ki ostanejo. Obrisi realnosti, sanj, spominov in fantazij, skozi slednje pa se izrisujejo neizbežno povezane podobe groze in lepote obenem. *Kar ostane* je eksperimentalna romantična srljivka s pridihom tradicije evropskega art filma. Je tudi del istoimenske interdisciplinarne plesne predstave, ki združuje gib, film, glasbo in literaturo.

MATEVŽ JERMAN

Rojen 1984 v Kopru. Deluje kot filmski publicist pri različnih medijih, asistent v programskem oddelku Slovenske kinoteke, asistent pri Distribuciji Demiurg, sodelavec, organizator in udeleženec številnih filmskih festivalov, delavnic in filmskih dogodkov. Napisal in režiral nekaj kratkih filmov, videospotov in oglasov.

The film tells a dramatic story of intertwining things that remain. The outlines of reality, dreams, memories and fantasy, through which inevitably related images of horror and beauty take shape. *What Remains* is an experimental romantic thriller tinged with the tradition of European art-house cinema, also part of the eponymous interdisciplinary dance show combining movement, film, music and literature.

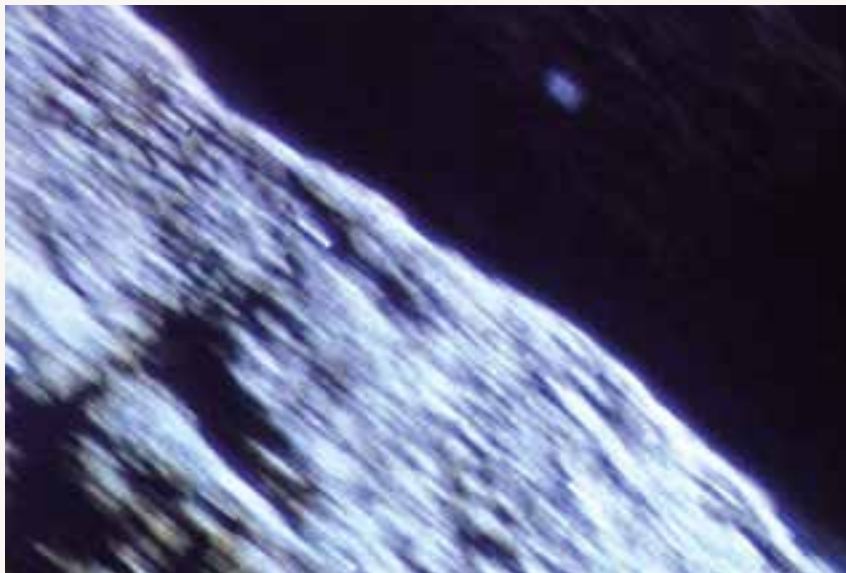
MATEVŽ JERMAN

Born in Koper in 1984. He writes about film for various media, works in the Slovenian Cinematheque and in Demiurg distribution company; works for, organises or attends various film festivals, workshops and film-related events. As screenwriter and director, he has made several short films, music videos and ads.

Last Few Frames

2013, 2'43", barvni / colour, avi, 4:3, NEMI / SILENT (razen najavne špice / except for the title credits)

Režija / Directed by Davorin Marc
Scenarij / Written by Davorin Marc
Producent / Producer Davorin Marc



IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Ona. Ni ranjena, 2014
Last Few Frames, 2013
Wagon Wheel, 2013
Indižo, 2013
Ellen, 2013

Med zemljo in nebom.

DAVORIN MARC

Rojen v Izoli. Med letoma 1976 in 1986 posname okrog 150 filmov, večinoma na 8mm trak. Trenutno se največ ukvarja z digitalno filmsko umetnostjo.

Between the Earth and the sky.

DAVORIN MARC

Born in Izola. Made 150 films between 1976 and 1986, mostly on 8 mm. Currently he is focusing on digital film art.

Mi smo Hollywood

We are Hollywood

2013, 14', barvni / colour, HD, 16:9

Režija / Directed by Diego Menendes

Scenarij / Written by Diego Menendes

Avtor glasbe / Music Kevin Macleod

Producent / Producer Diego Menendes

Igrajo / Cast Matjaž zaza Juren (filmar/Filmmaker), Peter Bizjak (znanec/Acquaintance), Peter Karba (neznanec/Stranger), Boj Nuvak (molilec/Supplicant), Diego Menendes (snemalec/Cameraman)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Mi smo Hollywood (We are Hollywood), 2013

Razstava, horror politijada (Exhibition Inhibition), 2011

Jaz sem dober delavec (I am Good Worker), 2011

Fužine neiberhud: športni upi (Fužine Neighborhood: Hopes for Sport), 2010

Mladi filmar snema vse živo, kar leze in gre. Hoče postati igralec, ko sreča znanca, ki mu predlaga, naj gre v politiko, če hoče biti dober igralec. Film o povezavi svetov politike in filmske pop kulture.

DIEGO MENENDES

Rojen leta 1983. V svojih začetkih snema zgolj trash filme, nadaljuje z dokumentarnimi in igranimi filmi čedalje bolj političnih in socialno-družbenih razsežnosti. V letih 2004–2007 obiskuje seminar režiserja Jovana Jovanovića, nekdanjega črnovalovca, leta 2010 začne s snemanjem serije Fužinske zgodbe, ki se naknadno preimenuje v Ljubljanske zgodbe. Poleg črnega in političnega humorja se posveča tudi glasbenim dokumentarnim in igranim filmom.

A young filmmaker would record anything that moves. When he wants to become an actor, an acquaintance suggests he should try politics if he truly wants to be a good actor. Film about the meeting of two worlds: the world of politics and the world of film pop culture.

DIEGO MENENDES

Born in 1983. After starting his career with trash films, he later focuses on documentary and fiction films with increasingly present political and social aspects. In the period 2004 – 2007 he takes a course mentored by Jovan Jovanović, a former Black Wave director. In 2010, he starts his series *Fužinske zgodbe*, which later changes its name to *Ljubljanske zgodbe*. In addition to black and political comedy, his fields of interest include music documentary and fiction films.

Eko binz Eco Binz

2013, 6'55", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Iztok H. Šuc

Scenarij / Written by Iztok H. Šuc

Animacija / Animation Jure Prek, Iztok H. Šuc

Avtor glasbe / Music Matjaž Moraus Zdešar

Montaža / Edited by Iztok H. Šuc

Oblikovalec zvoka / Sound Design Matjaž Moraus Zdešar

Scenografija / Production Design Miloš Manojlović, Iztok H. Šuc

Modeliranje in rendering / Modelling and Rendering Miloš Manojlović

Producent / Producer Jani Anzeljc

Produkcija / Production Kerozin d.o.o.



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Eko binz (Eco Binz), 2013

Trije eko-smetnjaki se trudijo, da bi star zabo-
nik naučili ločevati odpadke. Ta seveda ni pre-
več navdušen, a s pomočjo malega domačina
Eda se vse zabavno konča.

IZTOK H. ŠUC

Iztok H. Šuc je izkušen režiser, animator, pisec in urednik.
Študiral je montažo na beograjski filmski akademiji in opravil
nadaljevalni tečaj za mentorje na področju animacije. Sodeloval
je pri številnih filmskih, animacijskih, oglaševalskih in umetniških
projekti. *Eko smetnjaki* je njegov prvi kratki animirani film.

Three ECO binz are trying to teach an old trash
container how to sort waste. Of course he is
reluctant to do so but with a little help from a
local boy Ed the final result is very funny.

IZTOK H. ŠUC

Iztok H. Šuc is an experienced director, animator, writer and
editor. He studied editing at the Belgrade film academy and did
an advanced course for animation mentors. He cooperated on
numerous film, animation, advertising and art projects. *Eco binz*
is his first animated short.

Potovanje na ladji Beagle – Pasavec

The Voyage of the Beagle – Armadillo

2013, 10'42", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Jernej Lunder

Scenarij / Written by Jernej Lunder, Maja Dolores Šubic, Sandra Ržen

Fotografija / Cinematography Maja Dolores Šubic

Animacija / Animation Zarja Menart, Jernej Žmitek, Toni Mlakar, Andreja Goetz, Jernej Lunder

Umetniški direktor in ilustrator / Art Director and Illustrator Maja Dolores Šubic

Producent / Producer Jure Vizjak

Produkcija / Production Invida

Koprodukcija / Co-production Jernej Žmitek s.p.

Igrajo / Cast Matija Vastl, Ivan Rupnik, Nina Valič



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Potovanje na ladji Beagle – Pasavec (The Voyage of the Beagle – Armadillo), 2013

Pasavec je prvi del kratke animirane serije *Potovanje na ladji Beagle*. Serija govori o manj znanih živalih, ki jih je Charles Darwin srečal na potovanju z raziskovalno ladjo HMS Beagle, jih natančno proučeval in popisal v svojem dnevniku. V dokumentarnem animiranem filmu *Pasavec* glavni junak predstavi svojo pot po Južni Ameriki, kjer išče svoje brate.

JERNEJ LUNDER

(Kranj, 1978) Že vrsto let aktivno deluje na področju multimedije, predvsem pri vodenju postprodukcije in animacije. Ustvarja tudi na glasbenem področju kot skladatelj, producent elektronske glasbe in organizator koncertov. Vseskozi pa nudi tehnično pomoč umetnikom pri multimedijskih projektih. Je samozaposlen in pogodbeno dela v hiši INVIDA, d. o. o., kot vodja postprodukcije.

Armadillo is the first episode of short animated series *The Voyage of the Beagle* dedicated to the lesser known animals that Charles Darwin saw, examined meticulously and catalogued in his diary during his voyage with research vessel HMS Beagle. In the episode, the lead character tells of his travels across South America to find his brothers.

JERNEJ LUNDER

(1978, Kranj) Lunder has been working in the field of multimedia for several years, focusing on post-production and animation. He also pursues a career in music as composer, electronic music producer and concert organiser. Throughout his career, he has provided technical assistance to artists in multimedia projects. He freelances and works part time for INVIDA d.o.o. as head of post-production.

ŠTUDIJSKI FILMI
STUDENT FILMS

Študijski igrani film
Student Film

- 110** 100 točk/Top Score
- 111** Poroka/Svadba/Wedding
- 112** Potenje morskega ježka/The Sweating of Sea Urchins
- 113** Razgovor/Talk

Študijski dokumentarni film
Student Documentary Film

- 114** Hiša odprtih rok/House of Open Arms
- 115** Mladi Menendes/Diego Menendes: The Early Years
- 116** Stories of the Ghetto

Študijski animirani film
Student Animated Film

- 117** Abuzz
- 118** Babadizaba
- 119** Origami

Netekmovalni program
Panorama Programme

100 točk Top Score

2013, 22', barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Peter Hvalica
Scenarij / Written by Peter Hvalica
Fotografija / Cinematography Lucija Šiftar
Avtor glasbe / Music Miloje Popovič
Montaža / Edited by Janez Bricelj
Maska / Make-up Alenka Nahtigal
Oblikovalec zvoka / Sound Design Samo Jurca
Kostumografija / Costume Design Anja Kert
Scenografija / Production Design Damijan Škafar
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija, Art Rebel 9 d.o.o.

Igrajo / Cast Lotos Vincenc Šparovec (župnik / Priest), Lena Hribar, Maša Grošelj, Gorka Berden, Aleš Valič (glas – Bog, Voice – God)



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

100 točk (Top Score), 2014

Avġust, 2013

Kdo in kaj (Who and What), 2012

Mesidž (Massage), 2011

Na Bone (Student Vouchers), 2010

Juš je župnik. Kolikšen je torej njegov greh?

PETER HVALICA

Rojen v Ljubljani leta 1970. Od leta 1992 do zadnje predstave leta 2005 stalni član gledališke skupine Grapefruit, ki je nastopila tudi v celovečerni filmski uspešnici *Jebiga*. Od leta 2002 je bil registriran kot samostojni ustvarjalec v kulturi, od leta 2010 redno vpisan na študij filmske in televizijske režije na ljubljanski AGRFT.

Juš is a priest. How big is his sin?

PETER HVALICA

Born in Ljubljana in 1970. From 1992 to their last performance in 2005, a member of the Grapefruit theatre company, which appeared in the feature film hit *Fuckit*. He was a freelancer in the field of culture from 2002, and in 2010 he enrolled in the Ljubljana Academy of Theatre, Radio, Film and Television to study Film and TV Directing.

Poroka Svadba Wedding

2014, 12', barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Iva Musović
Scenarij / Written by Iva Musović
Fotografija / Cinematography Mirjan Čubrić
Snemalec / Camera Mirjan Čubrić
Avtor glasbe / Music Maja Hajduković
Montaža / Edited by Iva Musović
Maska / Make-up Mara Milošević
Snemalec zvoka / Sound Recording Lazar Arsović, Nikola Bjelica, Uroš Lebar
Oblikovalec zvoka / Sound Design Žolt Virag
Izvajalec glasbe / Music performed by Maja Hajduković
Kostumografija / Costume Design Milica Radovanović
Scenografija / Production Design Sibin Aćimović
Dramaturgija / Screenplay Iva Musović
Asistent režije / Assistant Director Marko Jeftić
Izvršni producent / Executive Producer Ana Tadić
Produkcija / Production VŠU, Univerza v Novi Gorici
Koprodukcija / Co-production Famul Stuart Šola uporabnih umetnosti

Igrajo / Cast Marko Polić, Dunja Pliškić, Miroslav Marković, Spasenija Pliškić, Dušan Gavrilović, Aleksandar Jevremović, Čedomir Nastić

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Poroka (Svadba / Wedding), 2014
Family Reunion, 2013
Meshes, 2011
In Five Minutes, 2006
Monster With Four Eyes, 2004
Moon Over Lake, 2004
Ordinary Day, 2003



Peđa in Ana sta srednješolca. Par sta že nekaj časa in načrtujeta skupno življenje, vendar ne naletita na odobravanje svojih najbližjih. Džeki je družinski pes čuvaj, ki živi na dvorišču in je po igri naključij vpleten v konflikt njune prepovedane ljubezni.

IVA MUSOVIĆ

Iva Musović, vizualna umetnica, se je rodila leta 1973 v Beogradu. Študirala je na akademiji Rietveld Univerze za likovno umetnost v Amsterdamu. Na Centru za vizualne komunikacije v Beogradu je diplomirala iz filmske žirije. Večkrat se je udeležila poletne šole DAH Teatra za igralce in režiserje ter različnih seminarjev in delavnic na temo filmske režije. Trenutno na Visoki šoli za umetnost Univerze v Novi Gorici opravlja magistrski študij. Režirala je več igranih in dokumentarnih kratkih filmov.

Peđa and Ana are high school students. They are planning to move in together with little approval from their loved ones. By sheer serendipity, the family guard dog Džeki, who lives in the courtyard, gets involved in the conflict of their forbidden love.

IVA MUSOVIĆ

Iva Musović (a visual artist) was born in Belgrade in 1973. She studied at Rietveld Academy, Fine Arts University in Amsterdam. She graduated in film directing from the Centre for Visual Communication, Belgrade. She is a multiple attendee of Dah Theatre Summer School for Actors and Directors and participated in various film-directing seminars and workshops. At the moment she is MA student at the School of Art, University of Nova Gorica. She has directed short fiction and documentary films.

Potenje morskega ježka

The Sweating of Sea Urchins

2014, 18'34", barvni/colour, Blu-ray, 16:9, STEREO

Režija / Directed by Vid Hajnšek
Scenarij / Written by Vid Hajnšek
Fotografija / Cinematography Rok Kajzer Nagode
Montaža / Edited by Andrej Avanzo
Maska / Make-up Petra Hartman
Oblikovalec zvoka / Sound Design Jure Strajnar
Kostumografija / Costume Design Ina Ferlan
Scenografija / Production Design Adriana Furlan
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Igrajo / Cast Žan Perko, Tines Špik, Jurij Drevenšek, Ivanka Mežan, Sandi Pavlin, Miša Molč, Nataša Keser, Gaj Gruden, Gregor Prah



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Potenje morskega ježka (The Sweating of Sea Urchins), 2014
Franček in Otilija, 2012

Stane je prodajalec v trafiki sredi blokovskega naselja. Skupaj s sodelavcem Bojanom, ki je na invalidskem vozičku, si enoličnost delovnika krajšata z opazovanjem ljudi, ugibanjem potrošniških apetitov strank in uživanjem drog. Njuno vsesplošno apatijo, nespremenljivost in brezciljno dnevno sanjarjenje o prihodnosti sredi belega dne prekine mlad džanka, ki želi oropati trafiko. Njegova obupana poteza se izjalovi, ko grožnje Bojanu in Stanetu ne zaležejo. Tako se dan, ki obeta spremembo, ponovno obrne v pasivno opazovanje skozi lečo daljnogleda in prazen vsakdanjik ostane neogrožen.

VID HAJNŠEK

Rojen leta 1991 v Mariboru. Od leta 2010 študira filmsko in televizijsko režijo na AGRFT v Ljubljani.

Stane works at a newsstand in a high-rise district. He and his co-worker Bojan, who is in a wheelchair, spend their dull workdays watching people, guessing consumer tastes, and doing drugs. Their general apathy, unchangeability and aimless daily daydreams about future are interrupted by a young junkie attempting a robbery. His desperate move fails when his threats to Bojan and Stane prove to be futile. And so the promise of a change turns back into passive peeking through binoculars, and the empty daily routine is out of danger.

VID HAJNŠEK

Born in Maribor in 1991. Since 2010 a student of Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television.

Razgovor Talk

2013, 8', barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Ana Trebše

Scenarij / Written by Maša Radić

Fotografija / Cinematography Milica Drakulić

Montaža / Edited by Tamara Kostić

Maska / Make-up Isidora Vesnić

Snemalec zvoka / Sound Recordist Pavle Perić

Kostumografija / Costume Design Marina Maričić, Ana Božović

Igrajo / Cast Tina Ščavničar, Matija Novaković, Marko Mak Pantelić



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Zablude, 2014

Razgovor (Talk), 2013

Potera, 2013

Šmeker, 2013

Grafit, 2012

Polbrat in polestra se na poti na očetovo tretjo poroko ustavita v kafiču, da bi popila kavo. Med pogovorom na površino izplavajo zamolčane stvari, za piko na i pa jima začne težiti še natakak.

(Scenarij temelji na segmentu 'Twins' filma *Kava in cigarete* Jima Jarmuscha.)

ANA TREBŠE

Ana Trebše je bila rojena v Ljubljani leta 1992. Po končani gimnaziji Poljane se je preselila v Beograd, kjer študira režijo na Fakulteti dramskih umetnosti. Rada spi do poldneva, kampira in pije naravni pomarančni sok.

On the way to their father's third wedding, half-brother and half-sister stop at a café to have coffee. As they talk, old secrets begin to surface, with an annoying waiter to top it all. (The screenplay is based on the segment 'Twins' from Jim Jarmusch's *Coffee and Cigarettes*.)

ANA TREBŠE

Ana Trebše was born in Ljubljana in 1992. After graduating from the Poljane high school, she moved to Belgrade, where she studies at the Faculty of Drama Arts. She likes to sleep until noon, camp, and drink fresh orange juice.

Hiša odprtih rok

House of Open Arms

2014, 26'07", barvni/colour, DCP, 16:9, STEREO

Režija / Directed by Maja Križnik
Scenarij / Written by Maja Križnik
Fotografija / Cinematography Uroš Hočevar
Avtor glasbe / Music Iztok Drabik Jug
Montaža / Edited by Jaka Krivec
Oblikovalec zvoka / Sound Design Tristan Peloz, Samo Jurca
Snemalec zvoka / Sound Recording Gregor Tutič
Producent / Producer Jožica Blatnik
Produkcija / Production UL AGRFT
Koprodukcija / Co-production RTV Slovenija

Nastopajo / Featuring Emanuela Terezija Žerdin, Helena Gregorčič, Mara Škerl, Tatjana Fink



IZBRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Hiša odprtih rok (House of Open Arms), 2014
Punce (Girls), 2013

Dokumentarni film *Hiša odprtih rok* se ukvarja z vprašanji človeške končnosti in s pomenom »priprav« na smrt, kot se vsakodnevno odvijajo v hiši Hospic. V »hišo odprtih rok« so sprejeti pacienti s kronično boleznijo brez upanja za ozdravitev, tam pa zanje skrbi požrtvovalna ekipa strokovnjakov in prostovoljcev. Ti s svojim delovanjem odpirajo možnost dostojanstvenega in sočutnega sprejemanja smrti kot nujnega dela človeškega življenja.

MAJA KRIŽNIK

Rojena leta 1986 v Celju. Leta 2012 je diplomirala na Filozofski fakulteti iz filozofije ter primerjalne književnosti in literarne teorije. Istega leta se je vpisala na AGRFT, kjer študira filmsko in televizijsko režijo.

House of Open Arms is a documentary dealing with the issues of human transience and the importance of "preparing" for the approaching death, a daily activity in a Hospice. The "house of open arms" admits the chronically and terminally ill, providing them with care from a selfless team of experts and volunteers. Their efforts provide a chance for a dignified and compassionate acceptance of death as an essential part of human life.

MAJA KRIŽNIK

Born in Celje in 1986. In 2012, she graduated in Philosophy and Comparative Literature with Literary Theory from the Ljubljana Faculty of Arts. The same year, she enrolled in the Ljubljana Academy of Theatre, Radio, Film and Television to study Film and TV Directing.

Mladi Menendes

Diego Menendes: The Early Years

2014, 27'31", barvni / colour, DCP, 16:9, STEREO

Režija / Directed by Peter Bizjak

Scenarij / Written by Peter Bizjak

Fotografija / Cinematography Rok Kajzer Nagode

Avtor glasbe / Music Peter Karba

Montaža / Edited by Matic Drakulič

Oblikovalec zvoka / Sound Design Jure Strajnar

Snemalec zvoka / Sound Recording Samo Kozlevčar

Producent / Producer Jožica Blatnik

Produkcija / Production UL AGRFT

Koprodukcija / Co-production RTV Slovenija

Nastopajo / Featuring Diego Menendes, Denis Prvulović – Prle, Peter Karba, Bojana Bregar, Branko M., Alenka Leonarda Merhar



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Mladi Menendes (Diego Menendes: The Early Years), 2014

Pomladi (Spring), 2013

Posebna nadarjenost, 2011

Diego Menendes je alternativni slovenski filmar. Ko z dobrodušnim prijateljem in igralcem Prletom z novo spletno serijo naletita na mešane odzive, Diego zapade v avtorsko krizo. Začne ugotavljati, da bo moral umetniško napredovati – a le, če se mu bo najprej uspelo rešiti iz dokumentarnega filma o sebi.

PETER BIZJAK

Moški, 27, 183 cm, 79 kg, nekadilec, nealkoholik, urejen, diskreten.

Diego Menendes is an alternative Slovenian filmmaker. When a new online series he makes with his friend, actor Prle, draws a mixed response, Diego experiences an author's block. He begins to realise he would have to make progress as an artist – but only if he manages to find a way out of this documentary about him first.

PETER BIZJAK

Male, 27, 183 cm, 79 kg, non-smoker, non-drinker, tidy, discreet.

Stories of the Ghetto

2014, 30'42", barvni/colour, DCP, 16:9, STEREO

Avtorji / Authors Denis Barbič, Francesco Cartigheddu, Jaka Čurlič, Urška Djukić, Alexia Eberl, Renata Fugošič, Sara Ghiani, Dominik Grdič, Jasmina Lozar, Gregor Mörth, Peter Mišič, Katja Munda Rakar, Dylan Mundy Clowry, Iva Musović, Monika Rusak, Cornelia Steiner, Claudia Spinelli, Gašper Uršič

Produkcija / Production VŠU, Univerza v Novi Gorici



Omnibus šestih kratkih filmov o beneškem getu. Ghetto, mali otoček sredi Benetk, je postal prvo zaprto območje, namenjeno življenju Judov. Ghetto je dal ime vsem kasnejšim getom po svetu. Omnibus je delo 18 študentov s štirih različnih univerz pod mentorstvom vodilnega mentorja Rajka Grliča (Univerza v Novi Gorici) ter nekaj mentorjev z drugih univerz. Omnibus s šestimi kratkimi dokumentarnimi filmi skozi oči sedanjih prebivalcev Ghetta pripoveduje zgodbo o preteklosti, sedanjosti in prihodnosti tega malega delčka Benetk.

Omnibus of six short films about the Venetian Ghetto. Ghetto, a small island in Venice, was the first area of Jewish confinement, giving name to all subsequent ghettos across the world. The omnibus was made by 18 students of 4 different universities, under the guidance of lead mentor Rajko Grlič (University of Nova Gorica) and mentors from other universities. By means of six short documentaries, and through the eyes of today's inhabitants of Ghetto, the omnibus tells the story of the past, present and future of this small piece of Venice.

Abuzz

2014, 1'32", barvni/colour, HD CAM, 16:9, STEREO

Režija / Directed by Nika Lemut

Scenarij / Written by Nika Lemut

Fotografija / Cinematography Nika Lemut

Animacija / Animation Nika Lemut

Avtor glasbe / Music Blimp66, nenadsimic, xythe (freesound.org)

Montaža / Edited by Nika Lemut

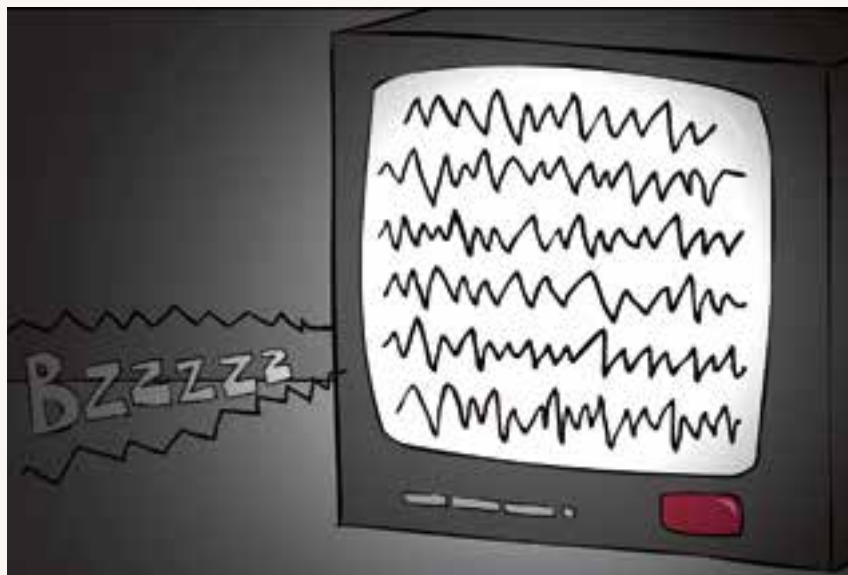
Izvajalec glasbe / Music performed by Blimp66, nenadsimic, xythe (freesound.org)

Scenografija / Production Design Nika Lemut

Mentorji / Mentors Francisko Lanca, Sandra Ramos

Produkcija / Production VŠU, Univerza v Novi Gorici

Koprodukcija / Co-production Escola Superior de Artes e Design - IPL



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Abuzz, 2014

Gap, 2014

Unpacked, 2013

Ali televizija straši? Zgodba o razkritju nenavadnih nočnih dogodkov.

NIKA LEMUT

Študentka digitalne umetnosti in prakse na Visoki šoli za umetnost (Univerza v Novi Gorici). Poleg osebnega in šolskega dela se včasih prostovoljno loti tudi spletnih projektov. Največ se ukvarja s področjem animacije, ilustracije ter stripovske umetnosti, zanimata pa jo tudi video design in post-produkcija.

Is TV haunted? A story that reveals something unusual happening at night.

NIKA LEMUT

Student of Digital Art and Practices at the School of Arts (University of Nova Gorica). In addition to personal and school assignments, she sometimes voluntarily sets about online projects. Her focus is on animation, illustration and comic art, and her interests include video design and post-production.

Babadizaba

2014, 2'18", barvni / colour, HD CAM, 16:9, STEREO

Režija / Directed by Ines Ozimek

Scenarij / Written by Ana Bahor

Fotografija / Cinematography Vida Habjanič, Ines Ozimek

Animacija / Animation Sara Stankovič, Vida Habjanič, Ana Bahor, Saša Mrak, Matej Turk, Vid Bahor

Avtor glasbe / Music Blanket Barricade - Game on, Mark Neil - strANGELS

Montaža / Edited by Vida Habjanič, Ana Bahor, Ines Ozimek

Snemalec zvoka / Sound Recording Miha Zaletel

Oblikovalec zvoka / Sound Design Saša Mrak

Kostumografija / Costume Design Sara Stankovič

Scenografija / Production Design Ana Bahor, Vida Habjanič, Vid Bahor

Post-produkcija / Post-Production Miha Zaletel, Saša Mrak

Produkcija / Production VŠU, Univerza v Novi Gorici

Igrajo / Cast Miha Zaletel, Saša Mrak, Katja Petelin, Gregor Kocjančič, Ines Ozimek

IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Babadizaba, 2014

Unpacked, 2013



Babovčki rajajo in se veselijo. Njihovo zabavo prekine opozorilo o prihodu meteorja, ki ga morajo razstreliti, da bi rešili planet. Zavlada vsesplošna panika, precej različne osebnosti troglavega babovčka pa napetost samo še stopnjujejo.

INES OZIMEK

(Ljubljana, 1992)

Za medijsko področje se je začela zanimati v srednji šoli. Posnela je krajši amaterski igrani film, (20-minutni) dokumentarni film o alternativni Ljubljani ter zaključni maturantski film. Zunaj tega okvirja je naredila še video-dokument o EKO ART projektu.

Trenutno je študentka digitalnih umetnosti in praks na Visoki šoli za umetnost (UNG), kjer pridobiva nova znanja s področja video-filma, fotografije in animacije. Tu je nastala animacija *Unpacked*.

The Babas are partying and having a good time, but then a meteor appears. They must destroy it in order to save the planet. Everyone is panicking, and the conflicting personalities of the three-headed Baba do little to ease the tension, quite the contrary.

INES OZIMEK

(Ljubljana, 1992)

She became interested in media in high school, when she made an amateur short film, a documentary on alternative Ljubljana, and her graduation film. She also made a video document about the EKO ART project. She now studies Digital Arts and Practices at the School of Arts in Nova Gorica, where she is acquiring new knowledge on video film, photography and animation. This is also where animation *Unpacked* was made.

Origami

2014, 2'18", barvni/colour, HD CAM, 16:9, STEREO

Režija / Directed by Gregor Dvornik

Scenarij / Written by Gregor Dvornik

Fotografija / Cinematography Gregor Dvornik

Snemalec / Camera Gregor Dvornik

Animacija / Animation Gregor Dvornik

Avtor glasbe / Music freesound.org

Montaža / Edited by Gregor Dvornik

Scenografija / Production Design Gregor Dvornik

Produkcija / Production VŠU, Univerza v Novi Gorici



IZBRANA FILMOGRAFIJA SELECTED FILMOGRAPHY

Origami, 2014

Pomagač (držalo za spajkanje) dela origamije. Med izdelavo tretjega luč s svojimi nepredvidnimi gibi povzroči nesrečo. Ker se luč in pomagač postavita v položaj, v katerem luč posveti skozi lečo, se origami, ki je narejen iz papirja, vžge. Pomagač žalosten obstoji. Medtem gre luč iskat rešitev.

GREGOR DVORNIK

(Maribor, 1992)

Študent Visoke šole za umetnost. Od leta 2012 je ustanovni in aktivni član filmskega društva Acroama, v okviru katerega trenutno snemajo dva dokumentarca.

A soldering helping hand is making origami. While working on the third one, the lamp with its sudden moves causes an accident. Because the lamp and the helping hand stand in a position for the ray of light from the lamp to pass through the lens, the paper origami catches fire. The helping hand stops short, disappointed. Meanwhile, the lamp starts looking for a solution.

GREGOR DVORNIK

(Maribor, 1992)

Student of the School of Arts in Nova Gorica. Since 2012 he has been a founding and active member of film club Acroama, which is currently working on two documentaries.

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Na slikoviti obali Picturesque Coast

Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1964, 35mm, 17'

Režiser/Directed by Žarko Petan
Scenarist/Written by: Vladimir Koch
Direktor fotografije/Cinematography Mile de Gleria
Avtor glasbe/Music Bojan Adamič
Produkcija/Production Filmservis - Ljubljana

Turistični obisk slovenske Obale. Spoznavanje z drugimi gospodarskimi vejami tega območja.
Tourist visit to Slovenian coastal region. Finding out more about some economic activities of this area.

Zarota Conspiracy

Jugoslavija (Slovenija)/Yugoslavia (Slovenia), 1964, 35mm, 70'

Režiser/Directed by Franci Križaj
Scenarist/Written by Primož Kozak
Direktor fotografije/Cinematography Ivan Marinček
Avtor glasbe/Music Alojz Srebotnjak
Izvajalec glasbe/Music performed by Dubravka Tomšič Srebotnjak
Produkcija/Production Viba film - Ljubljana

Energo-inštitut profesorja Dahlinga je za državno zborovanje pripravil dokumentacijo o energetskega sistema. Dahling pa te dokumentacije noče podpisati, ker ugotovi, da so mu podtaknili lažne podatke, ki jih je naročila skupina oblastnikov, da bi potrdila pravilnost svoje dotedanje gospodarske politike. Šef državne komisije Halder naroči svoji uslužbenki Mariji, ki ljubimka z vodjo tiskovnega urada Karrom, naj ga prepriča, da vseeno izroči dokumentacijo tisku.

For the national convention, Professor Dahling's Energo-Institut has devised documentation on the energy system. However, having realised that he was being set up with false data as demanded by a group of politicians seeking confirmation of their economic policies so far, he now refuses to sign it. Head of the national commission, Halder, orders his assistant Marija, who is having an affair with the Head of the Press Office Karr, to convince Dahling to submit the documentation to print.



Nasvidenje, Piran! Goodbye, Piran!

Slovenija, 2014, 7', barvni/colour, DCP, 16:9, stereo

Scenarij in režija/Written and directed by Kristina Ravnikar
Direktor fotografije/Cinematography Lev Predan Kowarski
Avtor glasbe/Music Vasko Atanasovski
Nastopajoči/Featuring Demeter Bitenc, Ivan Marinček, Ljubo Struna

V kratkem filmu Kristine Ravnikar v piranskem studiu oživijo spomini nekaterih filmskih ustvarjalcev, ki so imeli v mladosti piranski atelje za svoj drugi dom. Gre za njihov *amarcord*, vračanje v obdobje polnega filmskega utripa in za njihovo današnje občutenje takratnega časa.
In Kristina Ravnikar's short, memories of certain filmmakers come to life in a Piran atelier, the very place that served as their second home in their younger years. It is their *amarcord*, a return to the era permeated by film and their current experience of the past.

Projekt je nastal s pomočjo/The project was realised with the support of: Sever&Sever produkcija, Restart produkcija

Program otroških in mladinskih filmov za šole

Children and Youth Film Programme for Schools

Otroci in mladostniki se s filmskimi vsebinami srečujejo vsakodnevno in že od malih nog. Tako so močno vpeti v avdio-vizualno kulturo in zaradi svojih želja ter zahtev tudi pomembni odločevalci njenega razvoja. Pomembno je, da nam uspe otrokom in mladostnikom ponuditi kakovostne filmske vsebine in da jim pomagamo pri odkrivanju ter razvozlavanju dodatnih kontekstov, ki filme gradijo. Zavedamo se, da se filme (tako med odraslimi kot tudi med mladim občinstvom) še vedno razume predvsem kot zabavo, zato se nam zdi pomembno, da že pri otrocih začnemo razvijati empatičen odnos do filmske kulture. Tako prek filmske vzgoje izvedo, kako nastane film, kaj vse ga gradi, spoznajo ustvarjalce filmov in se o filmskih vsebinah tudi sami izrazijo. Na takšnih temeljih lahko gradimo odgovorno družbo, ki bo razumela filmsko kulturo. Na letošnjem festivalu tako ponujamo tri zaključene projekcije izbranih igranih, dokumentarnih, animiranih in drugih filmov, ki jih namenjamo osnovnošolcem od 1. do 4. razreda in od 5. do 9. razreda ter srednješolcem vseh letnikov. Ob vsaki projekciji smo pripravili tudi kakovostne filmskovzgojne aktivnosti, ki bodo otrokom in mladostnikom približale film na primeren način. Na šolskih projekcijah bomo tako gostili filmske ustvarjalce: **Kolja Saksido, Borisa Dolenca, Majo Prelog, Dženi Rostohar, Matevža Jermana, Darka Štanteta** in **Luko Marčetiča**, obiskal nas bo tudi **Nino de Gleria**.

Rok Govednik

It is on a daily basis and from a very tender age that children and youth encounter films. They are integrated strongly in the audiovisual culture, their wishes and demands making them important deciding factors influencing its development. It is of great importance that we succeed in providing children and youth with quality film programmes and help them uncover and unravel additional contexts composing films. We are aware that films are primarily still considered entertainment (by adults and young audiences alike), which is why we deem it important to start fostering an emphatic attitude towards film culture from an early age. Film education thus teaches them how films are made, what they are made of, and who makes films, and enables them to express their feelings about film programmes. We are thereby laying the foundations for a responsible society that would understand film culture. In the light of this, the current edition of the festival features three comprehensive screening programmes of selected fiction, documentary, animated and other films, directed at primary school pupils in groups of grade 1-4 and 5-9, and at secondary school students of all grades. Each screening will be accompanied by quality film education activities to bring films closer to children and youth in just the right way. At screenings for schools, we will be hosting the following filmmakers: **Kolja Saksida, Boris Dolenc, Maja Prelog, Dženi Rostohar, Matevž Jerman, Darko Štante** and **Luka Marčetič**, as well as **Nino de Gleria**.

Rok Govednik

Program slovenskih kratkih animiranih filmov

Slovenian Animated Shorts Programme

Z lepim nabor animiranih filmov bomo najmlajšim predstavil vso ustvarjalno pestrost, ki jo ponuja animirani film – stop-motion, računalniška in risana tehnika. Na obisk bodo prišli tudi ustvarjalci animiranih filmov, **Kolja Saksida** in **Boris Dolenc z ožjo ekipo**, ki jih bodo otroci lahko tudi kaj vprašali. Po pogovoru pa bomo otrokom prikazali ustvarjalni postopek nastajanja animiranega filma, pri čemer nam bodo pomagali filmski mentorji **vzgojno-izobraževalnega programa animiranega filma Slon** (Društvo 2 koluta).

6–9 let/age 6-9

Filmski program/Film Programme: 35 min

Filmska vzgoja/Film Education: 35 min

Carefully selected animated films will be used to present to the youngest audiences the full range of creativity offered by animation – stop-motion, as well as computer and hand-drawn techniques. We will also be hosting authors of animated films, **Kolja Saksida** and **Boris Dolenc with their teams**, to answer children's questions. After the discussion we will show children how animated films are made in a creative process with the help of from mentors from **Elephant Educational Animation Film Programme** (Association for reanimation of storytelling 2 reels).



PRINC KI-KI-DO IN STO NESREČNIH GOBIC/ PRINCE KI-KI-DO AND ONE HUNDRED UNHAPPY MUSHROOMS

Grega Mastnak, 2013, 4 min

Sredi temnega gozda na vrhu kamnitega stolpa živi majhen piščanček. To je Princ Ki-Ki-Do, neustrašni borec za pravice prebivalcev gozda, ki mu pomaga tudi tigrasti komar Tine. Objestna svinja Rozi divja po gozdu in prevrača gobice. Ali bo Ki-Ki-Do ju uspelo zaustaviti Rozo in rešiti vseh sto gobic?

In a dark forest on top of a stone tower lives a small chick, Prince Ki-Ki-Do, a fearless fighter for the rights of forest inhabitants, who is helped by tiger mosquito Tine. The wanton sow Rosalia is romping through the forest, toppling little mushrooms. Will Ki-Ki-Do manage to save all hundred of them?



LISICA V LISIČJEM JEZIKU / VIXEN IN THE FOX LANGUAGE

Miha Knific, 2009, 6 min

V poplavi se v lisičji brlog zateče zajček. Lisica ga ne napade, temveč na zajčka pazi, saj se v njej prebudi materinski nagon, ki premaga lovskega. Zajčka vsak dan neurja tolaži: »Še bo lepo.« Po trinajstih dneh končno posije sonce. During a flood a vixen and a rabbit seek refuge in the vixen's den. The vixen looks out for the rabbit, because the awakened maternal instinct in her overcomes her hunting instincts. Every day of the storm she consoles the rabbit: "The sun will shine again." After thirteen days this finally comes true.



DAFININA NOVA METLA / DAPHNE'S NEW BROOM

Aleš Mav, 2008, 3 min

Mala čarovnica si je ravnokar kupila novo metlo. Seveda komaj čaka, da jo preizkusi, a na žalost ne gre vse po načrtih. Little witch has just bought a new broom. Naturally she can hardly wait to test it, but unfortunately not everything goes quite according to plan.



EKO SMETNJAKI / ECO BINS

Iztok H. Šuc, 2013, 7 min

Trije eko-smetnjaki se trudijo, da bi star zabojnik naučili ločevati odpadke. Ta seveda ni preveč navdušen, a s pomočjo malega domačina Eda se vse zabavno konča. Three ECO binz are trying to teach an old trash container how to sort waste. Of course he is reluctant to do so but with a little help from local boy Ed the final result is very funny.



KOYAA – ROŽA / KOYAA - FLOWER

Kolja Saksida, 2013, 4 min

Koyaa želi lepo sončno jutro izkoristiti za vrtnarjenje, vendar mu ne gre po načrtih. Posajena roža najprej noče rasti, nato pod vplivom glasbe zraste v mesojedo pošast, ki ga poskuša pojesti.

On a sunny morning Koyaa is about to plant a beautiful flower, but not everything goes according to plan. Inspired by music, the flower somehow grows into a carnivorous plant instead.



MAČEK MURI / MURI THE CAT

Boris Dolenc, 2013, 11 min

Muri in njegovi prijatelji, zaspanka muca Maca, ropar Čombe in učeni maček Miki, že več kot 30 let razveseljujejo otroke, starše in mlade po srcu. V prvem delu se Muri znajde v težavah, ker je pozabil na Macin rojstni dan, zdaj pa pod hudim pritiskom išče pravo darilo zanjo.

Muri and his fellows, Macy the sleepy kitten, Chombe the thug and Mich the wise guy have been bringing joy to children, parents and all those young at heart for over thirty years. In part one Muri finds himself in trouble because he forgot about Macy's birthday, and he is now under a lot of pressure to find the right gift for her.

Sreča na vrvici

Hang on, Doggy

Jugoslavija (Slovenija) / Yugoslavia (Slovenia), 1977, barvni / colour, 35mm, 94'

Režiser in scenarist / Directed and written by Jane Kavčič
Avtor literarne predloge / Based on original story by Vitan Mal
Direktor fotografije / Director of Photography Mile de Gleria
Avtor glasbe in pesmi / Music and Songs by Dečo Žgur
Izvajalec pesmi / Music performed by Marjeta Ramšak
Avtor besedila pesmi / Lyrics by Svetlana Makarovič
Montažer / Editing Dušan Povh
Scenograf / Production Design Niko Matul
Kostumograf / Costume Design Zvonka Makuc
Oblikovalec maske / Makeup Artist Anka Vilhar

Igrajo / Cast Matjaž Gruden, Nino de Gleria, Mitja Tavčar, Vesna Jevnikar, Alojz Milič, Zvone Šedlbauer, Andrej Djordjevič, Sandi Pavlin, Brane Grubar, Miro Podjed, Oliver Telban, Stane Potisk, Biba Uršič, Polona Rajšter, Aleš Valič, Vladimir Jurc, Pavle Rakovec, Boštjan Vrhovec, Manca Košir, Zlata Rodošek, Nina Zidarič, Ivo Ban, Lidija Kozlovič, Mija Mencej, Nataša Rojc, Jure Žargi

Drugi starostni polovici osnovnošolcev bomo prikazali nostalgичno klasiko in verjetno enega najboljših in najbolj prepoznavnih mladinskih slovenskih filmov. O snemanju filma, anekdotah in ostalih prijetljajih se bomo po projekciji pogovarjali z **Ninom de Glerio**, ki je v filmu igral Matičevega najboljšega prijatelja Roka. Glavni junak filma je deček Matic, ki ga ima mama sicer rada, a kaj, ko ima preveč opravkov sama s seboj in s svojo službo, Matičev oče pa je službeno v Libiji. Njegov najboljši prijatelj je Rok. Matičevo življenje se nenadoma spremeni, ko ga filmarji povabijo k snemanju filma, kjer dobi vlogo glavnega junaka, ob njem pa je vedno pes, velik in črn novofundlandec. Matic se med snemanjem filma močno naveže na psa in filmarji mu ga ob koncu podarijo. A kam s psom v betonskem naselju, kjer je Matic doma?

JANE KAVČIČ

(Dolenji Logatec, 1923)

Študij arhitekture je prekinil zaradi vojne, po osvoboditvi se je posvetil filmu, najprej kot scenarist in zatem kot režiser. Pisal je tudi radijske igre in delal kot radijski ter TV režiser. Skupaj z Jožetom Galetom je najizrazitejši avtor slovenskih mladinskih filmov, v katerih skozi prizmo mladinske problematike na prijeten in dopadljiv način obravnava sodobne probleme slovenske družbe. Kavčič je leta 1961 za zagrebški Jadran film posnel tudi film na Hrvaškem, *Potraga za zmajem*.

The second primary school age group will be shown a nostalgic classic, which is probably also one of the best and most recognisable Slovenian youth films. To discuss the filming, the related anecdotes and other events, the screening will be followed by a talk with **Nino de Gleria** who appeared in the film as Matic's best friend Rok.

Matic is a boy with a mother, who really does love him, but who has plenty of problems of her own at home and at work, whereas his father is on a business trip to Libya. His best friend is Rok, a boy his age. The turning point in Matic's life comes when he is discovered by a film crew and given the leading role in a film. His partner is a dog – a big, black Newfoundland. Matic becomes so attached to the dog that the film crew gives it to him as a present. And this is where the problems start: where to put a dog in a concrete estate?

JANE KAVČIČ

(Dolenji Logatec, 1923)

He terminated his architecture studies because of the war, and after the liberation he focused on film, first as screenwriter, then as a director. He also wrote radio plays and worked as radio and TV director. Together with Jože Gale he is considered the most prominent author of Slovenian youth films, exploring current issues of the Slovenian society through youth topics in a both agreeable and pleasant way. In 1961 Kavčič also made a film in Croatia, *Potraga za zmajem*, for the Zagreb based Jadran film company.

10-14 let/age 10-14

Filmski program/Film Programme: 94 min

Filmska vzgoja/Film Education: 40 min



Program slovenskih kratkih filmov

Slovenian Short Film Programme

15–18 let / age 15-18

Filmski program / Film Programme: 77 min

Filmska vzgoja / Film Education: 60 min

Srednjim šolam ponujamo pester program kratkih filmov različnih zvrsti – igrani, dokumentarni, animirani, študentski, ljubiteljski filmi in videospot. Filmskemu programu bo sledila okrogla miza, ki se je bodo udeležili avtorji filmov **Maja Prelog**, **Luka Marčetič** in **Darko Štante** ter **Dženi Rostohar**, pedagoginja in filmska mentorica (Luksuz produkcija), in **Matevž Jerman**, filmski selektor, režiser in scenarist.

Secondary schools can opt for a diverse short film programme comprising various genres – fiction, documentary, animated, student, amateur films and music videos. The film programme will be followed by a round table attended by filmmakers **Maja Prelog**, **Luka Marčetič** and **Darko Štante**, as well as the film pedagogue and mentor **Dženi Rostohar** (Luksuz Production), and **Matevž Jerman**, film selector, director and screenwriter.



DIVJI VZHOD/WILD EAST

Maja Prelog, 2012, 13 min

Piaggio Ciao, marihuana, stara koka – dobra supa, test nosečnosti, naočala, tema majkemi, Zgembo, mrtev pes, Sinan Sakič in NINJA!
Mineštra vseh minešter! Bon appetit!
Piaggio Ciao, marijuana, old hen – good broth, pregnancy test, eyeglasses, dark goddamnit, Zgembo, dead dog, Sinan Sakič and NINJA!
The stew of all stews! Bon appétit!



BOLES

Špela Čadež, 2013, 12 min

Filip, ki živi v revni četrti, sanjari o pisateljski slavi in razkošnem življenju. Nekega dne na vrata potrka Filipova sosedka Tereza, starejša prostitutka, in ga prosi, da ji napiše pismo za njenega zaročenca.

Filip lives in a poor neighbourhood, dreaming of writer's glory and luxurious lifestyle. One day his neighbour Tereza, an elderly prostitute, knock on his door, asking him to write a letter for her fiancé.



JOŽE

Eduard Pallu de Beupuy, Charis Bastin, Claire Billard, Petra Ivšič, 2013, 8 min

Jože trpi za parkinsonovo boleznijo. Živi v avtu, ki ga ne more voziti.

Jože suffers from Parkinson's disease. He lives in a car he cannot drive.



NA SONČNI STRANI ALP/ON THE SUNNY SIDE OF THE ALPS

Janez Burger, 2008, 15 min

Dve tipični slovenski družini živita v alpski idili, dokler sosed ne kupi novega avtomobila ...

Two typical Slovenian families live in an Alpine idyll, until one of them buys a new car...



KAM/WHERE TO

Katarina Morano, 2013, 20 min

Film govori o naključnem srečanju dveh žensk, pripadnic različnih generacij, ki se vsaka na svoj način ukvarjata z vprašanji življenja in smrti ter skupaj preživita dan.

A film about a chance meeting of two women of two different generations, each in her own way dealing with questions of life and death, and spending a day together.



DAN LJUBEZNI – 1. DEL/THE DAY OF LOVE – PART 1

Luka Marčetič, 2009, 6 min

V prvem delu spletne nadaljevanke Dan Ljubezni Simon zagleda ljubezen svojega življenja, medtem ko ima Anže drugačne načrte.

In Part 1 on the online series The Day of Love, Simon catches sight of the love of his life, whereas Anže has different plans.



TORUL: THE FALL

Darko Štante in Borut Dolenc, 2013, 3 min

Videospot v tujini prepoznane slovenske glasbene skupine Torul, ki je nastal kar znotraj njihove ekipe.

Music video for Torul, a Slovenian band of international fame, which was made by its very members.

Družinski program in piknik

Family Programme and Picnic

Po zaključnem večeru festivala se bo prilegla sproščena nedelja, ki jo najlepše preživimo z družino. Tako se skupaj odpravite na družinsko matinejo filma **Čisto prvi gusar**, ki bo gotovo vsem članom družine priklicala nostalgичne spomine na čase, ko smo si film ogledovali v formatu TV nadaljevanke. Tokrat bo film prikazan v enem delu. Po matineji se nato odpravite na **piknik filmske delavnice** ali pa se napotite k **festivalski knjižnici med palmami**. Lahko pa filmski program nadaljujete z **animiranimi filmi na odejeh**.

Če bi lahko rekli, da smo vsi, ki se v Sloveniji ukvarjamo s filmom, ena velika filmska družina, potem je na tem festivalu zanjo treba pripraviti tudi **piknik!** Nekaj slovenskih filmskih ustvarjalcev smo prosili, da bodo skuhalo ali kako drugače pripravili poletne kulinarične dobrote, v pomoč pa jim bodo tudi izkušeni kuharji iz Gostišča Oštarija. Manjkale ne bodo niti osvežilna pijača, dobra glasba in seveda prijetna filmska družba.

Na festivalsko nedeljo se bo z najmlajšimi in mladimi po srcu v ustvarjalnost filma podala tudi **RTV Slovenija**. Udeleženci bodo lahko z njimi sodelovali pri ustvarjanju stop-motion animiranega filma, v katerem bodo nastopali vsem dobro poznani zajček Bine, Foksner in Kakadudu, slon Bansy, Polalipton ter številni drugi junaki RTV Slovenija. Otroci in drugi družinski člani bodo tako lahko film s svojo filmsko zgodbo, ki bo prepuščena njihovi domišljiji in ustvarjalnemu zanosu, posneli s pomočjo fotoaparata in osnovne montaže na računalniku. Pri tem jim bodo pomagali mentorji vzgojno-izobraževalnega programa animiranega filma Slon. Poleg tega se bodo udeleženci lahko preizkusili tudi v izdelovanju optičnih igrač. Ena izmed njih bo flip book – ustvarjanje preprostega filma na papirju s pomočjo risanja zaporednih sličic, ki jih zvezane v zvezek premikamo s hitrim listanjem. Obiskovalce bomo seznanili s filmskimi termini na TV Slovenija, v katerih ponujamo izjemno bogato bero večinoma premiernih filmov. Dogajanje bo RTV Slovenija popestrila tudi z zanimivimi poslikavami obrazov in pobarvankami.

The closing night of the festival will be aptly followed by a relaxed Sunday, which is best spent with our families. Whole families can therefore attend the family matinee screening of **A Real Pirate**, a film that will surely evoke memories of the time when we were all watching the story in the form of a TV series. At this occasion it will be screened in one piece. After the matinee you can attend the **film workshop picnic** or head for the **festival library in the palm trees**. You can also continue the film programme with **animated films on blankets**.

If we decided to call everybody working in Slovenian film industry one big film family, then such a family would surely deserve a **picnic** during this festival! So we asked some Slovenian filmmakers to prepare summery delicacies, and experienced chefs from Oštarija Inn to give them a hand. There will also be plenty of refreshing beverages, excellent music and, of course, pleasant company from the world of film.

RTV Slovenia will also be joining our youngest audiences and those young at heart on the festival Sunday to explore film creativity. Everybody will be able to participate in creating a stop-motion animated film featuring the familiar rabbit Bine, as well as Foksner and Kakadudu, Bansi the Elephant, Polalipton and many other characters born at RTV Slovenija. Children and other family members will be able to use a photo camera and basic computer editing software to record their film story based entirely on their imagination and creative spirit. To do so, they will be helped by mentors from the Elephant Educational Animation Film Programme. Participants will also be able to have a go at making optical toys. One of the forms available will be flip book – creating a simple film on paper by drawing a sequence of images to be put into motion by turning the bound pages quickly. Visitors will also be informed about film programmes on TV Slovenia, which comprise an exceptional selection of films, mostly premiere showings. The stall of RTV Slovenia will be made even more entertaining by additional activities, such as face painting and colouring books.

Čisto pravi gusar

A Real Pirate

Jugoslavija (Slovenija) / Yugoslavia (Slovenia), 1987, barvni / colour,
35mm, 109'

Režiser / Directed by Anton Tomašič

Scenarist / Written by Marcel Buh

Direktor fotografije / Director of Photography Jure Pervanje

Avtor glasbe in pesmi / Music and Songs by Jani Golob

Izvajalec glasbe / Music performed by Simfoniki RTV Ljubljana

Izvajalec pesmi / Song performed by Vlado Kreslin

Produkcija / Production RTV Ljubljana, Viba film – Ljubljana

Igrajo / Cast Marko Miklavčič, Janez Albreht, Slavko Cerjak, Janez Hočevar, Gorazd Perko, Polona Vetric, Brane Ivanc, Jožef Ropoša, Jože Vunšek, Ivo Ban, Iztok Jereb, Jurij Souček, Judita Zidar, Rok Bogataj, Vesna Jevnikar, Janez Starina, Marjana Breclj, Roman Končar, Srečo Špik, Majda Koroša, Božo Šprajc, Renata Filač, Iztok Tory, Marjan Hlastec, Marko Okorn, Dare Valič

Film spaja vrsto najbolj znanih pravljicnih in domišljjskih likov in jih sooči s problemi resničnega sveta – na način, ki se odvija v otroških glavah. Deček Peter se dolgočasi na počitnicah, ki jih preživlja s starši in sestro v majhnem obmorskem mestu. Nekega dne pride v mesto filmska ekipa snemat gusarski avtor pravljice, po kateri snemajo film, se ne strinja s spremenjeno različico svoje zgodbe, zato jezno strga svojo knjigo in se odpove avtorstvu. Dogodek tako razburi Petra, da prevzame »strgane« niti zgodbe v svoje roke in resničnost se pomeša s pravljico.

ANTON TOMAŠIČ

(Gradec v Beli Krajini, 1937)

Leta 1966 je diplomiral na ljubljanski AGRFT. Posnel vrsto TV dram in nadaljevanj ter tri celovečerne filme: *Kormoran* (1986), *Čisto pravi gusar* (1987), *Rabljeva freska* (1995). Leta 1977 prejel nagrado Prešernovega sklada za TV dramo *Vrnitev*. Bil je tudi režiser nikoli dokončanega projekta *Dražgoška bitka*.

This is a film that brings together the most familiar fairytale and fantasy characters from a child's imaginary world and confronts them with the day-to-day workings of the real world – in a way only a child's mind can conceive. Events revolve around a boy, Peter on vacation with his parents and sister in a little coastal town. Just there, a film crew is shooting a children's pirate TV film. As usual, the crew ends up in dispute. The author of the fairytale being made into film disagrees with the new altered version of his story. He angrily tears the pages from his book and resigns from the production. This incident stirs Peter's imagination: he picks up the torn threads of the story in his hands. Reality mingles with fantasy.

ANTON TOMAŠIČ

(Gradec v Beli Krajini, 1937)

In 1966 he graduated from the Ljubljana film academy (AGRFT). He has directed a number of TV plays and series, and three feature films: *Cormorant* (1986), *A Real Pirate* (1987), *The Executioner's Fresco* (1995). In 1977 he received the Prešeren Fund Award for the TV play *The Return*. He also worked as director of the never completed project on the Dražgoše Battle.

Za vse starosti / For all ages
Filmski program / Film Programme: 109 min



Mad About Film: Najboljša filmska platforma za mlade The Best Youth Film Platform



Partner festivala **Zavod za uveljavljanje vizualne kulture Vizo** s projektom **Mad About Film (MAFI)** vzpostavlja družaben izobraževalni prostor, ki bo mladim ponudil možnost, da se na atraktiven in primeren način spoznajo s filmom in filmskim. Vse leto bodo z zanimivimi vsebinami na spletni strani, mentorstvom na daljavo, strokovnimi seminarji, predavanji in praktičnimi delavnicami mlade spodbujali in jih angažirali, da tudi sami začnejo (so)ustvarjati različne, s filmom povezane vsebine, ki jih zanimajo.

Na 17. Festivalu slovenskega filma bo **med 10. in 13. septembrom v Avditoriju Portorož** potekal prvi filmski seminar za mlade Mad About Film. Tako so po sodelovanju s primorskimi srednjimi šolami za manjšo skupino dijakov, navdušenih za film, pripravljena filmska predavanja, projekcije filmov na festivalu in delavnice, kjer se bodo ustvarjalno preizkusili na različnih področjih – snemanje, filmska kritika in podcast. Velik pomen pri razvijanju filmske želje ima tudi spoznavanje filmskih ustvarjalcev, ki jih na festival ne bo manjkalo. Poseben gost seminarja je priznani mladi slovenski režiser **Rok Biček**, ki bo mladostnikom na primeru svojega mednarodno uspešnega filma *Razredni sovražnik* predstavil, kako posneti film. Filmski izdelki, ki bodo nastali na delavnicah, se bodo sproti objavljali na spletnih straneh festivala, zavoda Vizo in programa MAF! Projekt in izdelke pa bodo ustvarjalci programa predstavili na zaključku festivala **v soboto, 13. septembra, ob 17. uri v Zeleni dvorani** Avditorija Portorož.

By introducing the project **Mad About Film (MAFI)**, the festival partner **Vizo Institute for Promotion of Visual Culture** wishes to establish a social educational space providing the youth with an opportunity to learn about film in an attractive and fitting way. Throughout the year, young people will be encouraged by means of interesting online contents, telementoring, expert seminars, lectures and practical workshops, to start (co-)creating various film related contents, particularly those they find interesting.

As part of the 17th Festival of Slovenian Film, the first youth film seminar Mad About Film will be held **between 10 and 13 September in Avditorij Portorož**. In cooperation with secondary schools from Primorska, a group of students will be able to attend film lectures, watch festival screenings, and attend workshops to test their creativity in various fields – shooting, film reviews, podcast recording. In developing the desire for film it is of great importance to meet filmmakers, and there will be plenty of them at the festival. A special guest to the seminar will be the renowned young Slovenian director **Rok Biček**, who will show how to make a film based on his internationally successful *Class Enemy*.

Any products made on film workshops will be posted during the seminar on websites of the festival, Vizo Institute and MAF! programme. The project and products made during the festival will be presented by programme authors at the closing on **Saturday 13 September at 5 pm in the Green Hall** of Avditorij Portorož.

PROGRAM/PROGRAMME

Multimedijška predavanja/Multimedia lectures:

Rok Biček – Kako posneti film? (na primeru filma *Razredni sovražnik*)/How to make a film? (based on *Class Enemy*)

Matic Majcen – Zgodovina slovenskega filma/History of Slovenian Film

Rok Govednik – Filmska izrazna sredstva/Means of Expression in Film

Mentorji delavnic/Workshop mentors

Nina Cvar – filmska kritika/film reviews

Filmsko društvo Film Factory – snemanje, kamera/shooting, camera

Bojana Bregar in Maja Zupanc – podcast

Ostrenje pogleda: filmskokritiška delavnica

Sharpen the Gaze: Film Review Workshop

Izvajalec: Društvo za širjenje filmske kulture Kino!, mentorica: Maja Krajnc, odg. urednica revije KINO! in izvajalka pedagoškega programa Kino-katedra za srednješolce v Slovenski kinoteki

Kontakt: urednistvo@e-kino.si, 040 720 717

Kot novost letošnje edicije Festivala slovenskega filma se bo od 10. do 14. septembra odvila filmskovzgojno naravnana kritiška delavnica za dijake. Vsakodnevna srečanja skupine prijavljenih dijakov v sproščenem festivalskem vzdušju bodo obsegala gledanje filmov, poglobljeno diskusijo z dijaki, oboje pa bo rezultiralo v pisanju filmske kritike. Besedila se bodo premelevala s soudeleženci delavnice, kalila v pogovoru z mentorico, ki bo podajala konstruktivno kritiko, komentarje in smernice med delom v nastajanju, v pogovore bomo vključili tudi posamezne avtorje, filmske in festivalske delavce, končni izdelki pa bodo objavljeni na festivalski spletni strani ter spletni strani Društva za širjenje filmske kulture Kino! Na ustvarjalni delavnici si bomo prizadevali predstaviti in podajati film kot umetnost, sledeč ugotovitvam, da lahko film ključno pripomore k otrokovemu in mladostnikovemu razvoju kritičnega mišljenja, estetskega čuta in ustvarjalnih sposobnosti.

Delavnica je za dijake brezplačna.

Organised by: Kino! Society for Expanding Film Culture, mentor Maja Krajnc, editor-in-chief of KINO! magazine and holder of Kino-katedra educational programme for secondary school students at the Slovenian Cinema-theque

Contact: urednistvo@e-kino.si, +386 40 720 717

A new addition to this year's Festival of Slovenian Film, a film review workshop for secondary school students will take place between 10 and 14 September. A group of students will meet daily in a relaxed atmosphere to watch films and discuss them in-depth, which will eventually result in writing film reviews. Their texts will be discussed with other participants, improved with the help of the mentor, who will provide constructive criticism, as well as comments and guidelines to the works in the making. The debate will integrate certain authors, filmmakers and members of the festival team, and the finished products will be posted on websites of the festival and the Kino! Society for Expanding Film Culture. Based on findings that film can make a key contribution to children's and youth development of critical thinking, aesthetical sense and creative abilities, the creative workshop will be aimed at presenting and introducing film as art.

Students can attend the workshop free of charge.

Strokovni program 17. Festivala slovenskega filma

Programme for Professionals at 17th Festival of Slovenian Film

Strokovni spremljevalni program 17. Festivala slovenskega filma v organizaciji **Centra Ustvarjalna Evropa v Sloveniji, Slovenskega filmskega centra in Zavoda za uveljavljanje pravic avtorjev, izvajalcev in producentov avdiovizualnih del Slovenije (AIPA)** ter v sodelovanju z mednarodnim izobraževalnim programom **MAIA, Hrvaškim avdiovizualnim centrom in Avdiovizualnim skladom Furlanije - Julijske krajine** filmskim in avdiovizualnim ustvarjalcem ponuja nabor dogodkov za strokovno usposabljanje, izmenjavo dobrih praks in navezovanje stikov. Cilj strokovnoizobraževalnega programa je oblikovanje temelja za doseganje dolgoročnih sinergijskih učinkov pri **strateškem razvoju slovenske kinematografije**. Poudarek letošnjega programa je na predstavitvah mednarodnih in domačih možnosti nadaljevalnega **strokovnega usposabljanja, študijskega avdiovizualnega izobraževanja ter filmske vzgoje**, demistifikaciji **glasbenih pravic** v filmskih in avdiovizualnih delih ter strategijah uveljavljanja filmov **v mednarodnem prostoru**, predstavljeno pa bo tudi **medregijsko sodelovanje s Hrvaško in Furlanijo - Julijsko krajino z novo pobudo RE-ACT (REgional Audiovisual Cooperation and Training)** in primeri **uspešnih koprodukcij**.

PREDSTAVITEV MEDNARODNEGA PRODUCENTSKEGA USPOSABLJANJA MAIA WORKSHOPS

(četrtek, 11. september, 11.00-11.30, Zelena dvorana)
Dogodek bo potekal v angleškem jeziku.

Izobraževalni program MAIA je namenjen obetavnim evropskim producentom igranih in dokumentarnih filmov ter večmedijskih projektov, ki želijo izboljšati svoje znanje na področju produkcije, temelji pa na treh intenzivnih petdnevni delavnicah na leto, ki so prilagojene začetnikom na področju filmske industrije. Vsaka od delavnic ponuja premišljeno kombinacijo poučevanja, študij primerov in praktičnih vaj ter dela, osredotoče-

Organized by the **Creative Europe Desk Slovenia, the Slovenian Film Centre and the Institute of Authors, Performers and Producers of Audiovisual Works of Slovenia (AIPA)** in cooperation with the **MAIA Workshops, the Croatian Audiovisual Centre and the Friuli Venezia Giulia Audiovisual Fund**, the Programme for Professionals at the 17th Festival of Slovenian Film encompasses a wide array of events for filmmakers and audiovisual authors as an opportunity for professional training, exchange of good practices and networking. The aim of this educational programme for professionals is to lay the foundations for a long-term synergy in the **strategic development of Slovenian cinema**. The focus of this year's programme is on presenting the opportunities for advanced **training for professionals** in Slovenia and internationally, **students' audiovisual education and film education**; on demystifying **music rights** in films and audiovisual works; and on strategies for the advancement of films in the **international environment**, complemented by presentations of **transregional cooperation** with Croatia and Friuli Venezia Giulia through a new initiative called **RE-ACT (REgional Audiovisual Cooperation and Training)** and examples of **successful co-productions**.

PRESENTATION OF THE MAIA WORKSHOPS INTERNATIONAL TRAINING PROGRAMME

(Thursday, 11 September, 11 am-11.30 am, Green Hall)
The event will be held in English.

The MAIA workshops is an advanced training and coaching programme for emerging European fiction, documentary and cross-media producers designed to help the emerging filmmakers through a yearly framework of three independent five-day residential workshops. Each workshop offers a concise combination of lessons, case-studies and practical exercises, specific

nega neposredno na projekte udeležencev, in osebne sestanke z uveljavljenimi mentorji in učitelji. Usposabljanje MAIA ponuja pogled tako na tradicionalne vidike filmske produkcije kot tudi fokus na nove in inovativne načine snemanja in trženja nizkoprorračunskih filmov, transmedijsko pripovedovanje zgodb in izgradnjo multi-medijskih projektov za različne platforme.

Program bo predstavila **Graziella Bildesheim**, vodja delavnic MAIA, **Peter Buckingham**, uveljavljeni mednarodni strokovnjak za razvoj občinstev in trženje ter tutor MAIA delavnic, pa bo na voljo za poglobljene **osebne sestanke** z izbranimi producenti s projekti v razvoju (ob predhodni prijavi).

Graziella Bildesheim (MAIA Workshops, Italija) – ustanoviteljica in direktorica delavnic MAIA, programa za usposabljanje mladih producentov s podporo programa MEDIA od leta 2006. Graziella Bildesheim je izkušena italijanska producentka, na evropskem avdiovizualnem prizorišču dela od leta 1994, ko je ustanovila lastno podjetje Fabulafilm. Kot svetovalka in strokovna ocenjevalka je sodelovala s številnimi evropskimi podjetji za produkcijo in organizacijo. Poleg delavnice MAIA je razvila tudi številne druge pobude za mednarodno usposabljanje (npr. HERMES, Directors Across Borders ipd.), sicer pa poučuje na šoli Centro Sperimentale/National Film School v Italiji. Kot predavateljica/članica žirije sodeluje na mednarodnih delavnicah in predstavitevnih forumih in je članica Evropske filmske akademije.

Peter Buckingham (SampoMedia, Velika Britanija) – mislec, strateški analitik in ustvarjalec ter predavatelj na področju filma in medijev. Osredotoča se predvsem na **povezavo med občinstvom in ustvarjalnimi deli**. Ima bogate 30-letne izkušnje v javnem in zasebnem sektorju na vseh področjih produkcije, distribucije in prikazovanja ter jasen vpogled v izzive, s katerimi se soo-

work on participants' projects and one-to-one meetings with acknowledged tutors and trainers. The MAIA programme combines the knowledge of the crafts and the skills of classical film production with a special focus on new and innovative ways of making and marketing low budget films, transmedia storytelling and building crossmedia projects for different platforms.

The Head of studies **Graziella Bildesheim** will present the training programme, and the acknowledged international expert for audience development and marketing and MAIA tutor **Peter Buckingham** will offer **individual one-on-one counselling** for selected producers with projects in development (pre-registration is required).

Graziella Bildesheim (MAIA Workshops, Italy) – founder and director of MAIA Workshops, a training programme for emerging producers supported by MEDIA since 2006. Graziella has been active on the European audiovisual scene since 1994, working with her own company Fabulafilm and as a consultant and expert assessor for numerous European production companies and organizations. She has also developed a number of other international training initiatives (e.g. Hermes, Directors Across Borders Film Workshops) and she teaches at the Centro Sperimentale/National Film School in Italy. Graziella often serves as trainer and/or jury member at international workshops and pitching forums and is a voting Member of the European Film Academy.

Peter Buckingham (SampoMedia, Great Britain) – thinker, strategist analyst and doer in film and media, with particular focus on **connecting audiences with creative work**. The 30 years in the private and public sectors covered all aspects of production, distribution and exhibition and offered him a broad overview of the issues and challenges faced by individual artists, businesses and organisations in maximising the reach to,

čajo neodvisni filmski ustvarjalci, podjetja in organizacije, ki skušajo zagotoviti čim večji doseg in vpletenost občinstva in potrošnikov. Kot nekdanji vodja sektorja distribucije in prikazovanja pri Britanskem filmskem inštitutu in sodelavec številnih drugih organizacij, trenutno pa kot partner v svetovalnem podjetju **SampoMedia**, je Peter pobudnik številnih pomembnih inovativnih projektov za razvoj občinstev (npr. prva svetovna mreža digitalnih prikazovalcev Digital Screen Network (DSN) v Veliki Britaniji, vizionarska spletna stran Find Any Film itn.), poleg tega pa na temo novih načinov in strategij vključevanja občinstva predava in uči širom sveta.

PREDSTAVITEV NACIONALNEGA FILMSKOVZGOJNEGA PROGRAMA ART KINO MREŽE SLOVENIJE
(četrtek, 11. september, 14.00-14.30, Zelena dvorana)

Art kino mreža Slovenije (AKMS) bo v **šolskem letu 2014/2015** izvajala **brezplačni nacionalni filmskovzgojni program**, namenjen 15.000 otrokom in mladim po vsej Sloveniji. Program bo potekal v kinematografih AKMS in vzgojno-izobraževalnih ustanovah ter bo vključeval ogled kakovostnih filmov s spremljevalnimi filmskovzgojnimi dejavnostmi. Z namenom dolgoročnega izvajanja kakovostnega programa filmske vzgoje program na nacionalni ravni omogoča zaposlitev in usposabljanje šestim mladim filmskovzgojnim delavcem, zadolženim za posamezne regije in dejavnosti.

Predstavniki AKMS bodo predstavili namen, cilje in podrobnejši program izvajanja ter možnosti sodelovanja.

Art kino mreža je združenje kinematografov in prikazovalcev kakovostnega in umetniškega filma Slovenije s ciljem medsebojnega sodelovanja in razvoja delovanja kinematografov in prikazovalcev kakovostnega in umetniškega filma, izmenjave izkušenj, strokovnega znanja in informacij s področja razširjanja in promocije filmske kulture in filmske vzgoje ter promocije in prikazo-

and engagement with, audiences and consumers. As a former Head of distribution and exhibition at the British Film Institute and an expert for these fields in numerous other organisations – and currently as a partner in the creative consulting company **SampoMedia** – Peter was an initiator of various important innovative projects dedicated to audience development (e.g. Digital Screen Network (DSN) in the UK and the pioneering Find Any Film website. He speaks and teaches around the world on how best to reach audiences in this changing world.

PRESENTATION OF SLOVENIAN ART CINEMA NETWORK'S NATIONAL FILM EDUCATION PROGRAMME
(Thursday, 11 September, 2 pm-2.30 pm, Green Hall)

For the **school year 2014/15** the Art Cinema Network of Slovenia (AKMS) is preparing **free national film educational programme** aimed at 15,000 children and young people across Slovenia. Taking place in AKMS cinemas and educational institutions, the programme will comprise screenings of quality films accompanied by film education activities. To implement a long-term quality film education programme, the project provides at national level jobs and training for six young film education professionals, who will be responsible for specific regions and activities.

Representatives of AKMS will present the purpose, aims and implementation details of the programme as well as opportunities for collaboration.

The **Art Cinema Network** brings together Slovenian cinemas and other institutions showing quality art-house films with the aim of mutual cooperation and development of cinemas and other institutions showing quality art-house films; and the exchange of ideas, knowhow and information from the fields of film culture and film education advancement and promotion and promotion of screening quality art-house films in Slovenian cinemas.

vanja kakovostnega in umetniškega filma v slovenskih kinematografih.

PREDSTAVITEV PROJEKTA SPLETNE PLATFORME IN PROGRAMA KOT PEDAGOŠKIH ORODIJ

(četrtak, 11. september, 14.30-15.00, Zelena dvorana)

Animirani film zaradi svojih skoraj neomejenih izraznih možnosti predstavlja odlično pedagoško orodje, ki omogoča inovativen in multiaplikativen pristop k medpredmetnemu učenju in hkratnemu spoznavanju z različnimi umetnostnimi zvrstmi. Predstavljena bosta enostaven **računalniški program in internetna platforma**, ki omogočata učenje in uporabo tehnike stop motion animiranega filma za najrazličnejše pedagoške in uporabniške namene, izmenjavo materialov in vključevanje različnih skupin v skupne projekte. Projekt je usmerjen v ciljne skupine pedagogov, mentorjev, umetnikov ter splošnih uporabnikov, z možnostjo vključevanja v izobraževalne načrte, obšolske in prostočasne aktivnosti in programe. Projekt predvideva tudi pripravo dodatnih pedagoških vsebin, vaj in primerov, s pomočjo katerih bo mogoče potrebna osnovna znanja uporabe in animiranega filma v splošnem usvojiti v optimalnem času in se usposobiti za pridobivanje trajnih veščin in znanj ter njihovo posredovanje drugim končnim uporabnikom.

Projekt bosta predstavila **Kolja Saksida** in **Matija Šturm** iz produkcijskega podjetja **Zavod ZVVIKS**, ki računalniški program in spletno platformo za izdelavo animiranih filmov kot pedagoški orodji razvijata v sodelovanju s francoskim partnerjem **Johnom Barriem** iz produkcijske hiše **La Managerie**.

Zavod ZVVIKS je produkcijska hiša, katere aktivnosti so usmerjene v razvoj in realizacijo avtorskih animiranih filmov ter izvajanje kulturnovzgojnih in izobraževalnih programov, povezanih s stop motion animiranim filmom. Realizacijo avtorskih projektov izvaja v sode-

PRESENTATION OF ONLINE PLATFORM AND SOFTWARE AS EDUCATIONAL TOOLS

(Thursday, 11 September, 2.30 pm-3 pm, Green Hall)

For its nearly limitless expressive possibilities, animation film makes an excellent educational tool, enabling an innovative multi-application approach to interdisciplinary learning and, at the same time, learning about various art forms. This will be a presentation of **computer software and an online platform**, two simple tools allowing for learning about and using the stop-motion animation technique for various educational and practical purposes, exchange of materials and integration of different groups in joint projects. Intended for target groups of teachers, mentors, artists and general users, the project can be incorporated in educational plans, out-of-school and leisure activities and programmes. Additional educational materials, exercises and examples, due to be devised as part of the project, will make it possible for users to master the required basics as well as the ABCs of animation film in general as efficiently as possible, and receive training to be able to acquire long-lasting skills and knowledge and pass them on to other end users.

The project will be presented by **Kolja Saksida** and **Matija Šturm** of the **ZVVIKS** production company, who have developed the animation making software and online platform as educational tools in collaboration with French partner John Barrier of **La Managerie** production company.

ZVVIKS is a production company focusing on the development and realisation of auteur animation films and the implementation of cultural education and educational programmes relating to stop-motion animation. In carrying out their projects, they collaborate with numerous artists and co-producers, providing them with the necessary support in all stages of the production process. In the field of animation, they organise

lovanju s številnimi ustvarjalci in koproducenti, ki jim zagotavlja produkcijsko podporo na vseh stopnjah procesa. Na področju animiranega filma pripravlja delavnice, predavanja, razstave ter predstavitve projektov in programov, ki so namenjeni najširšim skupinam uporabnikov in zainteresiranih javnosti.

OKROGLA MIZA: VISOKOŠOLSKO IZOBRAŽEVANJE NA PODROČJU FILMA IN AV DEJAVNOSTI V SLOVENIJI

(četrtek, 11. september, 15.15-16.45, Zelena dvorana)

O presežkih študijskega ustvarjanja, razvojnih možnosti in potencialih za sodelovanje na področju **visokošolskega avdiovizualnega izobraževanja** se bodo pogovarjali predstavniki slovenskih visokošolskih ustanov za poklice s področja gibljivih slik – Akademije za gledališče, radio, film in televizijo UL, Visoke šole za umetnost UNG, Inštituta in akademije za multimedije, Akademije za vizualne umetnosti, Fakultete za elektrotehniko UL ter Fakultete za elektrotehniko, računalništvo in informatiko UM.

Moderator: **Miran Zupanič**, Akademija za gledališče, radio, film in televizijo UL

STROKOVNI SEMINAR IN SVETOVANJE: GLASBA ZA FILM – DEMISTIFIKACIJA GLASBENIH PRAVIC V AVDIOVIZUALNIH DELIH

(petek, 12. september, 11.00-13.00, Zelena dvorana)

Dogodek bo potekal v angleškem jeziku.

V sodelovanju z **Zavodom za uveljavljanje pravic avtorjev, izvajalcev in producentov avdiovizualnih del Slovenije (AIPA)**.

Glasbene pravice v filmu so nedvomno področje, ki pogosto ustvarja zmedo, ne glede na to, ali se z njimi ukvarja izkušen producent ali začetnik. Zato je namen interaktivnega strokovnega seminarja pod vodstvom

workshops, lectures, exhibitions and presentations of projects and programmes, intended for the broadest possible range of user groups and interested public.

ROUND TABLE: HIGHER EDUCATION IN THE FIELD OF FILM AND AUDIOVISUAL ACTIVITIES IN SLOVENIA

(Thursday, 11 September, 3.15 pm-4.45 pm, Green Hall)

Students' achievements, development possibilities and potentials for cooperation in the field of **higher education for professions involving motion pictures** will be presented and discussed by the representatives of Slovenian higher education institutions – the Academy of Theatre, Radio, Film and Television of the University of Ljubljana, the School of Arts of the University of Nova Gorica, the Academy for Visual Arts, the Faculty of Electrical Engineering of the University of Ljubljana, the Faculty of Electrical Engineering and Computer Science of the University of Maribor.

Moderated by: **Miran Zupanič**, Academy of Theatre, Radio, Film and Television of the University of Ljubljana

SEMINAR AND CONSULTING: MUSIC IN FILM – DEMYSTIFICATION OF MUSIC RIGHTS IN AUDIOVISUAL WORKS

(Friday, 12 September, 11 am-1 pm, Green Hall)

The event will be held in English.

In cooperation with the **Institute of Authors, Performers and Producers of Audiovisual Works of Slovenia (AIPA)**.

Music rights in film are often seen as problematic and confusing, no matter if the producer is long established or relatively new to the world of filmmaking. Therefore the goal of this interactive seminar with **Laurence Kaye**, a renowned international expert, is to demystify

priznanega mednarodnega strokovnjaka **Laurencea Kaya** demistificirati najpogostejše dileme in težave, s katerimi se soočajo avdiovizualni ustvarjalci pri uporabi glasbe v svojih delih.

Na seminarju bodo podrobno obravnavani tako pravni kot ustvarjalni vidiki licenciranja glasbe kot tudi pomen časovnega in proračunskega načrtovanja. Orisano bo zapleteno področje sinhronizacijskih pravic ter razložene razlike med izdajateljskimi in fonogramskimi pravicami. Poleg licenciranja, pravic in producentovega naročanja ter kreativnih odločitev bo govor tudi o dodatnem oglaševanju in promocijski prednosti, ki ju lahko glasba zagotavlja filmu. Prav tako bo razloženo, kako pomembno in dolgoročno koristno je za produkcijska podjetja, da so glasbene pravice v njihovi lasti, ter kako jim lahko to morda zagotovi povsem nov vir prihodka.

Laurence Kaye bo ponudil tudi odgovore na vsa specifična vprašanja v zvezi s preteklimi, sedanjimi in prihodnjimi projekti zainteresiranih slovenskih producentov v okviru **individualnih svetovanj** (ob predhodni prijavi).

Laurence Kaye (Velika Britanija) ima dolgoletne izkušnje v glasbenem založništvu (Virgin Records, Polygram Island Music, Universal Music Publishing, Deep Recording Trust), kjer je večinoma na vodilnih položajih zastopal skladatelje in skladbe za film, televizijo in oglaševalsko industrijo ter nadzoroval področje licenciranja in filmske glasbe v Evropi. V okviru založbe Universal Music Publishing je zagotovil uporabo številnih skladb in glasbenih izdaj, vključno z albumi za serijo *Inspector Morse* – prvo uspešno prodajano glasbo za televizijo (več kot milijon albumov), ter poskrbel za produkcijo uspešnih albumov filmske glasbe, kot je na primer *Lock, Stock & Two Smoking Barrels*. Kaye je kot strokovnjak za glasbo med drugim sodeloval pri filmih, kot so *Notting Hill*, *Dnevnik Bridget Jones*, *Lom valov*, *Trainspotting* in *Dobrodošli v Sarajevu*, nekaterih najuspešnejših neodvisnih britanskih filmih, pa tudi pri oglasih, televizijskih serijah in računalniških igrah. Med

the dilemmas and problems experienced by audiovisual artists when using music in their works.

The seminar will focus on all the important legal and rights issues, highlighting the importance of scheduling and budgeting as well as contracting correctly for music, outlining the complex area of synchronization rights and spelling out the differences between publishing and master recording licenses.

In addition to the complex world of licensing and rights and producer's commissioning and creative choices, the seminar will focus on the additional marketing and promotional edge that music can bring to a film. Finally, the importance and long term benefits of production companies' endeavours to own rights in music themselves will be highlighted as well as how this can potentially provide a whole new income stream for producers.

Laurence Kaye will also offer in-depth **individual counselling** focusing on any specific questions relating to interested participants' past, present and future projects (pre-registration is required).

Laurence Kaye (Great Britain) has an extensive record company experience (Virgin Records, Polygram Island Music, Universal Music Publishing, Deep Recording Trust), mostly in senior roles representing writers and songs to the film, television and advertising industries and overseeing European licensing and soundtrack activities. At Universal Music Publishing, he was responsible for numerous music placements and record releases, including the million plus selling *Inspector Morse* albums – the first successful television tie-in soundtracks, and producing successful film soundtrack albums, such as *Lock, Stock & Two Smoking Barrels*. He has worked on projects as diverse as *Notting Hill*, *Bridget Jones' Diary*, *Breaking the Waves*, *Trainspotting*, *Welcome to Sarajevo* and many of the UK's most successful independent films, as well as commercials, television series and games. He has

vodilnimi režiserji in njihovimi producentskimi hišami, s katerimi je Kaye imel priložnost sodelovati, so Lars von Trier, Michael Winterbottom, Shane Meadows, Danny Boyle, Guy Richie, Niall Johnson in Marc Evans. Kot svetovalec številnih neodvisnih podjetij na področju glasbe, filmske produkcije in medijev Kaye redno organizira seminarje po vsem svetu. V zadnjem desetletju pa kot strokovnjak za glasbo predava na priznanem producentskem usposabljanju EAVE.

OKROGLA MIZA: FILMI V BOJU ZA MEDNARODNO POZORNOST

(petek, 12. september, 14.00-15.30, Zelena dvorana)
Dogodek bo potekal v angleškem jeziku.

V medijih velikokrat preberemo, da je naš najnovejši film doživel svetovno premiero na pomembnem mednarodnem filmskem festivalu. Okrogla miza, na kateri bodo sodelovali festivalski selektorji, bo razkrila priprave in prizadevanja, ki so potrebni, da se filmi uveljavijo v mednarodnem prostoru:

Katerim kriterijem ustreza uspešen »festivalski film«? Ali so določene teme bolj zaželeno od drugih? Kako se spreminjajo festivalski okusi? Katere so prednosti in pomanjkljivosti malih kinematografij?

Na ta vprašanje bodo poskusili odgovoriti **Nicola Falcinella** z beneškega Tedna kritike, **Boris Matić** z Zagrebskega filmskega festivala, **Tanja Miličić** s Puljskega filmskega festivala ter **Anna Maria Percavassi** in **Nicoletta Romeo** s Tržaškega filmskega festivala.

Pogovor bo vodila **Nerina T. Kocjančič** (Slovenski filmski center).

cooperated closely with leading film directors as varied as Lars von Trier, Michael Winterbottom, Shane Meadows, Danny Boyle, Guy Richie, Niall Johnson and Marc Evans as well as their production companies. He is providing consulting to a number of independent music, film production and media companies and regularly presents seminars around the world. For the past ten years Kaye has attended EAVE's producer workshops as their "music expert".

ROUND TABLE: FILMS COMPETING FOR INTERNATIONAL ATTENTION

(Friday, 12 September, 2 pm-3.30 pm, Green Hall)
The event will be held in English.

In the media we often read how one of the latest Slovenian films has had its world premiere at an important international film festival. Attended by festival selectors, the round table will reveal the preparations and efforts necessary to ensure the advancement of our films in the international environment.

Which are the criteria a successful "festival film" has to meet? Are any topics favoured over others? How do festival tastes change? Which are the advantages and disadvantages of small film industries?

Nicola Falcinella from the Venice Critics' Week, **Boris Matić** from the Zagreb Film Festival, **Tanja Miličić** from the Pula Film Festival, and **Anna Maria Percavassi** and **Nicoletta Romeo** from the Trieste Film Festival will attempt to answer these questions.

The discussion will be moderated by **Nerina T. Kocjančič** (Slovenian Film Centre).

PREDSTAVITEV MEDREGIJSKEGA SODELOVANJA S HRVAŠKO IN FURLANIJO - JULIJSKO KRAJINO. PRIMERI USPEŠNIH KOPRODUKCIJ.

(sobota, 13. september, 10.00-14.00, Zelena dvorana)

Dogodek bo potekal v angleškem jeziku.

Predstavniki Slovenskega filmskega centra, Hrvaškega avdiovizualnega centra in Avdiovizualnega sklada Furlanije - Julijske krajine bodo predstavili dosedanje plodno medregijsko sodelovanje in na njem temelječo **ново pobudo RE-ACT (REgional Audiovisual Cooperation and Training)**, ki bo v prihodnosti ponujala kakovostne programe usposabljanja za avdiovizualne ustvarjalce ter finančno podporo za razvoj mednarodnih koprodukcij. V drugem delu bodo predstavljene **študije primerov uspešnih filmskih koprodukcij** med Slovenijo, Hrvaško in Furlanijo - Julijsko krajino.

ZAKLJUČEK SEMINARJA MAD ABOUT FILM

(sobota, 13. september, 17.00-18.00, Zelena dvorana)

Med 10. in 13. septembrom se bo na Festivalu slovenskega filma odvijal filmski seminar Mad About Film, ki je namenjen predvsem mladostnikom med 15. in 18. letom. V sodelovanju s primorskimi srednjimi šolami so za zaključeno skupino dijakov, ki jih zanima film, na festivalu omogočeni ogledi filmov ter pripravljena filmska predavanja in delavnice, kjer se bodo lahko ustvarjalno preizkusili na različnih filmskih področjih – snemanju, filmski kritiki in pripravi *podcasta*. Mentorji in udeleženci seminarja bodo ob njegovem zaključku predstavili rezultate in svoje vtise.

Program pripravlja partner festivala, **Zavod za uveljavljanje vizualne kulture Vizo**, ki izvaja kulturne in vzgojno-izobraževalne dejavnosti na področju filma in drugih vizualnih medijev v Sloveniji. Vizo pripravlja kakovostne filmske vsebine za vrtnice, šole, kine, knjižnice, festivale in druge zainteresirane organizacije, vse pa ustrezno pospremi z vzgojno-izobraževalnim spremljevalnim programom filmske vzgoje.

PRESENTATION OF TRANSREGIONAL COOPERATION WITH CROATIA AND FRIULI VENEZIA GIULIA. CASE STUDIES OF SUCCESSFUL CO-PRODUCTION PROJECTS

(Saturday, 13 September, 10 am-2 pm, Green Hall)

The event will be held in English.

Representatives of the Slovenian Film Centre, the Croatian Audiovisual Centre and the Audiovisual fund of Friuli Venezia Giulia will present the outcomes of previous successful cooperation as well as the **new joint initiative RE-ACT (REgional Audiovisual Cooperation and Training)**, which will provide training programmes for audiovisual professionals and a funding scheme for the development of international co-productions. In the second part, **case studies of successful co-productions** between Slovenia, Croatia and Friuli Venezia Giulia will be presented.

CLOSING OF THE MAD ABOUT FILM SEMINAR

(Saturday, 13 September, 5 pm-6 pm, Green Hall)

Mad About Film, a film seminar for teenagers between 15 and 18, will be held between 10 and 13 September as part of the Festival of Slovenian Film. In cooperation with secondary schools from Primorska, a group of students interested in film will be able to attend film lectures, watch festival screenings, and attend workshops to test their creativity in various fields – shooting, film reviews, podcast recording. The results and impressions will be presented at the end of the seminar by its mentors and participants.

The project is organised by festival partner **Vizo Institute for Promotion of Visual Culture**, an institution running cultural and educational activities relating to film and other visual media in Slovenia. Vizo produces quality film programmes for kindergartens, schools, cinemas, libraries, festivals and other interested organisations, complementing them with additional educational materials.

Avtonomni filmski pristan v Prostoru za sodobno umetnost Monfort

Autonomous Haven for Film in Contemporary Art Space Monfort

MONFORT, PIRAN

11.–13. September

Letošnja edicija Festivala slovenskega filma uvaja osvežujočo novost v obliki spremljevalnega filmskega programa, ki se bo le lučaj od Avditorija odvil v razstavišču Monfort ob promenadi med Portorožom in Bernardinom. Ob bok uradnemu sporedu in izbranim projekcijam bo v nekdanjem skladišču soli tako postavljen pester nabor filmov iz sodobne domače produkcije, ki so letos sicer zdrsnili skozi selektorsko rešeto, a jih nikakor ne gre tako zlahka odmisлити. Mnenja smo, da si živahna in raznolika slovenska filmska bera upravičeno zasluži svoj prostor pod festivalskim soncem, tega pa tokrat neizključujoče in avtonomno odpiramo ter hkrati ponujamo filmom, občinstvu in avtorjem priložnost izmenjave pogledov in sproščene obmorskega druženja.

Poleg izčrpnega pregleda široke slovenske odvisne in neodvisne produkcije bodo posebno pozornost terjali tudi ekskluzivni dnevni poudarki z gosti in gostujočimi programi, s katerimi bomo dodatno obeležili dogajanje v Monfortu. Tako bomo v četrtek, 11. septembra, skupaj s **Podoba-glasbo** pod drobnogled vzeli videospotovski aspekt skupine **Laibach**, petek bo posvečen jubilejnemu 10. letu **Grossmannovega festivala fantastičnega filma in vina** ter kratkemu žanrskemu filmu domačih avtorjev, sobota pa bo v znamenju lanskega dobitnika vesne za posebne dosežke, krške **Luksuz produkcije**, in jagodnega izbora venomer družbeno angažiranih dokumentarcev z **Luksuz delavnic**.

MONFORT, PIRAN

11.–13. September

This year's edition of the Festival of Slovenian Film is introducing a fresh addition to the film programme, taking place just a stone's throw from Avditorij in the Monfort exhibition venue on the promenade between Portorož and Bernardin. Juxtaposed with the official programme and selected films, a wide array of new Slovenian films will be shown in a former salt storage facility. Although these films have failed to make the official selection, they are by no means to be shrugged off. It is our belief that the lively and versatile crop of Slovenian films is entitled to its place in the festival sun, and now we are providing just that, in a non-discriminatory and autonomous fashion, giving films, the audience and filmmakers a chance for an exchange of views in a relaxed seaside setting.

In addition to a thorough insight into Slovenian publicly funded and independent production, special attention will be paid to exclusive daily accents with guests and visiting programmes as an addition to what goes on in Monfort. On Thursday, 11 September, we are focusing on **Laibach's** music videos in collaboration with **Podoba-glasba** online magazine, Friday is dedicated to the 10th anniversary of the **Grossman Fantastic Film and Wine Festival** along with a short genre film made by Slovenian authors, and Saturday is reserved for last year's winner of the Vesna award for special achievements, the Krško-based **Luksuz produkcija**, and its "best of" of ever socially engaged documentaries made in **Luksuz workshops**.

Nasvidenje, Piran! Goodbye, Piran!

V času Slovenskega filmskega festivala bo v Beli dvorani Avditorija Portorož razstava fotografij in kratkega dokumentarnega filma z naslovom NASVIDENJE, PIRAN, ki napoveduje multimedijško razstavo projekta Piran v filmu v Mestni galeriji Piran v letošnjem oktobru.

Avtorji razstave Nasvidenje, Piran!:

Kristina Ravnikar (idejni vodja)

Primož Lukežič

Lev Predan Kowarski

Kaja Brezočnik

Predstavljene fotografije in kratki dokumentarec so nastali v letošnjem juniju v piranskih studiih Vibe.

Filmski studii v Piranu s svojo bogato zgodovino, lokacijo blizu morja in ostalinami v obliki zapuščenih scenografij, rekvizitov in kostumov predstavljajo zaklad, ki bi ga bilo greh potopiti v pozabo.

Ko človek danes vstopi v te prostore, ga nemudoma prežamejo z nekakšno oddaljeno nostalgijo. Spalnice, kjer v omarah rjuhe še vedno čakajo na nove goste, pisarna direktorja z masivno leseno mizo in trezorjem, ogromne kleti, kjer so nakopičeni brezštevilni kosci scenografij, in še dva ogromna zapuščena studia kar sami pripovedujejo svojo zgodbo. Ta neprecenljiv ambient smo želeli še zadnjič ovekovečiti in ga prikazati kot izredno pomemben del slovenske filmske zgodovine.

Fotografsko razstavo smo okrepili s krajšim dokumentarcem še živčih filmskih ustvarjalcev, ki so imeli v mladosti piranske studie za svoj drugi dom. Namen posnetkov ni zgolj dokumentaren, temveč bolj kot neke vrste predaja spominov, anekdot in zgodb s sne-manj. Utrip studiev, kakršen je bil, ko so bili na vrhuncu svoje ustvarjalnosti.

During the Festival of Slovenian Film, the White Hall of Avditorij Portorož will provide the setting for a photography exhibition and short documentary GOODBYE, PIRAN, to announce a multimedia exhibition of the project *Piran in Film* in the Town Gallery Piran later in October.

Authors of the exhibition Goodbye, Piran!:

Kristina Ravnikar (concept)

Primož Lukežič

Lev Predan Kowarski

Kaja Brezočnik

The displayed photographs and the short documentary were made in Viba studios, Piran in June 2014.

With their long history, seaside location and relicts in the form of abandoned scenic elements, props and costumes, film studios in Piran are a treasure, such that it would be a sin to allow for it to sink into oblivion.

As you enter these premises today, you are instantly overwhelmed by a distant nostalgia. Bedrooms with sheets still waiting in closets for new guests to arrive, a director's office with solid wooden table and a safe, huge basements with piles of countless pieces of set designs, and two gigantic abandoned studios to top it all – these rooms need no help telling their stories. We wanted to capture this invaluable space on camera one last time, give it its rightful place as a vital part of the Slovenian film history.

The photography exhibition is complemented by a short documentary featuring filmmakers who, in their younger years, deemed the Piran studios their second home. But more than to document, its purpose is to pass on the memories, anecdotes and stories from film sets. The pulse of the studios in their creative heyday.



Da vse te zgodbe in vonji po nekdanjih časih ne bi šli v pozabo, je avtorska skupina še zadnjič vstopila v nekdanji atelje, ga (po)doživljala s svojim pogledom in občutenjem ter ga poskusila prikazati kot izredno pomemben del slovenske filmske zgodovine. Fotografska razstava je okrepjena s krajšim dokumentarcem Kristine Ravnikar o spominih nekaterih filmskih ustvarjalcev, ki so imeli v mladosti piranske studie za svoj drugi dom. Gre za vračanje v obdobje polnega filmskega utripa in za njihovo današnje občutenje takratnega časa. Projekt in razstavi Piran v filmu in Nasvidenje, Piran! nastajajo v produkciji Obalnih galerij Piran s sodelovanjem Festivala slovenskega filma, Kinoteke in RTV Slovenije ter s podporo Splošne plovbe Portorož. Dokumentarni film je nastal s podporo produkcije Sever&Sever in Restarta.

Fotografi:

Kaja Brezočnik

Je študentka Akademije za likovno umetnost in oblikovanje, smer vizualne komunikacije. Od leta 2008 je neskončno zaljubljena v fotografijo, s katero se od leta 2010 intenzivno ukvarja. Sodelovala je pri več fotografskih razstavah, projektih in natečajih ter bila za svoja dela večkrat nagrajena.

Lev Predan Kowarski

Lev Predan Kowarski je študent zadnjega letnika oddelka za kamero na Nacionalni filmski akademiji v Lodžu na Poljskem. Kot direktor fotografije je posnel že

To prevent all these stories and scents of the old days slipping into oblivion, the group of authors entered the former atelier for the last time, experienced it through their senses, and tried to give it its rightful place as a vital part of the Slovenian film history.

The photography exhibition is complemented by a short documentary directed by Kristina Ravnikar, showing memories of filmmakers who, in their younger years, deemed the Piran studios their second home. It is their return to the era permeated by film and their current experience of the past.

The project and exhibitions *Piran in Film* and *Goodbye, Piran!* are produced by Piran Coastal Galleries in collaboration with the Festival of Slovenian Film, the Slovenian Cinematheque, and RTV Slovenia, and supported by Splošna plovba Portorož. The documentary film was realised with the support of Sever&Sever and Restart.

Photographers:

Kaja Brezočnik

Student of Visual Communications at the Academy of Fine Arts and Design. Photography has been an immense passion of hers since 2008, and a major occupation since 2010. She has taken part in various photo exhibitions, projects and contests, and received a number of awards.

Lev Predan Kowarski

Lev Predan Kowarski is a last year student of Cinematography at the Film School in Lodz, Poland. As a director of photography, he made several short fiction



več kratkih igranih in dokumentarnih filmov, v kino pa prihaja tudi njegov celovečerni prvenec *Pot v raj* v režiji Blaža Završnika.

Primož Lukežič

Primož Lukežič, absolvent fotografije, pri svojem delu išče optimalno razmerje med vsemi elementi na fotografiji z namenom doseganja želene naracije. Privlači ga inscenirana, cinematska fotografija, pri kateri se dotika predvsem tem, kot so melanholija, izoliranost subjekta v prostoru in odtujenost.

Kristina Ravnikar (režiserka in idejni vodja projekta)

Kristina Ravnikar se po študiju filma v Londonu ukvarja z različnimi filmskimi in video projekti – od snemanj do avtorskih zasnov. Nekaj let je sodelovala s sarajevskim festivalom, kjer se je kasneje udeležila tudi Talent Campusa. Svojo zavezanost filmu trenutno razvija na področju videa in dokumentarnega filma.



and documentary films. His feature debut *Sailing to Paradise*, directed by Blaž Završnik, is set for its theatrical release.

Primož Lukežič

Primož Lukežič, who is completing his Photography studies, always seeks a perfect balance between all elements in a photograph to achieve the desired narrative. He is attracted by staged, cinematic photography, where he explores subjects such as melancholy, the isolation of an object in space, and alienation.

Kristina Ravnikar (direction and concept development)

After studying film in London, Kristina Ravnikar is now working on various film and video projects, from shooting to concept development. For several years she worked with the Sarajevo festival, where she also took part in the Talent Campus. She is currently enhancing her commitment to film in the fields of video and documentary film.

SonoLog

Slovenija, 2011, HD, barvni/colour, 52' v zanki/loop projection

Režija, scenarij, fotografija, montaža/Direction, Script, Cinematography, Editing Hanna Slak

Korekcija slike, grafika, dodatna kamera, tehnična podpora/Image Correction, Graphic Design, Additional Camera, Technical Support Luka Umek

Glasba in zvok/Music and Sound Hanna Preuss (iz sonoričnih predstav Sence.Misli.Risbe.Takt in Nohsono)

Dodatni zvočni posnetki na terenu/Additional Field Sound Recordings Markus Krohn

Obdelava zvoka/Sound Processing Peter Žerovnik

Produkcija/Production Hanna's – atelje sonoričnih umetnosti

Koprodukcija/Co-production RTV Slovenija

Hanna Slak v eksperimentalnem filmu **SonoLog** spremlja zvočno umetnico Hanno Preuss, uprizaritev njene predstave sonoričnega gledališča pred japonsko publiko in gostovanje ustvarjalcev tradicionalnega japonskega gledališča No v njenem projektu pred ljubljanskimi gledalci. To je film o dveh gledališčih, dveh praksah, zakodiranih v različnih zgodovinah, kulturah in jezikih s popolnoma nasprotnih koncev sveta. Film o interakciji med gledališčema, iskanju skupnega jezika, vsem razumljivega, večnega, jezika naše kolektivne podzavesti. Film, ki ga bolj kot dramatična naracija zanima enkratnost trenutka in atmosfera – kot to velja za gledališče No, ki ga bolj kakor zunanja dinamika dogodkov zanima notranja dinamika čustvovanja in psihe – kar velja za sonorično gledališče.

SonoLog je lirična impresija, estetski in filozofski razmislek – o srečanju dveh gledališč in o ljudeh, ki ti gledališči živijo. To je film, ki želi biti del tega srečanja.

In her experimental documentary **SonoLog**, Hanna Slak accompanies sound artist Hanna Preuss on her journey to Japan, where she stages a Sonorous performance in front of the Japanese audience, and then documents the visiting performance of the traditional Japanese Noh theatre before the people of Ljubljana. SonoLog conveys the impressions of two theatres, two practices coded in different histories, cultures and languages from the opposite parts of the world. The film delves into the interaction between the two distinctive stage arts and their search for a common language understood by all, the eternal language of the collective subconscious. It focuses not on dramatic narration but rather the unique nature of the moment and its atmosphere – much like the theatre Noh; not on external dynamics of events but rather the internal dynamics of emotions and sensibility – much like the Sonorous theatre.

SonoLog is a lyrical impression, an aesthetic and philosophical contemplation on the meeting of two very different theatres and the people who dedicate their lives to each respective art. It is a film that desires to be part of this meeting.

Hanna Slak
SonoLog
10.–14. 9. 2014
Avditorij Portorož



Kantata na besede in podobe »Žeja«

Thirst: Cantata of the Spoken and the Seen

Hana Preuss

Kantata na besede in podobe »Žeja«/

Thirst: Cantata of the Spoken and the Seen

10.–30. 9. 2014

Galerija Meduza 2/Meduza 2 Gallery

Piran, Cankarjevo nabrežje 7, T: 05 6730660

Odperto od torka do nedelje/Opening hours:

11.00–18.00



Instalacijo *Kantata na besede in podobe* v Galeriji Meduza 2 v Piranu je umetnica opisala kot *site-specific* umetnino, ki nagovori vsakogar, ki zaide v bližino najmanjše med piranskimi galerijami.

Zvenenje privabi pogled mimoidočega v notranjost galerije, v globini ga preseneti valovanje zvokov in podob, v katere se vključuje njegova senca. To kar zveni in valovi, kar se upodablja v majhni galeriji, je ŽEJA: žeja po vodi, žeja kot hrepenenje, žeja v glasovih in interpretacijah umetnikov iz različnih kultur.

Kantato podpisujejo tudi oblikovalec luči Jaka Šimenc, tonski mojster Marko Trstenjak ter številni prinašalci besed in mimoidočih s svojimi odsevi.

Projekt je nastal v produkciji Hanna's ateljeja sonoričnih umetnosti v sodelovanju s Festivalom Ljubljana ter s podporo Mestne občine Ljubljana, Steklarne Rogaška d. o. o., Slovenskega filmskega centra, Festivala slovenskega filma in Obalnih galerij Piran leta 2014.

The opening of the exhibition is due to take place on 10 September 2014, at 5 pm.

Cantata of the Spoken and the Seen is a *site-specific* artwork that invites everyone passing by the smallest of Piran's galleries to take a deeper look within.

Casual visitors are invited to glance into the gallery's interior, where the sounds and images assume the very form of the onlooker's shadow. What sounds and flows, embodied in the tiny gallery, is THIRST: thirst for water, thirst as the primeval yearning, thirst expressed through the voices and interpretations of participants from various cultures. *Cantata* was created with the assistance of light designer Jaka Šimenc, sound technician Marko Trstenjak and numerous random participants who contributed their words and reflections.

Produced by Hanna's Atelier for Sonorous Arts in cooperation with the Ljubljana Festival, the City of Ljubljana, the Rogaška glassworks, the Slovenian Film Centre, the Festival of Slovenian Film and The Coastal Galleries of Piran, 2014.

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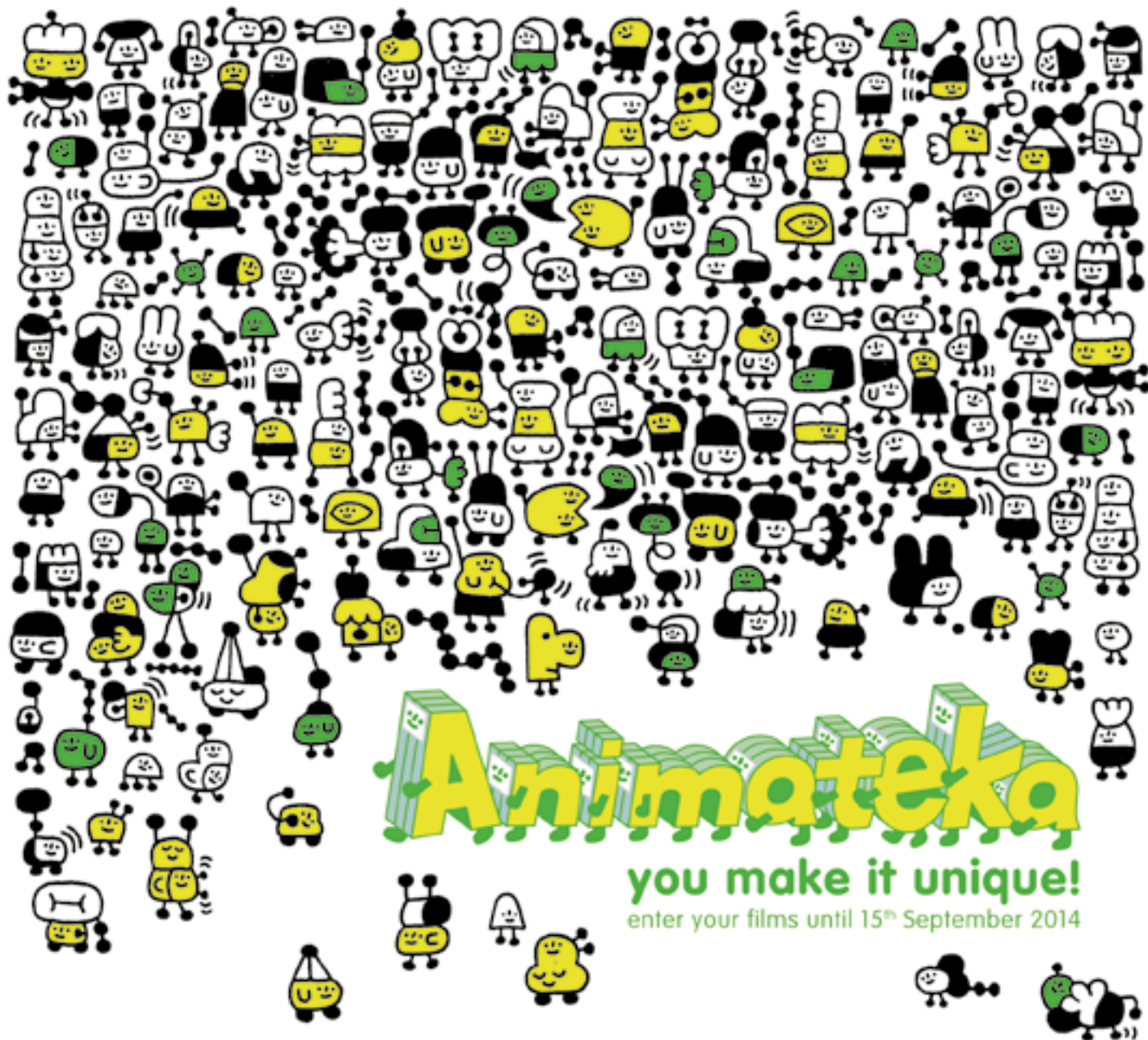
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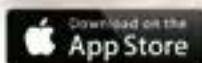
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*Integralna verzija in referenčna
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»Knjiga želi zadostiti dvema osnovnima namenoma: celovitosti in kompleksnosti. Prvi je celovitost: razvoj kinematografije na Slovenskem obravnava od njenih začetkov do danes. Drugi je kompleksnost: poudarek je na estetskem in idejnem pristopu, prav tako so obravnavani tudi drugi kinematografski vidiki (načini in oblike filmske produkcije, sprejem pri kritiki in občinstvu) ter institucionalne in zakonske ureditve kinematografije.«



Marcel Štefančič, jr.: MAŠKARADA

*Strašne fantazije
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(1948–1990)*

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»Slovenski socialistični filmi so rasli iz filmov – tujih filmov, kapitalističnih filmov, holivudskih filmov. Se več, slovenski filmi so bili pravi Babilon tujih, kapitalističnih, holivudskih filmov. In tale knjiga skuša pokazati prav to – kako se je v slovenskih socialističnih filmih zrcalila svetovna zgodovina filma in kako je svetovna zgodovina filma podžigala strašne fantazije slovenskega filma.«

Matevž Rudolf: KO BESEDA PODOBO NAJDE

*Slovenska literatura in film
v teoriji in praksi (1984–2012)*

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»Skoraj tretjina slovenskih celovečernih filmov je nastala na podlagi literarnih del. Ti filmi so bili zaradi različnih razlogov vselej predmet številnih polemik, kljub temu da je slovenska kinematografija prav s pomočjo domače književnosti dosegla nekaj svojih vrhuncev. Avtor v knjigi podrobneje raziskuje razmerja med slovensko literaturo in filmom po letu 1983, ki še niso bila predmet sistematične obravnave.«

Radovan Čok: KAKO UJETI GIBLJIVE PODOBE

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Filmska videomontaža*

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»Čok v tej knjigi kompetentno spregovori o temeljnih vizualne kulture, o filmski in elektronski tehniki snemanja in montaže, njihovih metodah in načinih uporabe, vse to pa v luči namena, da bo ustvarjalec gibljivih podob – bodisi ljubitelj ali profesionalca, ta meja se po svetu in pri nas vse bolj zabrisuje – izvelkel največji možni ustvarjalni učinek ter gledalcu ponudil polnovreden in umetniško prepričljivo vizualen izdelek.«

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