

**2015**  
**LETO, KO PRAZNUJEMO 20. LETNICO**  
**CELEBRATING THE 20TH ANNIVERSARY**

## KLJUČNI DOGODKI V JUBILEJNEM LETU

### v Sloveniji:

predstavitve digitalizirane in restavrirane kopije dveh slovenskih klasik: **Krizno obdobje** (1981, Franci Slak) in **Sedmina** (1969, Matjaž Klopčič)

1. filmski dan

2. noč kratkih filmov

### po svetu:

izpostavljeni vsebinski sklopi na mednarodnih filmskih festivalih Trst (it), Curtas Vila do Conde (pt), Sarajevo (ba), Let's CEE (at), Cottbus (de), Arras (fr)

posebni dnevi v Beogradu (rs), na Reki (hr), v Berlinu (de)

## KEY EVENTS IN THE ANNIVERSARY YEAR

### in Slovenia:

presentations of the digitised and restored copies of two Slovenian classics: **The Time of Crisis** (1981, Franci Slak) and **Funeral Feast** (1969, Matjaž Klopčič)

the 1<sup>st</sup> Film Day

the 2<sup>nd</sup> Short Film Night

### around the world:

special contents at the international film festivals in Trieste (it), Curtas Vila do Conde (pt), Sarajevo (ba), Let's CEE (at), Cottbus (de) and Arras (fr)

special days in Belgrade (sr), Rijeka (hr) and Berlin (de)





### Italija

## Slovenski dan na 26. tržaškem filmskem festivalu (16.-22. januar)

Slovenski dan je bil v sredo, 21. januarja, napovedal pa ga je že torkov film *Živeti kamen* (2014, Jurij Gruden). Najprej je bila v tekmovalnem programu premiera prvenca *Drevo* (2014, Sonja Prosenc), ki je festivalsko pot začel julija v Karlovih Varih, potoval od Nizozemske, Nemčije, tja do Indije. Sledil je sonorični performans *Pavana za Antigono* Badjurove nagrajenke 2014, Hanne Preuss, v gledališču Miela. In za zaključek dokumentarni film *Kaj pa Mojca* (2014, Urša Menart), ki prek raziskovanja vloge žensk v slovenskem filmu in v filmskih klasikah išče spremembe položaja žensk v družbi.

V programu žanrskih presenečenj je bila prikazana še koprodukcija, posneta na lokacijah soške fronte, *Gozdovi so še vedno zeleni* (2014, Marko Naberšnik, at/si), v tekmovalnem programu pa *Barbari* (2014, Ivan Ikić, sr/si) in *Kosec* (2014, Zvonimir Jurić, hr/si). Za tekmovalni program je bilo izbranih devet filmov – in kar pri treh je zapisana Slovenija!

V sklopu festivala je že peto leto potekala koprodukcijska tržnica *When East Meets West*, na kateri se producenti iz Italije in JV Evrope vsako leto srečajo z ustvarjalci iz tretje regije: prvič je bila to Španija, potem Francija, skandinavske države, nemško govoreče države, Benelux. Tokrat so bile na vrsti angleško govoreče države: Velika Britanija, Irska, ZDA in Ka-

### Italy

## Slovenian Day at the 26<sup>th</sup> Trieste Film Festival (16-22 January)

Slovenian Day took place on Wednesday, 21 January, but had been announced already on Tuesday with the screening of the film *Living Stone* (2014, Jurij Gruden). The premiere of the debut *The Tree* (2014, Sonja Prosenc), which had begun its tour of the festivals in July in Karlovy Vary and then journeyed from the Netherlands, Germany, and all the way to India, took place in the competition programme. Afterwards the sonorous performance *Pavane for Antigone* by the 2014 Badjura Award winner Hanna Preuss was staged at the Miela theatre. In conclusion the documentary film *What about Mojca* (2014, Urša Menart) explored the role of women in the Slovenian film and in the film classics in order to shed light on the changing position of women in the society.

In the programme featuring a collection of genre surprises the co-production *The Woods Are Still Green* (2014, Marko Naberšnik, at/si), filmed on the locations of the Isonzo Front, was also screened; while the competition programme included two co-productions: *Barbarians* (2014, Ivan Ikić, sr/si) and *The Reaper* (2014, Zvonimir Jurić, hr/si). Nine films had been selected for the competition programme, and Slovenia took part in as many as three of them!

In the context of the festival, the co-production market *When East Meets West* took place for the fifth year in a row. Here the producers from Italy and South-East Europe meet the filmmakers from a third region every year: first Spain, then France, the Scandinavian countries, the German-speaking countries,





and Benelux. This time it was the English-speaking countries' turn: Great Britain, Ireland, United States and Canada. 22 projects were selected out of 285 applicants, among them also the Slovenian feature film project *Good Day for Work* (Martin Turk; debut *Feed Me With Your Words*, 2012); the script development for this project has been supported by the Slovenian Film Centre.

nada. Med 285 prijavljenimi so izbrali 22 projektov, med njimi tudi slovenskega – za celovečerni film *Dober dan za delo* (Martin Turk, prvenec *Nahrani me z besedami*, 2012), katerega razvoj scenarija je podprl Slovenski filmski center.



#### IN MEMORIAM

##### **Annamaria Percavassi, festival director**

On 2 January 2016 we bid farewell to the smiling, energetic and witty film enthusiast, a great friend of the Slovenian as well as former Yugoslav and Eastern European film in general. In the 1960s she was among the initiators of the La Cappella Underground centre. Later she was also one of the founders of the event initially named the Alpe Adria Festival, which has developed into the Trieste FF, the first and still the most important film event in Trieste. This festival finally allowed her city to assume the role of an important window into the world. Percavassi was a permanent guest of the Festival of Slovenian Film in Portorož. It was she and the whole circle of La Cappella Underground associates who had the ability to raise the iron curtain in the most critical years, even before the fall of the Berlin Wall. They understood that many interesting developments which the West should be aware of were underway in the East, and that it was appropriate for the city by the border to take the responsibility for presenting these developments.

#### IN MEMORIAM

##### **Annamaria Percavassi, direktorica festivala**

2. januarja 2016 se je od nas poslovila nasmejana, energična, tudi hudomušna filmska navdušenka, velika prijateljica slovenskega, prav tako nekdanjega jugoslovanskega in sploh vzhodnoevropskega filma. V 1960-ih je že bila med pobudniki Cappelle Underground, kasneje pa prireditve, ki se je na začetku imenovala Alpe Adria Festival in nato postala Tržaški filmski festival, prva in še danes najpomembnejša filmska prireditve v Trstu, ki je naposled omogočila njenemu mestu, da si je prisvojil vlogo pomembnega okna v svet. Annamaria je bila stalna gostja Festivala slovenskega filma v Portorožu. Ravno njej in celotnemu krogu sodelavcev Cappelle Underground gre priznanje, da so v ključnih letih, še pred padcem berlinskega zidu, znali dvigniti železno zaveso. Razumeli so, da se na vzhodu dogaja marsikaj zanimivega, o čemer mora vedeti tudi zahod, in da je prav, če odgovornost prevzame mesto ob meji.





**Slovenska kinoteka, Ljubljana**  
**Slovesna projekcija filma *Krizno obdobje***  
(1981, Franci Slak)

Po 30 letih, ko smo imeli v Sloveniji le 35-milimetrsko kopijo z nemškimi podnapisi, smo v nedeljo, 17. marca, predstavili digitalizirano in restavrirano filmsko kopijo Slakovega prvenca.

Del slovesnosti je bil pogovor z ustvarjalci te filmske mojstrovine, toplo sprejete tudi mednarodno, saj je bila uvrščena v sekcijo Forum Berlinale 1982.

Digitalizacijo je z udeležbo Slovenskega filmskega centra financiral Slovenski filmski arhiv pri Arhivu R Slovenije.

**Izola**  
**Slovenski film na 11. mednarodnem filmskem festivalu Kino Otok – Isola Cinema**  
(3.–7. junij)

Tudi svetovno vse bolj prepoznaven festival, katerega značilnost sta program težje dostopnih filmov oddaljenih držav in gostovanje svetovno znanih filmarjev, je obeležil 20-letnico Slovenskega filmskega centra. Glavni dogodek četrtega, 4. junija, je bila projekcija restavriranega in digitaliziranega celovečerca *Krizno obdobje*.

Mednarodno, predvsem mlajše, občinstvo je tako spoznalo Francija Slaka, edinega slovenskega režiserja, ki je bil 3-krat uvrščen na Berlinale – po *Kriznem obdobju* še s celovečercema *Eva* (program Panorama, 1984) in *Hudodelci* (tekmovalni program, 1988).

**Slovenian Cinematheque, Ljubljana**  
**Solemn screening of the film**  
***The Time of Crisis*** (1981, Franci Slak)

After thirty years of Slovenia only possessing a 35-millimetre copy with German subtitles, on Sunday, 17 March, a digitised and restored film copy of Slak's first film was presented.

The solemn event included a discussion with the makers of this film masterpiece, which had also received a warm international welcome (it qualified for the 1982 Berlinale Forum).

The digitalisation was financed by the Slovenian Film Archive with the participation of the Slovenian Film Centre.

**Izola**  
**Slovenian film at the 11<sup>th</sup> international film festival Kino Otok – Isola Cinema**  
(3–7 June)

The festival in Izola (si), increasingly recognised worldwide and featuring a characteristic programme of the less-accessible films from remote countries as well as guest appearances of world-famous filmmakers, celebrated the 20<sup>th</sup> anniversary of the Slovenian Film Centre. On Thursday, 4 June, the main event was the screening of the restored and digitised feature *The Time of Crisis*.

The international and especially younger audience thus had the opportunity to meet Franci Slak, the only Slovenian director to qualify for the Berlinale as many as three times – after *The Time of Crisis* also with his features *Eva* (Panorama programme, 1984) and *The Felons* (competition programme, 1988).



### Portugal

## Focus on Slovenian shorts at the 23<sup>rd</sup> short film festival Vila do Conde (4–12 June)

One of the most important meeting points for the short filmmakers of all genres selected four Slovenian live-action shorts for the European Panorama programme. These films had already had their premieres at three of the most important film festivals: *Atorsion* (Stefan Arsenijevič, the Golden Bear Award, Berlin 2003; nominated for the Academy Award; it was shown again at this year's Berlinale at the celebration of the 10<sup>th</sup> anniversary of the Golden Bear Award for short films); *Heart Is a Piece of Meat* (Jan Cvitkovič, Venice 2004); *Child in Time* (Maja Weiss, Berlin 2005); and *Every Day Is Not the Same* (Martin Turk, Cannes 2008, the Quinzaine des Realisateurs programme).

The selected films were accompanied by the animated films *Chicory 'n' Coffee* (2008, Dušan Kastelic), winner of thirteen international awards and guest of almost all short and animated film festivals; and *Boles* (2013, Špela Čadež), which has received almost fifty international acknowledgements and is the first Slovenian animated film to qualify among the five nominees for the pan-European Award Cartoon d'Or 2014.



### Portugalska

## Slovenski kratki film v fokusu 23. festivala kratkih filmov Vila do Conde (4.–12. junij)

Festival, eden najpomembnejših srečanj za ustvarjalce kratkih filmov vseh žanrov, je v program Evropska panorama uvrstil štiri slovenske kratke igrane filme, ki so svetovne premiere doživeli na treh najpomembnejših filmskih festivalih: *Atorzija* (Stefan Arsenijevič, Berlin 2003 – dobitnik zlatega medveda, nominiran za oskarja; ravno na letošnjem Berlinalu so ga ponovno prikazali, ker so obeležili 10-letnico zlatih medvedov za kratke filme), *Srce je kos mesa* (Jan Cvitkovič, Benetke 2004); *Child in Time* (Maja Weiss, Berlin 2005); *Vsak dan ni vsakdan* (Martin Turk, Cannes 2008, Quinzaine des Realisateurs).

Izbor sta dopolnila animirana filma *Čikorija an' kafe* (2008, Dušan Kastelic), dobitnik 13 mednarodnih nagrad, gost skoraj vseh festivalov kratkega in animiranega filma, ter *Boles* (2013, Špela Čadež), ki je prejel blizu 50 mednarodnih priznanj in bil prvi slovenski animirani film, uvrščen med 5 nominirancev za pan-evropsko nagrado Cartoon d'Or 2014.



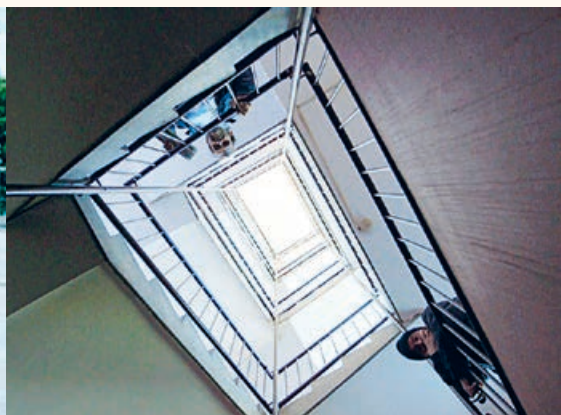




**Muzejska ploščad, Ljubljana**  
**Filmski dan (19. junij)**

Osrednji dogodek prvega filmskega dne je bila otvoritev fotografske razstave *Podoba mesta, podoba filma, podoba v srcu*. Sprehod po filmskih lokacijah slovenske prestolnice s podobami, ki so za vedno zaznamovale filmsko pokrajino, je predstavil predvsem slovenske filmske klasike, kot so *Vesna* (1953, František Čap), *Ne čakaj na maj* (1957, František Čap), *Ples v dežju* (1961, Boštjan Hladnik), in nekaj utrinkov iz filmov Matjaža Klopčiča, ki je svoj pečat pustil v vseh obdobjih slovenskega filma, npr. *Na papirnatih avionih* (1967), *Cvetje v jeseni* (1973), *Ljubljana je ljubljena* (2005).

Del spremljevalnega programa so bile tudi filmske delavnice (animacija, maska, kostumografija ...) za najmlajše, saj želi prireditev prerasti v tradicionalno druženje ustvarjalcev in gledalcev slovenskega filma.



**Museum Square, Ljubljana**  
**Film Day (19 June)**

The opening of the photography exhibition *Image of the City, Image of Film, Image in the Heart* was the central event of the 1<sup>st</sup> Film Day. An overview of the film locations of the Slovenian capital with the images that have forever marked the film landscape presented especially the Slovenian film classics, for example the films *Vesna* (1953, František Čap); *Don't Whisper* (1957, František Čap); and *Dance in the Rain* (1961, Boštjan Hladnik); as well as a few scenes from the films by Matjaž Klopčič, who has left his mark on all the periods of the Slovenian film, e.g. *On Wings of Paper* (1967), *Blossoms in Autumn* (1973), and *Ljubljana the Beloved* (2005).

Film workshops (animation, makeup, costume design, etc.) for children represented an important part of the 1<sup>st</sup> Film Day, as it is one of the ambitions of this event to grow into a traditional meeting of filmmakers and viewers of the Slovenian film.



**Bosna in Hercegovina**  
**Slovenski dan na 21. sarajevskem filmskem festivalu (12.-20. avgust)**

Slovenski dan, 18. avgust, je odprla manjšinska koprodukcija *Ti mene nosiš* (2015, Ivona Juka, hr/si/sr/me), zaznamovali pa sta ga svetovni premieri dokumentarca *Dom* (2015, Metod Pevec) v tekmovalnem programu in mladinskega filma *Utrip ljubezni* (2015, Boris Petkovič) v programu Teen Arena. Večer se je zaključil s slovensko obarvanim Cinelink sprejemom.

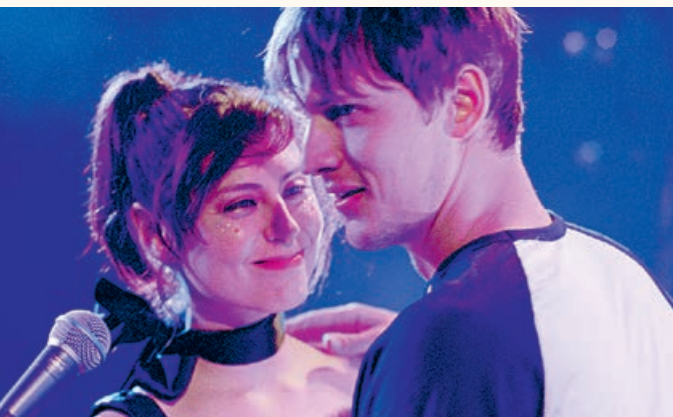
Na festivalu so sodelovali tudi trije mladi

**Bosnia and Herzegovina**  
**Slovenian Day at the 21<sup>st</sup> Sarajevo Film Festival (12-20 August)**

The Slovenian Day on 18 August was opened by the co-production feature *You Carry Me* (2015, Ivona Juka, hr/si/sr/me); while the main events were the world premieres of the documentary *Home* (2015, Metod Pevec) in the competition programme and youth film *The Beat of Love* (2015, Boris Petkovič) in the Teen Arena programme. The evening concluded with the Cinelink reception, characterised by the Slovenian participation.

Three young Slovenian filmmakers, selected for





the Talent Campus 2015, took part in the Festival as well: producer **Barbara Daljavec**, film critic **Ana Šturm** and director of photography **Lev Predan Kowarski**.

The history of the participation of Slovenian films at the Sarajevo FF has been extensive, diverse and full of surprises. Films by the director Damjan Kozole are the most regular guests of this festival until now, either with world premieres (*Stereotype*, 1997; *Slovenian Girl*, 2009) or with screenings after successful beginnings elsewhere (*Spare Parts* after the premiere in Berlin, 2003, Jury Award; *Labour Equals Freedom* after the premiere in Locarno, 2005, Heart of Sarajevo for Best Actor). *Short Circuits* (Janez Lapajne, 2007) and debuts *We've Never Been to Venice* (Blaž Kutin, 2008) and *A Trip* (Nejc Gazvoda, 2011) had their world premieres in Sarajevo as well. Maja Weiss has been presented in Sarajevo with the largest number of film formats: in 1999 she appeared with her short film *Adrian* (special award by the jury of critics) and documentary *The Road of Brotherhood and Unity*; in 2002, after the premiere in Berlin, with her first feature *Guardian of the Frontier*; and in 2011 and 2012 with the documentaries *Where Has the Working Class Gone?* and *Boy, Intimate of Death 2* in the competition programme.

Sarajevo has also welcomed Slovenian short films with open arms: *Good Luck Nedim* (Marko Šantić, 2006, winner of the competition section of short films and recipient of the UIP, which also implies a direct nomination for the EFA); *Hole* (Marko Šantić, 2007, special acknowledgement); and *I Know* (Jan Cvitkovič, 2008, special award).

Minority co-productions are also regularly presented here. The first one after the attainment of Slovenian independence was *No Man's Land* (Danis Tanović, 2001, Heart of Sarajevo Award for Best Feature Film), winner of the Academy Award for Best Foreign Language Film in 2002. As many as two Slovenian co-productions took part in the competition programme of feature films in 2015: *Our Everyday Life* (Ines Tanović, ba/hr/si, wp 19 August); and *The High Sun* (Dalibor Matanić, sr/hr/si, wp in Cannes).

ustvarjalci iz Slovenije, izbrani za Talent Campus 2015: producentka **Barbara Daljavec**, filmska kritičarka **Ana Šturm** in direktor fotografije **Lev Predan Kowarski**.

Zgodovina sodelovanja slovenskih filmov na Sarajevskem filmskem festivalu je dolga, pestra in polna presenečenj. Doslej najbolj redni gostje so bili filmi režiserja Damjana Kozoleta, bodisi s svetovno premiero (*Stereotip*, 1997; *Slovenka*, 2009) bodisi po uspešnih začetkih drugje (*Rezervni deli*, po premieri v Berlinu, 2003, nagrada žirije; *Delo osvobaja* po premieri v Locarnu, 2005, nagrada za najboljšo moško vlogo). Svetovno premiero so v Sarajevu imeli *Kratki stiki* (Janez Lapajne, 2007) ter prvenca *Nikoli nisva šla v Benetke* (Blaž Kutin, 2008) in *Izlet* (Nejc Gazvoda, 2011). Z največ filmskimi formati se je Sarajevu predstavila Maja Weiss: l. 1999 s kratkim *Adrian* (posebna nagrada žirije kritikov) in z dokumentarnim *Cesta bratstva in enotnosti*, l. 2002 po premieri v Berlinu z igranim prvencem *Varuh meje*, l. 2011 in 2012 pa z dokumentarcema *Kam je izginil delavski razred* in *Fant, pobratim smrti 2* v tekmovalnem programu.

Sarajevo lepo sprejema tudi slovenske kratke filme: *Srečno pot*, *Nedim* (Marko Šantić, 2006, zmaga v tekmovalni sekciji kratkih filmov in nagrada UIP, torej tudi neposredna nominacija za nagrado EFA), *Luknja* (Marko Šantić, 2007, posebno priznanje), *Vem* (Jan Cvitkovič, 2008, posebna nagrada).

Prav tako se redno predstavljajo manjšinske koprodukcije – prva po slovenski osamosvojitvi je bila *Nikogaršnje ozemlje* (Danis Tanović, l. 2001, najboljši film festivala), ki je leta 2002 prejela oskarja za najboljši tujezični film. Leta 2015 sta bili na sporedu kar dve koprodukciji v tekmovalnem programu celovečernih filmov: *Naš vsakdan* (Ines Tanović, ba/si/hr, svetovna premiera 19. 8.) in *Zenit* (Dalibor Matanić, sr/hr/si, premiera v Cannesu).



Slovenska kinoteka, Ljubljana

**Retrospektiva na 1. FEKK – Festivalu kratkega filma v Ljubljani (24.–28. avgust)**

Festival, katerega cilj je kratko formo v javnem diskurzu enakovredno postaviti ob bok celovečerni, se je praznovanju Slovenskega filmskega centra pridružil z retrospektivo slovenskih kratkih filmov zadnji 20 let. Prvi del je bil prikazan v sklopu slovesne otvoritve v ponedeljek, 24. avgusta, drugi del dan kasneje. Ključ za izbor predvajanih filmov je bila njihova uspešnost na mednarodnih festivalih.

V prvem desetletju so bili v ospredju kratki igrani *Vrtoglavi ptič* (1997, Sašo Podgoršek), *Adrian, Balkanska ruleta* (Zdravko Barišič, Cannes 1998), *Kratka himna domovini* (1999, Boris Palčič), *Hop, Skip & Jump* (Srdjan Vuletić, najboljši kratki film v Panorami Berlinale 2000), *Steklarski blues* (2002, Peter Bratz), *Srce je kos mesa*, *Child in time*, *Vem* (Locarno 2008), *Vsak dan ni vsakdan*, *Every Breath You Take* (Igor Šterk, Benetke 2008), *To je zemlja, brat moj* (Jan Cvitkovič, Benetke 2009). Prvi animirani film z dolgim seznamom festivalskih gostovanj je *Križišče* (1998, Franci Slak, Miloš Radosavljevič), razcvet ani-

Slovenian Cinematheque, Ljubljana

**Retrospective at the 1<sup>st</sup> FEKK – Ljubljana Short Film Festival (24–28 August)**

The festival, whose goal is to place the short film form side by side with features in the public discourse, joined the celebration of the anniversary of the Slovenian Film Centre by organising a retrospective of Slovenian shorts made in the last 20 years. The first part was screened in the context of the solemn opening on Monday, 24 August; and the second part was presented a day later. The films to be screened were selected on the basis of their international festival success.

The following films from the first decade were screened: *Vertigo Bird* (1997, Sašo Podgoršek); *Adrian; The Balkan Roulette* (Zdravko Barišič, Cannes 1998); *A Short Anthem for my Country* (1999, Boris Palčič); *Hop, Skip & Jump* (Srdjan Vuletić, best short in the Panorama section of the Berlinale 2000); *Glazier Blues* (2002, Peter Bratz); *Heart Is a Piece of Meat; Child in Time; I Know* (Locarno 2008), *Every Day Is Not the Same; Every Breath You Take* (Igor Šterk, Venice 2008); and *This Is Earth, My Brother* (Jan Cvitkovič, Venice 2009). The first animated film boasting a long list of festival appearances was *Crossroads* (1998, Franci Slak & Miloš Ra-







dosavljevič); while the flourishing of animation in the second decade was already announced by *The Beezes: Cherries* (2003, Grega Mastnak). Meanwhile, the absolute prime examples of high-quality Slovenian animation to date are *Chicory 'n' Coffe* and *Boles*.

### Austria

#### Special emphasis on the Slovenian film creativity at Let's CEE (1-11 October)

The opening film of the Vienna festival of films from the Central and Eastern Europe, encompassing everything from Turkey to the Caucasus, was *The High Sun*. Two other co-productions were presented as well: *You Carry Me* and *We Will Be the World Champions* (2015, Darko Bajič, sr/si/hr).

The selection of "purely" Slovenian films included the music documentary *Time to Improvise* (2014, Tina Lesničar & Janez Stucin) and features *Šiška Deluxe* (2015, Jan Cvitkovič), *Inferno* (2014, Vinko Möderndorfer) and *Chefurs Raus!* (2013, Goran Vojnovič). All directors also attended the festival personally.

*Mario Was Watching The Sea With Love* (2014, Svetlana Dramlič) and *Bright Black* (2014, Rene Maurin) were presented in the short film programme.

The emphasis on Slovenian artists also included the invitation that the festival team extended to the founding members of the band Laibach, proposing that they organise the workshop *Victory Under the Sun: Fiction and Reality*. The workshop was accompanied by the screening of documentaries, focusing on the Laibach phenomenon: *Predictions of Fire* (1996, Michael Benson) and *Divided States of America* (2006, Sašo Podgoršek).

macije v drugem desetletju pa napovedo že *Bizgeci: Češnje* (2003, Grega Mastnak). Absolutna zastavonoši kakovostne slovenske animacije sta *Čikorija an' kafe* in *Boles*.

### Austria

#### Izpostavljena slovenska ustvarjalnost na Let's CEE (1.-11. oktober)

Otvoritveni film dunajskega festivala filmov iz srednje in vzhodne Evrope, ki sega vse do Turčije in Kavkaza, je bil *Zenit*. Predstavili so še dve koprodukciji: *Ti mene nosiš* in *Postali bomo prvaki sveta* (2015, Darko Bajič, sr/si/hr).

Od »čisto« slovenskih filmov so bili na ogled glasbeni dokumentarec *Čas za improvizacijo* (2014, Tina Lesničar, Janez Stucin) ter igrani filmi *Šiška Deluxe* (2015, Jan Cvitkovič), *Inferno* (2014, Vinko Möderndorfer) in *Čefurji raus!* (2013, Goran Vojnovič). Vsi režiserji so se na festivalu tudi predstavili.

V programu kratkih filmov sta bila na ogled *Mario je gledal morje z zaljubljenimi očmi* (2014, Svetlana Dramlič) in *Svetlo črna* (2014, Rene Maurin).

V poudarek na slovenske ustvarjalce spada tudi vabilo festivalske ekipe ustanovnicima članoma glasbene skupine Laibach, naj imata delavnico *Zmaga pod soncem: fikcija in realnost*. Spremljala jo je projekcija dokumentarcev, ki se ukvarjata s fenomenom Laibach: *Prerokbe ognja* (1996, Michel Benson) in *Razdružene države Amerike* (2006, Sašo Podgoršek).





### Nemčija

## Praznovanje slovenskega filma na filmskem festivalu v Cottbusu (3.-8. november)

Že 25 let je festival v Cottbusu, v bližini Berlina, najpomembnejše zbirališče filmov vzhodne in srednje Evrope. Tokrat je poseben pogled namenil slovenskemu filmu.

V tekmovalni program 12 celovečernih filmov so bili uvrščeni kar trije »naši«: *Šiška Deluxe* (istočasno uspešno predvajan v Sloveniji), *Družinski film* (2015, Olmo Omerzu, sveži tokijski nagrajenec) in *Zenit* (canski nagrajenec). V programu Fokus so predstavili koprodukcijski prvenec *Naš vsakdan*.

Obletnico Slovenskega filmskega centra in s tem slovenske kinematografije se je obeležilo še s projekcijami filmov *9:06* (2009, Igor Šterk), *Oča* (2010, Vlado Škafar), *Karpopotnik* (2013, Matjaž Ivanišin) ter z mednarodno premiero dokumentarca *Hiške* (2014, Darko Sinko, Matjaž Ivanišin). Ob članu žirije Igorju Šterku in gostu tekmovalnega programa Janu Cvitkoviču sta se festivala udeležila tudi Vlado Škafar in Matjaž Ivanišin.

Praznovanje 20-letnice Slovenskega filmskega centra v Cottbusu je bilo takorekoč nujno, saj festival spremlja našo kinematografijo že od začetka slovenskega »novega vala« konec 1990-ih: *Ekspres, ekspres* (Igor Šterk, 1997) in *Outsider* (Andrej Košak, 1997), *V leri* (Janez Burger, 1999, najboljši film, najboljši igralec); *Kruh in mleko* (Jan Cvitkovič, 2001, posebna nagra-

### Germany

## Celebration of Slovenian films at the Cottbus Film Festival (3–8 November)

For as long as 25 years the Cottbus festival, near Berlin, has been the most important meeting point of Eastern and Central European films. This time it focused especially on the Slovenian film.

As many as three Slovenian films qualified for the competition programme of twelve features: *Šiška Deluxe* (at the same time screened successfully in Slovenia); *Family Film* (2015, Olmo Omerzu, awarded in Tokio); and *The High Sun* (awarded in Cannes). The co-production debut *Our Everyday Life* was presented in the Focus programme.

The anniversary of the Slovenian Film Centre and thus the Slovenian cinematography was also celebrated with the screenings of the films *9:06* (2009, Igor Šterk); *Dad* (2010, Vlado Škafar); *Karpotrotter* (2013, Matjaž Ivanišin); and the international premiere of the documentary *Houses* (2014, Darko Sinko & Matjaž Ivanišin). Apart from jury member Igor Šterk and guest of the competition programme Jan Cvitkovič, the festival was also attended by Vlado Škafar and Matjaž Ivanišin.

The celebration of the 20<sup>th</sup> anniversary of the Slovenian Film Centre in Cottbus was a necessity, so to say, as this festival has followed the Slovenian cinematography already since the very beginning of the Slovenian "New Wave" in the end of the 1990s. Thus the following films have been screened here: *Express, express* (Igor Šterk, 1997); *Outsider* (Andrej Košak, 1997); *Idle Running* (Janez Burger, 1999, Best Film, Best Actor); *Bread and Milk* (Jan Cvitkovič, 2001, Special Jury Award); *Heart Is a Piece of Meat* (2004, Special Jury Award); *The Cloud Catcher* (Miha Knific, 2005); *Gravehopping* (Jan







Cvitkovič, 2005, Best Film); *Teah* (Hana A. W. Slak, 2007); *Estrellita* (Metod Pevec, 2007); *Archeo* (Jan Cvitkovič, 2011); *Piran, Pirano* (Goran Vojnovič, 2011); *Chefurs Raus!* (2013, Best Actor); and *A Trip* (2013).

Such regular participation is the merit of the year-long selector, now also the director of this festival, Bernd Buder.

### France

#### Slovenian film in the centre of the film festival in Arras (6–15 November)

Three films were shown in the context of “Focus on Slovenia”: *Silent Sonata* (2010, Janez Burger); *The Tree* and *The Beat of Love* (French premiere).

Apart from the film programme, the *Arras Days*, dedicated to the new film projects of the authors who had already appeared in the festival programme with their previous film, were also organised. This time the commission, consisting of three members, also selected *History of Love* by Sonja Prosenc from among ten projects.

The competition programme of the Arras festival (halfway between Paris and Brussels) focuses exclusively on European films. Apart from it another programme explores new names, and the third one focuses on the East. In the recent years the following were presented here: *Short Circuits* (2007); *A Trip* (2011, special jury award); and *Dual* (Nejc Gazvoda, 2013).

da žirije), *Srce je kos mesa* (2004, posebna nagrada), *Lovec oblakov* (Miha Knific, 2005), *Odgrobadogroba* (Jan Cvitkovič, 2005, najboljši film), *Tea* (Hana A. W. Slak, 2007), *Estrellita – Pesem za domov* (Metod Pevec, 2007), *Arheo* (Jan Cvitkovič, 2011), *Piran, Pirano* (Goran Vojnovič, 2011), *Čefurji raus!* (2013, najboljši igralec), *Izlet* (2013).

Veliko zaslug za to ima dolgoletni selektor, zdaj tudi direktor festivala Bernd Buder.

### Francija

#### Slovenski film v središču filmskega festivala v Arrasu (6.–15. november)

V slovenskem fokusu so bili prikazali trije filmi: *Circus Fantasticus* (2010, Janez Burger), *Drevo in Utrip ljubezni* (francoska premiera).

Ob filmskem programu potekajo tudi *Arras Days*, posvečeni novim filmskim projektom avtorjev, ki so prejšnji film že imeli na programu

festivala. *Zgodovina ljubezni* Sonje Prosenc je bila med letošnjimi desetimi projekti, ki jih je izbrala 3-članska komisija.



V tekmovalnem programu festivala v Arrasu, na pol poti med Parizom in Brusljem, predvajajo izključno evropske filme, ob njem je še program, ki prinaša nova imena in program Pogled z vzhoda. V zadnjih letih so bili predstavljeni: *Kratki stiki* (2007), *Izlet* (posebna nagrada žirije, 2011), *Dvojina* (Nejc Gazvoda, 2013).



### Srbija

## Dnevi slovenskega filma v Beogradu

(23.–26. november)

Dneve je odprl prvenec *Nahrani me z besedami*, na sporedu pa sta bila še dva: *Panika* (2013, Barbara Zemljič) z lepim kinematografskim obiskom v Sloveniji in *Psi brezčasje* (2015, Matej Nahtigal), kritiški hit nacionalnega festivala v Portorožu. Slovensko retrospektivo je zastopal *Umetni raj* (1990, Karpo Godina).

Na sporedu so bili tudi štirje dokumentarni filmi: *Banditenkinder – slovenskemu narodu ukradeni otroci* (2014, Maja Weiss), *Kaj pa Mojca*, *Dom* in *Karpopotnik*.

Slovenski kratki film sta predstavljala *Ljubez na strehi sveta* (2015, Jan Cvitkovič) in *Šampanjski twist* (2014, Harry Rag).

Srbsko filmsko občinstvo je bilo povabljen tudi na spremljajoče dogodke: razstavo *Ukradeni otroci* (Pokrajinski muzej Celje) v avli Jugoslovanske kinoteke in dve okrogli mizi, eno na temo Slovenski film in otrok v vojni, drugo na Slovenski film in ženski liki.

Slovenski filmi se sicer stalni gost različnih srbskih festivalov, redko pa se jih predvaja v rednem kinematografskem sporedu. Vsakoletni festival slovenskega filma v Srbiji naj bi postal most med festivali in kinematografi. Prvi je potekal marca 2012, stalnima organizatorjema, Slovenskemu filmskemu centru in Veleposlaništvu RS v Beogradu, pa sta se tokrat pridružila Slovenska kinoteka in Društvo Sava (združenje Slovencev v Beogradu).



### Srbija

## Days of Slovenian film in Belgrade

(23–26 November)

The event was opened by the debut *Feed Me With Your Words*, followed by two other contemporary features (also first films): *Panic* (2013, Barbara Zemljič), boasting considerable box-office ratings in Slovenia; and *Case: Osterberg* (2015, Matej Nahtigal), a hit among the critics at the national film festival in Portorož. *Artificial Paradise* (1990, Karpo Godina) appeared in the Slovenian retrospective.

Four documentary films were shown as well: *Banditenkinder – Stolen Slovenian Children* (2014, Maja Weiss), *What about Mojca*, *Home*, and *Karpotrotter*.

Slovenian short films were represented by *Love on the Roof of the World* (2015, Jan Cvitkovič); and *Champagne Twist* (2014, Harry Rag).

The Serbian film audience was also invited to attend the accompanying events: the *Stolen Children* exhibition (the Celje Regional Museum) in the lobby of the Yugoslav Cinematheque; and two round tables: one on the topic of Slovenian film and children during wartime, and the other about Slovenian film and female characters.

Slovenian films may be permanent guests of various Serbian festivals, but they are rarely shown in the regular cinematographic programme. The annual festival of Slovenian film in Serbia is to become a bridge between the festivals and cinemas. The first one took place in March 2012, but this time the usual organisers – the Slovenian Film Centre and Embassy of the Republic of Slovenia in Belgrade – were joined by the Slovenian Cinematheque and the Sava Society (association of Slovenians in Belgrade).





### Germany

#### New Slovenian film in Berlin

(2 & 3 December)

Nine films by young Slovenian filmmakers were shown at the two-day Neues Slowenisches Kino festival in the Babylon Cinema in Berlin. On the first day the following films were presented: the animated film *Boles* and two features debuts: *The Tree* and *Class Enemy* (2013, Rok Biček). On the second day the New Slovenian Cinema festival presented the feature debut *Seduce Me* (2013, Marko Šantič); the documentary *A Fight For* (2014, Siniša Gačič); the short *Shoes from Trieste* (2014, Gregor Božič); the documentary-experimental *Karpotrotter*; the short *The Springtime Sleep* (2014, Dominik Mencej); and in the evening the feature debut *A Night Too Young* (2012, Olmo Omerzu), which started its journey at Berlinale in 2012.

The New Slovenian Cinema festival in Berlin was organised by the Slovenian Film Centre in cooperation with the Office of the Government of the Republic of Slovenia for Slovenians Abroad, the Embassy of the Republic of Slovenia in Berlin, and the Babylon Cinema.

The retrospective of Slovenian film, which took place precisely in the Babylon Cinema in Berlin fourteen years ago, was one of the fondest memories at the 20<sup>th</sup> anniversary of the Slovenian Film Centre. The film selector at that time was the current director of the film festival in Cottbus and the selector of the Forum section at the Berlinale Bernd Buder, who then discovered the new Slovenian film from the end of the 1990s and has remained a constant follower of the Slovenian film to this day.

Since the new, young generation of Slovenian directors was presented as many as fourteen years later, we can only wish that the film gatherings focusing of Slovenian films would become a (more) regular event on the Babylon Cinema's schedule.

### Nemčija

#### Novi slovenski film v Berlinu

(2. in 3. december)

Na dvodnevem festivalu Neues Slowenisches Kino v berlinskem kinu Babylon se je zvrstilo 9 filmov mladih slovenskih avtorjev. Prvi dan so bili na ogled zmagovalec preštevilnih filmskih festivalov, animirani film *Boles*, ter dva celovečerna prvenca: *Drevo* in *Razredni sovražnik* (2013, Rok Biček). Drugi dan je NSK v Babylonu predstavil igrani prvenec *Zapelji me* (2013, Marko Šantič), dokumentarni *Boj za* (2014, Siniša Gačič), kratki *Šuolni iz Trsta* (2014, Gregor Božič), dokumentarno-eksperimentalni *Karpopotnik*, kratki film *Prespna pomlad* (2014, Dominik Mencej) in pred nočjo celovečerni prvenec *Mlada noč* (2012, Olmo Omerzu), ki je svojo pot začel ravno na Berlinalu 2012.

Berlinski festival NSK je Slovenski filmski center organiziral v sodelovanju z Uradom Vlade RS za Slovence v zamejstvu in po svetu, Veleposlaništvom RS v Berlinu in s Kinom Babylon.

Eden od najlepših spominov ob 20-letnici Slovenskega filmskega centra je retrospektiva slovenskega filma, ki je pred štirinajstimi leti potekala ravno v berlinskem kinu Babylon. Selektor filmov je bil aktualni direktor filmskega festivala v Cottbusu in selektor sekcije Forum na Berlinalu, Bernd Buder, ki je takrat odkrival novi slovenski film s konca 1990-ih in mu do danes ostal zvesti spremljevalec.

Ker se je po 14 letih predstavila nova, sveža generacija slovenskih režiserjev, si lahko le želimo, da bi filmska srečanja s slovenskim filmom postala (bolj) reden dogodek na urniku kina Babylon.



### Hrvaška

#### Teden sodobnega slovenskega filma na Reki (3.-12. december)

Reški Art-kino je gostil slovenske filme po izboru selektorjev, ki so vključili tako igrane kot dokumentarne filme zadnjih let.

Svečana otvoritev je pripadla filmu *Šiška Deluxe*, ki je imel s tem tudi hrvaško premiero. Na sporedu so bili še igrani: *Razredni sovražnik* (po uvrstitvi na Benetke 2013 redno distribuiran v Avstriji, Švici, Italiji in Franciji, na Hrvaškem pa predstavljen samo na festivalih), *Srečen za umret* (2013, Matevž Luzar, z že nekaj projekcijami v Zagrebu), *Oča* ter dokumentarni: *Karpopotnik*, *Hiške* (hrvaška premiera) in *Boj za*. Teden sodobnega slovenskega filma je sklenila hrvaška premiera filma *Utrip ljubezni*.



### Slovenska kinoteka, Ljubljana

#### Slovesna projekcija filma *Sedmina* (1969, Matjaž Klopčič)

V torek, 15. decembra, je bila kinotečna dvorana premajhna za vse, ki so želeli prisostvovati slovesni premieri restavrirane in digitalizirane *Sedmine* in tako obeležiti tudi spomin na 70-letnico zmage nad fašizmom, saj se zgodba filma dogaja med 2. svetovno vojno, v okupirani Ljubljani.

Svečanosti so se udeležili tako slovenski igralci iz filma kot tudi legende jugoslovanskega filma Milena Dravič, Rade Šerbedžija in Snežana Nikšič.

### Croatia

#### Week of contemporary Slovenian film in Rijeka (3-12 December)

The Rijeka Art Cinema presented Slovenian films chosen by the selectors, who have opted for fiction as well as documentary films, made in the recent years.

The solemn opening belonged to the film *Šiška Deluxe*, which thus also had its Croatian premiere. The programme also included *Class Enemy* (after its qualification for the Venice 2013 screened in the regular distribution in Austria, Switzerland, Italy and France, while only presented at festivals in Croatia); *Good to Go* (2013, Matevž Luzar, after several screenings in Zagreb); and *Dad*; as well as documentaries: *Karpotrotter*; *Houses* (Croatian premiere), and *A Fight For*. The week of contemporary Slovenian film concluded with the Croatian premiere of the film *The Beat of Love*.

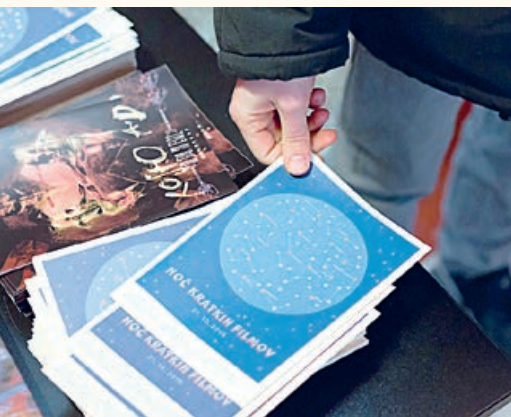
### Slovenian Cinematheque, Ljubljana

#### Solemn screening of the film *Funeral Feast* (1969, Matjaž Klopčič)

On Tuesday, 15 December, the Slovenian Cinematheque theatre was too small for everyone who wanted to witness the solemn premiere of the restored and digitised *Funeral Feast*, thus also celebrating the 70<sup>th</sup> anniversary of the victory over fascism, as the film story takes place during World War II in the occupied Ljubljana.

The festivities were attended by the Slovenian actors who appear in the film as well as the legends of the Yugoslav film Milena Dravič, Rade Šerbedžija and Snežana Nikšič.





### Slovenija

## The 2<sup>nd</sup> Short Film Night (21 December)

Winter solstice is the perfect moment to organise a marathon of the various short film genres – an event which had already established itself in more than fifty countries all around the world, while Slovenia adopted it in 2014 at the initiative of the Slovenian Film Centre.

The celebration of the 20<sup>th</sup> anniversary concluded with the expansion of this marathon outside of the classic film institutions and media (Cinematheque, Art Cinema Network, RTV Slovenija), as this was the first collaboration with the SCCA-Ljubljana, while some films were also shown through the Vimeo channel of the Slovenian Film Centre.



### Slovenija

## 2. noč kratkih filmov (21. december)

Zimski solsticij je pravi trenutek za maraton različnih filmskih žanrov kratkega formata, za dogodek, ki se je udomačil v že več kot 50 dr-

žavah sveta, Slovenija pa ga je vzela za svojega leta 2014 na pobudo Slovenskega filmskega centra.

Sklepno dejanje 20. obletnice je bila širitev maratona zunaj klasičnih filmskih institucij in medijev (Kinoteka, Art kino mreža, RTV Slovenija), saj je prvič sodeloval tudi Zavod za sodobno umetnost SCCA-Ljubljana, nekatere filme pa si je bilo moč ogledati prek Vimeo kanala Slovenskega filmskega centra.



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**Slovenski filmski center**  
usklajuje filmsko produkcijo in strokovno  
sonačrtuje nacionalno filmsko politiko.  
Mednarodno prepoznavnost slovenske  
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coordinates film production and contributes  
to the expert planning of the national film  
policy. It also strengthens the international  
visibility of the Slovenian cinematography  
outside of the framework of the Berlin–  
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the network of festivals, taking care of  
distribution, and organising retrospectives.



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