

19.

FESTIVAL SLOVENSKEGA FILMA

–19th Festival of Slovenian Film

Festival del cinema sloveno

Avditorij, Portorož/Portorose

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19. FESTIVAL SLOVENSKEGA FILMA

—*19th Festival of Slovenian Film*

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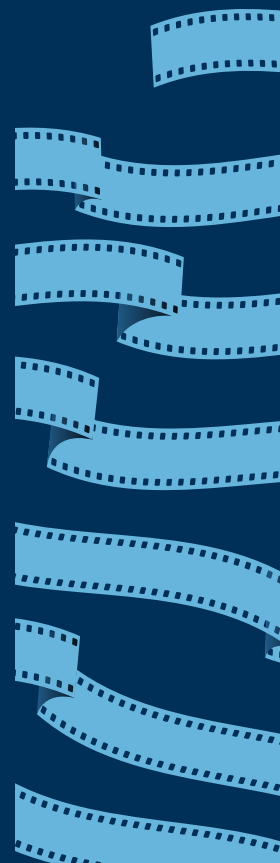
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Slovenski filmski center, 2016



	UVODNIK
	<i>—Foreword</i>
4	Nerina T. Kocjančič: Festivalska vizija ali provokacija?/ <i>A Festival Vision or Provocation?</i>
6	Igor Prassel: Čemu ti bo film, če ne znaš čutiti?/ <i>Why Cinema If You Cannot Feel?</i>

	NAGRADA METODA BADJURE ZA ŽIVLJENJSKO DELO
	FILMSKEGA USTVARJALCA 2016
	<i>—The Metod Badjura Lifetime Achievement Award 2016</i>
8	Utemeljitev komisije/ <i>Jury Commentary</i>
11	Jože Dolmark: Dušan Milavec – scenograf/ <i>Dušan Milavec – Production Designer</i>
14	Dušan Milavec – filmografija/ <i>Filmography</i>

	STROKOVNA ŽIRIJA 19. FESTIVALA SLOVENSKEGA FILMA
	<i>—Jury of the 19th Festival of Slovenian Film</i>
17	Rado Likon
18	Jure Matičič
18	Meta Mazaj
19	Rok Predin
19	Sonja Prosenc

20	PREDSTAVITEV NAGRAD
	<i>—Awards Presentation</i>

	TEKMOVALNI PROGRAM
	<i>—Competition programme</i>
23	Celovečerni in srednjemetražni filmi/ <i>Feature and Medium-Length Films</i>
59	Kratki filmi/ <i>Short Films</i>
81	Študijski filmi/ <i>Student Films</i>

	NETEKMOVALNI PROGRAM
	<i>—Panorama Programme</i>
97	Celovečerni in srednjemetražni filmi/ <i>Feature and Medium-Length Films</i>
119	Kratki filmi/ <i>Short Films</i>
137	Študijski filmi/ <i>Student Films</i>

	SPREMLJEVALNI PROGRAM
	<i>—Events</i>
148	Posebne projekcije/ <i>Special screenings</i>
152	Kino koncert/ <i>Cinema Concert</i>
154	Program za otroke in mlade/ <i>Children and Youth Programme</i>
158	Strokovni program/ <i>Industry Events</i>
166	Izobraževalni program/ <i>Educational Programme</i>
167	Razstava/ <i>Exhibition</i>

	INDEKS
	<i>—Index</i>
168	Indeks filmov/ <i>Index by Film Title</i>
170	Indeks režiserjev/ <i>Index by Film Director</i>
172	Indeks producentov/ <i>Index by Film Producer</i>

174	O FESTIVALU
	<i>—The Festival</i>

Festivalska vizija ali provokacija? —A Festival Vision or Provocation?

Organizatorji Festivala slovenskega filma (FSF) so tudi za 19. izdajo zabeležili rekordno število prijav na festivalski razpis. Na festival je prispelo 167 prijav, 21 več kot lani. STA, 25. 7. 2016

V letu 2011 je imel SFC po odločbi za podporo kinematografije namenjenih 6,5 milijona evrov sredstev, po rebalansu so znašala dobrih pet milijonov evrov, v letu 2015 so ta sredstva znašala le še 3,2 milijona evrov, kot rečeno, jih je za letos 3,08 milijona evrov. MMC RTV SLO/STA, 27. 2. 2016

Obe izjavi jasno kažeta na to, da naraščajoče število prijav na Festival slovenskega filma ne sledi zniževanju proračunskih sredstev, ki so namenjena podpori slovenskemu filmu. Ali morda festival ni pravi pokazatelj stanja slovenske profesionalne avdiovizualne produkcije? Glede na statistiko prav gotovo ne. Lahko pa se vprašamo tudi drugače: je festival sploh dolžan kazati stanje slovenske profesionalne avdiovizualne produkcije? Ni tako, da bi moral festival slediti svoji viziji avdiovizualnega sektorja v Sloveniji, napovedovati trende, smernice ...? Drznem si trditi, da žal prav zaradi obubožanja področja povsem legitimna festivalska samostojnost ni nujno v korist slovenskemu filmu.

Festival slovenskega filma je v zadnjih letih stavil na energijo in nove prijeme, ki ne izhajajo vedno iz profesionalnega okolja. V normalnih produkcijskih in ustvarjalnih pogojih bi bilo to zaželeno in normalno. Profesionalni ustvarjalci imajo dovolj časa in finančnih sredstev, da projekte snujejo in izpopolnjujejo. Na koncu dobimo zanimive in svetovno primerljive izdelke vseh vrst in žanrov. Vendar temu ni tako. Na področju dokumentarnega filma, na primer, nastane izrazito malo družbeno aktualnih, provokativnih filmov tako srednjemetražnega kot celovečernega formata. Producenti in televizijski uredniki avtorjem očitajo, da jih aktualnost naj ne bi inspirirala, avtorji pa pravijo, da televizije ne zanima

Once more, the organisers of the Festival of Slovenian Film (FSF) saw a record number of submissions. 167 films were submitted as part of the call for its 19th edition, 21 more than last year. STA, 25 July 2016

In the year 2011, EUR 6.5 million were allocated to the Slovenian Film Centre in accordance with the decision concerning the support for cinema. After the budget revision, the funding amounted to just over EUR 5 million, only to drop to EUR 3.2 million in 2015, and, as said before, further down to EUR 3.08 million this year.

MMC RTV SLO/STA, 27 February 2016

Both these excerpts clearly show that the growing number of submissions to the Festival of Slovenian Film is not in line with budget cuts to the Slovenian cinema. Could it be that the festival is not a true indicator of the state of the Slovenian professional audio-visual production? Considering the statistics, this is certainly the case. But the question could also be rephrased: Is it truly the festival's duty to show the state of the Slovenian professional audio-visual production? Should the festival not follow its own vision for the audio-visual field in Slovenia, forecast trends and tendencies...? I dare say that the impoverishment of the field is what makes otherwise legitimate independence of the festival not necessarily beneficial for the Slovenian cinema.

In recent years, the Festival of Slovenian Film has pinned its hopes on vigour and new approaches, something not always rooted in a professional environment. In ordinary production and creative conditions, this would be seen as desired and normal. Then, professionals have enough time and financial means to conceive and perfect their projects. And ultimately, this results in interesting and internationally comparable works of all types and genres. This is not the case, however. In documentary



Nerina T. Kocjančič,
v. d. direktorja Slovenskega filmskega centra/
Acting Director of the Slovenian Film Centre

poglobljena raziskava, ki je temelj dobrega dokumentarnega filma. Zanimal naj bi jih predvsem s čim manjšim finančnim vložkom zapolnjen program.

Filmi, ki zapolnjujejo televizijski program, seveda niso zanimivi za festivalske načrtovalce, ki želijo postaviti atraktiven festivalski program. Prav gotovo se vsi strinjamo, da nacionalni festival mora pokazati prerez najbolj kvalitetnih izdelkov, ki so nastali v zadnjem letu. Še posebej, če to produkcijo želimo predstaviti tudi tujim novinarjem in festivalskim selektorjem. Tovrstne dokumentarne produkcije skoraj ni, zato jo festival poskuša nadomestiti s tistim, kar je najbolj primerljivo, ni pa nujno nastalo v profesionalnem okolju, kar ima energijo entuziastov, nima pa standardov profesionalne produkcije. Ob tem nastanejo zamere tistih profesionalnih ustvarjalcev, ki zaradi čedalje močnejše izraženih zahtev po instant produkciji ne morejo delati po svojih najboljših močeh.

V času vedno slabših pogojev za filmske ustvarjalce postane želja po ustvarjanju lastne festivalske vizije tako rekoč provokacija, nacionalni festival pa še eden izmed krivcev, ki ne pripomorejo k izboljšanju položaja kinematografije.

Plovba festivalske ladje v takih vremenskih okoliščinah ni lahka. Vsem želim čim varnejšo vožnjo!

cinema, for instance, very few films are made, either medium-length or feature-length, that are provocative and explore pressing issues. Producers and TV programme editors reproach filmmakers for not being inspired by topical issues; while filmmakers say television is not interested in in-depth research, a prerequisite for any good documentary work. Instead, the interest is said to be, above all, in filling the programme at minimum financial cost.

Needless to say, the films that fill up TV programmes are not interesting for festival organisers, whose desire is to compile an attractive festival line-up. Everybody will agree that the national festival should provide an overview of the highest-quality works made in the previous year. Especially if this selection is to be shown to foreign journalists and festival programmers. As this kind of documentary production is next to non-existent, the festival attempts to fill the gap with what is most comparable, but has not necessarily been made in a professional environment; what exhibits the vigour of enthusiasts, but not the standards seen in professional production. This results in resentment on the part of the professionals who, due to increasing pressure for instant production, are unable to give their best.

In a time of worsening conditions for filmmakers, the desire to create one's own festival vision is little short of provocation, while the national festival becomes just another in a series of culprits that do nothing to improve the position of the national cinema.

In these circumstances, navigating the festival ship is anything but an easy task. May you all have a safe ride!

Čemu ti bo film, če ne znaš čutiti? —Why Cinema If You Cannot Feel?

Od lanske polnoletnosti FSF-ja do danes so se za slovenski film ponovno zgodili tektonski premiki, žal ponovno v negativno smer. Kot kaže, se nič ne premakne v pravo smer. Zato bom ta uvodnik začel s ključnimi vprašanji za odločevalce, ki bi lahko barko slovenskega filma in njemu pripadajočega festivala obrnili v pravo smer.

Predsedniku vlade Republike Slovenije: čemu ne prepoznate možnosti ekonomskega dobička in možnosti mednarodne promocije države, ki bi jih prineslo spodbujanje strateških vlaganj v razvoj avdiovizualne produkcije v Sloveniji?

Ministru za kulturo: čemu je bilo treba – s strani Ministrstva za kulturo – izbranim medijem poslati nekredivne obtožbe na račun Jožka Rutarja, kandidata za direktorja Slovenskega filmskega centra?

Županu občine Piran: čemu kot župan turistično daleč najbolj razvite slovenske občine ne prepoznate pomembnosti nacionalnega filmskega festivala in mu ne omogočite kvalitetnega razvoja ter ga umestite v strategijo razvoja kulturnega turizma v vaši občini?

Direktorici Kulturnega, kongresnega in promocijskega centra Avditorij Portorož: čemu čez leto ne uporabljate DCP projektorja, ki naj bi bil v vaši dvorani namenjen filmskim projekcijam, in čemu kot člani Art kino mreže Slovenije ne izvajate dejavnosti filmske vzgoje za vrtce, šole in odraslo občinstvo?

Ker na zgornja vprašanja verjetno nikoli ne bom dobil odgovora, bom poskusil odgovoriti na vprašalno mantro, ki se bo nedvomno ponovno porajala tudi ob zaključku letošnjega festivala.

Čemu toliko filmov na programu FSF-ja?

Glede na rekordno število prijavljenih filmov (167!) in glede na to, da minutaža kratkih filmov neprestano raste, smo v programskem odboru ponovno ocenili, da manj ni več in tako omogočili 95 filmom, da se v najboljši luči predstavijo javnosti.

Since last year's FSF's coming of age, the Slovenian cinema has undergone earth-shaking changes; unfortunately, once again, for the worse. Nothing seems to be moving in the right direction. This is why I would like to begin this foreword by posing some fundamental questions to the decision-makers who could steer the Slovenian cinema and its festival on the right course.

To the Prime Minister of the Republic of Slovenia: Why can you not recognise the economic potential and the opportunities to promote the country internationally by encouraging strategic investment in the development of audio-visual production in Slovenia?

To the Minister of Culture: Why was it necessary to feed – through the Ministry of Culture – specific media outlets with unreliable and false accusations against Jožko Rutar, a candidate for the position of the Director of the Slovenian Film Centre?

To the Mayor of the Piran municipality: Why as the mayor of what is by far the most touristically developed Slovenian municipality can you not recognise the importance of the national film festival, allowing for its advancement in terms of quality and incorporating it in your municipality's cultural tourism development strategy?

To the Director of the Avditorij Portorož Arts, Conference and Promotional Centre: Why do you not use your DCP projector for film screenings during the year as intended, and why as a member of the Slovenian Art Cinema Network do you not provide film education for kindergartens, schools, and adult audiences?

Being aware that I am unlikely to receive answers to these questions, instead I will try to respond in advance to the mantras which, as always, are undoubtedly to emerge after the festival closes.



Igor Prassel
19. Festival slovenskega filma/19th Festival of Slovenian Film

Zaradi velikega števila prijavljenih televizijskih filmov pa predlagamo, da se z naslednjim letom festival podaljša za en dan.

Čemu novinarske alegorije o mešanju jabolk in hrušk pri komentiranju vesen?

Odločitev o podelitvi nagrad je v izključni pristojnosti strokovne žirije in njenih umetniških kriterijev. Film je film, pa če je celovečerni, kratki, igrani, dokumentarni ali eksperimentalni! Film je film, pa če ga ustvari profesionalni režiser, študent ali amater!

Čemu FSF v Portorožu in ne v katerem drugem slovenskem mestu?

Na to vprašanje žal nimam pravega odgovora, vsekakor pa menim, da si nacionalni dogodek, na katerem se srečujejo filmski ustvarjalci, strokovna javnost, mednarodni gostje in drugi ljubitelji filma, zasluži veliko več ljubeznivosti in podpore s strani lokalne skupnosti.

Na koncu naj vse, ki vam je mar za prihodnost FSF, povabim, da z meniji in s predlogi sodelujete pri spremembi pravilnika Festivala slovenskega filma. Do 14. oktobra to lahko storite po elektronski pošti na naslov info@sfc.si.

Moja zadnja zahvala gre ekipi Društva za oživiljanje zgodbe 2 koluta, s katero smo zadnja štiri leta požrtvovalno vlagali svoje znanje in čas v organizacijo festivala, ekipi AKTV ter v imenu vseh Jožku Rutarju, ki nam je zaupal in skupaj z nami oral trdo slovensko filmsko zemljo. Hvala ti za vse, Jožko!

Why so many films in the FSF programme?

Given the record number of the submitted films (167!) and the fact that the running times of short films are growing steadily, the programming board has decided once again that less is not more, thus enabling 95 films to be presented in the best light. Due to a large number of TV film submissions, we propose to extend the festival next year by one additional day.

Why all the metaphors about apples and oranges on the part of the media when commenting the choice of Vesna awards?

The choice of awards is within the exclusive competence of the jury and its artistic criteria. A film is a film, be it feature length, short, fiction, documentary or experimental! A film is a film, be it made by a professional filmmaker, a student, or an amateur!

Why FSF in Portorož and not some other town in Slovenia?

Unfortunately, I have no answer to this. In any case, I believe an event of the national scale bringing together filmmakers, professionals, international guests, and other film enthusiasts, deserves much more amiability and support from the local community than it is currently given.

In conclusion, let me invite all of you who care for the future of FSF to help change the Rules governing the Festival of Slovenian Film by submitting your opinions and proposals to info@sfc.si by 14 October.

Last but not least, let me thank the team behind the Association for Reanimation of Storytelling 2 Reels – together, we have selflessly been investing our knowledge and time in organising the festival for the last four years –; the AKTV team, and, on behalf of all of us, Jožko Rutar, who trusted us and toiled with us along the harsh Slovenian film landscape. Jožko, thank you for everything!

DUŠAN MILAVEC

Prejemnik nagrade Metoda Badjure 2016 —Recipient of 2016 Metod Badjura Award

UTEMELJITEV KOMISIJE

Strokovna komisija se je odločila, da nagrado Metoda Badjure za življenjsko delo na področju filmske ustvarjalnosti za leto 2016 podeli Dušanu Milavcu.

Dušan Milavec je v zgodovini slovenskega filma s svojim oblikovanjem filmske scenografije pustil tako pomemben in neizbrisen pečat, da že skoraj 35 let predstavlja nosilni steber slovenskega filmskega ustvarjanja. Prvič se je s filmsko scenografijo srečal pri snemanju filma in TV nadaljevanke *Strici so mi povedali* režiserja Franceta Štiglica, kjer je sodeloval s scenografom Mirkom Lipužičem.

Dušan Milavec je uspešno sodeloval s številnimi domačimi in tujimi režiserji. Njegov opus zajema izredno veliko število naslovov, žanrsko različnih filmov, ki so prejeli nagrade doma in po svetu, med njimi je gotovo najbolj prestižna nagrada Ameriške filmske akademije oskar, ki jo je leta 2002 prejel film *Nikogaršnja zemlja* v režiji Danisa Tanovića.

Za svoje ustvarjanje je trikrat prejel nagrado vesna za najboljšo filmsko scenografijo na Festivalu slovenskega filma v Portorožu.

Milavčev opus je bogat tudi z gledališko scenografijo, postavitvami razstav in muzejskih zbirk, ustvaril je scenografijo za več kot 130 reklamnih filmov ter 25 let deloval kot umetniški vodja Studia KFM.

Z izjemnim občutkom za vizualno k svojemu delu pristopa s posebnim estetskim in obrtniškim čutom. Njegovo delo ostaja neprecenljivo za številne generacije bodočih filmskih scenografov, ki jih je nesebično navduševal in uvedel v srž filmskega ustvarjanja.

Z nagrado Metoda Badjure za življenjsko delo slovenska filmska stroka izkazuje spoštovanje Dušanu Milavcu za njegovo neprecenljivo in vrhunsko ustvarjanje.

JURY COMMENTARY

The jury has decided that the Metod Badjura Lifetime Achievement Award for creativity in film for 2016 is to be presented to Dušan Milavec.

Dušan Milavec has been considered one of the main pillars of filmmaking in Slovenia for nearly 35 years, his achievements in production design for films leaving a big, lasting mark in the history of the Slovenian cinema. His first contact with production design was while working with production designer Mirko Lipužič on Strici so mi povedali, a film and TV series directed by France Štiglic.

Dušan Milavec has had successful collaborations with many Slovenian and foreign filmmakers. His very extensive filmography includes films of various genres, which have been awarded in Slovenia and internationally. The most prestigious among these recognitions is the Academy Award for No Man's Land, a film directed by Danis Tanović, from 2002.

For his work, Dušan Milavec has received three Vesna awards for production design at the Festival of Slovenian Film in Portorož.

His body of work also abundantly includes production design for theatre, as well as design work for exhibitions and museum collections. He was production designer for more than 130 TV advertisements, and worked for 25 years as the art director of the company Studio KFM.

With his extraordinary flair for the visual, he approaches his projects with a special sense of aesthetics and craftsmanship. His work remains invaluable for generations of future production designers he has generously inspired and introduced to the essence of filmmaking.

By presenting him with the Metod Badjura Lifetime Achievement Award, film professionals from Slovenia pay tribute to Dušan Milavec for his invaluable, outstanding creative achievements.



fotografija/photo: Tomaž Penko

**Dosedanji prejemniki nagrade Metoda
Badjure za življenjsko delo**
*Previous Recipients of Metod Badjura
Lifetime Achievement Award*

2015 Dunja Klemenc
 2014 Hanna Preuss
 2013 Karpo Godina
 2012 Alenka Bartl Prevoršek
 2011 Ljubo Struna
 2010 Filip Robar Dorin
 2009 Mako Sajko
 2008 Milan Ljubić
 2007 Mirjana Borčić
 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 2016
The Jury presenting the 2016 Metod Badjura Award

Nina Zagoričnik
 Danijel Hočevar
 Karpo Godina
 Marko Japelj
 Dušan Kastelic

DUŠAN MILAVEC

Scenograf

—Production Designer

Dušan Milavec se je v slovenski kulturni prostor zapisal kot enkratno scenograf predvsem na področjih filma in gledališča. Ves čas svojega bogatega kreativnega življenja se posveča temu poklicu s poslanstvom že zgodaj dozorelega mojstra z izjemnim občutkom za prostore in bivanjski habitat ljudi tako v realnem kakor v umišljenem uprizoritvenemu svetu človeških zgod in nezdod. Gledališče je praviloma zmeraj prostor v zasidranem realnem času, ki kubistično razgalja (ne)smisle med ljudmi na način deziluzije življenja, zato so njegovi scenski prostori z vsemi pripadajočimi predmetnimi danostmi lahko abstraktnejši. Milavec je to teatersko posebnost spretno dojel in se z domiselnimi scenskimi odri postavil za edinstvenega prikazovalca v najbolj prodornem obdobju slovenskega gledališkega ustvarjanja zadnjih dveh desetletij, zlasti v režijskih stvaritvah tako Janeza Pipana kakor Bojana Jablanovca in drugih. S svojim izjemnim občutkom za slikovno in nasploh umetnostno kulturo je k temu svojemu delu venomer pristopal s finim estetskim in obrtniškim čutom, ki izvirata iz njegovega bogatega znanja, duhovne širine preproste profesionalne drže nekoga, ki ga krasi neverjetna človeška umirjenost, ljudska skromnost.

Na področju filmske umetnosti pa je te osnovne konceptualne okvire dogradil v vrhunske dosežke kinematografskih prostorov arhitekture in pripadajočih urbanističnih sosledij specifične arhitektonske podobe, ki na filmu radi njegove zelene iluzije življenjskih peripetij venomer beži v nekakšna fenomenološka stanja tako eksistencialnih kakor domišljijjsko fantazmagoričnih prostorov, ki jih v gibljivih zvočnih slikah tako neusmiljeno kipari gospodar čas s svojo princeso montažo. V tem efemernem in ranljivem prostoru migetajoče se svetlobe in medsebojnih pogledih igralcev, ki so prvenstveno namenjeni nam gledalcem tam doli v mraku filmske dvorane, da bi kakor pri spovedi izluščili

Dušan Milavec has risen to prominence in the Slovenian cultural sphere as a production designer without equal, notably in the fields of cinema and theatre. His entire prolific creative career has been devoted to this calling, with a mission of an early matured master with an extraordinary flair for space and people's living habitats both in real and imagined performative worlds of human adventures and misadventures. As theatre is generally a space anchored in real time, which in a cubist manner exposes the (non)sense among people by means of the disillusion of life, his scenic designs and their appurtenant materialities can be more abstract. Milavec has deftly recognised this distinct feature of theatre, emerging with his artful sceneries as a one-of-a-kind visual practitioner in Slovenian theatre's most trenchant period in the last two decades, especially in productions directed by Janez Pipan, Bojan Jablanovec, and others. With his extraordinary flair for the visual and for arts in general, he has always approached his work with a finely honed sense of aesthetics and craftsmanship rooted in his vast knowledge, the spiritual greatness of a simple professional stance of someone endowed with incredible human composure, the modesty of a common man.

In filmmaking, Milavec has perfected these basic conceptual frames into outstanding achievements in cinematic architectural spaces and the appurtenant urbanistic sequences of a specific architectonic image, which his desired illusion of life's peripeteias invariably drives into certain phenomenological states of both existential and imaginary phantasmagorical spaces, so ruthlessly sculptured in sound motion pictures by master Time with his princess Editing. In this ephemeral and vulnerable place of flickering light and actors' mutual glances, which are primarily intended for us viewers down there in the

pouke minljivosti naših življenjskih radosti in nesporazumov hkrati, je Milavec sijajno znal poiskati tako koordinate realnih prostorskih prepoznavnosti kakor sanjajoče labirinte prostorov onkraj platna. V tem prepletu tega tukaj pred nami in zlasti tistega, o čemer hrepenimo, ko zapremo oči in ko pogasnejo žarnice kinoprojektorja, kar je enkratna moč filma. To priložnost filma so nekateri scenografi znali do podrobnosti izkoristiti. Pri nas je to poetsko naravnost prvi dojel Mirko Lipužič in Dušan je mojstra prehitel. Kakor se to vedno spodobi med učiteljem in učencem. V njunih filmih scenografije ne predstavljajo samo točnosti izdelav, velikega estetskega čuta in izjemnosti izdelav obravnavanih tem, časa in prostora ter njunih detajlov, v čemer sta bila sijajna že veliki gospod Niko Matul in njegov učenec Janez Kovič na drugi konceptualni strani slovenske filmske scenografije, temveč nam v primeru Dušana Milavca odkrivajo še bolj občutljivega, pronicljivega in rafiniranega človeka-ustvarjalca, ki je znal osmisliti in nadgraditi tako delo svojega neposrednega učitelja kakor vseh drugih učiteljev-kolegov in soustvarjalcev skrivnosti filmske slike ter odpreti zamisli, delovno voljo in ustvarjalne poti novim generacijam filmskih scenografov, zlasti na osnovi neizmerne ljubezni do tega lepega poklica.

Kino je z nami zato, da so nam zemeljski dnevi znosnejši. Če so scenografski prostori na filmu kompleksno rafinirani in v skladu s pogledi igralcev v neusmiljeni igri časa tam gori na platnu, nas vseskozi vlečejo zlasti v mentalne prostore, nekam, kjer smo že bili, pa smo to pozabili. Strmijo k neki udomačitvi naše izkušnje s prostori sveta, iščejo toplino tistega davnega prostora, ko smo bili še v nekem drugem telesu in zatem vrženi v svet. Kino je tovrstno huda stvar. Vse nam je dano in vse je mogoče, če znamo, smo dovezetni in pogumni. Dušan Milavec je s to življenjsko ustvarjalno vneto in prepričanjem uspešno delal s številnimi domačimi in tujimi režiserji in ustvaril neprecenljiv filmski opus, ki slojevito razkriva omenjene skrivnosti. Njegove scene v filmu venomer kličejo po hiši iz otroštva in film je medij, ki to omogoča. Tista davna hiša se kar naenkrat pojavi pred nami. V mračni in vlažni kleti so zaprte skrivnosti za vse bodoče dni, v pritličju se

darkness of the film theatre so we could, as in confession, educe the lessons of the fleetingness of our lives' joys as well as misunderstandings, Milavec has splendidly demonstrated his ability to find the coordinates of recognisable spatial realities as well as dreaming labyrinths of spaces beyond the screen. This interlacement of what is before us and, above all, what we are longing for when we close our eyes and the lights of the projector go out – this is where the unique power of cinema lies. Some production designers have been able to use this opportunity that cinema has to offer down to the last detail. In the case of Slovenia, Mirko Lipužič was the first one to apprehend this poetic disposition, and Dušan has outdone the master. As it should be the case between the teacher and his student. In their films, scenic designs are not just about the preciseness of execution, a great sense of aesthetics, and extraordinary rendering of the given subjects, time and space and their details. This was something Niko Matul and his student Janez Kovič on the other conceptual side of the Slovenian production design for cinema excelled at before him. In the case of Dušan Milavec, his scenic designs reveal an even more sensitive, insightful and sophisticated human/artist, who could ascribe meaning to and upgrade the work of both his immediate teacher and all other teachers/colleagues and fellow creators of the mystery of cinematic image, and pave the way for the ideas, enthusiasm for work, and creative careers of new generations of production designers in cinema, out of his infinite love for this wonderful profession.

Cinema is there to make our living days more bearable. If in the relentless game of time up there on the screen, scenic designs in a film are perfected in all their complexity and in harmony with actors' glances, they incessantly draw us into mental spaces, to places where we once were but have forgotten about. They aim to accommodate our experience with spaces of the world, seeking the warmth of that faraway place from the time we were still inside another body and then thrown into the world. In this sense, cinema is a wild thing. Anything is given to

učimo živeti, na podstrežje odlagamo spomine. Streha je zato, da ne zbledijo onkraj v modrino neba. Ko čez čas nekoga prvič poljubimo, ni vseeno, kje. Pod krošnjo drevesa, v temni kamri, na avtobusu ali pa v kinu. To je vedno tudi velika lekcija scenografije, ne samo življenja. To, da se hišne fasade med seboj pogovarjajo, da se nam pohištvo muza, ko z njim prebivamo, ali pa molči, ko nas tam ni, in to, da se okna smejejo drevesom tudi takrat, ko dežuje, tudi to je velika lekcija scenografije.

Hvala, Dušan, za te lepe trenutke.

Bodi tako dober in darežljiv s svojimi prelepimi prostori tudi v bodoče.

Jože Dolmark, profesor umetnostne zgodovine in primerjalne književnosti, filmski publicist, scenarist in dramaturg

us and anything is possible, if we know how, if we are susceptible and brave. Holding to this creative passion and beliefs, Dušan Milavec has collaborated successfully with many Slovenian and foreign filmmakers, creating an invaluable body of work where these secrets are revealed layer by layer. His scenes in films persistently call for the house from the childhood, and film is a medium which makes this possible. All of a sudden, that distant house emerges before our eyes. The dark, damp cellar holds secrets for all future days, the ground floor is where we learn to live, and the attic is where we store memories. The roof is to keep them from fading into the blue sky. When over time we kiss somebody for the first time, the place matters. Is it under the canopy of a tree, in a dark chamber, in a bus, or in a cinema. This is always not just a great lesson of life, but also of production design. That houses talk to each other through exterior walls, that furniture gives us roguish smiles when we live with it, or keeps silent when we are not around, and that windows laugh at trees even when it rains – that, too, is a great lesson of production design.

Thank you, Dušan, for these wonderful moments.

May you continue to treat your beautiful spaces with as much kindness and generosity as ever.

Jože Dolmark, professor of Art History and Comparative Literature, film contributor, screenwriter and dramaturge

DUŠAN MILAVEC

Filmografija

—Filmography

ASISTENT SCENOGRAFIJE/Assistant Production Designer

Dih/A Breath of Air, r./dir Božo Šprajc, Slovenija/Slovenia, 1983; celovečerni igrani film/feature film

Strici so mi povedali, r./dir France Štiglic, Slovenija/Slovenia, 1984; TV nadaljevanka/TV series

Veselo gostivanje/The Merry Wedding, r./dir France Štiglic, Slovenija/Slovenia, 1984; celovečerni igrani film/feature film

Leta odločitve/The Years of Decision, r./dir Boštjan Vrhovec, Slovenija/Slovenia, 1984; celovečerni igrani film/feature film

Nobeno sonce/What a Sun, r./dir Jane Kavčič, Slovenija/Slovenia, 1984; celovečerni igrani film/feature film

Ljubezen/Love, r./dir Rajko Ranfl, Slovenija/Slovenia, 1984; celovečerni igrani film/feature film

Kugy, r./dir Marjan Ciglič, Avstrija, Slovenija/Austria, Slovenia, 1984; TV nadaljevanka/TV series

Butnskala/Bumpstone, r./dir Franci Slak, Slovenija/Slovenia, 1985; celovečerni igrani film/feature film

Naš človek/Our Man, r./dir Jože Pogačnik, Slovenija/Slovenia, 1985; celovečerni igrani film/feature film

Christophoros, r./dir Andrej Mlakar, Slovenija/Slovenia, 1985; celovečerni igrani film/feature film

Doktor/Doctor, r./dir Vojko Duletič, Slovenija/Slovenia, 1985; celovečerni igrani film/feature film

Poletje v školjki/A Summer in a Sea-Shell, r./dir Tugo Štiglic, Slovenija/Slovenia, 1986; celovečerni igrani film/feature film

Kormoran/A Cormoran, r./dir Anton Tomašič, Slovenija/Slovenia, 1986; celovečerni igrani film/feature film

Paralele/Parallels, r./dir Marjan Ciglič, Avstrija, Slovenija/Austria, Slovenia, 1987; TV igrani film/TV feature

Fortunes of War/Vojne usode, r./dir James Cellan Jones, Velika Britanija/UK, 1987; TV nadaljevanka/TV series

Hudodelci/The Felons, r./dir Franci Slak, Slovenija/Slovenia, 1987; celovečerni igrani film/feature film

War and Remembrance/Vojna in spomin, r./dir Dan Curtis, ZDA/USA, 1988; TV nadaljevanka/TV series

Maja in vesoljček/Maya and the Starboy, r./dir Jane Kavčič, Slovenija/Slovenia, 1988; celovečerni igrani film/feature film

Remington, r./dir Damjan Kozole, Slovenija/Slovenia, 1988; celovečerni igrani film/feature film

SCENOGRAF/Production Designer

Kres/Saint John's Fire, r./dir Peter Zobec, Slovenija/Slovenia, 1985; kratki igrani film/short film

Šumanović - komedija umetnika/Šumanović - A Comedy of an Artist, r./dir Boris Miljković, Branimir Dimitrijević, Srbija/Serbia, 1987; TV igrana drama/TV drama

I Promessi Sposi/Zaročenca, r./dir Salvatore Nocita, Italija/Italy, 1989; TV igrana serija/TV series (scenograf za Slovenijo/Production Designer for Slovenia)

Portret Milana Klemenčiča, r./dir Jaka Judnič, Slovenija/Slovenia, 1990; dokumentarno igrani film/docu-fiction

Zakaj jih nisem vse postrelil?, r./dir Miha Hočever, Slovenija/Slovenia, 1990; kratki igrani film/short film

Babica gre na jug/Grandma Goes South, r./dir Vinci Vogue Anžlovar, Slovenija/Slovenia, 1991; celovečerni igrani film/feature film (supervizor za scenografijo/Production Design Supervisor)

Srčna dama/The Queen of Hearts, r./dir Boris Jurjaševič, Slovenija/Slovenia, 1991; celovečerni igrani film/feature film

Triangel/Triangle, r./dir Jure Pervanje, Slovenija/Slovenia, 1991; celovečerni igrani film/feature film

Balkanski revolveraši, r./dir Maja Weiss, Slovenija/Slovenia, 1991; kratki igrani film/short film

One Way Ticket, r./dir Igor Šterk, Slovenija/Slovenia, 1991; kratki igrani film/short film

Vaški učitelj/Village Teacher, r./dir Maja Weiss, Slovenija/Slovenia, 1993; TV igrani film/TV feature

Teater paradižnik, r./dir Branko Đurić, Slovenija/Slovenia, 1994; TV igrana serija/TV series

Radio.doc, r./dir Miran Zupanič, Slovenija/Slovenia, 1995; celovečerni igrani film/feature film

Čamčatka/Melitta, r./dir Mitja Novljan, Slovenija/Slovenia, 1996; TV igrani film/TV feature

Steber/Column, r./dir Matjaž Fištravec, Slovenija/Slovenia, 1997; TV igrani film/TV feature

No Man's Land/Nikogaršnja zemlja, r./dir Danis Tanović, Francija, Slovenija, Italija, Belgija, Velika Britanija/France, Slovenia, Italy, Belgium, UK, 2001; celovečerni igrani film/feature film

Lilly's Story/Zgodba o Lili, r./dir Roviros Manthoulis, Slovenija, Grčija, Francija/Slovenia, Greece, France, 2002; celovečerni igrani film/feature film (scenograf za Slovenijo/Production Designer for Slovenia)

Sex Planet, r./dir Namik Kabil, Slovenija/Slovenia, 2003; kratki igrani film/short film

Dnevnik nekega naroda, r./dir Igor Pediček, Slovenija/Slovenia, 2003; TV dokumentarna serija/TV documentary series

Nel mio amore/Moja ljubezen/Answer Me, r./dir Susanna Tamaro, Italija/Italy, 2003; celovečerni igrani film/feature film (scenograf za Slovenijo/Production Designer for Slovenia)

Rojstvo prestolnice, r./dir Jadran Sterle, Jure Pervanje, Vesna Emerdji, Slovenija/Slovenia, 2004; TV dokumentarna serija/TV documentary series

Dobro uštimani mrtvac/Dobro urejeni mrtveci/Well Tempered Corpses, r./dir Benjamin Filipovič, Slovenija, BiH, Francija/Slovenia, Bosnia and Herzegovina, France, 2005; celovečerni igrani film/feature film

War Child/Izginuli, r./dir Christian Wagner, Nemčija, Slovenija/Germany, Slovenia, 2006; celovečerni igrani film/feature film (scenograf za Slovenijo in BiH/Production Designer for Slovenia and Bosnia and Herzegovina)

Ti si jedini gazda ove kuće/Ti si edini gospodar te hiše/You Are the Only Boss in This House, r./dir Dimitar Anakiev, Slovenija/Slovenia, 2006; kratki igrani film/short film

Instalacija ljubezni/Installation of Love, r./dir Maja Weiss, Slovenija/Slovenia, 2007; celovečerni igrani film/feature film

Elektrika, r./dir Igor Pediček, Slovenija/Slovenia, 2007; dokumentarno igrani film/docu-fiction

Pokrajina Št. 2/Landscape No. 2, r./dir Vinko Möderndorfer, Slovenija/Slovenia, 2008; celovečerni igrani film/feature film

Svetat e golyam i spasenie debne otvsyakade/Svet je velik in rešitev se skriva za vogalom/The World Is Big And Salvation Lurks Around The Corner, r./dir Stefan Komandarev, Bolgarija, Nemčija, Slovenija, Madžarska/Bulgaria, Germany, Slovenia, Hungary, 2008; celovečerni igrani film/feature film (scenograf za Slovenijo/Production Designer for Slovenia)

Od električarja z ljubeznijo/From Electrician with Love, r./dir Marko Šantič, Slovenija/Slovenia, 2008; kratki igrani film/short film

Leteča brata Rusjan/Flying Rusjan Brothers, r./dir Boris Palčič, Slovenija/Slovenia, 2009; dokumentarno igrani film/docu-fiction

Tolažnik/Console, r./dir Uroš Zavodnik, Slovenija/Slovenia, 2009; kratki igrani film/short film

Angela Vode – skriti spomin/Angela Vode: Secret Memories, r./dir Maja Weiss, Slovenija/Slovenia, 2009; TV igrani film/TV feature

Črni bratje/Black Brothers, r./dir Tugo Štiglic, Slovenija/Slovenia, 2010; TV igrana serija/TV series

Marko skače, r./dir Boris Jurjaševič, Slovenija/Slovenia, 2010; TV igrana serija/TV series

Neke druge priče/Neke druge zgodbe/Some Other Stories (slovenska zgodba – Nebesa/Slovenian segment – Heaven), r./dir Hanna Slak, Slovenija, Hrvaška, Srbija, BiH, Makedonija, Irska/Slovenia, Croatia, Serbia, Bosnia and Herzegovina, Macedonia, Ireland, 2010; celovečerni igrani film/feature film (scenograf slovenske zgodbe/Production Designer for the Slovenian segment)

Cirkus Columbia, r./dir Danis Tanović, BiH, Slovenija, Francija, Belgija, Velika Britanija, Nemčija/Bosnia and Herzegovina, Slovenia, France, Belgium, UK, Germany, 2010; celovečerni igrani film/feature film

Moški/A Real Man, r./dir Mina Bergant, Slovenija/Slovenia, 2010; kratki igrani film/short film

A halálba táncoltatott leány/Deviški ples smrti/The Maiden Danced to Death, r./dir Hules Endre, Madžarska, Kanada, Slovenija/Hungary, Canada, Slovenia, 2011; celovečerni igrani film/feature film (scenograf za Slovenijo/Production Designer for Slovenia)

Streli v Bazovici, r./dir Tugo Štiglic, Slovenija/Slovenia, 2011; dokumentarno igrani film/docu-fiction

Oči, a lahko jaz šofiram?/Can I Drive, Daddy?, r./dir Miha Hočevvar, Slovenija/Slovenia, 2011; kratki igrani film/short film

Neizstreljeni naboj, r./dir Jure Pervanje, Slovenija/Slovenia, 2011; TV igrani film/TV feature

Vaje v objemu/Tango Abrazos, r./dir Metod Pevec, Slovenija/Slovenia, 2012; celovečerni igrani film/feature film

Faccia d'angelo/Angleski obraz, r./dir Andrea Porporati, Italija/Italy, 2012; TV igrana serija/TV series

Pravica ljubiti/The Right to Love, r./dir Barbara Zemljič, Slovenija/Slovenia, 2013; kratki igrani film/short film

Panika/Panic, r./dir Barbara Zemljič, Slovenija/Slovenia, 2013; celovečerni igrani film/feature film

Inferno, r./dir Vinko Möderndorfer, Slovenija/Slovenia, 2014; celovečerni igrani film/feature film

Kopanje, r./dir Simon Intihar, Slovenija/Slovenia, 2014; kratki igrani film/short film

Naša svakodnevna priča/Naše vsakdanje življenje/Our Everyday Life, r./dir Ines Tanović, BiH, Hrvaška, Slovenija/Bosnia and Herzegovina, Croatia, Slovenia, 2015; celovečerni igrani film/feature film (scenograf za Slovenijo/Production Designer for Slovenia)

Štiri stvari, ki sem jih hotel početi s tabo/Four Things I Wanted To Do With You, r./dir Miha Knific, Slovenija/Slovenia, 2015; TV igrani film/TV feature

Nočno življenje/Nightlife, r./dir Damjan Kozole, Slovenija/Slovenia, 2016; celovečerni igrani film/feature film

Komedija solz/A Comedy of Tears, r./dir Marko Sosič, Slovenija/Slovenia, 2016; celovečerni igrani film/feature film

Diamantna poroka, r./dir Simon Intihar, 2016; kratki TV igrani film/TV short

Cimre, r./dir Klemen Dvornik, Slovenija/Slovenia, 2016; TV igrani film/TV feature

Strokovna žirija 19. FSF —Jury of the 19th FSF



RADO LIKON

Rado Likon, DOP. Prvi slovenski diplomant filmske in televizijske kamere na akademiji za film, fotografijo in televizijo FAMU v Pragi. Direktor fotografije pri 20 celovečernih filmih. Njegova filmografija obsega tudi veliko kratkih, dokumentarnih, animiranih filmov, televizijskih dram in TV nadaljevanj. Za delo DOP prejel številne nagrade. Vrsto let je deloval kot predavatelj na AGRFT. Trenutno predava filmsko in TV kamero na VŠU Univerze v Novi Gorici. Je član in podpredsednik ZFS (Združenje filmskih snemalcev Slovenije) in član upravnega odbora ZIP (Združenje imetnikov pravic) ter lastnik agencije Cebram – video produkcija in postprodukcija. S filmsko (digitalno) kamero je ustvarjal pri novih odprtih projektih ...

Rado Likon, DOP. The first Slovenian to graduate in film and television cinematography from the FAMU Film and Television School, Likon has worked as DOP in 20 feature-length films. His filmography also includes a number of short, documentary, animated films, TV dramas, and TV series. His work as DOP has brought him numerous awards. He spent several years as a lecturer at the Ljubljana Academy of Theatre, Radio, Film and Television (AGRFT). He now teaches film and TV cinematography at the School of Arts, University of Nova Gorica. He is member and Vice President of the Slovenian cinematographers' association ZFS, and member of the Managing Board of the Slovenian rightsholders association ZIP. He owns a video production and post-production agency called Cebram. With his (digital) film camera, he continues to be creative in new projects.



JURE MATIČIČ

Jure Matičič (1975) je diplomiral iz sociologije kulture in filozofije na Filozofski fakulteti v Ljubljani. Dolga leta se je ukvarjal z gledališčem ter pisal o elektronski glasbi in kulturi. Zaposlen je v Kulturnem domu Franca Bernika Domžale, kjer med drugim ureja otroški in glasbeno-scenski program. Leta 2009 je bil eden od pobudnikov ustanovitve Mestnega kina Domžale, ki ga sedaj tudi programsko vodi. V majhnem mestnem kinematografu so njegove glavne naloge ustvarjanje prijetnega prostora za ljubitelje filmov, snovanje programov filmske vzgoje, udejanjanje koncepta »event cinema« in skrb za kuriran program, v okviru katerega se predvajajo »dobri« filmi. Je tudi podpredsednik Art kino mreže Slovenije, združenja mestnih kinematografov, ki si prizadeva za boljše pogoje slovenske reproduktivne kinematografije.

Jure Matičič (1975) graduated in Sociology of Culture and Philosophy from the Faculty of Arts, Ljubljana. For years, his focus was on theatre and writings on electronic music and culture. He works at the Franc Bernik Culture Centre in Domžale, where he curates the children's and music/performing arts programmes. In 2009, he was one of the initiators behind the establishment of the Domžale City Cinema, where he is now the programmer. In this small cinema, his main responsibilities include setting up a friendly atmosphere for film enthusiasts, conceiving film education programmes, implementing the 'event cinema' concept, and ensuring a curated programme showing "good" films. Matičič is also Vice President of the Art Cinema Network of Slovenia, an association of cinemas committed to improving conditions for the Slovenian film reproduction industry.



META MAZAJ

Meta Mazaj na Univerzi v Pensilvaniji predava filmske študije, natančnejše filmsko zgodovino, teorijo, analizo in sodobni svetovni film. Po diplomi na Univerzi v Ljubljani je na Univerzi Temple v Philadelphii doktorirala iz filmskih študij. Njeni prispevki o kritični teoriji, novem evropskem filmu, vzhodnoevropskem filmu, slovenskem filmu in sodobnem svetovnem filmu so bili objavljeni v zbornikih in revijah, kot so Cineaste, Studies in Eastern European Cinema in Situations. Je avtorica del *National and Cynicism in the Post 1990s Balkan Cinema* (VDM Verlag, 2008) in *Critical Visions in Film Theory: Classic and Contemporary Readings* (s Timothyjem Corriganom in Patricio White; Bedford/St. Martin's, 2010). Pred izidom pri založbi Routledge je tudi njena knjiga o sodobnem svetovnem filmu z naslovom *New World Cinema: A Critical Introduction* (s Shekharjem Deshpandom, Univerza Arcadia).

Meta Mazaj is a Senior Lecturer in Cinema Studies at the University of Pennsylvania, Philadelphia, where she teaches courses on film history, theory, analysis, and contemporary world cinema. After attending the University of Ljubljana she received her Ph.D. in Cinema Studies at Temple University, Philadelphia. Her writings on critical theory, new European cinema, Eastern European cinema, Slovenian cinema, and contemporary world cinema, have appeared in edited volumes and journals such as Cineaste, Studies in Eastern European Cinema, and Situations. She is the author of National and Cynicism in the Post 1990s Balkan Cinema (VDM Verlag, 2008) and Critical Visions in Film Theory: Classic and Contemporary Readings (with Timothy Corrigan and Patricia White; Bedford/St. Martin's, 2010). Her book on contemporary world cinema, New World Cinema: A Critical Introduction (with Shekhar Deshpande, Arcadia University) is forthcoming by Routledge.



ROK PREDIN

Rok Predin je večkrat nagradjeni režiser animiranih filmov. Ustvarja kratke filme, reklamne oglase, glasbene videospote, televizijske špice in odrske vizualije. Odkar je leta 2009 začel sodelovati s produkcijskim studiom Trunk, je ustvaril projekte za naročnike, kot so The Rolling Stones, Elton John, Rita Ora, Take That in Madness, in režiral številne reklamne oglase in televizijske špice za mednarodne stranke. Še naprej ustvarja tudi avtorske filme, v katerih svojstveno in enkratno pripoveduje lastne zgodbe. Prikazujejo se po festivalih po vsem svetu, kjer so prejeli več nagrad.

Rok Predin is an award winning animation director. His works include short films, commercials, music videos, TV idents and on stage visuals. Since signing with Trunk in 2009 he's created projects for The Rolling Stones, Elton John, Rita Ora, Take That and Madness as well as directed commercials and broadcast identities for international clients. He continues to make his own films, telling his own stories, in his own unique style. These have gone on to win awards and screen at festivals all over the world.



SONJA PROSENC

Scenaristka in režiserka. Po univerzitetni diplomi iz novinarstva in kulturologije se je udeležila usposabljanj Berlinale in Sarajevo Talents in bila izbrana za sodelovanje v platformi za razvoj filmskih projektov TorinoFilmLab. Celovečerni prvenec *Drevo* je razvila v sodelovanju z EAVE in Baltic Event, premiero pa je film doživel leta 2014 na festivalu v Karlovih Varih. Na festivalski poti je prejel nagrado FIPRESCI in druga priznanja ter odlične kritike, bil pa je tudi slovenski kandidat za oskarja leta 2016. Njen nagradjeni kratki film *Jutro* je bil po sklenjeni festivalski poti predvajan v 31 državah. Sonja Prosenc zdaj pripravlja drugi celovečerni film *Zgodovina ljubezni*, ki je na koprodukcijski tržnici When East Meets West v Trstu prejel nagrado TRL Espresso in štipendijo za usposabljanje EAVE. Snemanje je predvideno za poletje 2017, film pa bo na platna prišel leta 2018.

Writer, director. After the university diploma in journalism - cultural studies she attended Berlinale and Sarajevo Talents and was selected to TorinoFilmLab. Her debut feature film The Tree was developed at EAVE and Baltic Event and premiered at Karlovy Vary IFF 2014. In its festival run the film received FIPRESCI Prize and other awards, and excellent reviews. It was the Slovenian OSCAR submission 2016. Her awarded short Morning was broadcasted in 31 countries after its festival run. Currently she is working on her second feature History of Love, which received the TRL Espresso Award and the EAVE Scholarship Award at WEMW in Trieste. The principal photography is scheduled for Summer 2017 and the film will be released in 2018.

Predstavitev nagrad —Awards Presentation

NAGRADE VESNA

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

Strokovna žirija podeli tudi najmanj štiri, vendar ne več kot osem izmed naslednjih nagrad vesna:

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.

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 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 also presents at least four but no more than eight of the following additional Vesna awards:

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.

Nagrado 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 producerski delež slovenskih producentov ali so pretežno posneti v slovenskem jeziku.

DRUGE NAGRADE

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

Nagrada občinstva

Nagrado občinstva podeli Občina Piran. Za nagrado občinstva za najboljši slovenski celovečerni film, predstavljen v tekmovalnem programu festivala, glasujejo gledalci. Nagrado občinstva dobi režiser, čigar film je dosegel najvišjo povprečno oceno, izračunano na dve decimalki.

Iridium Film nagrada za najboljši celovečerni film

Nagrado prejme producent/producentka najboljšega celovečernega filma po izboru strokovne žirije 19. Festivala slovenskega filma. Iridium Film nagrada zajema postproduksijske storitve v protivrednosti 10.000 EUR.

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

OTHER AWARDS

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

Audience Award

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

Iridium Film Award for Best Feature Film

The award goes to the producer of the best feature film as selected by the jury of the 19th Festival of Slovenian Film. Iridium Film Award comprises postproduction services in the amount of 10,000 EUR.

Iridium Film nagrada za najboljši študijski film

Nagrado prejme režiser/režiserka najboljšega študijskega filma po izboru strokovne žirije 19. Festivala slovenskega filma. Iridium Film nagrada za najboljši študijski film zajema postprodukcijske storitve v protivrednosti 6.300 EUR.

Nagrada Art kino mreže Slovenije

Nagrada združenja prikazovalcev kvalitetnega in umetniškega filma omogoča prikazovanje in promocijo izbranega celovečernega filma po 27 mestnih kinematografih po Sloveniji. Žirijo sestavljajo programski sodelavci kinematografov: Mateja Lapuh (Mestni kino Ptuj), Samo Seničar (Kino Metropol Celje) in Nina Ukmar (Kosovelov dom Sežana).

Nagrada Združenja slovenskih filmskih kritikov

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

Iridium Film Award for Best Student Film

The award goes to the director of the best student film as selected by the jury of the 19th Festival of Slovenian Film. Iridium Film Award for Best Student Film comprises postproduction services in the amount of 6,300 EUR.

Slovene Art Cinema Association Award

The award presented by Art Cinema Association enables the chosen feature film to be screened and promoted in 27 urban cinemas across Slovenia. The jury is composed of programme heads in member cinemas: Mateja Lapuh (Ptuj Town Cinema) Samo Seničar (Metropol Cinema Celje) and Nina Ukmar (Kosovel Cultural Centre Sežana).

Slovenian Federation of Film Critics Award

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

**CELOVEČERNI IN
SREDNJEMETRAŽNI FILMI**
—Feature and Medium-Length Films

CELOVEČERNI IGRANI FILM

—Feature Films: Fiction

- 24 Houston, imamo problem!/Houston, We Have a Problem!
- 26 Komedijska solz/A Comedy of Tears
- 28 Mama/Mother
- 30 Nika
- 32 Nočno življenje/Nightlife
- 34 Pod gladino/Buoyancy
- 36 Pojdi z mano/Come Along

KOPRODUKCIJSKI CELOVEČERNI IGRANI FILM

—Feature Films: Co-productions

- 38 Družinski film/Rodinný film/Family Film
- 40 Ustava Republike Hrvaške/Ustav Republike Hrvatske/The Constitution
- 42 Življenje je trobenta/Život je truba/Life Is a Trumpet

CELOVEČERNI DOKUMENTARNI FILM

—Feature Films: Documentary

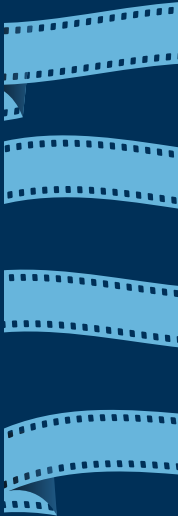
- 44 Deckument: Od rolke do skejta/Deckument
- 46 Dom ljubi dom/Home Sweet Home
- 48 Mladi levi: polnost časa/The Young Lions: The Fullness of Time
- 50 Moj narobe svet/My World Is Upside Down

SREDNJEMETRAŽNI DOKUMENTARNI FILM

—Medium-Length Films: Documentary

- 52 Nara Petrovič = človek/Nara Petrovič = Human
- 54 Ne grem na koleno/You Won't Bring Me to My Knees
- 56 Selfie brez retuše/Selfie Without a Retouch

TEKMOVALNI PROGRAM
—Competition Programme



2016, 88', barvni/colour, DCP,
1:1,85, DIGITAL

Houston, imamo problem! —Houston, We Have a Problem!



Režija—Directed by Žiga Virč
Scenarij—Written by Boštjan Virč, Žiga Virč
Fotografija—Cinematography Andrej Virč
Montaža—Edited by Vladimir Gojun
Oblikovalec zvoka—Sound Design
 Matjaž Moraus Zdešar, Julij Zornik
Snemalec zvoka—Sound Recording Grega Švabič
Scenografija—Production Design Miha Ferkov
Kostumografija—Costume Design Zorana Meič
Maska—Make-up Petra Hartman, Ivana Pralija
Producent—Producer Boštjan Virč
Koproducenta—Co-producers Siniša Juričić,
 Ingmar Trost
Produkcija—Production Studio Virč d.o.o.
Koprodukcija—Co-production Nukleus Film (Hrvaška/
 Croatia), Sutor Kolonko (Nemčija/Germany)

Nastopajo—Featuring
 Slavoj Žižek, Josip Broz Tito, John F. Kennedy, Richard
 Nixon

Hladna vojna, vesoljska tekma in ameriški pristanek na Luni so bile prelomnice, ki so zaznamovale polpreteklo zgodovino. Te dogodke pa obkroža tančica skrivnosti, ki še danes burijo domišljijo. Film *Houston, imamo problem!* režiserja Žige Virča je nov, svež prispevek k razmišljanju in razpravam o teorijah zarot. Ta intrigantni igrano-dokumentarni film raziskuje mit o domnevem amerškem nakupu tajnega jugoslovanskega vesoljskega programa v zgodnjih šestdesetih letih, vrednega več milijard dolarjev. Mit ali resnica? Presodite sami.

Filmski in televizijski režiser **Žiga Virč** (rojen 1987) je diplomiral na Akademiji za gledališče, radio, film in televizijo v Ljubljani. S filmom *Trst je naš!* je bil leta 2010 nominiran za študentskega oskarja v kategoriji kratki študentski tujejezični film. Režiral je mnoge korporativne filme, TV-oglake, dokumentarne in kratke igrane filme ter zanje prejel več nagrad, med njimi tudi akademjsko in univerzitetno Prešernovo nagrado. Za njegov pristop so značilni dramatičen vizualni slog, uporaba glasbe, natančen pristop k narativni strukturi in predvsem privlačnost za široko publiko.

The Cold War, the space race, and NASA's moon landing are landmarks that defined an era. But these events are also shrouded in a shadow of mystery, which continues to fire our imagination today. In Houston, We Have a Problem! filmmaker Žiga Virč adds new material to the discussion on conspiracy theories. This intriguing docu-fiction explores the myth of the secret multi-billion-dollar deal behind America's purchase of Yugoslavia's clandestine space program in the early 1960s. Myth or reality? See for yourself.

Film and television director **Žiga Virč** (1987) graduated from the Academy of Theatre, Radio, Film and Television in Ljubljana. With his short film *Trieste Is Ours*, he was voted finalist for the Student Academy Award for Best Short Foreign Language Film in 2010. Virč has directed numerous corporate videos, TV commercials, documentary and short fiction works, for which he has received several awards, including the student Prešeren award. Virč is known for his dramatic visual style, the use of music, preciseness in the narrative structure, and above all appeal for the widest audience.



Izbrana filmografija—Selected Filmography

Houston, imamo problem! (Houston, We Have a Problem!), celovečerni igrano-dokumentarni film/docu-fiction, 2016
Selitev (A New Home), kratki igrani film/short film, 2016
Optimisti (Optimists), dokumentarni film/documentary film, 2015
Polmesec nad planikami (Half-Moon Above Edelweiss), dokumentarni film/documentary film, 2013
Vojne igre, dokumentarni film/documentary film, 2012
Klic z gora, dokumentarni film/documentary film, 2011
Trst je naš! (Trieste is Ours), kratki igrani film/short film, 2009
Naša demokracija (Our Democracy), TV film/TV drama, 2009
Nebo nad blokom (Sky Above the Town), kratki igrani film/short film, 2008

2016, 76', barvni/colour, DCP,
1:1,85, DOLBY SR

Komedija solz —A Comedy of Tears



Režija—Directed by Marko Sosič
Scenarij—Written by Marko Sosič
Fotografija—Cinematography Radovan Čok
Avtor glasbe—Music Stefano Schiraldi
Montaža—Edited by Janez Bricelj
Oblikovalec zvoka—Sound Design Boštjan Kačičnik
Scenografija—Production Design Dušan Milavec
Kostumografija—Costume Design Zvonka Makuc
Maska—Make-up Mirjam Kavčič
Producent—Producer Boštjan Iković
Produkcija—Production Arsmedia
Koprodukcija—Co-production MB Grip, Iridium Film, Zvokarna

Igrajo—Cast
 Marjuta Slamič (Ida), Ivo Barišič (Albert), Mojca Lavrič (Albertova žena/Albert's Wife), Katerina Antler (vnukinja Sonja, mlajša/Granddaughter Sonja, young), Tina Gunzek (Vnukinja Sonja, starejša/Granddaughter Sonja, older), Matija Rupel (sin/Son), Luna Jurančič Šribar (sinova žena/Son's Wife), Ivo Selj (Idin oče/Ida's Father)

Albert je star moški v invalidskem vozičku, cinik, kolerik, rasist. Živi v Trstu v velikem stanovanju ter v samoti drobcev svojega obsesivnega spomina, v katerem prebivajo njegovi nerazrešeni odnosi z družino, od katere se je že pred leti oddaljil. Njegov stik z realnostjo predstavljata Ida, izobrazena ženska srednjih let, ki se dvakrat tedensko pripelje iz Istre, pospravi, skuha in ga umije ... Albertov in Idin dan se prične z Albertovim tečnarjenjem, vse večjim cinizmom in grobimi izpadi. Ida prenaša njegovo obnašanje dostojanstveno in mirno, toda Albertova hudobija se še bolj razbohoti.

Marko Sosič, rojen v Trstu (1958), je pisatelj in režiser. Šolal se je v Trstu ter na AGFTV v Zagrebu, kjer je realiziral dva srednjemetražna filma, ki sta bila tudi nagrajena. Veliko let je bil zaposlen kot umetniški vodja Slovenskega stalnega gledališča v Trstu in Slovenskega narodnega gledališča v Novi Gorici. Režiral je v gledališčih v Trstu, Ljubljani in Rimu ter za televizijo. Doslej je napisal štiri romane in dve zbirki kratkih zgodb. Za literarna dela je bil večkrat nagrajen.

Albert is an old man in a wheelchair, a cynical, choleric and racist person. He lives in a big apartment in Trieste and in the solitude of the fragments of his obsessive memory, which holds his troubled relationships with his now estranged family. His only touch with reality is through Ida, an educated middle-aged woman who arrives from Istria two times per week to clean, cook, and bathe him... Albert and Ida's day begins with Albert's niggling, growing cynicism and violent fits. Ida bears his behaviour with dignity and composure, but Albert's malice only intensifies.

Marko Sosič is a writer and director born in Trieste (1958). He received his education in Trieste and at AGFTV in Zagreb, where he made two award-winning medium-length films. He spent several years as the Artistic Director of the Slovenian Permanent Theatre in Trieste and the Slovenian National Theatre in Nova Gorica. He has worked as director in theatres in Trieste, Ljubljana and Rome, and for television. He has written four novels and two collections of short stories. For his literary work, he has received a number of awards.



Izbrana filmografija—Selected Filmography
Komedija solz (A Comedy of Tears), celovečerni igrani film/feature film, 2016
Portret: Nora Jankovič (opera pevk), 2013
Portret: Marjo Magajna (fotograf), 1996
V meni prevrat, eksperimentalni film/experimental film, 1996
Ljudska magija, šest epizod/six episodes, 1988
Starati se nežno (To Age Gently), kratki igrani film/short film, 1986
Nova pot, diplomski srednjemetražni igrani film/graduation medium-length fiction film, 1982
Hod, študentski kratki dokumentarni film/student documentary short, 1981
Pomladni posmehi, študentski srednjemetražni igrani film/student medium-length fiction film, 1980

2016, 93', barvni/colour, DCP,
1:1,85, DIGITAL

Mama —Mother



Režija—Directed by Vlado Škafar
Scenarij—Written by Vlado Škafar
Fotografija—Cinematography Marko Brdar
Montaža—Edited by Jelena Maksimović, Vlado Škafar
Oblikovalec zvoka—Sound Design Julij Zornik
Snemalec zvoka—Sound Recording Igor Iskra
Scenografija—Production Design Niko Novak
Producent—Producer Frenk Celarc
Produkcija—Production Gustav Film
Koprodukcija—Co-production Transmedia (Italija/
 Italy), SCCA/Pro.Ba - Sarajevo (BiH/Bosnia and
 Herzegovina), Arch Production (Italija/Italy)

Igrata—Cast
 Nataša Tič Ralijan (mama/Mother), Vida Rucli (hči/
 Daughter)

Filmska pesem o mami in hčeri. Mati odpelje hčer v tujo deželo in jo zapre v hišo v odročni vasici. Čeprav med seboj ne govorita, je jasno, da ima hči samouničevalne težnje. Potovanje, ki se začne kot materin poskus, da bi rešila svojega otroka, postane vse bolj čarobna duhovna pustolovščina, na kateri mati znova prebudi življenje v sebi.

Vlado Škafar je avtor kratkih filmov *Stari most* (1998) in *Nočni pogovori z Mojco* (2008) ter celovečercev *Peterka: leto odločitve* (2003), *Otroci* (2008), *Oča* (2010) in *Deklica in drevo* (2012). *Oča* je prvi slovenski film, ki je bil izbran v program Mednarodni teden kritike na Filmskem festivalu v Benetkah, prikazan je bil na več kot petdeset filmskih festivalih po vsem svetu in prejel osebno nagrado Aleksandra Sokurova na festivalu Voices v Vologdi. Vlado Škafar je bil nekoč dejaven kot filmski publicist, znan pa je tudi kot programski vodja in sograditelj Slovenske kinoteke ter filmskega festivala Kino Otok. Vzporedno z nastajanjem filma *Mama* je s slikarko Joni objavil zbirko poezije in akvarelov *Krogi = En = Circles*.

A cinematic poem of mother and daughter. Mother takes her daughter to a foreign country and locks her in a house in a remote village. Even with no communication between them, it is clear that the daughter is self-destructive. What begins as mother's attempt to save her child turns into an increasingly miraculous spiritual adventure, restoring the life within her.

Vlado Škafar is the author of short films *The Old Bridge* (1998) and *Night Conversation with Mojca* (2008), and feature films *Peterka: Year of Decision* (2003), *Letter to a Child* (2008), *Dad* (2010), and *A Girl and a Tree* (2012). *Dad* is the first Slovenian film to have been selected for the Venice International Critics' Week at the Venice Film Festival, and was shown at more than 50 festivals across the world, winning a special prize by Alexander Sokurov at the Voices festival of Vologda. Vlado Škafar also used to write extensively on film, and was programmer and a co-founder of the Slovenian Cinematheque and the Isola Cinema film festival. In parallel with the making of *Mother*, he collaborated with painter Joni on a collection of poetry and watercolour paintings entitled *Krogi = En = Circles*.

Izbrana filmografija—Selected Filmography

Mama (Mother), celovečerni igrani film/feature film, 2016
Deklica in drevo (A Girl and a Tree), celovečerni film/feature film, 2012
Oča (Dad), celovečerni igrani film/feature film, 2010
Otroci (Letter to a Child), dokumentarni film/documentary film, 2008
Peterka: leto odločitve (Peterka: Year of Decision), dokumentarni film/documentary film, 2003
Stari most (The Old Bridge), kratki dokumentarni film, documentary short, 1998



2016, 92', barvni/colour, DCP,
1:1,85, DIGITAL

Nika



Režija—Directed by Slobodan Maksimović
Scenarij—Written by Slobodan Maksimović,
 Matjaž Pikalo
Fotografija—Cinematography Predrag Dubrovčić
Avtor glasbe—Music Peter Dekleva, Miha Guštin
Montaža—Edited by Jurij Moškon
Oblikovalec zvoka—Sound Design Julij Zornik
Scenografija—Production Design Marco Juratovec
Kostumografija—Costume Design Tanja Škrbić
 Birgmajer
Maska—Make-up Anja Godina Rančič
Producent—Producer Darko Vinkl, Bistra Borak,
 Alan Vitezić, Miha Hočevar
Produkcija—Production Nora Production Group
Koprodukcija—Co-production RTV Slovenija

Igrajo—Cast
 Ylenia Mahnič (Nika), Marjuta Slamič (mama Mojca/
 Mother Mojca), Benjamin Krnetič (Aleks), Nenad To-
 kalić (Nani), Sebastian Cavazza (Robert), Gašper Tič
 (Marko), Patrik Škvarč (Toni), Borut Veselko (Žanov
 oče/Žan's Father), Tine Ugrin (Žan), Gojmir Lešnjak -
 Gojc (Tugo)

Glavna junakinja filma je Nika, šestnajstletno dekle, ki obožuje dirkanje z gokarti. Za ta šport jo je navdušil njen oče, ki se je ponesrečil z avtomobilom, zdaj pa za njo skrbi mama Mojca. Nika je z njo v sporu, ker ji ne dovoli, da bi še naprej trenirala karting. Preveč jo je namreč strah, da bi po tem, ko je izgubila moža, ostala še brez hčerke. Toda mamina prepoved doseže prav nasprotni učinek od zelenega.

Slobodan Maksimović (1975, Sarajevo) je študiral filmsko in TV režijo na Akademiji za gledališče, radio, film in TV v Ljubljani. Njegov prvi študentski kratki film 1/2 so premierno prikazali na filmskem festivalu v Cannesu v sekciji Tous Les Cinemas Du Monde. Kratka študentska filma 1/2 in AgapE sta bila prikazana v tekmovalnih selekcijah več kot 30 mednarodnih festivalov in si prislužila 14 mednarodnih nagrad. Njegov prvi celovečerni film Hvala za Sunderland je na 15. FSF prejel 4 vesne, tudi vesno za najboljši film.

The main protagonist is Nika, a 16-year-old girl who loves kart-racing. Her love for this sport started thanks to her father, who later died in an accident. Nika now lives with her mother Mojca, and the relationship between them is tense after Mother forbids Nika to continue her karting classes. She is afraid that after losing her husband, she might also lose her daughter. But Mother's ban has the opposite effect.

Slobodan Maksimović (Sarajevo, 1975) studied Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television. 1/2, his first short film as a student, premiered in the Tous Les Cinemas Du Monde section of the Cannes festival. Short films 1/2 and AgapE were shown in competition in more than 30 international festivals, and won 14 international awards. His first feature film, Thanks for Sunderland, won 4 Vesna Awards, including the Best Film Award, at the 15th Festival of Slovenian Film.

Izbrana filmografija—Selected Filmography

Nika, mladinski celovečerni film/youth feature film, 2016
Tehnika ljudstvu (Technology to the People), dokumentarni film/documentary film, 2015
Hvala za Sunderland (Thanks for Sunderland), celovečerni igrani film/feature film, 2012
Ni vse tako črno-belo, TV drama, 2008
AgapE, kratki igrani film/short film, 2007
Inkognito, TV drama, 2007
 1/2, kratki igrani film/short film, 2006



2016, 85', barvni/colour, DCP,
1:2,35, DOLBY SRD

Nočno življenje —Nightlife



Režija—Directed by Damjan Kozole
Scenarij—Written by Damjan Kozole, Ognjen Sviličić, Urša Menart
Fotografija—Cinematography Miladin Čolaković
Avtor glasbe—Music Kostov, Silence
Montaža—Edited by Jurij Moškon, Ivo Trajkov
Oblikovalec zvoka—Sound Design Igor Čamo
Snemalec zvoka—Sound Recording Gašper Loborec
Mešalec zvoka—Sound Mixing Julij Zornik
Scenografija—Production Design Dušan Milavec, Neža Zinajč
Kostumografija—Costume Design Zora Stančič
Maska—Make-up Mojca Gorogranc Petrushevska
Direktor filma—Production Manager Matija Kozamernik
Producent—Producer Danijel Hočevar
Produkcija—Production Vertigo
Koprodukcija—Co-production Sisters and Brother Mitevski (Makedonia/Macedonia), SCCA/pro.ba (BiH/Bosnia and Herzegovina)

Igrajo—Cast
 Pia Zemljič (Lea Potokar), Jernej Šugman (Milan Potokar), Marko Mandić (Bojan Kenda), Peter Musevski (Rozman), Jana Zupančič (Tanja), Petre Arsovski (dr. Nikolovski), Dejan Spasić (dr. Dejan), Mojca Partljič (sestra/Sister Vesna), Matija Vastl (dr. Dolenc), Andrej Murenc (policist/Police Officer), Blaž Šef (policist/Police Officer)

Ponoči najdejo na pločniku ob ljubljanski vpadnici znanega odvetnika. Napol zavesten leži v krvi, po telesu ima številne pasje ugrize. Zdravniki se v Kliničnem centru v Ljubljani borijo za njegovo življenje, njegova žena pa se sooči s šokom in s svojimi najglobljimi strahovi. V tej noči prekrši vsa moralna stališča, ki jih zagovarja v življenju.

Damjan Kozole (1964, Brežice) je uveljavljen slovenski filmski režiser. Režiral je devet celovečernih igranih filmov, med katerima sta bila najbolj uspešna *Rezervni deli* (2003, nominiran za Zlatega medveda na Berlinalu) in *Slovenka* (2009, Toronto in Pusan IFF, več kot 40 prodaj po vsem svetu). Film *Nočno življenje* (2016) je bil premierno prikazan v tekmovalnem programu filmskega festivala v Karovih Varih, kjer je Kozole prejel nagrado za najboljšega režiserja.

One night, a high-profile attorney is found on the pavement along a main road through Ljubljana. He is barely conscious, lying in a pool of blood, and covered in dog bites. Doctors at the medical center fight to keep him alive while his wife, in shock, confronts her deepest fears. During the course of this night she will break every moral standard she has stood up for in her life.

Damjan Kozole (Brežice, 1964) is an award-winning Slovenian filmmaker, whose filmography includes 9 feature fiction films. The most successful among them are *Spare Parts* (2003, Golden Bear nomination at Berlinale) and *Slovenian Girl* (2009, Toronto IFF, Pusan IFF, sold to more than 40 countries worldwide). *Nightlife* (2016) premiered in the competition programme of the Karlovy Vary IFF and also won the best director honours for Kozole.

Izbrana filmografija—Selected Filmography

Nočno življenje (Nightlife), celovečerni igrani film/feature film, 2016
Meje (Borders), kratki dokumentarni film/documentary short, 2016
Projekt: rak (Project Cancer), dokumentarni film/documentary film, 2013
Dolge počitnice (The Long Vacation), celovečerni dokumentarni film/documentary feature film, 2012
Slovenka (Slovenian Girl), celovečerni igrani film/feature film, 2009
Za vedno (Forever), celovečerni igrani film/feature film, 2008
Delo osvobaja (Labour Equals Freedom), celovečerni igrani film/feature film, 2005
Visions of Europe, omnibus film, 2004
Rezervni deli (Spare Parts), celovečerni igrani film/feature film, 2003



2016, 101', barvni/colour, DCP,
1:1,85, STEREO



Režija—Directed by Klemen Dvornik
Scenarij—Written by Barbara Zemljč
Fotografija—Cinematography Miloš Srdić
Avtor glasbe—Music Davor Herceg
Montaža—Edited by Ivana Fumič
Oblikovalec zvoka—Sound Design Robert Sršen
Scenografija—Production Design Dušan Milavec
Kostumografija—Costume Design Marko Jenko
Maska—Make-up Anže Košir
Izvršni producent—Executive Producer Janez Pirc
Urednik—Head of Office Jani Virk
Produkcija—Production RTV Slovenija (igrani program/Fiction Programmes)

Igrajo—Cast
 Nika Rozman (Rebeka), Nina Ivanišin (Jana), Matej Puc (Beno), Gašper Tič (Mavricij), Vladimir Vlaškalič (Valter), Ksenija Mišič (Marijana), Peter Musevski (Hren), Matija Vastl (Brulc), Jernej Šugman (Marjan)

Pod gladino —Buoyancy

Mladi odvetnici Rebeki je dodeljen primer umora scenografa, glavna osumljenka pa je Jana, njena prijateljica iz otroštva. Na prvi pogled zelo enostaven primer razkrije temne plasti, skrivnostne globine in stranpoti človeške narave.

Klemen Dvornik (1977, Novo mesto) je diplomiral iz filmske in televizijske režije na AGRFT (Univerza v Ljubljani). Od leta 1998 redno sodeluje s tremi največjimi slovenskimi televizijskimi hišami kot režiser. Režiral je več kot 500 posameznih televizijskih oddaj različnih žanrov in vsebin ter 10 dokumentarnih filmov. Leta je 2009 ustanovil svojo produkcijsko hišo Filmservis. Od oktobra 2010 je zaposlen kot asistent za televizijsko režijo na AGRFT (Univerza v Ljubljani).

Young lawyer Rebeka is given a case involving the murder of a production designer, and the main suspect is her childhood friend Jana. What first seems like a very straightforward case gradually reveals the dark sides, mysterious depths and stray ways of human nature.

Klemen Dvornik (Novo mesto, 1977) graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television (AGRFT). Since 1998 he has regularly collaborated with the three biggest TV stations in Slovenia, directing more than 500 episodes of television programmes of various genres and contents, and 10 documentary films. In 2009, he set up his own production company called Filmservis. Since October 2010, he has worked as Teaching Assistant for TV Directing at AGRFT.

Izbrana filmografija—Selected Filmography
Pod gladino (Buoyancy), celovečerni igrani film/feature film, 2016
Kruha in iger (Bread and Circuses), celovečerni igrani film/feature film, 2011
Like a God, kratki igrani film/short film, 2006
Totalka (Write-off), kratki igrani film/short film, 2006



2016, 83', barvni/colour, DCP,
1:1,85, DIGITAL

Pojdi z mano —Come Along



Režija—Directed by Igor Šterk
Scenarij—Written by Dušan Čater
Fotografija—Cinematography Miloš Srdić
Avtor glasbe—Music Jura Ferina, Pavao Miholjević
Montaža—Edited by Petar Marković
Maska—Make-up Talija Ivančič
Oblikovalec zvoka—Sound Design Julij Zornik
Izbor igralcev in učiteljica igre—Casting Tijana Zinajić
Scenografija—Production Design Maja Vovk
Kostumografija—Costume Design Katja Rosa
Producent—Producer Petra Vidmar
Produkcija—Production A.A.C. Productions
Koprodukcija—Co-production Gustav Film, MB Grip,
 Kinorama (Hrvaška/Croatia)

Igrajo—Cast
 Ivan Vastl (Manc), Matija David Brodnik (Špurč),
 Mak Tepšić (Oto), Ronja Matijevac Jerman (Mina)

Zgodba o štirih trinajstletnikih, ki se v iskanju najboljših fotografije za šolski natečaj odpravijo iz sicer domačega, urbanega okolja v njim povsem tuj ruralni svet. Pot jih zanese v odročne hribe, kjer se na videz preprosto fotografiranje lepote spremeni v boj za golo preživetje. Tja jih popelje Manc, ki ga zaradi obtožbe kraje mobitela mečejo iz šole. Sam bi predvsem rad podoživel otroštvo, ki ga je v tistih hribih preživel z dedkom. Pridružijo se mu še sošolci Mina, Oto in Špurč. Topla in napeta zgodba o odrasčanju, ljubezni, prijateljstvu in junaštvu, ki nam na izviren način postavlja vprašanje, kaj se zgodi, ko v današnjem svetu odpove tehnologija.

Igor Šterk (1968, Ljubljana) je diplomiral na AGRFT v Ljubljani. Za svoj prvi celovečerni film *Ekspres*, *ekspres* je prejel 15 mednarodnih nagrad. Njegov drugi film *Ljubljana* je edini slovenski film, ki je bil prikazan v glavnem tekmovalnem programu filmskega festivala v Rotterdamu. Za *Uglaševanje* je prejel grand prix za najboljši film prestižnega filmskega festival v Mannheimu. Njegov kratki film *Every breath You Take* je bil predvajan v tekmovalnem programu v Benetkah, celovečerni film 9:06 pa je imel svetovno premiero v tekmovalnem programu v Montrealu. *Pojdi z mano* je že uvrščen v glavni tekmovalni program filmskega festivala CINEKID v Amsterdamu, ki je v svetovnem merilu najpomembnejši filmski festival, namenjen otroškim in mladinskim filmom.

In search of the best photo for a school competition, four 13-year-olds take off from their familiar urban environment and head into a world completely alien to them: remote hills, where what first seems like an innocent photo session with natural beauties turns into a struggle for survival. The group is led there by Manc, who is facing expulsion from school for allegedly stealing a mobile phone. For him, this is a chance to relive the childhood years he spent in these hills with his grandpa. Joining him are his friends Mina, Oto and Špurč, In an original way, this affectionate and gripping story about growing-up, love, friendship, and bravery explores what happens in today's world when technology fails.

Igor Šterk (Ljubljana, 1968) graduated from the Academy of Theatre, Radio, Film and Television, Ljubljana. His feature debut *Express*, *Express* won 15 international awards. His second feature film, *Ljubljana*, was the only Slovenian film to be selected for the main competition line-up of the Rotterdam IFF. For *Tuning*, Šterk won the Grand Prix for Best Film at the prestigious film festival in Mannheim. His short film *Every Breath You Take* was shown in the competition programme in Venice, and feature film 9:06 premiered in the competition programme in Montreal. *Come Along* has already been selected for the main competition programme of the CINEKID film festival in Amsterdam, the most important festival for children's and youth films in the world.

Izbrana filmografija—Selected Filmography

Pojdi z mano (Come Along), celovečerni igrani film/feature film, 2016
 9:06, celovečerni igrani film/feature film, 2009
Every Breath You Take, kratki igrani film/short film, 2008
Uglaševanje (Tuning), celovečerni igrani film/feature film, 2005
Ljubljana, celovečerni igrani film/feature film, 2002
Ekspres, *Ekspres*, celovečerni igrani film/feature film, 1997



2015, 95', barvni/colour, DCP,
1:1,85, DOLBY SR

Družinski film —Rodinný film/Family Film



Režija—Directed by Olmo Omerzu
Scenarij—Written by Nebojša Pop Tasić, Olmo Omerzu
Fotografija—Cinematography Lukáš Milota
Montaža—Edited by Janka Vlčková
Oblikovalec zvoka—Sound Designer Florian Marquardt
Scenografija—Production Design Iva Němcová
Kostumografija—Costume Design Marjetka Kürner Kalous
Maska—Make-up Kristýna Jurečková, Anke Saboundjian
Producent—Producer Jiří Konečný
Produkcija—Production Endorfilm (Češka/Czech Republic)
Koprodukcija—Co-production Arsmedia (Boštjan Ilovic), 42 film (Nemčija/Germany), Rouge International (Francija/France), Punkchart films (Slovaška/Slovakia)

Igrajo—Cast
 Karel Roden (Igor), Vanda Hybnerová (Irena), Daniel Kadlec (Erik), Jenovéfa Boková (Anna)

Mož in žena se s psom odpravita na križarjenje. Doma pustita otroka. Odsotnost staršev prinese v njuno življenje nepričakovano svobodo. Jadrnica potone in z njo tudi družina. Pes, ujet na samotnem otoku, postane njeno edino upanje.

Olmo Omerzu (1984, Ljubljana) je pri trinajstih posnel kratki igrani film z naslovom *Almir* (1998) v produkciji RTV Slovenija. Med letoma 2001 in 2003 je bil član uredništva revije za strip *Stripburger*, s katero je kot avtor sodeloval na razstavah po Evropi. Leta 2004 je bil sprejet na študij filmske režije na FAMU v Pragi (*Drugo dejanje*). Po zaključenem študiju se je vpisal na magisterij na FAMU, zaključil ga je leta 2012 (*Mlada noč*). Leta 2015 je posnel celovečerni film v koprodukciji petih držav, *Družinski film*.

A husband and wife set sail across the ocean, leaving their two children to explore the freedom of being home alone. The boat goes under, and so does the family. A dog, stuck on a desert island, is their only hope.

Olmo Omerzu (Ljubljana, 1984) directed his first short fiction film called *Almir* (1998), which was produced by the Slovenian National Television, at the age of thirteen. Between 2001 and 2003, he was a member of the editorial board of the *Stripburger* magazine and as an author participated in many exhibitions across Europe. In 2004 he started his studies at the Prague film academy FAMU (The Second Act). In 2012 he earned his Master's degree from FAMU with his feature debut *A Night Too Young*. In 2015, he released *Family Film*, a feature co-production of 5 countries.



Izbrana filmografija—Selected Filmography
Družinski film (Family Film), celovečerni igrani film/feature film, 2015
Mlada noč (A Night Too Young), celovečerni igrani film/feature film, 2012
Drugo dejanje (The Second Act), srednjemetražni igrani film/medium-length film, 2008

2016, 93', barvni/colour, DCP,
1:1,85, STEREO

Ustava Republike Hrvške –Ustav Republike Hrvatske/ The Constitution



Režija—Directed by Rajko Grlić
Scenarij—Written by Ante Tomić, Rajko Grlić
Fotografija—Cinematography Branko Linta, h.f.s.
Avtor glasbe—Music Duke Bojadizev
Montaža—Edited by Andrija Zafranović
Mojster zvoka—Sound Engineer Nenad Vukadinović
Oblikovalec zvoka—Sound Designer Srdjan Kurpjel
Scenografija—Production Design Željka Burić
Kostumografija—Costume Design Leo Kulaš
Maska—Make-up Ana Bulajić Črček
Producent—Producer Ivan Maloča
Produkcija—Production Inter film d.o.o. (Hrvaška/Croatia)
Koprodukcija—Co-production Sever&Sever (Jani Sever), In Film (Češka/Czech Republic), Revolution Production (Makedonija/Macedonia), HRT (Hrvaška/Croatia), Film & Music Entertainment Ltd (VB/UK), NP7 (Hrvaška/Croatia)

Igrajo—Cast
 Nebojša Glogovac (Vjeko Kralj), Dejan Aćimović (Ante Samardžić), Maja Samardžić (Ksenija Marinković), Hrvoje Kralj (Božidar Smiljanić)

Zgodba o štirih ljudeh, ki prebivajo v isti stavbi, vendar živijo zelo različna življenja. Razlikujejo se po družbenem statusu, seksualnih navadah, nacionalnosti in veri. Najverjetneje se ne bi nikoli družili, če jih ne bi povezala nesreča. Zelo mučno se počasi začno spoznavati. Usoda nepričakovano poveže njihova življenja in nehote postanejo odvisni drug od drugega.

Rajko Grlić (1947, Zagreb) je leta 1971 diplomiral iz filmske režije igranega filma na FAMU v Pragi. Kot scenarist je sodeloval pri petih dolgometražnih filmih drugih režiserjev in pri TV seriji *Grlom u jagode*. Prav tako je bil producent petih dolgometražnih filmov. Kot scenarist in režiser je soustvaril 16 kratkometražnih in 14 dokumentarnih TV filmov. Napisal, režiral in produciral je interaktivni projekt – filmsko šolo – *How to Make Your Movie; An Interactive Film School*, ki je bila leta 1998 v New Yorku proglašena za najboljši svetovni multimedijski izdelek.

A story of four people living in the same building but leading very different lives. They all have their own social statuses, sexual habits, nationalities and religions. They would never exchange a word if it wasn't for misfortunate events that push them closer together. Slowly and painfully, they begin to open up to each other. In a twist of fate, their lives entangle and they are reluctantly made mutually dependent.

Rajko Grlić (Zagreb, 1947) graduated in Film Directing from FAMU, Prague, in 1971. He was screenwriter for five feature films directed by other filmmakers, and for TV series *Grlom u jagode*. He was also producer for five feature films. As a screenwriter and director, he made 16 short and 14 documentary TV films. He wrote, directed and produced *How to Make Your Movie; An Interactive Film School*, an interactive film school project that won the New York Grand Prix for Best World Multi-media in 1998.



Izbrana filmografija—Selected Filmography

Ustava Republike Hrvške (The Constitution), celovečerni igrani film/feature film, 2016
Neka ostane među nama (Just Between Us), celovečerni igrani film/feature film, 2010
Karaula (The Border Post), celovečerni igrani film/feature film, 2006
Josephine, celovečerni igrani film/feature film, 2002
Novo novo vrijeme, dokumentarni film/documentary film, 2001
Čaruga (Charuga), celovečerni igrani film/feature film, 1991
That Summer of White Roses, celovečerni igrani film/feature film, 1989
Za sreću je potrebno troje (Three for Happiness), celovečerni igrani film/feature film, 1986
U raljama života (In the Jaws of Life), celovečerni igrani film/feature film, 1984
Samo jednom se ljubi (You Love Only Once), celovečerni igrani film/feature film, 1981
Bravo Maestro, celovečerni igrani film/feature film, 1978
Kud puklo da puklo (If It Kills Me), celovečerni igrani film/feature film, 1974

2015, 92', barvni/colour, DCP,
1:1,37, STEREO

Življenje je trobenta

–Život je truba/Life Is a Trumpet



Režija—Directed by Antonio Nuić
Scenarij—Written by Antonio Nuić
Fotografija—Cinematography
Radislav Jovanov Gonzo
Montaža—Edited by Marin Juranić
Scenografija—Production Design Nedjeljko Mikac
Kostumografija—Costume Design Morana Starčević
Maska—Make-up Iva Kurobasa
Producent—Producer Boris T. Matić
Produkcija—Production Propeler Film (Hrvaška/
Croatia)
Koprodukcija—Co-production Staragara
(Miha Černec), Baš Čelik (Srbija/Serbia),
Artikulacija Production (Črna gora/Montenegro),
HRT (Hrvaška/Croatia), Film and Music
Entertainment (VB/UK)

Igrajo—Cast
Bojan Navojec (Boris), Iva Babič (Jana), Mirela Brekalo
(Marija), Zlatko Vitez (Zdravko), Ksenija Marinković
(Klara), Filip Sovagović (Slaven), Goran Navojec
(Dragec)

Družinska srečanja so stalen vir informacij, še posebej, če je na vidiku poroka. To je odlična priložnost za opazovanje subtilnih sporov med različnimi karakterji in dokončne obračune z okostnjaki iz omare, ki so kot gostje pri mizi. Junaki filma *Življenje je trobenta* so sproščeni jazz trubač kot ženin, ženinov oče mesar in dve družini iz različnih okolij, katerih člani pa niso tako različni, kot bi pričakovali.

Antonio Nuić (1977, Sarajevo) je diplomiral na Akademiji dramskih umetnosti v Zagrebu. Je član Društva hrvaških filmskih režiserjev in Evropske filmske akademije. *Življenje je trobenta* je njegov tretji celovečerni film.

Family gatherings are an inexhaustible source of information, especially when there is a wedding in sight. This is a great opportunity to observe the subtle clashes between different personalities, and to finally deal with the skeletons in the closet as guests at the table. Life Is a Trumpet has a loose jazz musician as the groom, a butcher as his father, and two families of different backgrounds whose members are not as different as one might expect.

Antonio Nuić (Sarajevo, 1977) graduated from the Academy of Dramatic Art in Zagreb. He is member of the Croatian Film Directors' Guild and the European Film Academy. *Life Is a Trumpet* is his third feature film



Izbrana filmografija—Selected Filmography
Život je truba (Life Is a Trumpet), celovečerni igrani film/feature film, 2015
Kenjac (Donkey), celovečerni igrani film/feature film, 2009
Sve džaba (All for Free), celovečerni igrani film/feature film, 2006
Sex piče i krvoproliče (Sex, Drink and Bloodshead), omnibus, 3. zgodba/3rd segment, 2004
Na mjestu događaja, kratki igrani film/short film, 1998

2015, 90', barvni/colour,
HD File, 16:9, STEREO



MULTIPRAKTIK

Režija—Directed by Nina Vrhovec, Matej Lavka, Andro Kajzer, Miha Brodarič
Scenarij—Written by Matej Lavka, Nina Vrhovec
Razvoj—Development Primož Jambrek, Miha Brodarič
Fotografija—Cinematography Andro Kajzer, Matej Lavka
Glasbena oprema—Music Editor Borja Močnik
Montaža—Edited by Andro Kajzer, Matej Lavka
Oblikovalec zvoka—Sound Design Grega Švabič
Snemalec zvoka—Sound Recording Grega Švabič
Avtor fotografij—Photographs by Simon Stojko Falk
Producent—Producer Miha Brodarič
Produkcija—Production Zavod Multipraktik

Deckument: Od rolke do skejta —Deckument

Deckument je zapis spominov marginalne športne subkulture. Pripoveduje zgodbe o začetkih skejtanja na Slovenskem – od mulcev, ki so si sami izdelovali deske, gradili improvizirane skate objekte in se učili prvih trikov, pa do šverca robe iz tujine, prvih zmag na tekmovanjih in vsesplošne popularizacije. Prve generacije lokalnih skejterjev so prevozile izjemno poglavje zgodovine: od razpada Jugoslavije, konfliktov in tranzicije, pa do začetkov svetle kapitalistične prihodnosti. Film *Deckument* je zgodba izjemnega entuziazma, zgodba boja za obstoj in uveljavitev skateboardinga.

Multipraktik je multidisciplinarni kolektiv, namenjen raziskovanju novih praks na področjih kreativne direkcije, grafičnega oblikovanja, filmske produkcije in fotografije.

Deckument is a memoir of a marginal sporting subculture. It tells a story of Slovenian skateboarding pioneers - kids making their own boards, building improvised skate objects and learning their first tricks, smuggling skate goods from abroad, their first competition victories and widespread popularization of skateboarding. The first generations of local skateboarders rode through an exciting historical era: from Yugoslavia's break-up, conflicts and the transitional period to the beginnings of capitalism in all its glory. *Deckument* is a story of endless enthusiasm, a story of struggling for the survival and advancement of local skateboarding.

Multipraktik is a multi-disciplinary collective exploring new practices in creative direction, graphic design, film production, and photography.

Izbrana filmografija—Selected Filmography

Deckument: Od rolke do skejta (*Deckument*), dokumentarni film/documentary film, 2016



2016, 93', barvni/colour, DCP,
16:9, STEREO

Dom ljubi dom —Home Sweet Home



Režija—Directed by Maja Prettner
Scenarij—Written by Maja Prettner
Fotografija—Cinematography Miha Možina
Avtor glasbe—Music Chad Crouch aka Podington Bear
Montaža—Edited by Andrej Nagode, Maja Prettner
Oblikovalec zvoka—Sound Design Tuan Winkler
Producenti—Producers Jani Sever, Janez Ferlan, Bojan Mastilović, Maja Prettner
Izvršni producent—Executive Producer Nina Jeglič
Produkcija—Production Sever&Sever
Koprodukcija—Co-production Iridium Film, Maja Prettner

Vstajanje ob 7. uri. Šola. Kosilo. Obvezne učne ure. Sestanek. Čiščenje. Prosti čas. Spanje. Sanje. In nov dan. To je življenje otroka, ki ga vzgaja sistem. Dogajanje je postavljeno v mladinski dom, v katerem bivajo otroci, ki so bili umaknjeni iz socialno neprimernih okolij. Spremljamo eno leto v življenju štirih otrok, katerih poti se verjetno v drugačnih okoliščinah nikoli ne bi prekrizale. Sedaj si delijo veselje ob rojstnih dnevih, praznovanje božiča, čakanje v vrsti za kopalnico ... Kljub vsem pravilom in hišnemu redu, ki vlada, iščejo pripadnost in zavetje v tem novoustvarjenem domu.

Maja Prettner (1987) je svojo ustvarjalno pot začela kot novinarka in voditeljica na radiu, kasneje pa se je vedno pogosteje izražala skozi avdiovizualne medije. Zaključila je študij filmske režije na Akademiji za gledališče, radio, film in televizijo. Zadnjih pet let kot scenaristka in režiserka sodeluje s Televizijo Slovenija pri različnih oddajah in snuje lastne projekte. Njena dela so bili prikazana na festivalih doma in v tujini.

Getting up at 7 am. School. Lunch. Obligatory after-school self-study classes. Meeting. Tidying up. Free time. Sleeping. Dreaming. A new day. This is the life of a child brought up by the system. Set in a residential facility for children taken from their unhealthy family environments, the film follows one year in the lives of four individuals whose paths would very likely never have crossed if the circumstances had been different. Now, they share the joy of birthdays, Christmas celebrations, waiting in line to use the bathroom... Despite all the house rules, this newly embraced home is where they want to belong and seek their refuge.

Maja Prettner (1987) started her career as a journalist and radio presenter, only to find her means of expression increasingly in audio-visual media. She graduated in Film Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. For the last five years, she has collaborated with the Slovenian National Television on various programmes as a screenwriter and director, simultaneously developing her own projects. Her works have been shown at festivals in Slovenia and abroad.

Izbrana filmografija—Selected Filmography

Dom ljubi dom (Home Sweet Home), dokumentarni film/documentary film, 2016
Limonada (Lemonade), kratki igrani film/short film, 2012
Nikoli za vedno (Never Forever), TV celovečerni igrani film/TV feature film, 2010
Prekmurje: preko meglic (Prekmurje: Over the Mists), kratki dokumentarni film/short documentary, 2008
Behind Closed Minds, kratki igrani film/short film, 2005



2016, 93', barvni/colour,
HD File, 1:1,85, STEREO

Mladi levi: polnost časa —The Young Lions: The Fullness of Time



Režija—Directed by Dejan Batočanin
Scenarij—Written by Dejan Batočanin, Ana Kajzer
Fotografija—Cinematography Janez Stucin
Snemalec—Camera Janez Stucin, Dejan Batočanin, Miha Tozon, Andro Kajzer, Luka Matijevac, Rado Javševac
Avtor glasbe—Music Mladi levi
Montaža—Edited by Dejan Batočanin
Oblikovalec zvoka—Sound Design Sašo Kalan
Snemalec zvoka—Sound Recording Vincent Laurence
Producent—Producer Ana Kajzer, Lija Pogačnik
Produkcija—Production Kreker
Koprodukcija—Co-production Zavod December

Mladi levi, legendarna glasbena skupina iz 60. in 70. let, se je po štirih desetletjih vrnila na glasbene odre. Film se odvija od prvih srečanj petih upokojencev, ki so se odločili obuditi stare uspešnice in k sodelovanju povabiti vse nekdanje člane. Spremljamo jih skozi mesece priprav in številnih vaj ter se vračamo v čas njihove mladosti, ko so prek glasbe stkali prijateljske vezi, ki so uresničile to, kar se je marsikomu zdelo nemogoče. Novembra 2014 so ob precejšnji medijski pozornosti nastopili na dveh razprodanih koncertih v Ljubljani in navdušili občinstvo.

Dejan Batočanin je avtor nekaj videospotov ter vsestranski ustvarjalec, ki je sodeloval pri številnih gledaliških predstavah in dokumentarnem filmu *Doma v Afriki*. Dokumentarni film *Mladi levi* je njegov prvenec.

Mladi levi, a legendary band from the 1960s and 1970s, decided after four decades to make a comeback. The film starts with the first meetings of the five pensioners who want to bring their old hits back to life and get all former band members on board. We follow them through months of preparations and rehearsals, and get an insight into their younger days when through music they were able to form a friendship that achieved what many thought impossible. In November 2014, with considerable attention from the media, they enthralled the audience in Ljubljana with two sold-out concerts.

Dejan Batočanin is the author of several music videos and a versatile artist who collaborated on many theatre productions and the documentary film *Doma v Afriki*. The Young Lions is his debut as a filmmaker.



Izbrana filmografija—Selected Filmography

Mladi levi: polnost časa (The Young Lions: The Fullness of Time), dokumentarni film/documentary film, 2016

2016, 74', barvni/colour, DCP,
16:9, DOLBY SR

Moj narobe svet

—My World Is Upside Down



Režija—Directed by Petra Seliškar
Scenarij—Written by Petra Seliškar
Fotografija—Cinematography Brand Ferro
Avtor glasbe—Music Tomaž Pengov, Willard Grant Conspiracy, Cesare Basile, Hugo Race, Bernays Propaganda, Toni Kitanovski & Cherkezi Orchestra, Chris Eckman, Teresa Salgueiro, Josipa Lisac, John Parish
Montaža—Edited by Dorijan Milovanovič, Vladimir Gojun
Oblikovalec zvoka—Sound Design Vladimir Rakič
Izvajalec glasbe—Music performed by Fran Milčinski Ježek
Producent—Producer Brand Ferro, Petra Seliškar
Produkcija—Production Petra Pan Film
Koprodukcija—Co-production PPFP (Makedonija/Macedonia), Restart Croatia (Hrvaška/Croatia)

Nastopa—Featuring
Fran Milčinski Ježek

V glasbenem filmu *Moj narobe svet* se prepletajo posnetki nastopov priznanih alternativnih glasbenikov, ki so izvajali Ježkove pesmi, in posnetki iz Ježkovega bogatega osebnega arhiva. Naš svet je še vedno narobe svet in spoznavali ga bomo skozi glasbeno popotovanje, na katerem bomo srečali vse od solo klasičnega kitarista do šestdesetčlanskega orkestra, ki izvaja njegove pesmi. Film gledalca navdaja z občutkom nekonvencionalne lepote, ki ga osvobaja utečenih vzorcev. Zadihaš s polnimi pljuči in se počutiš kot v gledališču, na razstavi ali ulični predstavi, ki jo vodi Fran Milčinski Ježek.

Petra Seliškar (1978, Ljubljana) je živel v kar nekaj državah in se leta 2012 vrnila v Slovenijo. Na Akademiji za film in televizijo v Amsterdamu (BA Hons. Nederlandse Film en Televisie Academie) je študirala filmsko režijo. Pozneje je nadaljevala študij režije in produkcije na Northern Media School v Sheffieldu v Angliji, kjer je leta 2001 magistrirala iz filmske produkcije in režije. Leta 2003 je z Brandom Ferrom ustanovila produkcijsko hišo Petra Pan Film, ki se ukvarja s produkcijo ustvarjalnih dokumentarnih filmov ter interaktivnih in eksperimentalnih igranih filmov.

My World Is Upside Down is a musical film combining live performances by prominent alternative musicians performing Ježek's songs and recordings from his vast personal archive. Our world is still upside down and we get to know it through the musical journey that takes us from a classical solo guitar player to a sixty-piece orchestra playing his songs. The film leaves you with a feeling of unconventional beauty, liberating you from conventions. You can breathe deeply again, feeling as if in a theatre, exhibition or street performance hosted by Fran Milčinski Ježek.

Petra Seliškar (Ljubljana, 1978) had lived in a number of countries before moving back to Slovenia in 2012. She studied Film Directing at the Netherlands Film Academy in Amsterdam (BA Hons. Nederlandse Film en Televisie Academie) and earned her Master's degree in Film Directing and Production from the Northern Media School, Sheffield, UK, in 2001. In 2003, with her partner Brand Ferro she co-founded Petra Pan Film, a production company producing creative documentary films as well as interactive and experimental fiction films.

Izbrana filmografija—Selected Filmography
Moj narobe svet (My World Is Upside Down), dokumentarni celovečerni film/documentary feature film, 2016
Mama Europa (Mother Europe), dokumentarni celovečerni film/documentary feature film, 2012
Babice revolucije (The Grandmothers of Revolution), dokumentarni celovečerni film/documentary feature film, 2006
Turški čaj (Turkish Tea), dokumentarna serija/documentary series, 2005



2016, 62'14", barvni/colour,
HD File, 16:9, STEREO

Nara Petrovič = človek —Nara Petrovič = Human



Režija—Directed by Boris Petkovič
Scenarij—Written by Boris Petkovič, Gordan Golubović
Fotografija—Cinematography Jure Černec
Avtor glasbe—Music Tomaž Grom
Montaža—Edited by Boris Petkovič, Jurij Moškon
Oblikovalec zvoka—Sound Design Julij Zornik, Samo Jurca
Snemalec zvoka—Sound Recording Mirella Habr
Producent—Producer Tom Gomizelj
Produkcija—Production Luksuz DZMP produkcija
Koprodukcija—Co-production Katapult

Divji človek v divjini, nič posebnega, to je nekaj, kar si zlahka predstavljamo. Ampak kako živeti v divjini kot urbana, civilizirana oseba? Kako najti ravnovesje med harmonijo z naravo in povezavo z družbo kot tako – brez strahu, cinizma, obžalovanja, jeze? Kako ohraniti dostojanstvo v drugačnosti? Kako živeti z manj brez odpovedovanja? To je osebna zgodba človeka, ki si je pomagal sam in uredil svoje življenje tako, da je radikalno zmanjšal svojo odvisnost od nepotrebnih nujnih stvari moderne družbe, ne da bi prekinil sodelovanje v njej. To je zgodba o Nari, o Nari Petroviču – človeku.

Boris Petkovič (1971, Zenica) je leta 1996 v Portorožu končal študij na Višji prometni šoli. Leta 2005 je diplomiral iz filmske režije na filmski šoli EICAR v Parizu, kjer je naslednja tri leta tudi poučeval. Leta 2008 se je vrnil v Slovenijo, kjer trenutno živi in ustvarja.

A wild man in wilderness is nothing extraordinary, it is something easily imagined. But how to live in wilderness as an urban, civilised person? How to strike a balance between harmony with nature and participation in the society – without fear, cynicism, regret, frustration? How to retain your dignity in difference? How to live with less without any sacrifice? This is a story of a man who has taken fate into his own hands, radically reducing his dependence on dispensable essential material possessions of the modern society without cutting off his participation in it. This is a story of Nara, Nara Petrovič – Human.

Boris Petkovič (1971, Zenica) graduated from the School of Transport in Portorož in 1996. In 2005 he graduated in Film Directing from EICAR Paris, where he continued to teach the following three years. In 2008 he returned to Slovenia, where he currently lives and works.



Izbrana filmografija—Selected Filmography

Nara Petrovič = človek (Nara Petrovič = Human), srednjemetražni dokumentarni film/medium-length documentary film, 2016

Utrip ljubezni (The Beat of Love), celovečerni igrani film/feature film, 2015

V letu hip hopa (In the Year of Hip Hop), dokumentarni film/documentary film, 2010

paris.love, celovečerni igrani film/feature film, 2006

Naprej (Forward), kratki igrani film/short film, 1998

2015, 51', barvni/colour,
HD File, 16:9, DIGITAL

Ne grem na koleno —You Won't Bring Me to My Knees



Režija—Directed by Dušan Moravec
Scenarij—Written by Miha Šalehar, Dušan Moravec
Fotografija—Cinematography Thomas Aymard,
 Sašo Djurišić, Andrej Lupinc, Ljubo Tomažič
Montaža—Edited by Zlatjan Čučkov
Maska—Make-up Boštjan Kovač, Klavdija Marinič
Oblikovalec zvoka—Sound Design Marjan Drobnič
Snemalec zvoka—Sound Recording Brane Zupan,
 Brane Atanaskovič
Luč—Lighting Technician Sveto Makič
Producent—Producer Jani J. Kovačič, Jaka Hemler
Urednik—Head of Office Andraž Poeschl
Produkcija—Production RTV Slovenija (Dokumentarni
 program/Documentary Programmes)

Kaj imajo skupnega prostovoljno gasilstvo, Dalmacija, Jože Potrebuješ in zanikanje pravega sebe? Film, v katerem ne bo nič novega ... Film o slovenski zabavni glasbi, edini zvrsti, ki brez subvencij, jamranja in reklame živi le od odobravanja odjemalcev. Kaj se zgodi, ko gredo glasbeni kritiki in umetnostni teoretiki spat? Kaj se zgodi, ko se uredniki radijskih postaj prenehajo pretvarjati, da je naš godbeni mainstream na frekvenci z globalnim? Kaj se zgodi, ko študentarija zavrže pozo urbanih progresivcev in se prepusti na novo odkritim koreninam? Zadoni Slovenska Zabavna Glasba.

Dušan Moravec (1964, Ljubljana) je bil član vidnega rock benda Kuzle in je vrsto let delal kot novinar. Od leta 2000 se kot scenarist in režiser ukvarja izključno s filmom. Posnel je 19 dokumentarnih filmov v produkciji TV Slovenija in drugih produkcijskih hiš. Njegova dela so bila predvajana na različnih festivalih po vsem svetu.

What do volunteer firefighting, Dalmatia, Jože Potrebuješ and denial of one's true self have in common? This is a film which tells nothing new... A film about Slovenian popular music, the only genre that can live off its consumers' approval alone; no subsidies, whining and advertising. What happens after music critics and art theorists go to bed? What happens when radio editors stop pretending that mainstream music in Slovenia is in sync with that at global level? What happens when students quit the act of being urban and progressive, surrendering themselves to their newly discovered roots? What happens is Slovenian Popular Music.

Dušan Moravec (Ljubljana, 1964) was a member of major rock band Kuzle and worked for several years as a journalist. Since 2000 he has been devoted exclusively to film as writer and director. He is the author of 19 documentary films, which were produced by the Slovenian national TV and other production houses. His films have been screened at various festivals around the world.



Izbrana filmografija—Selected Filmography

Ne grem na koleno (You Won't Bring Me to My Knees), dokumentarni film/documentary film, 2016
Državljan Diareja ali Kdo je Tomaž Lavrič (Citizen Diarrhoea or Who is Tomaž Lavrič), dokumentarni film/documentary film, 2011
Polka film, dokumentarni film/documentary film, 2010
Misli modro in dobro, dokumentarno-igrani film/docu-fiction, 2010
Beslan - mesto ki ga ne pozabiš, dokumentarni film/documentary film, 2008
Medana je v atmosferi, dokumentarni film/documentary film, 2007
Ženske iz nebotičnika, dokumentarni film/documentary film, 2006

2016, 52'30", barvni/colour,
HD File, 16:9, LCR

Selfie brez retuše —Selfie Without a Retouch



Režija—Directed by Vinci Vogue Anžlovar
Scenarij—Written by Vinci Vogue Anžlovar
Fotografija—Cinematography Matjaž Mrak
Avtor glasbe—Music Vinci Vogue Anžlovar, Milko Lazar, Emilio Kauderer, Drago Ivanuša, Nejc Bečan
Montaža—Edited by Vinci Vogue Anžlovar
Oblikovalec zvoka—Sound Design Boris Romih
Asistentka produkcije—Production Assistant Anita Ferčak
Šofer—Driver Milan Stanić
Producent—Producer Matjaž Mrak
Produkcija—Production Friendly Production (za/for RTV Slovenija)

Film se loteva ustvarjalnosti na drugačen, ne bi rekel psihoanalitičen, a vendarle samoočiščujoč in samokritičen način. Zgodba o kreativnih procesih režiserja, scenarista, glasbenika in vsestranskega ustvarjalca Vincija Vogua Anžlovarja. Osebe z motnjo osebnosti, duhovitega in lucidnega ustvarjalca z mejnimi nagnjenji. Štirje celovečerci, glasba v skupini in za filme, gledališče, kratki filmi.

A prav vse v neke vrste konfliktnem stanju – spori s producenti, klofuta ministru, zlomljena čeljust igralca, izbruhi jeze, tesnobe, droge, hazard, ločitve, revščina, bogastvo, depresije, zdravljenje ...

Vinci Vogue Anžlovar

Po končani srednji šoli se ukvarja z glasbo, igra glavno vlogo v celovečernem filmu *Usodni telefon*. Študira filmsko režijo na AGRFT. Med študijem posname film *Babica gre na jug*. V nadaljevanju piše glasbo in scenarije ter režira filme, televizijske nadaljevanke (npr *Naša mala klinika*, pri kateri režira slovensko, hrvaško in srbsko verzijo). Deluje tudi v gledališču: kot igralec, avtor glasbe, scenografije in video vložkov. V letih 2009–2013 deluje kot izvršni kreativni direktor v marketinški agenciji Studio Marketing JWT. Trenutno živi blizu Višnje Gore.

The film explores creativity in a different, not necessarily psychoanalytic, but certainly self-purgative and self-critical way. This is a story of creative processes of director, screenwriter, musician and versatile artist Vinci Vogue Anžlovar. A person with a personality disorder, a witty and insightful author with borderline tendencies. Four feature films, music for band and films, theatre, short films.

But all this in some state of conflict - clashes with producers, slapping a minister, breaking the jaw of an actor, fits of rage, anxiety, drugs, gambling, divorces, poverty, wealth, depression, rehab...

Vinci Vogue Anžlovar

After high school, he focuses on music, plays the lead role in feature film The Fatal Telephone Call. He studies Film Directing at the Ljubljana Academy of Theatre, Radio, Film and Television. During his studies, he makes Grandma Goes South. His career continues in music and screenwriting, and as director of films and TV series (e.g. Naša mala klinika, for Slovenian, Croatian and Serbian markets). He also engages in theatre - in acting, music, production design, and video. In 2009-2013 he is the executive creative director in the Studio Marketing JWT marketing agency.

He currently lives near Višnja Gora.



Izbrana filmografija—Selected Filmography

Selfie brez retuše (Selfie Without a Retouch), dokumentarni film/documentary film, 2016
Vampir z Gorjancev (Vampire from Gorjanci), celovečerni igrani film/feature film, 2011
Poker, celovečerni igrani film/feature film, 2001
Sec(k)ret (Secret), kratki igrani film/short film, 2000
Oko za oko (Gipsy Eyes), celovečerni igrani film/feature film, 1993
Babica gre na jug (Grandma Goes South), celovečerni igrani film/feature film, 1991

KRATKI FILMI
—*Short Films*

KRATKI IGRANI FILM
—*Short Films: Fiction*

60	Dober tek, življenje!/Bon Appétit, La Vie!
61	Nisi pozabil/You Didn't Forget
62	Ribolov/Fishing
63	Seat
64	Selitev/A New Home
65	Srečno, Orlo!/Good Luck Orlo!

KRATKI DOKUMENTARNI FILM
—*Short Films: Documentary*

66	Idomeni geto/Idomeni Ghetto
67	Ljubezen je bolezen/Love Is a Sickness
68	Meje/Borders
69	Prvih 10 - Remake/The First 10 - Remake
70	Številka 3/Number 3

KRATKI EKSPERIMENTALNI FILM
—*Short Films: Experimental*

71	2045
72	Gledam film/I'm Watching the Film
73	Obzornik 62/Newsreel 62
74	Sotto
75	Vsi smo tu že od nekdaj/We Have All Been Here Since Forever

KRATKI ANIMIRANI FILM
—*Short Films: Animation*

76	999/999/1
77	Nočna ptica/Nighthawk
78	Podlasica/Weasel
79	Princ Ki-Ki-Do; Balon/Prince Ki-Ki-Do; The Balloon
80	Slovo/Farewell

2016, 14'26", barvni/colour,
DCP, 1:2,35, STEREO

Dober tek, življenje! —Bon Appétit, La Vie!



Režija—Directed by Urška Djukić
Scenarij—Written by Urška Djukić
Fotografija—Cinematography Darko Herič, ZFS
Montaža—Edited by Miloš Kalusek
Oblikovalec zvoka—Sound Design Grega Švabič
Animacija—Animation by Jaka Kramberger,
 Leon Vidmar
Scenografija—Production Design
 Minea Sončan Mihajlovič
Kostumografija—Costume Design Tina Bonča
Maska—Make-up Lija Ivančič
Producent—Producer Jani Sever
Produkcija—Production Sever&Sever

Igrajo—Cast
 Eva Jesenovec (Eva), Nataša Keser (Nataša),
 Tosja Berce Flaker (Izi), Nejc Cian Garlatti (Maks),
 Marinka Štern (mama/Mother), Tanja Dimitrievska
 (ljubica/Mistress)

Izbrana filmografija—Selected Filmography
 Mulci, 2014
 Shaul/Rammi, 2013
 Coffee, 2013

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

Urška Djukić je diplomirala iz smeri digitalni mediji in prakse na Visoki šoli za umetnost Univerze v Novi Gorici. Na isti univerzi je kasneje zaključila magistrski študij medijskih umetnosti, smer film. Urška je mlada avtorica (režiserka, scenaristka in montažerka), ki se v svojih delih pogosto dotika angažiranih tematik. Ustvarja v različnih vizualnih medijih in se vedno bolj nagiba k multimedijškemu razumevanju filmske umetnosti.

A misplaced pregnancy test creates confusion in the minds of grown-up children. Eva returns to her home town, to unresolved things from her past. Max has a new love affair. Nataša goes crazy. Izi's mother finds a positive pregnancy test and panics. Izi doesn't give a damn about anything.

Urška Djukić graduated in Digital Arts and Practices from the School of Arts, University of Nova Gorica, and went on to earn her Master's degree in Media Arts (Film) from the same university. In her works, this independent young filmmaker (director, screenwriter and editor) often explores pressing social issues. She works across various visual media and increasingly sees cinema as a multimedia practice.

2016, 13'40", barvni/colour,
DCP, 1:1,85, STEREO

Nisi pozabil —You Didn't Forget



Režija—Directed by Simon Intihar
Scenarij—Written by Simon Intihar
Fotografija—Cinematography Jure Nemec
Avtor glasbe—Music Blaž Gračar, Simon Intihar
Montaža—Edited by Zlatjan Čučkov, Simon Intihar
Oblikovalec zvoka—Sound Design Robert Sršen,
 Julij Zornik
Scenografija—Production Design Dušan Milavec
Kostumografija—Costume Design Jerneja Jambrek
Maska—Make-up Boštjan Kovač
Urednik—Head of Office Jani Virk
Produkcija—Production RTV Slovenija (Igrani program/Fiction Programmes)

Igrajo—Cast
 Marijana Breclj (babica/Grandma), Dare Valič
 (dedek/Grandpa), Nina Ivanišin (natakarica/Bar
 Attendant)

Izbrana filmografija—Selected Filmography
 Nisi pozabil (You Didn't Forget), 2016
 Peter Bossman dobrodošel (Welcome Peter
 Bossman), 2011
 Kopanje (Diving In), 2013

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

Simon Intihar (1990) je diplomiral iz filmske in televizijske režije na UL AGRFT, poleg tega pa je tudi dejaven kot glasbenik. *Nisi pozabil* je prvi film, ki ga je posnel po zaključenem študiju.

An elderly woman's day is turned upside down when she sets out to find her missing husband, who's been struggling with memory loss.

Simon Intihar (1990) graduated in Film and TV directing from the Academy for Theatre, Radio, Film and Television in Ljubljana, Slovenia. He is also an active musician. *You Didn't Forget* is his first film after graduation.

2016, 14'26", barvni/colour,
DCP, 1:2,35, STEREO

Ribolov —Fishing



Režija—Directed by Jan Cvitkovič
Scenarij—Written by Jan Cvitkovič
Fotografija—Cinematography Jure Černec
Avtor glasbe—Music Niko Novak
Montaža—Edited by Andrej Nagode
Oblikovalec zvoka—Sound Design Boštjan Kačičnik
Scenografija—Production Design Vasja Kokelj
Kostumografija—Costume Design Polonca Valentinčič
Maska—Make-up Anja Rančič Godina
Producent—Producer Miha Černec
Koproducent—Co-producer Igor Prinčič
Produkcija—Production Tramal Films
Koprodukcija—Co-production Transmedia (Italija/
Italy)

Igrata—Cast
Ivo Barišič (Viktor), Marijana Brecelj (Ana)

Izbrana filmografija—Selected Filmography
Ribolov (Fishing), 2016
Ljubezen na strehi sveta (Love on the Roof of the World), 2015
Šiška Deluxe (Šiška Deluxe), 2015

Starec in starka že vrsto let hodita na rob svojega sveta, k potoku, ki je pravzaprav slika njunega življenja. Metafora življenja je reka, kjer so njune vabe. Ribe so očitno odplavale, a nekaj življenja je še tu. One take, one shot, one love.

Jan Cvitkovič (rojen leta 1966) je režiser, scenarist, igralec, diplomirani arheolog, pisec kratkih zgodb in poezije. Leta 1995 je osvojil Grossmanovo nagrado za filmski scenarij *Rop stoletja*. Odigral je glavno vlogo v slovenskem filmskem hitu leta 1999, *V leri*, za katerega je skupaj z režiserjem Janezom Burgerjem napisal tudi scenarij. Leta 2001 je za svoj režijski prvenec *Kruh in mleko* prejel leva prihodnosti na filmskem festivalu v Benetkah. Z drugim celovečercem *Odgrobadogroba* (2005) si je prislužil nagrado za najboljšega novega režiserja na filmskem festivalu v San Sebastianu.

For years, an elderly man and woman have been visiting the edge of their world – a stream, which, in fact, is a mirror image of their lives. The river with their baits is a metaphor of life. Although fish have apparently swum away, some life remains. One take, one shot, one love.

Jan Cvitkovič (1966) is a director, screenwriter, actor, short story writer and poet with a degree in archaeology. In 1995 he received the Grossman Award for his screenplay for *The Robbery of the Century*. He was the lead actor in *Idle Running*, a Slovenian 1999 hit, on which he also collaborated as a screenwriter together with director Janez Burger. In 2001, his feature debut as a director, *Bread and Milk*, won the Golden Lion of the Future at the Venice Film Festival. His second feature film, *Gravehopping* (2005) won him the Altadis-New Directors Award at San Sebastian IFF.

2015, 10', č-b/b-w, DCP, 4:3,
STEREO

Seat



Režija—Directed by Lun Sevník
Scenarij—Written by Lun Sevník
Fotografija—Cinematography Sašo Štíh
Montaža—Edited by Miran Bratuš
Oblikovalec zvoka—Sound Design Luka Cvetko
Snemalec zvoka—Sound Recording Luka Cvetko
Producent—Producer Jan Senčur

Igrajo—Cast
Alija Đogić (Rasim), Luka Počivalšek (Boris), Klemen Robida (Krištof), Anja Novak (francoska turistka/French tourist), Vojko Zidar (francoski turist/
French tourist)

Izbrana filmografija—Selected Filmography
Seat, 2016

Sredi travnika ob kapelici trije prijatelji čakajo na klic četrtega prijatelja, ki je pred letom dni umrl, a jim pred tem obljubil, da jih leto kasneje pokliče. Njihovo čakanje zmoti francoski par, ki pride mimo.

Lun Sevník je študiral češčino in filozofijo na ljubljanski Filozofski fakulteti, študija še ni dokončal. Z oktobrom prične študij na Praški filmski akademiji FAMU, smer filmska režija. Film *Seat* je bil posnet kot sprejemni film za FAMU.

On a meadow next to a small chapel, three friends are waiting for a call from a fourth friend, who died a year ago but had promised to call them one year later. Their waiting is interrupted by a French couple passing by.

Lun Sevník studied Czech language and Philosophy at the Faculty of Arts, Ljubljana, but has yet to earn his degree. In October, he is starting his Film Directing studies at the FAMU film school in Prague. *Seat* was made for his FAMU admission portfolio.

2016, 14'06", barvni/colour,
DCP, 1:1,85, STEREO

Selitev —A New Home



Režija—Directed by Žiga Virc
Scenarij—Written by Žiga Virc, Boštjan Virc
Fotografija—Cinematography Darko Herič
Dokumentarni snemalec—Documentary Camera
 Andrej Virc
Avtor glasbe—Music Matjaž Moraus Zdešar
Montaža—Edited by Vladimir Gojun
Oblikovalec zvoka—Sound Design
 Matjaž Moraus Zdešar
Scenografija—Production Design Miha Ferkov
Kostumografija—Costume Design Tina Bonča
Maska—Make-up Tina Prpar
Producent—Producer Boštjan Virc
Produkcija—Production Studio Virc d.o.o.
Koprodukcija—Co-production RTV Slovenija

Igrajo—Cast
 Nina Rakovec (mlada ženska/Young Woman),
 Jernej Čampelj (nepremičninski agent/duh/Real
 Estate Agent/Ghost)

Izbrana filmografija—Selected Filmography
Houston, imamo problem! (Houston, We Have a
 Problem!), 2016
Selitev (A New Home), 2016
Optimisti (Optimists), 2015
Polmesec nad planikami (Half-Moon Above
 Edelweiss), 2013
Trst je naš! (Trieste is Ours), 2009
Nebo nad blokom (Sky Above the Town), 2008
Trilogija Tine Strela (Tine Strela Trilogy), 2004, 2005,
 2006

Dom je tam, kjer je strah doma. Mlada uspešna ženska je prva in edina prebivalka novozgrajene soseske, za katero se v parku čez noč pojavijo šotori beguncev. Drug drugemu nočejo nič hudega, a zakaj se njihove poti prekrizajo in situacija katastrofalno uide z vajeti?

Žiga Virc je diplomant filmske in TV režije na AGRFT. Najbolj poznan je po kratkem filmu *Trst je naš!*, ki je bil med drugim nominiran za študentskega oskarja, ter celovečernem prvencu *Houston, imamo problem!*, ki je bil premierno prikazan na festivalu Tribeca v New Yorku.

Home is where fear is. A young, successful woman is the first and only resident of a new development next to a park, where overnight tents with refugees appear. If nobody means no harm, why, then, do their paths cross and the situation gets tragically out of control?

Žiga Virc graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. His most notable works include *Trieste is Ours*, a Student Academy Award Nominee, and *Houston, We Have a Problem!*, his feature debut, which premiered at the Tribeca Film Festival, NYC.

2016, 14'15", barvni/colour,
DCP, 1:1,85, DIGITAL

Srečno, Orlo! —Good Luck, Orlo!



Režija—Directed by Sara Kern
Scenarij—Written by Sara Kern
Fotografija—Cinematography Lev Predan Kowarski
Montaža—Edited by Andrej Nagode
Oblikovalec zvoka—Sound Design Julij Zornik
Scenografija—Production Design Neža Zinajić
Kostumografija—Costume Design Tina Pavlovič
Maska—Make-up Talija Ivančič
Producent—Producer Rok Biček
Produkcija—Production Cvinger Film
Koprodukcija—Co-production Kinorama (Hrvaška/
 Croatia), Zwinger Film (Avstrija/Austria)

Igrajo—Cast
 Tin Vulović (Orlo), Primož Pirnat (Orlov oče/Orlo's
 Father), Nina Ivanišin (Orlova mama/Orlo's Mother),
 Tin Marn (Piksel), Nataša Živković (Pikslova mama/
 Piksel's Mother), Borja Živković Jus (dojenček/Baby),
 Rok Vihar (Pikslov oče/Piksel's Father)

Izbrana filmografija—Selected Filmography
Srečno, Orlo! (Good Luck, Orlo!), 2016
Maks, 2012
Časovna banka (Time Bank), 2011

Dojenček je umrl. Orlo (7) opazuje svoje žalujoče starše in je sredi vsega sam. Ko se mu ponudi priložnost, skuša družino rešiti na svoj način.

Sara Kern (1989, Ljubljana), je diplomirala iz filmske in televizijske režije na AGRFT. *Srečno, Orlo!* je njen drugi kratki film. Trenutno pripravlja celovečerni prvenec z naslovom Ivana.

A baby has died. Orlo (7) watches his parents being consumed with grief. In an attempt to make them happy and his family whole again, he does something unexpected.

Sara Kern (Ljubljana, 1989) graduated in Film and TV Directing from AGRFT Ljubljana. *Good Luck, Orlo!* is her second short film. She is currently developing her first feature *Ivana*.

2016, 9'06", barvni/colour,
HD file, 16:9, STEREO

Idomeni geto —Idomeni Ghetto

Režija—Directed by Julia Minet
Scenarij—Written by Julia Minet
Avtor glasbe—Music Begunci v Idomeniju/Refugees in Idomeni
Montaža—Edited by Julia Minet
Producent—Producer Tom Gomizelj
Produkcija—Production Luksuz produkcija

Nastopajo—Featuring
Jamel, Mohamed Aziz, MC bizzare, Saman Valizadeh

Izbrana filmografija—Selected Filmography
Idomeni geto (Idomeni Ghetto), 2016
Bre(z)ice (Without Fence), 2016
Kje sem? (Where am I?), 2015



Meja med Grčijo in Makedonijo se je decembra 2015 zaprla za vse, ki niso iz Sirije, Iraka in Afganistana. Idomeni gosti številne, ki so obtičali in tu v negotovosti čakajo svoj naslednji korak.

Julia Minet se je ekipi Luksuz produkcije pridružila v okviru EVS – Evropske Prostovoljne Službe. Film *Idomeni geto* je posnela kot prostovoljka v begunskem taborišču Idomeni na grško-makedonski meji.

In December 2015, the border between Greece and Macedonia closed for everyone except people from Syria, Iraq, and Afghanistan. Idomeni became home to many of those stuck and waiting in agony for their next move.

Julia Minet joined the Luksuz produkcija team as a volunteer with the European Voluntary Service. She made *Idomeni Ghetto* as a volunteer in the Idomeni refugee camp on the Greek-Macedonian border.

2015, 18'57", barvni/colour,
HD File, 16:9, DIGITAL

Ljubezen je bolezen —Love Is a Sickness

Režija—Directed by Jure Dostal
Scenarij—Written by Jure Kreft
Fotografija—Cinematography Jure Dostal
Montaža—Edited by Jure Dostal
Producent—Producer Jure Kreft
Produkcija—Production FIXMEDIA

Izbrana filmografija—Selected Filmography
Gospod golob (Mister Pigeon), 2016
Ljubezen je bolezen (Love is a Sickness), 2015
3/4, 2014



Film skoraj v realnem času prikaže dogodke pred, med in po štetju glasov referendumu o noveli zakona o zakonski zvezi in družinskih razmerjih v štabu kampanje Čas je ZA. Osredotoča se na njihove misli in občutke v kritičnih trenutkih med upanjem in porazom.

Jure Dostal že od malih nog ljubi gibljivo sliko. Od prvih mladostnih poskusov se je hitro izstrelil med prepoznavne in izstopajoče mlade režiserje. Posnel je že nekaj vidnih oglasov in videospotov. Prek FIXMEDIE nadgrajuje znanje, ki ga srka kot študent režije na AGRFT.

Nearly in real time, the film chronicles the events before, during and after the vote count in the referendum on a bill legalising same-sex marriage in Slovenia among the staff of the YES campaign, focusing on their thoughts and sentiments in the critical moments that lead from hope to defeat.

Jure Dostal has been in love with motion pictures since his childhood days. From his first attempts, he quickly emerged as one of the most promising young filmmakers. His body of work includes some notable ads and videos. Through FIXMEDIA he is able to upgrade the knowledge he is accumulating as a student of Directing at the Ljubljana Academy of Theatre, Radio, Film and Television.

2016, 10', barvni/colour, DCP,
1:2,35, DOLBY SRD

Meje –Borders



Režija—*Directed by* Damjan Kozole
Scenarij—*Written by* Damjan Kozole
Fotografija—*Cinematography* Matjaž Mrak
Montaža—*Edited by* Jurij Moškon
Oblikovalec zvoka—*Sound Design* Julij Zornik
Producent—*Producer* Danijel Hočevar
Produkcija—*Production* Vertigo

Izbrana filmografija—Selected Filmography

Meje (Borders), 2016
Nočno življenje (Nightlife), 2016
Projekt: rak (Project Cancer), 2013
Dolge počitnice (The Long Vacation), 2012
Slovenka (Slovenian Girl), 2009
Za vedno (Forever), 2008
Delo osvobaja (Labour Equals Freedom), 2005
Visions of Europe, 2004
Rezervni deli (Spare Parts), 2003

24. oktober 2015, lep jesenski dan, lepa pokrajina. Kolona beguncev in migrantov si v spremstvu vojakov in policistov utira svojo pot od schengenske meje med Slovenijo in Hrvaško proti sprejemnemu centru v Brežicah. Na koncu se pokrajina ne zdi tako zelo lepa, kot je bila prej.

Damjan Kozole (1964, Brežice) je uveljavljen slovenski filmski režiser. Režiral je devet celovečernih igranih filmov, med katerima sta bila najbolj uspešna *Rezervni deli* (2003, nominiran za Zlatega medveda na Berlinalu) in *Slovenka* (2009, Toronto in Pusan IFF, več kot 40 prodaj po vsem svetu). Film *Nočno življenje* (2016) je bil premierno prikazan v tekmovalnem programu filmskega festivala v Karovih Varih, kjer je Kozole prejel nagrado za najboljšega režiserja.

24 October 2015, a nice day in autumn in a nice landscape. A crowd of refugees and migrants accompanied by soldiers and police officers make their way from the Schengen border between Slovenia and Croatia towards the refugee camp in Brežice. Suddenly, the landscape starts to appear less nice than it was.

Damjan Kozole (Brežice, 1964) is an award-winning Slovenian filmmaker, whose filmography includes 9 feature fiction films. The most successful among them are *Spare Parts* (2003, Golden Bear nomination at Berlinale) and *Slovenian Girl* (2009, Toronto IFF, Pusan IFF, sold to more than 40 countries worldwide). *Nightlife* (2016) premiered in the competition programme of the Karlovy Vary IFF and also won the best director honours for Kozole.

2016, 13'38", barvni in č-b/
colour and b-w, DCP, 1:1,33,
STEREO

Režija—*Directed by* Janez Burger
Scenarij—*Written by* Janez Burger
Fotografija—*Cinematography* Marko Brdar
Avtor glasbe—*Music* Drago Ivanuša
Montaža—*Edited by* Miloš Kalusek
Scenografija—*Production Design* Vasja Kokelj
Kostumografija—*Costume Design* Polonca Valentinčič
Producent—*Producer* Miha Černec
Produkcija—*Production* Tramal Films
Koprodukcija—*Co-production* Staragara, RTV Slovenija

Izbrana filmografija—Selected Filmography

Prvih 10 - Remake (The First 10 - Remake), 2016
Avtošola (Driving School), 2014
Circus Fantasticus (Silent Sonata), 2010
Ruševine (Ruins), 2004
V Ieru (Idle Running), 1999

Prvih 10 - Remake –The First 10 - Remake



Remake prvih desetih filmov bratov Lumière, ki so bili predvajani 28. 12. 1895 v Le Salon Indien du Grand Café v Parizu, s čimer se je uradno začela – kinematografija. Režiser si je zamislil, da bi obiskal ista mesta, kjer sta brata Lumière posnela svoje prve filme. Ob isti uri, pri enaki svetlobi, z enaki postavitvijo kamere in enakimi objektiv. Posneti Evropo skozi vizuro bratov Lumière, le 120 let pozneje.

Janez Burger (1965), režiser in scenarist, je diplomiral iz filmske in TV režije na FAMU (Češka). Njegovi filmi so vedno dobrodošli na uglednih filmskih festivalih po vsem svetu, kjer pogosto prejemajo nagrade. Živi in dela v Ljubljani.

Remake of the first 10 films made by the Lumière brothers, which were screened in Le Salon Indien du Grand Café, Paris, on 28 December 1895. This marked the official beginning of –cinema. Director's idea was to go to the same places where the Lumière brothers made their first films. In the same hours of the day, with the same light, the same camera angle, and the same lenses. To film the vision of Europe as seen by the Lumière brothers, 120 years later.

Janez Burger (1965) is a director and screenwriter, and a Film and TV Directing graduate of the FAMU film school in Prague. His films are always welcome at prominent film festivals worldwide, where they are often awarded. Burger is based in Ljubljana.

2015, 6'49", barvni/colour,
HD file, 16:9, STEREO

Številka 3 —Number 3

Režija—Directed by Pierre Martin,
Camille Tang Quynh, Kris Van Den Bulck,
Jasna Merklin
Scenarij—Written by Pierre Martin,
Camille Tang Quynh, Kris Van Den Bulck,
Jasna Merklin
Fotografija—Cinematography Kris Van Den Bulck
Montaža—Edited by Pierre Martin
Oblikovalec zvoka—Sound Design Luka Cvetko
Producent—Producer Tom Gomizelj
Produkcija—Production Luksuz produkcija

Izbrana filmografija—Selected Filmography
Številka 3 (Number 3), 2015



Dokumentarni portret osamljenega migrantskega delavca v tujem okolju, ko sta njegova družina in življenje daleč stran.

Avtorji so film posneli v okviru mednarodne delavnice dokumentarnega filma Medijski angažma mladih, ki jo je v Ljubljani julija 2015 organizirala Luksuz produkcija iz Krškega.

A documentary portrait of a lonely migrant worker in an alien environment, with his family and his life far away.

The film was made as part of the Youth & Media Engagement international documentary filmmaking workshop organised in Ljubljana in July 2015 by Luksuz produkcija, a production organisation based in Krško, Slovenia.

2016, 8'30", barvni/colour,
DCP, 1:2.39, STEREO

2045

Režija—Directed by Maja Prelog, Blaž Murn
Scenarij—Written by Maja Prelog, Blaž Murn
Fotografija—Cinematography Maja Prelog,
Blaž Murn
Montaža—Edited by Maja Prelog
Oblikovalec zvoka—Sound Design Blaž Murn
Scenografija—Production Design Maja Prelog,
Blaž Murn
Kostumografija—Costume Design Maja Prelog,
Blaž Murn
Producent—Producer Blaž Murn

Igra—Cast
Andrej Škufca (človek/Human)

Izbrana filmografija—Selected Filmography
2045, 2016
Laibach: We Are Millions And Millions Are One, 2015
Laibach: Eurovision, 2014
Divji Vzhod (Wild East), 2012
Nikamor 13:22 (Nowhere 13:22), 2011
Generacija Južne Afrike (Generation of South Africa), 2010



7. maj 2045
Odločil sem se, da se vrnem domov.

Maja Prelog in **Blaž Murn** se izražata skozi film, arhitekturo in druge umetniške prakse. Sta prejemnika več nagrad, njuna dela so bila predvajana in razstavljana tako doma kakor v tujini. Skupaj s Tomažem Lešnjakom delujeta v umetniškem kolektivu RÁTNEEK. Maja Prelog je univerzitetna diplomirana režiserka, Blaž Murn je univerzitetni diplomirani inženir arhitekture.

7 May 2045
I decided to go back home.

Maja Prelog and **Blaž Murn** have found their means of expression in cinema, architecture and other artistic practices. The work of this award-winning duo has been presented in Slovenia and internationally. Together with Tomaž Lešnjak, they form artist collective RÁTNEEK. Maja Prelog graduated in Directing, and Blaž Murn in Architecture.

2015, 8'04", č-b/b-w, HD File,
4:3, STEREO

Gledam film —I'm Watching the Film

Režija—*Directed by* Davorin Marc
Scenarij—*Written by* Davorin Marc
Fotografija—*Cinematography* Davorin Marc
Oblikovalec zvoka—*Sound Design* Davorin Marc
Montaža—*Edited by* Davorin Marc
Producent—*Producer* Davorin Marc

Izbrana filmografija—Selected Filmography

Gledam film (I'm Watching the Film), 2015
 999/999/1, 2015
 9,8m/s, 2015
Poglej me, no #2 (Hey, Over Here! #2), 2015
Poglej me, no #3 (Hey, Over Here! #3), 2015
Film za dva (Movie for Two), 2014
Last Few Frames, 2014
Ona. Ni ranjena, 2014
Wagon Wheel, 2013
Indigo, 2013
Ellen, 2013



Prepletanje. Pletenka.

Davorin Marc

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

Interlacing. Interlace.

Davorin Marc

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

2015, 11'47", barvni/colour,
HD File, 16:9, STEREO

Režija—*Directed by* Obzorniška Fronta
Scenarij—*Written by* Obzorniška Fronta
Montaža—*Edited by* Nika Autor, Marko Bratina
Producent—*Producer* Obzorniška Fronta
Produkcija—*Production* Obzorniška Fronta, KGLU

Obzornik 62 —Newsreel 62



Leta 1966 je s pomočjo mladinskih brigad, loterijske igre, podpore širše lokalne skupnosti in danes propadlega gradbenega giganta Vegrada v pičlih 50 dneh zraslo 2000 kvadratnih metrov novih razstavnih prostorov. Prva razstava: Mir, humanost in prijateljstvo med narodi. Prek jugoslovanske ambasade v Damasku so na razstavo prispela tudi štiri dela, ki se v zbirki niso ohranila. Cena: 15 in 25 dolarjev. Naslov: Družina in Delavec. Prvo nagrado je prejel švedski umetnik za delo z naslovom Vojna.

In 1966, 2000 square metres of new exhibition space were built in just 50 days, thanks to youth work actions, the lottery, widespread support of the local community, and the now fallen construction giant Vegrad. The first exhibition: Peace, humanity and friendship among nations. Through the Embassy of Yugoslavia in Damascus, four works arrived to be exhibited which later found no place in the collection. Prices: USD 15, 25. Titles: Family, Worker. The first prize went to a Swedish artist for his work entitled War.

2016, 9'36", barvni/colour,
DCP, 1:1,85, 5.1

Sotto



Režija—*Directed by* Ina Ferlan
Scenarij—*Written by* Ina Ferlan
Fotografija—*Cinematography* Andac Karabeyoglu
Oblikovalec zvoka—*Sound Design* Julij Zornik, Samo Jurca
Montaža—*Edited by* Andrej Nagode
Scenografija—*Production Design* Eva Ferlan
Kostumografija—*Costume Design* Andrej Vrhovnik, Ina Ferlan
Koreografija—*Choreographer* Maša Kagao Knez
Producent—*Producer* Jerca Jerič, Andraž Jerič
Produkcija—*Production* Filmsko društvo Temporama
Koprodukcija—*Co-production* Gustav Film, Iridium Film, 100, Ina Ferlan, Andac Karabeyoglu (Poljska/Poland), Jerca Jerič

Igrata—*Cast*
Jelena Bolšedonova (plesalka/Dancer), Jan Orešnik (fant/Boy)

Izbrana filmografija—*Selected Filmography*
Sotto, 2016

Kratki eksperimentalno-dokumentarni film raziskuje človeške čute prek plesalke, ki je prikrajšana za eno od senzoričnih zaznav. Kako izrazito se njeno zaznavanje sveta spremeni zaradi okrepljenega delovanja preostalih čutil?

Ina Ferlan. Leta 2003 je končala osmi razred in dobila prvo kamero. Istega leta je na morju naredila nekaj turističnih posnetkov. Leta 2011 je končala študij oblikovanja tekstilij in oblačil. Sedaj plava med režijo in kostumografijo. Sotto je njen režijski prvenec.

A short experimental documentary about human senses – what happens when one of them is missing and all others merge to replace it? The film will explore the intensity of these senses through the perception of a disabled dancer.

Ina Ferlan. In 2003 she completed primary school and got her first video camera. During her seaside holiday in the same year, she made her first tourist shots. In 2011, she graduated in Textile and Fashion Design. She now juggles between filmmaking and costume design. Sotto is her debut as a director.

2015, 12'29", barvni/colour,
HD File, 16:9, STEREO

Režija—*Directed by* Peter Cerovšek, Matevž Jerman, Neža Grum
Scenarij—*Written by* Peter Cerovšek, Matevž Jerman, Neža Grum
Fotografija—*Cinematography* Matevž Jerman
Avtor glasbe—*Music* NASA
Montaža—*Edited by* Matevž Jerman, Peter Cerovšek
Producent—*Producer* Tom Gomizelj
Produkcija—*Production* Luksuz produkcija
Koprodukcija—*Co-production* Hrvatski filmski savez (Hrvaška/Croatia)

Nastopajo—*Featuring*
Juca Bonaca, Marko Manzini, Tomaž Pavkovič

Peter Cerovšek
Izbrana filmografija—*Selected Filmography*
Vsi smo tu že od nekdaj (We Have All Been Here Since Forever), 2015
Poti (Putevi/Trails), 2015
The Runner, 2014
Kralj falafla, 2013

Matevž Jerman
Izbrana filmografija—*Selected Filmography*
Čas (Time), 2016
Vsi smo tu že od nekdaj (We Have All Been Here Since Forever), 2015
Poletne basni (Summer Fables), 2015
Kar ostane, 2014
Woodman's bizarre dream 1-3, 2009-2011
Balada, 2010
Felix: v vrtincu slave, 2009

Neža Grum
Izbrana filmografija—*Selected Filmography*
Na morje (A Journey to the Seaside), 2015
Vsi smo tu že od nekdaj (We Have All Been Here Since Forever), 2015

Vsi smo tu že od nekdaj —We Have All Been Here Since Forever



»Najstarejše človeško čustvo je strah, najstarejša in najmočnejša sorta strahu pa je strah pred neznanim.«
H. P. Lovecraft

Peter Cerovšek živi v Ljubljani in se ukvarja s filmom. Je soustanovitelj Društva za uveljavljanje kratkega filma Kraken.

Matevž Jerman je filmski publicist, asistent na programskem oddelku Slovenske kinoteke, soustanovitelj društva za uveljavljanje kratkega filma Kraken in festivala FeKK, kurator sekcije kratkih filmov Video na plaži na festivalu Kino Otok. Posnel za prgišče kratkih filmov, videospotov in oglasov.

Neža Grum je diplomirana kulturologinja. S filmom in videom se ukvarja kot producentka, scenaristka in režiserka.

“The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown.”
H. P. Lovecraft

Peter Cerovšek lives in Ljubljana and works in film. He is one of the co-founders of the Kraken Society for short film promotion.

Matevž Jerman writes about film for various media, works as assistant in the programme department of the Slovenian Cinematheque, is co-founder of the Kraken Society for short film promotion and the FeKK festival, and the curator of Video on the Beach, a short film section of the Kino Otok - Isola Cinema festival. He has made a handful of short films, music videos and commercials.

Neža Grum graduated in Culture Studies. She works in the fields of cinema and video as a producer, screenwriter, and director.

2015, 2'57", č-b/b-w, HD File,
4:3, STEREO

Režija—*Directed by* Davorin Marc
Scenarij—*Written by* Davorin Marc
Fotografija—*Cinematography* Davorin Marc
Oblikovalec zvoka—*Sound Design* Davorin Marc
Montaža—*Edited by* Davorin Marc
Producent—*Producer* Davorin Marc

Izbrana filmografija—*Selected Filmography*
999/999/1, 2015
Gledam film (I'm Watching the Film), 2015
9,8m/s, 2015
Poglej me, no #2 (Hey, Over Here! #2), 2015
Poglej me, no #3 (Hey, Over Here! #3), 2015
Film za dva (Movie for Two), 2014
Last Few Frames, 2014
Ona. Ni ranjena, 2014
Wagon Wheel, 2013
Indigo, 2013
Ellen, 2013

999/999/1



999+999+1 fotografija.

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

999+999+1 photograph.

Davorin Marc
Born in Izola. Made 150 films between 1976 and 1986, mostly on 8 mm. He is currently focusing on digital film art.

2016, 8'46", barvni/colour,
DCP, 16:9, DOLBY SRD

Režija—*Directed by* Špela Čadež
Scenarij—*Written by* Gregor Zorc, Špela Čadež
Animacija—*Animation* Zarja Menart, Špela Čadež, Matej Lavrenčič
Avtor glasbe—*Music* Tomaž Grom
Montaža—*Edited by* Iva Kraljević
Oblikovalec zvoka—*Sound Design* Johanna Herr (bvft)
Tehnolog—*Technologist* Žiga Lebar
Postprodukcija—*Postproduction* Mario Kalogjera
Barvna korektura—*Colour Correction* Michael Jörg
Snemanje sinhronih šumov—*Foley Recordist* Carsten Richter (bvft)
Mešanje sinhronih šumov—*Foley Editor* Hanse Warn (bvft)
Dodatna montaža zvoka—*Additional Sound Editing* Bojan Kondres
Snemanje dialoga—*Dialogue Recording* Peter Žerovnik
Snemanje zvočnih učinkov—*Sound Effects Recordist* Igor Iskra
Studio za mešanje zvoka—*Sound Mixing Studio* Rotor Film Babelsberg
Končni miks zvoka—*Sound Mastering* Mathias Schwab (bvft)
Produkcija—*Production* Finta
Koprodukcija—*Co-production* RTV Slovenija, Bonobostudio (Hrvaška/Croatia)

Nastopajo—*Featuring*
Andrej Nahtigal (glas/Voice), Karin Komljanec (glas/Voice), Gregor Zorc (glas/Voice)

Izbrana filmografija—*Selected Filmography*
Nočna ptica (Nighthawk), 2016
Boles, 2013
Zadnja minuta (Last Minute), 2010
Liebeskrank/Dom zdravja (Lovesick), 2007
Zasukanec (Mate to Measure), 2004

Nočna ptica —Nighthawk



Jazbec obleži na lokalni cesti v gozdu. V mraku se mu približa policijska patrulja. Policisti med postopkom ugotovijo, da žival ni mrtva, kakor so bili obveščeni, temveč najedena prezrelih hrušk. Ko hočejo policisti obnemogleža spraviti na rob ceste, se ta prebudi in dogajanje popelje v nenavadno smer ...

Špela Čadež je režiserka in producentka animiranih filmov. Njen lutkovni animirani film *Boles* je na svoji bogati festivalski poti obšel ves svet in prejel več kot 50 nagrad in nominacij.

A badger lies motionless on a local road. A police patrol approaches the body in the dark. They soon realise that the animal is not dead; the badger is dead drunk from overripe pears! When the police attempt to drag the creature off the road, he wakes up and things take a strange turn.

Špela Čadež is an independent animation film director and producer. Her puppet animation *Boles* has been screened worldwide and has received 50 awards and nominations.

2016, 11'30", barvni/colour,
DCP, 16:9, STEREO

Podlasica —Weasel



Režija—Directed by Timon Leder
Scenarij—Written by Kaja Balog, Timon Leder
Animacija—Animation Zarja Menart, Lea Vučko, Timon Leder
Avtor glasbe—Music Mateja Starič
Montaža—Edited by Lizete Murovska, Timon Leder
Oblikovalec zvoka—Sound Design Mateja Starič
Kompoziting—Compositing Matej Lavrenčič
Producent—Producer Jure Vizjak
Produkcija—Production INVIDA
Koprodukcija—Co-production Zavod DAGIBA, RTV Slovenija

Izbrana filmografija—Selected Filmography
 Podlasica (Weasel), 2016
 Lubrikantri, 2011
 Zapiskul nu zatrubatol, 2009
 Delo (Work), 2008

Lačna Podlasica tava po pusti deželi. Zanese jo do poslednjega živega drevesa, ki ga pri življenju ohranja jata posmehljivih ptičev. Drevo je nestabilno in ptiči ga neprestano ohranjajo v ravnotežju. Podlasica se trudi splezati na zibajoče se drevo in na srečo jate to terja veliko trme in neuspešnih poskusov.

Timon Leder (1986) aktivno deluje na področjih animacije in dela z otroki. Študij na ALUO je dopolnil v Franciji, na Visoki šoli za industrijsko oblikovanje, grafično oblikovanje in oblikovanje interiera ESAG Penninghen in šoli za animirani film La Poudrière. Prvenec *Delo* (z Urbanom Breznikom) se je predvajal že na več kot 25 festivalih po svetu. Timon je avtor devetih avtorskih filmov in soavtor prvega priročnika za animacijo za šole.

Weasel roams a dreary land hungry, then walks upon the last tree standing, kept alive by a flock of mocking birds. The birds are what keeps the unstable tree in balance. Weasel tries to climb up the rocking tree, but luckily for the birds, this takes obstinacy and many unsuccessful attempts.

Timon Leder (1986) works in fields of animation and education. His studies at the Ljubljana Academy of Fine Arts and Design were complemented in France, at the ESAG Penninghen School of Design, Graphic Art and Interior Architecture, and La Poudrière animation school. Timon's body of work encompasses nine original films and - in collaboration with other authors - the first Slovenian reference book on animation for schools.

2015, 5', barvni/colour, DCP,
16:9, STEREO

Režija—Directed by Grega Mastnak
Scenarij—Written by Peter Povh, Grega Mastnak
Animacija—Animation Grega Mastnak, Timon Leder, Anka Kočever
Avtor glasbe—Music Vojko Sfiligoj
Montaža—Edited by Grega Mastnak
Oblikovalec zvoka—Sound Design Vojko Sfiligoj
Producenta—Producers Grega Mastnak, Mojca Zlokarnik
Produkcija—Production OZOR zavod za gibljive slike

Nastopajo—Featuring
 Violeta Tomič (glas/Voice), Vojko Sfiligoj (glas/Voice), Uroš Vuk (glas/Voice)

Izbrana filmografija—Selected Filmography
 Princ Ki-Ki-Do; Balon (Prince Ki-Ki-Do; The Balloon), 2015
 Princ Ki-Ki-Do; Pošast iz močvirja (Prince Ki-Ki-Do; The Swamp Monster), 2014
 Princ Ki-Ki-Do; Sto nesrečnih gobic (Prince Ki-Ki-Do; One Hundred Unhappy Mushrooms), 2014
 Bizgeci - denar ali življenje (The Beezes - Your Money or Your Life), 2008
 Bizgeci, 2003
 Euforija (Euphoria), 2000

Princ Ki-Ki-Do; Balon —Prince Ki-Ki-Do; The Balloon



Jutro nad gozdom, Princ Ki-Ki-Do spokojno pije svoj jutranji čaj. V gozd z balonom prileti lovec in postavi pasti za divje živali. V njih so sladke vabe, ki se jim živali ne morejo upreti, zato se vse ujamejo v kletke. Lovec zadovoljen priveže kletke z gozdnimi prebivalci na košaro in balon se spet dvigne v zrak. Obupane živali kličejo na pomoč. Sliši jih princ Ki-Ki-Do in nemudoma odloži časopis. Začne se prava zračna bitka ...

Grega Mastnak (1969, Ljubljana) je končal redni in magistrski študij slikarstva na ALUO v Ljubljani. V študijskem letu 1994/1995 se je izpopolnjeval na FAMU v Pragi na oddelku za animirani film. Leta 2004 je sodeloval na 27. Berlinalu in festivalu Tribeca v New Yorku, ZDA. Leta 2010 je ustanovil produkcijsko hišo OZOR, zavod za gibljive slike, v okviru katere nastaja nova risana serija *Princ Ki-Ki-Do*. Živi in dela v Ljubljani.

Morning breaks in the forest, and Prince Ki-Ki-Do takes his morning tea. Then a hunter flies by in a red balloon to set up traps for wild animals. Unable to resist the sweet baits, all animals get trapped. Happy with his catch, the hunter ties the cages to the balloon, and sets off again, the animals crying out in despair. Hearing them, Prince Ki-Ki-Do puts down his newspaper at once, and a true air battle begins.

Grega Mastnak (Ljubljana, 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 FAMU, Prague. In 2004 his work was shown at 27th Berlinale and the Tribeca Film Festival, NYC. In 2010, he founded his own production company OZOR, where he works on a new animation series, Prince Ki-Ki-Do. He is based in Ljubljana.

2016, 5'51", barvni/colour,
DCP, 1,85:1, STEREO

Slovo —Farewell



Režija—Directed by Leon Vidmar
Scenarij—Written by Jerneja Kaja Balog
Fotografija—Cinematography Miloš Srdić
Animacija—Animation Leon Vidmar, Jaka Kramberger
Avtor glasbe—Music Tomaž Grom
Montaža—Edited by Leon Vidmar
Oblikovalec zvoka—Sound Design Julij Zornik
Scenografija—Production Design Mateja Rojc,
Simon Hudolin, Marko Turkuš, Jaka Kramberger
Kostumografija—Costume Design Jerneja Kaja Balog
Izdelava lutk—Puppets Žiga Lebar
**Nadzornik postproduksijske slike—Postproduction
Supervisor** Teo Rižnar
Producent—Producer Kolja Saksida
Izvršni producent—Executive Producer Matija Šturm
Produkcija—Production ZVVIKS
Koprodukcija—Co-production NuFrame, Zavod OINK

Nastopajo—Featuring
Leon Vidmar (Lovro starejši/older), Tea Vidmar (Lovro
mlajši/younger), Simon Hudolin (dedek/Grandpa)

Izbrana filmografija—Selected Filmography
Slovo (Farewell), 2016

Lovro si, utrujen in žalosten, kopalno kad napolni z vodo. Zagleda se v kapljico vode, ki počasi polzi iz pipe. Ko pljuske v vodo, ga spomni na dan, ko je z dedkom prvič lovil ribe. V mislih se preseli k ribniku, zvoki in predmeti v kopalnici ga spomnijo na drobne detajle tistega dne: kako je nataknil črva na trnek, kako ga je dedek s trnkom ulovil za brado, kako sta se vozila na ribolov z avtom z luknjo v podvozju, kako je prvič ulovil ribo in jo videl umreti. Spomin in realnost se zlijeta v eno.

Leon Vidmar je s kratkim animiranim filmom (Ne)strpnost diplomiral na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V preteklih letih je kot animator sodeloval pri ustvarjanju kratkega lutkovnega animiranega filma Boles avtorice Špele Čadež, ki je bil med nominiranci za nagrado Cartoon d'Or, kot asistent animatorja pa pri realizaciji filma Koyaa - Roža.

Tired and sad, Lovro fills his bathtub. His gaze drifts to a drop of water rolling slowly out of the tap. As it hits the water, it reminds him of the day he and his grandpa first went fishing. Memories take him back to the pond, sounds and objects in the bathroom bringing to mind the small details of the day: putting a worm on the hook, grandpa catching his chin, them driving to the pond in a car with a hole in the chassis, him catching his first fish and seeing it die. Memories and reality merge into one.

Leon Vidmar graduated from the Academy of Fine Arts and Design, Ljubljana, with animation short (In)tolerance. He collaborated on Boles, a Cartoon d'Or-nominated puppet animation by Špela Čadež, as animator, and on Koyaa - Flower as assistant animator.

ŠTUDIJSKI FILMI —Student Films

ŠTUDIJSKI IGRANI FILM —Student Films: Fiction

- 82
- Jogi in škatla/Jogi And a Box
- 83
- LJUBLJANA-MÜNCHEN 15:27
- 84
- Male ribe/Little Fish
- 85
- Slastni gnus/The Delicious Disgust
- 86
- Srdohrd
- 87
- Svitanje/Dawning

ŠTUDIJSKI DOKUMENTARNI FILM —Student Films: Documentary

- 88
- Dolce vita
- 89
- Domov k spominu/Back to Me(mories)
- 90
- Gospod golob/Mister Pigeon
- 91
- Odtisi/Impressions
- 92
- Scarecrow Cross
- 93
- Vis-à-vis
- 94
- V senci kletk je najhladneje/It Is Coldest in the Shade of Cages

ŠTUDIJSKI ANIMIRANI FILM —Student Films: Animation

- 95
- Čas za večerjo/Dinner Time

TEKMOVALNI PROGRAM
—Competition Programme



2016, 17'54", barvni/colour,
DCP, 16:9, DOLBY SRD

Jogi in škatla —Jogi And a Box



Režija—Directed by Áron Horváth
Scenarij—Written by Áron Horváth, Lea Kukovičič
Fotografija—Cinematography Jan Perovšek
Avtor glasbe—Music Gal Filip
Montaža—Edited by Andrej Avanzo
Oblikovalec zvoka—Sound Design Tristan Peloz
Snemalec zvoka—Sound Recording Peter Žerovnik
Scenografija—Production Design Neža Zinajič
Kostumografija—Costume Design Tina Bonča
Maska—Make-up Anita Ferčak
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT
Koprodukcija—Co-production RTV Slovenija

Igrajo—Cast
 Andraž Jug (Jogi), Benjamin Krnetič (Davor),
 Maša Derganc (poštna delavka/Post Office Clerk),
 Primož Petkovšek (delavec/Worker), Branko Završan
 (Janez Novak)

Izbrana filmografija—Selected Filmography
Jogi in škatla (Jogi And a Box), 2016
Kačja Kri II (Snake Blood II), 2015
Rebrasto popoldne (Rough afternoon), 2015
Csillag, 2015
Kdo hudiča je Aydin Demir?! (Who the Fuck is Aydin Demir?!), 2014

Jogi in Davor se med vračanjem izgubljene pošiljke na pošti soočita z birokracijo, zato se odločita, da bosta pošiljko dostavila sama. Na poti do pravega naslova naletita na nekaj težav, vendar jih z nekaj sreče rešita. Huda glasba, dva modela in ena škatla.

Áron Horváth (1991, Murska Sobota) je na Pedagoški fakulteti končal tri leta študija likovne pedagogike, nato pa se vpisal na AGRFT, smer filmska in televizijska režija. Šest let je bil član slovenske plavalne reprezentance. Rad gleda in študira film, saj si želi tudi on pripovedovati zgodbe.

While attempting to return a misplaced delivery at the post office, Jogi and Davor experience bureaucratic obstacles, so they decide to deliver the mail themselves. On their way to the right address, they encounter some problems but with a bit of luck solve them all. Cool music, two dudes, and one box.

Áron Horváth (Murska Sobota, 1991) studied Art Pedagogy at the Faculty of Education before transferring to the Academy of Theatre, Radio, Film and Television to study Film and TV Directing. For six years, he was part of the Slovenia national swimming team. He likes to watch and study films, as he too wants to tell stories.

2016, 42'36", barvni/colour,
DCP, 1:1,85, STEREO

LJUBLJANA-MÜNCHEN 15:27



Režija—Directed by Katarina Morano
Scenarij—Written by Katarina Morano
Fotografija—Cinematography Domen Martinčič
Montaža—Edited by Andrej Nagode
Oblikovalec zvoka—Sound Design Samo Jurca
Snemalec zvoka—Sound Recording Igor Iskra
Scenografija—Production Design Neža Zinajič
Kostumografija—Costume Design Ilna Čolak
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT
Koprodukcija—Co-production RTV Slovenija

Igrajo—Cast
 Hana Vodeb (Mala), Jure Henigman (Jure), Tijana Zinajič (Lila), Borja Srđić (Borja)

Izbrana filmografija—Selected Filmography
LJUBLJANA-MÜNCHEN 15:27, 2016
Prepričanje, 2013
Kam (Where To), 2013
Benjamin, 2012

Mala dela v fotokopirnici, samo začasno, dokler ne najde česa boljšega. Jure dela v zaključnih delih gradbeništva, začasno, da pač nekaj zasluži, dokler ne najde česa boljšega. Živita v majhnem podstrešnem stanovanju, začasno, dokler se stvari ne uredijo in bosta našla kaj boljšega. Še dva meseca in v njun začasni svet bo prišla mala Rubi. Film raziskuje trenutek, ko spoznaš, da vse, kar si mislil, da je začasno, naenkrat postaja stalno.

Katarina Morano (1988, Kranj) je leta 2010 začela študirati filmsko in televizijsko režijo na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Od takrat je sodelovala pri številnih študentskih filmih in predstavah. Trenutno zaključuje magisterij iz filmske režije.

Mala works in a copy shop, only temporary until she finds something better. Jure works in construction, second fix, temporary just to make some money until he finds something better. They live in a small loft, temporary until things get settled and they can find something better. Two months more and little Rubi will arrive in their temporary world. The film explores the moment when you realise everything you have thought temporary is suddenly turning permanent.

Katarina Morano (Kranj, 1988) started her TV and Film Directing studies at the Academy of Theatre, Radio, Film and Television, Ljubljana in 2010. Since then she has worked on a number of student films and theatre productions. She is now completing her Master's degree in Film Directing.

2015, 22'07", barvni/colour,
DCP, 1:2,35, STEREO

Male ribe —Little Fish



Režija—Directed by Maja Križnik
Scenarij—Written by Maja Križnik, Jerneja Kaja Balog
Fotografija—Cinematography Maksimiljan Sušnik
Avtor glasbe—Music Blaž Gracar
Montaža—Edited by Matic Drakulić
Oblikovalec zvoka—Sound Design Samo Jurca
Snemalec zvoka—Sound Recording Grega Švabič
Scenografija—Production Design Neža Zinajič
Kostumografija—Costume Design Mateja Fajt
Maska—Make-up Eva Uršič
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT
Koprodukcija—Co-production RTV Slovenija

Igrajo—Cast
 Lana Brina Korbar (Brina), Silva Čušin (babi/
Grandma), Janez Škof (dedi/*Grandpa*)

Izbrana filmografija—Selected Filmography
Male ribe, 2015
Živalski vrt, 2015
Hiša odprtih rok, 2014

Brina: Ej, Bor. Men je dedi reku, da so v tem jezeru take ribe, da ti odgriznejo pol noge. Bor: Eh, jaz vidim samo male ribe. Brina: Ampak te male ribe čuvajo te tavelike ribe. Te ti odgriznejo nogo.

Maja Križnik (1986, Celje) je leta 2012 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.

Brina: Oi, Bor. Grandpa told me that there's fish in this lake that can bite half your leg off. Bor: Oh, the only fish I can see are small. Brina: But these ones guard the big fish. Those that can bite your leg off.

Maja Križnik (Celje, 1986) graduated in Philosophy and Comparative Literature and Literary Theory from the Faculty of Arts, Ljubljana in 2012. In the same year she started her Film and TV Directing studies at the Ljubljana Academy of Theatre, Radio, Film and Television.

2016, 18'17", barvni/colour,
DCP, 16:9, STEREO

Slastni gnus —The Delicious Disgust



Režija—Directed by Miha Možina
Scenarij—Written by Miha Možina, Varja Hrvatinić
Fotografija—Cinematography Jan Perovšek
Avtor glasbe—Music Simon Penšek
Montaža—Edited by Olga Michalík
Oblikovalec zvoka—Sound Design Samo Jurca
Snemalec zvoka—Sound Recording Peter Žerovnik
Scenografija—Production Design Iris Čeh, Špela Kropušek
Kostumografija—Costume Design Tina Bonča
Maska—Make-up Ana Jerič
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT
Koprodukcija—Co-production RTV Slovenija

Igrajo—Cast
 Miranda Trnjanin (Petra R.), Petra Govc (Karmen),
 Stane Tomazin (Lev)

Izbrana filmografija—Selected Filmography
Slastni Gnus (The Delicious Disgust), 2016
Usmiljenje (Charity), 2016
Rejnica (Foster Mom), 2014
Sesalnik (The Vacuum Cleaner), 2013
Pavor (Pavor), 2012

Mlada mikrobiologinja Petra je pripravljena dati vse od sebe, da bi ustvarila resnično senzacionalen produkt. Mmmm, kako je kremast in zdrav ...

Miha Možina (Ljubljana, 1990) od leta 2012 študira filmsko in televizijsko režijo na AGRFT. Film ga od nekdaj močno privlači, zato se je od ranih let naprej trudil snemati kratke filme in živeti čim bolj živo. Še vedno se trudi.

Petra, a young microbiologist, is willing to do what it takes to develop a truly sensational product. Mmmm, it is so creamy, so good for you...

Miha Možina (Ljubljana, 1990) has been a student of Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television since 2012. 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.

2016, 23', barvni/colour,
HD File, 16:9, STEREO

Srdohrd



Režija—*Directed by* Ester Ivakič
Scenarij—*Written by* Ester Ivakič, Urša Petelinek, Matevž Jerman
Fotografija—*Cinematography* Andraž Jerič
Snemalec—*Camera* Andraž Jerič
Avtor glasbe—*Music* Simon Penšek
Montaža—*Edited by* Darej Šömen, Ester Ivakič
Oblikovalec zvoka—*Sound Design* Simon Penšek
Snemalec zvoka—*Sound Recording* Luka Furlan
Scenografija—*Production Design* Špela Lutman
Kostumografija—*Costume Design* Ina Ferlan
Producent—*Producer* Boštjan Potokar
Produkcija—*Production* Visoka šola za umetnost UNG
Koprodukcija—*Co-production* Šola uporabnih umetnosti Famul Stuart, Filmsko društvo Temporama

Igrajo—*Cast*
Anja Novak (Jastog), Teja Miholič (Jelena), Leon Vovk (Silvo), Anne Elisabeth Tassel (Hilde), Lea Anclin (Kobilica), Nelly (Vili), Lea Anclin (Srdohrd)

Izbrana filmografija—*Selected Filmography*
Srdohrd, 2016
Ringelšpil vikend (Ringelšpil weekend), 2015
AHA.OK, 2015

Jelena in Jastog se pred vojno zatečeta v hribe, kjer se pripravljata na usodno soočenje s strašljivo prikaznijo iz Jeleninega otroštva in igrata badminton. Ker v gorah nikoli nisi sam, kmalu dobita družbo. Lajf je pač bolan.

Ester Ivakič (1992, Celje) študira na Visoki šoli za umetnost Univerze v Novi Gorici. Ukvarja se filmom in animacijo. Malo manj z animacijo.

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

Ester Ivakič (Celje, 1992) is a student at the School of Arts, University of Nova Gorica. Her focus is on short films and animation. The former more than the latter.

2016, 29'53", barvni/colour,
DCP, 1:2,35, STEREO

Svitanje —Dawning



Režija—*Directed by* Tina Ščavničar
Scenarij—*Written by* Tina Ščavničar, Sandi Jesenik
Fotografija—*Cinematography* Sašo Štih
Avtor glasbe—*Music* ŠKM Banda, Shum, Bekko
Montaža—*Edited by* Tijana Todorović
Oblikovalec zvoka—*Sound Design* Lazar Kerezović
Scenografija—*Production Design* Eva Ferlan
Kostumografija—*Costume Design* Tina Bonča
Maska—*Make-up* Sergeja Jelenko, Neža Patty
Asistentka režije—*Assistant Director* Katarina Rešek, Kristina Rešek
Asistent direktorja fotografije—*Assistant DOP* Rado Jaušovec, Peter Perunovič
Best boy Matjaž Jamnik
Digitalni intermediat in kolor—*Digital Intermediate Editor and Colorist* Miran Bratuš
Producent—*Producer* Tina Ščavničar, Sandi Jesenik, Žan Žveplan
Koprodukcija—*Co-production* FDU Beograd (Srbija/Serbia), KUD Cerkno

Igrajo—*Cast*
Anja Drnovšek (glavna ženska vloga/Lead role, female), Jurij Drevenšek (glavna moška vloga/Lead role, male), Vanja Plut (stranska ženska vloga/Supporting role, female), Miloš Đurović (stranska moška vloga/Supporting role, male)

Izbrana filmografija—*Selected Filmography*
Svitanje (Dawning), 2016

Zgodba o dekletu iz majhnega mesta, ki skozi svoj odnos do ljubljene osebe poskuša najti sebe in svoj prostor v svetu. Postavlja se vprašanje »cene«, ki jo ima vsak odnos.

Tina Ščavničar (1986, Murska Sobota) je po končani gimnaziji eksperimentirala s slikarstvom, fotografijo in kratkimi eksperimentalnimi filmi ter po dolgem iskanju identitete našla ljubezen do filma. Leta 2011 je bila sprejeta na Fakulet dramskih umetnosti v Beogradu, kjer je posnela veliko kratkih igranih in dokumentarnih filmov, reportaž, reklam, TV prenosov, TV dram ter asistirala pri kratkih igranih in drugih projektih. Film je nastal pod mentorstvom prof. Srdana Golubovića v zadnjem letniku študija filmske in TV režije v Beogradu.

A story of a girl from a small town trying to find herself and her place in the world through her relationship with her loved one. This poses the question of the "price" each relationship has.

Tina Ščavničar (Murska Sobota, 1986) spent her post-high school years experimenting with painting, photography and short experimental films, and ultimately discovered her love for cinema. In 2011, she was accepted to the Faculty of Dramatic Arts, Belgrade, where she made a number of short fiction and documentary films, reports, advertisements, live TV coverage, TV dramas, and assisted in the making of short fiction and other projects. Dawning was made in the last year of her Film and TV Directing studies in Belgrade, under the guidance of Prof. Srdan Golubović.

2016, 22'37", barvni/colour,
HD File, 16:9, STEREO

Dolce vita

Režija—Directed by Ana Trebše
Scenarij—Written by Ana Trebše
Fotografija—Cinematography Marko Milovanović
Montaža—Edited by Tamara Kostić
Oblikovalec zvoka—Sound Design Danilo Crnogorac
Producent—Producer Ana Trebše
Produkcija—Production FDU Beograd (Srbija/Serbia)

Izbrana filmografija—Selected Filmography
Dolce vita, 2016
Rewind, 2016
Igračka plačka (After Laughter Come Tears), 2015
Vozel (Čvor/Knot), 2015

Borko se je namesto študija vrnil k hobiju iz otroštva – ribolovu. S punco Livio živita na hrvaškem otočku Kaprije; tam je pozimi le nekaj deset ljudi, ni avtov in prometa, le majhna trgovina. Film prikazuje življenje mladega para in njun nevsakdanji vsakdan zunaj civilizacije.

Ana Trebše (1992, Ljubljana) se je vpisala na študij filmske in televizijske režije na Fakultet dramskih umetnosti v Beogradu. Trenutno pripravlja diplomski film. Rada ima sveže stisnjen pomarančni sok, road tripe in kampiranje.

Rather than going to college, Borko decides to return to his childhood hobby – fishing. He and his girlfriend Livia live on the Croatian island of Kaprije, a place that out of season is home to just few dozen people, no cars and no traffic, just a small grocery shop. The film chronicles the unconventional daily life of the young couple far from civilisation.

Ana Trebše (Ljubljana, 1992) is a Film and TV Directing student at the Faculty of Dramatic Arts, Belgrade. She is now developing her graduation film. She likes fresh orange juice, road trips, and camping.



2016, 17'13", barvni/colour,
DCP, 16:9, STEREO

Domov k spominu —Back to Me(mories)

Režija—Directed by Neli Maraž
Scenarij—Written by Neli Maraž
Fotografija—Cinematography Rok Kajzer Nagode
Avtor glasbe—Music Ingrid Mačus
Montaža—Edited by Žan Žvižej
Oblikovalec zvoka—Sound Design Jure Strajnar
Snemalec zvoka—Sound Recording Miha Rudolf
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT

Izbrana filmografija—Selected Filmography
Domov k spominu (Back to Me(mories)), 2016
Zahajanje, 2015



Ob koncu se človek vrača na začetek, v otroštvo, k svojim koreninam. Kar bo ostalo, pa so le štori nekoč cvetočih češenj ter fotografije, ki jih čez čas ne bo mogel nihče več osmisliti. Štefka se po kapi ni spomnila niti, kako ji je ime. Neke noči pa se ji živo povrne spomin iz zgodnjega otroštva; ko je bila stara komaj tri leta, ji je prababica pokazala fotografijo svojih otrok. Štefka se odpravi k sestri Zorki, oslepeli fotografinji, ki bi lahko vedela kaj več o fotografiji.

Neli Maraž (1992, Šempeter pri Novi Gorici) je leta 2014 začela študij filmske in televizijske režije na Akademiji za gledališče, radio, film in televizijo (AGRFT), kjer trenutno dokončuje drugi letnik.

When nearing the end, people tend to go back to the beginning, to their childhood, their roots. But what remains are just stumps of what were once blooming cherry trees, and photographs which soon nobody can decipher. After suffering a stroke, Štefka could not even remember her name. Suddenly one night, a memory from her early childhood returns; when she was just 3, her great-grandma showed her a photograph of her children. Štefka pays a visit to her sister Zorka, a blinded photographer, who might know more about it.

Neli Maraž (Šempeter pri Novi Gorici, 1992) started her Film and TV Directing studies at the Academy of Theatre, Radio, Film and Television, Ljubljana, in 2014. She is now completing her second year.

2016, 13'37", barvni/colour,
DCP, 16:9, STEREO

Gospod golob —Mister Pigeon

Režija—Directed by Jure Dostal
Scenarij—Written by Jure Dostal
Fotografija—Cinematography Jan Misir
Avtor glasbe—Music Danijel Bogataj
Montaža—Edited by Jan Lovše
Oblikovalec zvoka—Sound Design Tristan Peloz
Snemalec zvoka—Sound Recording Vladimir Razhev
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT



Izbrana filmografija—Selected Filmography
 Gospod golob (Mister Pigeon), 2016
 Ljubezen je bolezen (Love is a Sickness), 2015
 3/4, 2014

Drago Habjan je golobar stare garde. Pri šestih prvič uzre goloba pismonošo in se vanj zaljubi tako močno, da jim posveti življenje. Kot pravi Drago: golob je gospod! In gospod je tudi Drago. Razume goloba in golob razume Draga. Gre za medsebojno sožitje in ljubezen, ki je redka. Film prikaže zgodbo o ljubezni, samoti, jezi, osamljenosti in žalosti, ki se je stkala v enega samega gospoda. Gospoda goloba.

Jure Dostal (1995, Ljubljana) se je po neprestanem ukvarjanju z giblivo sliko leta 2014 vpisal na AGRFT, smer filmska in televizijska režija.

Drago Habjan is an old school pigeon trainer. When he first lay his eyes on a carrier pigeon at the age of 6, it was a love so strong that it sealed his fate. As Drago says: A pigeon is a gentleman! And so is Drago. He understands pigeons, and pigeons can understand him. It is a rare case of love and coexistence. This is a story of love, solitude, frustration, loneliness and sadness, all woven together into one single gentleman. Mister pigeon.

Jure Dostal (Ljubljana, 1995) started his Film and TV Directing studies at the Academy of Theatre, Radio, Film and Television, Ljubljana, in 2014, after previous ongoing activity in cinema.

2016, 14'43", barvni/colour,
DCP, 16:9, STEREO

Odtisi —Impressions

Režija—Directed by Anton Martin Emeršič
Scenarij—Written by Anton Martin Emeršič
Fotografija—Cinematography Dejan Ulaga
Avtor glasbe—Music Gašper Letonja
Montaža—Edited by Jakob Hreščak
Oblikovalec zvoka—Sound Design Peter Žerovnik
Snemalec zvoka—Sound Recording Tim Črnek
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT

Izbrana filmografija—Selected Filmography
 Odtisi (Impressions), 2016
 Hana, 2015



Film raziskuje povezavo med časom, smrtjo in življenjem skozi pot učenca po spominih na profesorja. Skozi pripovedovalno moč arhivskih posnetkov in Plečnikovih pisem film priča pogled na preteklost skozi sedanjost.

Anton Martin Emeršič (1995, Ptuj) je na Ptujju zaključil osnovno šolo in se vpisal v prvi letnik Ptujske gimnazije, nato se prepisal na gimnazijo Želimlje. Od nekdaj je vedel, da je nagnjen k ustvarjanju in opazovanju, kar je udeležil z vpisom na AGRFT.

The film explores the relation between time, death and life through a student tracing the steps of his former teacher. The narrative power of archive footage and Plečnik's letters invokes an image of the past through present day.

Anton Martin Emeršič (Ptuj, 1995) received his primary education in Ptuj, and started secondary school in the same town before transferring to Želimlje. Inspired by his deep-rooted tendency to observe and be creative, he enrolled in the Academy of Theatre, Radio, Film and Television, Ljubljana.

2015, 10'04", barvni/colour,
HD File, 16:9, STEREO

Scarecrow Cross

Režija—Directed by Sandra Jovanovska
Scenarij—Written by Sandra Jovanovska
Fotografija—Cinematography Sandra Jovanovska
Avtor glasbe—Music Benjamin Dauer, Marcus Fisher, Crazy Jet Melodies
Montaža—Edited by Sandra Jovanovska
Oblikovalec zvoka—Sound Design Ivan Antic
Scenografija—Production Design Sandra Jovanovska
Kostumografija—Costume Design Sandra Jovanovska
Producent—Producer Boštjan Potokar
Produkcija—Production Visoka šola za umetnost UNG
Koprodukcija—Co-production Šola uporabnih umetnosti Famul Stuart

Izbrana filmografija—Selected Filmography
 Scarecrow Cross, 2015



V filmu spremljamo strašilo, postavljeno v bližini majhne cerkve. Pod vplivom vremenskih razmer strašilo počasi izgubi vso obleko in se spremeni v križ.

Sandra Jovanovska je umetnica iz Skopja, ki deluje na področju umetnosti in kulture. Formalno izobraževanje je začela v jezikoslovju, potem pa kariero nadaljevala v umetnosti. Dejavno deluje v društvu za uveljavljanje kreativnega dokumentarnega filma Makedox in umetnostno-kulturnem društvu Compressor. Ukvarja se tudi s stop-motion in 2D animacijo ter filmom. Sestavlja polovico oblikovalskega dvojca, ki izdeluje nakit iz odpadne elektronike. Trenutno je študentka animiranega filma na programu 2. stopnje Medijske umetnosti in prakse na Visoki šoli za umetnost Univerza v Novi Gorici.

The story follows a scarecrow positioned very near to a small church. Exposed to elements, the scarecrow is slowly stripped of its clothes and turns into cross.

Sandra Jovanovska is an artist from Skopje, Macedonia, working in the domain of arts and culture. Although her formal education started in the field of linguistics, she continued building her carrier in art. She actively participates in two associations, the first of which promotes creative documentary cinema (Makedox), while the second promotes art and culture (Compressor). She also makes stop-motion and 2D animations, as well as films, and is a part of a design duo making recycled jewellery from electronic waste. She is currently an animation student in the Master's programme in Media Arts and Practices at the School of Arts, University of Nova Gorica.

2016, 22'27", barvni/colour,
DCP, 16:9, STEREO

Vis-à-vis

Režija—Directed by Miha Likar
Scenarij—Written by Miha Likar
Fotografija—Cinematography Dejan Ulaga
Montaža—Edited by Lukas Miheljak
Oblikovalec zvoka—Sound Design Samo Jurca
Snemalec zvoka—Sound Recording Dorian Posavec, Lukas Miheljak, Rok Kajzer Nagode
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT

Izbrana filmografija—Selected Filmography
 Vis-à-vis, 2016
 Ravnotežje (Balance), 2015
 Samosrečanje (CS-infundibulum), 2014
 Listje (Leaves), 2012



Stene galerije se naenkrat izpraznijo. Zaposleni poskrbijo za novo podobo prostorov, slike skozi vse potovanje ostajajo enake. V resnici se spremeni manj stvari, kot si ljudje mislimo. Slike s sten gledajo enako, kot so nas gledale prej.

Miha Likar (1995) je po končani II. Gimnaziji v Mariboru začel študij filmske in televizijske režije na AGRFT, kjer trenutno končuje drugi letnik. Vedno je rad gledal filme, upa, da jih bo še naprej. Kakšnega bi v življenju rad tudi posnel.

Gallery walls suddenly go bare. The staff rearrange the space, and throughout the undertaking artworks remain the same. Essentially, change is rarer than people like to think. Artworks gaze from the walls in the same way they used to.

Miha Likar (1995) is currently completing Year II of his Film and TV Directing studies at the Academy of Theatre, Radio, Film and Television, Ljubljana. He has always enjoyed watching films, and hopes to continue to do so. Someday he would like to make some.

2016, 11', barvni/colour,
HD File, 16:9, STEREO

V senci kletk je najhladneje —It Is Coldest in the Shade of Cages



Režija—Directed by Noemi Zonta
Scenarij—Written by Noemi Zonta
Fotografija—Cinematography Noemi Zonta
Snemalec—Camera Noemi Zonta
Avtor glasbe—Music Istranbul
Montaža—Edited by Noemi Zonta
Oblikovalec zvoka—Sound Design Noemi Zonta
Snemalec zvoka—Sound Recording Martin Peca
Producent—Producer Boštjan Potokar
Produkcija—Production Visoka šola za umetnost UNG
Koprodukcija—Co-production Šola uporabnih umetnosti Famul Stuart

Nastopa—Featuring
 Zdenko Šturman

Izbrana filmografija—Selected Filmography
V senci kletk je najhladneje (It Is Coldest in the Shade of Cages), 2016
Ko hodiš, pojdi zmeraj do konca (When You Walk, Follow Your Way to the End), 2015

Zdenko Šturman je gospod, ki zbira odpadke oz. stvari, ki se jih družba naveliča, uporabi in nato končajo v smeteh. Njegova hiša in dvorišče sta pravzaprav veliko »skladišče« odvrženih stvari, ki so naložene ena na drugo do višine dveh metrov. Nabira stvari, ki ga spominjajo na lepe čase, ko je bil še mlad. A za vsem tem se skriva velika, pozitivna oseba, ki se je odločila živeti po drugačnih smernicah kot sodobna družba: brez televizije, interneta, brez stresa. Bohemsko življenje, ki ga je pripeljalo do tega, da je zadnja leta postal prava atrakcija.

Noemi Zonta (1994) je maturirala leta 2013 na Umetniški gimnaziji Koper, likovna smer. Pravkar končuje zadnji letnik študija prve stopnje na Visoki šoli za umetnost Univerze v Novi Gorici, smer animacija.

Zdenko Šturman is a man collecting waste, or rather things the society uses, gets tired of, and throws away. His house and courtyard are nothing but giant "storage space" for waste products piled two metres high. Šturman accumulates things that remind him of his good old younger days. But behind all this is a great man, a positive individual who decided to live by principles different from those of the modern society: no TV, no internet, no stress. A bohemian lifestyle, which in the recent years has turned him into quite a star.

Noemi Zonta (1994) graduated from the Secondary School of Arts in Koper in 2013, and is now completing the last year of her BA Animation studies at the School of Arts, University of Nova Gorica.

2016, 1'15", barvni/colour,
HD File, 16:9, STEREO

Čas za večerjo —Dinner Time



Režija—Directed by Filip Bihar
Scenarij—Written by Filip Bihar
Montaža—Edited by Filip Bihar
Oblikovalec zvoka—Sound Design Filip Bihar
Producent—Producer Boštjan Potokar
Produkcija—Production Visoka šola za umetnost UNG
Koprodukcija—Co-production Šola uporabnih umetnosti Famul Stuart

Izbrana filmografija—Selected Filmography
Čas za večerjo (Dinner Time), 2016

Pri ulični svetilki samec in samica netopirja čakata na večerjo.

Filip Bihar (1991) je po končani Srednji medijski in grafični šoli v Ljubljani diplomiral na Fakulteti za elektrotehniko, program multimedijske komunikacije. Na Visoki šoli za umetnost Univerze v Novi Gorici trenutno obiskuje študijski program 2. stopnje Medijske umetnosti in prakse, smer animacija.

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

Filip Bihar (1991) graduated from the Secondary School for Media and Graphic Technology, Ljubljana, and in Multimedia Communications from the Faculty of Electrical Engineering, Ljubljana. He is currently an animation student in the Master's programme in Media Arts and Practices at the School of Arts, University of Nova Gorica.

NETEKMOVALNI PROGRAM – Panorama Programme

CELOVEČERNI IN SREDNJEMETRAŽNI FILMI – *Feature And Medium-Length Films*

KOPRODUKCIJSKI CELOVEČERNI IGRANI FILM

– *Feature Films: Co-productions*

98 Ministrstvo ljubezni/*Ministarstvo ljubavi/Ministry of Love*

CELOVEČERNI DOKUMENTARNI FILM

– *Feature Films: Documentary*

100 Brezmejno/*Beyond Boundaries*

102 Leteti!/*To Fly!*

104 Transmedijski projekt Skrivnost barjanskega kolesa/
Reinventing the Wheel Cross-Media Documentary Project

SREDNJEMETRAŽNI DOKUMENTARNI FILM

– *Medium-Length Films: Documentary*

106 Krištof Zupet – slikar/*Krištof Zupet – A Painter*

108 Prečkanje Islandije/*Crossing Iceland*

110 Spominjanje Drugih/*Remembering the Others*

112 Tihotapci identitete/*Identity Smugglers*

114 Vse duše mojega telesa/*Every Soul of My Body*

116 Ženska, II. del/*Woman, Part II*

2016, 99', barvni/colour, DCP,
1:1,66, DIGITAL

Ministrstvo ljubezni —Ministarstvo ljubavi/Ministry of Love



Režija—Directed by Pavo Marinković
Scenarij—Written by Pavo Marinković
Fotografija—Cinematography Simon Tanšek
Avtor glasbe—Music Hrvoje Crnić Boxer, Mydy Rabycad
Montaža—Edited by Dubravko Slunjski
Oblikovalec zvoka—Sound Design Jan Paul
Snemalec zvoka—Sound Recording Ludvik Bohadlo
Scenografija—Production Design Gorana Stepan
Kostumografija—Costume Design Vedrana Rapić
Maska—Make-up Ana Bulajić Crček
Producent—Producer Stanko Babić
Produkcija—Production Telefilm (Hrvaška/Croatia)
Koproducent—Co-producer Igor Pediček, Julietta Sichel
Koprodukcija—Co-production Casablanca, 8Heads Production (Češka/Czech Republic)

Igrajo—Cast
 Milan Štrljčić (Slavko), Ksenija Marinković (brigadirka Rukavina/Mrs Brigadier Rukavina), Stjepan Perić (Krešo), Dražen Kuhn (Šikić), Ivan Jončić (Grahek), Goran Navojec (Trinaestić)

Zaradi vojne med letoma 1991 in 1995 je na Hrvaškem več vojnih vdov kakor v kateri koli drugi državi v EU. Nov državni zakon o družini je odpravil razlikovanje med vsemi oblikami sobivanja. Številne vdove padlih borcev, ki zdaj živijo z novimi partnerji, bodo izgubile pravico do pokojnine po pokojnih možeh. Država se sooča z recesijo, zato vlada na vse mogoče načine poskuša znižati javne izdatke. Ministrstvo ustanovi tajni oddelek, ki naj bi izsledil vse vdove, ki morda kršijo državni zakon.

Pavo Marinković, rojen v Zagrebu, je diplomiral iz dramaturgije na Akademiji dramskih umetnosti v Zagrebu. Bil je zaposlen na HTV v dramskem programu. V filmu je debitiral leta 2001 kot scenarist, pet let pozneje pa kot režiser.

As a result of the war between 1991 and 1995, Croatia has more war widows than any other EU Member State. A new family law makes all types of partnership equal. Many of the widows of the soldiers killed during the war who now live with new partners, face losing the right to their late husbands' pensions. The state suffering from recession, the government is doing everything in its power to cut its spending. A special clandestine ministry department is set up to track down all the widows who might be breaking the law.

Pavo Marinković (born in Zagreb) holds a degree in Dramaturgy from the Academy of Dramatic Arts, Zagreb. He worked in the drama department of the Croatian National Television HTV. His debut in cinema was in 2001 as a screenwriter, and 5 years later as a director.



Izbrana filmografija—Selected Filmography

Ministarstvo ljubavi (Ministry of Love), celovečerni igrani film/feature film, 2016

Okupacija, 27. slika, celovečerni igrani film/feature film, 2013

Ljubavni život domobrana (Love Life of a Gentle Coward), celovečerni igrani film/feature film, 2009

2016, 97', barvni/colour, DCP,
16:9, STEREO

Brezmejno —Beyond Boundaries



Režija—Directed by Peter Zach
Scenarij—Written by Peter Zach, Ales Šteger
Fotografija—Cinematography Thomas Plenert
Avtor glasbe—Music Nino de Gleria, Jelena Ždralo
Montaža—Edited by Hanna Slak, Peter Zach
Oblikovalec zvoka—Sound Design Boris Romih
Snemalec zvoka—Sound Recording Ivan Antić
Producent—Producer Jana Cisar
Produkcija—Production Jana Cisar Filmproduktion
 (Nemčija/Germany)
Koprodukcija—Co-production Zavod Petra Pan Film
 (Petra Seliškar)

Brezmejno je esejistični film ceste, ki potuje po mejah srednje Evrope in spozna obmejne ljudi. Aleš Šteger, znani slovenski pesnik, je za film napisal lirično besedilo. To je filozofska meditacija o nečem, kar izgubljam: o Evropi.

Peter Zach (1960, Gradec) je bil med letoma 1980 in 1982 vpisan na medijske študije, med letoma 1982 in 1985 pa je študiral sociologijo in etnologijo na Univerzi Karl Franzens v Gradcu. Med letoma 1984 in 1988 je služboval kot glavni urednik filmske revije BLIMP, ki jo je tudi ustanovil, od 1987 do 1988 pa kot snemalec za avstrijsko nacionalno televizijo.

Od leta 1990 dela in živi v Berlinu kot samozaposleni avtor, režiser, direktor fotografije in producent.

Beyond Boundaries is an essayistic roadmovie that tours the borders of Central Europe, learning about the people living there. The lyrical text to accompany the film was written by prominent Slovenian poet Aleš Šteger. This is a philosophical meditation on something we risk losing: Europe.

Peter Zach (Graz, 1960) studied Media Studies between 1980 and 1982, and Sociology and Ethnology between 1982 and 1985, at the Karl Franzens University, Graz. From 1984 to 1988 he was the Editor-in-Chief of BLIMP, a film magazine he also founded. From 1987 to 1988 he worked for the Austrian National Television as a camera operator. Since 1990, Zach has been based in Berlin as a freelance writer, director, DOP and producer.

Izbrana filmografija—Selected Filmography

Brezmejno (Beyond Boundaries), dokumentarni film/documentary film, 2016
Bohemian Is All Greek To Me, dokumentarni film/documentary film, 2013
Passagen, dokumentarni film/documentary film, 2012
Sehnsucht Berlin (The City Named Desire), dokumentarni film/documentary film, 2008
Die Netzarbeiter, dokumentarni film/documentary film, 2002
Der Abendlaender, dokumentarni film/documentary film, 2000
Aus der Mitte, dokumentarni film/documentary film, 1995
Malli – Artist in Residence, dokumentarni film/documentary film, 1994



2016, 86', barvni/colour,
HD File, 16:9, DIGITAL

Leteti! —To Fly!



Režija—Directed by Amir Muratović
Scenarij—Written by Amir Muratović
Fotografija—Cinematography Bernard Perme
Montaža—Edited by Amir Muratović
Oblikovalec zvoka—Sound Design Robert Sršen
Snemalec zvoka—Sound Recording Frane Povirk
Producent—Producer Jani J. Kovačič, Jaka Hemler
Urednik—Head of Office Andraž Poeschl
Produkcija—Production RTV Slovenija (Dokumentarni program/Documentary Programmes)

Tri smučarske letalnice se potegujejo za naslov največje naprave na svetu: Vikersund, Planica in Kulm. Vse tri odlikuje profil, ki ga je zarisal Janez Gorišek. Slovenska Planica je zibelka smučarskih poletov. Leta 1969, ko je bila postavljena letalnica bratov Gorišek, je bil svetovni rekord presežen kar štirikrat. Po letu 1985 so svetovne rekorde postavljali zgolj v Planici, vse do leta 2011, ko je Janez s sinom Sebastjanom sodeloval pri prenovi letalnice v norveškem Vikersundu. Johan Remen Evensen je že na treningu skočil 246,5 metra. V Vikersundu je zrak gostejši in zato so poleti daljši.

Amir Muratović (1966) je študiral na Fakulteti za arhitekturo ter filmsko in televizijsko režijo na AGRFT. Za Televizijo Slovenija je kot scenarist, režiser in montažer ustvaril številne dokumentarne filme, med njimi je Majoš prejel vesno za dokumentarni film na 13. FSF. Že 10 let pripravlja tudi dokumentarno serijo o sodobni slovenski umetnosti Zapeljevanje pogleda. V eksperimentalnih filmih raziskuje preplet animiranega in dokumentarnega. Je avtor filmske monografije *Sladka strast periferije/ Enciklopedija Ivce Matića*.

Three ski flying hills are competing to be designated the largest in the world: Vikersund, Planica, and Kulm. All three feature a profile designed by Janez Gorišek. The hill in Planica, Slovenia, is the cradle of ski flying. When the hill designed by the Gorišek brothers was built in 1969, the world record was broken four times. After 1985, all new world records were set in Planica, until 2011, when Janez and his son Sebastjan helped modify the hill in Vikersund, Norway. In the qualification round, Johan Remen Evensen made the world's longest ski jump with 246.5 metres. Higher air density in Vikersund allows for longer jumps.

Amir Muratović (1966) studied Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television, and Architecture. As director, screenwriter and editor, he has worked on a number of documentary films for the Slovenian National Television. Among them, Maypole won the Vesna Award for Best Documentary Film at 13th FSF. For 10 years, Muratović has been making a documentary series on contemporary Slovenian art. In his experimental films, he explores the blending of the animated and the documentary. He is the author of a book about Ivica Matić, *Sladka strast periferije / Enciklopedija Ivce Matića*.

Izbrana filmografija—Selected Filmography

Leteti! (To Fly!), dokumentarni film/documentary film, 2016
Kólo – Pesem za Matijo Jamo (Kólo – A Song for Matija Jama), dokumentarni film/documentary film, 2010–2014
Majoš (Maypole), dokumentarni film/documentary film, 2009–2010
Impresija velemesta (Impression of a Great City), eksperimentalni animirani film/experimental animation, 2009
Fabiani : Plečnik (Fabiani vs. Plečnik), dokumentarni film/documentary film, 2006–2008
Kruhovo leto (Bread All Year Round), dokumentarni film/documentary film, 2005
Druga generacija (The Second Generation), dokumentarni film/documentary film, 2005–2006
Portreta z ozadjem (Two Portraits With the Background), dokumentarni animirani film/animated documentary film, 1994–2000



2016, 107', barvni/colour,
DCP, 16:9, DOLBY SR

Transmedijski projekt Skrivnost barjanskega kolesa —Reinventing the Wheel Cross-Media Documentary Project



Režija—Directed by Miha Čelar
Scenarij—Written by Miha Čelar
Fotografija—Cinematography Rožle Bregar, Uroš Hočevar, Bernard Perme
Animacija—Animation Iztok. H. Šuc, Gašper Vovk
3D animacija—3D Animation Aleš Emlyn Smolej
Avtor glasbe—Music Irena Tomažin, Miha Stabej, Universal
Montaža—Edited by Urban Potočnik
Oblikovalec zvoka—Sound Design Robert Sršen, Miha Stabej
Scenografija—Production Design Miha Čelar, Franc Lautar
Kostumografija—Costume Design Miha Čelar, Selma Hasanagić
Maska—Make-up Alja Sušnik
Producenta—Producers Sašo Kolarič, Iztok. H. Šuc
Produkcija—Production PS Mangart, Kerozin
Koprodukcija—Co-production RTV Slovenija, Astral, Mohorjeva družba

Igrajo—Cast
 Klemen Janežič (mladi Ostrorogi Jelen), Sandi Pavlin (stari Ostrorogi Jelen), Jaka Fon (Zviti Lisk), Janez Cankar (Urni Sulec), Branka Krivec (Košata Jelka), Valentina Plaskan (Jezerna Roža), Žiga Cvikel (Grbavi Hrast), Neno Muždeka (Neokretni Karp), Jan Zupančič (Premeteni Navihanec), Jurij Souček (pripovedovalec (Glas)/Narrator (Voice))

Transmedijski projekt Skrivnost barjanskega kolesa skozi animirani, celovečerno-dokumentarni in interaktivni stripovski žanr pripoveduje zgodbo o največjem slovenskem zgodovinskem fenomenu – barjanskem kolesu, ki je bilo kot najstarejše kolo na svetu leta 2003 odkrito na Ljubljanskem barju. Risanka Bobri voz s pomočjo znamenitih Jalnovih junakov gledalca popelje v kameno dobo, celovečerni dokumentarec Skrivnost barjanskega kolesa mu nato podrobno razkrije fenomen kolesa, strip Bobri voz pa mu omogoči, da s pomočjo mobilne aplikacije sklone krog in se vrne v animirani film.

Miha Čelar se je rodil leta 1970 v Ljubljani, kjer kot režiser deluje od začetka devetdesetih let. Leta 2000 je soustanovil družbo za filmsko produkcijo Astral Film, ki producira kratke in celovečerne igrane in dokumentarne filme, TV programe ter spletne video vsebine. Do leta 2011 je kot scenarist in režiser soustvaril pet televizijskih nadaljevanj, nato pa se je preusmeril v dokumentarno produkcijo, kjer je z večkratno podporo programa MEDIA skupaj s hrvaškimi in italijanskimi partnerji produciral tri mednarodne celovečerne dokumentarne filme in dva transmedijska projekta.

Combining animation, a feature-length documentary and interactive comic art, the Reinventing the Wheel cross-media documentary project tells the story of the biggest historical phenomenon in Slovenia – the oldest wooden wheel in the world, which was discovered in the Ljubljana marshes in 2003. Animation Bobri voz uses the legendary characters from Janez Jalen's novel Bobri to take us to the Stone Age. Then, feature documentary Reinventing the Wheel gives us an insight into the phenomenon of the wheel. With comic strip Bobri voz and its smart phone app, we come full circle, back into the animation.

Miha Čelar was born in 1970 in Ljubljana, where he has been working as director since the beginning of the 1990s. In 2000 he cofounded Astral Film, a film production company which produces short and feature films, fiction and documentary, as well as TV programmes and online video content. As screenwriter and director, he made 5 TV series before focusing on documentary production in 2011. With support from the MEDIA programme, he produced 3 international feature documentaries and two cross-media projects in collaboration with partners from Croatia and Italy.

Izbrana filmografija—Selected Filmography

Transmedijski projekt Skrivnost barjanskega kolesa (Reinventing the Wheel Cross-Media Documentary Project), dokumentarni film/documentary film, 2016
 Baron Codelli in legenda o Tarzanu, 2016
 Mama je ena sama (Tatjana in Motherland), srednjemetražni dokumentarni film/medium-length documentary film, 2014
 Moj čudoviti um (My Beautiful Mind), 2012
 Hitlerjeva biblija, 2011
 Amir, 2006
 Filmsko popotovanje Božidarja Jakca (Film Journey of Božidar Jakac), 1993



2016, 53'51", barvni/colour,
HD File, 16:9, DIGITAL

Krištof Zupet – slikar —Krištof Zupet – A Painter



Režija—Directed by Primož Meško
Scenarij—Written by Cvetka Bevc
Fotografija—Cinematography Bernard Perme
Asistent snemalca—Assistant Camera Primož Novak, Romeo Krizmanič
Osvetljevalec—Gaffer Boris Orehek, Zvone Teran
Glasbena opremljevalka—Music Designer Cvetka Bevc
Montaža—Edited by Zvone Judež
Oblikovalec zvoka—Sound Design Robert Sršen
Snemalec zvoka—Sound Recording Brane Zupan, Goran Tutič, Branko Atanaskovič
Producent—Producer Jani J. Kovačič, Jaka Hemler
Urednik—Head of Office Andraž Poeschl
Produkcija—Production RTV Slovenija (Dokumentarni program/Documentary Programmes)

Krištof Zupet je ustvaril velik opus slik, risb, akvarelov, fresk, njegovi izjemni portreti pa so prave psihološke študije. Uspelo mu je izoblikovati svojstveno novo estetiko. Ob prikazovanju najpomembnejših del lahko gledalec spremlja portretiranje prijateljice Ifigenije Simonovič in prisluhne odlomkom iz Krištofovih dnevnikov, lucidnim zapisom o nastajanju umetnikovih del. Njegovo življenje je usodno zaznamovala bolezen. Prav s slikanjem ji kljubuje vse do danes.

Primož Meško (1968, Celje) je na AGRFT v Ljubljani diplomiral iz filmske in televizijske režije. Med študijem je delal kot asistent režije pri nekaj celovečercih v različnih produkcijah, po študiju pa je deloval kot svobodni režiser in scenarist, največ na TV Slovenija. Tam je od leta 1998 zasnoval in izvedel lepo število studijskih oddaj (*Modro, Volja najde pot, Vem – veš, Labirint, Globus, Posebna ponudba ...*), ob tem pa ustvaril kar nekaj srednjemetražnih dokumentarnih ali dokumentarno-igranih filmov.

Krištof Zupet's large oeuvre includes paintings, drawings, watercolours, and frescoes; his extraordinary portraits are true psychological studies. He has succeeded in developing a unique new aesthetic. The film combines an overview of his key works with footage of him painting a portrait of his friend Ifigenija Simonovič and recordings of excerpts from Zupet's diaries, insightful writings on the origin of his works. His life has been profoundly impacted by illness. Painting is what has helped him defy it.

Primož Meško (Celje, 1968) graduated in Film and TV Directing from the Academy of Theatre, Radio, Film and Television, Ljubljana. During his studies, he was assistant director for a few feature films. After graduation, he continued his career as a freelance director and screenwriter, mainly working for the Slovenian National Television. Since 1998, he has conceived and implemented a number of TV programmes, while making medium-length documentary or docu-fiction films.



Izbrana filmografija—Selected Filmography

Krištof Zupet – slikar (Krištof Zupet – A Painter), dokumentarni film/documentary film, 2016
Kosovni odvoz, dokumentarni film/documentary film, 2010
ŠOA Teža molka, dokumentarni film/documentary film, 2008
Adijo Knapi, dokumentarni film/documentary film, 2003
V soju noči, študijski igrani film/student film, 1993
Rodef Gloria De Žigi, študijski dokumentarni film/student documentary film, 1992

2016, 52', barvni/colour, DCP,
16:9, STEREO

Prečkanje Islandije —Crossing Iceland



Režija—Directed by Jure Brecljnik
Scenarij—Written by Jure Brecljnik, Jerome Josserand
Fotografija—Cinematography Jure Brecljnik, Pierre Dominique Lena
Asistent režije—Assistant Director Tilen Čufer
Avtor glasbe—Music Alan Ropoša
Montaža—Edited by Tilen Čufer
Barvna korekcija—Colour Correction Tilen Čufer
Oblikovanje grafike—Graphic Design Tilen Čufer
Celostna grafična podoba—Visual Identity Jure Legac
Oblikovalec zvoka—Sound Design Borut Berden, Žiga Paradžik
Producent—Producer Jure Brecljnik, Slaviša Majstorović
Izvršni producent—Executive Producer Jure Brecljnik, Natalija Gros
Asistent producenta—Assistant Producer Igor Kadunc
Produkcija—Production Film IT
Koprodukcija—Co-production Midgard Adventure (Islandija/Iceland), Studio Ritem, Iceland Air (Islandija/Iceland)

Nastopajo—Featuring
 Jerome Josserand, Guillaume Chastagnol, Sigurdur Bjarni Sveinsson, Ástþór Jón Tryggvason

Jerome Josserand, eden najboljših kajtarjev na svetu, je z režiserjem Brecljnikom že leta 2010 obiskal Islandijo, kjer so ga njene naravne lepote in fantastični pogoji za kajtanje popolnoma prevzeli. Odločil se je, da se vrne in s kajtom prečka otok od severa do juga. Marca 2011 se loti izziva svojega življenja, pri katerem mora premagati pot, dolgo več kot 200 kilometrov. Da je mera polna, želi to narediti v le enem dnevu. Največji strah in trepet so močan veter, ki lahko preseže tudi 150 km/h, in labilni vremenski pogoji, v katerih temperatura pade krepko pod ničlo, tudi do -30 stopinj Celzija. Mu bo v divjih islandskih razmerah uspelo uresničiti dolgoletne sanje?

Jure Brecljnik po končanem izobraževanju na praški akademiji za film in fotografijo FAMU dela kot neodvisni fotograf. Po prvih kratkih filmih leta 2007 začne snemati svoj prvi dokumentarni film *Chalk&Chocolate*. Leta 2009 ustanovi produkcijsko hišo FilmIT ter z njo posname osem dokumentarnih filmov, od katerih jih je šest kupila in predvajala RTV Slovenija. Leta 2012 konča svoj prvi celovečerni dokumentarni film *Divji*. Leta 2014 začne snemanje svojega zadnjega dokumentarca *Terra Magica*, ki ga tudi uspešno zaključi le par tednov pred svojo nenadno smrtjo junija 2015. Žal ni dočakal premiere svojega dokumentarnega filma *Prečkanje Islandije*, njegova zvesta filmska ekipa pa njemu v čast in spomin končuje njegov zadnji filmski projekt z naslovom *Zadnji ledeni lovci*, ki je bil posnet na vzhodu Grenlandije.

When Jerome Josserand, one of the best snowkiters in the world, first visited Iceland together with Brecljnik in 2010. Fascinated by its beauties and the fantastic kite flying conditions, he decided to come back and cross the island north to south on a snowkite. He embarks on the challenge of his lifetime in March 2011, attempting to cover a distance of more than 200 km - in a single day. His biggest worries are wind, with speeds of more than 150 km/h, and unpredictable weather, with temperatures that can go well below freezing, down to -30 degrees Celsius. In this wild Icelandic landscape, can he realise his old dream?

Jure Brecljnik worked as a freelance photographer following his graduation from the FAMU School of Film and Photography, Prague. After his first short films, he started developing his first documentary film *Chalk&Chocolate* in 2007. In the following years he made 8 documentary films with his own production company FilmIT, established in 2009. 6 of them were bought and shown by the Slovenian National Television. In 2012, Brecljnik finished his first feature documentary, *Wild One*. In 2014, he started filming his last documentary, *Terra Magica*, which was completed just weeks before his premature death in June 2015. Unfortunately, he did not live to see the premiere of his documentary *Crossing Iceland*. In his honour and memory, his devoted team is completing his last filmmaking endeavour entitled *The Last Ice Hunters*, which was made in east Greenland.

Izbrana filmografija—Selected Filmography

Prečkanje Islandije (Crossing Iceland), dokumentarni film/documentary film, 2016
Terra Magica, dokumentarni film/documentary film, 2014
Divji (Wild One), dokumentarni film/documentary film, 2012
Ko črte spregovorijo, dokumentarni film/documentary film, 2011
Black&White Heaven, dokumentarni film/documentary film, 2011
Ratrakistov dnevnik, dokumentarni film/documentary film, 2010
New Dimension, dokumentarni film/documentary film, 2010
Chalk&Chocolate, dokumentarni film/documentary film, 2009



2015, 45'54", barvni/colour,
HD File, 16:9, STEREO



Režija—Directed by Ana Čigon
Scenarij—Written by Ana Čigon
Fotografija—Cinematography Ana Čigon
Asistentki snemalke—Assistant Camera
 Donjeta Murati, Vala Osmani
Avtor glasbe—Music Vasja Progar
Montaža—Edited by Ana Čigon
Oblikovalec zvoka—Sound Design Vasja Progar
Prevajalec—Translator Qëndresë Deda,
 Donjeta Murati
Producent—Producer Ana Čigon
Koprodukcija—Co-production Stacion - Center for
 Contemporary Art Prishtina (Kosovo), Mestna galerija
 Ljubljana

Nastopajo—Featuring
 Qëndresë Deda, Dardan Zhegrova, Linda Gusia,
 Majlinda Hoxha, Vjollca Krasniqi, Lura Limani, Erëmirë
 Krasniqi, Nita Luci, Hana Qena and Vesa Qena
 (performerki iz umetniške skupine Haveit/performers
 of artistic group Haveit)

Spominjanje Drugih je film o pomenu in moči javnih spomenikov na Kosovu. Film razkriva, kateri ljudje uživajo privilegij, da so zastopani v spomenikih, zakaj ni spomenikov, ki bi bili posvečeni ženskim osebnostim, in katere so še druge družbene skupine, ki so izključene iz reprezentacije v javnih obeležjih. Film pojasnjuje, da so zgodbe marginaliziranih skupin utišane, medtem ko kanonizirane zgodbe ostajajo nereflektirane. To pa ustvarja razmere, ki nekaterim privilegiranim skupinam ljudi omogočajo dostop do najvišjih položajev v družbi, medtem ko zgodbe drugih ljudi brišejo in potiskajo v pozabo.

Ana Čigon (1982) je na ljubljanski Akademiji za likovno umetnost in oblikovanje zaključila dodiplomski študij slikarstva in podiplomski študij videa. Končala je tudi magistrski študij Interface Cultures na Univerzi za umetniško in industrijsko oblikovanje v Linzu v Avstriji. V zadnjih letih se posveča dokumentarnemu filmu, sicer pa deluje pretežno na področju umetniškega videa, videa za gledališče in performansa.

Remembering the Others is a documentary about the meaning and power of public monuments in Kosovo. Who has the privilege to be represented in monuments? Why are there almost no monuments dedicated to women in Kosovo? Which other groups of people are denied representation in monuments? If the stories of marginalized groups are hushed, the canonised stories remain undisputed, thus creating a situation where some privileged groups are given access to top positions in the society, whereas others are erased and pushed into oblivion.

Ana Čigon (1982) holds a BA in Painting and MA in Video from the Academy of Fine Arts and Design, Ljubljana. She also did an MA in Interface Cultures at the University of Arts and Industrial Design, Linz, Austria. In the recent years, she has focused on documentary cinema, while working primarily in the fields of video art, video for theatre, and performance art.

Izbrana filmografija—Selected Filmography

Tok (Flow), dokumentarni film/documentary film, 2016
Spominjanje Drugih (Remembering the Others), dokumentarni film/documentary film, 2015
Francka, animacija/animation, 2015
Heroinat, dokumentarni film/documentary film, 2015



2015, 53'20", barvni/colour,
DCP, 16:9, STEREO



Režija—Directed by Marija Zidar
Scenarij—Written by Ervin Hladnik Milharčič, Marija Zidar
Fotografija—Cinematography Latif Hasolli
Avtor glasbe—Music Drago Misej Mef, Elvis Šahbaz
Montaža—Edited by Matjaž Jankovič
Oblikovalec zvoka—Sound Design Darko Spasovski
Snemalci zvoka—Sound Recording Marija Zidar, Nikola Klavžar, Dušan Moravec
Izvajalec glasbe—Music performed by Drago Mislej - Mef, Elvis Šahbaz, Aljoša Mislej
Kolorist—Colourist Arian Rogova, Dera Film
Kreativni grafični oblikovalec—Graphic Design Matjaž Celič
Producent—Producer Marija Zidar
Produkcija—Production Društvo ŠKUC (za/for RTV Slovenija)
Koprodukcija—Co-production Vertigo, Dera Film (Kosovo)

Meje so resna stvar. Kako je Drago Mislej Mef čez mejo 'švercal' električno kitaro, od kod Iztoku Mlakarju ideja, da svet ni resen, kako so z vsake strani "pobrali tabulše" Tminski madrigalisti in zakaj so aleksandrinke naredile pravo malo revolucijo. Reporter Ervin Hladnik Milharčič, Novogoričan, se v tem kolažu obmejnih vinjet s svojim 'defenderjem' vrne v svoje kraje ter potuje po obeh straneh današnje slovensko-italijanske meje, nekdanjem območju prepustnice. Tu se stikata latinski in slovanski svet, Srednja Evropa in Mediteran - in tu ni čistokrvnosti. Tu živijo fantastični ljudje.

Marija Zidar, nekdanja novinarka Dela, zadnji dve leti v Albaniji ustvarja svoj celovečerni dokumentarni prvenec Avenge/Krvno maščevanje, ki v slogu dokumentarne triler drame prikazuje posledice brezvladja in brezzakonja v Albaniji. Projekt je prva uradna koprodukcija med Slovenijo in Kosovom in je prejel podporo CE Media. Pred režijo Tihotapcev identitete je bila tudi avtorica scenarijev za tri dokumentarne filme v produkciji TV Slovenija: *Otroštvo* (2009); *Govoreče glave* (2010) in *Lačni upora* (2013/14) (vsi v režiji Dušana Moravca), ki so imeli zelo visoko gledanost.

Borders are serious business. How did singer-songwriter Drago Mislej Mef smuggle an electric guitar across the border? Where did actor and singer-songwriter Iztok Mlakar get the idea that the world is not serious? How did madrigal singers Tminski madrigalisti always manage to get the best of both sides? And in what way were the Slovene women who worked as nannies in Alexandria revolutionaries? In this collage of cross-border vignettes, Slovenian journalist Ervin Hladnik Milharčič, a native of Nova Gorica, travels both sides of today's Slovenian-Italian border, the former "transit pass area", in his Defender. This is the meeting place of the Latin and Slavic worlds, of Central Europe and the Mediterranean - where no pure-bloodedness can be found. Only incredible people.

Marija Zidar, former journalist for Delo daily newspaper, has spent the last two years in Albania, developing her feature-length documentary debut Avenge. Showing the implications of anarchy and lawlessness in Albania in the manner of a documentary thriller drama, the project is the first official Slovenia-Kosovo co-production and was supported by CE Media. Prior to Identity Smugglers, Zidar was screenwriter for three high-reach documentary films produced by the Slovenian National Television: *Otroštvo* (2009); *Govoreče glave* (2010), and *Lačni upora* (2013/14) (all directed by Dušan Moravec).

Izbrana filmografija—Selected Filmography
Tihotapci identitete (Identity Smugglers), dokumentarni film/documentary film, 2015



2016, 51'29", barvni/colour,
HD File, 16:9, STEREO

Vse duše mojega telesa —Every Soul of My Body



Režija—Directed by Erika Rossi
Scenarij—Written by Erika Rossi
Fotografija—Cinematography Michele Codarin,
Daniel Mazza, Nicola De Prata, Erika Rossi
Avtor glasbe—Music Francesco Serra
Montaža—Edited by Giuseppe Leonetti
Oblikovalec zvoka—Sound Design Marjan Drobnič
Snemalec zvoka—Sound Recording Marco Cecotto
Producent—Producer Igor Pediček
Produkcija—Production Casablanca
Koprodukcija—Co-production RTV Slovenija, Quasar
(Italija/Italy), v sodelovanju z/in cooperation with FVG

Nastopa—Featuring
Lorena Fornasir

Ko najde materin vojni dnevnik, hči odkrije, kdo je bila zares njena mama.

Zgodba o odnosu med dvema ženskama v odločilnem trenutku, ko ena umre, druga pa živi dalje.

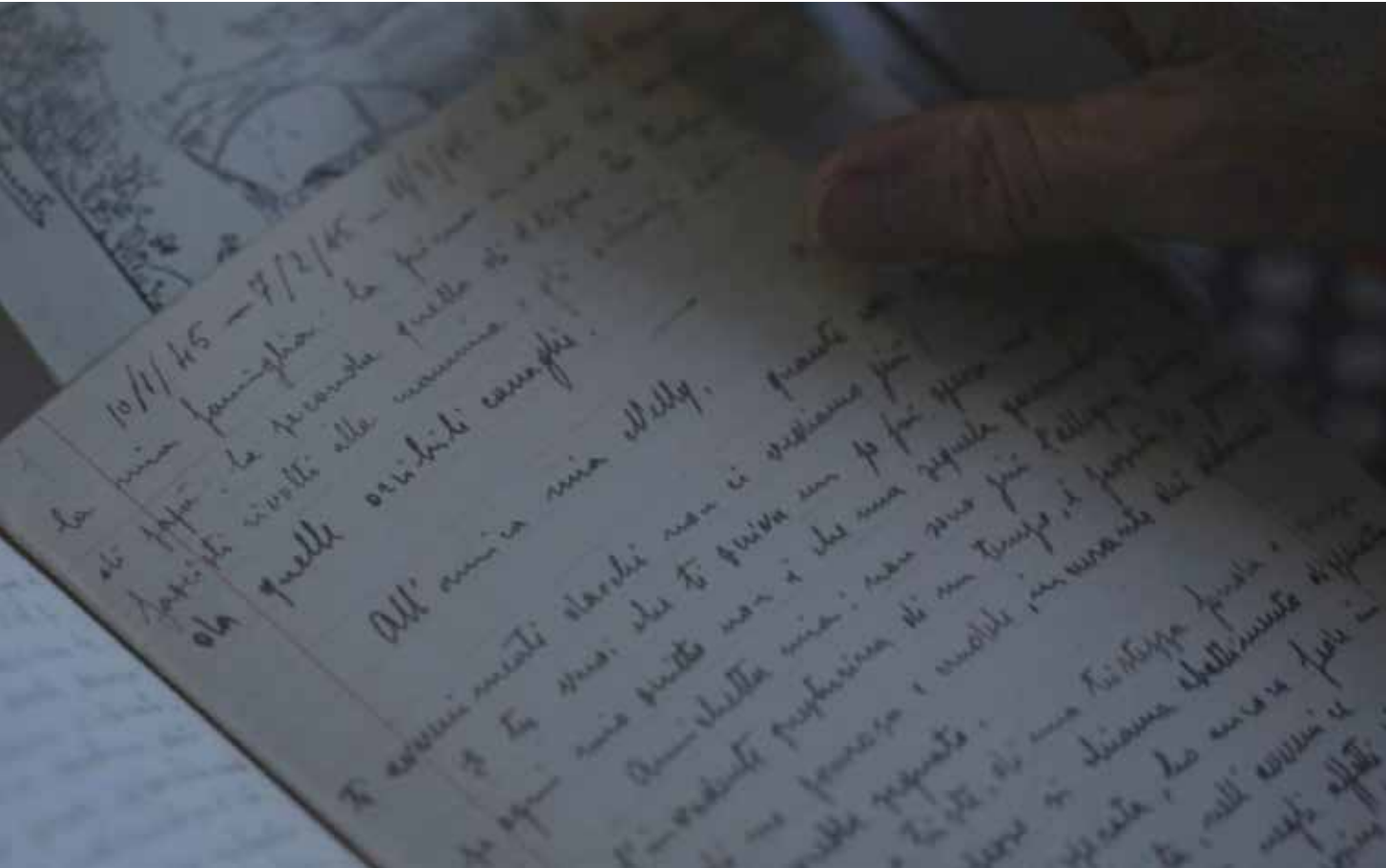
Erika Rossi je italijanska državljanica, živi in dela v Trstu, kjer je na tržaški univerzi zaključila študij komunikologije, dodatno pa se je izobraževala še v Milanu in Parizu.

After finding her mother's war diary, the daughter learns who her mother really was.

This is a story of a relationship between two women in a crucial moment when one dies, while the other lives on.

Erika Rossi is an Italian citizen based in Trieste, where she graduated in Communication Studies from the University of Trieste. She also studied in Milan and Paris.

Izbrana filmografija—Selected Filmography
Vse duše mojega telesa (Every Soul of My Body), dokumentarni film/documentary film, 2016
Trieste on basaglia, dokumentarni film/documentary film, 2012
Navighiamo a vista, dokumentarni film/documentary film, 2007
Sardon Gate, kratki igrani film/short film, 2006
The Red House, dokumentarni film/documentary film, 2006



2016, 51'50", barvni/colour,
HD File, 16:9, DIGITAL

Ženska, II. del —Woman, Part II



Režija—Directed by Majda Širca
Scenarij—Written by Majda Širca
Fotografija—Cinematography Jurij Nemec, Sašo Grmek
Asistent snemalca—Assistant Camera Jurij Frleta
Avtor glasbe—Music Borja Močnik
Montaža—Edited by Zlatjan Čučkov
Oblikovalec zvoka—Sound Design Marjan Drobnič
Maska—Make-up Katja Krnc
Strokovna sodelavka TV dokumentacija—TV Documentation Expert Jožica Hafner
Kreativni grafični oblikovalec—Graphic Designer Živko Ratković
Producent—Producer Denis Miklavčič, Jaka Hemler
Urednik—Head of Office Andraž Poeschl
Produkcija—Production RTV Slovenija (Dokumentarni program/Documentary Programmes)

Dokumentarna filma *Ženska* sta zgodovinski, esejistični in interpretativni pregled bojev za pravice žensk v slovenskem prostoru. Povzemata dolgo pot bojev za enakopravnost, ekonomsko neodvisnost in za oblast nad lastnim telesom. Govorita o prizadevanjih za volilno pravico žensk, za pravico do izobraževanja, dela, enakega plačila, svobodnega odločanja o rojstvu otrok, za civilni zakon in za brisanje družbeno pogojenih razlik. Izpostavljata podobo matere, vlogo učiteljic, podjetnic, žensk v vojnah in še posebej žensk v socializmu.

Gre za prikaz pogumnih, prevečkrat nevidnih korakov.

Majda Širca, avtorica in urednica v Dokumentarnem programu RTV Slovenija. V preteklosti je delovala kot ministrica za kulturo RS, poslanka v DZ RS, državna sekretarka na Ministrstvu za kulturo, urednica in novinarka v Kulturno-umetniškem programu RTV Slovenija, publicistka in kritičarka. V letih 1989–1997 je pripravila skoraj sedemdeset televizijskih mesečnih dokumentarnih oddaj *Povečava*, ki so bile prvenstveno posvečene filmu.

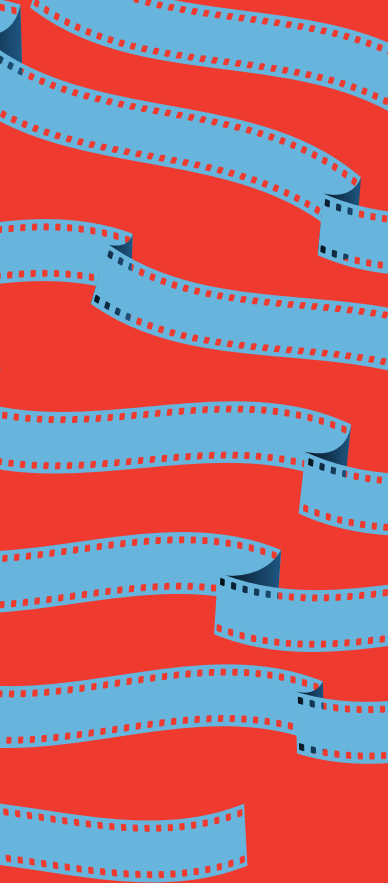
Documentary films Woman are historical, interpretative essays about the struggles for women's rights on the territory of today's Slovenia, outlining the long walk towards equality, economic independence and the power over one's own body. They speak of movements in support of women's right to vote, the right to education, to work, to equal pay, to reproductive choice, in support of civil union, and of elimination of social inequality. They focus on the image of mother, the roles of teachers, entrepreneurs, women in wartime, and most notably women in the time of Socialism, foregrounding courageous, too often unrecognized acts.

Majda Širca is author and editor in the Documentary department of the Slovenian National Television. She is former Minister of Culture, MP, State Secretary at the Minister of Culture, editor and journalist of the Culture and Arts Department of the Slovenian National Television, writer and critic. Between 1989 and 1997, she made nearly 70 editions of the monthly TV documentary programme *Blow up*, which focused on cinema.

Izbrana filmografija—Selected Filmography

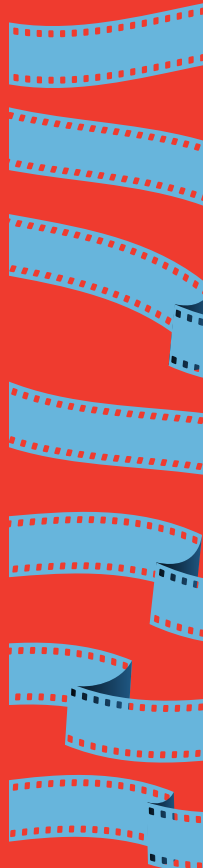
Ženska, 1. in 2. del (Woman, Part I and II), dokumentarni film/documentary film, 2015, 2016
Povečava (Blow up), mesečna TV dokumentarna oddaja/monthly TV documentary, 1989–1997





NETEKMOVALNI PROGRAM

—Panorama Programme



KRATKI FILMI

—*Short Films*

KRATKI IGRANI FILM

—*Short Films: Fiction*

- | | |
|-----|---|
| 120 | Avdicija/ <i>Audition</i> |
| 121 | Kdo je ubil Anastazijo Elster?/ <i>Who Killed Anastasia Elster?</i> |
| 122 | Snegokipar/ <i>Snowcreature Man</i> |
| 123 | Zgodba o uspehu/ <i>A Story About Success</i> |

KRATKI DOKUMENTARNI FILM

—*Short Films: Documentary*

- | | |
|-----|---|
| 124 | Kamen Kras Čas/ <i>Stone Karst Time</i> |
| 125 | Kombinat |
| 126 | Na vrtu/ <i>In the Garden</i> |
| 127 | Steklo je steklo/ <i>Glass Is Glass</i> |
| 128 | Voda življenja/ <i>Water of Life</i> |

KRATKI EKSPERIMENTALNI FILM

—*Short Films: Experimental*

- | | |
|-----|--|
| 129 | Anabel |
| 130 | Čas/ <i>Time</i> |
| 131 | Leninski filmski proporc (WIP)/ <i>Leninist Film Ratio (WIP)</i> |

KRATKI ANIMIRANI FILM

—*Short Films: Animation*

- | | |
|-----|-------------------------------|
| 132 | Cirkus/ <i>Circus</i> |
| 133 | Iluzija/ <i>Illusion</i> |
| 134 | Križ/ <i>The Cross</i> |
| 135 | Slepa pega/ <i>Blind Spot</i> |

2015, 9', barvni/colour,
HD File, 1:2,35, STEREO

Avdicija —Audition



Režija—Directed by August Adrian Braatz, Rok Hvala
Scenarij—Written by August Adrian Braatz, Rok Hvala, Nik Škrlec, Tamara Avguštin
Fotografija—Cinematography Peter Perunović
Avtor glasbe—Music August Adrian Braatz
Montaža—Edited by Klemen Golobič
Oblikovalec zvoka—Sound Design Klemen Golobič
Scenografija—Production Design Peter Perunović
Kostumografija—Costume Design Nik Škrlec, Tamara Avguštin
Maska—Make-up Tamara Avguštin
Producent—Producer August Adrian Braatz

Igrata—Cast
Nik Škrlec (Nik), Tamara Avguštin (Tamara)

Izbrana filmografija—Selected Filmography
Avdicija (Audition), 2015
Smeh (Laughter), 2015

Igralec Nik se pripravlja za vlogo kriminalista. Svojo avdicijo za vlogo posname kar v kuhinji, za svojo soigralko pa uporabi lutko. Avdicija mu nikakor ne gre od rok, zato postane slabe volje. V kuhinjo vstopi njegova punca Tamara, ki polna energija fantu ponudi pomoč. Nik izkoristi njeno dobro voljo, da se izpove, pa tudi da posname svojo avdicijo.

August A. Braatz je bil rojen v Berlinu v družino filma. Ob starših režiserjih je kmalu spoznal lepoto in bedo poklica filmarja. Rad ima glasbo, umetnost vseh vrst in košarko. Ne mara govoriti o sebi v tretji osebi. Film pomeni živeti!

Nik, who is an actor, is rehearsing for the role of a detective. He intends to self-tape his audition in his own kitchen, with a mannequin as his partner. After a series of unsuccessful attempts make him grumpy, his girlfriend Tamara comes in, spirited, and offers to help out. Nik uses her good humour to get his troubles off his chest, and to tape his audition.

August A. Braatz was born in Berlin to a family of filmmakers, soon discovering the beauty and agony of making cinema. He likes music, all sorts of art, and basketball. He doesn't like speaking of himself in third person. Cinema means to live!

2016, 14'27", č-b/b-w, HD File,
1:1,66, STEREO

Režija—Directed by Žiga Ciber
Scenarij—Written by Žiga Ciber
Fotografija—Cinematography Branco Grabovac
Avtor glasbe—Music Davor Herceg
Montaža—Edited by Klemen Golobič
Scenografija—Production Design Nika Grabar
Kostumografija—Costume Design Teja Đuragić
Maska—Make-up Lucija Zajc
Producent—Producer Branislav Srdić, Barbara Daljavec
Produkcija—Production A Atalanta d.o.o.

Igrajo—Cast
Miha Rodman (Aleksander), Inja Zalta (dekle/Girl), Matej Puc (detektiv/Private Detective), Valentina Plaskan (Julija)

Izbrana filmografija—Selected Filmography
Kdo je ubil Anastazijo Elster? (Who Killed Anastasia Elster?), 2016

Kdo je ubil Anastazijo Elster? —Who Killed Anastasia Elster?



Aleksander neko noč pride v hotel. V recepciji ni nikogar, zato vzame ključ in se odpravi po stopnicah v sobo. V sobi na postelji najde neko dekle. Ko se ji približa, ugotovi, da je mrtva. V tistem zazvoni telefon in ga prebudi. Oglasi se in kljub nasprotovanju žene Julije sredi noči odide od doma. Nenadoma se znajde pred istim hotelom.

Žiga Ciber (Ljubljana, 1994) je trenutno študent strojništva na ljubljanski univerzi. *Kdo je ubil Anastazijo Elster?* je njegov prvi kratki film.

One night Aleksander visits a hotel. There is nobody at the reception, therefore he takes a key and heads upstairs to a hotel room. There he sees a girl lying on the bed. He approaches and finds out that she is dead. At the same time, the telephone rings and wakes him up. He picks up the phone and despite objections from his wife Julija, leaves their apartment in the middle of the night. Suddenly, he finds himself once again in front of the same hotel.

Žiga Ciber (Ljubljana, 1994) is currently a student of mechanical engineering at the University of Ljubljana. *Who Killed Anastasia Elster?* is his first short film.

2015, 7'20", barvni/colour,
HD File, 16:9, STEREO

Snegokipar —Snowcreature Man



Režija—Directed by Matej Ocepek
Scenarij—Written by Matej Ocepek
Fotografija—Cinematography Matej Ocepek
Snemalec—Camera Sandra Pucelj
Avtor glasbe—Music Matej Ocepek
Montaža—Edited by Matej Ocepek
Oblikovalec zvoka—Sound Design Matej Ocepek
Scenografija—Production Design Matej Ocepek
Kostumografija—Costume Design Matej Ocepek
Maska—Make-up Matej Ocepek
Producent—Producer Matej Ocepek
Produkcija—Production Lab Dss – kreativni laboratorij

Igra—Cast
 Matej Ocepek

Izbrana filmografija—Selected Filmography
 Snegokipar (Snowcreature Man), 2015
 Gongoman: Filmska Knjiga v 9-ih poglavjih, 2015
 Lovilec Sanj, 2014
 Srečko in Vesna – Baskerja, 2010
 11 zgodb v 10-ih minutah mojega življenja, 2009
 Orlek: V živo iz garaže, 2007
 Fantje ljubijo seksi noge, dekleta ljubijo sladoled
 (Boys Like Sexy Legs, Girls Like Ice Cream), 2006

Filmska izpoved slovenskega umetnika, ki z izdelovanjem krvavih snežnih skulptur lajša svojo bolečino. Ta izvira predvsem iz slovenskega kulturnega nacionalizma, ki vodi kreativne duše v samopogubo.

Matej Ocepek je avdiovizualni umetnik, rojen v Trbovljah leta 1977. Ljubezen do zvoka in slike ga po končani ekonomski fakulteti v Ljubljani pripelje na ameriško filmsko-fotografsko univerzo, kjer se sreča z različnimi tehnikami in znanji. Po vrnitvi domov dela kot režiser, snemalec, montažer, avtor glasbe, fotograf, tonski tehnik in oblikovalec zvoka. Ves čas ustvarja svoje avtorske projekte, ki prepletajo igrano-dokumentarne žanre s pridihom eksperimentalnega in fantastike. Za svoja dela je prejel več nagrad.

A cinematic account of a Slovenian artist who makes bloody sculptures of snow as a way to cope with the grief arising from Slovenian cultural nationalism, which drives creatives souls to self-destruction.

Matej Ocepek (Trbovlje, 1977) is an audio and video artist. Following his graduation from the Faculty of Economics, Ljubljana, his love for sound and image took him to a School of Film and Photography in the U.S., where he learned about various techniques and skills. After his return to Slovenia, he has worked as director, camera operator, editor, music designer, photographer, sound engineer, and sound designer. At the same time, he has been developing his own original projects combining fiction and documentary cinema with a touch of experimental and fantasy. For his works he has received several awards.

2015, 13'40", barvni/colour,
DCP, 16:9, DIGITAL

Zgodba o uspehu —A Story About Success



Režija—Directed by Boris Jurjaševič
Scenarij—Written by Boris Jurjaševič
Fotografija—Cinematography Simon Tanšek
Avtor glasbe—Music Vojko Sfiligoj
Montaža—Edited by Zlatjan Čučkov
Oblikovalec zvoka—Sound Design Borut Berden
Snemalec zvoka—Sound Recording Grega Švabič
Scenografija—Production Design Urša Loboda
Kostumografija—Costume Design Alenka Korla
Maska—Make-up Anja Godina
Producent—Producer Igor Pediček
Produkcija—Production Casablanca, v sodelovanju z/
 in cooperation with Viba film
Koprodukcija—Co-production RTV Slovenija

Igra—Cast
 Grega Zorc

Izbrana filmografija—Selected Filmography
 Zgodba o uspehu (A Story About Success), 2015
 Ljubljana, London, New York, 2014
 Dergi in Roza: V kraljestvu svizca (Alpenpolka), 2004
 Blues za Saro (Blues For Sarah), 1998
 Srčna dama (The Queen of Hearts), 1991
 Ljubezni Blanke Kolak (Blanka Kolak's Love), 1986
 Trije prispevki k slovenski blaznosti (Three Contributions to Slovene Madness), 1983

Vlado, ki je bil varnostnik, je nekoč preprečil rop banke. Pri tem je bil poškodovan in invalidsko upokojen. Osamljen in pozabljen živi v nemogočih in nedostojnih razmerah. Da bi preživel, dobi čudovito idejo.

Boris Jurjaševič (Slovenj Gradec, 1955) je med študijem ekonomije ustanovil amaterski filmski klub »Paranoja film«. S prijatelji posnel nekaj kratkih igranih filmov na super 8mm. Nato se je preselil v Ljubljano, študiral filmsko in TV režijo na AGRFT Ljubljana in leta 1984 diplomiral. Živi in dela v Ljubljani.

Vlado, a former security guard, once prevented a bank robbery. Due to an injury he suffered in the event, he was retired early. Lonely and forgotten, he now lives in inhuman conditions. Suddenly, he gets a wonderful idea how he can make ends meet.

Boris Jurjaševič (1955, Slovenj Gradec) founded the "Paranoja film" amateur film club while still an economics student. With friends, he made a few short films using a Super 8mm camera. Then he moved to Ljubljana to study Film and TV. Directing at the Ljubljana Academy of Theatre, Radio, Film and Television, and graduated in 1984. He is based in Ljubljana.

2015, 10'11", barvni/colour,
HD File, 16:9, STEREO

Kamen Kras Čas —Stone Karst Time



Režija—Directed by Matej Župec
Scenarij—Written by Matej Župec
Fotografija—Cinematography Matej Župec
Montaža—Edited by Matej Župec
Producent—Producer Matej Župec

Nastopata—Featuring
Matej Župec, Špela Šedivy

Izbrana filmografija—Selected Filmography
Kamen Kras Čas (Stone Karst Time), 2015
Woodstone, 2012
Brač, 2012

Stiliziran dokumentarni film prikazuje izdelavo kamnitih elementov za urbani tematski park na prenovljenem Trgu 28. avgusta v Sežani. Prikazane so vse faze dela, od idejne zasnove do postavitve na trgu.

Matej Župec (1985, Ljubljana) je diplomiral na Naravoslovnotehniški fakulteti v Ljubljani, smer grafična tehnika, nato je študij nadaljeval v Sežani, smer fotografija in video. V času študija fotografije v Sežani je posnel več kratkih filmov, večinoma dokumentarne narave.

A stylised documentary chronicling the process of making stone elements for the urban theme park in the reconstructed Trg 28. avgusta square in Sežana, Slovenia. It includes all its phases from the design concept to realisation.

Matej Župec (Ljubljana, 1985) graduated in Graphic Arts from the Faculty of Natural Sciences and Engineering, Ljubljana, and continued his studies in Photography and Video in Sežana. At the time, he made several short films, mainly documentaries.

2016, 44', barvni/colour,
HD File, 16:9, STEREO

Kombinat



Režija—Directed by Zvonka T. Simčič,
Valerie Wolf Gang, Urša Bonelli Potokar
Scenarij—Written by Zvonka T. Simčič,
Valerie Wolf Gang, Urša Bonelli Potokar
Fotografija—Cinematography Valerie Wolf Gang,
Zvonka T. Simčič
Animacija—Animation Boštjan Majcen
Avtor glasbe—Music ŽPZ Kombinat
Montaža—Edited by Urša Bonelli Potokar
Oblikovalec zvoka—Sound Design Žiga Mraz
Producent—Producer Zvonka T. Simčič
Produkcija—Production Zavod CCC
Koprodukcija—Co-production Zavod NOVI
KOMBINAT

Nastopajo—Featuring
Renata Šribar, Vesna Leskošek, Tanja Renner, ŽPZ
Kombinat

Zvonka T. Simčič
Izbrana filmografija—Selected Filmography
Kombinat, 2016
Tiha Moč (Silent Power), 2013

Valerie Wolf Gang
Izbrana filmografija—Selected Filmography
Kombinat, 2016
Klic Nostalgije (The Call of Nostalgia), 2016
Anti(Stres) (Anti(Stress)), 2015
Umetnik v tujini (An Artist Abroad), 2015
Nova zemlja nov začetek (New Land New Beginning), 2015
Oddaljen spomin (Distant Memory), 2014

Ženski pevski zbor Kombinat je skupina deklet, ki so se na dan upora, 27. aprila 2008, zbrale na ustanovni skupščini v ljubljanskem Rogu in sklenile, da bodo prepevale pesmi upora z vsega sveta. Skozi zgodbo o Kombinatkah spremljamo razvoj in organizacijo skupnosti žensk, ki s pesmijo poskušajo spreminjati svet, prav tako pa lahko skozi zgodbo spremljamo aktualno družbeno in politično dogajanje v Sloveniji. Film lovi trenutke in pesmi, ki postajajo pomemben zapis našega časa.

Avtorice filma **Zvonka T. Simčič** (1963), **Valerie Wolf Gang** (1990) in **Urša Bonelli Potokar** (1982) pripadajo različnim generacijam slovenskih ustvarjalcev. Delujejo na področju filma, videa in sodobnih umetniških praks.

Female choir Kombinat is a group of girls who met for the founding meeting in Rog squat, Ljubljana on Resistance Day, 17 April 2008, to sing songs of resistance from around the world. Though their story, we follow the development and organisation of a community of women who want to change the world by singing, as well as the current political reality and developments in society in Slovenia. The film traces the moments and songs turning into meaningful records of the time.

Authors **Zvonka T Simčič** (1963), **Valerie Wolf Gang** (1990), and **Urša Bonelli Potokar** (1982) belong to different generations of Slovenian artists. They work across the fields of cinema, video, and contemporary artistic practices.

2015, 8'35", barvni/colour,
HD File, 16:9, STEREO

Na vrtu —In the Garden

Režija—Directed by Maja Žiberna, Dženi Rostohar
Scenarij—Written by Maja Žiberna, Dženi Rostohar
Fotografija—Cinematography Maja Žiberna, Dženi Rostohar
Montaža—Edited by Maja Žiberna, Dženi Rostohar
Producent—Producer Tom Gomizelj
Produkcija—Production Luksuz produkcija

Nastopajo—Featuring

Branimir Lovišček, Janko Šprah, Fani Šprah, Meta Kojc, Tina Janc

Dženi Rostohar

Izbrana filmografija—Selected Filmography

Na vrtu (In the Garden), 2015

Ženski pogovori, 2012

Babica, 2008

Občinski svetnik, 2003

Maja Žiberna

Izbrana filmografija—Selected Filmography

Na vrtu (In the Garden), 2015

Celuloza, 2011



Ganljiva in skromna zgodba o pomembnosti prijateljstva in malenkostih, ki ohranjajo medčloveške odnose.

Režiserki sta bili udeleženci delavnice dokumentarnega filma Medijski angažma mladih v organizaciji Luksuz produkcije DZMP Krško.

A poignant, humble story about the importance of friendship and the small things that help maintain interpersonal relationships.

The directors participated in the Youth & Media Engagement documentary filmmaking workshop organised by Luksuz produkcija DZMP Krško.

2016, 9'09", barvni/colour,
HD File, 1:2,35, STEREO

Steklo je steklo —Glass Is Glass

Režija—Directed by David Ružić
Scenarij—Written by David Ružić
Fotografija—Cinematography David Ružić
Avtor glasbe—Music Podington Bear
Montaža—Edited by Josip Ružić
Oblikovalec zvoka—Sound Design Josip Ružić
Snemalec zvoka—Sound Recording Josip Ružić
Producent—Producer David Ružić, Višja strokovna šola za fotografijo v Sežani

Nastopa—Featuring

Željko Celija

Izbrana filmografija—Selected Filmography

Steklo je steklo (Glass Is Glass), 2016



Film predstavlja steklopihalca Željka Celijo iz Pulja. Prikazuje njegovo življenje, način delovanja in oblikovanja stekla ter pojasnjuje, zakaj je Željko ta poklic izbral za svoje delo.

David Ružić (1995, Pulj, Hrvaška) je končal jezikovno smer gimnazije v Poreču in zdaj obiskuje Višjo strokovno šolo za fotografijo v Sežani.

This is a portrait of glass blower Željko Celija from Pula, Croatia, showing his life, working and glassblowing methods, and explaining why Željko chose glassblowing as his profession.

David Ružić (Pula, Croatia, 1995) graduated from a secondary school specialised in languages in Poreč, Croatia, and is now a student of the School of Photography, Sežana, Slovenia.

2015, 10'48", barvni/colour,
HD File, 16:9, STEREO

Voda življenja —Water of Life

Režija—Directed by Steven Larkin, Joske Slabbers
Scenarij—Written by Steven Larkin, Joske Slabbers
Fotografija—Cinematography Steven Larkin,
Joske Slabbers, Jen Hesnan
Montaža—Edited by Steven Larkin, Joske Slabbers
Oblikovalec zvoka—Sound Design Steven Larkin,
Jen Hesnan
Producent—Producer Tom Gomizelj
Produkcija—Production Luksuz produkcija



Pripovedovalka razkriva svoj posebni in poglobljeni odnos do vode prek zgodb o svojih izkušnjah z različnimi vodnimi oblikami – od bazena do reke Zambezi. Dnevni utrip majhnega in mirnega bazena spoznamo skozi pripoved rednega obiskovalca, ki nam predstavi tu prisotne goste in rituale.

Režiser in režiserka sta bila udeleženca mednarodne delavnice dokumentarnega filma v organizaciji DZMP Luksuz produkcije.

A woman's special and deep relationship to water enfolds as she tells of her experience with different forms of it – from a pool to the Zambezi river. The daily life of a small and quiet swimming pool is revealed through the narrative of a man who introduces us to the regular visitors and rituals of the place.

The directors participated in an international documentary filmmaking workshop organised by Luksuz produkcija DZMP Krško.

2016, 4'43", barvni/colour,
HD File, 16:9, DIGITAL

Anabel

Režija—Directed by Anja Resman
Scenarij—Written by Anja Resman
Fotografija—Cinematography Anja Resman
Montaža—Edited by Anja Resman
Oblikovalec zvoka—Sound Design Anja Resman
Scenografija—Production Design Robert Resman
Kostumografija—Costume Design Anja Resman
Maska—Make-up Anja Resman
Producent—Producer Anja Resman

Igra—Cast
Anja Resman

Izbrana filmografija—Selected Filmography
Anabel, 2016



Anabel je mlada umetnica, ki nikakor ne more najti inspiracije za svoje delo. Utrujena od iskanja ideje zaspi za delovno mizo. Njene sanje so najprej lepe, potem pa se spremenijo v nočno moro. Med glasnim bitjem ure se pozno v noč zbudi in kmalu na podlagi sanj dobi navdih.

Anja Resman (1997, Kranj) je zaključila Srednjo šolo za oblikovanje in fotografijo v Ljubljani. Študij nadaljuje na Visoki šoli za umetnost Univerze v Novi Gorici, smer animacija.

Anabel is a young artist unable to find inspiration for her work. Tired of thinking of ideas she falls asleep at her desk. What at first seems like a nice dream soon turns into a nightmare. Late at night, she is woken up by the striking of the clock, and her dream gives her the inspiration she was looking for.

Anja Resman (Kranj, 1997) graduated from the Secondary School of Design and Photography, Ljubljana, and is now a student of Animation at the School of Arts, University of Nova Gorica.

2016, 13'22", barvni/colour,
HD File, 1:2,35, DIGITAL

Čas –Time

Režija—*Directed by* Matevž Jerman
Scenarij—*Written by* Iza Strehar, Simon Penšek
Fotografija—*Cinematography* Andraž Jerič
Asistent kamere—*Assistant Camera* Darej Šömen
Avtor glasbe—*Music* Simon Penšek
Montaža—*Edited by* Matevž Jerman, Simon Penšek
Oblikovalec zvoka—*Sound Design* Simon Penšek
Scenografija—*Production Design* Sanja Vatič
Kostumografija—*Costume Design* Ester Ivakič
Producent—*Producer* Andraž Jerič, Jerca Jerič
Produkcija—*Production* Filmsko društvo Temporama
Koprodukcija—*Co-production* Warehouse Collective, Inštitut A.V.A. – Akademija za vizualne umetnosti Ljubljana

Igrajo—*Cast*
Nataša Trček, Alenja Pivko Knežević, Peter Cerovšek

Izbrana filmografija—*Selected Filmography*
Čas (Time), 2016
Vsi smo tu že od nekdaj (We Have All Been Here Since Forever), 2015
Poletne basni (Summer Fables), 2015
Kar ostane, 2014
Woodsmen's bizarre dream 1-3, 2009–2011
Balada, 2010
Felix: v vrtincu slave, 2009



Je življenje. Je človek. Je oseba. Naprej bije, dokler ne pozabiš. Dokler se spominjaš. Temačno soočenje s sobami spominov, sanj, praznikov in umetnin. Mini filmska opera Simona Penška je posvečena Matevžu Času.

Matevž Jerman je filmski publicist, asistent na programskem oddelku Slovenske kinoteke, soustanovitelj društva za uveljavljanje kratkega filma Kraken in festivala FeKK, kurator sekcije kratkih filmov Video na plaži na festivalu Kino Otok. Posnel za prgišče kratkih filmov, videospotov in oglasov.

There is life. There is a human being. There is a person. Striking on and on until you forget. As long as you remember. A dark encounter with roomfuls of memories, dreams, holidays, and artworks. This mini cinematic opera by Simon Penšek is dedicated to Matevž Čas.

Matevž Jerman writes about film for various media, works as assistant in the programme department of the Slovenian Cinematheque, is co-founder of the Kraken Society for short film promotion and the FeKK festival, and the curator of Video on the Beach, a short film section of the Kino Otok – Isola Cinema festival. He has made a handful of short films, music videos and commercials.

2016, 44', barvni/colour,
HD File, 16:9, STEREO

Režija—*Directed by* Jurij Meden
Scenarij—*Written by* Jurij Meden
Fotografija—*Cinematography* Jurij Meden
Montaža—*Edited by* Jurij Meden
Oblikovalec zvoka—*Sound Design* Jurij Meden
Druga ekipa—*Crew* Davorin Marc, Jean-Michel Gentil, Tara Najd Ahmadi, Josh Romphf
Producent—*Producer* Jurij Meden
Produkcija—*Production* Obzorniška fronta

Izbrana filmografija—*Selected Filmography*
Leninski filmski proporci (WIP) (Leninist Film Ratio (WIP)), 2016
Karl Marx med nami (Karl Marx Among Us), 2013

Leninski filmski proporci (WIP) –Leninist Film Ratio (WIP)



»Tovariš Lenin /.../ je omenjal nujnost vzpostavitve 'fiksne razmerja med razvedrilnimi in znanstvenimi filmi' v programih kinematografov /.../ Prizadevati si moramo za razmerje: Kino-oko (vsakdanje življenje) ... 45 % Znanstveno-izobraževalno ... 30 % Umetniške drame ... 25 % Tako bo razrešeno vprašanje kino-očesa, torej urejanja pogleda delavcev.«
Dziga Vertov

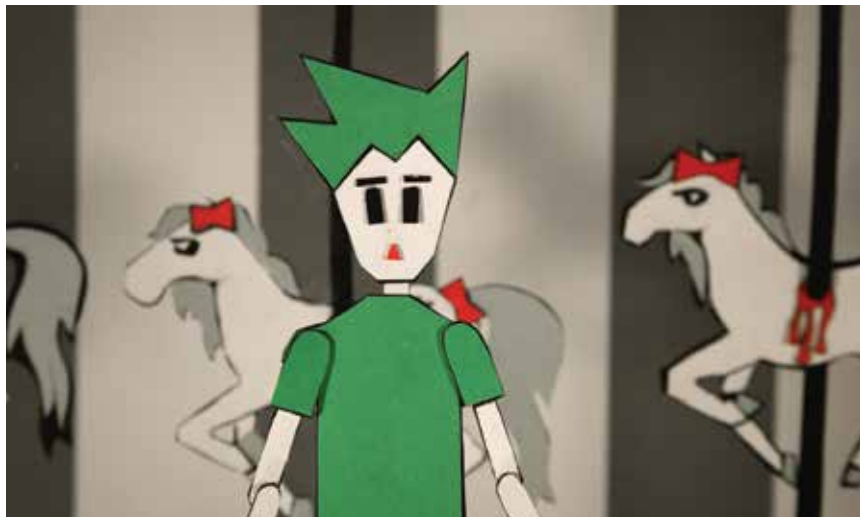
Jurij Meden (1977), filmski delavec.

“Comrade Lenin... mentioned the necessity of establishing a 'fixed ratio between entertainment pictures and scientific ones' in movie theater programs... We've got to promote this chart: Kino-eye (everyday life) ... 45% Scientific, educational ... 30% Artistic drama ... 25 % In this way, the question of kino-eye, that is, of organizing the workers' vision, will be solved.”
Dziga Vertov

Jurij Meden (1977), filmmaker.

2016, 1'36", barvni/colour,
HD File, 16:9, STEREO

Cirkus —Circus



Režija—Directed by Klara Kracina, Nina Perc, Anže Mrak, Jara Decar, Nana Barborič Vesel, Ana Janež, Nina Biščak, Veronika Urbanc, Hana Pušlar, Anja Resman, Anna Sangawa Hmeljak, Lea Mlasko

Scenarij—Written by Klara Kracina, Nina Perc, Anže Mrak, Jara Decar, Nana Barborič Vesel, Ana Janež, Nina Biščak, Veronika Urbanc, Hana Pušlar, Anja Resman, Anna Sangawa Hmeljak, Lea Mlasko

Fotografija—Cinematography Klara Kracina, Lea Mlasko, Nina Perc, Anže Mrak, Jara Decar, Nana Barborič Vesel, Ana Janež, Nina Biščak, Veronika Urbanc, Hana Pušlar, Anja Resman, Anna Sangawa Hmeljak

Barvna korekcija slike—Colour Correction Teo Rižnar

Avtor glasbe—Music Miha Šajina

Montaža—Edited by Kolja Saksida

Oblikovalec zvoka—Sound Design Miha Šajina

Mentor delavnice—Workshop Mentor Kolja Saksida

Scenografija—Production Design Klara Kracina,

Lea Mlasko, Anja Resman, Hana Pušlar,

Anna Sangawa Hmeljak, Anže Mrak, Jara Decar,

Nina Perc, Nana Barborič Vesel, Ana Janež,

Nina Biščak, Veronika Urbanc

Producent—Producer Matija Šturm, Kolja Saksida

Produkcija—Production ZVVIKS

Junak med iskanjem izhoda iz labirinta cirkuškega šotora naleti na številne cirkusante: požiralca mečev, žonglerje, artistko na trapezu, klovna ...

Mu bo uspelo pobegniti?

Film so na podlagi mentorskega svetovanja v celoti samostojno ustvarili udeleženci delavnice animiranega filma za srednješolce na Srednji šoli za oblikovanje in fotografijo Ljubljana, 2015. Film je skupinsko delo.

While looking for a way out of the labyrinth of a circus tent, the protagonist encounters various performers: a sword swallower, jugglers, a trapeze artist, a clown, etc. Can he manage to escape?

After receiving mentorship, the film was made entirely by the participants of an animation workshop for secondary school students at the Secondary School of Design and Photography, Ljubljana, in 2015. This is a collective work.

2015, 5'30", barvni/colour,
HD File, 16:9, STEREO

Iluzija —Illusion



Režija—Directed by Domen Lo

Scenarij—Written by Domen Lo

Animacija—Animation Domen Lo, Simon Jovanovič

Avtor glasbe—Music Jure Lesar

Montaža—Edited by Domen Lo

Scenografija—Production Design Primož Vodušek

Producent—Producer Domen Lo

Igrajo—Cast

Jure Lesar, Teo Collori, Rok Druscovich, Bogdan Sojich

Izbrana filmografija—Selected Filmography

Iluzija (Illusion), 2015

Dej povej (Tell Me), 2014

Animirani film *Iluzija* se vrti okoli glavnega junaka, ki se bori z vedno močnejšo odvisnostjo od alkohola, s katero beži pred dolgočasnostjo vsakodnevnega življenja. Prikaže njegovo notranjo bitko v času, ko junak prehaja med fantazijo in resničnostjo.

Domen Lo (1983, Kranj) je svoj animirani prvenec *Dej povej* predstavil kot projekt magistrske naloge *Estetika slikarstva, fotografije in montaže v grotesknem animiranem filmu* na Fakulteti za dizajn, za katero je prejel Rozmanovo priznanje za najboljšo magistrsko delo, sam animirani film pa je bil izbran za predstavitev na preglednem umetniškem festivalu NEU/NOW kot edini slovenski filmski projekt. Tako prvi kot drugi animirani film se dotikata avtobiografskih elementov, ki služijo kot katarzična izpoved o začasni izgubi nadzora nad elementi avtorjevih čustev in hrepenenj.

Animated film Illusion revolves around the main character as he battles his increasing alcohol addiction, which for him is a way to escape the dullness of everyday life, focusing on his inner conflict as he transitions between fantasy and reality.

Domen Lo (Kranj, 1983) made his debut animation *Tell Me* as part of his Master's thesis *The Aesthetics of Painting, Photography and Editing in Grotesque Animation at the Faculty of Design. The thesis won the Rozman Award for best Master's thesis, while the animation was selected for screening at the NEU/NEW art festival as the only film project from Slovenia. Both his animations include autobiographical elements, which serve as cathartic accounts of a temporary loss of control over parts of the author's feelings and longings.*

2016, 27'30", barvni/colour,
HD File, 16:9, STEREO

Križ —The Cross



Režija—Directed by Larisa Kotnik
Scenarij—Written by Matjaž Briški
Fotografija—Cinematography Miloš Srdić
Animacija—Animation Larisa Kotnik, Tomaž Kumer, Gorazd Rejc
Obdelava slike—Picture Post-production Sašo Bogdanov, Predrag Petrović, Matija Zupančič, Slavica Danić, Andrej Srebrnjak
Barvna korekcija—Colour Correction Jure Teržan
Avtor glasbe—Music Branko Rožman
Oblikovalec zvoka—Sound Design Matjaž Moraus Zdešar
Snemanje sinhronih šumov—Foley Recordist Aljaž Lukan
Pomočnica snemalca sinhronih šumov—Assistant Foley Recordist Eva Ugovšek
Scenografija—Production Design Tomaž Kumer
Kostumografija—Costume Design Tomaž Kumer, Slavica Danić
Producent—Producer Tomaž Kumer
Produkcija—Production Miiijav animirani filmi
Koprodukcija—Co-production Art rebel 9 – Teleking

Igrajo—Cast
 Primož Pirnat (Coki), Valter Dragan (Ize), Urška Hlebec (mati/Mother), Alojz Svete (sin/Son), Sebastian Cavazza (kip/Statue), Nikolaj Jožef Goršič (mojster/Foreman)

Izbrana filmografija—Selected Filmography
 Križ (Cross), 2016

Ize in Coki, tesarska vajenca po poklicu, oštarijska filozofa po naravi; »mati priklenjena na voziček, sin priklenjen na mater« – dve sprva nepovezani, avtonomni zgodbi, ki ju čudežni dogodek preplete v živahno komedijo zmešnjav. Leseni kip, ki ga vajenca po mojstrovih navodilih pribijeta na križ, magično oživi. Oživel junak začne z malimi domiselnimi intervencijami usmerjati in vplivati na potek dogodkov.

Larisa Kotnik je študirala filozofijo na Filozofski fakulteti v Ljubljani in arhitekturo na Fakulteti za arhitekturo v Ljubljani, kjer je leta 2003 diplomirala. Izobraževanje na področju animacije je nadaljevala na šoli Animation Mentor in ga zaključila leta 2008. Med študijem so bile njene animacije objavljene v izboru najboljših študentskih del. Kot animatorka je zaposlena pri podjetju Art Rebel 9.

Ize and Coki, carpenter apprentices by profession, pub philosophers by nature; "Wheelchair-bound Mother, Mother-bound Son" – two at first unrelated, autonomous stories, tied by a miraculous event into a high-spirited comedy of errors. The wooden statue nailed to a cross by the apprentices according to Foreman's instructions, comes miraculously to life, only to start steering the course of events with his small ingenious interventions.

Larisa Kotnik studied Philosophy at the Faculty of Arts, Ljubljana, and Architecture at the Faculty of Architecture, Ljubljana, where she graduated in 2003. She continued her education in the field of animation at Animation Mentor, and earned her Diploma in 2008. During her studies, her animations were included in the selection of best student works. As animator, she now works for Art Rebel 9.

2016, 1'59", barvni/colour,
HD File, 16:9, STEREO

Slepa pega —Blind Spot



Režija—Directed by Laura Bohinc, Mauro Lugano, Jernej Kovač Myint, Tamara Nemeth, Andrej Adamek, Medard Kržišnik, Živa Leder
Scenarij—Written by Laura Bohinc, Mauro Lugano, Jernej Kovač Myint, Tamara Nemeth, Andrej Adamek, Medard Kržišnik, Živa Leder
Fotografija—Cinematography Timon Leder
Barvna korekcija slike—Colour Correction Teo Rižnar
Animacija—Animation Laura Bohinc, Mauro Lugano, Jernej Kovač Myint, Tamara Nemeth, Andrej Adamek, Medard Kržišnik, Živa Leder
Avtor glasbe—Music Miha Šajina
Montaža—Edited by Timon Leder
Oblikovalec zvoka—Sound Design Miha Šajina
Mentor delavnice—Workshop Mentor Timon Leder
Producent—Producer Matija Šturm, Kolja Saksida
Produkcija—Production ZVVIKS

Kdo ima premoč, ko gre za nenavadno igro z žogo?

Film je nastal na delavnici animiranega filma za odrasle, ki je potekala pod vodstvom mentorja Timona Ledra v produkciji ZVVIKS in v partnerstvu z Muzejem sodobne umetnosti Metelkova +MSUM. Film je skupinsko delo.

Who plays better ball where an unusual game is at hand?

The film was made in an animation workshop for adults run by Timon Leder as a ZVVIKS production in partnership with the Museum of Contemporary Art Metelkova +MSUM. This is a collective work.

NETEKMOVALNI PROGRAM —Panorama Programme

ŠTUDIJSKI FILMI —*Student Films*

ŠTUDIJSKI IGRANI FILM —*Student Films: Fiction*

- 138 K.A.O.S./C.H.A.O.S.
- 139 Misli/*Thoughts*
- 140 Rewind
- 141 Šum/*Interference*

ŠTUDIJSKI DOKUMENTARNI FILM —*Student Films: Documentary*

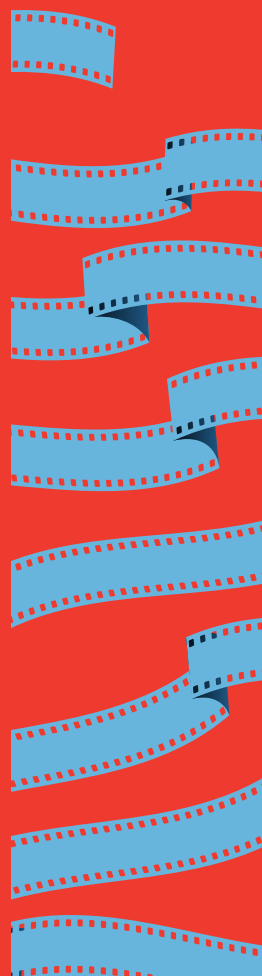
- 142 Odpadki druge generacije - Po stopinjah nekega punka/*Second Generation Rejects - Following the Traces of Punk*

ŠTUDIJSKI EKSPERIMENTALNI FILM —*Student Films: Experimental*

- 143 Napravi mi dete: Napoleon

ŠTUDIJSKI ANIMIRANI FILM —*Student Films: Animation*

- 144 Ko hodiš, pojdi zmeraj do konca/*When You Walk, Follow Your Way to the End*
- 145 Žaba/*Frog*



2016, 14'20", barvni/colour,
DCP, 1:2,35, STEREO

Režija—*Directed by* Nikolaj Vodošek
Scenarij—*Written by* Nikolaj Vodošek
Fotografija—*Cinematography* Rok Kajzer Nagode
Avtor glasbe—*Music* Blaž Gracar
Montaža—*Edited by* Andrej Nagode
Oblikovalec zvoka—*Sound Design* Peter Žerovnik
Snemalec zvoka—*Sound Recording* Peter Žerovnik
Scenografija—*Production Design* Miha Ferkov
Kostumografija—*Costume Design* Nataša Recer
Maska—*Make-up* Petra Hartman, Eva Uršič
Producent—*Producer* Nina Robnik
Produkcija—*Production* UL AGRFT
Koprodukcija—*Co-production* RTV Slovenija

Igrajo—*Cast*
 Maša Grošelj (Maja), Sara Gorše (Nika), Blaž Dolenc
 (Jure), Urban Kuntarič (Izak), Timon Šturbej (Rok)

Izbrana filmografija—*Selected Filmography*
 K.A.O.S. (C.H.A.O.S.), 2016
Angel pozabe, 2014
50 let Župančičevih nagrad, 2014
Semena za boljše življenje, 2013
Sedmina (The Afters of a Funeral), 2012
Messi se je poškodoval (Messi Injured), 2012
Cesar (The Emperor), 2011
Nekaj lepega..., 2009

K.A.O.S. —C.H.A.O.S.



Skupina najstnikov nekega večera vlomi v mestno kopališče. Mladostniška razigranost se kmalu spremeni v divjanje in nebrzdano razgrajanje. Ko se v vrtincu dokazovanja in provociranja zgodi nesreča, se situacija povsem obrne.

Nikolaj Vodošek (1985, Maribor) je po končani srednji šoli nadaljeval s študijem kulturologije na Fakulteti za družbene vede v Ljubljani. Med študijem se je pričel resneje ukvarjati z amaterskim filmom in gledališčem. Po udeležbi na filmskih in televizijskih delavnicah se je odločil za študij filmske in televizijske režije na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Za svoj dokumentarni film *Cesar* (2011) je prejel akademijsko Prešernovo nagrado. Trenutno zaključuje magisterij na smeri Televizijska režija.

One night, a group of teenagers breaks into a city swimming pool. Their youthful spirit soon turns into wild, violent rampage. When the maelstrom of proving themselves and picking on others results in an accident, the situation turns upside down.

Nikolaj Vodošek (Maribor, 1985) studied Culture Studies at the Faculty of Social Sciences, Ljubljana. At the time, he started focusing on amateur cinema and theatre. After participating in some filmmaking and TV workshops, he enrolled in the Academy of Theatre, Radio, Film and Television, Ljubljana, to study Film and TV Directing. For his documentary *The Emperor* (2011) he received the Prešeren Award from the Academy. He is now completing his Master's degree in TV Directing.

2016, 16'06", barvni in č-b/
colour and b-w, DCP, 16:9,
DOLBY SRD

Režija—*Directed by* Rok Hvala
Scenarij—*Written by* Rok Hvala, Ivana Balažova, Žan Žveplan
Fotografija—*Cinematography* Vid Izlakar
Avtor glasbe—*Music* August Adrian Braatz
Montaža—*Edited by* Klemen Golobič
Oblikovalec zvoka—*Sound Design* Jure Strajnar
Snemalec zvoka—*Sound Recording* Željko Nedović
Scenografija—*Production Design* Špela Jager, Paula Užičanin, Lucaš Kovalčik, Vedran Milatović
Kostumografija—*Costume Design* Andrej Vrhovnik
Maska—*Make-up* Anita Ferčak
Producent—*Producer* Nina Robnik
Produkcija—*Production* UL AGRFT
Koprodukcija—*Co-production* RTV Slovenija

Igraje—*Cast*
 Lea Cok (Mateja), Seku Conde (Milan, oskrbnik
 centra/Superintendent), Matej Zemljič (Jan)

Izbrana filmografija—*Selected Filmography*
Misli (Thoughts), 2016
Ognjeni fantje (Fire Boys), 2015
Proti toku, 2014
Better Days, 2013

Misli —Thoughts



Naš svet je lep. Naš svet je varen. Pa je res? Film spremlja Matejo, ki je zaradi svoje morale poslana v prevzgojni center. Tam skozi proces prevzgoje spozna, kakšen je naš svet. Toda takrat je že prepozno. Svoboda, bratstvo za vsakogar, vsepovsod.

Rok Hvala (1994, Trbovlje) je po končani gimnaziji in ekonomski srednji šoli Trbovlje nato naredil sprejemne izpite na Akademiji za gledališče, radio, film in televizijo.

The world is beautiful. The world is safe. Or is it? This a film about Mojca, who is sent to a correctional facility for her morals. Undergoing a process of re-education there, she discovers the true nature of the world. But by that time, it is too late. Liberty, fraternity for all, everywhere.

Rok Hvala (Trbovlje, 1994) received his secondary education in Trbovlje and then passed the entrance exams to study at the Academy of Theatre, Radio, Film and Television, Ljubljana.

2016, 17'33", barvni/colour,
HD File, 16:9, STEREO

Rewind



Režija—Directed by Ana Trebše
Scenarij—Written by Borko Mitrović
Fotografija—Cinematography Stefan Djordjević
Avtor glasbe—Music Nikola Malucković
Montaža—Edited by Tamara Kostić
Oblikovalec zvoka—Sound Design Filip Verkić
Scenografija—Production Design Iva Vejnović
Kostumografija—Costume Design
 Velimirka Damjanović
Producent—Producer Ana Trebše
Produkcija—Production FDU (Srbija/Serbia)

Igrajo—Cast
 Igor Borojević (Kosta), Isidora Lukić (Ljubica), Radmila Kocevska (Vesna), Jovan Jelisavčić (Milić), Zlata Numanagić (Dragica), Mina Obradović (Andjela), Danica Ljubičić (Vinka), Biljana Zdravković (ga./Mrs Lukić)

Izbrana filmografija—Selected Filmography
Dolce vita, 2016
Rewind, 2016
Igračka plačka (After Laughter Come Tears), 2015
Vozel (Čvor/Knot), 2015

Kosta je ugleden in spoštovan osnovnošolski učitelj v majhnem srbskem mestu. Po incidentu, v katerega je vpletena njegova 18-letna hči, je njegovo dobro ime očrnjeno. Kosta se mora soočiti s sodelavci, učenci in starši in na koncu s svojo družino.

Ana Trebše (1992, Ljubljana) se je vpisala na študij filmske in televizijske režije na Fakultet dramskih umetnosti v Beogradu. Trenutno pripravlja diplomski film. Rada ima sveže stisnjen pomarančni sok, road tripe in kampiranje.

Kosta is an honourable, respected primary school teacher in a small town in Serbia whose reputation is tainted after an incident that involves his 18-year-old daughter. After this, Kosta has to face his colleagues, pupils and their parents, and ultimately his own family.

Ana Trebše (Ljubljana, 1992) is a Film and TV Directing student at the Faculty of Dramatic Arts, Belgrade. She is now developing her graduation film. She likes fresh orange juice, road trips, and camping.

2016, 19'16", barvni/colour,
DCP, 1:2,35, STEREO

Šum —Interference



Režija—Directed by Iza Skok
Scenarij—Written by Iza Skok, Pia Vatovec
Fotografija—Cinematography Rok Kajzer Nagode
Avtor glasbe—Music August Adrian Braatz
Montaža—Edited by Sara Gjergjek
Oblikovalec zvoka—Sound Design Jure Strajnar
Snemalec zvoka—Sound Recording Igor Iskra
Scenografija—Production Design Adriana Furlan
Kostumografija—Costume Design Andrej Vrhovnik
Maska—Make-up Ana Lazovski
Producent—Producer Nina Robnik
Produkcija—Production UL AGRFT

Igrajo—Cast
 Mia Skrbinač (Eva), Maruša Oblak (Melita),
 Aljaž Jovanović (Branko)

Izbrana filmografija—Selected Filmography
Šum (Interference), 2016
Nimaš pojma, 2016
Urban Life, 2014

Eva se počuti ujeto med srečnimi, otroškimi spomini in realnostjo. Mati pripelje domov novega partnerja in Eva se odloči razdreti to razmerje. Oče se ji ne oglašja na telefon, Eva pa ostaja sama v zadušljivem odnosu z materjo. Začne igrati umazano igro, prek katere kliče na pomoč. Vse, kar potrebuje, je ljubezen.

Iza Skok (1993, Ljubljana) se je pri treh letih začela ukvarjati s sodobnim plesom. Po končani gimnaziji v Celju je nastopila v dveh plesnih filmih in se začela zanimati za film. Leta 2013 se je vpisala na Akademijo za gledališče, radio, film in televizijo (AGRFT), smer filmsko in televizijsko snemanje, kjer je leta 2016 diplomirala s filmom *Šum*.

Eva feels caught between happy childhood memories and reality. Her mother brings home her new partner, and Eva decides to break their relationship. Her father will not answer her calls, and Eva is left alone in the suffocating relationship with her mother. As a cry for help she starts to play a dirty game. All she needs is love.

Iza Skok (Ljubljana, 1993) started attending contemporary dance classes at the age of 3. After graduating from the Celje secondary school, she appeared in two dance films and became interested in cinema. In 2013, she started her Cinematography for Film and Television studies at the Academy of Theatre, Radio, Film and Television, Ljubljana, where she graduated in 2016 with the film *Interference*.

2016, 61'45", barvni/colour,
HD File, 16:9, STEREO

Režija—*Directed by* Dunja Danial
Scenarij—*Written by* Dunja Danial, Jasna Babić
Fotografija—*Cinematography* Dunja Danial
Snemalec—*Camera* Dunja Danial
Montaža—*Edited by* Dunja Danial
Oblikovalec zvoka—*Sound Design* Žiga Mraz,
Dunja Danial
Snemalec zvoka—*Sound Recording* Žiga Mraz
Barvna korekcija—*Colour Correction* Janez Skobe,
Margareta Tomić
Tehnična podpora—*Technical Support* Janez Skobe,
Urša Bonelli Potokar
Raziskava—*Research* Dunja Danial
Postavljanje vprašanj—*Interviewer* Jasna Babić
Prevod—*Translation* Urša Mužič
Producent—*Producer* Boštjan Potokar
Produkcija—*Production* Visoka šola za umetnost UNG
Koprodukcija—*Co-production* Šola uporabnih
umetnosti Famul Stuart

Nastopajo—*Featuring*
Alan Trobec, Luka Bevk, Borut Jakin, Dan Zrimšek,
Darjan Kruševac, Dušan Vinko, Simon Grbec, Goran
Ivanišević, Jani Rihtaršič, Jasna Babić, Jolanda Roškar,
Lea Žagar, Matjaž Ličen, Marko Mehcn, Matjaž
Grmek, Marko Rusjan, Janez Žura, Dunja Danial

Izbrana filmografija—*Selected Filmography*
Odpadki druge generacije - Po stopinjah nekega punka (Second Generation Rejects - Following the
Traces of Punk), 2016

Odpadki druge generacije - Po stopinjah nekega punka —Second Generation Rejects - Following the Traces of Punk



Po osamosvojitvi Slovenije se je zdelo, da je zgodba punka na Slovenskem končana, a po letu 1991 se oblikuje nova, druga generacija punkerjev. O punk ideologiji, kulturi, glasbi, skvoterskem gibanju, svobodoljubju in politični borbi pod zastavo anarhizma nam pripovedujejo aktivni pripadniki undergrounda: glasbeniki, aktivisti, skvoterji, glasbeni promotorji in organizatorji. Iz prve roke, neposredno. To je dokument neodvisnosti, ljubezni do glasbe in ustvarjanja.

Dunja Danial je videastka od leta 2000. Po izobrazbi je diplomantka digitalnih umetnosti in praks Visoke šole za umetnost Univerze v Novi Gorici. Pričujoči film je njeno magistrsko delo na isti univerzi. Na področjih produkcije videa, filma in multimedije dela kot samostojna ustvarjalka ter kot sodelavka MMC RTV Slovenija.

After Slovenia gained independence, the history of punk seemed to have come to an end, but a new, second punk generation emerged after 1991. The punk ideology, culture, music, squatters' movement, love of liberty and political struggles under the banner of anarchism are discussed by active members of the underground: musicians, activists, squatters, concert promoters and organisers. In person, straightforward. A testament to independence, love of music and creativity.

Dunja Danial has worked as a video artist since 2000. This film was made as part of her Master's thesis at the School of Arts, University of Nova Gorica, where she first earned a BA in Digital Arts and Practices. Dunja works in the fields of video, film and multimedia production as a freelancer and contributor for the Multimedia Centre of the Slovenian National Television.

2016, 3'45", barvni/colour,
HD File, 1:2,35, STEREO

Režija—*Directed by* Katarina Rešek KUKLA
Scenarij—*Written by* Katarina Rešek KUKLA
Fotografija—*Cinematography* Sašo Štih
Avtor glasbe—*Music* Napravi mi dete
Montaža—*Edited by* Katarina Rešek
Oblikovalec zvoka—*Sound Design* Katarina Rešek,
Dario Nožić Serini, Gregor Zemljč
Scenografija—*Production Design* Eva Ferlan
Kostumografija—*Costume Design* Ina Ferlan
Maska—*Make-up* Etian Nedić
Kolorist—*Colourist* Miran Bratuš
Asistent—*Assistant* Nik Solina
Asistentka režije—*Assistant Director* Kristina Rešek
Producent—*Producer* Katarina Rešek
Koprodukcija—*Co-production* UL AGRFT

Igrajo—*Cast*
Rok Roudi (Lili), Marin Berović (Usodni moški/*Homme fatale*), Nik Solina (Diamond Soirée), Uroš Kaurin (Đa), Etian Nedić (moški/Man), Neja Tomšič (moški/Man), Jelena Rusjan (moški/Man), Kukla (moški/Man)

Izbrana filmografija—*Selected Filmography*
Napravi mi dete: Napoleon, 2016
Matroda: Flow, 2016
Nina Bulatovix: Jate, 2016
Your Gay Thoughts: Among the Lull, 2015
Matter: Meduze, 2015
Palma, 2015
Plavanje (Swimming), 2014
Pijana nevesta (Drunken Bride), 2013
Moje ime je Ogledalo (My name is Mirror), 2013
Zid (Wall), 2012

Napravi mi dete: Napoleon



Glasbeni film *Napoleon* pripoveduje osebno zgodbo mlade ženske v iskanju ljubezni, ki se izgublja v nasilnem odnosu med dvema, katerega izplen je nasilen odnos do same sebe in posledično zapletanje v nadaljnje odnose te vrste. Dotakne se vprašanja spolne identitete in zaključí z ugotovitvijo, da ta svet je in bo še vedno moški, če ga ženske gledajo skozi moške oči.

Katarina Rešek - KUKLA (1991) je zaključila študij filmske in TV režije na AGRFT. Poleg filma se ukvarja tudi z glasbo in je idejni vodja glasbenega projekta Napravi mi dete.

Music video Napoleon tells the story of a young woman in search of love, lost in a violent relationship with another person, which results in a violent relationship with herself and further relationships of the same kind. The film opens up the issue of sexual identity and ends with a conclusion that this is and will continue to be a man's world if women look at it through men's eyes.

Katarina Rešek - KUKLA (1991) graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. She works across film and music, and is the creative force behind the band Napravi mi dete.

2015, 2'45", barvni/colour,
HD File, 16:9, STEREO

Ko hodiš, pojdi zmeraj do konca —When You Walk, Follow Your Way to the End



Režija—Directed by Noemi Zonta
Scenarij—Written by Noemi Zonta
Fotografija—Cinematography Noemi Zonta
Avtor glasbe—Music Zarja Zrinski
Montaža—Edited by Noemi Zonta
Oblikovalec zvoka—Sound Design Luka Ličen,
 Martin Belac, Noemi Zonta
Snemalec zvoka—Sound Recording Luka Ličen,
 Martin Belac, Noemi Zonta
Scenografija—Production Design Noemi Zonta
Producent—Producer Boštjan Potokar
Produkcija—Production Visoka šola za umetnost UNG
Koprodukcija—Co-production Šola uporabnih
 umetnosti Famul Stuart

Nastopa—Featuring
 Vanja Korenč (glas punce v off-u/Voice over)

Izbrana filmografija—Selected Filmography
V senci kletk je najhladnejše (It is Coldest in the Shade
 of Cages), 2016
Ko hodiš, pojdi zmeraj do konca (When You Walk,
 Follow Your Way to the End), 2015

Tone Pavček je zapisal: »Ko hodiš, pojdi zmeraj do konca ...«
 V filmu se sprehajamo med verzi Pavčkove poezije, ki so včasih dobesedno, drugič abstraktno prikazani v domišljijem svetu dveh likov.
 Najprej s klavirjem preletavamo oblake, lovimo rožne cvetice in se sprehajamo med pisanimi hribi, iz leteče ladje opazujemo hiše na pecljih in se na koncu na metaforičen način soočimo s Pavčkovim »načelom«: poskusi vnovič in zopet in znova.

Noemi Zonta (1994) je maturirala leta 2013 na Umetniški gimnaziji Koper, likovna smer. Pravkar končuje zadnji letnik študija prve stopnje na Visoki šoli za umetnost Univerze v Novi Gorici, smer animacija.

Poet Tone Pavček wrote: "When you walk, follow your way to the end..."
 The film takes us on a journey among Pavček's verses, literary or abstractly conveyed in an imaginary world of two characters.
 A piano takes us above the clouds, we chase flowers and roam colourful hills, board a flying ship to watch houses growing on stems, to ultimately come to a metaphoric depiction of Pavček's "principle": Try again and again and again.

Noemi Zonta (1994) graduated from the Secondary School of Arts in Koper in 2013, and is now completing the last year of her BA Animation studies at the School of Arts, University of Nova Gorica.

2016, 45", barvni/colour,
HD File, 16:9, STEREO

Žaba —Frog



Režija—Directed by Samo Bihar
Scenarij—Written by Samo Bihar
Montaža—Edited by Samo Bihar
Oblikovalec zvoka—Sound Design Samo Bihar
Producent—Producer Boštjan Potokar
Produkcija—Production Visoka šola za umetnost UNG
Koprodukcija—Co-production Šola uporabnih
 umetnosti Famul Stuart

Izbrana filmografija—Selected Filmography
Žaba (Frog), 2016

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

Samo Bihar (1991, Novo mesto) je po končani umetniški gimnaziji na SŠOF v Ljubljani leta 2015 diplomiral iz multimedijskih komunikacij na ljubljanski Fakulteti za elektrotehniko. Trenutno obiskuje študijski program medijskih umetnosti in praks, smer animacija, na Visoki šoli za umetnost Univerze v Novi Gorici.

As on any other ordinary working way, Frog takes its car and goes to work.

Samo Bihar (Novo mesto, 1991) graduated from the Secondary School of Design and Photography, Ljubljana, and from the Faculty of Electrical Engineering, Ljubljana, where he studied Multimedia Communications. He is now an MA student of animation in the Media Arts and Practices programme at the School of Arts, University of Nova Gorica.

SPREMLJEVALNI PROGRAM —Events

POSEBNE PROJEKCIJE

—Special Screenings

- 148 Ita Rina – Filmska zvezda, ki je zavrnila Hollywood/*Ita Rina – A Film Star Who Turned Down Hollywood*
- 150 Šumanović-komedija umetnika/Šumanović-komedija umetnika/
Šumanović – *A Comedy of an Artist*

KINO KONCERT

—Cinema Concert

- 152 Bratko Bibič – Na domačem vrtu 3/*Bratko Bibič – In the Family Garden 3*

PROGRAM ZA OTROKE IN MLADE

—Children and Youth Programme

- 154 Program za vrtce in prvo triado OŠ: Kratki slovenski animirani filmi/
Programme for kindergartens and first three grades of primary school: Slovenian Animated Shorts
- 156 Program za drugo in tretjo triado OŠ: Panorama slovenskega kratkega in srednjemetražnega filma/*Programme for second and third three grades of primary school: Slovenian Short and Medium-Length Film Panorama*

STROKOVNI PROGRAM

—Industry Events

- 158 Strokovni program 19. Festivala slovenskega filma/*Industry Events at the 19th Festival of Slovenian Film*
- 165 Podelitev nagrade kosobrin/*Kosobrin Award Ceremony*

IZOBRAŽEVALNI PROGRAM

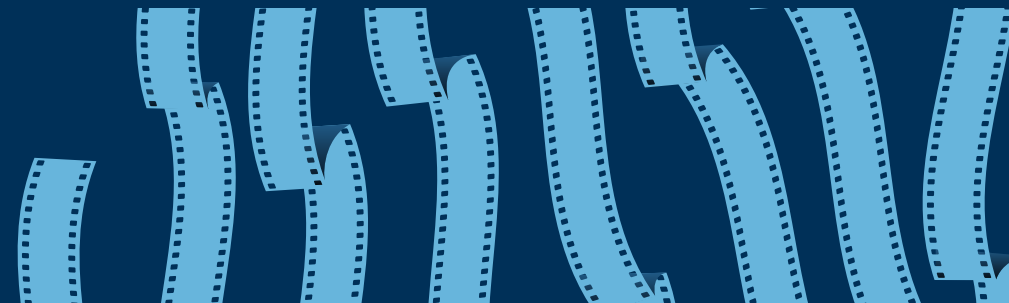
—Educational Programme

- 166 Ostrimo pogled na slovenskem filmu/*Sharpening the View with Slovenian Cinema*

RAZSTAVA

—Exhibition

- 167 Dušan Milavec, scenograf – Badjurov nagrajenec 2016/*Dušan Milavec, A Production Designer – 2016 Metod Badjura Award Recipient*



KINOTEKA 20!

2016, 81'10", č-b/b-w, HD File,
16:9, STEREO

Ita Rina – Filmska zvezda, ki je zavrnila Hollywood —Ita Rina – A Film Star Who Turned Down Hollywood



Režija—Directed by Marta Frelih
Scenarij—Written by Marta Frelih
Fotografija—Cinematography Rado Likon
Avtor glasbe—Music Vojo Sfiligoj
Montaža—Edited by Snježana Gazdić
Oblikovalec zvoka—Sound Design Marjan Drobnič
Snemalec zvoka—Sound Recording Peter Gruden
Producent—Producer Rado Likon
Produkcija—Production Cebam d.o.o.
Koprodukcija—Co-production RTV Slovenija,
 Slovenska Kinoteka

Dokumentarni film govori o prvi slovenski igralki, ki je zaslovela po vsem svetu. Ida Kravanja, rojena leta 1907, znana kot Ita Rina, je postala slavna v Evropi in še posebej v Franciji s svojo vlogo v filmu *Erotikon* (1929) režiserja Gustava Machatyja. Na vrhuncu svoje slave se je poročila in zavrnila povabilo v Hollywood. Za tem se je pojavila v nekaj nemško-jugoslovanskih koprodukcijah, vendar pa je njena slava počasi zbledela.

Marta Frelih (rojena v Mariboru) je leta 1992 doštudirala na švicarski šoli Neue Kunstschule Zürich in prejela naziv kostumografinja in modna oblikovalka. Leta 2002 je dokončala magisterij na Akademiji za gledališče, radio, film in televizijo v Ljubljani in si pridobila naziv magistra umetnosti. V času študija je pridobila še dva naziva, profesorica likovne pedagogike (1994) in doktorica znanosti (2007). Kot kostumografinja in scenska delavka je delala za opere, drame, muzikale, balet, glasbena gledališča in kabarete po Sloveniji, Nemčiji, Švici, Avstriji in Franciji.

This is a documentary film about the first Slovenian actress to achieve worldwide fame. Ida Kravanja (1907), known under her pseudonym Ita Rina, rose to fame in Europe, especially France, after her appearance in Seduction (Erotikon), a film by Gustav Machatý. At the peak of her career she married and turned down an invitation to Hollywood. Afterwards, she appeared in a few German-Yugoslavian co-productions, her glory slowly fading.

Marta Frelih (born in Maribor) graduated in Costume and Fashion Design from Neue Kunstschule Zürich, Switzerland, in 1992. In 2002, she earned her Master's degree from the Academy of Theatre, Radio, Film and Television, Ljubljana. She also gained the titles of Professor of Art Education (1994), and Doctor of Science (2007). As a costume and set designer, she has worked on opera, theatre, musical, ballet, music theatre and cabaret productions in Slovenia, Germany, Switzerland, Austria and France.

Izbrana filmografija—Selected Filmography

Ita Rina – Filmska zvezda, ki je zavrnila Hollywood (Ita Rina – A Film Star Who Turned Down Hollywood), dokumentarni film/documentary film, 2016

Alma Karlin – samotno potovanje (Alma M. Karlin: The Odyssey of a Lonely Woman), celovečerni igrano-dokumentarni film/feature docu-fiction, 2009

Ivana Kobilca – portret slikarke (Ivana Kobilca – A Portrait of a Painter), dokumentarni film/documentary film, 2008



POSVEČENO DUŠANU
MILAVCU—A Tribute To Dušan
Milavec

Jugoslavija, 1987, 83', barvni/
colour, digital

Režija—*Directed by* Branimir Dimitrijević,
Boris Miljković
Scenarij—*Written by* Branko Vučićević
Fotografija—*Cinematography* Vilko Filač
Montaža—*Edited by* Petar Putniković
Scenografija—*Production Design* Dušan Milavec
Kostumografija—*Costume Design* Marina Medenica
Avtor glasbe—*Music* Srdjan Šaper
Zvok—*Sound* Branko Neškov
Producent—*Producer* Zoran Milatović
Produkcija—*Production* Televizija Beograd (Srbija/
Serbia)

Igrajo—*Cast*
Ljubivoje Tadić, Adrijana Videnović, Olga Kacjan,
Igor Vidmar, Tom Gotovac, Ivana Marković,
Paolo Madeli, Jovan Ristić, Nebojša Krstić,
Srdan Šaper, Rastko Tadić, Goran Gajić,
Raša Todosijević

Film predstavlja življenjsko zgodbo slikarja Save Šumanovića v zadnjem desetletju njegovega kratkega življenja, ki sta ga zaznamovala slikarsko dozorevanje in čedalje resnejša ujetost v primež shizofrenije v obdobju naraščajočega fašizma. Na podlagi Šumanovićeve korespondence avtorji gradijo zgodbo o usodi umetnika z ironijo in drznim poigravanjem z žanrskimi šablonami, ob čemer njegova usoda (ustaši ga ubijejo v rodnem Šidu) dobi tragičen predznak.

Boris Miljković (1956, Zagreb) je na Fakulteti dramskih umetnosti v Beogradu diplomiral iz filmske in televizijske režije. Preskusil se je na številnih področjih, kot televizijski in gledališki režiser, režiser oglasov in glasbenih videov, oblikovalec, programski direktor Radiotelevizije Srbija, predavatelj in v zadnjem času kot pisec kratkih zgodb in romanov. V 80. letih sta z Branimirjem Dimitrijevićem kot režijski tandem Boris in Tucko ustvarila vrsto televizijskih oddaj in filmov, med drugim najvidnejšo televizijsko glasbeno oddajo tedanjega časa Rokenroler in film Šumanović – komedija umetnika.

Branimir Dimitrijević (1955, Beograd) je režiser, avtor številnih projektov, kratkih filmov, vrste političnih kampanj, stotine oglasov in glasbenih videov. Prepoznavnost je dosegel v poznih 70. letih kot avtor množice avantgardnih televizijskih oddaj, ki jih je soustvarjal z Borisom Miljkovićem. Poznana sta bila kot režijski tandem Boris in Tucko.

Šumanović – komedija umetnika —Šumanović – komedija umetnika/ Šumanović – A Comedy of an Artist

The film tells the story of painter Sava Šumanović in the last decade of his short life which coincided with the period of growing fascism, when he matured as an artist while slipping deeper and deeper into schizophrenia. Based on Šumanović's letters, the authors build a story of the life of an artist, employing irony and toying with genre conventions to accentuate his tragic fate of being killed by the Ustaše fascist movement in his hometown of Šid.

Boris Miljković (Zagreb, 1956) graduated in film and TV directing from the Faculty of Dramatic Arts in Belgrade. He has tried his hand in a number of different areas – as television and theatre director, a director of commercials and music videos, designer, artistic director of Radio Television Serbia, a lecturer, and lately as a writer of short stories and novels. In the 1980s, he teamed up with Branimir Dimitrijević as Boris and Tucko and they realized a series of TV programmes and films, including the most important music TV show of the time Rokenroler, and the film Šumanović – A Comedy of an Artist.

Branimir Dimitrijević (Belgrade, 1955) is a director, author of numerous projects, short films, a series of political campaigns, hundreds of commercials and music videos. He achieved nationwide recognition in the late seventies, as the author of numerous avant-garde television shows on which he collaborated with Boris Miljković. They were known as directorial duo Boris and Tucko.

Izbrana filmografija—*Selected Filmography*
Šumanović – komedija umetnika (Šumanović – A Comedy of an Artist), TV drama/TV film, 1987
Ruski umjetnički eksperiment (The Russian Artistic Experiment), TV drama/TV film, 1982
Niko kao ja (Nobody Like Me), otroška serija/children series, 1981
Rokenroler (Rockenroller), TV oddaja/TV Show, 1980



Bratko Bibič – Na domačem vrtu III –In the Family Garden III

Tridelni glasbeno-filmski projekt Na domačem vrtu je nastal v letih 1999–2005 v koprodukciji Slovenske kinoteke – Kino uho in Slovenskega filmskega arhiva. Zasnoval in produciral ga je harmonikar in skladatelj Bratko Bibič z montažo raznoliklega arhivskega filmskega gradiva in s kompozicijo ter (živimi) izvedbami glasbe ob projekcijah filmov. Pri tem mu ni šlo za »historično« kompilacijo arhivskih filmov, ki bi podala zgodovinski pregled slovenskega filma, temveč za neko vrsto »zgodovinske fikcije«, ki prek filma pripoveduje o zgodovini (Z. Vrdlovec). Obenem je eksperimental s kompleksnimi razmerji med filmskimi gibljivimi podobami, glasbo in zvokom. V prvem delu je tako izhajal iz klasičnega pristopa nemi film-živa (izvirna) glasba, v drugem delu pa iz prepletanja odlomkov iz nemih in zvočnih filmov, modulacije zvočnih filmskih sledi (glasba, šum, govor) ter njihove nadgradnje in interakcije z izvirno komponirano in improvizirano instrumentalno glasbo ob projekcijah. V tretjem delu trilogije Na domačem vrtu, ki zajema gradivo iz obdobja od 60. do 90. let 20. stoletja, je komponiral glasbene mikrokompozicije in zvočne strukture samo še z montažo zvočnih filmskih zapisov (soundtrack) glasbenih, govornih in šumskih razsežnosti izbranih odlomkov in fragmentov v raznolikih razmerjih z izbranimi filmskimi pripovednimi podobami. Načelo in (pretežno hitri) ritem montaže, modulacije zvočnih zapisov (glasbe, besede, slike) arhivskega filmskega gradiva izhajata tudi iz značilnosti v tem obdobju uveljavljajoče se televizije, ekonomske propagande (reklame) in glasbenih videospotov. Edina izjema pri tem pravilu je posnetek izvirne skladbe Bratka Bibiča Gallusovina (električni klavir), ki spremlja animirano zaključno sekvenco filma Karla Grossmana *Odhod od maše v Ljutomeru* (1905).

*In the Family Garden is a project in three parts combining music and cinema, produced by the Slovenian Cinematheque (Kino uho) and the Slovene Film Archives between 1999 and 2005. It was conceived and implemented by accordionist and composer Bratko Bibič, who combined and edited a diverse selection of archive film excerpts and composed and performed music (live) to accompany the screenings. Rather than about making a "historical" compilation of archive films that would provide an insight into the history of Slovenian cinema, this was about creating some kind of "historical fiction" that uses cinema in order to tell about the past (Z. Vrdlovec). At the same time, Bibič experimented with complex relations between moving images, music, and sound. If his starting point in Part I was the traditional approach 'silent film - (original) live music', Part II combined excerpts from silent and sound films, the modulation of sound tracks (music, sound effects, human voice), and their upgrades and interactions with originally composed and improvised instrumental music performed to accompany the screenings. Drawing on the archive material made between the 1960s and the 1990s, for the third part of the trilogy In the Family Garden Bibič composed micro-compositions and audio structures, now using only soundtracks of the selected excerpts and fragments containing the dimensions of music, voice and effects, to edit them in various relations to the selected cinematic narrative images. The principles and the (largely quick) rhythm of editing, of the modulation of tracks (music, dialogue, image) of the archive film material, are to some extent based on the characteristics of the then rising television industry, advertising, and music videos. The only exception to this rule is a recording of Gallusovina (on electric piano), an original composition by Bratko Bibič that accompanies the animated closing sequence of Karl Grossman's film *Odhod z maše v Ljutomeru* (1905).*



Tretji del trilogije Na domačem vrtu je bil v integralni 50-minutni različici doslej javno predvajan samo na premierni projekciji jeseni leta 2005 v preddverju ljubljanskega Kinodvora. Z letošnjo reaktualizacijo ob 20. obletnici ustanovitve Slovenske kinoteke stopa Bibič še korak naprej: skupaj s harfistom in skladateljem Eduardom Raonom ter tolkalcem in improvizatorjem Vidom Drašlerjem ga bodo na novo ozvočili v (živo odigrani) interakciji z izvirnim soundtrackom, v kateri pa bo tudi soundtrack sam – s posredovanjem računalniškega vmesnika – postal gradivo sprotne predelave in samostojnega krmiljenja v realnem času predvajanja in sočasnega instrumentalnega muziciranja.



Part III of the trilogy In the Family Garden was performed in its full 50-minute version at the premiere screening in the autumn of 2005 in the foyer of Kinodvor, Ljubljana. Celebrating this year's 20th anniversary of Slovenian Cinematheque's foundation, Bibič is reviving the project, while also taking a step forward: he will be joined by harpist and composer Eduardo Raon, and percussionist and improviser Vid Drašler, their live performance an interaction with the original soundtrack. In the process – with the help of a computer interface –, the soundtrack alone will be subject to real-time on-the-spot reworking and autonomous control, while being played and accompanied by live instrumental music.



Program za vrtce in prvo triado OŠ: Kratki slovenski animirani filmi —Programme for Kindergartens and First Three Grades of Primary School: Slovenian Animated Shorts



MALA ŠOLA URESNIČARIJE
—*Gone Wishing*

Niko Grum, 2016, 10'50", DCP, produkcija/
production: Gustav Film

Mladi duhec iz svetilke, rojen v legendarno družino mojstrov izpolnjevanja želja, bo naredil vse, da njegov strogi oče ne izve za njegovo velikansko skrivnost – je prvi čarodej v družini, ki nima čarovniških sposobnosti in ne zna izpolniti ene same želje.

Having been born into a legendary family of wish granting masters, a young genie of the lamp will do all it takes to keep his big secret from his strict father: as the first wizard in the family without magical abilities he cannot grant a single wish.



KOYAA - ROŽA
—*Koyaa - Flower*

Kolja Saksida, 2013, 3', DCP, produkcija/production:
ZVVIKS

Koyaa želi lepo sončno jutro izkoristiti za vrtnarjenje, vendar mu ne gre po načrtih. Posajena roža najprej noče rasti, nato pa pod vplivom glasbe zraste v mesojedo pošast, ki ga skuša pojesti. Koyaa s Krokarjevo pomočjo obvlada podivjano rožo in z njo zapleše v ritmih tanga.

Another extraordinary day begins on the rocky ledge where Koyaa and his friend the Raven live. In the morning Koyaa is about to plant a beautiful flower, but somehow he grows a carnivorous plant instead. With Raven's help Koyaa manages to subdue the green monster and dance the tango with her.



CIPERCOPER
—*Zippity Zappity*

Jernej Žmitek, Boris Dolenc, 2014, 16', DCP,
produkcija/production: INVIDA

Štumfa in Kuštra se odločita, da bosta namesto v šolo in k zobozdravniku šli raje iskat svojega čarovniškega mačka Packa. Spremljamo ju na zacopranem potovanju skozi prostor in čas, kjer se jima pridruži tudi pametnjakovič Brihta.

Štumfa and Kuštra decide to go looking for their lost magic cat Pacek instead of going to school and to the dentist. We follow them on a zippity-zappity journey through time and space, where they team up with nerdy Brihta.



PRINC KI-KI-DO; BALON
—*Prince Ki-Ki-Do; The Balloon*

Grega Mastnak, 2015, 5', DCP, produkcija/
production: OZOR zavod za gibljive slike

Jutro nad gozdom, Princ Ki-Ki-Do spokojno pije svoj jutranji čaj. V gozd z balonom prileti lovec in postavi pasti za divje živali. V njih so sladke vabe, ki se jim živali ne morejo upreti, zato se vse ujamejo v kletke. Lovec zadovoljen priveže kletke z gozdnimi prebivalci na košaro in balon se spet dvigne v zrak. Obupane živali kličejo na pomoč. Sliši jih princ Ki-Ki-Do in nemudoma odloži časopis. Začne se prava zračna bitka ...

Morning breaks in the forest, and Prince Ki-Ki-Do takes his morning tea. Then a hunter flies by in a red balloon to set up traps for wild animals. Unable to resist the sweet baits, all animals get trapped. Happy with his catch, the hunter ties the cages to the balloon, and sets off again, the animals crying out in despair. Hearing them, Prince Ki-Ki-Do puts down his newspaper at once, and a true air battle begins...



MAČEK MURI
—*Muri the Cat*

Boris Dolenc, 2013, 10', DCP produkcija/production:
INVIDA

Muri in njegovi prijatelji, zaspanka muca Maca, ropar Čombe in učenik 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 friends, Macy the sleepy pussycat, Chombe the thug and Mich the wise guy have delighted 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.



Program za drugo in tretjo triado OŠ: Panorama slovenskega kratkega in srednjemetražnega filma –Programme for second and third three grades of primary school: Slovenian Short and Medium-Length Film Panorama



IZGUBLJEN
–Lost

Smail Zagrljača, 2016, 1'40", HD File, produkcija/
production: ZVVIKS

Popotnika v vzporedni dimenziji prebudi zvok cerkvenih orgel. Začne se sprehod po temačnih prostorih podzavesti. Neizbežno soočenje z lastnimi strahovi glavni lik pripelje do srečanja z izgubljenim koščkom sebe.

A traveller in a parallel dimension is woken up by the sound of the pipe organ. A walk along the dark spaces of the subconscious begins. Facing the inevitable – his own fears – the protagonist ultimately encounters a lost piece of himself.



PRINC KI-KI-DO; SKODELICA ČAJA
–Prince Ki-Ki-Do; A Cup of Tea

Grega Mastnak, 2016, 13'08", DCP, produkcija/
production: Ozor, zavod za gibljive slike

Težko je življenje superheroja. Princ Ki-Ki-Do mora opraviti kar tri intervencije, preden si lahko privošči svoj jutranji čaj. Zaplete v gozdu je tokrat povzročila lahkomišelna in radoživa pujsa Rozi. Princ Ki-Ki-Do najprej preobjedeni pujsi Rozi nudi nujno medicinsko pomoč in ji predpiše telovadbo, potem ji zgradi trampolin, da ne moti drugih prebivalcev gozda, in na koncu ublaži njen ponovni pristanek na Zemlji. Princ Ki-Ki-Do si tako svojo jutranjo skodelico čaja pripravi šele ob sončnem zahodu.

Being a superhero is anything but easy. Prince Ki-Ki-Do has three operations to complete before he can take his morning tea. This time, it was the happy-go-lucky pig Rozi to cause trouble in the forest. Prince Ki-Ki-Do first provides emergency medical services for the gluttonous pig Rozi and prescribes her exercise, then he builds her a trampoline so she would not disturb other forest inhabitants, and finally cushions her landing back on the Earth. By the time Prince Ki-Ki-Do can have his morning cup of tea, it is already sunset.



KDO JE GAL?
–Who Is Gal?

Rok Lukšič, Luka Stanovnik, 2016, 45', DCP,
produkcija/production: Cvinger Film, koprodukcija/
co-production: Bright Visuals

Na poti do uresničitve otroškega cilja, da osvoji goro Stol, mora Gal premagati več prepek. Prva je ta, da ne bo nikoli več mogel hoditi.

On his way to achieve his childhood goal and climb up Mount Stol, Gal has several obstacles to overcome. The first one is that he can never walk again.



VISOŠKA KRONIKA
–The Visoko Chronicle

Toni Mlakar, Ivan Šušnjar, 2015, 7'30", HD File,
produkcija/production: Loški muzej Škofja Loka

Kratki animirani film Visoka kronika v sedmih minutah na duhovit in preprost način prikaže kompleksno vsebino istoimenskega romana slovenskega pisatelja Ivana Tavčarja. Zgodbo pripoveduje Izidor Kalan, najstarejši sin krutega Polikarpa Kalana in dedič posestva Visoko v Poljanski dolini. Ko na Visoko pripelje mlado vnukinjo v vojni ubitega Jošta Schwarzkoblerja Agato, se vanjo zaljubi, prav tako pa tudi njegov brat Jurij ter hlapec Marks Wulffing, ki jo obtoži čarovništva.

Animated short film The Visoko Chronicle is a witty and simple 7-minute recap of Slovenian writer Ivan Tavčar's complex novel of the same name. The narrator is Izidor Kalan, the oldest son of merciless Polikarp Kalan and heir to the Visoko estate in the Poljanska valley. When Izidor comes to Visoko with young Agata, whose grandfather Jošt Schwarzkobler was killed during the war, he falls in love with her – and so do his brother Jurij and farmhand Marks Wulffing. The latter accuses Agata of being a witch.



PISM OD DŽONIJA
–Džoni's Song

Tina Zadnik, Rawan Hourani, Sandra Jovanovska,
Anne Tassel, Miha Oven, Filip Bihar, Špela Lutman,
2016, 2'17", HD File, produkcija/production: Visoka
šola za umetnost UNG

Vizualizacija narečne pesmi o Džoniju in njegovi omari.

Visualisation of a song written in dialect about Džoni and his closet.



MILA

Taja Košir Popovič, 2016, 15'48", HD File, produkcija/
production: Visoka šola za umetnost UNG

Maturantki Mili dve manjkajoči točki preprečita, da bi uresničila sanje svojih staršev in se vpisala na medicino. S tem pa se mlademu dekletu šele odpre pot v spoznavanje sebe, svojih ambicij in sanj. Ob naključnih srečanjih uvrsti zaupanje vase in izbere drugo življenjsko pot po svoji izbiri.

Senior year student Mili is two points short of being able to realise her parents' dream and go to medical school. Only then, she really starts getting to know herself, her ambitions and her dreams. In a series of chance encounters she builds her self-confidence and chooses a different life for herself.

Strokovni program 19. Festivala slovenskega filma

—Industry Events at the 19th Festival of Slovenian Film

Uradni filmski program bodo tudi letos pospremili dogodki za filmske strokovnjake, ki bodo s svojo pestro vsebino nedvomno zanimivi za vso zainteresirano javnost. Spremljevalni program, ki bo med festivalom potekal tri dni, bo otvoril posvet o avtorskih pravicah v organizaciji AIPA. V uvodu bodo poznavalci razmer osvetlili zakonske spremembe na tem področju, predstavili tehnološke specifičnosti koriščenja AV del in v nadaljevanju avtorjem predlagali pravne in poslovne rešitve, da se bo udeležil naslov strokovnega posveta: »Pravice so vaše!«

V Portorožu se bodo v četrtek srečali tudi udeleženci programa za regionalno avdiovizualno sodelovanje in usposabljanje RE-ACT, ki povezuje uspešne filmske zgodbe iz Slovenije, Hrvaške in Furlanije - Julijske krajine. Izkušnje nekdanjih in trenutnih udeležencev delavnice bodo zanimiva popotnica za vsakogar, ki ga zanima sodelovanje teh treh regij bodisi z vsebinskega bodisi s produkcijskega vidika.

Popoldne istega dne bo beseda tekla o TV serijah – segmentu avdiovizualne produkcije, ki po svetu kvantitativno in kvalitativno dosega neslutene višave. Kako je v tem pogledu z domačo produkcijo, bodo razmišljali ustvarjalci slovenskih TV serij, pri tem pa jim bo prednosti regionalnega sodelovanja na tem področju predstavila producentka in scenaristka z mednarodnimi izkušnjami, Maja Pek.

Kako lahko lokalna zgodba uspešno prodre na globalni trg, bosta v petek razkrila italijanska producentka Nicoletta Romeo in slovenski producent Boštjan Virč, ki sta svoja dokumentarna filma *L'Ultima Spiaggia* in *Houston, imamo problem!* z uspešnimi poslovnimi potezami postavila na svetovni filmski zemljevid. Ali tak potencial nosi tudi katera od zgodb, ki so jih slovenski scenaristi zadnjega pol leta razvijali na Scenarnici pod vodstvom srbskega scenarista in režiserja Srdjana Koljevića, bomo lahko

As is traditionally the case, the film programme of the festival will be accompanied by industry events, which can undoubtedly pique the interest of the entire community of film professionals and other relevant stakeholders. Scheduled over three days, the programme of events will open with an AIPA-organised expert panel on the rights of the authors, performers, and producers of audio-visual works. As an introduction, panellists will discuss legislative changes in the field and the technological details of using audio-visual works, and continue by proposing legal and business solutions for authors in order to substantiate the title of the panel: "Rights are yours!"

Thursday will bring a meeting of the participants of RE-ACT, a regional audio-visual cooperation and training programme connecting successful film projects from Slovenia, Croatia, and Friuli Venezia Giulia. The experience shared by former and current workshop participants will provide an interesting insight for anyone interested in the cooperation of the three regions content- or production-wise.

On the same day in the afternoon, discussion will turn to TV series – the area of audio-visual production that has reached unforeseen heights worldwide in terms both of quantity and quality. Representatives of the field from Slovenia will explain what shape TV series production is in this country, while producer and screenwriter with international experience Maja Pek will speak about the advantages of regional cooperation in TV series making.

*On Friday, Italian and Slovenian producers Nicoletta Romeo and Boštjan Virč will shed light on how to develop a local interest story for a global market, having put their documentary films, *L'Ultima Spiaggia* and *Houston, We Have a Problem!* on the map thanks to smart business decisions.*

presodili na njihovem zadnjem srečanju, s katerim se bo v petkovem popoldnevu zaključil strokovni program festivala.

Ta tudi letos poteka v sodelovanju s Slovenskim filmskim centrom (SFC), Centrom Ustvarjalna Evropa (CED Slovenija)/ zavodom Motovila, Zavodom za uveljavljanje pravic avtorjev, izvajalcev in producentov avdiovizualnih del Slovenije – AIPA, Društvom slovenskih režiserjev (DSR) in regionalno izobraževalno-razvojno pobudo RE-ACT.

Can this kind of potential be found in any of the stories which Slovenian screenwriters have been developing for the last six months as part of the Scenarnica screenwriting workshop under the guidance of Serbian screenwriter and director Srdjan Koljević? To find out, you can attend their last meeting on Friday afternoon, which will close the programme of industry events in this edition of the festival.

The programme has been developed in collaboration with the Slovenian Film Centre (SFC), Creative Europe Desk (CED Slovenia)/Motovila, AIPA - Collecting Society of Authors, Performers and Film Producers of Audiovisual Works of Slovenia, the Directors Guild of Slovenia, and the RE-ACT regional training and cooperation initiative.

AIPA STROKOVNI POSVET: PRAVICE SO VAŠE!

Sreda, 14. september, 13:00-14:30 AIPA druženje ob kosilu ter registracija za strokovni posvet (terasa Avditorija), 14:30-16:00 AIPA strokovni posvet (Zelena dvorana)

Ustvarjalci delamo v času in prostoru, katerih edina stalnica so nenehne spremembe na tehnološkem, poslovnem in pravnem področju. In prav v tem dinamičnem okolju nastajajo številna avdiovizualna dela, zato je omenjene spremembe treba poznati, da jih lahko čim bolje uporabimo.

Zato AIPA tudi letos v okviru FSF pripravlja dogodek, tokrat strokovni posvet o aktualnih temah z naslovom Prave so vaše!

Posvet bo razdeljen na dva dela. V prvem se bomo posvetili kratkemu pregledu dogajanja na zakonodajnem področju v Sloveniji in tujini ter ugotovitvam, kaj te spremembe prinašajo imetnikom pravic. V drugem delu bomo podali pregled širokega nabora načinov uporabe avdiovizualnih del in se dotaknili vprašanja, kako narediti sedanji poslovni svet imetnikom pravic ustrežnejši. Seveda bomo poskusili tudi poiskati rešitve, kako prilagoditi sedanje poslovne modele, da bodo primerna nadomestila prejeli vsi kreativni deležniki procesa ustvarjanja avdiovizualnih del.

RE-ACT: USPEŠNE ZGODBE IZ SLOVENIJE, HRVAŠKE IN FURLANIJE - JULIJSKE KRAJINE

Četrtek, 15. september, 10:00-11:15, Zelena dvorana
Dogodek bo potekal v angleščini.

Namen programa za regionalno avdiovizualno sodelovanje in usposabljanje **RE-ACT** je podpirati strokovnjake z avdiovizualnega področja z organizacijo delavnic in s programom financiranja za razvoj mednarodnih koprodukcij.

Predstavniki Slovenskega filmskega centra, Hrvaškega avdiovizualnega centra in Avdiovizualnega sklada Furlanije - Julijske krajine bodo predstavili uspešne zgodbe prvega leta pobude RE-ACT in spregovorili o njenem nadaljnjem razvoju. Udeleženci preteklih delavnic bodo predstavili svoje izkušnje in povratne informacije.

AIPA EXPERT PANEL: RIGHTS ARE YOURS!

Wednesday, 14 September, 13:00-14:30 AIPA Lunch and Expert Panel registration (Avditorij terrace), 14:30-16:00 AIPA Expert Panel (Green Hall)

For individuals involved in the making of audio-visual works, this is a time and place where the only constant is continuous change in the fields of technology, business, and legislation. It is in this dynamic environment that many audio-visual works are made, therefore knowing about all these changes helps us make the best of them.

For these reasons, AIPA (Collecting Society of Authors, Performers and Film Producers of Audiovisual Works of Slovenia) returns to FSF with an expert panel on pressing issues entitled Rights Are Yours!

The panel will have two parts. In Part I, it will provide a short overview of the developments in Slovenian and foreign legislation, establishing the implications of these changes for rights holders. In Part II, the panel will go through the wide array of possible ways of using audio-visual works and briefly discuss how the existing business world could be better suited for rights holders. It will also attempt to find solutions to how existing business models can be adapted in a way that all creative stakeholders in the process of making audio-visual works are adequately remunerated.

RE-ACT: SUCCESSFUL STORIES FROM SLOVENIA, CROATIA AND FRIULI VENEZIA GIULIA

Thursday, 15 September, 10:00-11:15, Green Hall
The event will be held in English.

REgional Audiovisual Cooperation and Training is a training programme for supporting audio-visual professionals through workshops and a funding scheme for the development of international co-productions.

Representatives of the Slovenian Film Centre, the Croatian Audiovisual Centre and the Audiovisual Fund of Friuli Venezia Giulia will present successful stories from the first year of RE-ACT, as well as indicate future development of the initiative. Participants of previous workshops will join to share their experiences and give feedback.

SNOVANJE IN PRODUKCIJA TV SERIJ V SLOVENIJI

Četrtek, 15. september, 14:00-16:00, Zelena dvorana
Predstavitev in okrogla miza bosta potekali v angleščini oz. slovenščini.

Kakovostne TV serije so med evropsko strokovno javnostjo zaradi naraščajoče priljubljenosti pogosto obravnavana tema. Kaj pa v Sloveniji?

Na okrogli mizi o snovanju in produkciji TV serij se bodo pogovarjali predstavniki domačega produkcijskega in ustvarjalnega področja. Prednosti regionalnega sodelovanja pri produkciji TV serij, predvsem z vidika financiranja, bo uvodoma predstavila Maja Pek. Gostja Centra Ustvarjalna Evropa je diplomantka **Serial Eyes**, evropskega usposabljanja za obetavne ustvarjalce igranih TV serij v organizaciji berlinske filmske akademije in s podporo programa Ustvarjalna Evropa - MEDIA. Kot producentka in scenaristka deluje med Hrvaško (v produkcijski hiši Antitalent razvija prvo hrvaško serijo z regionalnim koprodukcijskim potencialom) in Nemčijo (kot članica mednarodnega writers room kolektiva Dirty Dozen, prvega te vrste v Evropi).

Maja Pek je bila rojena leta 1982 v Zagrebu. Po diplomu iz filozofije in religiologije na Univerzi v Zagrebu je na filmski akademiji v Berlinu zaključila še podiplomski program Serial Eyes za produkcijo in pisanje televizijskih serij. V različnih vlogah na področju produkcije je delala za različne neodvisne produkcijske hiše na Hrvaškem, potem pa leta 2009 v Zagrebu soustanovila produkcijsko hišo Antitalent. Tam kot razvojna producentka in scenaristka sodeluje pri nastajanju filmov, TV serij in formatov. Kot producentka se je podpisala pod en kratki in en celovečerni film, napisala je scenarij za dokumentarno serijo. Udeležila se je usposabljanj in izobraževanj, kot so MIDPOINT, EAVE, RE:ACT, EX Oriente Film. Trenutno razvija zgodovinsko kriminalno serijo *The Witch Hunter*, ki lahko postane prva srednjeevropska koprodukcija, ki je nastala na pobudo Hrvaške. Projekt podpira Hrvaški avdiovizualni center.

TV SERIES DEVELOPMENT AND PRODUCTION IN SLOVENIA

Thursday, 15 September, 14:00-16:00, Green Hall
The presentation and round table will be held in English and Slovenian.

Due to its growing popularity, quality television is a common research topic among experts in Europe. What about in Slovenia?

*The roundtable discussion on TV series development and production will bring together representatives of relevant production and creative fields from Slovenia. As an introduction, the advantages of regional cooperation in TV series production, notably in terms of financing, will be presented by Maja Pek. The guest of the Creative Europe Desk is an alumna of **Serial Eyes**, a European post-graduate TV series writing and production programme organised by the Deutsche Film und Fernsehakademie Berlin and supported by Creative Europe - MEDIA programme. As producer and screenwriter, Pek works between Croatia (developing the first Croatian TV series with regional co-production potential for the Antitalent production company) and Germany (as a member of Dirty Dozen, the first collective in Europe to specialise in the "writers room" approach to television).*

Maja Pek was born in Zagreb in 1982. After graduating in Philosophy and Religious Science from the University of Zagreb she finished Serial Eyes, a postgraduate TV series writing and production programme at Deutsche Film und Fernsehakademie Berlin. She had worked for various independent production companies in Croatia as an AP, line producer, script supervisor and executive producer until 2009, when she co-founded Antitalent, a production company based in Zagreb. She works as development producer and writer on films, TV series and formats. She produced one short and one feature film and wrote a script for a documentary series. She took part in training and networking programs such as MIDPOINT, EAVE, RE:ACT, EX Oriente Film. She is currently developing period crime series *The Witch Hunter*, which aims to become the first Central European co-production initiated from Croatia. The project is supported by the Croatian Audiovisual Center.

ŠTUDIJA PRIMERA: OD LOKALNE ZGODBE DO GLOBALNEGA TRGA

Petek, 16. september, 10:00–11:30, Zelena dvorana
Dogodek bo potekal v angleščini.

Slovenski producent in italijanska producentka bosta na primeru svojih dokumentarnih filmov pokazala, kako lahko lokalna tematika prodre na globalni trg. Kako z izbrano temo, četudi je lokalna, vzbuditi zanimanje širše publike, kako jo predstaviti tujim vlagateljem, distributerjem, in jih prepričati, da pristopijo k projektu. Spregovorila pa bosta tudi o tem, kakšne so promocijske strategije, ki so pomagale filmu do širšega občinstva.

O igrano-dokumentarnem filmu ***Houston, imamo problem!*** režiserja Žige Virca bo spregovoril producent Boštjan Virc. Producentka Nicoletta Romeo pa bo govorila o izkušnji s filmom ***L'Ultima Spiaggia***, ki sta ga režirala Thanos Anastopoulos in Davide Del Degan.

Boštjan Virc bo zgodbo o Titovem tajnem vesoljskem programu, ki naj bi mu ga celo uspelo prodati Američanom, osvetlil s produkcijskega vidika. Gre namreč za film z zelo kompleksno produkcijsko strukturo, pri katerem je sodelovalo pet držav, devet financerjev in trije koproducenti. Kljub manjšinskemu slovenskemu finančnemu vložku pa gre za večinsko slovensko koprodukcijo. *Houston, imamo problem!* je prva originalna produkcija HBO v jadranski regiji. Že napovednik filma je vzbudil veliko pozornost, saj je na Youtubu dosegel milijon tristo tisoč ogledov. Film je uspešno sklenil distribucijo po Evropi in Ameriki.

Nicoletta Romeo pa bo spregovorila o nastajanju filma *L'Ultima Spiaggia*, ki nikoli ni hotel ostati samo lokalna zgodba. Navdih zanj je bila plaža Lanterna v Trstu, kjer ženske in moške kopalce še danes ločuje zid. Čeprav se je zdelo, da je to zadnji zid na stari celini, so se kmalu začeli dvigati novi in novi zidovi in tisti na plaži v Trstu je naenkrat postal manj zlovešč. Tako je začela nastajati zgodba o mejah, identitetah in diskriminaciji, na katero sta vsak s svojim svetovnim nazorom pogledala grški in italijanski režiser. Iz lokalne zgodbe z zgodovinsko in geografsko specifikjo jima je uspelo izluščiti univerzalne vrednote, s katerimi se lahko poistovetijo mnogi.

CASE STUDY: FROM LOCAL INTEREST TO GLOBAL MARKET

Friday, 16 September, 10:00–11:30, Green Hall
The event will be held in English.

Two producers, one from Slovenia and one from Italy, will share their experience of making documentaries locally and succeeding globally. The case studies of two selected documentaries will show how they developed a local interest story for a global market, how they generated interest from financiers and distributors to join the project. The speakers will also touch upon the promotional strategies that helped them build a wider audience.

Houston, We Have a Problem!, a docu-fiction film by director Žiga Virc, will be presented by producer Boštjan Virc, while **L'Ultima Spiaggia**, a documentary directed by Thanos Anastopoulos and Davide Del Degan, will be discussed by its producer Nicoletta Romeo.

Boštjan Virc will shed a light on a docu-fictional story of Tito's secret space program which was supposedly sold to Americans. This is a film with a very complex production structure based on a collaboration of five countries, nine financiers and three co-producers. Even though the Slovenian financial contribution was a minor one, the film is still a majority Slovenian co-production. Houston, We Have a Problem! is the first original HBO production in the Adria region. The trailer alone attracted a great deal of public attention and scored 1.300.000 views on YouTube. The film was sold in countries across Europe and the United States.

Nicoletta Romeo will take the audience behind the making of L'Ultima Spiaggia, a documentary which always aspired to be more than just a local interest story. Its original inspiration was the famous "Lanterna", a beach in Trieste where a wall separates men from women. Even though it seemed this wall could be the last one standing in Europe, suddenly all these new walls have been erected and the wall on the beach could ironically be seen as something preserving tolerance and freedom. The story started to embody the ideas of frontiers, identities and discrimination, and two directors, one from Athens and one from Trieste, depicted it each with their own worldview. Even if deeply rooted in a specific place with identifiable historical and cultural features, the film speaks of universal values which everybody can identify with.

Boštjan Virc je univerzitetni dipl. komunikolog in ekonomist ter direktor in soustanovitelj Studia Virc s petindvajsetletnimi producentskimi izkušnjami. Z režiserjem Žigo Vircem tvori kreativni tandem pri večini produkcij Studia Virc. Opravil je šolanje v okviru Documentary Campus Masterschool in Pixel Lab ter poslovanje podjetja pospešeno premika v mednarodne vode. Letos se je kot producent podpisal pod produkcijsko zahteven in mednarodno odmeven film *Houston, imamo problem!*

Nicoletta Romeo je na Univerzi v Vidmu diplomirala iz tujih jezikov in literature ter magistrirala iz prevajanja filmov in multimedijskih del. Kot svetovalka za program je sodelovala s filmskim festivalom v Solunu in 4 écrans v Parizu. Je ena od kreativnih vodij filmskega festivala v Trstu ter soustanoviteljica produkcijske hiše Mansarda Production Srl. Leta 2016 je producirala dokumentarni film *L'ultima spiaggia* (Zadnje zatočišče), italijansko-grško-francosko koprodukcijo, ki je svetovno premiero doživela na letošnjem 69. Canskem filmskem festivalu.

Boštjan Virc is CEO and co-founder of production company Studio Virc. He is a producer and creative supervisor with 25 years of experience. He works in creative tandem with director and screenwriter Žiga Virc. He has an MA in Media and Communication Studies and a BA in Economics and is an alumnus of the Documentary Campus Masterschool and Pixel Lab. Boštjan has recently produced feature length film *Houston, We Have a Problem!*, one of the most complex Slovenian delegate productions.

Nicoletta Romeo graduated in Foreign Languages and Literatures from the University of Udine and has an MA in Cinema and Multimedia Translation. She worked as a program advisor for the Thessaloniki Film Festival and Festival Européen des 4 écrans, Paris, she is the artistic co-director of the Trieste Film Festival and has founded production company Mansarda Production Srl. In 2016 she produced the documentary *L'ultima spiaggia* (*The Last Resort*), an Italian-Greek-French co-production which premiered in May this year at the 69th Cannes Film Festival in the Official Selection-Special Screenings.

ZAKLJUČEK SCENARNICE

**Petek, 16. september, 14:30–16:00,
Zelena dvorana**

Uradni zaključek prve polletne scenaristične delavnice Scenarnica, ki sta jo organizirala Slovenski filmski center in Društvo slovenskih režiserjev. Intenzivno praktično delo v skupini je strokovno vodil gostujoči mentor Srdjan Koljević, ki se bo tudi udeležil zaključka delavnice. Predstavniki SFC, DSR in mentor se bodo pogovarjali o konceptu delavnice in njenem nadaljnjem razvoju. Predstavitvi bo sledila predstavitev osmih izbranih projektov (udeleženci delavnice: Anja Bunderla, Barbara Zemljič, Darko Sinko, Dominik Mencej, Irena Gatej, Jurij Gruden, Miha Hočevar, Žiga Valetič).

OFFICIAL CLOSING OF THE “SCENARNICA” WORKSHOP

**Friday, 16 September, 14:30-16:00,
Green Hall**

The official closing of “Scenarnica”, the first six-month screenwriting workshop organised by the Slovenian Film Centre and the Directors Guild of Slovenia. Expert input into intense practical teamwork was provided by guest mentor Srdjan Koljević, who will also attend the closing event. Representatives of the Slovenian Film Centre, the Directors Guild of Slovenia and the mentor himself will discuss the concept of the workshop and its future development. The presentation of the workshop will be followed by a presentation of the eight selected projects (workshop participants: Anja Bunderla, Barbara Zemljič, Darko Sinko, Dominik Mencej, Irena Gatej, Jurij Gruden, Miha Hočevar, Žiga Valetič).

Podelitev nagrade kosobrin —Kosobrin Award Ceremony

**Sobota/Saturday, 17. september,
15.00, Avditorij Portorož**

Vsi, ki delujemo na področju filma, zelo dobro vemo, kaj pomeni »dragocen filmski sodelavec«, in nemudoma lahko naštejemo vrsto imen, priimkov, predvsem pa nadimkov, po katerih jih poznamo. Brez teh sodelavcev si sploh ne moremo predstavljati ne kakovostnega delovnega procesa ne dobrega končnega izdelka.

Društvo slovenskih režiserjev bo drugič zapored podelilo nagrado **kosobrin** za dragocene filmske sodelavce, ki jo tokrat prejme kolorist **Emil Svetlik**.

Podelitev nagrade bo hkrati poklon vsem ustvarjalcem na področju produktivne kinematografije - za odličen film je namreč potrebna sinergija vseh vpletenih v ustvarjalni proces. Nazdravljamo slovenskemu filmu in vsem, ki ga ustvarjamo!

Anyone working in film production knows very well what a “priceless film professional” means, and can instantly produce a list of names, surnames, but especially the nicknames they go by. Without them, we cannot even begin to imagine either a good working process or a good end result.

The Directors Guild of Slovenia is presenting its second Kosobrin Award for priceless film professionals to colourist **Emil Svetlik**.

The award ceremony is also an opportunity to pay tribute to anyone working in film production industry - no great film is possible without the synergy of all those involved in its creative process. A toast to the Slovenian cinema and all of us who make it!

Ostrimo pogled na slovenskem filmu —Sharpening the View with Slovenian Cinema

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

Kontakt: ostrenje.pogleda@gmail.com; 041 898 021 (Anja),
040 720 717 (Maja)

Že tradicionalno bomo na Festivalu slovenskega filma nadaljevali z brezplačno filmsko-kritiško delavnico za dijake s primorskih šol. Dijakom bomo poskusili približati filmsko umetnost in skožno ostriti kritični odnos – tako do filmske umetnosti kot do sveta. Spoznavali bomo specifične domačega filma v različnih filmskih zvrsteh, posebno pozornost bomo namenili mladim filmskim ustvarjalcem in tematikam, s katerimi se dijaki srečujejo v svojem vsakdanu (ustvarjalni prosti čas, odraščanje, prebujanje spolnosti, odvisnost, drugačnost itn.).

Vsakodnevna srečanja skupine prijavljenih dijakov v sproščenem festivalskem vzdušju bodo obsegala gledanje filmov in poglobljeno diskusijo z dijaki, oboje pa bo rezultiralo v pisanju filmske kritike. Besedila se bodo premlevala in kalila skozi pogovor z mentoricama, ki bosta podajali 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.

Run by: Kino! Society for Expanding Film Culture,
Mentors: Dr Maja Krajnc, Editor-in-Chief of KINO! magazine
and head of the film education programme for students at the Slovenian Cinematheque, and Anja Banko, assistant

Contact: ostrenje.pogleda@gmail.com; 041 898 021 (Anja),
040 720 717 (Maja)

The free young film critics workshop for secondary school students from the region returns to the Festival of Slovenian Film. The aim of the workshop is to introduce students to the art of cinema, and employ cinema to develop a critical stance – towards cinema itself and towards the world. Participants will learn about the specifics of various genres of Slovenian cinema, while special attention will be paid to young filmmakers and to subjects relevant to students in their daily lives (creative leisure, growing-up, first sexual experiences, addiction, being different, etc.).

A group of registered participants will meet daily in a relaxed festival atmosphere to watch films and engage in in-depth discussions, which will ultimately result in writing film reviews. Their texts will be discussed and polished through debate with the mentors, who will provide constructive criticism, as well as comments and guidelines for the works in the making. Joining the debate will be some of the 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 the findings that cinema can make a key contribution in the development of critical thinking, aesthetic sense and creative abilities of children and youth, the creative workshop will aim at presenting and discussing cinema as art.

Students can attend the workshop free of charge.

Dušan Milavec – scenograf —Dušan Milavec – A Production Designer

Bela dvorana/White Hall, Avditorij Portorož, 13.–18. 9. 2016

Otvoritev/Opening: 13. 9. 2016, 19.00



Razstava, ki je nastala v sodelovanju med Slovensko kinoteko, Združenjem S.K.O.M. in Festivalom slovenskega filma, ne želi samo zaobjeti celotnega opusa velikega filmskega ustvarjalca, scenografa Dušana Milavca.

Poskuša nam ga predstaviti tudi kot izjemnega mentorja, sodelavca, prijatelja, ki zna s svojo upornostjo, vztrajnostjo, toplino, nepredvidljivostjo in tudi kančkom kreativne navihanosti pobožati vsako filmsko delo in nam zato predstavlja vedno neprecenljiv navdih.

Tako kot tudi njegove scenografije, ki so nepredvidljive, so žive, so življenje samo.

Produced as a collaboration of the Slovenian Cinematheque, S.K.O.M. Association, and the Festival of Slovenian Film, the exhibition aims not only to provide a comprehensive insight into the oeuvre of production designer Dušan Milavec as a celebrated film professional.

It also attempts to portray him as an outstanding mentor, colleague, friend, who remains an invaluable source of inspiration for his ability to add a loving touch to each film with his rebellious spirit, persistence, warmth, unpredictability, and a tinge of creative mischief.

The same holds true for his scenic designs, which are unpredictable, which are alive, which are life itself.

Indeks filmov

2045 71 999/999/1 76	K.A.O.S. 138 Kamen Kras Čas 124 Kdo je Gal? 156 Kdo je ubil Anastazijo Elster? 121 Ko hodiš, pojdi zmeraj do konca 144 Kombinat 125 Komedija solz 26 Koyaa – Roža 154 Krištof Zupet – slikar 106 Križ 134	Nisi pozabil 61 Nočna ptica 77 Nočno življenje 32 Obzornik 62 73 Odpadki druge generacije – Po stopinjah nekega punka 142 Odtisi 91 Pism od Džonija 157 Pod gladino 34 Podlasica 78 Pojdi z mano 36 Prečkanje Islandije 108 Princ Ki-Ki-Do; Balon 79, 155 Princ Ki-Ki-Do; Skodelica čaja 156 Prvih 10 – Remake 69 Rewind 140 Ribolov 62 Scarecrow Cross 92 Seat 63 Selfie brez retuše 56 Selitev 64 Slastni gnus 85 Slepa pega 135 Slovo 80 Snegokipar 122 Sotto 74 Spominjanje Drugih 110 Srdohrd 86 Srečno, Orlo! 65
Anabel 129 Avdicija 120 Brezmejno 100 Cipercoper 154 Cirkus 132 Čas 130 Čas za večerjo 95 Deckument: Od rolke do skejta 44 Dober tek, življenje! 60 Dolce vita 88 Dom ljubi dom 46 Domov k spominu 89 Družinski film 38 Gledam film 72 Gospod golob 90 Houston, imamo problem! 24 Idomeni geto 66 Iluzija 133 Ita Rina – Filmska zvezda, ki je zavrnila Hollywood 148 Izgubljen 156 Jogi in škatla 82	Leninski filmski proporc (WIP) 131 Leteti! 102 Ljubezen je bolezen 67 LJUBLJANA-MÜNCHEN 15:27 83 Maček Muri 155 Mala šola uresničarije 154 Male ribe 84 Mama 28 Meje 68 Mila 157 Ministrstvo ljubezni 98 Misli 139 Mladi levi: polnost časa 48 Moj narobe svet 50 Na vrtu 126 Napravi mi dete: Napoleon 143 Nara Petrovič = človek 52 Ne grem na koleno 54 Nika 30	

Steklo je steklo 127 Svitanje 87 Številka 3 70 Šum 141 Šumanović – komedija umetnika 150 Tihotapci identitete 112 Transmedijski projekt Skrivnost barjanskega kolesa 104 Ustava Republike Hrvaške 40 V senci kletk je najhladnejše 94 Vis-á-vis 93 Visoška kronika 157 Voda življenja 128 Vse duše mojega telesa 114 Vsi smo tu že od nekdaj 75 Zgodba o uspehu 123 Žaba 145 Ženska, II. del 116 Življenje je trobenta 42

–Index by Film Title

2045 71 999/999/1 76	Fishing 62 Frog 145 Glass Is Glass 127 Gone Wishing 154 Good Luck, Orlo! 65 Home Sweet Home 46 Houston, We Have a Problem! 24 I'm Watching the Film 72 Identity Smugglers 112 Idomeni Ghetto 66 Illusion 133 Impressions 91 In the Garden 126 Interference 141 It Is Coldest in the Shade of Cages 94 Ita Rina – A Film Star Who Turned Down Hollywood 148 Jogi And a Box 82 Kombinat 125 Koyaa – Flower 154 Krištof Zupet – A Painter 106 Leninist Film Ratio (WIP) 131 Life Is a Trumpet 42 Little Fish 84 LJUBLJANA-MÜNCHEN 15:27 83 Lost 156	Love Is a Sickness 67 Mila 157 Ministry of Love 98 Mister Pigeon 90 Mother 28 Muri the Cat 155 My World Is Upside Down 50 Napravi mi dete: Napoleon 143 Nara Petrovič = Human 52 New Home, A 64 Newsreel 62 73 Nighthawk 77 Nightlife 32 Nika 30 Number 3 70 Prince Ki-Ki-Do; A Cup of Tea 156 Prince Ki-Ki-Do; The Balloon 79, 155 Reinventing the Wheel Cross- Media Documentary Project 104 Remembering the Others 110 Rewind 140 Scarecrow Cross 92 Seat 63 Second Generation Rejects – Following the Traces of Punk 142 Selfie Without a Retouch 56 Snowcreature Man 122 Sotto 74	Srdohrd 86 Stone Karst Time 124 Story About Success, A 123 Šumanović – A Comedy of an Artist 150 Thoughts 139 Time 130 To Fly! 102 Vis-á-vis 93 Visoko Chronicle, The 157 Water of Life 128 We Have All Been Here Since Forever 75 Weasel 78 When You Walk, Follow Your Way to the End 144 Who Is Gal? 156 Who Killed Anastasia Elster? 121 Woman, Part II 116 You Didn't Forget 61 You Won't Bring Me to My Knees 54 Young Lions: The Fullness of Time, The 48 Zippity Zappity 154
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Indeks režiserjev
—Index by Film Director

Adamek, Andrej 135
Anžlovar, Vinci Vogue 56

Barborič Vesel, Nana 132
Batočanin, Dejan 48
Bihar, Filip 95, 157
Bihar, Samo 145
Biščak, Nina 132
Bohinc, Laura 135
Bonelli Potokar, Urša 125
Braatz, August Adrian 120
Breceljnik, Jure 108
Brodarič, Miha 44
Burger, Janez 69

Cerovšek, Peter 75
Ciber, Žiga 121
Cvitkovič, Jan 62

Čadež, Špela 77
Čelar, Miha 104
Čigon, Ana 110

Danial, Dunja 142
Decar, Jara 132
Dimitrijević, Branimir 150
Djukić, Urška 60
Dolenc, Boris 154, 155
Dostal, Jure 67, 90
Dvornik, Klemen 34

Emeršič, Anton Martin 91

Ferlan, Ina 74
Frelih, Marta 148

Grič, Rajko 40
Grum, Neža 75
Grum, Niko 154

Horváth, Áron 82
Hourani, Rawan 157
Hvala, Rok 120, 139

Intihar, Simon 61
Ivakič, Ester 86

Janež, Ana 132
Jerman, Matevž 75, 130
Jovanovska, Sandra 92, 157
Jurjašević, Boris 123

Kajzer, Andro 44
Kern, Sara 65
Kotnik, Larisa 134
Kovač Myint, Jernej 135
Kozole, Damjan 32, 68
Kracina, Klara 132
Križnik, Maja 84
Kržišnik, Medard 135

Larkin, Steven 128
Lavka, Matej 44
Leder, Timon 78
Leder, Živa 135
Likar, Miha 93

Lo, Domen 133
Lugano, Mauro 135
Lukšič, Rok 156
Lutman, Špela 157

Maksimović, Slobodan 30
Maraž, Neli 89
Marc, Davorin 72, 76
Marinkovič, Pavo 98
Martin, Pierre 70
Mastnak, Grega 79, 155, 156
Meden, Jurij 131
Merklin, Jasna 70
Meško, Primož 106
Miljković, Boris 150
Minet, Julia 66
Mlakar, Toni 157
Mlasko, Lea 132
Morano, Katarina 83
Moravec, Dušan 54
Možina, Miha 85
Mrak, Anže 132
Muratović, Amir 102
Murn, Blaž 71

Nemeth, Tamara 135
Nuić, Antonio 42

Obzorniška Fronta 73
Ocepek, Matej 122
Omerzu, Olmo 38
Oven, Miha 157

Perc, Nina 132
Petkovič, Boris 52
Popović Košir, Taja 157
Prelog, Maja 71
Prettner, Maja 46
Pušlar, Hana 132

Rešek, Katarina 143
Resman, Anja 129, 132
Rossi, Erika 114
Rostohar, Dženi 126
Ružić, David 127

Saksida, Kolja 154
Sangawa Hmeljak, Anna 132
Seliškar, Petra 50
Sevnik, Lun 63
Simčič, Zvonka T. 125
Skok, Iza 141
Slabbers, Joske 128
Sosič, Marko 26
Stanovnik, Luka 156

Ščavničar, Tina 87
Širca, Majda 116
Škafar, Vlado 28
Šterk, Igor 36
Šušnjar, Ivan 157

Tang Quynh, Camille 70
Tassel, Anne 157
Trebše, Ana 88, 140

Urbanc, Veronika 132

Van Den Bulck, Kris 70
Vidmar, Leon 80
Virc, Žiga 24, 64
Vodošek, Nikolaj 138
Vrhovec, Nina 44

Wolf Gang, Valerie 125

Zach, Peter 100
Zadnik, Tina 157
Zagrljača, Smail 156
Zidar, Marija 112
Zonta, Noemi 94, 144

Žiberna, Maja 126
Žmitek, Jernej 154
Župec, Matej 124

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—Index by Film Producer

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O festivalu

—The festival

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—Festival Team

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FILMSKOKRITIŠKA DELAVNICA OSTRENJE POGLEDA (Kino!)
—*Sharpening the View Young Critics Workshop (Kino!)*
Maja Krajnc, Anja Banko (asistentka/Assistant)

RAZSTAVA: DUŠAN MILAVEC – BADJUROY NAGRAJENEC 2016
—*Exhibition: Dušan Milavec – 2016 Metod Badjura Award Recipient*
Dokumentarna razstava/Ducumentary Exhibition: Špela Čizman (kustosinja/Curator); Tomaž Perme (oblikovanje/Design); Martin Podrzavnik (digitalizacija slikovnega gradiva/Image Digitisation)
Razstavne video vsebine/Video Exhibits: Valerija Zabret (izbor in montaža/Selection and Editing); Alenka Nahtigal (izbor/Selection); Boštjan Ložar, Rok Ložar (tehnična izvedba/Technical Execution)

Postavitve ateljeja/Attelier Set up: Marko Japelj, Dušan Milavec (idejna zasnova/Concept); Marco Juratovec, Rudi Požek, Mateja Medvedič, Nenad Živković, Iztok Rudolf (izvedba/Execution)

Razstava fotografij Okna/Windows Exhibition of Photographs: Alenka Nahtigal (izbor/Selection); Oskar Cafnik (izvedba/Execution)

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Prahin-inc d.o.o.

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—*Projectionist*
Marko Makuc

BILJETERJI
—*Ushers*
Bine Bozovičar, Gašper Gep Markun

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Nina Urh

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ZAHVALE
—*Thanks to*
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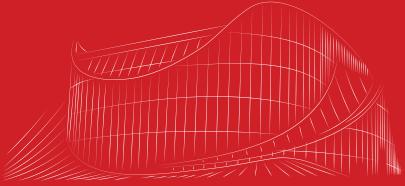


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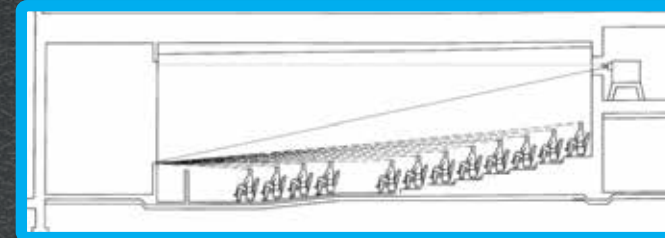
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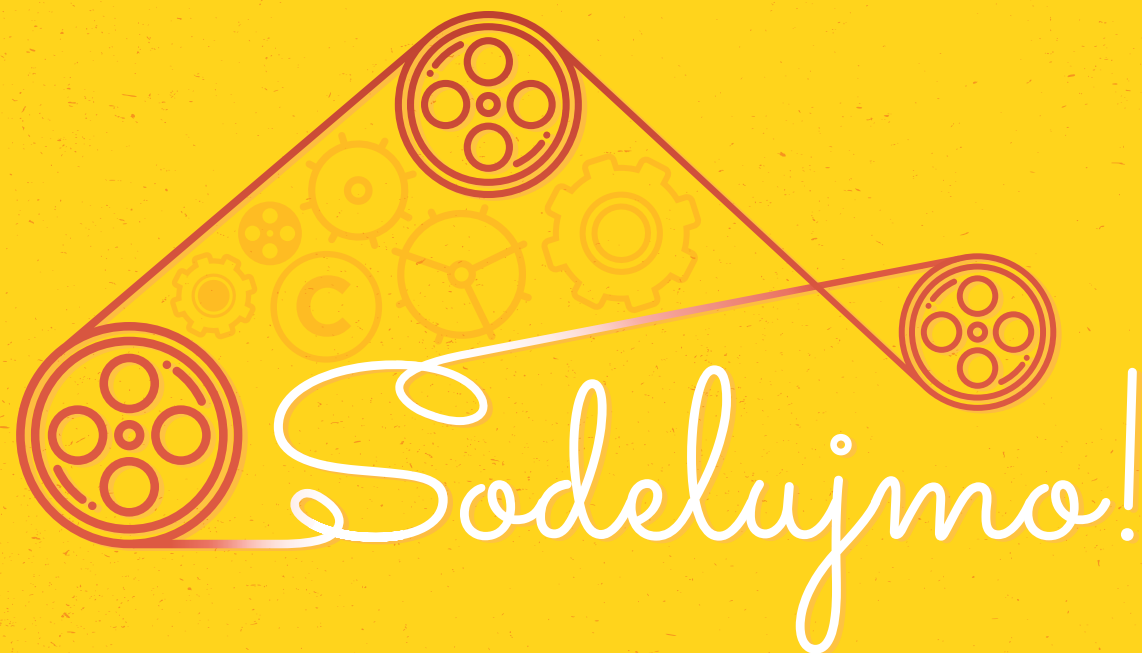
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AIPA na 19. FSF

sreda, 14. september 2016, Avditorij Portorož

13:00 – 14:30 → *AIPA druženje ob kosilu ter registracija
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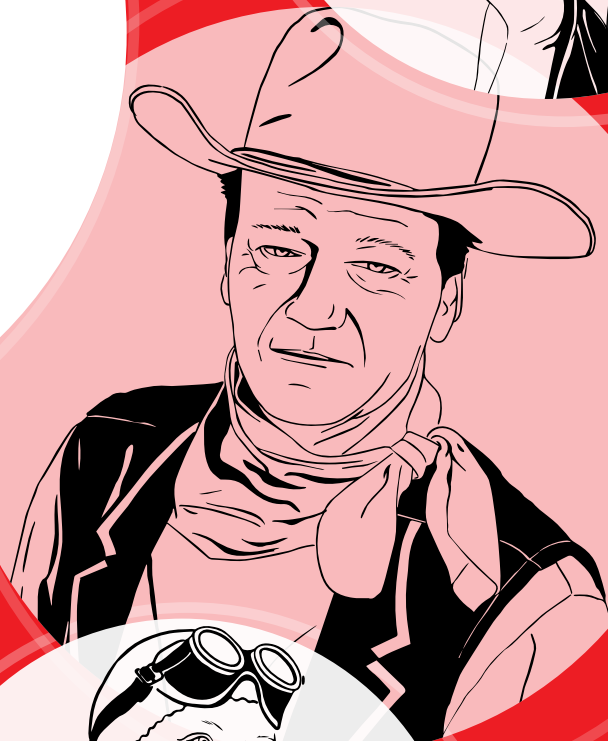
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Če se v tem času naročite na revijo Ekran, vam pripadajo naslednje ugodnosti:

- celoletna naročnina za 19 evrov (sicer 25 evrov);
- ob sklenitvi naročnine vam podarimo katero koli filmsko publikacijo iz zbirke Slovenske kinoteke ali celoten prejšnji letnik revije;
- brezplačen vstop na projekcije v sklopu rubrike Kino Ekran, ki se odvijajo v Slovenski kinoteki.

Ekran je najstarejša filmska revija pri nas. Že več kot 50 let skrbimo za kvalitetno filmsko branje. Letno izide 6 dvojnih števil.

Naročila sprejemamo po elektronski pošti na info@ekran.si, po telefonu na številki (01) 43 42 510 ali na blagajni Slovenske kinoteke na Miklošičevi cesti 28 v Ljubljani.



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