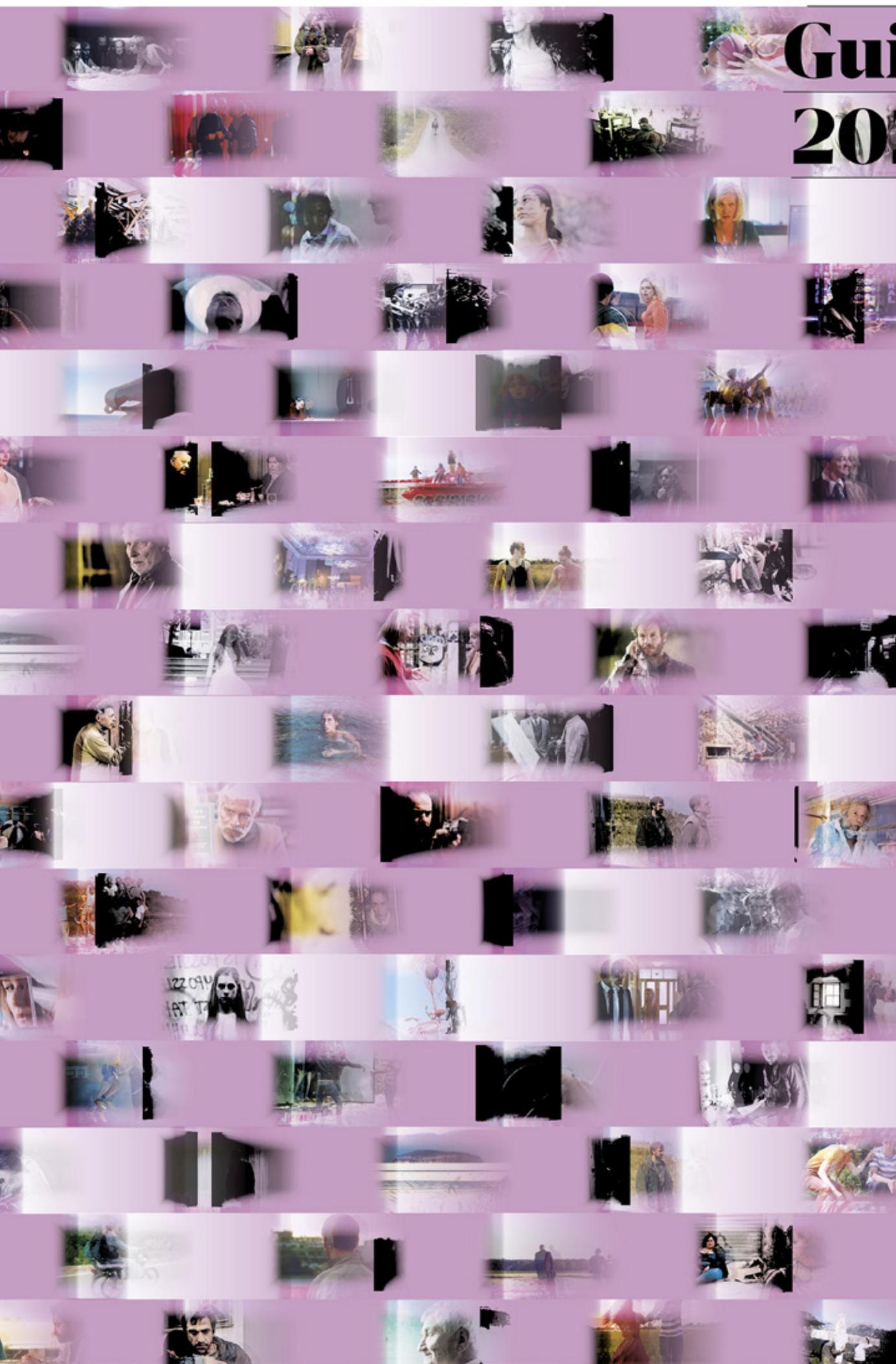


Slovenian

Film

Guide

2020



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Deadlock

► BY VINKO MÖDERNDORFER

Zastoj, 2020, fiction, DCP, b & w, c, 87 min

An encounter between two married couples from the opposite ends of the social scale, which, at first glance, seem to have nothing in common. An accident and a tragic event bring them together fatefully in a single night and most likely until the rest of their lives.

Vinko Möderndorfer (1958) has graduated in theatre directing and works as a director and writer. He has published seventy books, directed a hundred theatre and opera performances, and has received more than forty awards for his work.



Möderndorfer's filmography includes four features – *Deadlock* (2020); *Inferno* (2014, premiered in Busan); *Landscape No. 2* (2008, Venice); *Suburbs* (2004, Venice) – and sixteen TV works. His features have received 23 international and national awards, numerous nominations, and have been presented in Venice, Cannes, Karlovy Vary, Montreal, Busan, Tallin, Warsaw, Edinburgh, etc.

written & directed by Vinko Möderndorfer **dop** Mitja Ličen **editors** Andrija Zafranović, Jurij Moškon **composer** Marjan Nečak **sound designers** Julij Zornik, Ognjen Popić **production designer** Dušan Milavec **costumes designer** Alenka Korla **make-up** Mojca Gorogranc Petrushevska **production manager** Matija Kozamernik ► **cast** Mirjam Korbar, Peter Musevski, Uroš Fürst, Barbara Cerar, Klemen Kovačič, Mila Fürst ► **producer** Eva Rohrman **production** Forum Ljubljana **co-producers** Biljana Prvanović, Srdjan Dragojević, Vladimir Anastasov, Angela Nestorovska **co-production** Delirium, Sektor Film **in collaboration with** FS Viba film **co-funding** Slovenian Film Centre, Film Center Serbia, North Macedonia Film Agency

Forum Ljubljana ► Eva Rohrman
eva.rohrman@mail.ljudmila.org, www.zastoj.si



“We live in the times when the lack of *empathy* in interpersonal relations represents one of the most acute problems in the world. Day after day, the brutal and ruthless capitalism wreaks havoc on human relationships and compassion for the pain of others, pushing the world into an all-out war. Empathy, compassion, sensitivity for the pain of other people – all of this seems to be disappearing from the world map.

I find it important to *tell a story* where human relationships fully come to life and where the sensibility for *the other* as an important value of our civilisation is restored again. The world we are living in is the world in a *deadlock*. We are stuck in a kind of a civilisational standstill from which it is impossible to escape without mutual understanding and respect for basic human and humanist values.”

Once Were Humans



► BY GORAN VOJNOVIĆ

Nekoč so bili ljudje, 2020, fiction, DCP, 1 : 1.85, 24/fps, c, 5.1, 89 min

Leo is an Italian who lives in Slovenia. Vučko is a Bosnian who arrived to Slovenia as a child refugee. Leo continues to stay in Slovenia because of his ex-wife Tanja and his son Luka, hoping that they can become a family again. When the bank refuses to grant a loan Leo and Vučko would need to renovate their restaurant, they have no choice but to accept an offer from Gianni, a swindler. They are tasked with stealing Gianni's truck so that he can collect the insurance money. However, instead of stealing Gianni's truck, Leo and Vučko mistakenly steal a truck full of refugees. Vučko the refugee and Leo the migrant themselves thus inadvertently become responsible for destinies of people similarly unfortunate as they had once been. In order to solve their financial problems, they decide to sell the refugees. At first it seems that they are not indifferent towards these people, but with each passing day there is less and less humanity left in Leo and Vučko.

directed by Goran Vojnović **written by** Tommaso Santi, Goran Vojnović **dop** Miloš Srdić **editor** Ivor Ivezić **sound** Igor Iskra, Julij Zornik **production designer** Marco Juratovec **costume designer** Jelena Proković **make-up** Anja Rančič Godina **production manager** Amela Išković ► **cast** Francesco Borch, Moamer Kasumović, Maruša Majer, Jaka Jakopič, Emir Hadžihafizbegović, Boris Cavazza, Jasna Žalica, Vlado Novak, Gregor Bakovič, Gianluca Gobbi, Ninni Bruschetta, Aljaž Jovanović, Benjamin Krnetić ► **producer** Boštjan Išković **production** Arsmedia **co-production** MB grip, NuFrame, Studio 100, Apapaja **in collaboration with** FS Viba film **co-funding** Slovenian Film Centre

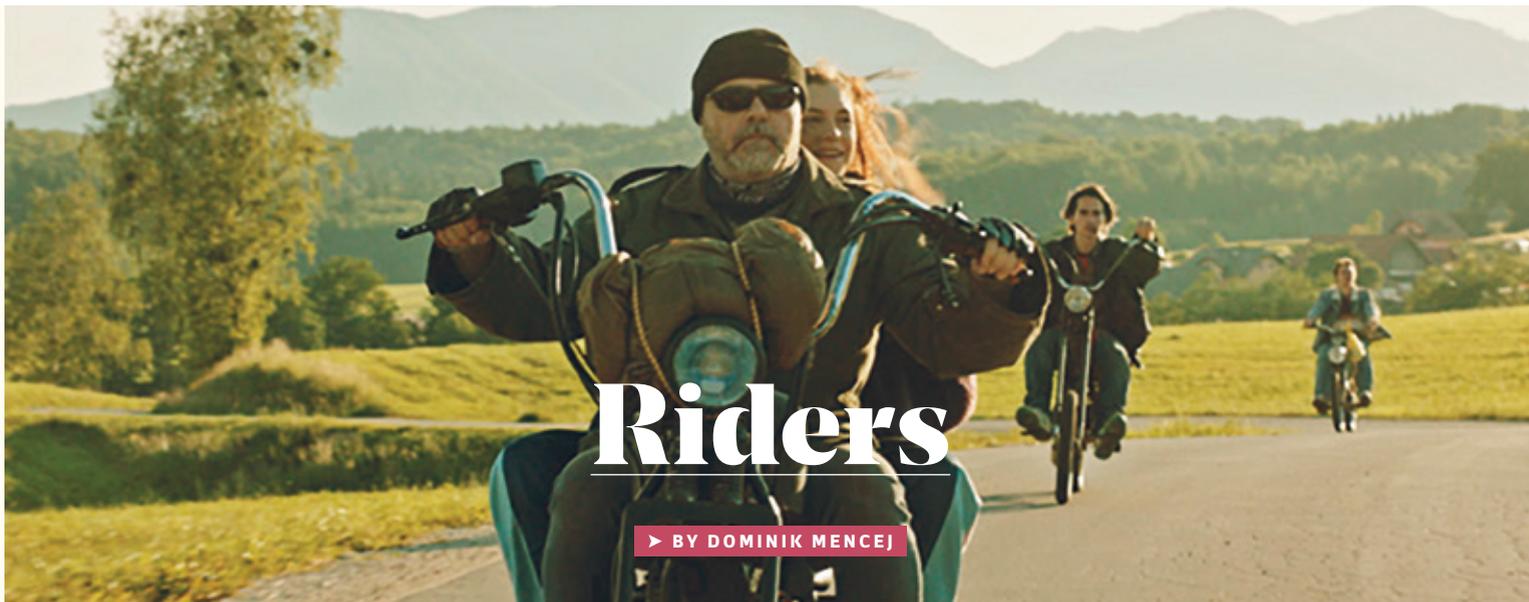


The director and (screen)writer **Goran Vojnović** (1980) graduated in film and TV directing from the AGRFT. As a writer, he has won the highest Slovenian literature award Kresnik three times and received the prestigious Prešeren's Fund Award. As a director, Vojnović has made a number of short and two feature films. *Chefurs Raus!* (2013) won the Best Director Award at the Alexandria FF and the Best Screenplay Award at the SEE FF, while *Piran Pirano* (2010) received the Best Production Award at the SEE FF and the Dialogue Prize for intercultural communication at the Cottbus FF.

Arsmedia ► Boštjan Išković
info@arsmedia.si, www.arsmedia.si

“Our film is becoming more and more topical from day to day – not only because nowadays the issue of refugees and migrants in Europe is more pressing than it used to be years ago, but because we are becoming less and less humane as time goes by.”





Riders

► BY DOMINIK MENCEJ



“Freedom is something everybody understands, but no one can explain.”

Jezdeca, 2020, fiction, DCP, 1 : 2.35, c, 90 min

Slovenia, the spring of 1999. Two friends from a small village decide to transform their mopeds into choppers and embark on a journey. Looking for freedom and love, they travel through dreams of the past and visions of the future. Driven by mad impulses and haunted by the conservative moulds of traditions, they start believing and understanding things previously unimaginable.

On the road through Slovenia and Croatia – two countries that have just recently seceded from Yugoslavia – they are accompanied by a young runaway woman with a mysterious past and an old biker who has seen the world in search of freedom but has still not found it. They challenge themselves and each other through shared experiences, severing their ties with and conceptions of the old and thus making way for the new. However, the path is treacherous: with the sudden death of a companion, their friendship is at stake and the pain is unbearable without someone to blame. Personal values are tested, God's purpose unclear, and free will questioned. The protagonists' road trip is not what they expected, and to break free they must endure a quest for identity that irrevocably changes their lives.

A timeless story about the search for one's true self. The use of poetic realism and unconventional structure puts the viewer in the driving seat of this thought-provoking and emotional journey.

Dominik Mencej (1987), writer and director, graduated in film and TV directing from the AGRFT. Worked as a director on many TV series. Best known in Slovenia for his award-winning and critically-acclaimed magic realist short films. Interested in finding new ways to tell unconventional stories.

Filmography (from 2010): *Growing up* (2017, with S. Gačić), documentary, *The Springtime Sleep* (2014), *Garbage Day* (2011), short documentary.



directed by Dominik Mencej **written by** Boris Grgurović, Dominik Mencej **dop** Janez Štucin **editor** Andrej Nagode **production designer** Iva Rodić **costume designer** Katarina Zaninović **make-up** Tatjana Lipanović ► **cast** Timon Šturbej, Petja Labović, Anja Novak, Nikola Kojo ► **producer** Miha Černec **production** Staragara **co-producers** Danijel Pek, Milan Stojanović, Igor Prinčič, Srdjan Šarenac **co-production** Antitalent, Sense Production, Transmedia, Novi film **co-funding** Slovenian Film Centre

Staragara ◉ Miha Černec
miha@staragara.com, www.staragara.com

The Birdcatcher



“I was fascinated by the research into the specific mental state that establishes itself when reality becomes a burden and fiction assumes the function of grounding.”

written & directed by Robert Černelč **dop** Boj Nuvak
editor Miloš Kalusek **composer** Tina Mauko **sound designer** Darko Sinko **production designer** Robert Černelč **costume designer** Nadja Gnamuš **make-up** Lidija Zver **cast** Maruša Majer, Dejan Berden, Pavle Ravnohrib, Lara Taufer, Tina Mauko, Žan Pirman, Matej Gnamuš Černelč **producer** Miha Černec **production** Tramal Films **co-producer** Leon Krpič **co-production** Super 16 **co-funding** Slovenian Film Centre

Tramal Films  Miha Černec
 tramalfilms@gmail.com

► BY ROBERT ČERNELČ

Ptičar, expected delivery: June 2020, fiction, 35 mm CinemaScope, c, Dolby Digital SRD, 93 min

Ivo, the father of two boys who loves and trades in birds, succumbs to post-traumatic stress disorder after the death of his wife Ana, a composer. Gradually, he escapes reality and invents a fictional world, in which he prepares an unusual wake for Ana.



Robert Černelč (1970) graduated in painting from the ALUO and in film direction from the AGRFT. Since 2013, he has lectured at both of these Academies. He has been a Slovenian filmmaker since 1999 (a screenwriter, editor, production designer, and director of fiction short films, including *Abaddon*, 1999; *Worms*, 2004; *The Bottom*, 2014). *The Birdcatcher* is his first feature.





Inventory

► BY DARKO SINKO

Inventura, expected delivery: autumn 2020, fiction, DCP, c

Boris Robič is – as it is customary to say – an ordinary man. One day after supper, however, somebody fires a shot at him through the window while he is reading in his room. The police arrive and an investigation begins. It turns out that Boris does not have enemies or any disputes with anyone. There are no suspects – Boris appears to be a person completely unlikely to be assassinated. It seems that the event must have been a coincidence of some sort, so the police stop investigating after a while.

Boris cannot come to terms with this so he starts investigating on his own. While he looks for potential perpetrators, Boris discovers that he is hated by more people than he could ever have imagined, and that his own perceptions of his own life are merely illusions.

The film *Inventory* is a drama with elements of a thriller and black comedy, set in contemporary middle-class surroundings in Slovenia.



Darko Sinko (1979) graduated from the Faculty of Social Sciences and the AGRFT, both in Ljubljana. He has co-directed and produced several documentaries. His short film *Schoolmates* (2014) received the Best Screenplay Award at the 2015 FSF. *Inventory* is his first fiction feature. Filmography (documentary from 2010): *Little Houses* (2014, with M. Ivanišin); *Revolt* (2013); *This Is Where I Live* (2011).

written & directed by Darko Sinko **dop** Marko Brdar, zfs **editor** Matic Drakulić **production designer** Adriana Furlan **costume designer** Katja Hrobat **make-up** Lija Ivančič ► **cast** Radoš Bolčina, Mirel Knez, Dejan Spasić ► **producers** Vlado Bulajič & Lija Pogačnik **production** December **co-production** RTV Slovenija **co-funding** Slovenian Film Centre, Creative Europe – MEDIA, RE-ACT

December ► **Vlado Bulajič**
vlado@decemberfilm.si

“The most important thing I would like to say about the film is that apart from everything else, one of the goals was to make it entertaining. Loneliness, the search for love, fear, paranoia, doubt, and the relativisation of our conceptions about life – all these issues comprise the thematic core of the film. However, I wish to approach these ‘heavy’ topics in an entertaining and ironic tone.”



▶ BY TIJANA ZINAJIĆ

“Whenever I want to express that it has been a long time since I have done something, I say that I have not done it since 1991. That was when Eva was born.

The protagonist of the film is a woman – a maladjusted woman who longs for the very same things as well-adjusted ones, only that she has a different way of dealing with her desires. As a director, I am interested in this maladjustment as well as in what happens when such a woman loses her period at a turning point in her life, shortly before her 27th birthday – in how she deals with the situation in her dysfunctional way!”

directed by Tijana Zinajić **written by** Iza Strehar **dop** Miloš Srdić **editor** Anže Verdel **production designer** Neža Zinajić **costume designer** Matic Hrovat **make-up** Lija Ivančič ▶ **cast** Liza Marijina, Tosja Flaker Berce, Anuša Kodelja, Jure Henigman ▶ **producers** Lija Pogačnik & Vlado Bulajić **production** December **co-production** RTV Slovenija, A Atalanta **co-funding** Slovenian Film Centre

December ▶ Lija Pogačnik
lija@decemberfilm.si

Eva [delovni naslov], expected delivery: winter 2020, fiction, DCP, 1 : 2, c

As she simultaneously misses her period without being pregnant and celebrates her 27th birthday, Eva is forced to start questioning her life and wondering whether she is at the beginning or the end; whether she should radically change something or keep clinging to her current situation...



A romantic comedy in Slovenian street language, written by a talented and already acclaimed young screenwriter Iza Strehar, who is the same age as the film's main character.

Tijana Zinajić (1973), a theatre director, actress, and assistant film director. The theatre performances she has directed have won numerous national and international awards. *Eva* is her debut feature.



Orchestra

► BY MATEVŽ LUZAR

Orkester, expecting delivery: end of 2020, fiction

A miners' wind orchestra from Slovenia goes on tour to a small Austrian town to perform at the Wind Orchestra Festival in the parade section.

We follow five different stories that take place during the wind orchestra tour: the story of the bus driver who is afraid to lose his job to a younger colleague; a conductor's teenage daughter and son experience independence and make the conductor look bad in the eyes of the Austrian hosts; the band members' wives back home once again feel how to be women rather than just wives and mothers; and an Austrian couple hosts the band's "party animals", wondering whether to trust the guests. The final challenge takes place during the band's ride back home, as one member thinks that the bus has hit something. Has it? The dilemma creates a profound rift between the orchestra members.

A black humour drama with an international cast in the Slovenian and Austrian spoken language.



Matevž Luzar (1981), director and screenwriter, graduated from film school with his acclaimed short film *Wolfy*, which was nominated for an Honorary Foreign Award at the 35th Annual Student Academy Awards competition and has won numerous other awards. After *Good to Go* (2012), *Orchestra* will be his second fiction feature.

written & directed by Matevž Luzar **dop** Simon Tanšek **production designer** Katja Šoltes **costume designer** Nadja Bedjanič **make-up** Eva Uršič ► **cast** Gregor Čušin, Jernej Kogovšek, Gregor Zorc, Lovro Lezič, Gaber K. Trseglav, Alexander Mitterer, Marie Hofstätter, Klaudia Reichenbacher, Marinka Štern, Vesna Pernarčič, Ana Facchini, Mateja Pucko, Mojca Funkl, Marjana Mlinarič Pikelj, Ela Murko, Matej Abrahamsberg, Ines Pavlič, Luka Tomažin, Adrijan Šivec, Juš Šoltes, Dejan Spasić, Rastko Krošl ► **producer** Petra Vidmar **production** Gustav film **co-funding** Slovenian Film Centre

Gustav film ► Petra Vidmar
petra@gustavfilm.si

"I wanted to explore the human behaviour and group dynamics occurring when we feel like nobody is watching us and lose all inhibitions. *Orchestra* is a story about encounters that can happen during a tour, told from five different perspectives."



Don't Forget to Breathe

► BY MARTIN TURK



written & directed by Martin Turk **co-writer** Gorazd Trušnovec **dop** Radislav Jovanov – Gonzo **editor** Beppe Leonetti **music** Teho Teardo **sound designer** Riccardo Spagnol **re-recording mixer** Julij Zornik **location sound mixer** Antonio Petris **production designer** Marco Juratovec **costumes designer** Emil Cerar **make-up** Mojca Gorogranc Petrushevska **production manager** Matija Kozamernik ► **cast** Matija Valant, Tine Ugrin, Iva Krajnc Bagola, Klara Kuk, Nikola Đuričko, Ronja Matijevec Jerman, Jakob Cilenšek, Miha Rodman ► **producer** Ida Weiss **production** Bela film **co-producers** Marta Zaccaron, Darija Kulenović Gudan, Marina Andree Škop **co-production** Quasar, Studio Dim, RTV Slovenija, RAI Cinema **co-funding** Slovenian Film Centre, FVG AV Fund, Croatian Audiovisual Centre, Creative Europe – MEDIA, RE-ACT, FS Viba film **world sales** Intramovies

Bela film ► Ida Weiss
ida@belafilm.si, www.belafilm.si

“An intimate drama about growing up, jealousy, first love, and strong emotions that one is often overcome with during this period of life. It’s a film about feelings we were all familiar with once, but that we have since forgotten in the haste of our daily lives, even though they have shaped our personalities decisively.”

Ne pozabi dihati, 2019, fiction, DCP, c, 98 min

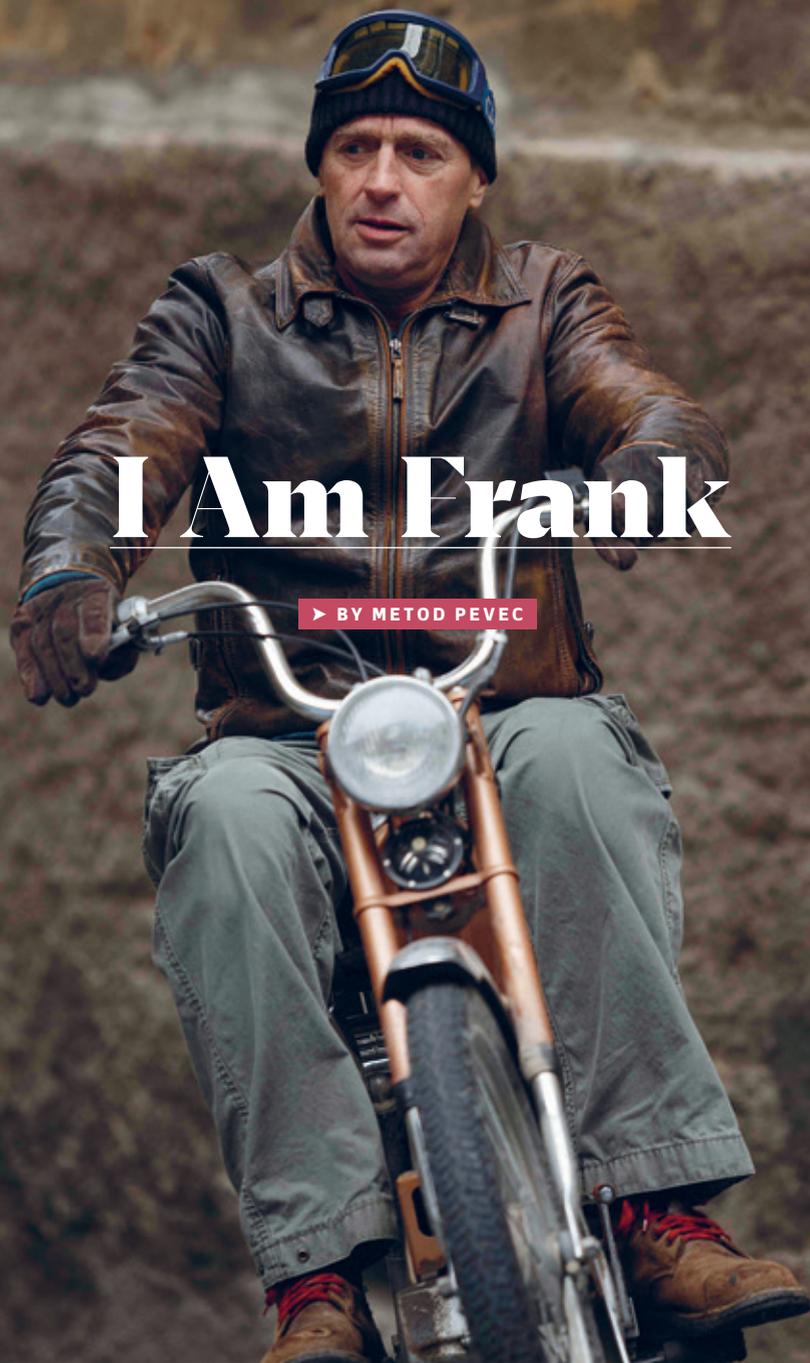
The fifteen-year-old Klemen lives with his elder brother Peter and single mother in a small and remote rural town. Klemen’s well-established routine of spending time with his beloved brother on the tennis court and by the nearby river gets interrupted by Peter’s sudden and passionate love affair with his gorgeous peer Sonja, which triggers a torrent of conflicting emotions and reckless actions in Klemen.



Martin Turk (1978, it) graduated in film and TV directing from the AGRFT. His films have been screened at film festivals worldwide, including Cannes – Quinzaine. In 2009, Turk was selected for the 18th session of the Cannes Cinefondation Residence. In October 2018, his feature *A Good Day’s Work* premiered at the Busan IFF. The film was produced by the Turkish public television TRT, Obala Art Centar Sarajevo, and Bela Film Ljubljana in the context of the Sarajevo FF pilot

project Sarajevo City of Global Screen. In October 2019, Turk’s third feature *Don’t Forget to Breathe* premiered in the competition section of the Rome FF Alice Nella Citta, dedicated to youth films.

Filmography (from 2015): *Don’t Forget to Breathe* (2019), fiction; *A Good Day’s Work* (2018), fiction; *Sunday Morning* (2017), short; *Pap-penstory* (2017), documentary; *A Well Spent Afternoon* (2016), short; *Doberdob* (2015), docu-fiction.



I Am Frank

► BY METOD PEVEC

directed by Metod Pevec **written by** Metod Pevec, Ivo Trajkov **dop** Marko Brdar, zfs **composer** Mate Matišić **editor** Jelena Maksimović **sound** Atanas Georgiev, Julij Zornik, Branko Dordević **production designer** Marco Juratovec **costume designer** Katja Hrobat **make-up** Mojca Gorogranc Petrushevska **production manager** Matija Kozamernik ► **cast** Janez Škof, Valter Dragan, Katarina Čas, Mojca Partljič, Mojca Ribič, Silva Čušin, Anja Novak, Radko Polič, Uroš Smolej, Primož Pirnat, Davor Janjić, Nina Valič, Maja Sever, Maruša Majer ► **producer** Danijel Hočevar **production** Vertigo **co-producers** Ivan Maloča & Maja Vukić, Svetozar Ristovski & Kornelija Ristovska Markovska, Igor Kecman & Jelena Mitrović **co-production** Interfilm, Small Moves Films, Backroom Production, RTV Slovenija **in collaboration with** FS Viba film, 3xfx, Vision Team **co-funding** Slovenian Film Centre, Eurimages, Croatian Audiovisual Centre, North Macedonia Film Agency, Film Center Serbia **world sales** Soul Food International Sales

Vertigo ◉ Danijel Hočevar
info@vertigo.si, www.vertigo.si



Jaz sem Frenk, 2019, fiction, DCP 2K, 1 : 1.66 / 16 : 9. c, 5.1, 98 min

The unexpected inheritance from their father sparks a dispute between Frank, a rebel who still swears by solidarity and the “old” socialist values, and his brother Brane, a classic transition profiteer. While Frank is tracking the source of money that his late father, a protagonist of the Slovenian independence, had made through shady dealings, Brane resorts to his lawyers and a network of his father’s “cronies”, who are no strangers to mafia tactics. Brane’s wife Ines, who has in fact loved Frank all along, finds herself caught between the two brothers once again.

Metod Pevec (1958), a film director, screenwriter, novelist, and actor, graduated in philosophy and comparative literature from the Faculty of Arts in Ljubljana. Before and during his studies – in the 1970s and 1980s – he starred in several Slovenian and Yugoslav feature films and TV series, including several renowned collaborations with the Serbian director Živojin Pavlović, for example the Slovenian feature *Farewell in the Next War* (1981). Pevec has also written several novels and a collection of short stories. Filmography (from 2010): *I Am Frank* (2019), *Home* (2015), documentary; *Tango Abrazos / Practicing Embrace* (2012), *Alexandrians* (2011), documentary; *Good Night, Missy* (2011).



“The script was written because of Frank. Although merely a fictional character, the man almost literally knocked on my door one day. He did not beat around the bush, and he had a clear idea that I should make a film about him. Frankly, he was enveloped in the scent of alcohol and barroom stories.

Even before I could express any doubts, he started talking about his brother, his father, his love, music as well as himself. He seduced me into believing him and writing down his stories...”



Corporation

► BY MATEJ NAHTIGAL

directed by Matej Nahtigal **written by** Zoran Benčič
dop J-P Passi **editor** Vlado Gojum **sound designer**
 Boštjan Kačičnik **production designer** Tina Merica
costume designer Sanja Grcić **dit** Noel Šimenc
make-up Alenka Nahtigal ► **cast** Uroš Furst, Primož
 Vrhovec, Jana Zupančič, Lejla Korać, Ivo Barišič, Niko
 Goršič, Jelena Perčin, Marinko Prga, Borut Veselko, Niko
 Goršič ► **producer** Tomi Matič **production** Lignit film
co-production Jaako dobra produkcija, Zvokarna, MB
 Grip, RTV Slovenija **co-funding** Slovenian Film Centre,
 FS Viba film

Lignit film ◉ Tomi Matič
 tomi@lignitfilm.si, www.lignitfilm.si

“The dark heart of the 1970s film noir is still beating – it has simply moved to a new City. The City controlled by the Corporation. The City where all forms of resistance are nothing more than a curiosity. The roles have been assigned a long time ago, and one’s only choice is how one wants to die. Business as usual.”

Korporacija, 2019, fiction, DCP, 1 : 2.39, c. 5.1,
 92 min

A genre crime drama, drawing its story and aesthetics from the 1970s neo-noir and conspiracy thrillers. It follows a police investigator who decides to investigate the background of a business deal in which the authorities want to evict and demolish a part of the city with the help of a powerful corporation and build a new construction complex there. The film talks about the will and strength of the individual in the fight against institutions, and about the decisions taken behind the scenes. It questions just how much we can influence the course of history.



Matej Nahtigal graduated in graphic and media technology from the University of Ljubljana, and finished the first year of his MA postgraduate course in photography at the University of Sarajevo. After directing the first Slovenian film noir, *Case: Osterberg* (2015), Matej made his second fiction feature.





All Against All

Vsi proti vsem, 2019, fiction, DCP, 1 : 2.35, c, 5.1, 105 min

A political drama with elements of a thriller discusses politics, electoral fraud, and the decay of moral values, taking place in the fictional town of Rovte under the idyllic Alps.

Franta, a corrupt mayor, is about to lose the election. After a TV debate, where he fails utterly, Franta calls his mistress Jožica in desperation. She advises him to seek the aid of Fleischmann, a criminal who is the only one capable of solving the problem on such short notice. After all, there are only four days left until the elections...

Andrej Košak (1965) was extremely successful already with his first film *Outsider* (1996), one of the biggest Slovenian national hits, screened at more than 30 IFFs where it has received many awards, as well as the Slovenian candidate for the foreign-language Academy Award. His other two fiction features were internationally successful as well: *Headnoise* (2002) and *The State of Shock* (2011). After his stay abroad, in 2017 Košak returned to the Slovenian national film programme with the fiction short *Niko*.



▶ BY ANDREJ KOŠAK

written & directed by Andrej Košak **dop** Jason Mann **editor** Martin Ivano **production designer** Sanja Vatić **costume designers** Suzana Tkalčec, Ines Atman **make-up** Lija Ivančič ▶ **cast** Vlado Novak, Silva Čušin, Blagoj Veselinov, Iva Krajnc Bagola, Peter Musevski, Aleksandra Balmazovic, Valter Dragan, Jernej Kuntner, Igor Zupe, Uroš Potočnik, Jure Ivanušič, Milan Tocinovski, Maja Martina Meljak, Erna Rudnički, Lana Vatsel, Manuela Svorcan, Petar Strugar, Rok Vihar, Nešo Tokalić ▶ **producer** Zoran Dževerdanović **production** Blade Production **co-producers** Ilija Ciriviri, Dejan Ilijev, Aleksandra Balmazović, Barbara Vekarić **co-production** RTV Slovenija, Mind Productions, Daiga, Motion **co-funding** Slovenian Film Centre, FS Viba film

Blade Production ▶ Zoran Dževerdanović
info@bladeproduction.com
www.bladeproduction.com

“The film focuses on corruption at all levels of the society. Naturally, it does not offer any answers. Instead, it makes us face the question of our ethics on the one hand and our own self-interest on the other.”



Let Him Be a Basketball Player 2

► BY BORIS BEZIĆ

“We wanted to show that once we reach the top, it is entirely possible to fall again. But it does not matter: the important thing is to know how to rise again. Many unexpected things can happen while growing up, as is the case with our protagonist. We have invested a lot of efforts in finding ways to approach children and present the story to them in a way that will highlight the message about the will to live.”

directed by Boris Bezić **written by** Primož Suhodolčan **dop** Dušan Joksimović, Miloš Srdić **editor** Jan Lovše **composers** Nino De Gleria, Blaž Celarec **sound designer** Borut Berden **production designer** Janez Prohinar **costume designer** Tina Bonča **make-up** Talija Ivančič **production managers** Petra Vidmar, Zoran Leskovšek
 ► **cast** Klemen Kostrevc, Matija Brodnik, Gaja Filač, Domen Novak; Lado Bizovičar, Marko Miladinović, Gojmir Lešnjak, Ana Maria Mitič, Matjaž Javšnik, Mojca Funkl, Primož Pirnat ► **producer** Frenk Celarc **production** Gustav film **co-production** RTV Slovenija, MB Grip, Studio Ritem, Pecl, Unicasting **co-funding** Slovenian Film Centre

Gustav film ► Frenk Celarc
 info@gustavfilm.si

Košarkar naj bo 2, 2019, fiction, DCP, c, 80 min

The sequel of the blockbuster *Let Him Be a Basketball Player* continues to follow the witty story of a delightfully special boy Ranta and his amazing friends. The second film takes place in a pre-holiday atmosphere, interrupted by unexpected school obligations, basketball team snags, and life-altering love problems. Counting down their last days of primary school, the pupils are reminded of the forthcoming (and dreaded) final exam, Ranta's love relationship is at stake, while he and his teammates are simultaneously preparing for the biggest basketball game of their life.

This is a film full of youthful joyousness and relaxed humour, with new challenges and new characters trying to derail the perfect finale. It is a journey of teenage vivaciousness depicted with wit, affection, and understanding of all the difficulties and flaws that teens normally experience while growing up.

In 2019, the film *Let Him Be a Basketball Player 2* was the most watched Slovenian feature in the national theatrical distribution.



Boris Bezić (1986), director, writer, cameraman. He has received the Kodak Award for Best Student Film at the FSF and the students' Prešeren Award for his fiction short *The Wind Inside Me* (2011). *Let Him Be a Basketball Player 2* is his first fiction feature.

No Man Is an Island



► BY IGOR ŠTERK

Septemrska klasa, 2020, documentary, DCP, 16 : 9, c, 5.1, 78 min

A documentary portrait of a group of people who had served in the Yugoslav National Army just a few years before the war in the ex-Yugoslavia started. They served a year on the island of Vis, at the time called "The Fortress of Adriatic" because of its strategic position and numerous military installations all over the island. Vis was one of the two Yugoslav islands that foreigners were forbidden to visit. In a very small military barracks on the edge of the island, far away from any civilization, bizarre things started to happen.

Thirty years later, ten former soldiers from the same military barracks remember the events. They are of different nationalities – from Croatia, Serbia, Slovenia, to Montenegro – which will be at war with each other just a few years later. Their stories subtly reveal why it is no wonder that Yugoslavia as a country fell apart.



The filmmaker and producer **Igor Šterk** (1968) is known to the international film audiences for his well-received and award-winning features, including his debut *Express, Express* (1997), *Ljubljana* (2002), *Fine Tuning* (2005), *9:06* (2009), and the youth film *Come Along* (2016). See also p. 24.



"The Yugoslav National Army was at the heart of the problems when the war in Yugoslavia started in 1991. Two hundred thousand people died, millions were displaced as refugees, and an unimaginable tragedy unfolded. Just a few years earlier, absolutely no one had been able to foresee that Yugoslavia as a country could collapse in such a tragic and cruel way. But as this film subtly shows, it had all been there already: on a smaller scale inside the Army during the military service in 1987, four years before the war started. Madness, chaos, anarchy, hatred, nationalism – yes, all of it had already existed. A *Rashomon*-like story where people remember the same events very differently after thirty years."

written & directed by Igor Šterk **cameramen** Marko Brdar, zfs, Joško Morović **editor** Petar Marković **sound designer** Julij Zornik ► **producer** Petra Vidmar **production** A. A. C. Productions **co-producers** Zdenka Gold, Dragoljub Prvanović & Biljana Prvanović **co-production** RTV Slovenija, Gustav film, Art Rebel 9, Studio 100, Spiritus Movens, Gabisof **co-funding** Slovenian Film Centre, Croatian Audiovisual Centre, Film Center Srbija

A. A. C. Production ► Petra Vidmar
petra@gustavfilm.si



Antigone – How Dare We!

► BY JANI SEVER

directed by Jani Sever **written by** Jani Sever, Stojan Pelko, Miloš Kalusek **dop** Mitja Ličen **editor** Miloš Kalusek **sound designer** Julij Zornik **production designers** Lara Štefančič, Tina Kolenik **costume designer** Tina Kolenik **make-up** Lija Ivančič ► **cast** Anja Novak, Primož Bežjak, Žan Perko, Jure Henigman, Doroteja Nadrah, Matej Zemljič, Matija Vastl, Gregor Prah ► **producers** Nina Jeglič, Jani Sever **production** Sever & Sever **co-production** RTV Slovenija **co-funding** Slovenian Film Centre

Sever & Sever ► Nina Jeglič
nina.jeglic@gmail.com, www.seversever.com

“What is happening in the world today is chaos, and we are all trying to make sense of it. The film does that by putting politicians, decision-makers, influencers, and ordinary people in the roles of Slavoj Žižek’s version of the ancient Greek drama and telling the story of the world in which we live.”

Antigona – kako si upamo!, 2020, documentary, DCP,
1 : 1.85, c, 85 min

In the film, we see one planet, one human race, many countries, many politicians, and many ominous events – from Brexit, the refugee crises, the yellow vests revolt, Catalanian independence, the deconstruction of Europe, threats of global warming, and the World Economic Forum’s recipes for a better life. The world’s stage is a drama featuring Trump, Le Pen, Putin, Farrage, Greta, Macron, Salvini, Xi Jinping, Orban, and Merkel. They are all actors in the play. But what are their roles? Does the Antigone of today represent populists, anti-migrants, and fundamentalists, or those who would oppose them? A story of clashes in global politics unfolds as we search for answers and in the end try to answer what is perhaps the most important question: what should be the role of the chorus – namely us, the people. In other words: can we learn from history and change our position?

Based on the motifs from *The Triple Life of Antigone* by Slavoj Žižek.



Jani Sever (1963), a former journalist and editor-in-chief (1996-2006) of the leading Slovenian political weekly *Mladina*, works as a producer, director, and screenwriter. He has produced more than ten documentaries and fiction features, five shorts, a TV and a web series, as well as directed *Status Zero* (2016), a documentary about unemployed youth; and *Pero Lovšin – You Can* (2018), a documentary about the first East European punk star.



The Business of Revenge

► BY MARIJA ZIDAR

Krvno maščevanje, expected delivery: autumn 2020, documentary, DCP 2K, 1 : 1.85 / 16 : 9, c

The killing of a young woman, Gjyste, becomes the setting for a Balkan drama revolving around pride, power, and family secrets. Gjyste's killer is convicted and imprisoned, yet the victim's father is bound to the remnants of an ancient Albanian tradition – blood feud. He must either forgive his daughter's death – or slay a member of the killer's family.

A group of local men mediate, led by a former secret service agent from the capital. Under the guise of a ritual, they pressure the father to forgive in order to prevent a catastrophe. The mediators, however, may also benefit from the tragedy.



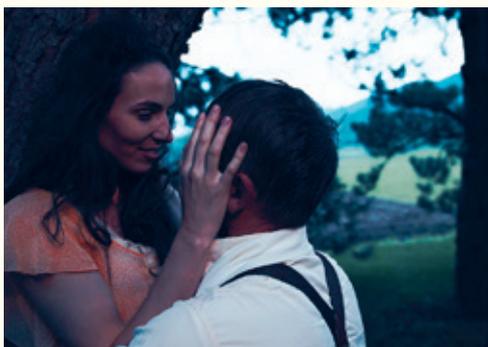
Marija Zidar (1976), a former journalist of the main Slovenian daily *Delo*, has previously written four medium-length documentaries for TV Slovenia, as well as directed one: *Identity Con-tribandits* (2015).

“The story of *The Business of Revenge* is a psychological drama, set in Albanian Highlands, shot in the Observational Cinema style, over the course of the past several years.”

written & directed by Marija Zidar **dop** Latif Hasolli **editors** Mariana Kozakova, Jurij Moškon **sound** Julij Zornik, Ognjen Popić ► **producer** Danijel Hočevar **production** Vertigo **co-producers** Latif Hasolli, Jelena Mitrović, Drita Lolla **co-production** RTV Slovenija, Dera Film, Film House Baš Čelik, Seagull Entertainment **in collaboration with** FS Viba film **co-funding** Slovenian Film Centre, Eurimages, Kosovo Cinematography Centre, Film Center Serbia, Film Centre Montenegro, Creative Europe – MEDIA

Vertigo ► Danijel Hočevar
info@vertigo.si, www.vertigo.si

Through My Eyes



► BY IGOR VRTAČNIK

“Pilon’s ‘subjective view’ through his camera’s viewfinder chases and captures the stages of his life directly, ‘without interpretation’: as Pilon himself has seen and experienced them. The beauty and simplicity of this film result precisely from this clarity and simplicity of Pilon’s view, which shapes the film’s form in a completely natural way. Hence also the title: *Through My Eyes*.”

written & directed by Igor Vrtačnik **dop** Lea Aymard, Uroš Skorić **sound designer** Simon Ržen **production designer** Urška Dolinar **costume designer** Mateja Lupše **make-up** Polonca Slabe **production manager** Robert Končar ► **cast** Robert Prebil, Gaj Črnič, Barbara Žefran, Vesna Kuzmić, Stanislav Glažar, Ivan Peternelj, Alenka Babič, Peter Mikša, Ana Lasič, Nives Osvald ► **producer** Igor Vrtačnik **production** Film Horizont **co-production** RTV Slovenija **co-funding** Slovenian Film Centre

Film Horizont ▶ Igor Vrtačnik
fhorizont@gmail.com

Skozi moje oči, expected delivery: autumn 2020, documentary, DCP 2K, 16 : 9, c

The film follows the turbulent life of Veno Pilon, one of the most internationally renowned Slovenian visual artists, born in Ajdovščina. In 1917, as a prisoner of war in Lipetsk, Pilon witnessed the dissolution of Tsarist Russia and the Bolshevik Revolution. On his return from Russia after WW I, he held his first exhibition at the peace conference in Palais des Beaux-Arts, which was also the first international presentation of his works. He returned to Ljubljana, where Jakopič’s circle crowned him as the new “golden boy” of painting. A bright future as a painter awaited him at home. Even so, he decided to turn his back on it and move to Paris – the epicentre of modern art, where an explosion of new artistic practices, vanguards, and photography took place during the 1920s and 1930s.

There, he encountered “the crème of Montparnasse” – from Henry Miller, Max Ernst, Ossip Zadkine, Giorgio De Chirico, and the like, to Sartre and his existentialists. At first, Pilon recorded the pulse and life of Montparnasse and was one of the pioneers of reportage photography, along with André Kertész, Henri Cartier-Bresson, and Brassai. Later, he searched for his own experimental expression, side by side with Man Ray, Christian Schad, and László Moholy-Nagy.

The passion for photography accompanied Pilon throughout his life, so much so that he “unknowingly” documented it – from his childhood in Ajdovščina, student years in Prague and Florence, through Paris, and until the very last day before his death when the local children brought him a bunch of carnations for his 74th birthday, and he photographed them!



Since he graduated from the AGRFT in Ljubljana, **Igor Vrtačnik** (1967), a passionate sailor and climber, has worked as an independent producer and director of documentaries, which have also been well received at international festivals. Filmography (documentary from 2010): *Through My Eyes* (2020), *Symphony of the Underworld* (2018), *Ama Dablam*, *Dreams Unfolded* (2016).

Sparks in Time – Worldwide Computer Adventure



Iskre v času – Svetovni računalniški podvig, expected delivery: spring 2020, documentary, DCP, b & w, c

Janez Škrubej is convinced that the last battle for information technology during the Cold War was fought in Slovenia, in the former Yugoslavia. The documentary reveals the background of this battle.

In 1978, a group of electrical engineering classmates established an IT company “Iskra Delta Computers” in Ljubljana, Slovenia. Janez Škrubej was the only managing director of Iskra Delta Computers in its history. In the USA, this was the time of Bill Gates, Gary Kildall, Steve Jobs, and Steve Wozniak.

The company saw a meteoric rise, particularly on the Eastern markets. Delta rapidly became self-sufficient, manufacturing and upgrading its own computers. In 1985, the company constructed the first and world’s largest computer network in China.

When the company’s technology became too powerful and too big, it attracted the attention of the CIA, which wanted to prevent the enemy from accessing it. On the other side of the front, the KGB saw Iskra Delta Computers as a final opportunity to make up for the Soviet IT shortcomings. The company was also in trouble with the Yugoslav secret police UDBA and the local authorities due to their shortsightedness, corruption, and proverbial Slovenian jealousy. On top of it all, Yugoslavija was facing a bloody breakup.



Jurij Gruden (1975, it) graduated in film and television direction from the AGRFT. He is currently working on a documentary project *From Sevnica to the White House* (in production) and *Digital Zombies* (in development) as well as developing his first fiction feature *Down the Highway*. Filmography (documentary from 2010): *Coffee Time* (2016), *Living Stone* (2014), *Music from Trieste to Tarvisio* (2010).

BY JURIJ GRUDEN

written and directed by Jurij Gruden **dop** Radovan Čok **editor** Miloš Kalusek **sound designer** Julij Zornik
▶ **producer** Ida Weiss **production** Senca Studio **co-production** RTV Slovenija **co-funding** Slovenian Film Centre

Senca Studio ▶ Ida Weiss
info@senca-studio.si, www.senca-studio.si

“The 1980s – which, in Yugoslavia, started with the death of Josip Broz Tito and ended with the country’s dissolution, while Europe saw the end of bipolarity, demise of socialism, and the beginning of European integration – represent one of the most exciting periods in contemporary European history. They were a period when the old had not yet withered away, while the new had not yet formed. At this time, one of the most successful economic endeavours took place. The enthusiasm behind the contemporaneous post hippy gigs inspired me during the creation of this incredible story.”



The Body

► BY PETRA SELIŠKAR



“With this film I wish to inspire the need for an internal dialogue with oneself, which is difficult to harness in the contemporary materialistic society with its lack of peacefulness, harmony, and connection with the nature’s pace of seasons and rhythm. Despite all the critical moments, the film exudes and radiates life.”

written & directed by Petra Seliškar **dop** Brand Ferro **editor** Nataša Damjanović **composer** Willard Grant Conspiracy (Robert Neil Fisher) **sound designers** Vladimir Rakić, Vera Galešev ► **featuring** Urška, Zoja, Mitko Filev, dr. Alojz Ihan ► **producers** Nika Gričar, Brand Ferro **production** Petra Pan Film **co-produces** Sara Ferro, Biljana Tutorov **co-production** Wake Up Films, PFPF **co-funding** Slovenian Film Centre, North Macedonia Film Agency, IDA

Petra Pan Film ► Petra Seliškar
petra@petrapan.com, www.petrapan.com

Telo, expected delivery: end of 2020, documentary, HD, c, 80 min

In this story of denial and acceptance, a poetic and intimate journey of one woman’s endeavour to understand her body’s needs is portrayed. She – a piano student with a career of a fashion model – gives birth to a daughter. In the summer of 2004, they visit her friends in Macedonia during a month-long trip through the remote parts of Macedonian nature. After the trip, her immune system collapses for the first time. If she wants to help her body survive, she needs to understand her emotions. We witness a woman excavating the interior world of her body and feelings, universal to all of us.

During her unique fifteen-year journey of loss, survival, rebirth, and renewal from her mid-twenties to her forties, she becomes a survivor, a beautiful woman, and a person who acknowledges life’s challenges. Her honest and witty approach encourages us to rethink our dialogue with ourselves.

The Body inspires us to reflect on what is happening within our own bodies: while we might be in perfect control of our minds, our bodies might take surprising turns towards the unknown.



Director, writer, and producer **Petra Seliškar** (1978) founded her own production house in 2003, focusing on documentaries. With her rich experience and talent, she has flourished as a filmmaker with a profound insight, sensibility, strong narrative force, and innovative approach.

Filmography (documentary from 2010): *The Body* (2020), *My World Is Upside Down* (2015), *Mother Europe* (2013), *This Is Where I Live* (2011).

Skiing in Scarves

Afganistanke na smučeh, expected delivery: begining of 2021, documentary

In the mountains of Central Afghanistan, a group of Afghani teenage girls is challenging cultural stereotypes – by learning to ski and developing this sport to a professional level through extensive training in Europe. Their journey to Europe represents the central part of the film, as the girls are confronted with the harsh reality and tough competition of the Western professional world of sports. The film will explore the girls’ emotional and cultural world during their encounter with the European culture and people. This will result in a new perspective and understanding of the Afghani people, including the ones already living in Europe.

The freelance film director **Haidy Kancler** (aka Maja Senekovič, 1982) graduated from the University of Media and Communication Arts in Maribor. After her first documentary *High on life!* (2009), she has



predominantly worked in the documentary genre, embarking on a most eclectic journey through different countries, cultures, languages and professions, combining fiction, music videos, sports... Filmography (documentary from 2015): *Cheese With 7 Rinds* (2017, short), *The Deepest Man in a Swimsuit* (2016), *Rudolf the 4th of Habsburg – Short Tale* (2015, short), *Tidldibab* (2015, short), *Silent Victory* (2015).

BY HAIDY KANCLER

directed by Haidy Kancler ▶ producer Boštjan Virc
production Studio Virc co-production Flair Film, Kinocompany co-funding Creative Europe – MEDIA, Slovenian Film Centre, RTV Slovenija, Austrian Film Institute, FISA Austria, Cine Tirol Film Commission, Finnish Film Foundation, YLE Finland

Studio Virc ▶ Boštjan Virc
bostjan@studio-virc.si, www.studio-virc.com

“The girls’ journey to Europe is the central part of the film, in which they will be confronted with the harsh reality and tough competition of the Western professional world of sports. Their dreams are universal and easy to identify with, while their culture is much more complex and sometimes hard to understand from the European perspective.”



Hidden People

(aka Slovenian Huldufólk)

DIRECTED BY MIHA HOČEVAR

production Vertigo **co-production** RTV Slovenija, Backroom Productions (sr) **co-funding** Slovenian Film Centre, Film Center Serbia, RE-ACT, Creative Europe – MEDIA

Skriti ljudje, expected delivery: spring 2021, fiction

Guti (35, Slovenian) and Sig (50, Icelandic) wake up naked and handcuffed together on a river bank near Ljubljana. Sig is suffering from memory loss, while Guti remembers he tried to help the drunken Sig in a fight with skinheads. Sig has no passport or any clue about his identity – the skinheads have taken everything. Guti (whose “house has been taken by the bank while his life has been taken by his ex-wife”) is trying to build a new home on a river raft. He introduces Sig to his friends – suburban misfits who remind Sig of the “hidden people” legend. The film is a sort of a fairytale dramedy about new beginnings in life. It is also a self-ironic story about small countries and nations (Slovenia and Iceland) in the “big” Europe; about the unexpected connections that can help us find our place under the sun and go on with our lives. Finally, it is also about a vast number of invisible people who feel like “internal refugees” in the European societies in which they are living.

Miha Hočevar (1963) has created and directed hundreds of commercials – including some of the TV commercials that have been extremely successful and popular. He also writes scripts. So far, he has directed five features and several shorts. Three of his features – the youth comedies *Going Our Way 2* (2013), *Going Our Way* (2010), and *Screw It!* (2000) – were major box-office successes in Slovenia (two of these are the

second and sixth biggest Slovenian box-office hits of all time).

Vertigo, an independent production company based in Ljubljana, was established in 1994 by the film producer Danijel Hočevar and film directors Damjan Kozole and Metod Pevec. It has produced or co-produced more than forty features, including the following: *I Am Frank* (p. 10), *The Business of Revenge* (p. 16), *My Last Year as a Loser* by Urša Menart (2018), *An Episode in a Life of an Iron Picker* by Danis Tanović (2013, the Berlin IFF – Jury Grand Prix and the Silver Bear for Best Actor, shortlisted for the 2013 Foreign Language Academy Award), *The World is Big and Salvation Lurks around the Corner* by Stephan Komandarev (2008, the Moscow IFF Gala, shortlisted for the 2009 Foreign Language Academy Award, more than 30 international awards, sold to more than 40 territories), and *Bread and Milk* by Jan Cvitković (2001, the Venice FF – the Lion of the Future Award).

Vertigo  **Danijel Hočevar**
info@vertigo.si, www.vertigo.si

Grandpa Goes South

WRITTEN AND DIRECTED BY VINCI VOGUE ANŽLOVAR

production A Atalanta **co-production** Sektor Film (mk) **co-funding** Slovenian Film Centre, North Macedonia Film Agency

Dedek gre na jug, expected delivery: August 2021, fiction

Two elderly musicians on the search for a sweetheart from the past cross paths with a rising young singer, which takes them on an adventure of a lifetime.

Vinci Vogue Anžlovar (1963) is a multifaceted creative artist who writes music and scripts as well as directs films

and TV series. His first artistic endeavours consisted of putting together several bands. He studied film direction at the AGRFT. One of his screenplays won the international competition of the company Lakuna from Japan while he was still a student. He used the award money to shoot one of the most successful Slovenian films of all times: *Grandma Goes South* (1991). Filmography (feature from 2010): *Selfie Without a Retouch* (2016), documentary, *Vampire from Gorjanci* (2011).

A Atalanta is an independent film and television production company established in 1992 and based in Ljubljana, Slovenia. The company is active in the production, co-production, services, and distribution of film, video, and commercials, as well as renting of equipment.

In last 20 years, A Atalanta has produced and co-produced more than 20 national and international co-productions. Its holder Branislav Srdić has more than 45 years of experience in the industry, and he worked on international successes such as: *King Peter the First* (2018), *Distant Trumpet* (2005), *Falling to Paradise* (2004), *Dust* (2000), *Welcome to Sarajevo* (1996), *Around the World in 80 Days* (1988), *I Promessi Sposi* (The Betrothed, 1988), *Mama Lucia* (Fortune of Pilgrim, 1987), *Cross of Iron* (1977).

A Atalanta  **Branislav Srdić**
info@aatalanta.si

Wake Me

DIRECTED BY MARKO ŠANTIĆ

production Vertigo **co-production** Jaka produkcija (hr) **co-funding** Slovenian Film Centre, Croatian Audiovisual Centre

Zbudi me, expected delivery: autumn 2021, fiction

Due to memory loss, Rok does not remember his troubled past and is forced to face his

old self again upon his return to his hometown of Jesenice. His former friends are fueling the xenophobia against the Muslim minority with a wealth of false information and manipulation. When Rok becomes aware of the situation, it is already too late for him.

The film focuses on the increased Islamophobia and the fear that has sneaked into our everyday lives. Rok's amnesia symbolically refers to all Europeans that are so quick to forget the destruction that happened when their grandparents accepted the intolerance towards others and the myth of the importance of one's own race. That said, the present microenvironment can be similar to the grim past.

Marko Šantić (1983, hr) studied film directing at the AGRFT. His short films *Good Luck Nedim* (2006) and *The Hole* (2006) have won many festival awards: *Good Luck Nedim* received the EFA's Nomination for Best Short Film, the Student Visionary Award at the Tribeca FF, and the Heart of Sarajevo for Best Short Film at the Sarajevo FF, while *The Hole* received a Special Mention at the Sarajevo FF. His debut fiction feature *Seduce Me* (2013) premiered at the Warsaw FF in the 1-2 Competition and received a Special Mention. It also received the Vesna Award for Best Director at the FSF and the Grand Prix for the Best Feature Film at the SEE FF Los Angeles. It was also the Slovenian submission for the 87th Academy Award for Best Foreign Language Film. Šantić co-directed the fiction feature *Lada Kamenski* (2018, with Sara Hribar), which had its international premiere at the Montreal World FF and received ten international awards.

Vertigo see *Hidden People*

Vertigo  **Danijel Hočevar**
info@vertigo.si, www.vertigo.si

Sanremo

DIRECTED BY
MIROSLAV MANDIĆ

production Filmmostovje
co-production RTV Slovenija,
Quasarmultimedia (it) **co-funding**
Slovenian Film Centre, FS Viba film

Sanremo, released: 2021,
fiction

Bruno (75) wanders through a village in search of his home, when suddenly an ambulance arrives to get him. This is one of his many escapes from a nursing home. Both he and the home resident Duša (65) suffer from dementia. One morning, Bruno joins Duša at breakfast, and a mutual affection is obvious. However, when Duša sings at a nursing home event, Bruno wonders who the lady with the nice voice is. They meet at group therapy and flirt again. She is making a collage using photos of waterfalls. He craves to visit his wife and dog, but during his daughter's visit, we learn that they are both dead. When the elderly visit a vineyard, Bruno and Duša meet again and have a quarrel during the harvest. Upon returning to the home, Bruno cannot find his room. He opens Duša's door and lies down next to her. They wake up and argue, each sure that the other one is in the wrong bed. Yet again, they like each other and agree to meet for breakfast. Dressed up, Duša waits for Bruno in vain. Bruno attends group activities, but Duša is not there. He wanders aimlessly, and suddenly gets invited to Duša's funeral. He declines, claiming he doesn't know who that woman was. Feeling inexplicable sadness, Bruno escapes once again. After a long walk through a forest, he comes across a waterfall and stares at it.

Miroslav Mandić was born in Sarajevo, where he studied comparative literature, and then received a MFA in screen writing and directing

at the Columbia University, New York. Following a brief film career in his native Bosnia and Herzegovina, he emigrated to the Czech Republic during the 1990s war, where he directed numerous documentaries. He currently lives and works in Slovenia. His films have been screened at various IFFs: Locarno, Karlovy Vary, Berlin, Krakow, Chicago, Santa Barbara, Munich, Sarajevo, Melbourne, Egypt, etc.

Filmography (from 2010): *I Act, I Am* (2018), *Adria Blues* (2013).

Founded in 2005, **Filmmostovje** is devoted to conceiving, producing, and promoting documentary and low budget fiction films. The subjects range from human rights and environmental concern to drama and comedy. Other activities include script doctoring, rewrites, and dramaturgy for feature films, with a variety of clients in Slovenia, Bosnia and Herzegovina, Germany, Greece, and the USA.

Filmmostovje  **Nina Robnik**
info@filmmostovje.com
www.filmmostovje.com

Cent'anni

DIRECTED BY MAJA PRELOG

producer Rok Biček **production**
Cvinger Film **co-production**
Agresywna Banda (pl), Zena film (it)
co-funding Slovenian Film Centre,
Polish Film Institute

Cent'anni, principal
photography: December
2020, documentary

"All my life I had been convinced that nothing extraordinary could happen to me, but when my partner nearly passed away of cancer, I realised that life itself was an extraordinary experience. After going through a bone marrow transplant and therefore surviving leukaemia, Blaž heads for a road bike trip over the famous Giro d'Italia's climbs to return

to the place where it all started. I join him with my camera to convey our experience through the art of filmmaking. On our journey, however, what we have imagined as a fairy tale hits us as raw reality. We find ourselves in the aftermath of the disease whilst travelling through one of the most beautiful sceneries in the world.

Can we recover from the traumatic experience and thrive under the extreme pressure without acting destructively? This journey is thus a trial of our resilience. It is a brutally honest transformation of a personal experience into the art of film."

Maja Prelog (1988) is a film directress, based in Ljubljana. Her student short film *Wild East* (2012) received the Vesna Award at the 16th FSF. Since 2012, she has been a member of the RÁ. art group, finding her means of expression in cinema and other forms of artistic practices. She is a co-author of music videos for the world-renowned art music group Laibach. She wrote, directed, and produced her short experimental film *2045* (2016), which received the Best of FeKK SLO Award at the Ljubljana short FF FeKK 2016. *Cent'anni* is her debut feature.

Characterised by a truly independent spirit and individual approach, **Cvinger film** aims to produce author-driven films and documentaries that are story-led, boldly told, globally relevant, and which possess a significant potential for critical and international audience success.

Rok Biček is the head of the Ljubljana-based production company Cvinger film with a branch office in Vienna. His directorial feature debut *Class Enemy* won the Fedeora Award at the Venice Critics' Week in 2013, while his 2017 documentary *The Family* won the Grand Prix at the Locarno Critics' Week. He co-produced Olmo Omerzu's *Winter Flies*, which won the Best Director Award at the Karlovy Vary IFF in 2018, and Darko Stante's *Con-*

sequences, which premiered at the Toronto IFF in 2018.

Cvinger film  **Rok Biček**
info@cvinger-film.si
www.cvinger-film.si

Ganja Will Set You Free

WRITTEN & DIRECTED
BY MIHA ČELAR

production Astral film
co-production Quasar Multimedia
(it), Wolfgang & Dolly (hr), Wake Up
Films (rs), Langbein & Partner (au)
co-funding Slovenian Film Centre

Konoplja osvobaja,
released: 2022,
documentary

A creative documentary essay about the protagonist Janko Pirc and his struggle for the right to grow and use cannabis. Janko's second child has diabetes, while his wife has multiple sclerosis. He started an illegal treatment programme using THC and CBD, components of cannabis, and has been caught and arrested for the possession of eight cannabis plants. He was tried at a district court and faced ten years in prison. After he had also been convicted at the regional court, he appealed to the Supreme Court and won his legal battle. In 2017, Janko opened the first European shop with cannabis products containing the full quantity of THC in Slovenia. After his cathartic experience, he named his shop GANJA WILL SET YOU FREE. While following the main character, the story will also reveal the contradictory and controversial legal and social situation regarding cannabis in the region.

The director, writer and producer **Miha Čelar** (1970) focuses on creative, cross-media documentary films with social topics. He is the founder of **Astral film**, a small Slovenian production house,

working on the development, (co-)production and distribution of cinematographic and television projects.

Filmography (documentary from 2010): *Island* (2018), *Codelli* (2017), *Irene, Good-night* (2017), *Tatjana in Motherland* (2015), *Re-Inventing the Wheel* (2015), *A Beautiful Mind* (2014).

Astral film ● Miha Čelar
miha.celar@gmail.com

The Space Within Us

DIRECTED BY
RAHELA JAGRIČ PIRC

producer Boštjan Iškovic production
Arsmedia co-production MB Grip,
Zvokarna, NuFrame co-funding
Slovenian Film Centre

Vesolje med nami,
principal photography:
June, July 2020, fiction

The Space Within Us is a youth coming-of-age drama about a dark-skinned teenager Tobi, who has to accompany his mother for a vacation in her home village in Slovenia. Tobi is not too keen on the idea, and he gets even more frustrated as he faces the local children's racial prejudices for the first time. Tjaša, a tomboy who introduces Tobi to a blind old astronomer Herman, seems to be the only bright light. Herman invites the boy to a forgotten observatory, where he shares his extensive knowledge of astronomy and teaches him about the truths of life that originate in space and affect life on Earth. The astronomical observatory also represents a shelter where Tobi can hide when he finds out that his parents are experiencing serious marriage problems.

Rahela Jagrič Pirc graduated in film and video production in 2008 (Wolverhampton, UK). She attended the Berlinale Talent Campus 2010, was selected for the Kyoto

Filmmakers Lab 2011, received a fellowship from the reputable German Filmmaking programme Nipkow 2011, attended the IUGTE filmmakers lab in the Russian Theatre in Lithuania 2013, was invited by the European Film Academy to attend the filmmakers' programme Sunday in a Country in Luxembourg 2014, etc. In 2019, the Slovenian Film Centre approved the funding for Rahela's debut feature *The Space Within Us*. Filmography (from 2010): *Intertwining Threads of Modern Artists* (2018), medium-length documentary, *Demetrius and Marina* (2015), short stop motion, *Sweet Heart Eater* (2013), short.

The **Arsmedia** production house is one of the first independent production companies in Slovenia. With extensive experience and excellent reputation, it is an active partner of the international filmmaking network. More info on the company website.

Arsmedia ● Boštjan Iškovic
info@arsmedia.si
www.arsmedia.si

Beanie

DIRECTED BY
SLOBODAN MAKSIMOVIČ

production Senca Studio
co-production The Way Creative
Films (se), Bind (nl), Studio Dim (hr),
This And That Productions (rs)
co-funding Slovenian Film Centre,
RE-ACT, Creative Europe – MEDIA

Kapa, principal
photography: December
2020

Erik is an eight-year-old boy, living in a youth home because of his problematic parents. Beanie is his nickname. His only wish is to go home for Christmas. Instead, he gets to spend the holiday with a wealthy family and their six-year-old daughter Mina, who wishes for a puppy and a sister. In the middle of the night, Erik and Mina encoun-

ter Santa in the family's living room, but he is in fact a thief in disguise. Full of hopes, they hide in his car, but the fake Santa gets rid of them in the middle of the city. They embark on an extraordinary adventure and gradually become friends. Eventually, they both get what they have wished for, just not in the way they expect it.

The project was developed at the Cinekid Script Lab and Scenarnica.

Director **Slobodan Maksimovič** (1975) was born in Sarajevo, Bosnia-Herzegovina. He graduated in film directing from the AGRFT. His short films have won over 30 international awards. His debut feature *Thanks for Sunderland* (2012) received the Best Slovenian Film Award. His second feature *Nika* (2016), screened worldwide, was the best youth film at the Motovun FF. His latest short film *The Invisible Hand of Adam Smith* (2018) has won over 15 international awards.

Senca Studio is predominantly the home of arthouse feature films, creative documentaries, and artistic shorts. For the past few years, the company has shifted its main objective towards the production of audiovisual content for children and educational activities. It seeks to collaborate with authors who share the same interests in developing quality content for children and understand its importance for the today's young generation. Senca Studio believes in creative and engaging production from the initial idea to the release.

The company's managing director and producer is Ida Weiss (1974). For more than 20 years, she has run the Bela Film (Ltd) production company and the Senca Studio cultural entity. Her production credits include more than 35 titles presented worldwide. She is a member of the EFA and EAVE, ACE, and EAW network.

Senca Studio ● Ida Weiss
info@senca-studio.si
www.senca-studio.si

The Man Without Guilt

DIRECTED BY IVAN GERGOLET

producer Miha Černec production
Staragara co-production
Transmedia (it) co-funding Slovenian
Film Centre

Mož brez krivde,
principal photography:
December 2020,
fiction

Trieste, a town on the Adriatic coast, at the border between Italy and Slovenia.

Angela is a fifty-year-old widow. Her husband died of lung cancer caused by the asbestos dust he had inhaled as a worker. Angela works as a cleaner in the hospital. She finds out that Francesco, the former employer of her husband, has been hospitalised due to brain stroke. There she meets Francesco's son, who is impressed by Angela's pleasant manners and, unaware of the connection between the two, offers her work as his father's caregiver once he gets discharged.

As Francesco has avoided a conviction, Angela accepts the offer to punish him, but she soon realises that she is unable to hurt him. Consumed by anger, she decides to separate the father and son to condemn Francesco to loneliness, putting at risk everything she has left: the relationship with her daughter and her best friend as well as her integrity as a woman.

All her actions turn against her like a boomerang, but when everything seems lost, Angela discovers that the deep darkness that she has succumbed to contains an unexpected truth. When the executioner becomes her own victim, revenge can transform into forgiveness and a new beginning is possible.

Ivan Gergolet (1977, it), a member of the EFA, graduated in cinema from the University of Bologna. He was one of the media activists

that created OrfeoTV, the first street television in Italy, in 2002.

Gergolet started working professionally in 2006, also as a runner, assistant director, and unit manager on several productions. Since 2008, he has taught filmmaking in high schools and the Trieste jail, developing and shooting short films, documentaries, as well as music and social videos to promote filmmaking as a social awareness and a tool for personal growth.

His documentary debut *Dancing with Maria* (2014) was the first documentary ever selected for the International Film Critics Week programme of the 2014 Venice IFF, where it received the Civitas Vitae Price. Later, this film was nominated for the Best European Documentary at the 2015 European Film Awards and distributed theatrically in Italy, Argentina, Slovenia, Croatia, Serbia, Mexico, Russia, Poland, and many other countries. It has been screened at more than 50 international festivals and won many international awards.

Staragara, established in 2003, is dedicated to working with acclaimed film directors as well as carefully selected new film talents in Slovenia and beyond. It develops stories with strong artistic and personal notes, using the presence of the universal film language as the form. The company has produced five feature films and taken part in numerous international co-productions, very successful at international festivals and distributed in different territories. It focuses on both fiction films and creative documentaries with considerable international appeal.

Staragara mainly co-produces in the region of the former Yugoslavia, and it has established a superb artistic and scouting collaboration with Italy and certain other countries, for example Czechia, Hungary, and the Netherlands. One of its principles is to produce regional artistic stories with an impact and visibility on the global film

markets. The Staragara production company has also become active in the field of service productions, cooperating on international projects.

Staragara ▶ **Miha Černek**
miha@staragara.com
www.staragara.com

Lunatic

[working title]

DIRECTED BY IGOR ŠTERK

production A. A. C. Production
co-production Gustav film, Mogador
film, Kinorama, Delirium
co-funding Slovenian Film Centre

Šterkijada, principal
photography: 2021,
fiction

A surprising and intimate portrait of the family of Jure Šterk, the first Slovenian who single-handedly circumnavigated the world.

A humorous, sometimes crazy, and uncompromising family drama with three protagonists – father, mother and son – who represent three forces within their household while a sailing boat represents the fourth.

As the head of the family, the father is omnipresent at home, even when he is away. As he is repeatedly absent and risking his own life, he leaves a permanent and indelible mark on the household. He is like a constant burden hovering over the other two household members. Even in his absence, he still defines the family dynamics.

Nevertheless, all of this is just the backdrop for a heart-breaking family drama, playing out in the shadow of Jure's sailing achievements. There is a woman behind every successful man. Does anyone ever ask her about the price she has to pay for that success? Is the fulfilment of a man's dreams more important than the fulfilment of those of a woman? Meanwhile, the son has to deal with loss each time the father heads out on the wide oceans,

but nothing can prepare him for the final tragedy.

Filmmaker **Igor Šterk** (1968) see *No Man Is an Island*, p. 14.

A. A. C. production was established in 1994 and has, to date, produced feature, documentary and short films that have toured festivals and been shown in cinemas and as television broadcasts all over the world. The company's main focus is to produce author-driven feature films with plenty of time in the development stage to also ensure international support prior to production. Lunatic is being produced by Petra Vidmar, who is an MBS and EAVE graduate and brings a vast network and experience in co-productions from her previous films, as she has worked as a line and executive producer for the past 20 years.

A. A. C. Production
▶ **Petra Vidmar**
petra@gustavfilm.si



Father

DIRECTED BY SRDAN GOLUBOVIĆ

Oče, 2020, fiction, DCP 2K, 1 : 2.35 / 16 : 9, c, 5.1,
118 min

A woman arrives in front of a factory with two small children, threatening to set herself on fire if her husband Nikola does not receive his remaining salaries and severance package. No one reacts, and she indeed sets herself on fire, her children screaming and crying.

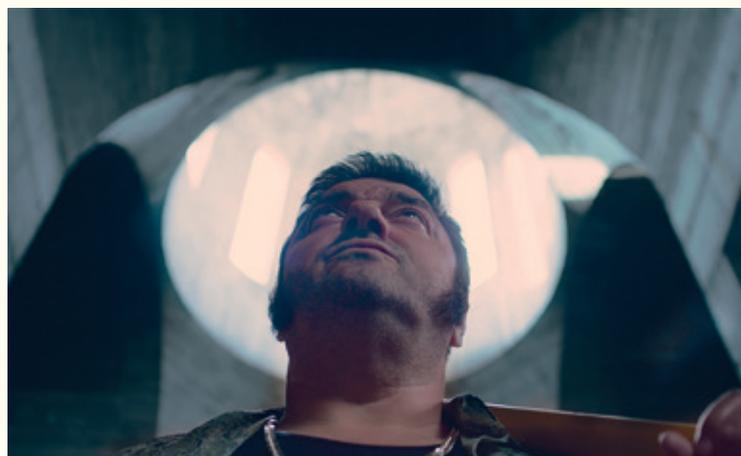
When they let him know what happened, Nikola runs to the factory and learns that his wife has been taken to the hospital, while the children have already been taken away by the social service and placed with a foster family...

Nikola learns about a chain of corruption behind the social service's decision: the director sends children to his village, placing them with his family and neighbours, and takes a percentage of the money received for these children from the state. Out of protest and despair, Nikola decides to walk all the way to Belgrade to the Ministry and look for justice and his right to his children.

Srdan Golubović (1972, rs), director, assistant professor of film directing. His first fiction feature *Absolute Hundred* (2001) has participated in the main programmes of over 30 IFFs and won a number of awards. His second fiction feature *The Trap* (2007) premiered at the 2007 Berlinale Forum, was screened in official selections in Toronto, Karlovy Vary, Sofia, Sarajevo, etc., has won 21 international awards, and was shortlisted for the Academy Award for Best Foreign Film. Golubović's third fiction feature *Circles* (2013) has won over 40 international awards, including the Special Jury Prize in the World Dramatic Competition of the Sundance IFF, where it had its world premiere, and the Ecumenical Jury Prize at the Berlin IFF Forum. The Serbian Film Academy awarded *Circles* the Crystal Prism for the Best Serbian Film in the period from 2011 until 2013.

directed by Srdan Golubović **written by** Ognjen Sviličić, Srdan Golubović **dop** Aleksandar Ilić **editor** Petar Marković **composer** Mario Schneider **sound** Erik Mischiew, Corina Fleig, Bruno Tarrere **production designers** Goran Joksimović, Predrag Petrović **costume designer** Ljiljana Petrović **cast** Goran Bogdan, Boris Isaković, Nada Šargin, Milica Janevski, Muharem Hamzić, Ajla Šantić, Vahid Džanković, Milan Marić, Nikola Rakočević **producer** Jelena Mitrović **production** Film House Baš Čelik (rs) **producers** Danijel Hočevar, Alexander Ris, Čedomir Kolar, Danis Tanović, Marc Basset, Boris T. Matić, Lana Matić, Amra Bakšić Čamo, Adis Đapo **co-production** Vertigo, Neue Mediopolis Film, ASAP Films, Propeler Film, SCCA/pro.ba, ZDF arte, Arte France Cinema **executive producer** Igor Kecman **associate producers** Meinolf Zurhorst, Olivier Pere, Remi Burah **in collaboration with** FS Viba film **co-funding** Film Center Serbia, Ministry of Culture and Information of the Republic of Serbia, Slovenian Film Centre, Eurimages, MDM – Mitteldeutsche Medienförderung, Aide aux cinémas du monde – Centre National de la Cinematographie et de l'Image Animée – Institut Français, Croatian Audiovisual Centre, Film Fund Sarajevo, Creative Europe – MEDIA

Vertigo Danijel Hočevar, info@vertigo.si, www.vertigo.si



Heavens Above

DIRECTED BY SRDJAN DRAGOJEVIĆ

Nebesa, 2020, fiction, DCP, c, 130 min

After half a century of communism and atheism – religion is back and here to stay!

Three stories about the impact of miracles on a post-communist society set in 1993, 2001, and 2018. The heroes reappear in different stories and in new, ever more bizarre circumstances. Their destinies intertwine.

Heavens Above gives an unconventional perspective of a transitional period in a post-communist country: it treats this era like the turbulent shift from a pagan world into the Christian era many centuries ago. The occurrences of miracles are the response of the collective consciousness to the changes that force the whole community to look at the world around it turned upside down, in a new light and a miraculous perspective.

Srdjan Dragojević (1963, rs) director/scriptwriter/producer. Well-known for his outspoken views and to-the-point filmmaking. His films bring together real life political issues and art in a way rarely seen.

Filmography (feature): *The Parade* (2011): Berlinale – Winner Panorama Audience Award, Winner Siegestsäule Award, Special Mention Ecumenical Jury Award; *Saint George Shoots The Dragon* (2009): Montreal FF – Best Artistic Achievement Award, Official Serbian Entry for Foreign Oscar 2010; *The Wounds* (1988): Stockholm IFF – Grand Prix Bronze Horse Award, Thessaloniki IFF – Fipresci; *Pretty Village, Pretty Flame* (1996): Sao Paulo IFF – Grand Prix, Stockholm IFF – Grand Prix Bronze Horse, Fort Lauderdale IFF – Best Foreign Film, Thessaloniki FF – Audience Award Festival D'Angers – Jury Grand Prize,, Minneapolis FF – Grand Prix, Moscow FF – Golden Knight for Best Film; *We Are Not Angels* (1992): Umbria FF – Grand Prix Award, Perugia 1993 – Crystal Prism.

written & directed by Srdjan Dragojević **dop** Dušan Joksimović **editor** Petar Marković **composer** Aleksandar Randjelović **sound designers** Julij Zornik, Ognjen Popić **production designer** Jelena Šopić **costumes designer** Tatjana Strugar **make-up** Sandra Ivatović **production manager** Dragoljub Prvanović **cast** Goran Navojec, Ksenija Marinković, Bojan Navojec, Nataša Marković **producers** Biljana Prvanovic, Srdjan Dragojević **production** Delirium (rs) **co-producers** Eva Rohrman, Heino Deckert, Vladimir Anastasov, Angela Nestorovska, Darija Kulenovic Gudan **co-production** Forum Ljubljana, Ma.Ja.De. Fiction, Sektor Film, Studio DIM Production **co-funding** Film Center Serbia, MDM Mitteldeutsche Medienförderung, ZDF/ARTE Public Broadcaster, Slovenian Film Centre, North Macedonia Film Agency, Croatian Audiovisual Centre

Forum Ljubljana Eva Rohrman, eva.rohrman@mail.ljudmila.org



Droneman

DIRECTED BY PETR ZELENKA

Modelar, expecting delivery: February 2020, fiction,
DCP, 4K, 1 : 2.39 CinemaScope, c, 5.1, 109 min

A contemporary drama in the form of a comedy, exploring the civil side of terrorism and the current reality of social unrest, against the backdrop of a story of friendship.

Pavel is a chemist who has worked in Israel for a number of years. He has witnessed several terrorist attacks there and managed to diffuse one of the bombs. After his return to the Czech Republic, he is approached by an old friend who asks him to help fly a drone for the filming of commercial videos and advert for local activist artists.

Pavel soon realises that life around him is dissatisfying and full of compromises. His sister sleeps with a married CEO only to support her human rights activities, and his friend is happy to work for a politician who had sent his own father to jail in the 1970s, after a political show trial. The local left-wing artists care more about their social media profiles and the TV coverage of their events than about the fate of the society. Meanwhile, important people in the US are running the show and planning to sign a dangerous new treaty on international transatlantic trade.

Pavel can see that there are a lot of tensions and protests among the people, but no one is able to take direct action or see the bigger picture. He goes straight to the top, choosing to eliminate, in his own words, the 'Reinhard Heydrich of our times' – to assassinate Dick Cheney, the controversial American politician and businessman during his upcoming visit to Prague...

Petr Zelenka (1967 cz) graduated in scriptwriting and dramaturgy from the FAMU. His directorial debut was a 1993 film about punk, titled *Padlock*. In 1997 he released his most highly-acclaimed episodic film *Buttons*, which won the prestigious Czech Lion for best script, direction, and film. For his more recent films *Year of the Devil* (2003) and *Tales of Common Insanity* (2005), he received the main prizes at the Karlovy Vary IFF. In 2008, he released *The Karamazov Brothers*, which the Czech Film Academy submitted to the Academy Awards competition as the Best Foreign Language Film. In autumn 2015, the audience greatly acclaimed his film comedy *Lost in Munich*.

written & directed by Petr Zelenka **dop** Alexander Šurkala **editor** Vladimír Barák **composer** Janez Dovč **sound designer** Petr Neubauer **production designer** Nikola Tempír **costume designer** Michaela Horáčková Hořejší **make-up** Mojca Gorogranc Petrushevska
► **cast** Kryštof Hádek, Jiří Mádln, Veronika Khek Kubařová, Richard Stanke, Zuzana Fialová, Helena Dvořáková, Miroslav Hanuš ► **producers** Petr Zelenka, Martin Sehnal **production** 0,7 km films (cz) **co-producers** Radovan Mišić, Ivan Ostrochovský, Jan Bradáč **co-production** Czech Television, Punchart films, Fabula, RTV Slovenija, Laska Valka, Innogy, Hangar films **executive producer** Klára Botlíková **co-funding** Czech Film Fund, South Moravian Film Fund, Slovak Audiovisual Fund, Slovenian Film Centre, Prague Film Fund

Fabula ► Radovan Mišić, fabula@fabula.si, www.fabula.si



Homo

DIRECTED BY IGOR IVANOV

Homo, expecting delivery: February 2020, DCP 2K,
1 : 2.39, c, 95 min

Homo consists of six stories. In order to keep his social insurance, Viktor accepts a grave digging job. The donation of the widow Petra to the Church means only a transfer of huge debts, which she cunningly gets rid of. Trying to clear a debt with a loan shark, Zana gambles on her freedom and ends up a slave. During a stage routine, Sokrates the comedian publicly ridicules a powerful man and goes to prison. Ketí is a prostitute to whom a strange customer pays a lot of money just for a hug. Gogi, a boy with Down's, is punished by god to love unconditionally.

Between 1995 and 2004, **Igor Ivanov** (1973, mk), a film director and writer, made several short films and documentaries, which have been presented and received awards at festivals worldwide. In 2007, his first feature *Upside Down* was presented at the Karlovy Vary IFF and won the Best Director Award at Mostra De Valencia. His second feature *The Piano Room* premiered at the 2014 Chicago IFF.

directed by Igor Ivanov **written by** Igor Ivanov, Sasho Kokalanov **dop** Maja Radošević **editor** Martin Ivanov **composer** Zoran Spasovski **sound designer** Boris Trayanov **production designer** Kiril Spaseski **costume designer** Polonca Valentinčič **make-up** Alenka Nahtigal ► **cast** Aleksandar Matovski, Natasha Petrovikj, Igor Angelov, Jordan Simonov, Maylinda Kosumovic, Sashko Kocev, Oliver Mitkovski, Sergej Dimovski, Joana Bukovska Davidova, Sebastian Cavazza, Basri Lushtaku Simeon Moni Damevski Kamka Tcinovski Slavisha Kajeovski, Jelena Jovanova Peric, Vladimir Tuliev, Martin Manev, Dejan Lilič, Zvezdana Angelovska ► **producer** Tomi Salkovski **production** Skopje Film Studio (mk) **co-producers** Bojan Mastilovič, Miroslav Mogorović, Galina Toneva, Lumbardh Kukaj **co-production** Art & Popcorn, Gala Film, Trigger, Iridium Film **co-funding** North Macedonia Film Agency, Bulgarian National Film Center, Film Center Serbia, Kosovo Cinematography Centre, Slovenian Film Centre

Iridium Film ► Bojan Mastilovič, b@iridiumfilm.com, www.iridiumfilm.com



The Users

DIRECTED BY IVAN IKIĆ

Uporabniki, expected delivery: March 2020, fiction

The film focuses on children born with mental handicaps, abandoned by their families and placed in specialised institutions where most of them spend their entire lives. The film is a melodrama about a love triangle of teenagers whose emotions linger on the thin line between eros and thanatos, threatening to end in tragedy at any moment.

Ivan Ikić (1982, rs), director and writer, author of *Barbarians* (2014), which won the Special Jury Prize at the Karlovy Vary IFF, the Seyfi Teoman Award at the European FF Palic, the Best Film Award at the Crossing Europe Linz, and another twelve awards at over 35 IFFs. In 2016, Ivan was one of the six directors selected for the Cannes Cinefondation Residence, where he developed his second feature – *The Users*.

written & directed by Ivan Ikić **dop** Miloš Jaćimović **editor** Dragan Von Petrović **sound designer** Ranko Pauković **production designer** Dragana Bačović **costume designer** Milica Kolarić **make-up** Tina Šubic Dodočić ► **cast** Maruša Majer, Goran Bogdan, Marijana Novakov, Tijana Marković, Valentino Zenuni ► **producers** Marija Stojanović, Milan Stojanović **production** Sense Production (rs) **co-producers** Derk-Jan Warrink, Koji Nelissen, Miha Černec, Adis Djapo, Amra Bakšić Čamo, Antoine Simkine **co-production** Kepler Film, Tramal Films, SCCA/Pro.ba, Les Films d'Antoine **co-funding** Eurimages, Film Center Serbia, Slovenian Film Centre, Netherlands Film Fund, Fondation for Cinema Sarajevo, Creative Europe – MEDIA

Tramal Films ◉ Miha Černec, tramalfilms@gmail.com



Murina

DIRECTED BY ANTONETA ALAMAT KUSIJANOVIĆ

Murina, expected delivery: spring 2020, fiction

Tensions rise between the restless teenager Julija, her young mother Nela, and her oppressive father Ante when an old family friend arrives to their isolated home on a Croatian island. As Ante attempts to broker a life-changing land deal and Nela resists the stranger's advances, Julija pursues a deeper connection with this powerful new father figure over a weekend of desire and violence.

Antoneta Alamat Kusijanović (1985, hr) is a New York-based writer and director, born in Dubrovnik. Her short *Into the Blue* (2017) was nominated for the Student Academy Award and won awards at the Berlin IFF, Sarajevo FF, Oberhausen FF, and the Festival de Premier Plans, Angers, among many others.

Antoneta's first feature film *Murina* was developed with the support from the Résidence du Festival Cannes, Cinéfondation, First Films First by the Goethe Institute, and Jerusalem Film Lab.

Antoneta holds an MA from the Academy of Dramatic Arts in Zagreb and an MFA in screenwriting and directing from the Columbia University in New York. She is an alumna of the Berlinale Talent Lab, Sarajevo Talent Lab, Nisi Masa Short European Pitch, La Femis Producing Atelier, and the Marcie Bloom Fellowship.

directed by Antoneta Alamat Kusijanović **written by** Antoneta Alamat Kusijanović, Frank Graziano, Christina Laziridi **dop** Helene Louvart **underwater cinematographer** Zoran Mikičić **visual effects** Poster **editor** Vladimir Gojun **composer** Evgueni Galperine **sound designer** Julij Zornik **production designer** Ivan Veljača **costume designer** Amela Bakšić **make-up** Snježana Gorup ► **cast** Gracija Filipović, Danica Čurčić, Leon Lučev, Cliff Curtis ► **producers** Danijel Pek, Rodrigo Teixeira **production** Antitalent (hr), RT Features (br) **co-producers** Zdenka Gold, Jožko Rutar, Miha Černec **co-production** Spiritus Movens, SPOK Film, Staragara **co-funding** Croatian Audiovisual Centre, Croatian Radiotelevision, RTV Slovenija, Slovenian Film Centre

SPOK Film ◉ Jožko Rutar, jozko.rutar@gmail.com



Fiume O Morte!

DIRECTED BY IGOR BEZINOVIĆ

expected delivery: end of 2020, documentary

In 1919, the provincial town of Rijeka was taken by a storm: received with ovations but followed by soldiers, Gabriele D'Annunzio, an extravagant Italian poet and public figure, declared the city as his own. A peculiar sixteen-month period followed before "the Prophet" that he proclaimed himself to be was exiled to Italy after bloodshed. A century later, Rijeka has completely forgotten the event. What will happen when D'Annunzio's social and political experiment is brought to the spotlight once again?

Igor Bezinović (1983, hr) graduated in philosophy, sociology, and comparative literature from the Zagreb Faculty of Humanities and Social Sciences and in film and TV directing from the Zagreb Academy of Dramatic Art. Over the years, his films have been selected for festival venues like the CPH:DOX, IFF Rotterdam, and many others. His first feature documentary was *The Blockade* (2012). His fiction hybrid debut *A Brief Excursion* (2017) won the Gold Arena for Best Croatian Film in 2017. www.igorbezinovic.net

written & directed by Igor Bezinović **dop** Danko Vučinović, Gregor Božič **editor** Hrvoslava Brkušić ▶ **producers** Tibor Keser, Vanja Jambrović, Fabrizio Polpettini **production** Restart (hr), La Bête (fr) **co-producer** Marina Gumzi **co-production** Nosorogi **co-funding** Procirep-Angoa, Croatian Audiovisual Centre, RE-ACT, Slovenian Film Centre

Nosorogi ▶ Marina Gumzi, marina@nosorogi.com, www.nosorogi.com



Wonder When You'll Miss Me

DIRECTED BY FRANCESCO FEI

Sprašujem se, kdaj me boš pogrešala, 2019, fiction, DCP, 2K, 2 : 1, c, 5.1, 95 min

Amanda is seventeen, and she has lived a troubled life. To be able to face the world, she makes up a vivacious and politically incorrect imaginary girlfriend, who aids Amanda during her most difficult challenge: to accept herself the way she is and understand that life can be lived without imaginary friends or vengeance... Amanda's story is one of courage and boldness – adventurous and romantic, ferocious yet humorous.

Wonder When You'll Miss Me is a road movie about crossing the physical and mental boundaries, running away from the past, and searching for a future that is still possible. It is based on the second novel with the same title by Amanda Davis, an extremely gifted American writer who died prematurely.

After graduating in History of Cinema, **Francesco Fei** (it), director and producer, has made his name as a filmmaker by directing several music videos by some of the most important Italian artists. His first feature, *Onde* (2005), was selected for the Rotterdam FF and other international film festivals. Since then, Fei has focused on art, music, and cinematography. In 2018, his documentary *La Regina di Casetta* (2018) won the Best Italian Movie Award at the Festival dei Popoli. He lectures at the Academy in Bergamo and at the IED in Milan.

directed by Francesco Fei **written by** Francesco Fei, Chiara Barzini, Luca Infascelli **dop** Brand Ferro **editor** Claudio Bonafede **sound designer** Vladimir Rakić **production designer** Matteo Maiocchi **costume designers** Gaya Mugnai, Silvia Capra **make-up** Paola Cristofaroni, Filippo Grandulli ▶ **cast** Beatrice Grannò, Claudia Marsicano, Maruša Majer, Dragan Mishevski ▶ **executive producer** Simona De Martini **production** Apnea Film (it) **co-producers** Petra Seliškar, Gabriella Manfre **co-production** Petra Pan Film, Invisibile Film **co-funding** Slovenian Film Centre, RAI, Luce Institute, Lombardia Film Commission, Sardinia Film Commission

Petra Pan Film ▶ Petra Seliškar, petra@petrapan.com, www.petrapan.com

International Achievements in 2018

Feature Films

Oroslan Oroslan by Matjaž Ivanišič

wp: 2019, Locarno FF, the Concorso
Cineasti del presente

Half-Sister Polsestra by Damjan Kozole

wp: 2019, Karlovy Vary IFF, Official
Selection – Competition

Daughter of Camorra Hči Camorre by Siniša Gačič

wp: 2019, Sarajevo FF 2019, Competition
Programme – Documentary Film

Stories from the Chestnut Woods Zgodbe iz kostanjevih gozdov by Gregor Božič

wp: 2019, Toronto IFF, Discovery
Best Film Award, Tallinn Black Nights
FF 2019 – First Feature Competition
(Estonia)

Consequences Posledice (2018) by Darko Štante

15 IFFs
Best Actor Award, Fest IFF 2019
(Belgrade, Serbia)

Erased Izbrisana (2018) by Miha Mazzini

24 IFFs
Best Screenplay Award, Raindance FF
2019 (London, UK)

History of Love Zgodovina ljubezni (2018) by Sonja Prosenc

2020 Slovenian candidate for the
Academy Award for Best Foreign
Language Film

How Much Do You Love Yourself? Koliko se ljubiš? by Nina Blažin

wp: 2019, HotDocs FF, The Changing
Face of Europe

Short Films

The Right One by Urška Djukić *is one of five shorts* *in an omnibus SEE Factory* *Sarajevo mon amour*

wp: 2019, Cannes IFF, Directors'
Fortnight

Fundamentals Fundamenti (2018) by Peter Cerovšek

13 IFFs
Grand Prix, Tabor FF 2019
(Desinić, Croatia)
Jury Award, FF Poklon Viziji Omaggio
a una visione 2019 (Vision FF,
Slovenia-Italy)
Special Jury Award, Balkans Beyon
Borders Short FF 2019 (Greece)

Nellie Nežka by Gaja Möderndorfer

Best Southeastern European Film
Award, Drama International Short FF
2019 (Greece)

The Flood Potop by Kristijan Krajčan

wp: 2019, Thessaloniki IFF,
Competition Section

After the Hunt Lovka by Urška Djukić

wp: 2019, MedFilm Festival, Competition
Programme (Rome, Italy)

Retrospective

Karpo Godina

2019, Bergamo Film Meetings (Italy)

Distribution

The Miner Rudar by Hanna Slak

Italy
beginning: 31 October 2019
still going on in January 2020

Don't Forget to Breathe Ne pozabi dihati by Martin Turk

Italy
24–28 October 2019 Rome–Milano–
Bologna–Videm–Trieste, a promotional
film tour before the theatrical
distribution in March 2020

Consequences Posledice by Darko Štante

France
cinematographic premiere: June 2019
DVD release: 5 November 2019

EU Special Actions

Kinodvor

2019 Europa Cinemas
Programming Award

Vertigo

LUX Prize 2019: *God Exists, Her Name
is Petunya* by Teona Strugar Mitevska
(minority co-production)

Key Information

Population:
2.094.060

GDP per capita:
22,083

Regulatory body:
The Ministry of Culture of the Republic of Slovenia

Average state support for development & production per capita:
1.9

Admission per capita:
1.10



Investment in production & development (Slovenian Film Center, 2018):
EUR 3,980,517

Investment in production of independent films (Public Broadcaster RTV Slovenia, 2018):
EUR 1,695,092

Average budget of national fiction feature film (2018):
EUR 715.617

Contribution of International Funds

Eurimages	Co-production	SI production company	Director	Subsidy in EUR
The Business of Revenge <i>Krvno maščevanje</i>	Majority	Vertigo	Marija Zidar (si)	120,000
Illyricvm	Minority	Forum Ljubljana	Simon Bogojevič Narath (hr)	180,000
The Users <i>Uporabniki</i>	Minority	Tramal Films	Ivan Ikić (rs)	100,000
Small Body <i>Telesce</i>	Minority	Vertigo	Laura Samani (it)	340,000
				740,000
Creative Europe - MEDIA*	Subsidy type	Production company		Subsidy in EUR
FC Freedom <i>NK Svoboda</i>	Single project development	Iridium Film		30,000
CEE Animation Forum 2020	Acces to markets	DSAF – Slovenian Animated Film Association		75,000
CEE Animation Workshop 2019–2021	Training	DSAF – Slovenian Animated Film Association		160,000
**3 films	Distribution – selective support (1 st ddl)			15,151
**4 films	Distribution – selective support (2 nd ddl)			11,658
	Distribution – automatic support	Fivia		47,995
	Distribution – automatic support	Blitz Film & Video Distribution		33,469
	Distribution – automatic support	Demiurg		15,238
LIFFe 2019	Film Festival	Cankarjev dom		46,000
Animateka 2019	Film Festival	Association for Reanimation of Storytelling 2 Reels		46,000
Europa Cinemas	European programming in film theatres	AKMS – Slovene Art Cinema Association (partner): 20 members of the EC		104,743
				585,254

* Source: Motovila Institute (Creative Europe Desk Slovenia), december 2019

** Distribution – selective support is no longer available for distributors as independent beneficiaries of lump sum funding for cinema releases of non-national European films in Slovenia. Instead, distributors join pan-European distribution strategies coordinated by sales agents (now beneficiaries of the Creative Europe MEDIA support) as third partners. For that reason, only a total amount for the distribution of non-national European films in Slovenia is known, while the list of selected films and their Slovenian distributors is not public anymore.

Cash Rebate

	Production company	SI production company	Shooting date
Motel Acacia <i>Motel Akacija</i>	Epicmedia Production (ph)	Studio Virc	1 – 13 February 2019
I just wanted to be a rock star II <i>Želela sem postati rock zvezda 2</i>	Pepito produzioni (it)	Staragara	5 January – 15 August 2019
Murina <i>Morena</i>	Antitalent (hr)	Staragara, Spook	20 June – 10 November 2019
Yes Yes, It is <i>Ja ja je je</i>	Nukleus film (hr)	Studio Virc	2 – 10 July 2019
The Wheel of time <i>Kolo časa</i>	Little Island Productions Limited (uk)	Pakt Media	1 – 8 October 2019
The silence of the water 2 <i>Tišina vode 2 Il silenzio della'acqua 2</i>	Garbo Produzioni (it)	Staragara	16 September – 21 December 2019

Top 10 Slovenian Feature in the National Theatrical Distribution 2019

Title	Distributed by	Admission	Date of release
Let Him Be a Basketball Player 2 <i>Košarkar naj bo 2</i>	Reit Investicije	76,824	26 September
Breakthrough <i>Preboj</i>	Fivia	17,004	17 October
Gaja's World <i>Gajin svet</i>	Karantanija	14,533*	27 September 2018
My Last Year as a Loser <i>Ne bom več luzerka</i>	Cinemanija	11,840	21 March
Stories From The Chestnut Woods <i>Zgodbe iz kostanjevih gozdov</i>	Demiurg	6,199	17 November
Erased <i>Izbrisana</i>	Continental Film	3,624	25 February
I am Frenk <i>Jaz sem Frenk</i>	2i Film	3,385	28 November
History of Love <i>Zgodovina ljubezni</i>	Monoo	3,150	16 May
Consequences <i>Posledice</i>	Demiurg	3,035*	10 November 2018
iIsland <i>iOtok</i>	Astral	2,549	29 November

*only admission in 2019

Top 10 Feature In Slovenia 2019

Title	Distributed by	Admission	Date of release
The Lion King <i>Levji kralj</i>	2iFilm	131,111	18 July
Frozen 2 <i>Ledeno kraljestvo 2</i>	2iFilm	104,322	21 November
Joker <i>Joker</i>	Blitz Film & Video Distribution	98,214	3 October
Avengers: Endgame <i>Maščevalci: Zaključek</i>	2iFilm	82,621	25 April
How to Train Your Dragon: The Hidden World 3 <i>Kako izuriti svojega zmaja 3</i>	Karantanija Cinemas	80,038	31 January
Let Him Be a Basketball Player 2 <i>Košarkar naj bo 2</i>	Reit Investicije	76,824	26 September
Secret Life Of Pets 2 <i>Skrivno življenje hišnih ljubljčkov 2</i>	Karantanija Cinemas	60,071	6 June
Fast & Furious Presents: Hobbs & Shaw <i>Hitri in drzni: Hodds in Shaw</i>	Karantanija Cinemas	54,577	1 August
Abominable <i>Mali Jeti</i>	Karantanija Cinemas	50,344	17 October
Once Upon a Time in Hollywood <i>Bilo je nekoč v Hollywoodu</i>	Con Film	48,853	15 August

25% CASH REBATE

ON ALL ELIGIBLE EXPENSES
INCURRED WITHIN THE TERRITORY
OF THE REPUBLIC OF SLOVENIA.

APPLY 45 DAYS
BEFORE SHOOTING!
NO MINIMUM SPEND.

Further assistance
& information:

t: +386 1 23 43 200
f: +386 1 23 43 219
e: info@film-center.si
e: film.commission@sfc.si
www.filminslovenia.si

Institutions

Slovenian Film Centre

info@sfc.si
www.sfc.si

Slovenian Film Archive

ars@gov.si
www.arhiv.gov.si

Slovenian Cinematheque

tajnistvo@kinoteka.si
www.kinoteka.si

UL AGRFT

Academy Of Theatre, Radio, Film and Television, University of Ljubljana
dekanat@agrft.uni-lj.si
www.agrft.uni-lj.si

UNG School of Arts

School of Arts, University of Nova Gorica
bostjan.potokar@ung.si
www.au.ung.si/en

IAM

Institute and Academy of Multimedia
info@iam.si
www.iam.si

Kinodvor

nina.pece@kinodvor.org
www.kinodvor.org

CED Slovenia – Media

sabina.briski@ced-slovenia.eu
www.media.ced-slovenia.eu

Professional Associations

AIPA

Collecting Society of Authors, Performers and Film Producers of Audiovisual Works of Slovenia
info@aipa.si
www.aipa.si

AKMS

Slovene Art Cinema Association
artkinomrezaslovenije@gmail.com
www.artkinomreza.si

DFPS – Association of Slovenian Film Producers

drustvo.fps@gmail.com
www.facebook.com/pg/drustvofps

DSP – Producers Guild of Slovenia

dsp.informacije@gmail.com

DSR – Directors Guild of Slovenia

info@dsrc.si
www.dsrc.si

ZFS – Slovenian Association of Cinematographers

info@zfs.si
www.zfs.si

SKOM – Slovenian Association of Production & Costume Designers & Makeup Artists

info@skom.si
www.skom.si

ZDUS – Slovenian Association of Dramatic Artists

info@zdus.si
www.zdus.si

DPPU – Association of Post-production Artists

info@dppu.org
www.dppu.org

Kraken – Society for Short Film Promotion

info@kraken.si
www.kraken.si

DSAF – Slovene Animated Film Association

matija@dsaf.si
www.dsaf.si

SNAVP – Slovenian Independent Audiovisual Producers

info@snavp.si
www.snavp.si

Film Festivals

FSF – Festival of Slovenian Film

jelka.stergel@sfc.si
www.fsf.si

LIFFE – Ljubljana International Film Festival

liffe@cd-cc.si
www.liffe.si

Isola Cinema

info@isolacinema.org
www.isolacinema.org

Animateka – International Animated FF

igor.prassel@animateka.si
www.animateka.si

FDf – Documentary FF

fdf@cd-cc.si
www.fdf.si

DOKUDOC – International Documentary FF

dokumentarci.si@gmail.com
www.dokumentarci.si

FeKK – Ljubljana Short FF

peter@kraken.si
www.fekk.kraken.si

FGLF – Ljubljana Gay and Lesbian FF

siqr@mail.ljudmila.org
www.ljudmila.org/siqr/fgl

Grossmann – Fantastic Film and Wine Festival

peter.beznec@grossmann.si
www.grossmann.si

Kurja polt – Genre FF

masa.pece@kurjapolt.org
www.kurjapolt.org

Luksuz Cheap FF

luksuz.produkciija@gmail.com
www.luksuz.si

Production Companies

A. A. C. Production

Igor Šterk
igor.sterk@gmail.com

A Atalanta

Branislav Srdić
info@aatalanta.si

Arsmedia

Franci Zajc & Boštjan Ikovic
info@arsmedia.si
www.arsmedia.si

2 Reels

Association for Reanimation of Storytelling
igor.prassel@animateka.si
www.animateka.si

Astral Film

Miha Čelar
miha.celar@gmail.com

AVI Film

Jurij Gruden
jurij2002@hotmail.com

Bela film

Ida Weiss
info@belafilm.si
www.belafilm.si

Blade Production

Zoran Dževerdanović
info@bladeproduction.com
www.bladeproduction.com

Bugbrain – Institute of Animation

Dušan Kastelic
dusan.kastelic@siol.net
www.bugbrain.com

Casablanca

Igor Pediček
igor.pedicek@casablanca.si
www.casablanca.si

Cebram

Rado Likon
rado@cebram.si
www.cebram.com

Cvinger film

Rok Biček
info@cvinger-film.si
www.cvinger-film.si

December

Vlado Bulajić & Lija Pogačnik
vlado@decemberfilm.si
lija@decemberfilm.si

EnaBanda

Marko Kumer & Katja Lenarčič
murch@enabanda.si
katja@enabanda.si
www.enabanda.si

Fabula

Radovan Mišić
fabula@fabula.si
www.fabula.si

Fatamorgana

Matjaž Žbontar
fatamorgana@siol.net

Felina Films

Peter Bratuša
info@felinafilms.si
www.felinafilms.si

FilmiT

Natalija Gros
info@filmit.si
www.filmit.si

Filmservis

Klemen Dvornik
klemen@filmservis.si
www.filmservis.si

Film Factory

Mojca Pernat
info@filmfactory.si
www.filmfactory.si

Filmstovje

Nina Robnik
promo@filmstovje.com
www.filmstovje.com

Film Horizont

Igor Vrtačnik
fhorizont@gmail.com

Filrouge

Uroš Goričan & Boštjan Slatenšek
info@filrouge.si
www.filrouge.si

Finta film

Tina Smrekar
mail@finta.si
www.finta.si

Fixmedia

Jure Kreft
jure.kreft@fixmedia.si
www.fixmedia.si

Forum Ljubljana

Eva Rohrman
eva.rohrman@mail.ljudmila.org
www.zastoj.si

Friendly Production

Matjaž Mrak
friendly@friendly.si
www.friendly.si

Gustav film

Frenc Celarc
info@gustavfilm.si
www.gustavfilm.si

Invida

Jure Vizjak
info@invida.tv
www.invida.tv

Iridium Film

Bojan Mastilović
b@iridiumfilm.com
www.iridiumfilm.com

ITD – Institute for Transmedia

Sara Božanić
info@transmedia-design.me
www.transmedia-design.me

Kinoatelje

Aleš Doktorič
zavodkinoatelje@kinoatelje.it
www.kinoatelje.it

Lignit Film Production

Tomi Matič
tomi@asenca.si

LI Produkcija

Primož Ledinek
info@li-film.si
www.li-film.si

Luksuz produkcija

Tom Gomizelj
luksuz.produkcija@gmail.com
www.luksuz.si

Mangart

Vojko Anzeljc
info@mangart.net
www.mangart.net

Makus Film

Bojan Labović
labovici@siol.net
www.studio-legen.si

Miijav Animation Films

Tomaz Kumer
tomaz.kumer@gmail.com

Monoo

Sona Prosenc & Rok Sečen
sonja@monoo.si
rok@monoo.si
www.monoo.si

Narayan

Dejan Babosek
dbabosek@narayanproduction.com
www.narayanaproduction.com

Nora PG

Darko Vinkl
nora@nora-pg.si
www.nora-pg.si

Nord Cross Production

Igor Zupe
zupe@nordcross.com
www.nordcross.com

Nosorogi

Marina Gumzi
marina@nosorogi.com
www.nosorogi.com

Nukleus film

Siniša Juričić
info@nukleus-film.hr
www.nukleus-film.hr

Octopics

Damir Grbanović
octopicsinfo@gmail.com
www.octopics.si

Ozor

Grega Mastnak
grega.mastnak@guest.arnes.si
www.ki-ki-do.si/int

Pakt Media

Diego Zanco
diego@paktmedia.com
www.paktmedia.com

Perfo

Andrej Štritof & Aleš Pavlin
andrej.stritof@perfo.si
ales.pavlin@perfo.si
www.perfo.si

Petra Pan Film Production

Petra Seliškar
petra@petrapan.com
www.petrapan.com

Produkcija Studio

Dražen Štader
info@produkcijastudio.com
www.produkcijastudio.com

Rátneek

info@ratneek.com
ratneek.com

Senca studio

Ida Weiss
info@senca-studio.si
www.senca-studio.si

Sever & Sever

Jani Sever & Nina Jeglič
nina.jeglic@gmail.com
www.seversever.com

SPOK Film

Jožko Rutar
jozko.rutar@gmail.com

Staragara

Miha Černec
miha@staragara.com
www.staragara.com

Strup produkcija

Nejc Saje & Viva Videnović
info@strup.si
www.strup.si

Studio Alp

Matjaž Fistravec
studio.alp@amis.net
www.studio-alp.si

Studio Arkadena

Janez Kovič & Katja Getov
katja@arkadena.si
www.arkadena.si

Studio Kramberger Uran

Irena Kramberger Uran
kramberger.uran@amis.net
www.kramberger-uran.com

Studio Legen

Violeta Legen
info@studio-legen.si
www.studio-legen.si

Studio Maj

Dunja Klemenc
dunja.klemenc@siol.net
www.studiomaj.si

Studio Virc

Boštjan Virc
bostjan@studio-irc.si
www.studio-irc.si

Studio Vrtinec

Primož Kastelic
primoz@vrtinec.si
www.studio-vrtinec.si

Temporama

Jerca Jerič & Andraž Jerič
jerca@temporama.si
andraz@temporama.si
www.temporama.si

Tramal Films

Miha Černec
tramalfilms@gmail.com

Triglav film

Aiken Veronika Prosenc
triglavfilm@siol.com
www.triglavfilm.si

Vertigo

Danijel Hočvar
info@vertigo.si
www.vertigo.si

VPK Pro

Andrej Kregar
andrej@vpk.si
www.vpk.si

Warehouse Collective

Peter Cerovšek
peter@kraken.si
warehousecollective.net

Zavod Kineki

Boris Petkovič
zavod.kineki@gmail.com

Zavod Maja Weiss

Maja Weiss
maja.film@gmail.com

Zank

Zemira A. Pečovnik
zavod.zank@guest.arnes.si
www.zavod-zank.si

ZTMD – Tolmin Union of Youth Associations

Janez Leban
janez.leban@kivem.org
www.kreat.si/ztmd

Zuhr Film

Siniša Gačić
sinisa.gacic@gmail.com

ZVVIKS – Institute for Film and AV Production

Kolja Saksida
info@zvviks.net
www.zvviks.net

Distributions Companies

Blitzfilm & Video Distribution

marketing@blitz-film.com
www.facebook.com/BlitzFilm

Cankarjev dom

simon.popek@od-cc.si
www.od-cc.si

Cinermania group

info@cinermania-group.si
www.cinermania-group.si

Continental film

manja.verbic@continentalfilm.si
www.continentalfilm.si

Demiurg

info@demiurg.si
www.demiurg.si

Fivia / Genex

info@fivia.si
ales.vidic@cenex.si
www.fivia.si

Karantanija Cinemas

info@kos.si
www.facebook.com/karantanijacinemas

Kolosej kinematografi

info@kolosej.si
www.kolosej.si

Slovenian Cinematheque

tajnistvo@kinoteka.si
www.kinoteka.si

Video art

info@videoart.si
www.videoart.si

2i Film

siber@2ifilm.hr
www.2ifilm.hr

Production Facilities

FS Viba film

Vojko Stopar
info@vibafilm.si
www.vibafilm.si

Studio Arkadena

Katja Getov
katja@arkadena.si
www.arkadena.si

VPK

Mitja Kregar
vpk@vpk.si
www.vpk.si

Postproduction Facilities

Art Rebel 9

Matjaž Požlep
teleking@artrebel9.com
www.artrebel9.com

Ax Recording

Aleksander Kogoj
info@axrecording.com
www.axrecording.com

Cebam

Rado Likon
info@cebram.si
www.cebram.si

Invida

Jure Vizjak
info@invida.tv
www.invida.tv

NuFrame

Žiga Pokorn
ziga@nuframe
www.nuframe.si

Iridium Film

Bojan Mastilović
b@iridiumfilm.com
www.iridiumfilm.com

Studio Ritem

Borut Berden
borut.ritem@siol.net
www.studioritem.com

Studio 100

Julij Zornik
julij@100.doo.si
www.100doo.si

Teleking

Aleša Mihelič
alesa@artrebel9.com
www.teleking.si

Television Stations & Networks

RTV Slovenija

national public service broadcaster
Igor Kadunc
Kolodvorska 2
SI-1000 Ljubljana
www.rtvsl.si

Antenna TV SL

Tina Česen
Stegne 19
SI-1000 Ljubljana
https://siol.net/planet-tv

Pro Plus

Pavle Vrabec
Kranjčeva 26
SI-1000 Ljubljana
www.pro-plus.si

Pro TV

Bojan Požar
Kranjčeva 22
SI-1000 Ljubljana
www.tv3-slo.si

Film Education Programmes

AKMS

Slovene Art Cinema Association
info@artkinomreza.si
www.artkinomreza.si

Animateka: The Elephant - Association for Film Education

andreja.goetz@animateka.si www.slonaimateka.si

Enimation

education in animation
info@enimation.si
www.enimation.si

Film Factory - Youth Film workshops

info@filmfactory.si
www.blog.filmfactory.si

ITD - Institute for Transmedia

Institute for Transmedia Design
info@transmedia-design.me
www.transmedia-design.me

JSKD

National Public Fund for Cultural Activities Laboratory - annual film & video seminar
peter.jarh@jskd.si

Kratka scena

Short Scene - a scriptwriting workshop intended for the development of short film scenarios
info@kratkascena.si
www.kratkascena.si

Kinodvor: Kinobalon

petra.slatinsek@kinodvor.org
www.kinodvor.org/en/kinobalon

Slovenian Cinematheque

film education programme for secondary school and teachers
maja.krajnc@kinoteka.si
andrej.sprah@kinoteka.si

Society of Allies for Soft Landing

luksuz.produkcija@gmail.com
www.filmska-sola.si

Vizo Institute

rok.govednik@vizo.si
https://vizo.si

ZIK Črnomelj

Film Camp
info@zik-crnomelj.si

ZVVIKS edu

animated film workshops & seminars
info@zvviks.net
www.zvviks.net

TOGETHER

We – filmmakers, producers, and actors – are proud to still be together under one roof after ten years, sharing the same goals and plans. Let's celebrate our tenth anniversary and look ahead to the future, which no doubt belongs to integration and cooperation.



Collecting Society of Authors,
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www.film-center.si

info@sfc.si

t: +386 1 234 32 00
f: +386 1 234 32 19