



21.

**FESTIVAL
SLOVENSKEGA
FILMA**

FESTIVAL DEL
CINEMA SLOVENO /
FESTIVAL OF
SLOVENIAN FILM

FSF

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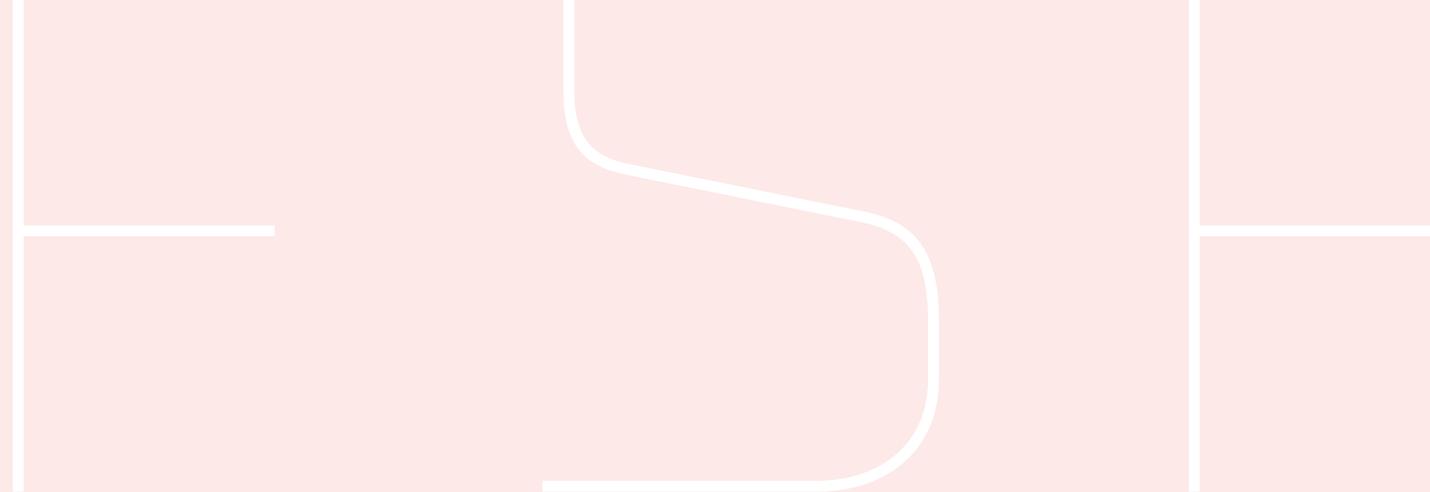
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21.
**FESTIVAL
SLOVENSKEGA
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DA BI TUDI
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ZAPLESALA,
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ČETUDI SAMO
POD TREMI
ČETRRTINAMI
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SONCA

Vloga filmskih festivalov se je v zadnjih dveh desetletjih bistveno razširila. Mednarodni filmski festivali sicer že od svojega evropskega nastanka zagotavljajo raznolikost filmske kulture, toda zadnja leta svetovno razmahnjena festivalska mreža vedno bolj samozavestno in sistemsko zapolnjuje vrzel rednega kinematografskega predvajanja filmov. Javno predvajanje filmov je zaradi tržne naravnosti obsojeno na enoličnost megauspešnic, praviloma visokoproračunskih izdelkov maloštevilnih produkcijskih studiev. Z digitalnim tehnološkim preporodom na področju produkcije so se festivali osvobodili zahtevne logistike, obenem pa so vzpodbujeni z razmahom elektronske komunikacije, kar je pospešilo razvojni preskok od reprezentativne in promocijske vloge festivala k vedno bolj kreativni vlogi poseganja v same pogoje filmske produkcije. Ravno ta segment se zdi za nacionalni filmski festival, kot je Festival slovenskega filma, najpomembnejši razvojni izziv. FSF ima v programskem smislu jasno in z zakonom določeno nalogo, ki jo lahko vsakokratni direktor s svojim timom izpelje z več ali manj občutka in znanja. Vse od minimalističnega začetka festivala, ko je bila to revija oziroma maraton nove produkcije, je tudi jasno, da predstavlja festivalski teden strokovno srečanje v tradicionalnem smislu predavanj in okroglih miz, ki se lotevajo perečih tem ter širijo obzorja filmarjem in obiskovalcem. Tradicijo tovrstnih srečevanj, predstavitev ekip in tiskovnih konferenc pa vedno bolj samozavestno nadgrajujejo tako imenovane platforme filmske industrije. Največji in najprestižnejši festivali so že v preteklosti plaho,

Jelka Stergel
Direktorica festivala
Festival Director



posredno spodbujali produkcijo posameznih avtorjev tako, da so jih *na slepo* napovedali v programu, še preden so bili njihovi filmi sploh posneti. Nato je Rotterdamski festival prvi v Evropi uvedel tržniska filmskih projektov v razvoju. Javno podprta evropska kinematografija je premogla vedno več pameti in sredstev, da je iznašla učinkovite načine podpore produkciji, in sicer že od samih zametkov kreiranja scenarijev; najambicioznejši in najvplivnejši festivali pa so uvedli platforme, s katerimi so začeli tvorno posegati v izboljšanje pogojev same filmske produkcije. V zadnjih letih festivali doživljajo pravo renesanso s spremljevalnimi programi spodbujanja razvoja produkcije posameznih projektov, z delavnicami in s sodelovanjem s filmskimi laboratoriji.

Ob medijski podpori in utečenem sistemu tiskovnih konferenc, fotošutingov, rdečih preprog in podobnih promocijskih prijemov so festivali že dolgo soustvarjalci javnega mnenja, posredno sooblikujejo tudi sistem družbenih vrednot. Vpliv festivala se med drugim okrepi s spektaklom in konkretnimi pozitivnimi posledicami podeljevanja nagrad. Predvsem kadar gre za avtorska avdiovizualna dela in za javno sofinancirani način produkcije, je bistvena raven doseženih referenc producenta in avtorja. Zato so tekmovalni festivali dodatni faktor vpliva na vrsto nacionalne filmske produkcije kot tudi čedalje živahnejšega mednarodnega koprodukciskega sodelovanja.

Ker nam v Sloveniji ne manjka strokovnih zamisli, čeprav se srečujemo s finančnimi omejitvami, smo se z našo industrijsko platformo za zdaj usmerili v spodbujanje koprodukciskega sodelovanja med Slovenijo in eno od sosednjih držav partneric, ki se vsako leto izmenjujejo, ter ga poimenovali Koprodukcisko srečanje – fokus. Preverili bomo, koliko smo bili lani uspešni pri vplivu na zgodovinsko skromno sodelovanje z avstrijskimi producenti in kako bi lahko še okrepili sodelovanje z že tradicionalno dobrimi partnerji v Srbiji.

Da portoroški festival ni samo pregled najzanimivejše nove produkcije, sicer že dolgo ni več dvoma. Da pa je vseeno še dovolj prostora za samoizpraševanje o ciljih in pomenu edinega nacionalnega festivala, pa je prav tako gotovo dejstvo. Nekako staromodno se sliši raz-

pravljati o smislu in pomenu, odkar smo vzeli festival za samo po sebi umevno danost.

Pa ni prav, saj je sicer zdaj že tradicionalna vsakoletna prireditev najboljša priložnost, da se premisli, ali je forma še vedno ustrezna ali morda festival deli usodo filmske produkcije in se skupaj z njo po žabje prilagaja na vedno bolj segreto plitko vodo, ki se pogreva že nekaj zadnjih let, namesto da bi se slovenskemu filmu vendarle dopustil dostop do novih osvežilnih virov. Najbrž smo se zato nemudoma odločili, da letos festival vizualno označuje trdoživi morski mehkužec – meduza, samoobnavljajoča se živalca, ki se znajde tudi v kalnem, zna pa tudi ožgati, če se ji preveč približaš, kot nas bo spomnilo več filmskih produkcij, ki smo jih uvrstili v program.

Najbolj relevantno orodje in orožje filmskih ustvarjalcev je film sam: sporočilnost njegove estetike in sposobnost zaznavanja družbenega trenutka, v katerem nastaja. Najbolj dragocen prispevek, ki ga film prinaša, pa je njegov nesporni vpliv na naše samozavedanje, preprosto na to, da pod vplivom filma vidimo stvari in pojave svoje realnosti v drugi luči, z nove perspektive. Brez nepotrebne patetike lahko po mnogih letih preverjanja te teze po festivalih po vsem svetu z vso gotovostjo trdim, da postanemo skozi izkušnjo filmske percepcije bolj empatični in bolj človeški, bolj socialno občutljivi. Šele z bolj ali manj neprostovoljno odtegnitvijo realnega festivalskega doživljanja sem ugotovila, da so filmski festivali pravzaprav nekakšna pribežališča za umik iz trde realnosti mogočega v družbeno oazo ljudi, ki jim humanizem ni tujka in ki se s časovne distance zdijo kot fatamorgana realnega življenja.

Morda gre pri pretiranem obiskovanju festivalov celo za obliko eskapizma, morda včasih celo za odvisnost od medčloveških odnosov, ampak to je pobeg med boljše ljudi za boljše ljudi in za boljše okolje.

Zato vas vabim, da pobegnete z nami, da se bomo domov vrnili boljše, obogateni s privlačnimi oziroma z močnimi podobami, ki so jih za nas ustvarili naši filmski ustvarjalci. In ker so festivali fatamorgana realnosti, bodo z nami tudi tisti, ki jih od nedavnega v kruti realnosti tuzemske minljivosti ni več: Štefka Drolčeva, Demeter Bitenc, Jernej Šugman, Miki Muster, Gašper Tič, Alenka Bartl.

LET US HAVE
VESNA DANCE
AGAIN,
ALBEIT IN
THE RAIN,
ALBEIT
UNDER A
FRACTION OF
THE FREE SUN

Over the last two decades, the role of film festivals has expanded considerably. Since their very first European beginnings, international film festivals have been there to sustain the diversity of film culture, however, in recent years the globalised festival network has been increasingly confident and systematic in filling the gap in theatrical film exhibition. Due to its commercialised nature, public screening of films has been doomed to the monotony of blockbusters, typically big-budget productions from a handful of studios. With the digital revolution, festivals have been freed of the complex logistics on the one hand, and given a new boost through the booming communications technologies on the other, thus making an evolutionary leap from their representational and promotional role to the ever more creative function of impacting the sheer conditions of film production. It is precisely the latter aspect that seems to be the primary development challenge of a national film festival like the Festival of Slovenian Film. In terms of its programme, the FSF has a clear statutory duty, fulfilled by each director and their team with more or less sensibility and knowhow. Ever since the minimalist start of this festival, when it was no more than a display or marathan of the latest in Slovenian cinema, it is also evident that the festival week is a meeting of professionals in the traditional sense of lectures and discussions addressing some of the most pressing issues and broadening the horizons of filmmakers and visitors. The tradition of such meetings, Q&As with cast and crew, and press conferences is now being enhanced, ever more confidently, through the so-called industry platforms. Somewhat timidly and in an indirect way, the biggest and most prestigious festivals began early on to support individual authors by announcing them in their programmes *in blind faith* before their films were even made. The Rotterdam festival

was the first in Europe to introduce a market for films in development. Meanwhile, the publicly funded European film sector had become smart and wealthy enough to find efficient ways of supporting film production from the very first screenwriting steps, and the most ambitious and influential festivals have introduced platforms to start playing an active role in improving the conditions for film production. In the last few years, festivals have been enjoying a renaissance, with their industry programmes that encourage projects in development, with workshops and by working in close collaboration with film labs.

With widespread publicity and a smooth-running system of press conferences, photo shoots, red carpets and similar marketing manoeuvres, festivals have long had a role in forming public opinion and, indirectly, the value system of the society. Ways of boosting the impact of a festival include extravaganzas and very immediate positive consequences of giving out awards. For the producer and the filmmaker, such credentials are crucial especially when it comes to auteur audio-visual projects and public funding. This makes competitive festivals an additional factor of influence on the nature of the national film production as well as increasingly common co-productions.

Slovenia has no shortage of industry ideas, despite meagre budgets. For now, our industry platform focuses on encouraging co-productions between Slovenia and a partner country from the region – a different one each year – in an event called Co-production Meeting – In Focus. As part of it, we will revisit last year's edition to see the results of our attempts to turn the curve of historically deficient collaboration with Austrian producers, and explore possibilities for even stronger co-operation with traditionally close partners from Serbia.

There has long been little doubt that the festival in Portorož is more than just a display of the most interesting new films. An equally well-known fact is that there is still ample room for self-evaluation regarding the goals and significance of Slovenia's only national festival. It may seem somewhat old-fashioned to contemplate its meaning and significance since the festi-

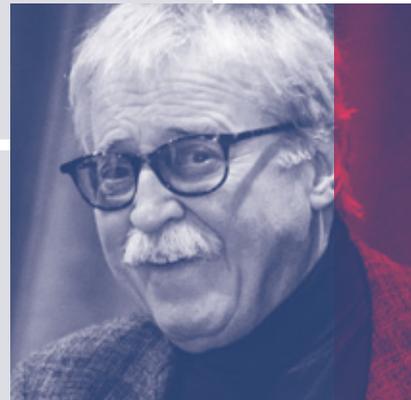
val has been regarded as an axiomatic given.

But it shouldn't, for what has now become a traditional annual event is a perfect opportunity to reassess whether its form still works, or whether the festival has perhaps started to share the fate of film production, adapting to the gradually heating bathtub that has been coming to a boil for quite a few years now, instead of Slovenian cinema being allowed access to new invigorating sources. This is possibly the reason why this year's visual identity contains a mollusc – a jellyfish, a self-regenerating little animal that can do just fine in muddy waters, but can also sting if you come too close, as several films in the programme will remind you.

For filmmakers, the most relevant tool and weapon is film itself: the meaningfulness of its aesthetics and its ability to pinpoint the social mood of the time. But the most valuable contribution a film can make is its undisputed effect on one's self-perception, on simply making one see things and phenomena around them in a new light, from a new perspective. Without being unnecessarily pompous, I can say with certainty after years of testing the hypothesis at festivals worldwide that the experience of seeing things through the prism of films makes one more emphatic and more humane, more socially sensitive. It was not until I was more or less involuntarily deprived of true festival experiences that I realised film festivals were, in fact, some kind of refuge to retreat from the cold hard reality of the possible into a social oasis of people to whom humanism is no alien concept and who seem, from a distance in time, like a mirage of real life.

Excessive festival-going could well be a type of escapism, indeed perhaps even addiction to interpersonal relationships, yet this is an escape among better people for better people and a better environment.

You are kindly invited to escape with us, so that we come back better people, richer for the experience of the appealing, powerful images that the filmmakers have created for us. And as festivals are a mirage of reality, those who have recently left us in the harsh reality of the fleeting earthly existence will be there with us: Štefka Drolc, Demeter Bitenc, Jernej Šugman, Miki Muster, Gašper Tič, Alenka Bartl.



TUGO ŠTIGLIC

PREJEMNIK
BADJUROVE NAGRADE
2018

komisija za podelitev nagrade Metoda Badjura 2018
the jury presenting the 2018 Metod Badjura Award

Mako Sajko
Petra Seliškar
Simon Tanšek
Ženja Leiler
Miha Knific predsednik chair

Režiser in scenarist Tugo Štiglic je zagotovo med najbolj prepoznavnimi imeni slovenskega mladinskega filma. Že v otroštvu je odigral eno glavnih vlog v *Dolini miru* (1956), enem najpomembnejših in tudi mednarodno najuspešnejših slovenskih filmov. Režiral ga je Tugov oče France Štiglic, pri katerem je Tugo, sicer diplomirani umetnostni zgodovinar, kasneje delal kot asistent režije. Asistiral je še pri številnih celovečernih igranih filmih drugih režiserjev (*Sedmina* Matjaža Klopčiča, *Idealist* Igorja Pretnarja, *Ljubezen* Rajka Ranfla itd.), med drugim pri vseh slovenskih mladinskih klasikah iz 70-ih in 80-ih let prejšnjega stoletja: *Sreča na vrvcu*, *Učna leta izumitelja Polža* in *Ko zori jagode*. V tistem obdobju je tudi režiral, predvsem kratke dokumentarne filme. Za film *To človeka jezi*, dokumentarni portret Justa Godniča, aktivista primorske protifašistične organizacije TIGR, je leta 1985 prejel zlato medaljo na beograjskem festivalu.

S svojim celovečernim prvencem *Poletje v školjki* (1986) je v slovenski mladinski film poleg humorja, akcije in romantike, ki jih je bilo občinstvo vajeno iz uspešnic Janeta Kavčiča in Rajka Ranfla, vnesel tudi popularno glasbo in ples. Lokacijo dogajanja pa prvič v mladinskem kinofilmu predstavil na morje in tako nekoč pomembno filmsko mesto Piran, skupaj s Portorožem in solinami, vpisal na filmski trak za naslednjo generacijo. Odlično vodenje mladih igralcev naturščikov, spretno prepletanje resničnih najstniških težav in mladostnega idealizma z vizualno privlačnimi prizori in najlepšim sončnim zahodom v zgodovini slovenskega filma, pastelne barve in zvok *sintesajzerja* – *Poletje v školjki* je bil za generacijo otrok iz 80-ih ultimativni mladinski film. Še danes pa ostaja ena prvih in najpozitivnejših asociacij na otroštvo v desetletju pred osamosvojitvijo. V kinematografih si ga je ogledalo preko sto tisoč gledalcev, predvajan je bil tudi v tujini (med drugim sinhroniziran v nemščino), prejel je tri mednarodne nagrade: grand prix na filmskem festivalu Giffoni v italijanskem mestu Giffoni Valle Piana, grand prix na festivalu v francoskem Saint-Maloju in grand prix v Szegedu na Madžarskem. Videokaseta s *Poletjem v školjki* je bila obvezna v vsakem gospodinjstvu in film je naslednjih 25 let obveljal za najboljši, kar slovenska kinematografija lahko ponudi mladim gledalcem.

Dve leti kasneje je *Poletje v školjki* dobilo tudi nadaljevanje, postavljeno v Ljubljano, ki bi ga lahko označili za prvi celovečerni plesni film pri nas. Priljubljenost glavnih likov Tomaža in Milene je bila tolikšna, da se je marsikdo že nadejal celo tretjega dela, ki bi ga, če bi bil splet okoliščin drugačen, Štiglic s sodelavci tudi posnel.

Po osamosvojitvi je posnel dva igrana TV filma po literarnih predlogah: *Nasmeh pod pajčolanom* (1993) po noveli Milana Puglja in *Tantadruj* (1994) po noveli Cirila Kosmača. S svojim naslednjim kinofilmom *Patriot* (1998), ustvarjenim po scenariju Igorja Karlovška, je pokazal ambicije bolj hollywoodskega tipa in posnel enega redkih slovenskih akcijskih filmov, ki je povzemal stil in predvsem vizualno govornico popularnih ameriških trilerjev iz 80-ih in 90-ih let. *Patriot* v tem smislu ostaja slovenski filmski unikum, z leti pa je dobil status kulturnega filma.

Štiglic je pozneje posnel še tri mladinske filme: TV film *Dvojne počitnice* (2001) po istoimenski predlogi Braneta Dolinarja, *Pozabljeni zaklad* (2002) po romanu Ivana Sivca in TV film *Črni bratje* (2010) po povesti Franceta Bevka, s katerim se je vrnil k temi upora proti fašizmu pred 2. svetovno vojno.

V desetletjih delovanja na RTV SLO je režiral vrsto dokumentarnih, reportažnih, propagandnih in etnografskih filmov ter radijskih iger.

Tugo Štiglic je ob canski projekciji restavriranega filma *Dolina miru*, v katerem je kot desetletnik prvič nastopil, izjavil: »Ob nastanku filma se kot otrok nisem zavedel brezčasnega sporočila tega filma, ki nam govori, da ljudi najbolj določa ena stvar – njihova človečnost.« To bi lahko trdili tudi za filme nasploh. In Tugo Štiglicu se je posrečilo v vseh njegovih filmih, še posebej pa v mladinskih, osvetliti ter nenasilno in nepriodigarsko izpostaviti in povzdigniti prav to, človečnost.

Miha Knific
Predsednik Komisije za
Badjurovo nagrado 2018

TUGO ŠTIGLIC

2018 BADJURA LIFETIME ACHIEVEMENT AWARD

Director and screenwriter Tugo Štiglic ranks among the most widely known figures of the Slovenian youth film. As a child, he had a leading role in *Valley of Peace* (1956), one of the most crucial Slovenian films and one of the most successful ones beyond the country's borders. The film was directed by Tugo's father, France Štiglic, with whom Tugo, an Art History graduate, later worked as an assistant director. He also assisted on many feature-length fiction films by other directors (*Funeral Feast* by Matjaž Klopčič, *Idealist* by Igor Pretnar, *Love* by Rajko Ranfl, and others), including all Slovenian 1970s and 1980s teen classics: *Hang on, Doggy*; *Apprenticeship of the Inventor Polž*; and *Strawberry Time*. At the same time, he started to work as a director, focusing on documentary shorts. In 1985, he was awarded a Golden Medal at the Belgrade festival for *This Makes One Angry*, a documentary portrait of Just Godnič, an activist with the TIGR anti-Fascist organisation.

His feature debut, *A Summer in a Sea-Shell* (1986), introduced into Slovenian teen cinema popular music and dance, after Jane Kavčič and Rajko Ranfl had

already lured audiences with humour, action, and romance. Štiglic was the first to set a theatrical youth film to the seaside, capturing the once prominent film location of Piran, along with Portorož and the salt pans, on camera for the next generation. Skilful direction of young non-professional actors, deft combinations of real teenage issues and youthful idealism against a backdrop of visually attractive scenes and the prettiest sunset in the history of Slovenian cinema; the mix of soft pastels and the sound of a synthesiser – *A Summer in a Sea-Shell* was the ultimate youth film for the generation of teens in the 1980s, and continues to be one of the top and most positive things people associate with adolescence in the decade before Slovenia's independence. In Slovenia, the film had a theatre attendance of more than 100,000. It was also released in other countries (and dubbed in German), and won three international awards: Grand Prix at the Giffoni Film Festival in Giffoni Valle Piana, Italy; Grand Prix in Saint-Malo, France; and Grand Prix in Szeged, Hungary. A videotape with *A Summer in a Sea-Shell* was an indispensable item in every Slovenian household, and for the next 25 years, the film would be considered the best that the Slovenian film industry can offer to young audiences.

Two years later, *A Summer in a Sea-Shell* had a sequel: set in Ljubljana, it could be labelled the first Slovenian feature-length dance film. The main characters, Tomaž and Milena, came to be so popular that many already envisioned Part 3 – and if circumstances had been different, Štiglic and his crew would have delivered it.

In the years following Slovenia's declaration of independence in 1991, Štiglic made two live-action TV films: *Nasmeh pod pajčolanom* (1993), based on a short story by Milan Pugelj, and *Tantadruj* (1994), based on a short story by Ciril Kosmač. With his next theatrical film, *Patriot* (1998), with Igor Karlovšek as the screenwriter, Štiglic showed his Hollywood-style ambition, making one of the few Slovenian action films and one modelled on the style and visual language of popular American 80s and 90s thrillers. In this sense, *Patriot*, which has since become a cult classic, remains a unique phenomenon in the history of Slovenian cinema.

Later on, Štiglic made three more youth films: TV film *Double Holidays* (2001), based on the eponymous book by Brane Dolinar, *Pozabljeni zaklad* (2002), based on a novel by Ivan Sivec, and TV film *Black Brothers* (2010), based on a tale by France Bevk. In the latter, he revisited the subject of pre-WWII anti-Fascist resistance.

In the decades of working as a director for the Slovenian National Television, he made an array of documentary, reportage, promotional, and ethnographic films and radio dramas.

At the Cannes screening of a restored version of *Valley of Peace*, his first appearance on camera as a 10-year old boy, Tugo Štiglic said: "When it was made, I failed as a child to realise the timeless message of this film – that nothing defines people more than their humanity." The same could be said of films in general. And this is exactly what Tugo Štiglic has managed in all his works, especially those made for young audiences, to illuminate and, in a non-aggressive and non-preachy way, highlight and raise – humanity.

Miha Knific
Chair of the Jury for the
2018 Badjura Award



Sedmina Funeral Feast
r. dir Matjaž Klopčič / 1969 / celovečerni igrani film feature film
asistent režije Assistant Director

Pastirci Little Shepherds
r. dir France Štiglic / 1973 / celovečerni igrani film feature film
asistent režije Assistant Director

Med strahom in dolžnostjo Between Fear and Duty
r. dir Vojko Duletič / 1975 / celovečerni igrani film feature film
asistent režije Assistant Director

Povest o dobrih ljudeh The Story of Good People
r. dir France Štiglic / 1975 / celovečerni igrani film feature film
asistent režije Assistant Director

Idealist Idealist
r. dir Igor Pretnar / 1976 / celovečerni igrani film feature film
asistent režije Assistant Director

Sreča na vrhvi Hang on Doggy
r. dir Jane Kavčič / 1977 / celovečerni igrani film feature film
asistent režije Assistant Director

Praznovanje pomladi Spring Celebration
r. dir France Štiglic / 1978 / celovečerni igrani film feature film
asistent režije Assistant Director

Ko zorijo jagode Strawberry Time
r. dir Rajko Ranfl / 1978 / celovečerni igrani film feature film
asistent režije Assistant Director

Učna leta izumitelja Polža Apprenticeship of the Inventor Polž
r. dir Jane Kavčič / 1982 / celovečerni igrani film feature film
asistent režije Assistant Director

Razseljena oseba Displaced Person
r. dir Marjan Ciglič / 1982 / celovečerni igrani film feature film
asistent režije Assistant Director

Akne Acne
1983 / kratki dok. propagandni film short commercial doc
režiser Director

Kozolec Dryingrack
1983 / kratki dokumentarni film short documentary
režiser in scenarist Director and Screenwriter

Veselo gostivanje The Merry Wedding
r. dir France Štiglic / 1984 / celovečerni igrani film feature film
asistent režije Assistant Director

Leta odločitve The Years of Decision
r. dir Boštjan Vrhovec / 1984 / celovečerni igrani film feature film
asistent režije Assistant Director

Ljubezen Love
r. dir Rajko Ranfl / 1984 / celovečerni igrani film feature film
asistent režije Assistant Director

Kasač
1984 / kratki dokumentarni film short documentary
režiser in scenarist Director and Screenwriter



To človeka jezi This Makes One Angry
1984 / kratki dokumentarni film short documentary
režiser in scenarist Director and Screenwriter

Moj pre malo slavni stric My Not-So-Famous Uncle
1986 / srednjemetražni dok. TV film medium-length TV doc
režiser in scenarist Director and Screenwriter

Poletje v školjki A Summer in a Sea-Shell
1986 / celovečerni igrani film feature film
režiser in scenarist Director and Screenwriter

Živela svoboda Long Live Freedom
r. dir Rajko Ranfl / 1987 / celovečerni igrani film feature film
asistent režije Assistant Director

Mesto The City
1987 / kratki igrani film short fiction
režiser in scenarist Director and Screenwriter

Poletje v školjki II A Summer in a Sea-Shell II
1988 / celovečerni igrani film feature film
režiser in scenarist Director and Screenwriter

Triangel Triangle
r. dir Jure Pervanje / 1991 / celovečerni igrani film feature film
asistent režije Assistant Director

Nasmeh pod pajčolanom
1993 / celovečerni igrani TV film TV feature film
režiser in scenarist Director and Screenwriter



Tantadruj Tantadruj
1994 / celovečerni igrani TV film TV feature film
režiser Director

Patriot Patriot
1998 / celovečerni igrani film feature film
režiser Director

Nebotičnik
2000 / kratki dokumentarni tv film short TV documentary
režiser in scenarist Director and Screenwriter

Dvojne počitnice Double holidays
2001 / TV nadaljevanka TV series
režiser in scenarist Director and Screenwriter

Pozabljeni zaklad
2002 / celovečerni igrani film feature film
režiser Director

Črni bratje Black Brothers
2010 / celovečerni igrani film feature film
režiser Director

DOSEDANJI PREJEMNIKI NAGRADE METODA BADJURE ZA ŽIVLJENJSKO DELO

PREVIOUS RECIPIENTS OF
METOD BADJURA LIFETIME ACHIEVEMENT AWARD

2017 Franci Zajc
2016 Dušan Milavec
2015 Dunja Klemenc
2014 Hanna Preuss
2013 Karpo Godina
2012 Alenka Bartl Prevoršek
2011 Ljubo Struna
2010 Filip Robar Dorin
2009 Mako Sajko
2008 Milan Ljubič
2007 Mirjana Borčič
2006 Peter Zobec
2005 Jože Pogačnik
2004 Vojko Duletič
2003 Rudi Vaupotič
2002 Jože Gale
2001 Matjaž Klopčič
2000 Jane Kavčič
1999 Boštjan Hladnik
1998 Rudi Omota
1997 Berta Meglič
1996 Jože Babič
1995 Ivan Marinšek in Dušan Povh



VESNA

najvišje nacionalno odličje na področju filmske umetnosti
the highest national award in the field of film

I

strokovna žirija za celovečerne (igrane, dokumentarne, animirane) filme
jury for feature film category (fiction, documentary, animated)

Uldis Dimiševskis
Polona Juh
Boštjan Virc

lahko podeli nagrado vesna za
can present the following awards

- a najboljši celovečerni film best feature film
- b najboljšo režijo best director
- c najboljši scenarij best screenplay
- d najboljšo glavno žensko vlogo best actress in a leading role
- e najboljšo glavno moško vlogo best actor in a leading role
- f najboljšo stransko žensko vlogo best actress in a supporting role
- g najboljšo stransko moško vlogo best actor in a supporting role
- h najboljšo fotografijo best cinematography
- i najboljšo izvirno glasbo best original music
- j najboljšo montažo best editing
- k najboljšo scenografijo best production design
- l najboljšo kostumografijo best costume design
- m najboljšo masko best make-up
- n najboljši zvok best sound



VESNA

II

strokovna žirija za druge kategorije
jury for other categories

Haidy Kancler
Metod Pevec
Miloš Srdić

lahko podeli nagrado vesna za
can present the following awards

- o** najboljši dokumentarni film best documentary film
- p** najboljši kratki igrani film best short film
- q** najboljšo manjšinsko koprodukcijo best minority co-production
- r** najboljši animirani film best animated film
- s** najboljšo eksperimentalno AV delo best experimental audio-visual work
- t** najboljši študijski film best student film

III

žirija lahko podeli tudi vesno za
the jury can also present a Vesna award for

- u** posebne dosežke (skupaj največ dve) special achievements (two at most)

Odločitev o podelitvi nagrad in o nagrajencih je v izključni pristojnosti strokovne žirije. Svoje odločitve sprejema po postopku, ki ga predpisuje poslovnik o delu strokovne žirije Festivala.
The decision on presenting awards and on recipients is the sole competence of the Jury. The Jury makes its decisions according to the procedure prescribed in the Rules of Procedure for the Festival's Jury.



Uldis Dimiševskis
nekdanji vodja produkcije in
razvoja,
pomočnik direktorja LFC
Former Head of Production
and Development,
Deputy Director of NFC

Uldis Dimiševskis se je po opravljenem študiju umetnostne zgodovine na kanadskih univerzah Queen's in McGill in delovanju na področju kanadske avdiovizualne dediščine leta 2006 pridružil Latvijskemu filmskemu centru. Več kot 12 let je kot eden ključnih sodelavcev centra prispeval k spodbujanju in podpori filmske kulture in njenih akterjev v Latviji. V vlogi vodje produkcije in razvoja ter pomočnika direktorja LFC je bil tudi dolgoletni latvijski predstavnik v evropskem filmskem skladu Eurimages. Ta položaj je zapustil sredi leta 2018. Z družino trenutno živi v Rigi v Latviji.

After the completion of academic degrees in Art History from Queen's and McGill Universities in Canada and working with Canadian audiovisual heritage, Uldis Dimiševskis joined the National Film Centre of Latvia (NFC) in 2006.

For more than 12 years he was an integral part of the activities of the NFC, helping to foster and support film culture and its professionals in Latvia. In his capacity as the NFC's Deputy Director and Head of Production and Development he was also Latvia's long-serving national representative at the European Cinema Support Fund Eurimages, leaving his post in mid-2018. Uldis and his family currently reside in Riga, Latvia.



Polona Juh
igralka
actress

Polona Juh se je rodila leta 1971 v Ljubljani. Po končani srednji pedagoški in srednji baletni šoli je vpisala študij dramske igre na AGRFT. Leta 1994 je postala stalna članica umetniškega ansambla ljubljanske Drame, kjer danes zaseda mesto prvakinja. Do sedaj je ustvarila okoli sedemdeset različnih gledaliških vlog, med njimi več naslovnih.

Na filmu jo občinstvo pozna po vrsti odmevnih vlog, redno sodeluje v različnih radijskih igrah in nočnih, svoj glas posoja tudi risanim likom in reklamam. Za področje gledališkega ustvarjanja je štirikrat prejela Borštnikovo nagrado za glavno žensko vlogo, nagrado Sklada Staneta Severja, nagrado Prešernovega sklada, Župančičevo nagrado, nagrado zlati smeh na Dnevih satire v Zagrebu in zlati venec na Messu v Sarajevu. Za filmsko udejstvanje pa je dvakrat prejela nagrado vesna na FSF, Stopovo nagrado za igralko leta, silver arrow za najboljšo žensko vlogo na festivalu v Moskvi in zlato Arenu na Puljskem filmskem festivalu.

Polona Juh was born in Ljubljana in 1971. She graduated from the colleges of education and ballet before pursuing her acting studies at the Academy of Theatre, Radio, Film and Television, Ljubljana. In 1994, she became a permanent member of the ensemble of SNT Drama Ljubljana, where she is now a principal. She has appeared in about 70 theatre roles, including several leading ones. In film, she is known for a series of notable roles. Her list of collaborations also includes radio dramas and other radio programmes, cartoons and advertisements. For her work in theatre, she has received four Borštnik Awards for actress in a leading role, the Stane Sever Fund Award, the Prešeren Fund Award, the Župančič Award, the Golden Laugh Award at Zagreb Days of Satire, and the Golden Laurel Wreath at MESS, Sarajevo. For her work in cinema, she has been presented with two Vesna Awards at FSF, the Stop Award for Actress of the Year, the Silver Arrow for best actress in a leading role in Moscow, and the Golden Arena at the Pula Film Festival.



Boštjan Virc
producent
producer

Boštjan je producent in scenarist. Njegov film *Houston, imamo problem!* je leta 2016 na FSF osvojil vesno za najboljši slovenski celovečerni film in je bil kandidat Slovenije za oskarja. Svojo kariero je Boštjan začel leta 1992 z ustanovitvijo družinskega podjetja Studio Virc, kjer je dolga leta delal na več sto komercialnih produkcijah. Z avtorskim filmom se ukvarja od leta 2011 in tvori produkcijsko-avtorski tandem z režiserjem in scenaristom Žigo Vircem. Deluje mednarodno, npr. z HBO Europe, Al Jazeera in Netflixom, njegovi filmi pa so bili predstavljeni na festivalih Tribeca New York, Toronto IFF, Karlovy Vary, IDFA Amsterdam, BFI London ...

Je diplomant evropske producerske šole EAVE. Predava na različnih filmskih mednarodnih delavnicah in festivalih, leta 2017 pa je bil gostujoči predavatelj na univerzah Columbia, Pennsylvania in Michigan. Je član upravnega odbora Društva slovenskih producentov in delegat v CEPI, evropski zvezi producentov.

Boštjan is a producer and scriptwriter. His film *Houston, We Have a Problem!* won the Vesna award for Best Slovenian Feature Film at the 2016 FSF and was the Slovenian submission for Best Foreign Language Film Academy Award. He started his career in 1992, establishing the family run production company Studio Virc, working for a number of years on commercials and corporate films. In 2011, he started to work on documentaries and fiction films. He is part of a creative-production tandem with director and scriptwriter Žiga Virc.

Boštjan works internationally with networks like HBO Europe, Netflix, and Al Jazeera, and his films were selected by major festivals like Tribeca New York, Toronto IFF, Karlovy Vary, IDFA Amsterdam, BFI London, etc.

He graduated from the EAVE producers programme. He lectures at various international film workshops; in 2017 he was a guest speaker at Universities of Columbia, Pennsylvania and Michigan.

He is a board member of the Association of Slovenian Producers and a delegate in The European Coordination of Independent Producers (CEPI).



Haidy Kancler
režiserka
director

Haidy Kancler se je rodila leta 1982 v Mariboru. Z diplomom iz dokumentarnega filma je končala študij medijskih komunikacij. V srednji šoli je bila sodelavka mariborskega radia študent Marš, v začetku študija pa je pričela sodelovanje s Televizijo Slovenija. Med študijem je bila tudi asistentka režije na berlinski X-Filme creative pool in režiserka na dunajskem ORF (delovna praksa). Od konca študija je svobodna filmska ustvarjalka.

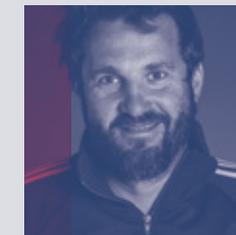
Haidy Kancler was born in Maribor in 1982. She graduated in Media communication studies with a degree on documentary film. In secondary school, she began exploring the media by having her own music programme on Marš, the Maribor student radio. At the very beginning of her studies, she started working for the Slovenian National Television. Later she became assistant director at X-Filme creative pool, Berlin (internship) and director at ORF Zentrum, Vienna (internship). Since graduation, she has been working as a freelance film director.



Metod Pevec
scenarist in režiser
screenwriter and director

Metod Pevec je scenarist, pisatelj in filmski režiser. Pred diplomom na Filozofski fakulteti je kot igralec nastopil v številnih slovenskih in jugoslovanskih filmih. Najvidnejša je glavna vloga v filmu *Nasvidenje v naslednji vojni* režiserja Živojina Pavloviča. Poleg uspešnih igranih filmov (*Pod njenim oknom*, *Vaje v objemu*, *Lahko noč, gospodična*), je v zadnjih letih posnel več odmevnih dokumentarnih filmov (*Aleksandrinke*, *Dom*). V zadnjih letih kot honorarni sodelavec predava na Akademiji za gledališče, radio, film in televizijo v Ljubljani.

Metod Pevec is a screenwriter, writer and film director. Before graduating from the Faculty of Arts, he appeared as an actor in numerous Slovenian and Yugoslav films. The most prominent is the main role in the film *See You in the Next War* directed by Živojin Pavlovič. In addition to successful feature films (*Beneath her Window*, *Tango Abrazos*, *Goodnight Missy*), he directed several cinema documentaries (*Aleksandrinians*, *Home*). He has recently been a lecturer at the Academy of Theatre, Radio, Film and Television in Ljubljana.



Miloš Srdić
direktor fotografije
director of photography

Miloš Srdić se je rodil leta 1977 v Beogradu. Po končani gimnaziji v Ljubljani se je leta 1996 vrnil v Beograd in vpisal študij filmske kamere na Akademiji za gledališče in film. Trenutno živi v Ljubljani, kjer ustvarja na področju filma in fotografije. Je član ZFS. V zadnjih dveh letih je prejel tri nagrade iris, ki jih podeljuje ZFS. Na področju videa je ustvarjal tudi v gledališču. Med drugim je sodeloval v predstavi SMG Fragile (2006) v režiji Matjaža Pograjca; gre za zelo uspešno predstavo, ki je prejela več mednarodnih nagrad in obšla svet. V svoji karieri je posnel več kot 200 komercialnih projektov, kot so TV oglasi in industrijski oz. predstavitveni filmi. Posnel je tudi več kot 40 videospotov.

Miloš Srdić was born in Belgrade in 1977. After completing a secondary school in Ljubljana, he returned to Belgrade in 1996 to study Camera at the Academy of Dramatic Arts. He now lives in Ljubljana and works in film and photography. He is a member of the Slovene Association of Cinematographers (ZFS); and he has received three Iris Awards, presented by this association, the last two years. Srdić has also made videos for theatre, including for the Mladinsko theatre production of *Fragile* (2006). Directed by Matjaž Pograjc, this highly successful production travelled the world and received a number of international awards. In his career, Srdić has worked on more than 200 commercial projects such as TV ads and promotional films, as well as more than 40 music videos.

NAGRADA OBČINSTVA

O najboljšem celovečernem filmu po izboru občinstva odločajo neposredno gledalci z glasovanjem, katerega postopek natančneje določa Pravilnik o Festivalu slovenskega filma. Nagrada je namenjena producentu.

MLADI KRITIKI OCENJUJEJO FILME IZ SKLOPA PODMLADEK

Udeleženci filmskovzgojne delavnice Ostrenje pogleda bodo že drugo leto izbirali najboljši film, ki ga je ustvaril eden njihovih sovrstnikov. Filmska vzgoja je pomemben segment prihodnosti nacionalne kinematografije, zato na FSF uvajamo vsakoletni pregled izbora filmov, ki so nastali v okviru kulturne vzgoje kot del neobveznih učnih vsebin znotraj ali zunaj šolskih ustanov. Pregled zaokrožimo s podelitvijo nagrade najboljšemu po mnenju žirije srednješolcev, ki se učijo veščin pisanja kritičkih besedil.

ŽIRIJA FILMSKIH KRITIKOV IN KRITIČARK

Ciril Oberstar, Petra Meterc, Matevž Jerman

Žirija slovenskih filmskih kritikov in kritičark nagrado za najboljši film po njihovem izboru podeljuje kot sestavni del slovenske filmskokritičke kulture: ne, da bi nadomestila osebno izkušnjo gledanja, temveč, da bi jo razširila – tako, da postavlja filmska dela in njihove posamezne elemente filma v umetnostne, zgodovinske, družbene, kulturne in politične kontekste – in tako ključno prispeva k načinu, kako filme gledamo in kako jih doživljamo.

AUDIENCE AWARD

The best feature film as selected by the audience is decided directly by viewers casting their votes. The procedure is described in detail in the Rules of the Festival of Slovenian Film. The award goes to the producer.

YOUNG CRITICS RATE YOUTH WING FILMS

For the second consecutive year, the participants of the Sharpening the View film education workshop will select their favourite from among the films made by their peers. As film education is a vital segment of the future of national cinema, the FSF has introduced an annual display of a selection of films created as part of optional cultural education courses held in or outside schools across Slovenia. To round off the exposition, an award will be presented to the best film as selected by a jury of high school students honing their skills as critics.

FILM CRITICS' JURY

Ciril Oberstar, Petra Meterc, Matevž Jerman

The Slovenian film critics' jury will be presenting the award for best film of their choice as a component part of the culture of reviewing film in Slovenia: not to replace the personal experience of watching a film, but to expand it – by placing films and their individual elements in their artistic, historical, social, cultural and political contexts, thus making a key contribution to the way films are watched and experienced.

Ciril Oberstar je glavni in odgovorni urednik dvomesečnika Ekran, revije za film in televizijo, ki jo izdaja Slovenska kinoteka. Je tudi urednik za družboslovje pri mariborski reviji za kulturo in družbo Dialogi ter občasni sodelavec filmskega in teoretskega kolektiva Obzorniška fronta, s katerim je sodeloval pri urejanju in pisanju prispevkov za zbornike. Je avtor znanstvenih, strokovnih in poljudnih člankov s področij politične filozofije, filmske teorije ter filozofije.

Ciril Oberstar is the Editor in Chief of Ekran, a bimonthly magazine for film and TV published by the Slovenian Cinematheque. He is also the editor for humanities for Dialogi, a magazine for culture and society. As an associate of Newsreel Front, a collective of individuals engaging in theory and art practice, Oberstar contributed to their publications as editor and writer. He has published a range of academic and popular texts on political philosophy, film theory, and philosophy.

Petra Meterc je kritičarka, avtorica radijskih oddaj ter prevajalka. O filmu in literaturi že vrsto let piše za Radio Študent, je urednica literarne oddaje *Tu pa tam*. Svoje filmskokritičke prispevke objavlja na Radiu Študent, v revijah Ekran in Kino!, ter drugje. Ukvarja se s filmsko vzgojo, kot mentorica izvaja različne delavnice za mlade. V preteklosti se je udeležila mednarodnih kritičkih delavnic Sarajevo Talent Press, Berlinale Talent Press ter Rotterdam Young Critic Trainee Programme.

Petra Meterc is a critic, author of radio programmes, and translator. She has been a long-standing contributor on film and literature for Radio Študent, and is the editor of the literary programme *Tu pa tam*. Her film reviews have been aired on Radio Študent, and published in Ekran and Kino! magazines, among others. Meterc also engages in film education, running workshops for youth. She has attended international critics' workshops Sarajevo Talent Press, Berlinale Talent Press, and Rotterdam Young Critic Trainee Programme.

Matevž Jerman je filmski publicist, kurator in režiser. Od leta 2009 je zaposlen na programskem oddelku Slovenske Kinoteke, tudi kot urednik Kinotečnika. Prispevke o filmu objavlja v revijah Ekran in Kino!, na radiu Slovenija in spletnem portalu MMC. Je soustanovitelj društva za promocijo kratkega filma Kraken, deluje pa tudi kot programski vodja festivala kratkih filmov v Ljubljani FeKK ter kot programski selektor *Videa na plaži* na festivalu Kino Otok in programa kratkih filmov na LIFFE.

Matevž Jerman is a writer on film, curator, and filmmaker. Since 2009, he has worked for the programme department of the Slovenian Cinematheque, also as the editor of its bimonthly publication Kinotečnik. Jerman writes on film for the Ekran and Kino! magazines, the Slovenian National Radio, and the MMC news website. He is a co-founder of Kraken, an organisation for the promotion of short film, Head of Programme for the FeKK Ljubljana short film festival, and the curator for *Videa on the Beach* section at the Isola Cinema festival and the short film programme at LIFFE.

URADNI TEKMOVALNI PROGRAM

OFFICIAL
COMPETITION
PROGRAMME

CELOVEČERNI FILMI FEATURE FILMS

- 32** Cankar
Cankar
- 34** Gajin svet
Gaja's World
- 36** Igram, sem
I Act, I Am
- 38** iOtok
iIsland
- 40** Izbrisana
Erased
- 42** Koliko se ljubiš?
How Much Do You Love Yourself?
- 44** My Way 50 – Med iskanim in najdenim svetom
My Way 50
- 46** Ne bom več luzerka
My Last Year As a Loser
- 48** Odraščanje
Growing Up
- 50** Pero Lovšin – Ti lahko
Pero Lovšin – You Can
- 52** Posledice
Consequences
- 54** Prebujanja
Awakenings
- 56** Skupaj
Together
- 58** Tisoč ur bridkosti za eno
uro veselja – Ivan Cankar
A Thousand Hours of Bitterness for a
Single Hour of Joy – Ivan Cankar
- 60** Tkanje pogledov – Jože Dolmark
A Man From the Border
- 62** Zgodovina ljubezni
History of Love

MANJŠINSKE KOPRODUKCIJE MINORITY CO-PRODUCTIONS

- 64** Lep pozdrav iz svobodnih gozdov
Greetings From Free Forests
- 66** Nori dnevi
Days of Madness
- 68** Zimske muhe
Winter Flies

SREDNJEMETRAŽNI FILMI MEDIUM-LENGTH FILMS

- 70** Alejandra
Alejandra
- 71** Druga koža
The Second Skin
- 72** Glasba je časovna umetnost 3, LP film Laibach
Music is the Art of Time, LP Film Laibach
- 73** Simfonija globine
Symphony of the Underworld
- 74** Sočasja
Concurrences
- 75** Varuhi civilizacije
Guardians of Civilization

KRATKI FILMI SHORT FILMS

- 76** Dobrodošlica.
Welcome.
- 77** Fundamenti
Fundaments
- 78** Gospod Filodendron in jablana
Mr. Philodendron and the Apple Tree
- 79** Govorilne ure
Parent-Teacher Conference
- 80** Kandidat 235
Candidate 235
- 81** Koyaa – Divji ležalnik
Koyaa – Wild Sunbed
- 82** Maček Muri – Kosilo
Mury the Cat – Lunch
- 83** Narava_narava
Nature_nature
- 84** Na zemlji ni nebes
On Earth There Is No Heaven
- 85** Nedeljsko jutro
Sunday Morning
- 86** Počitnice
Vacation
- 87** Poslednji dan Rudolfa Nietscheja
The Final Day of Rudolf Nietsche
- 88** Rojen za umret
Born to Die
- 89** Šola
School
- 90** Tiho
Quiet
- 91** Tunel
The Tunnel
- 92** Versopolis
Versopolis

ŠTUDIJSKI FILMI STUDENT FILMS

- 93** Assunta
Assunta
- 94** Čevljarna
Shoemaker
- 95** Kar ostane
What Remains
- 96** Nežka
Nellie
- 97** Ples ljubezni
Dance of Love
- 98** Spran
Washed Out
- 99** Še sreča!
Lucky for Us!
- 100** Voyage Voyage
Voyage Voyage
- 101** Vožnja, pesem za očeta
Drive, A Poem for My Father
- 102** Vrzel
Chasm



CANKAR

CANKAR

2018
dokumentarno-igrani docu-fiction



producent producer Rado Likon
produksijska hiša production CEBRAM
koprodukcija co-production RTV Slovenija, SFC

92 min • barvni colour • Surround 5.1 • DCP • 16:9

režiser directed by Amir Muratović
scenarist written by Amir Muratović
direktor fotografije director of photography Rado Likon
avtor glasbe music Tim Žibrat
montažerja edited by Amir Muratović, Janez Bricelj
scenograf production design Andrej Stražičar
kostumografka costume design Marta Frelj
oblikovalec zvoka sound design Peter Gruden
glavna animatorka chief animator Irena Romih
maskerka make-up artist Eva Uršič
snemalec zvoka sound recording Jože Trtnik

igralska zasedba cast
Rok Vihar (Ivan Cankar), Lara Vouk (Steffi Löffler), Helena Peršuh (Albina Löffler), Katarina Kresitschnig (Malči Löffler), Lucia-Maria Kresitschnig (Steffi Löffler - mlajša / Steffi Löffler Jr.), Jaka Lah (Izidor Cankar), Urška Taufer (Nina Bergman), Nina Rakovec (Milena Rohrman), Luka Cimprič (Alojz Kraigher), Robert Prebil (nadškof Stadler / Archbishop Stadler), Uroš Kaurin (Karlo Cankar), Mitja Manček (Ivan Grohar), Matej Recer (Fran Saleški Finžgar), Veno Povše (Alfred Löffler), Anton Wallenstein (Willy Löeffler), Sara Dirnbek (hišnica / Caretaker), Patrizia Jurinčič (Mici Pfeiffer)

Ivan Cankar je marsikaj zapisal prej, kot je to doživel. To vez med literaturo in zasebnim življenjem v filmu slikajo igrani in animirani prizori, ki črpajo motive izključno iz pisateljevih del in dopisovanja z najbližjimi. Desetletje je bil del dunajske družine Löffler in tam ustvaril večino obsežnega opusa. Sprva se je približal gospodinji, pozneje pa njeni odraščajoči hčeri Steffi. Tudi na ljubljanskem Rožniku se je zapletal s tamkajšnjimi dekleti; bil je pozoren ljubimec, vedre narave, družaben in izjemno inteligenten. Odmevna predavanja pa ga kažejo kot prepričanega socialdemokrata.

Ivan Cankar experienced many things only after he has written about them. In the film, this link between his writing and his private life is depicted by live-action and animated scenes that draw exclusively on the writer's works and letters to his loved ones. For a decade, he lived with the Löffler family in Vienna and wrote most of his impressive oeuvre. First, he grew very close to the housewife, then to her adolescent daughter Steffi. Back in Ljubljana, he got involved with several girls there, an attentive lover of a cheerful nature, accessible and highly intelligent. His popular public lectures reveal him as a passionate social democrat.



Amir Muratović (1966, Sarajevo) je študiral na Fakulteti za arhitekturo ter filmsko in televizijsko režijo na AGRFT. Za Televizijo Slovenija je kot scenarist, režiser in montažer ustvaril številne dokumentarne filme.

Amir Muratović (Sarajevo, 1966) studied Film and TV Directing at the Ljubljana Academy of Theatre, Radio, Film and Television, and Architecture. As director, screenwriter and editor, he has worked on a number of documentary films for the Slovenian National Television.

izbrana filmografija selected filmography

dokumentarni documentary

Cankar (2018)
Bila so Titova mesta / They Were Tito's Towns (2017)
FSF 2017
Leteti! To Fly! (2014-16)
FSF 2016
Majoš Maypole (2009-10)
FSF 2010 vesna za dokumentarni film / Best Documentary
Fabiani vs. Plečnik (2006-08)
Kruhovo leto / Bread All Year Round (2005)
Druga generacija / The Second Generation (2005-06)
Đuro (2000)

eksperimentalni experimental

Prisluhni Londonu / Listen to London (2013-17)
9. festival neodvisnega filma: 1. nagrada / Grand Prix
Portreta z ozadjem / Two Portraits with the Background (1994-2000)



GAJIN SVET

GAJA'S WORLD

2018
igrani fiction



producenta producers Peter Bratuša, Tilen Ravnikar
produksijska hiša production Felina Films
koprodukcija co-production RTV Slovenija

88 min • barvni colour • stereo • DCP • 16:9

režiser directed by Peter Bratuša
scenarista written by Peter Bratuša, Špela Levičnik Oblak
direktor fotografije director of photography Mirko Pivčević
avtor glasbe music Sebastijan Duh
montažer edited by Tomislav Pavlic
scenograf production design Miha Ferkov
kostumografka costume design Vesna Črnelič
oblikovalec zvoka sound design Matjaž Moraus Zdešar
maskerka make-up artist Nataša Sevnčnikar

igralska zasedba cast
Tara Milharčič (Gaja Ravnikar), Sebastian Cavazza (Peter Ravnikar),
Neža Smolinsky (Tea Ravnikar), Jana Zupančič (Nina Ravnikar),
Anže Gorenc (Matic), Lotos Vincenc Šparovec (višji inšpektor Hace
/ Chief Inspector Hace), Ajda Smrekar (Ema), Gitica Jakopin (Daša),
Primož Pirnat (Grego), Nataša Barbara Cračner (Primarij Vrabl-Čok-
lova / Chief Physician), Boris Ostan (skrivnostni moški / Mystery Man)

Gajin svet je sodobna mladinska romantična kome-
dija z elementi kriminalke, postavljena v današnje
urbano okolje. Zgodba obravnava probleme, ki jih
danes v življenju pogosto srečujemo: ločitev staršev,
odtujenost v družini, nevarnosti svetovnega spleta. S
tem nagovarja tako najstnike kot tudi njihove starše,
ob tem pa ne zanemarja dinamike, humorja, emocij
in suspenza.

Gaja's World is a contemporary teen romantic come-
dy with elements of a crime film, set in present-day
urban reality. The story deals with common prob-
lems of kids today: separation of parents, alienation
in the family, and the dangers of the Internet. The
film speaks to teens as well as their parents, always
with the right dose of action, humour, emotions, and
suspense.



Peter Bratuša (1962, Maribor) je študiral fotografijo na
ADU v Zagrebu. Posnel je veliko kratkih filmov in režiral
več kot 250 reklamnih spotov. V zadnjih letih se je vrnil
k igranemu programu.

Peter Bratuša (Maribor, 1962) studied Photography at
the Academy of Dramatic Art, Zagreb. He has made
a number of short films and directed more than 250
commercials. In recent years, his focus has been back
on fiction.

izbrana filmografija selected filmography

celovečerni feature
Gajin svet / Gaja's World (2018)
Prebujanja / Awakenings (2017)

kratki short
Dva ena / Two One (2015)
10 let / 10 Years (2010)

TV serija TV series
Življenja Tomaža Kajzerja (2013-2014)



IGRAM, SEM

I ACT, I AM

2018
igrani fiction



producent producer Miroslav Mandić
izvršna producentka executive producer Nina Robnik
koproducentka co-producer Amra Bakšić Čamo
produksijska hiša production Filmostovje

105 min • č-b b&w • stereo • DCP • 1:2,35

režiser directed by Miroslav Mandić
scenarist written by Miroslav Mandić
direktorja fotografije directors of photography Mitja Ličen,
Erol Zubčević
montažer edited by Andrej Nagode
scenografke production design Emina Kujundžić, Barbara Kapelj,
Ivana Škrabalo
kostumografi costume design Ivana Zozoli, Emina Kujundžić,
Emil Cerar
oblikovalke maske make-up artists Lamija Hadžihasanović,
Anita Ferčak, Snježana Gorup
oblikovalec zvoka sound design Boštjan Kačičnik
kolorist colorist Teo Rižnar

igralska zasedba cast
Luna Zimić Mijović, Gregor Zorc, Goran Bogdan, Lana Barić,
Mojca Funkl, Amar Čustović, Senad Bašić, Olga Pakalović,
Dario Varga, Primož Bežjak, Nina Vodopivec

Medtem ko se mlada igralka pripravlja na vlogo tatice, prične krasti v resničnem življenju. Ko preseže lastnosti svojega lika, se razočarana spre z režiserjem in zapusti snemanje. / Gledališkemu igralcu ponudijo vlogo brezdomca. Med raziskovanjem vloge tava po zavetiščih in poskuša najti prijatelje med brezdomci. Svoboda brez odgovornosti ga prevzame. / Igralec in igralka igrata strasten par v telenoveli. Ko je snemanja konec, jo on začne preganjati, saj trdi, da je zaljubljen vanjo. Igralka vztraja, da njuna igra pred kamero nima nič opraviti z njunim zasebnim življenjem.

While preparing for the part of a thief, a young actress begins stealing in real life. Having exceeded her character's traits, she is frustrated on the set and leaves the shoot. / During his research for the part of a bum, a theatre actor wanders around shelters trying to make friends with the homeless. The freedom of a lifestyle without duties overwhelms him. / An actor and an actress are playing a passionate couple in a tv soap. After the production is over he pursues her, claiming to be in love. She insists what they did in front of the camera has nothing to do with their private lives, but he obsessively persists.



Miroslav Mandić, rojen v Sarajevu, je doma študiral primerjalno književnost. Nato je magistriral na Univerzi Columbia v New Yorku (MFA scenaristiko in režijo). Po kratki filmski karieri v rodni Bosni in Hercegovini je med vojno emigriral na Češko. Trenutno živi in dela v Sloveniji.

Miroslav Mandić was born in Sarajevo, where he studied Comparative Literature. He earned his master's degree from Columbia University in NYC (MFA Screenwriting Directing). After a short film career in Bosnia and Herzegovina, the war prompted him to migrate to the Czech Republic. He is currently based in Slovenia.

izbrana filmografija selected filmography

celovečerni feature
Igram, sem / I Act, I Am (2018)
Adria Blues (2013)

dokumentarni documentary
Searching for Johnny (2009)
Ljubimca na meji (2005)

kratki short
Stopnice / Stairway (2015)



IOTOK ISLAND

2018
dokumentarni documentary



producent producer Miha Čelar
produksijska hiša production Astral Film
koprodukcija co-production Factum Documentary Film Project,
Quasar Multimedia

90 min • barvni colour • digital • DCP • 16:9

režiser directed by Miha Čelar
scenarist written by Miha Čelar
direktor fotografije director of photography Tomislav Krnić
avtor glasbe music Luca Ciut
montažerja edited by Darej Šömen, Fabio Toich
oblikovalec zvoka sound design Francesco Morosini
snemalca zvoka sound recording Vincent Laurence, Havar Gergolet

nastopa featuring Mate Dolenc

iOtok je transmedijski dokumentarec o zadnjih trinajstih prebivalcih kulturnega jadranskega otoka Biševo, ki se borijo za preživetje otoške skupnosti. Glavna protagonista zgodbe, mladi par Lada in Lucio, sta ustanovila mestni odbor, da bi za otok pridobila pravni status in ga tako zaščitila pred agresivno turistično industrijo. Ta hoče Biševo odvzeti staro otoško šolo in jo preurediti v turistični center z multimedijскими prezentacijami in zasloni na dotik. Če jim bo uspelo, bo življenje na otoku obstalo le še v *digitalni obliki* ...

A transmedia documentary about the last 13 inhabitants of the legendary Adriatic island of Biševo and their struggles to save the island community from extinction. The main protagonists, young couple Lada and Lucio, have founded a city council for the island to obtain a legal status. They hope to protect the island from the aggressive tourist industry, which wants to turn the old school building into a tourist centre with multimedia, touch-screen presentations. If it succeeds, the only life left on the island will be digital.



Miha Čelar (1970, Ljubljana) kot režiser deluje od začetka devetdesetih let. Leta 1992 je z Vojkom Anzeljcem ustanovil skupino za videoprodukcijo Fordof Colectivy, leta 2000 pa je soustanovil družbo za filmsko produkcijo Astral Film.

Miha Čelar (Ljubljana, 1970) has been working as director since the beginning of the 1990s. In 1992, he established together with Vojko Anzeljc the video production collective Fordof Colectivy, and in 2000 he cofounded Astral Film, a film production company.

izbrana filmografija selected filmography

dokumentarni documentary

iOtok / ilsland (2018)
Baron / Codelli (2016)
Združenje SFS - IRIS za najboljšo fotografijo med dokumentarci v letu 2017 / IRIS for best cinematography in a documentary film in 2017
Skrivnost barjanskega kolesa / Reinventing the Wheel Cross (2016)
Mama je ena sama / Tajana in Motherland (2015)
DOK Seeds 2015, East Silver 2015, Noida IFFF 2015 (New Delhi): nagrada za montažo / Best Editing Award
Doc and Short INFF 2015 (Jakarta): zlata nagrada / Golden Award
Nancy Lorain IFF 2015: prva nagrada / Grand Prix du Festival
El Ojo Cojo IDF 2016: najboljši dokumentarec / Best Documentary



IZBRISANA

ERASED

2018
igrani fiction



producent producer Frenk Celarc
produksijska hiša production Custav Film
pridruženi producent asociated producer Christoph Thoke
koprodukcija co-production Ankica Jurić Tilić & Ira Cecić
(Kinorama), Biljana Prvanović (Delirium) Diego Zanco (Pakt Media)

85 min • barvni colour • optični optical • DCP • 1:1,85

režiser directed by Miha Mazzini
scenarist written by Miha Mazzini
sorežiser in direktor fotografije co-director and director of
photography Dušan Joksimović
avtorji glasbe music Jura Ferina, Pavao Miholjević, Vladimir Godár
montažer edited by Tomislav Pavlic
scenograf production design Matjaž Pavlovec
kostumografka costume design Sanja Džeba
oblikovalka maske make-up design Talija Ivančič
oblikovalec zvoka sound design Boris Berden
snemalec camera Danko Vucinovic
izvršna producentka line producer Petra Vidmar

igralska zasedba cast
Judita Franković Brdar (Ana), Sebastian Cavazza (ljubimec / Lover),
Izudin Bajrović (oče / Father), Doroteja Nadrah (Tanja), Silva Čušin
(mama / Mother), Jernej Kogovšek (Sened), Marko Mandič (TV
voditelj / TV Host), Gregor Zorc (urednik / Editor), Jernej Šugman
(inšpektor / Inspector), Branko Završan (zdravnik / Doctor),
Neda R. Bric (direktorica / Director)

Izbrisana je zgodba o samski mami Ani, ki v porodnišnici ugotovi, da je ni v računalniških sistemih, da uradno ne obstajata ne ona ne njen novorojenček. Je zgodba o tem, kaj se je dogajalo Slovencem, rojenim na napačnem koncu razpadle države, ki so jim v devetdesetih letih na upravnih enotah luknjali osebne izkaznice. Kaj se zgodi, če izpadeš iz sistema? Lahko te izženejo iz države, morda ti sosodje zasedejo stanovanje, ostaneš brez službe, zdravnika, celo otroka ... Anino mrzlično iskanje rešitve se prelevi v napeto zgodbo, ki spotoma podrobno razišče anomalije slovenskega družbenega sistema.

Just after giving birth, Ana, a single mum, finds out she is not in the system, that neither she nor her newborn baby officially exist. *Erased* tells the story of what happened to Slovenians born on the wrong end of the disintegrated country, who in the 1990s had their ID cards hole punched. What happens if you are erased from the system? You may be deported, your neighbours might take over your home, you lose your job, your doctor, even your child... Ana's frantic attempts to find a solution turn into a gripping tale and close scrutiny of the anomalies of the Slovenian social system.



Miha Mazzini (1961, Jesenice) je pisatelj in računalniški strokovnjak, prejemnik številnih nagrad, avtor scenarijev in režiser več kratkih filmov. Končal je podiplomski študij scenaristike na The University of Sheffield v Angliji in predava pisanje filmskih scenarijev. Je redni član Evropske filmske akademije.

Miha Mazzini (1961) is an award-winning writer, computer expert, screenwriter, film director and screenwriting lecturer with an MA in Creative Writing for Film and Television, University of Sheffield, UK. He is a voting member of the European Film Academy.

izbrana filmografija selected filmography

celovečerni feature
Izbrisana / Erased (2018)

kratki short
Obisk / The Visit (2010)
Zelo preprosta zgodba / A Very Simple Story (2008)
Sirota s čudežnim glasom (2003)
Svobodna si. Odloči se. / You're Free. To Decide. (2000)



KOLIKO SE LJUBIŠ?

HOW MUCH DO YOU
LOVE YOURSELF?

2017
dokumentarni documentary

producent producer Jani Sever
produksijska hiša production Sever & Sever Production

82 min • barvni colour • stereo • DCP • 1:2,39

režiserka directed by Nina Blažin
scenaristka written by Nina Blažin
direktor fotografije director of photography Darko Herič, ZFS
avtor glasbe music Drago Ivanuša
montažer edited by Zlatjan Čučkov
oblikovalec zvoka sound design Simon Penšek



Viktorija je brezdomka, ki raziskuje zapuščene objekte. Obiskuje svojega moža v zaporu. Poskuša najti stanovanje s tekočo vodo, kopalnico in toplo posteljo. Po zaporu so načrti veliki: najti stanovanje, službo, začeti novo življenje. Hkrati imata oba težave z odvisnostjo. Jima bo uspelo? Film skozi njuno zgodbo govori o željah, ki jih imamo vsi: biti ljubljen, nekemu pripadati in nekam spadati. A najprej moramo imeti radi samega sebe.

Viktorija is a homeless girl who explores abandoned buildings and takes photos of them. She is looking for a place to stay - with running water and a warm bed. Her husband is in prison. When he gets out, they have big plans: to find a place to stay, to get a job, to stop using, to start a new life. Will they make it? Through their story, the film talks about universal human desires: to be loved and to belong - someplace, with someone. But first we have to love ourselves.



Nina Blažin (1980, Ljubljana) po končani AGRFT, smer TV in filmska režija, sodeluje pri različnih projektih. Udeležila se je različnih mednarodnih delavnic (med drugim Mobile Academy 2005, Masterclass 2005, Berlin Talent Campus 2006, Masterclass 2010, IDFAcademy 2010, NISI MASA 2012, ESODOC 2013 in druge delavnice MEDIA Desk).

Nina Blažin (Ljubljana, 1980), a graduate in Film and TV Directing from the Ljubljana Academy, now works on various projects. She has taken part in a number of international workshops (including Mobile Academy 2005, Masterclass 2005, Berlin Talent Campus 2006, Masterclass 2010, IDFAcademy 2010, NISI MASA 2012, ESODOC 2013 and other MEDIA DESK workshops).

izbrana filmografija selected filmography

kratki short

Zora / Dawn (2014)
Dan v mestu / A Day in the City (2003)
FSF 2004 vesna za najboljši študentski film / Vesna Award for Best Student Film
Sarajevo FF 2004, Karlovy Vary FF 2004

TV drama TV film

Sigmundove sanje / Sigmund's Dreams (2004)
FSF 2004: Babičeva nagrada / Babič Award

serija series

Energy Bits - ekokožarčki, sončne sanje, vonj gozda in duh morja (2012)
Silafest 2013: Golden Wave / Zlatni Talas



MY WAY 50 – MED ISKANIM IN NAJDENIM SVETOM

MY WAY 50

2018
dokumentarni documentary



producent producer Maja Weiss
produksijska hiša production Zavod Maja Weiss
koprodukcija co-production RTV Slovenija, Taris Film, Bela Film

89 min • č-b / barvni b&w / colour • Dolby SRD • DCP • 16:9

režiserka directed by Maja Weiss
scenaristka written by Maja Weiss
direktorji fotografije directors of photography Alexander Pečnik,
Maja Weiss, Peter Braatz, Bojan Kastelic, August Braatz
avtorji glasbe music Chris Eckman & The Frictions
montažerka edited by Svetlana Dramlič
oblikovalec zvoka sound design Julij Zornik

glas narrated by Silva Čušin

Maja Weiss v prvi osebi, vedno angažirana, v iskanju resnice in filmskih projektov, s katerimi je od nekdaj izpostavljala zamolčano, nevidno, nezaželeno. V filmih se je ukvarjala s Černobilom, Nubami, Darfurjem, vojno za vodo, žrtvami totalitarnih režimov, ostanki nekdanje skupne države, delavskim razredom, nacionalizmom, ksenofobijo, tudi z begunci – dolgo pred begunskim valom. Obenem si je ustvarila družinsko okolje, ki deluje kot neke vrste zadruga in vztraja kljub sodobnemu antikulturniškem ozračju.

Maja Weiss in person, always fighting for a cause, always in search of truth and of cinematic projects to lay bare the untold, the invisible, the undesired. Her films were about Chernobyl, the Nuba people, Darfur, the war for water, the victims of totalitarian regimes, the remains of the former Yugoslavia, the working class, nationalism, xenophobia, and, long before the current crisis, about refugees. Meanwhile, Weiss has built a family that works like a co-operative, defying in the present anti-cultural climate.



Maja Weiss (1965), scenaristka, režiserka, producentka, rada snema in fotografira. 40 filmov, 40 nagrad. Članica Društva slovenskih režiserjev in Evropske filmske akademije.

Maja Weiss (1965), a screenwriter, director and producer with a passion for camera and photography. 40 films, 40 awards. Member of the Directors Guild of Slovenia and the European Film Academy.

izbrana filmografija selected filmography

dokumentarni documentary

My Way 50 – Med iskanim in najdenim svetom / My Way 50 (2018)
Odstiranje pogleda z Mirjano Borčič / Unveiling the View with Mirjana Borčič (2017)
Banditenkinder – slovenskemu narodu ukradeni otroci / Banditenkinder – Stolen Slovene Children (2014)
Oči in ušesa boga / Eyes and Ears of God (2012)
Fant, pobratim smrti 2 / Boy, Bloodbrother of Death 2 (2012)
Nuba, čisti ljudje / Nuba, The Pure People (2000)
Fant, pobratim smrti / Boy, Bloodbrother of Death (1992)

celovečerni feature

Angela Vode – Skriti spomin / Angela Vode – Secret Memories (2009)
Prix Europa: nominacija za najboljši TV film / nomination for best TV fiction
Instalacija ljubezni / Installation of Love (2007)
Trieste Film Festival: posebna nagrada žirije / Special Jury Award
Varuh meje / Guardian of the Frontier (2002)
Berlinale 2002: najbolj inovativen evropski film / Manfred Salzgeber Award for the most innovative European film
The European Film Awards 2002: nominacija za najboljši prvenec / nomination for European Discovery



NE BOM VEČ LUZERKA

MY LAST YEAR
AS A LOSER

2018
igrani fiction



producent producer Danijel Hočevar
produksijska hiša production Vertigo, Zavod za kulturne dejavnosti
koprodukcija co-production RTV Slovenija, NuFrame d.o.o.,
100 d.o.o., Fs Viba film

88 min • barvni colour • Dolby SRD • DCP • 1:2,35

režiserka directed by Urša Menart
scenaristka written by Urša Menart
direktor fotografije director of photography Darko Herič, ZFS
avtor glasbe music Simon Penšek
montažer edited by Jurij Moškon
scenograf production design Marco Juratovec
kostumografka costume design Tina Bonča
oblikovalec zvoka sound design Julij Zornik
maskerka make-up artist Lija Ivančič

igralska zasedba cast
Eva Jesenovec (Špela), Živa Selan (Suzi), Saša Pavček (Špelina mama / Špela's Mum), Špela Rozin (babi / Grandma), Branko Završan (Špelin oče / Špela's Dad), Jurij Drevenšek (Andraž), Tina Potočnik Vrhovnik (Eva), Lara Vouk (Nina), Aljaž Jovanovič (Mare), Timon Šturbej (Seba), Matic Lukšič (Miki), Vladimir Kusič (Denis)

29-letna Špela je diplomirala iz umetnostne zgodovine, kar pomeni, da še nikoli ni imela redne službe. Za razliko od svojih najboljših prijateljic, ki sta se pred leti odselili iz Slovenije in se ne nameravata vrniti, Špela trmasto vztraja, da bo ostala v Ljubljani. Ko delo v tujini dobi tudi njen dolgoletni fant, Špela ostane brez stanovanja, službe in družbe. Preseli se k staršem in babici, ki zdaj živi v Špelini otroški sobi. Toda želi se osamosvojiti in odrasti, namesto da bi še naprej podaljševala svojo že tako ali tako deset let predolgo adolescenco.

Špela, 29, graduated in Art History and has never had a steady job. Unlike her two best friends, who have moved out of Slovenia years ago with no plans to return, Špela is determined to stay in Ljubljana. When even her longtime boyfriend gets a job abroad, Špela is left without a place to stay, with no job and no-one to lean on. She moves back in with her parents and her grandma, who in the meantime has taken Špela's old bedroom. But Špela wants to grow up and cut the cord, instead of delaying her already well overdue adulthood any longer.



Urša Menart (1985, Ljubljana) je leta 2010 diplomirala iz filmske in televizijske režije na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Trenutno je samozaposlena v kulturi kot režiserka in scenaristka.

Urša Menart (Ljubljana, 1985) graduated in Film and TV Directing from the Ljubljana Academy of Theatre, Radio, Film and Television. She is a freelance director and screenwriter.

izbrana filmografija selected filmography

celovečerni feature
Ne bom več luzerka / My Last Year As a Loser (2018)

dokumentarni documentary
Kaj pa Mojca? / What about Mojca? (2014)
Nekoč je bila dežela pridnih / Once Upon a Time There Once Was a Land of Hardworking People (2011)
Veš, poet, svoj dolg? / Poet You Know Your Due? (The story about Slovene rap) (2010)

ODRAŠČANJE

GROWING UP



2017
dokumentarni documentary



producent producer Siniša Gačić
produksijska hiša production Zavod Zuhr

80 min • barvni colour • stereo • DCP • 1:1,85

režiserja directed by Siniša Gačić, Dominik Mencej
scenarist written by Siniša Gačić
direktorja fotografije director of photography Dominik Mencej, Siniša Gačić
avtor glasbe music Blaž Gracar
montažer edited by Andrej Nagode
oblikovalec zvoka sound design Boštjan Kačičnik
dramaturginja story editor Katarina Morano

nastopajo featuring
Tibor Lapuh Maležič, Andreja Lapuh Maležič, Jedrt Lapuh Maležič

Intimni portret štirimesečnega Tiborja ter njegovih mam Daje in Jedrt, ki se vključita v predvolilno kampanjo pred referendumom o popolni izenačitvi zakonske zveze za homoseksualne pare. V predbožičnem času leta 2015 se mami poleg izzivov prvega starševstva soočata še z nasprotniki izenačenja zakonskih pravic za homoseksualne državljane in državljanke.

An intimate portrait of four-month-old Tibor and his mothers Daja and Jedrt who join the voting campaign ahead of the referendum on marriage equality in the lead-up to Christmas 2015. Alongside the challenges that accompany one's first experience as a parent, the two mothers must confront people who stand against equal rights for same-sex couples.



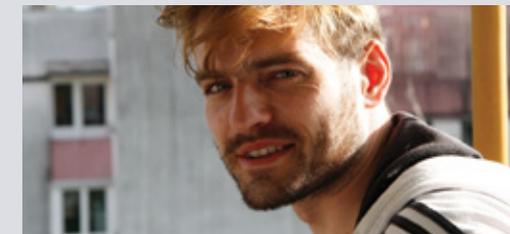
Siniša Gačić (1980) je na Akademiji za gledališče, radio, film in televizijo zaključil študij filmske in televizijske montaže ter magisterij iz filmske režije. Od leta 1999 dela na Televiziji Slovenija, kjer kot novinar, urednik in voditelj sodeluje z različnimi uredništvi. Več let piše za Mladino.

Siniša Gačić (1980) graduated in Film and TV Editing from the Ljubljana Academy of Theatre, Radio, Film and Television, and completed a Master's Degree in TV Directing from the same Academy. Since 1999, he has worked for Slovenia's National Television as journalist, editor and presenter, collaborating with various departments. He has been a long-time contributor to Mladina magazine.

izbrana filmografija selected filmography

dokumentarni documentary
Odraščanje / Growing Up (2017)
Boj za / A Fight for (2014)
FSF 2014: najboljši celovečerni film /
Best Feature Film
Mako (2013)
Kupi me! (2011)
Večni študent / Student Forever (2009)

kratki short
Kam (2013)



Dominik Mencej (1987, Ljubljana) je po maturi opravil filmsko delavnico JSKD. Študiral je grafične in interaktivne komunikacije na UL NTF, ob tem delal kot grafični opremljevalec na RTV Slovenija. Potem se je prepisal na UL AGRFT, smer filmska in televizijska režija, kjer je tudi diplomiral.

Dominik Mencej (Ljubljana, 1987) took part in a filmmaking workshop after high school, before he went on to study Graphic and Interactive Communication at the Ljubljana Faculty of Natural Sciences and Engineering, and worked as a graphic designer at RTV Slovenija. Then he changed his subject to Film and TV Directing at the Ljubljana Faculty of Theatre, Radio, Film and Television.

izbrana filmografija selected filmography

dokumentarni documentary
Odraščanje / Growing Up (2017)

kratki short
Prespana pomlad The Springtime Sleep (2014)
FSF 2014: vesna za najboljši kratki film, režijo,
scenarij, glavno žensko vlogo, scenografijo /
Vesna Awards for Best Short Film, Best Director,
Best Script, Best Actress in a Leading Role, Best
Production Design
MedFilm Festival 2015: MedFilm Festival 2015:
nagrada methexis za kratki film, najboljši kratki
film po izboru študentske žirije / Methexis Award
for Best Short Film, Students Jury Award for Best
Short Film

kratki dokumentarni short documentary
Smeti / Garbage Day (2011)
FSF 2011: najboljši študentski film /
Best Student Film



PERO LOVŠIN – TI LAHKO PERO LOVSIN – YOU CAN

2017
dokumentarni documentary



producent producer Jani Sever
produksijska hiša production Sever & Sever Production
koprodukcija co-production RTV Slovenija

80 min • barvni colour • digital • DCP • 2,39:1

režiser directed by Jani Sever
scenarista written by Jani Sever, Stojan Pelko
direktor fotografije director of photography Darko Herič, ZFS
montažer edited by Miloš Kalusek
oblikovalec zvoka sound design Julij Zornik
snemalci camera Domen Ožbot, Matjaž Kenda, Rok Nagode,
Matevž Jerman
snemalka zvoka sound recording Nina Bučuk

Film pripoveduje zgodbo o Peru Lovšinu, prvi punk zvezdi nekdanje vzhodne Evrope. O njegovem ustvarjanju glasbene zgodovine ter prek glasbe in, seveda, prek besedil tudi neglasbene slovenske zgodovine. Od uporniškega anarhizma sedemdesetih let prejšnjega stoletja, osamosvajanja in demonstracij na Kongresnem trgu v Ljubljani do evropskega nogometnega prvenstva leta 2000 v Amsterdamu. Kamera Lovšina spremlja med nastopi v malih slovenskih mestih, s Pankrti na Dunaju in na velikem odru Cankarjevega doma ter med ustvarjanjem zadnje plošče, z njim smo na poti in doma.

This is the story of Pero Lovšin, the first punk star of the former eastern Europe. Of how he made music history and, through his music and lyrics, helped shape the history of Slovenia. From the rebellious anarchism of the 1970s, Slovenia's independence process and demonstrations in central Ljubljana, to the UEFA Euro 2000 in Amsterdam. The camera follows Lovšin on the road and at home; as he performs in small towns across Slovenia, with his band in Vienna, and on a grand stage in the capital, and as he works on his latest record.



Jani Sever, diplomant zgodovine na FF UL, je 13 let deloval kot novinar, bil odgovorni urednik revije Mladina (1997–2006), ustanovitelj in odgovorni urednik spletnega portala Vest.si (2006–10). Leta 2011 je ustanovil produkcijsko hišo Sever & Sever.

Jani Sever, a graduate in History from the Faculty of Arts, Ljubljana, worked as a journalist for 13 years. He was editor-in-chief of Mladina magazine (1997–2006), and founder and editor-in-chief of online portal Vest.si (2006–10). In 2011 he founded the Sever & Sever production company.

izbrana filmografija selected filmography

dokumentarni documentary
Antigona (v nastajanju / in production)
Naš Triglav (2018)
Pero Lovšin – Ti lahko / Pero Lovsin – You Can (2017)
Status Zero (2016)
FSF 2017
Richard pride jutri / Richard Is Coming
Tomorrow (2015)
FSF 2015
Adagio (2013)
FSF 2013

igrani kratki short
Bum, bum, bis (2014)



POSLEDICE

CONSEQUENCES

2018
igrani fiction



producenta producers Jerca Jerič, Andraž Jerič
produksijska hiša production Temporama
koprodukcija co-production Zwinger Film, Nuframe, 100 d.o.o.

95 min • barvni colour • digital • DCP • 1:1,66

režiser directed by Darko Štante
scenarist written by Darko Štante
direktor fotografije director of photography Rok Kajzer Nagode
montažerka edited by Sara Gjergjek
scenografka production design Špela Kropušek
kostumografka costume design Ina Ferlan
oblikovalec zvoka sound design Julij Zornik
maskerka make-up artist Anita Ferčak

igralska zasedba cast
Matej Zemljčič (Andrej), Timon Šturbej (Željko), Gašper Markun (Niko), Lovro Zafred (Luka), Rosana Hribar (mama / Mother), Dejan Spasić (oče / Father), Blaž Setnikar (vzgojitelj Zoran / Teacher Zoran), Iztok Drabik Jug (vzgojitelj Janez / Teacher Janez), Lea Cok (Svetlana)

Ko pristane v vzgojnem zavodu, se mora 18-letni Andrej boriti za svoje mesto v skupini varovancev pod vodstvom Željka, ki ga kmalu vzame pod svoje okrilje, in pod pritiskom novega okolja hkrati poskrbeti, da njegova skrivnost ne pride na plan.

After being sent to a youth detention centre, 18-year-old Andrej has to fight for his place within the group of inmates while getting closer to Željko, their informal leader, and struggling to keep his repressed secret in the dark.



Darko Štante, režiser in scenarist mlajše generacije, je diplomiral na Fakulteti za socialno delo in magistriral na AGRFT, smer filmska režija. Kot asistent režije je sodeloval pri različnih komercialnih projektih, kot samostojni ustvarjalec pa pri različnih AV projektih. Trenutno je zaposlen kot vzgojitelj v vzgojnem zavodu.

Darko Štante, one of the voices in a young generation of directors and screenwriters, graduated from the Faculty of Social Work, and earned his master's degree in film directing from the Academy of Theatre, Radio, Film and Television. He worked on a variety of commercial projects as assistant director, and on a series of audio-visual projects as director and screenwriter. His current job is that of a teacher in a youth detention centre.

izbrana filmografija selected filmography

celovečerni feature
Posledice / Consequences (2018)
Toronto IFF, Miskolc IFF, BFI London

kratki short
Oni / Them (2014)
Intima / Intimacy (2010)
Kratki film o drogah / Short Film About Drugs (2005)

srednjemetražni medium-length
Tošl / The Wallet (2007)

dokumentarni documentary
Rugelj (2008)



PREBUJANJA

AWAKENINGS

2017
igrani fiction



producent producer Tilen Ravnikar
produksijska hiša production Felina Films
koprodukcija co-production RTV Slovenija

82 min • barvni colour • stereo • DCP • 1:1,85

režiser directed by Peter Bratuša
scenarista written by Peter Bratuša, Špela Levičnik Oblak
direktor fotografije director of photography Danko Vučinović
avtor glasbe music Sebastijan Duh
montažer edited by Tomislav Pavlic
scenograf production design Miha Ferkov
kostumografka costume design Vesna Črnelič
oblikovalec zvoka sound design Sebastijan Duh
maskerka make-up artist Nataša Sevnčnikar

igralska zasedba cast
Katarina Čas (Ula), Jurij Zrnec (Marcel), Saša Pavlin Stošič (Jana),
Sebastian Cavazza (Robert), Jana Zupančič (Karmen), Primož Pirnat
(Jonas), Petja Labović, Branko Šturbej

Prebujanja pripovedujejo zgodbo o odraščanju, kljub temu, da glavni liki trkajo na vrata štiridesetih let in jih vsakega po svoje zalezuje kriza srednjih let. Dogajanje je postavljeno v spalnice šestih protagonistov, pravzaprav kar v njihove postelje, ki so tudi glavna kulisa filma. Film govori o tistih magičnih (in manj magičnih) trenutkih, ko se fizično zbudimo, hkrati pa tudi o mentalnem prebujanju protagonistov.

Awakenings is a story about growing up, despite the fact that the main characters are entering their 40s and, each in their own way, facing a mid-life crisis. Set in the bedrooms of six protagonists, more specifically in their beds as the main set element, this is a film about the magical (and less magical) moments of physical awakening – and about emotional awakenings in the lives of the protagonists.



Peter Bratuša (1962, Maribor) je študiral fotografijo na ADU v Zagrebu. Posnel je veliko kratkih filmov in režiral več kot 250 reklamnih spotov. V zadnjih letih se je vrnil k igranemu programu.

Peter Bratuša (Maribor, 1962) studied Photography at the Academy of Dramatic Art, Zagreb. He has made a number of short films and directed more than 250 commercials. In recent years, his focus has been back on fiction.

izbrana filmografija selected filmography

celovečerni feature
Gajin svet / Gaja's World (2018)
Prebujanja / Awakenings (2017)

kratki short
Dva ena / Two One (2015)
10 let / 10 Years (2010)

TV serija TV series
Življenja Tomaža Kajzerja (2013–2014)



SKUPAJ TOGETHER

v spomin in memoriam
Jernej Šugman

2018
igrani fiction



producent producer Jani Virk
produksijska hiša production RTV Slovenija

86 min • barvni colour • stereo • DCP • 1:1,85

režiser directed by Marko Šantić
scenaristka written by Irena Svetek
direktor fotografije director of photography Marko Kočever, ZFS
avtor glasbe music Davor Herceg
montažer edited by Tomislav Pavlic
scenografka production design Mateja Medvedić
kostumograf costume design Marko Jenko
oblikovalec zvoka sound design Robert Sršen
maskerka make-up artist Katja Krnc

igralska zasedba cast
Primož Bezjak (Luka), Nadja Debeljak (Mia), Jernej Šugman (Matej),
Silva Čušin (Marija), Ivo Ban (Jože), Olga Kacjan (Nana)

Luka, igralec v gledališču, živi s svojim dolgoletnim partnerjem, zdravnikom Matejem, in njegovo najstniško hčerko Mio. So srečna družina, vse do trenutka, ko Matej nenadoma umre. Smrt partnerja spremeni vse in tudi na novo vzpostavi razmerje med Lukom in Mio.

Theatre actor Luka lives with his longtime partner Matej, a physician, and Matej's teenage daughter Mia. Their life as a happy family is cut short when Matej suddenly dies. The death of a partner turns everything upside down, and re-establishes the relationship between Luka and Mia.



Marko Šantić (1983, Split), scenarist in režiser, diplomant AGRFT Ljubljana. V času študija je posnel dva odmevna kratka igrana filma, za katera je prejel vrsto nagrad. Za svoj prvi celovečerec *Zapelji me* je prejel vesno za najboljšo režijo.

Marko Šantić (Split, 1983), screenwriter and director, graduate of the Ljubljana Academy of Theatre, Radio, Film and Television. As a student, he made two short films that went on to receive a series of awards. For his first feature *Seduce me*, he won a vesna for best director.

izbrana filmografija selected filmography

celovečerni feature

Skupaj / Together (2018)

Zapelji me / Seduce Me (2013)

FSF 2013: vesna za režijo / Best Director Award, Warsaw Film Festival 2013: posebna omemba / Special Mention (Competition 1-2)

SEE Fest 2014: velika nagrada žirije / Grand Jury Prize, najboljši celovečerec / Best Feature Film Award

Bergamo Film Meetings 2014: tekmovalni program / in competition

Sofia International Film Festival 2014: tekmovalna sekcija Balkan / section Balkans competition
goEast Festival of Central and Eastern European Film 2014: tekmovalni program / in competition

kratki short

Rupa / The Hole (2006)

Sretan put Nedime / Good Luck Nedim (2005)



TISOČ UR BRIDKOSTI ZA ENO URO VESELJA – IVAN CANKAR

A THOUSAND HOURS
OF BITTerness FOR A
SINGLE HOUR OF JOY –
IVAN CANKAR

2018
dokumentarni documentary



producent producer Matjaž Mrak
produksijska hiša production Friendly Production
koprodukcija co-production Vertigo, Zavod za kulturne dejavnosti,
Društvo Škuc, RTV Slovenija

79 min • č-b / barvni b&w / colour • stereo • DCP • 16:9

režiser directed by Dušan Moravec
scenarist written by Matjaž Pikalo
direktor fotografije director of photography Matjaž Mrak, ZFS
avtor glasbe music Dejan Učakar
montažer edited by Jurij Moškon
kostumografka costume design Zarja Predin
oblikovalec zvoka sound design Boštjan Kačičnik
glavna animatorka chief animator Anka Kočever
maskerka make-up artist Anita Ferčak
izvajalec glasbe music performed by Simfonični orkester Glasbene
šole Krško

igrajo cast
Jurij Souček (Interpret Kurenta / declaiming Kurent), Matjaž Pikalo
(Ivan Cankar), Peter Dirnbek (Rok Kurent), Neža Verdonik (Muza /
Muse)

V filmu odkrivamo življenje in konec, nevreden ve-
likega pisatelja, umetnika, Kurenta, Ivana Cankarja.
Ko se oglasi njegov genij, so ljudje preprosto očarani!
Film nam skozi pripovedko Kurent prikaže vse bistve-
ne sestavine Cankarjeve literature. Zgodbo o njego-
vem delu in življenju nam pripovedujejo poznavalci
njegovega izjemnega opusa. Posebnost filma so tudi
animirane sekvence, ki prikazujejo čas pred I. svetov-
no vojno in takoj po njej, ko se pisateljevo razburkano
življenje tudi konča, njegova smrt pa še vedno ostaja
nepojasnjena.

A film about the life and passing, unworthy of the
great writer, artist, and Kurent that was Ivan Cankar.
When his genius speaks, people are simply in awe!
Through his tale Kurent, the film shows all the key in-
gredients of Cankar's writing. The story of his life and
work is told by authorities on his extraordinary body
of work. Meanwhile, animated sequences depict the
time before and just after World War I, when the writ-
er's turbulent life ends in death, which remains unac-
counted for.



Dušan Moravec (1964, Ljubljana) je bil član vidnega
punk benda Kuzle in je vrsto let delal kot novinar. Od
leta 2000 se kot scenarist in režiser ukvarja izključno s
filmom. Posnel je več kot 20 dokumentarnih filmov v
produkciji TV Slovenija in drugih produkcijskih hiš.

Dušan Moravec (Ljubljana, 1964) was a member of
notable punk band Kuzle and for several years, worked
as a journalist. Since 2000 he has been devoted
exclusively to film as writer and director. He is the
author of over 20 documentary films, which were
produced by the Slovenian national TV and other
production houses.

izbrana filmografija selected filmography

dokumentarni documentary

Tisoč ur bridkosti za eno uro veselja – Ivan Cankar / A
Thousand Hours of Bitterness for a Single Hour of Joy
– Ivan Cankar (2018)
Jeklene ptice nad Idrijo (2018)
Električne sanje (2017)
Ne grem na koleno / You Won't Bring Me to My
Knees (2015)
DORF Vinkovci 2016: najboljši film / Best Film
Pravi človek za kapitalizem / The Right Man for
Capitalism (2013)
DORF Vinkovci 2014: najboljši film / Best Film
62. BFDKF, Beograd: najboljši srednjemetražni
dokumentarni film / Best Medium-length
Documentary
Državljan Diareja ali Kdo je Tomaž Lavrič / Citizen
Diarrhoea or Who is Tomaž Lavrič (2011)
Klanec do doma / Back to home (2011)
Polka film (2010)
Zgodba iz Idrije (2008)
Na prvi pogled (2007)



TKANJE POGLEDOV – JOŽE DOLMARK

A MAN FROM
THE BORDER

2017
dokumentarni documentary



producent producer Radovan Mišić
produksijska hiša production Fabula d.o.o.
koprodukcija co-production RTV Slovenija, Slovenska kinoteka,
Zvokarna d.o.o., Zavod Solsticiji

75 min • barvni colour • Dolby SRD • DCP • 16:9

režiser directed by Boris Jurjaševič
scenarist written by Boris Jurjaševič
direktor fotografije director of photography Jure Černek
skladatelj composer Anže Rozman
montažer edited by Miloš Kalusek
oblikovalec zvoka sound design Boštjan Kačičnik
izvajalec glasbe music performed by Benjamin Ziervogel

glas narrated by Aleš Valič

Celovečerni dokumentarni film o profesorju Jožetu Dolmarku nam prikaže Jožeta kot človeka različnih vedenj, zanimanj in darov, kot umetnostnega zgodovinarja, poznavalca književnosti, filmskega in fotografskega zgodovinarja, filmskega kritika, cineasta, scenarista, igralca ter predvsem izjemnega pedagoga in profesorja v taki luči, kot ga še ne poznamo: intimno, anekdotično in nazorsko, kot se za izjemnega človeka spodobi. Jože Dolmark je vrhunski intelektualc in odličen govorec ter pronicljiv opazovalec slovenske kulture, filma in življenja nasploh.

This feature-length documentary about Professor Jože Dolmark shows the protagonist as a man of many insights, interests and talents; as an art historian, an authority on literature and the history of cinema and photography, a film critic, cineaste, screenwriter, actor, and above all an extraordinary teacher and professor, and in a new light: intimately, through anecdotes and his world view, as befits a man of his greatness. Jože Dolmark is a brilliant intellectual, an eloquent speaker, and an astute observer of Slovenian culture, cinema, and life at large.



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

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

izbrana filmografija selected filmography

celovečerni feature

Lisice (2017)
Tkanje pogledov – Jože Dolmark / A Man From The Border (2017)
Sramota (2016)
Marko skače (2010 11)
Dergi in Roza v kraljestvu svizca / Alpenpolka (2003)
Blues za Saro / Blues for Sarah (1998)
Srčna dama / The Queen of Hearts (1991)
Ljubezni Blanke Kolak / Blanka Kolak's Love (1986)
Trije prispevki k slovenski blaznosti (Kronika neke norosti) / Three Contributions to Slovene Madness (1983)
Badjurova nagrada / Badjura Award



ZGODOVINA LJUBEZNI

HISTORY OF LOVE

2018
igrani fiction



producenta producers Rok Sečen, Sonja Prosenc
produksijska hiša production MONOO
koprodukcija co-production Nefertiti Films, Incitus Film

105 min • barvni colour • digital • DCP • 1:2,35

režiserka directed by Sonja Prosenc
scenaristka written by Sonja Prosenc
direktor fotografije director of photography Mitja Ličen
montažerka edited by Frida Eggum Michaelsen
scenograf production design Vasja Kokelj
kostumograf costume design Leo Kulaš
oblikovalci zvoka sound design Riccardo Spagnol, Julij Zornik, Gisle Tveito
oblikovalka maske make-up design Alenka Nahtigal

igralska zasedba cast
Doroteja Nadrah (Iva), Kristoffer Joner (Erik), Matej Zemljič (Gregor), Zita Fusco (mama / Mother), Matija Vastl (oče / Father), Zoja Florjanc Lukan (Zoja)

Sedemnajstletna Iva se sooča s smrtjo svoje matere. Pod vplivom te velike osebne izgube in odkritja, da ni vedela vsega o svoji mami, se počasi potaplja v drugačen, skoraj sanjski svet, ki je daleč od njene realnosti.

Seventeen-year-old Iva is struggling to come to terms with the death of her mother. Upset by this deep personal loss and by the discovery that there are things about her mum she didn't know, the girl slowly immerses herself in a strange, almost dreamlike world, far from her daily reality.



Sonja Prosenc je po univerzitetni diplomi soustanovila filmsko produkcijsko hišo Monoo. Izbrana je bila na Berlinale in Sarajevo Talents ter podiplomski scenaristični program TorinoFilmLab. Po prvencu *Drevo* (2014) je *Zgodovina ljubezni* njen drugi celovečerni film. V glavnem tekmovalnem programu festivala v Karlovih Varih 2018 je bil film nagrajen s posebno omembo velike žirije.

After graduating from university, **Sonja Prosenc** attended Berlinale and Sarajevo Talents, co-founded the Monoo production company, and was selected for TorinoFilmLab script development programme. *History of Love* is her second feature film after *The Tree* (2014). The film was screened in the main competition programme at Karlovy Vary IFF 2018, and awarded Special Mention of the grand jury.

izbrana filmografija selected filmography

celovečerni feature

Zgodovina ljubezni / *History of Love* (2018)

Karlovy Vary IFF 2018: svetovna premiera, nominacija za kristalni globus za najboljši film, posebna omemba velike žirije / World Premiere, Nomination for Crystal Globe (Best Film), Grand Jury Special Mention

Drevo / *The Tree* (2014)

FSF 2014: nagrada Združenja slovenskih filmskih kritikov, vesna za glavno moško vlogo, vesna za fotografijo, vesna za glasbo Slovenian Film Critics' Award / Vesna Awards for Best Actor in a Leading Role, Cinematography, and Music; slovenski kandidat za nominacijo za oskarja za tujejezični film / Slovenian submission for the Academy Award for Best Foreign Language Film

dokumentarni documentary film

Mož s krokarjem / *Man with a Raven* (2012)



LEP POZDRAV IZ SVOBODNIH GOZDOV

GREETINGS FROM FREE FORESTS

2018
dokumentarni documentary



producent producer Ian Soroka
produksijska hiša production Pica Pica Productions
koprodukcija co-production Barbara Rosenberg, Luka Rukavina
(Plan 9 Produkcija), Sarah Noor Phoenix, Anna Winter

98 min • č-b / barvni b&w / colour • digital • DCP • 16:9

režiser directed by Ian Soroka
scenarist written by Ian Soroka
direktor fotografije director of photography Ian Soroka
avtor glasbe music Anders Af Klintberg
montažer edited by Ian Soroka
oblikovalec zvoka sound design Julij Zornik
snemalca zvoka sound recording Anna Winter, Barbara Rosenberg

glas narrated by Saša Hajzler

Lep pozdrav iz svobodnih gozdov kot potovanje skozi bujno gozdovje pokrajine na jugu Slovenije niza zgodbe, ki vzplavajo izpod korenin in razgaljajo vrzel med dogajanjem v času odporniškega gibanja ter posledicami, ki jih je to za seboj pustilo v nestabilni sedanosti.

A drift through the dense forested landscape of southern Slovenia – *Greetings From Free Forests* encounters stories that emerge from the land itself, measuring the gap between an event of popular resistance and its lingering remains within a foreclosed present.



Ian Soroka (1987) deluje na področjih nefikcijskega filma in videa. Študiral je film in filozofijo na Univerzi v Koloradu in na praški FAMU ter zaključil magistrski študij umetnosti, kulture in tehnologije na MIT. Ian je štipendist organizacije MacDowell Colony, prejemnik nagrade ameriške fundacije Princess Grace Foundation in Fulbrightov štipendist v Sloveniji. Njegovo delo je bilo prikazano po številnih festivalih, galerijah in muzejih po svetu. Rojen je bil v zahodnem Koloradu, zdaj živi v New Yorku.

Ian Soroka (b. 1987) works in non-fiction film and video. He studied cinema and philosophy at the University of Colorado in Boulder, in Prague at FAMU, and completed an M.S. in Art, Culture and Technology at MIT. Ian is a MacDowell Colony Fellow, a Princess Grace Foundation-USA Award recipient, and a Fulbright Fellow in Slovenia. His work has screened internationally in festival, gallery and museum contexts. Ian is from western Colorado and is based in New York City.

izbrana filmografija selected filmography

celovečerni feature
Lep pozdrav iz svobodnih gozdov / Greetings From Free Forests (2018)

kratki short
What Remains Untold (2015)
Carnival, Spring (2013)
Lund (2013)
Nevada: Of Landscape and Longing (2011)
DocLisboa, Curtas Vila Do Conde, Rencontres Internationales
Nostalgia (2008)



NORI DNEVI

DAYS OF MADNESS

2018
dokumentarni documentary



producent producer Oliver Sertić
produksijska hiša production Restart
koprodukcija co-production Petra Pan Film

73 min • barvni colour • stereo • DCP • 16:9

režiser directed by Damian Nenadić
scenarist written by Damian Nenadić
direktorji fotografije directors of photography Maja Šćukanec,
Mladen Bađun, Damian Nenadić, Srđan Kovačević
avtor glasbe music Filip Sertić
montažerka edited by Sandra Bastašić
oblikovalec zvoka sound design Martin Semenčić

nastopata featuring Maja Šćukanec, Mladen Bađun

Mladen in Maja v odraslo življenje vstopata v okovih demonov preteklosti in s pestmi, polnimi zdravil, ki jima jih psihiatri nudijo namesto terapevtskih pogovorov. Film nam neposredno in živahno, skozi njun pogled, odpre vrata v sicer skrit in večini neprijeten ali celo žaljiv svet psihološko *drugačnih* ljudi, ki jih družba spet in spet izloči in ožigosa za bolnike.

Mladen and Maja enter maturity, shackled by demons from the past and with handfuls of pills that their psychiatrists keep offering them instead of therapeutic conversation. In a direct and spirited way and through the protagonists' point of view, the film takes us to the usually hidden and, for most, an uncomfortable or even offensive world of people who are psychologically *different*, easily discarded by society and branded as patients.



Damian Nenadić (1979, Zagreb) se je po diplomi iz ekologije šest let posvečal naravoslovnemu delu. Zdaj ob študiju snemanja na zagrebški Akademiji dramske umetnosti deluje kot svobodni fotograf, režiser in producent.

Damian Nenadić (Zagreb, 1979) graduated in Ecology and worked in the field of natural science for six years. Now a student of cinematography at the Zagreb Academy of Dramatic Art, he works as a freelance photographer, director and producer.

izbrana filmografija selected filmography

dokumentarni documentary
Nori dnevi / Days of Madness (2018)
Zagrebdox 2018: posebna omemba /
Special Mention
Umetnik na dopustu / Artist on Vacation (2015)



ZIMSKÉ MUHE

WINTER FLIES

2018
igrani fiction



producent producer Jiří Konečný
produkcijnska hiša production endorfilm
koprodukcija co-production Česká Televize, Cvinger Film,
Koskino, Punkchart Films

85 min • barvni colour • digital • DCP • 1:2.39

režiser directed by Olmo Omerzu
scenarist written by Petr Pýcha
direktor fotografije director of photography Lukáš Milota
avtorji glasbe music Šimon Holý, Monika Midriaková,
Paweł Szamburski
montažerka edited by Jana Vlčková
scenograf production design Antonín Šilar
kostumografki costume design Marjetka Kürner Kalous,
Anna Marešková
oblikovalec zvoka sound design Daniel Němec
maskerka make-up artist Kristýna Jurečková

igralska zasedba cast
Tomáš Mrvík (Mára), Jan František Uher (Heduš), Eliška Křenková
(Bára), Lenka Vlasáková (policistka / Police Officer), Martin Pechlát
(policist / Police Officer)

Nabrito samozavestni Mára in malce čudaški Heduš se odpravita dogodivščinam naproti v zaledenela prostranstva, kajpada z avtom. Konec koncev bo Mára kmalu dopolnil petnajst let. Film ceste o muhah, ki občasno zabrenčijo tudi pozimi, ter zgodba, ki – preden se konča na policijski postaji – pripoveduje o izmuzljivih vezeh fantovskega prijateljstva in neukrotljivi želji po doživetjih, čeprav ne veš natančno, kakšnih.

Mischievously self-assured Mára and somewhat eccentric Heduš set out into the frozen wastes in search of adventure – by car, naturally. After all, Mára's turning fifteen soon. A road movie about the flies that occasionally buzz around even in winter, and a story – before it ends at the police station – that tells of the elusive bond of boyhood friendship and the irrepresible desire to experience something, even if you don't exactly know what.



Olmo Omerzu (1984) je leta 2011 diplomiral na FAMU s prvencem *Mlada noč*. Po uspešni premieri filma na Berlinalu leta 2012 (sekcija Forum) je prejel še nagrado čeških filmskih kritikov odkritje leta. Njegov drugi celovečerec *Družinski film* je bil premierno prikazan v San Sebastianu (2015) in nato prejel vabila na številne mednarodne filmske festivale. *Zimske muhe*, Omerzuv tretji celovečerec, je bil premierno prikazan na festivalu v Karlovih Varih (2018), mednarodno premiero pa bo doživel na festivalu v Torontu.

In 2011, **Olmo Omerzu** (1984) graduated from the FAMU with his first feature, *A Night too Young*. After the film's successful premiere in the Forum section of the 2012 Berlinale, Omerzu won the Czech Film Critics' Award for the Discovery of the Year. His second feature, *Family Film*, premiered at the San Sebastian FF (2015) and received invitations to numerous IFFs. His third feature, *Winter Flies*, premiered at the Karlovy Vary IFF (2018) and is having its international premiere at Toronto IFF.

izbrana filmografija selected filmography

celovečerni feature

Zimske muhe / Winter Flies (2018)
Karlovy Vary IFF: nagrada za najboljšo režijo / Best Director Award
Toronto IFF
Družinski film / Family Film (2015)
San Sebastian IFF
IFF Tokyo: nagrada za najboljši umetniški prispevek / Award For Best Artistic Contribution
Mlada noč / A Night Too Young (2012)
Berlinale IFF 2012
Czech Film Critics' Awards 2012: odkritje leta / Discovery Of The Year

srednjemetražni medium-length

Drugo dejanje / The Second Act (2008)
Fresh Film Fest Karlovy Vary 2008: posebna omemba / Special Mention



ALEJANDRA

ALEJANDRA

2018
dokumentarni documentary



producent producer Zdrženje Reaktor

59 min • barvni colour • stereo • DCP • 16:9

režiserja directed by Vid Hajnšek, Klemen Brvar
scenarista written by Vid Hajnšek, Klemen Brvar
direktor fotografije director of photography Vid Hajnšek
avtorica glasbe music Asja Grauf
montažer edited by Matic Drakulić

nastopata featuring Alejandra Laurencich, Marcelo Pedroza

Dokumentarni portret uspešne argentinske pisateljice iz Buenos Airesa, ki je z lastno ustvarjalnostjo vlila novo življenje svojim slovenskim koreninam, s tem pa uspela zaceliti s trpljenjem in odrekanjem zaznamovan emigrantski družinski spomin. Vendar je to le ena od plasti njene osebnosti in identitete. S pisateljico potujemo skozi kontekste in prostore njenega delovanja in bivanja, na sledi polnokrvne življenjske vpetosti ustvarjalnega človeka.

A documentary portrait of a successful writer from Buenos Aires, Argentina, whose creativity has given new vigour to her Slovenian roots, thus healing her emigrant family trauma infused with pain and sacrifice. Yet this is but one of the layers of her personality and identity. The film takes the author on a journey through the contexts and spaces of her life and work, tracing a creative person's full-blooded engagement with life.



DRUGA KOŽA

THE SECOND
SKIN

2018
dokumentarni documentary



producentka producer Tjaša Redžepović
produksijska hiša production RTV SLO / TV Dokumentarni program

52 min • č-b / barvni b&w / colour • stereo • HD File • 16:9

režiserka directed by Majda Širca
scenaristka in avtorica written by Majda Širca
direktor fotografije in snemalec director of photography and camera Jure Nemeč, ZFS
avtor glasbe music Aldo Kumar
mojster montažer edited by Zlatjan Čučkov
oblikovalec zvoka sound design Marjan Drobnič
asistent snemalca assistant camera Žiga Ropret
tonska snemalca sound recording Frane Povirk, Samo Kozlevčar

Dokumentarni film *Druga koža* obravnava oblačilno kulturo skozi čas. Zajema številne sloge oblačenja v različnih družbenih kontekstih. Obleka ne le ščiti, ampak vedno govori. Skriva, odkriva, zapeljuje, nagovarja in umešča. Kako in kaj oblačiti, je vedno stvar kulture in družbe, zato se film dotakne najrazličnejših oblačil. Hkrati odpre teme seksizma, telesa, tradicije, mode in drugih tem, ki se navezujejo na ekonomske in družbene razmere pri nas.

The Second Skin is a documentary about the evolution of clothing through time, encompassing numerous styles in various social contexts. Clothes not only protect, but also speak. Hide, reveal, seduce, appeal and classify. How to dress and what to wear is always a matter of culture and society. The film looks into a variety of clothes, while addressing sexism, the body, tradition, fashion, and subjects related to Slovenia's economic and social reality.



TC

GLASBA JE ČASOVNA UMETNOST 3, LP FILM LAIBACH

MUSIC IS
THE ART OF
TIME, LP FILM
LAIBACH

2018
dokumentarni documentary

producentka producer Viva Videnović
produkcijska hiša production Nord Cross Production
koprodukcija co-production Strup, RTV Slovenija, Tevefon

52 min • barvni colour • digital • HD File • 16:9

režiser directed by Igor Zupe
scenarista written by Igor Bašin, Igor Zupe
direktor fotografije director of photography Nejc Saje
avtor glasbe music Laibach
montažer edited by Lukas Miheljak
oblikovalec zvoka sound design Matjaž Moraus Zdešar

Film o prvem uradno izdanem domačem albumu skupine Laibach iz leta 1985. Čeprav je bilo ime skupine v Ljubljani takrat politično prepovedano, je plošča vseeno izšla – brez imena in naslova. Črni križ na ovitku je bil dovolj. *LP film Laibach* je tretji v seriji dokumentarcev o ključnih ploščah, ki so pisale slovensko glasbeno zgodovino.

A film about the first Laibach album officially released in Yugoslavia. The record came out despite the political ban that was in place on the band's name at the time, in 1985 – but without the name or a title. A black cross on the cover was enough. *LP Film Laibach* is the third in the series of documentaries about the key records that have shaped the history of Slovenian music.



TC

SIMFONIJA GLOBINE SYMPHONY OF THE UNDERWORLD

2018
dokumentarni documentary

producenta producers Robert Končar, Igor Vrtačnik
produkcijska hiša production RTV Slovenija
koprodukcija co-production Film Horizont

54 min • č-b / barvni b&w / colour • stereo • HD File • 16:9

režiser directed by Igor Vrtačnik
scenarist written by Igor Vrtačnik
direktor fotografije director of photography Saša Grmek
avtor glasbe music Denis Mauko
montažer edited by Matjaž Jankovič
scenografka production design Urška Dolinar
kostumografka costume design Jerneja Jambrek
oblikovalec zvoka sound design Tom Lemajič
snemalca camera Manuel Tomšič, Igor Vrtačnik
snemalec zvoka sound recording Manuel Tomšič

Potovanje s kamero v čas Mitteleurope skozi 400 fotografij Postojnske jame Rudolfa Brunerja Dvořáka, enega najpomembnejših fotografov s preloma 20. stoletja in očeta reportažne fotografije. Popotovanje skozi brezčasni had, kot ga je videl Dvořák – in kot ga vidimo danes, ko ideja združene Evrope prav tako počasi blede in se ruši.

A time travel to the turn of the 20th century through 400 photographs of Postojna Cave taken by Rudolf Bruner Dvořák, one of the key photographers of the time and a pioneer of reportage photography. A journey through the timeless Hades as seen by Dvořák – and as seen today when the idea of a united Europe is slowly crumbling, fading.



SOČASJA

CONCURRENCES

2017
dokumentarni documentary



producent producer Igor Pediček
produkcijska hiša production Casablanca
koprodukcija co-production RTV Slovenija, Simon Sedmak

52 min • barvni colour • stereo • HD File • 16 9

režiser directed by Miha Vipotnik
scenarist written by Miha Vipotnik
direktor fotografije director of photography Mansour Aoun
avtor glasbe music Marjan Šijanec
montažer edited by Miha Vipotnik
scenografka production design Mateja Medvedič
kostumografka costume design Nina Gorišek
oblikovalec zvoka sound design Marjan Drobnič

igralska zasedba cast
Andraž Polič (pesnik / Poet), Vid Sagadin Žigon (urednik / Editor), Meta Černe (novinarka / Journalist)

Pesnik ob izidu svoje nove pesniške zbirke prejme sporočilo o najdbi davno izgubljenih videoposnetkov pokojnega pisatelja, pesnika in esejista Jureta Detele. Neposredni vzrok pesnikove smrti je bila njegova zavrnitev antibiotikov z utemeljitvijo, da gre v laboratorijskih poskusih pri razvoju zdravil za mučenje živali.

A poet learns at the release of his new poetry book that the long-lost video recordings of the late writer and poet Jure Detela have finally been found. The immediate cause of the poet's death was his rejection of antibiotics; according to Detela, animal testing in drug development was torture.



VARUHI

CIVILIZACIJE

GUARDIANS OF
CIVILIZATION

2018
dokumentarni documentary



producent producer Miha Černec
produkcijska hiša production Staragara
koprodukcija co-production Sagar

52 min • barvni colour • stereo • DCP • 16:9

režiserja directed by Erik Valenčič, Miha Mohorič
scenarist written by Erik Valenčič
direktorja fotografije directors of photography Erik Valenčič, Miha Mohorič
montažer edited by Martin Kastelic
oblikovalec zvoka sound design Aleš Drašler

Leta 2003 je v Iraku živelo 1,5 milijona Asircev, danes jih ostaja le še okoli 250.000. Velika večina se je v obupu odločila zbežati, saj vojni in terorju ne vidijo bližnjega konca. Asirci so varuhi civilizacije že osem tisoč let in z njihovim izginotjem Bližnji vzhod izgublja eno temeljnih identitet, svet pa del človeštva.

Of the 1.5 million Assyrians living in Iraq in 2003, only 250,000 have remained there until today. A large majority has fled their homes, seeing no immediate end to war and terror. The Assyrians have been the guardians of the civilisation for eight thousand years. With their disappearance, the Middle East is losing one of its fundamental identities, while the world is losing part of the human race.



DOBRODOŠLICA.

WELCOME.

2017
eksperimentalni experimental



producenta producers Davorin Marc, Karmen Bučar

3 min • barvni colour • nemi silent • DCP • 4:3

režiser directed by Davorin Marc
scenarist written by Davorin Marc
direktor fotografije director of photography Davorin Marc
montažer edited by Davorin Marc

po)(krajina. (animacija fotogramov)

land)(scape. (animation of photograms)



FUNDAMENTI

FUNDAMENTS

2018
dokumentarni documentary



producenta producers Katja Lenarčič, Marko Kumer – Murč
produksijska hiša production EnaBanda

22 min • barvni colour • stereo • DCP • 16:9

režiser directed by Peter Cerovšek
scenarista written by Peter Cerovšek, Matevž Jerman
direktor fotografije director of photography Peter Cerovšek
avtor glasbe music Niko Novak, Don Juan
montažer edited by Jan Klemsche
oblikovalec zvoka sound design Julij Zornik, 100 d.o.o.

Režiser skozi kuhinjsko okno leto dni spremlja gradnjo luksuznega hotela. V posneti material se nehote prikraejo drobci razpada njegove zveze, ki zamajejo temelje filma.

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



GOSPOD FILODENDRON IN JABLANA

MR. PHILO-
DENDRON AND
THE APPLE TREE

2017
animirani animated

TC

producent producer Grega Mastnak
produksijska hiša production OZOR zavod za gibljive slike
koprodukcija co-production RTV Slovenija

6 min • barvni colour • stereo • DCP • 16:9

režiser directed by Grega Mastnak
scenarist written by Andrej Rozman Roza
avtor glasbe music Bratko Bibič
montažer edited by Grega Mastnak
oblikovalec zvoka sound design Bratko Bibič
glavna animatorka chief animator Anka Kočevar

Gospod Filodendron je žejen, vendar sta kozarec in vrč prazna. Takrat nanj padejo kaplje iz oblaka, ki ga strašno tišči na dež. Pred gospodom Filodendronom mu je nerodno, zato zbeži, gospod Filodendron pa za njim! V diru se zaleti v Jablano, kar ga zelo razhudi.

Mr. Philodendron sits in front of his house on a pleasant sunny morning. He wants to have a glass of water, but he sadly finds it empty. In his innocent way of seeing things he tries to catch the cloud to get some water, and instead crashes into the Apple Tree.



GOVORILNE URE PARENT- TEACHER CONFERENCE

2018
igrani fiction

TC

producenta producers Jerca Jerič, Andraž Jerič
produksijska hiša production Temporama
koprodukcija co-production NuFrame, Gliser, JeDa

28 min • barvni colour • digital • DCP • 16:9

režiser directed by Gašper Antauer
scenarist written by Gašper Antauer
direktor fotografije director of photography Juš Premrov
montažer edited by Lukas Miheljak
scenograf production design Dan Pikalo
kostumografka costume design Ina Ferlan
oblikovalec zvoka sound design Simon Penšek
maskerka make-up artist Ana Vargazon

igralska zasedba cast
Luka Marčetič (Fran), Liza Marija Grašič (Medina), Branko Završan (Gorazd), Sara Gorše (Nina), Matej Tunja (Žvekač), Damjana Černe (čistilka / Cleaning Lady), Mojca Funkl (Anja Tilež), Iztok Drabik Jug (Aleš Tilež), Lučka Počkaj (Iva Cankar), Žiga Čamernik (Tomaž Kolarič), Boj Nuvak (Mato), Martin Ramoveš (Martin Ramoveš)

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

Fran is a newcomer art teacher at a primary school who struggles communicating with his students' parents while also actively avoiding communicating with his girlfriend Medina.



KANDIDAT 235

CANDIDATE 235

2017
igrani fiction



producent producer Rok Mlinar
produksijska hiša production Anamorphic Movies

7 min • barvni colour • digital • HD File • 1:2,35

režiser directed by Rok Mlinar
scenaristi written by Rok Mlinar, Tilen Sešel, Luka Pogorelz, Matic Gabriel, Dominik Polanc
direktor fotografije director of photography Matic Gabriel
avtorja glasbe music Luka Pogorelz, Isaac Ponseele
montažer edited by Tilen Sešel
oblikovalec zvoka sound design Luka Pogorelz
snemalci camera Rok Mlinar, Matic Gabriel, Dominik Polanc
snemalec zvoka sound recording Luka Pogorelz

igralska zasedba cast
Branko Ristič (Allen Murphy), Kaja Nachberger Vidmar (uslužbenka / Employee),
Luka Pogorelz (glas izpraševalca / Interviewer's Voice), Hannah Košelj (glas punce
Allenovega brata / Voice of the girlfriend of Allen's brother), Isaac Ponseele (glas Allenovega
prijatelja / Voice of Allen's friend)

Allen Murphy gre na razgovor za novo službo v podjetju, o katerem naj ne bi vedel prav dosti. Toda kljub Allenovi zgodbi v podjetju poznajo vso njegovo preteklost in vse njegove skrivnosti, zato je Allen postavljen pred dejstvo.

Allen Murphy has an interview for a new job in a company he says he knows next to nothing about. After it turns out that the company knows his entire history and all his secrets, Allen is faced with a fact.



KOYAA – DIVJI LEŽALNIK

KOYAA –
WILD
SUNBED

2017
animirani animated



producent producer Kolja Saksida
produksijska hiša production ZVVIKS

3 min • barvni colour • Dolby SR • DCP • 16:9

režiser directed by Kolja Saksida
scenarista written by Marko Bratuš, Kolja Saksida
direktor fotografije director of photography Miloš Srdić
avtorja glasbe music Miha Šajina, Borja Močnik
montažer edited by Tomaž Gorkič
oblikovalec zvoka sound design Julij Zornik
glavna animatorka chief animator Julia Peguet

glas voice
Frano Maškovič (Koyaa), Žiga Saksida (Gospod Krokar / Mr Raven)

Nekega poletnega dne želi Koyaa počivati na ležalniku. Krokar je zato pljen v izdelavo nove ptičje hišice iz slame. Koyaa se uleže in si z dlanjo zakrije obraz pred soncem. Ležalnik se nepričakovano zapre, potem pa se nenadoma odpre in Koyaa poleti kot iz topa. Reši ga lahko le premišljen korak.

On a hot summer's day, all Koyaa wants to do is relax on his sunbed. Mr Raven is busy building a birdhouse, this time from straw. Koyaa lies down, shielding his face from the sun. Suddenly, the sunbed snaps shut, trapping Koyaa inside, then spitting him out like a cannonball. It seems like he could use another clever idea.



MAČEK MURI – KOSILO

MURY THE CAT –
LUNCH

2018
animirani animated



producent producer Jure Vizjak
produkcijska hiša production Invida
koprodukcija co-production RTV Slovenija

11 min • barvni colour • stereo • DCP • 16:9

režiser directed by Jernej Žmitek
scenarista written by Jernej Žmitek, Sandra Ržen
avtor glasbe music Jerko Novak
montažer edited by Jernej Žmitek
oblikovalec zvoka sound design Julij Zornik
glavni animator chief animator Jeremy Evans

glas voice

Marko Mandić (Muri), Polona Juh (Maca), Jernej Šugman (Čombe), Ivo Godnič (Žane),
Bojan Emeršič (Mijalko), Alojz Svete (Miki), Jurij Zrnec (Mucelj in Macelj), Janez Hočevar
(Marko), Nina Valič (Liza)

»Pri Črnemu mačku straši!« kriči Žane, najboljši kuhar v Mačjem mestu. Muri in prijatelji se pogumno odpravijo na lov za skrivnostnim duhcem. Maca ima rojstni dan in Muri je obljubil, da jo pelje na kosiło. Le kaj si bodo mačkoni zakuhali tokrat?

"The Black Cat is haunted!" cries out Žane, the best cook in the Cat City. Mury and his friends bravely set out to find the mysterious ghost. It is also Missy's birthday, and Mury has promised to take her for lunch. What will this feline gang cook up this time?



NARAVA, NARAVA

NATURE_
NATURE

2018
dokumentarni documentary



producent producer Karl Vouk
koprodukcija co-production Avenim

12 min • barvni colour • stereo • DCP • 16:9

režiser directed by Karl Vouk
scenarist written by Karl Vouk
direktor fotografije director of photography Fabris Šulin
montažer edited by Fabris Šulin
oblikovalec zvoka sound design Dean Stojčić
snemalka zvoka sound recording Lara Vouk

Film prikaže postopek pridobivanja rjavega premoga od sekanja dreves do renaturacije dnevnega kopa. Že skoraj 100 let odkopavajo lužiške vasi in z njimi lužiškosrbsko kulturo. Od leta 1924 dalje je tako izginilo 136 vasi, od teh 125 lužiškosrbsko-nemških. Film postavi vprašanje o enakovednosti ustavnega prava in varstva narave.

The film discusses the sub-bituminous coal mining process from tree cutting to the renaturation of open-pit mines. Lusatian villages and, with them, the Sorbian culture have been mined for nearly 100 years. 136 villages, 125 of them Sorbian-German, have disappeared since 1924. The film questions the equality of constitutional law and nature protection.



NA ZEMLJI NI NEBES

ON EARTH
THERE
IS NO HEAVEN

2017
dokumentarni documentary



producent producer Tom Gomizelj
produksijska hiša production Luksuz produkcija

11 min • barvni colour • digital • HD File • 16:9

režiserka directed by Maja Alibegović
scenaristka written by Maja Alibegović
avtor glasbe music Toni Sotošek
montažerja edited by Lucian Mirdita, Maja Alibegović
snemalka camera Ana Martinović
snemalec zvoka sound recording Lucian Mirdita

nastopata featuring Anica Planinc, Stanislav Planinc

Ostarel par že vrsto let skrbi za kmetijo. Nekega tihega večera, ko počiva-
ta, se v njunih mislih prižge iskrica upanja, da bi lahko bilo njuno življe-
nje tudi drugačno. Posneto na Mednarodni delavnici dokumentarnega
filma 2017.

An elderly couple has been managing a farm for years. On a silent
evening, while they are resting from a busy day, a little spark of hope for
some different kind of life lights up. Made during the International Doc-
umentary Film Workshop 2017 organised by Luksuz produkcija.



NEDELJSKO JUTRO

SUNDAY
MORNING

2018
igrani fiction



producentka producer Ida Weiss

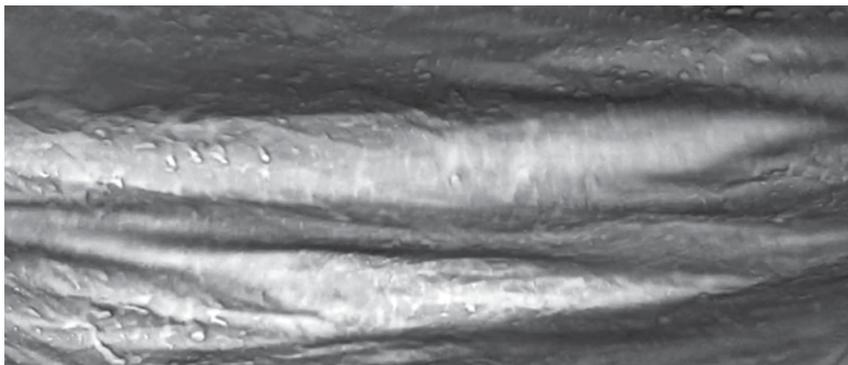
14 min • barvni colour • digital • DCP • 1:2,35

režiser directed by Martin Turk
scenarist written by Martin Turk
direktor fotografije director of photography Radislav Jovanov – Gonzo
avtor glasbe music Igor Nardin
montažer edited by Beppe Leonetti
scenograf production design Marco Juratovec
kostumograf costume design Emil Cerar
oblikovalec zvoka sound design Julij Zornik
maskerka make-up artist Alenka Nahtigal

igralska zasedba cast
Matija Vastl (Marjan), Gregor Čušin (Gorazd), Filip Mramor (Klemen),
Maksimilian Francescini Muhič (Lenart), pes Jado (Jado)

Dva fanta, njuna očeta in pes ter njihovo nepričakovano srečanje v goz-
du, ki jih bo za vedno zaznamovalo. Kratki film o avtoritetah, razočaranju
in rojstvu upornika.

Two boys, their fathers and a dog in an unexpected, life-changing en-
counter in a forest on a Sunday morning. A short film about authorities,
disappointments and the birth of a rebel.



POČITNICE VACATION

2018
eksperimentalni experimental

TC

producent producer August Adrian Braatz
produksijska hiša production Bela film d.o.o.

5 min • č-b b&w • stereo • HD File • 1:2,35

režiser directed by August Adrian Braatz
scenarist written by August Adrian Braatz
direktor fotografije director of photography August Adrian Braatz
montažer edited by August Adrian Braatz
scenograf production design August Adrian Braatz
oblikovalec zvoka sound design Samo Jurca
snemalec zvoka sound recording Samo Jurca

igralska zasedba cast
Polona Juh (mama / Mother), Matija Rozman (oče / Father), Maksim Kajtimar Rozman (Jan)

Jan ugotovi, da na kempiranju s starši ni na počitnicah.

Jan realises that a camping trip with parents is no vacation.

POSLEDNJI DAN RUDOLFA NIETSCHEJA

THE FINAL DAY
OF RUDOLF
NIETSCHE



2018
igrani fiction

TC

producenta producers Miha Knific, Siniša Juričič
produksijska hiša production Nukleus film Slovenija
koprodukcija co-production Utopia Film, filmska produkcija d.o.o., Tomahavk, zavod za kulturne dejavnosti, Ritem, studio za audio in video storitve

26 min • barvni colour • digital • DCP • 1:1,37

režiser directed by Blaž Kutin
scenarist written by Blaž Kutin
direktor fotografije director of photography Marko Brdar
avtor glasbe music Johann Sebastian Bach
montažer edited by Jan Lovše
scenograf production design Niko Novak
kostumografka costume design Tina Bonča
oblikovalec zvoka sound design Borut Berden

igralska zasedba cast
Janez Škof (Rudolf Nietzsche), Štefka Drolc (ženica / Elderly Lady), Maruša Majer (žena postajnega delavca / Railwayman's Wife), Mojca Partljič (Rudijeva žena / Rudi's Wife), Gregor Zorc (postajni delavec / Railwayman), Peter Ternovšek (starec / Old Man), Andrej Rozman (zadnji postajni delavec / Last Railway Signaller), Emil Cerar (moški na vlaku / Man on Train)

Dan v življenju Rudija Nietzscheja, ki si nikoli ni znal izbrati svojega mesta v življenju – tako kot tudi ne sedeža na vlaku. Moža, ki mu v priimku manjka tisti z, majhna, a tako pomembna črka.

A day in the life of Rudolf Nietzsche, a man who has never even been able to secure a seat on the train, let alone his place in life; a man lacking that Z in his surname, a small yet crucial letter.



ROJEN ZA UMRET BORN TO DIE

2018
eksperimentalni experimental



producent producer Matjaž Žbontar
produksijska hiša production Fatamorgana d.o.o.

13 min · barvni in č-b colour and b&w · stereo · DCP · 16:9

režiser directed by Matjaž Žbontar
scenarist written by Matjaž Žbontar
direktor fotografije director of photography Jure Černec
avtor glasbe music Sašo Kalan
montažer edited by Aljoša Juhart
asistentka montaže assistant editor Kristina Bursac
oblikovalec zvoka sound design Sašo Kalan

V kratkem filmu prikazujemo usodo človeka od rojstva do smrti. Pacienta ne vidimo, le podatke o njegovem obstoju in medicinske ekipe v akciji. Naše življenje je vse bolj odvisno od napredka medicine in farmacije, tehnik preiskav ter posegov v skrite kotičke našega kratkega bivanja. Ko se na monitorju prikaže črta, je meja med življenjem in smrtjo dokončna.

The film is an attempt to capture the fate of a human being from birth to death, showing only the evidence and facts of their existence and medical teams in action, never truly revealing the person. Our short lives are increasingly dependent on advances in medicine, pharmacy, and medical test techniques, and on interventions in the recesses of our understanding of the human life – all the way to the straight line appearing on the heart monitor as the heart stops beating, separating life from death once and for all.



ŠOLA SCHOOL

2018
igrani fiction



producent producer Áron Horváth

21 min · barvni colour · Dolby SRD · DCP · 1:1,85

režiser directed by Áron Horváth
scenarist written by Áron Horváth
direktor fotografije director of photography Sašo Štih
avtor glasbe music August Adrian Braatz
montažer edited by Andrej Avanzo
scenografka production design Minea Sončan Mihajlovič
kostumografka costume design Ina Ferlan
oblikovalec zvoka sound design Miha Rudolf
maskerki make-up artists Mateja Naberšnik, Jasna Kovačič

igralska zasedba cast
Miranda Trnjanin (Kara), Nataša Keser (Nastja), Tamara Avguštin (Tana), Andraž Jug (Frenk), Benjamin Krnetič (Mark)

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

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



TIHO QUIET

2017
igrani fiction

TC

producent producer Zoran Dževerdanović
produksijska hiša production Blade Produkcija

15 min • barvni colour • Dolby SRD • 35mm • 16:9

režiserka directed by Barbara Zemljič
scenaristi written by Milica Piletič, Barbara Zemljič, Miloš Petričič
direktor fotografije director of photography Marko Brdar
montažerka edited by Ivana Fumič
scenografka production design Mateja Medvedič
kostumografka costume design Katja Hrobak
oblikovalec zvoka sound design Julij Zornik
maskerka make-up artist Mojca Gorogranc Petrushevska

igralska zasedba cast
Silva Čušin (Vida), Dare Valič (Janez), Jana Zupančič (Irena), Tisa Škabar (Zarja), Juš Golmajer (dežurni učenc / Hall Monitor)

Vida je zaposlena v šoli kot šolska psihologinja. Ker sumi, da je desetletna učenka Zarja zlorabljena, se odloči, da primer prijavi in zaščiti deklico. Prezaposlena in sveže ločena (zapuščena) dekličina mama je slepa in gluha za kakršenkoli nasvet ali sodelovanje. Čeprav je Vida profesionalka z bogatimi izkušnjami, pri tem primeru ne ostane neprizadeta.

Vida is a school psychologist. When she suspects that Zarja, a 10-year-old pupil at her school, is a victim of abuse, she reports it to protect the girl. The girl's overworked and newly divorced (deserted) mother is blind and deaf to any advice, unwilling to cooperate. Although Vida is a professional with vast experience, the case does not leave her unaffected.



TUNEL THE TUNNEL

2017
igrani fiction

TC

producentka producer Viva Videnović
produksijska hiša production Strup produkcija
koprodukcija co-production Comradfilm, RTV Slovenija

15 min • barvni colour • Dolby SR • DCP • 1:2,35

režiser directed by Gregor Andolšek
scenaristi written by Gregor Andolšek, Marko Bratuš, Miha Zbašnik
direktor fotografije director of photography Miloš Srdič
montažer edited by Anže Verdel
scenografki production design Neža Zinajič, Špela Kropušek
kostumografka costume design Urška Recer
oblikovalec zvoka sound design Boštjan Kačičnik
maskerka make-up artist Lija Ivančič
snemalca zvoka sound recording Primož Debeljak, Matjaž Starin

igralska zasedba cast
Primož Pirnat (moški / Man), Dani Bavec (napovedovalec / Announcer)

Moški se na poti v službo vselej izogne vožnji skozi tunel in raje izbere obvoz. Nekega jutra je stranska cesta zaprta, vendar moški prepreko uspešno premaga. Kmalu se pojavi nova, tokrat nepremagljiva ovira. Ker se mu mudi v službo, kjer ga čaka nujen primer, nima druge možnosti, kot da zapelje v tunel, utelešenje vseh njegovih strahov.

On his way to work, the protagonist avoids driving through a tunnel, making a detour instead. One day, the side road is closed. After somehow managing to get past the roadblock, he soon drives into another, insurmountable obstacle. With an emergency waiting at work, he is forced to drive into the tunnel, the incarnation of his biggest fears.



VERSOPOLIS

VERSOPOLIS

2018
igrani fiction



producent producer Miha Černec
produksijska hiša production Staragara
koprodukcija co-production Založba Beletrina, Solsticij,
zavod za kulturne dejavnosti, Zvokarna, produkcija in
postprodukcija zvoka d.o.o.

3 min • barvni colour • Dolby SRD • DCP • 1:1,85

režiser directed by Jan Cvitkovič
scenarist written by Jan Cvitkovič
direktor fotografije director of photography Izidor Čok
montažerka edited by Irena Kovačević
oblikovalec zvoka sound design Boštjan Kačičnik

igrajo cast
Mala Cvitkovič, Jan Cvitkovič, Taras Cvitkovič, Beti Njari, Irena Kovačević

V mestu Versopolis ljudje nehajo izgovarjati tiste besede, ki se plazijo iz ust. Namesto njih osvobodijo besede, ki so se zataknille nekje globoko v podzavesti. Tiste, ki res nekaj pomenijo.

In the city of Versopolis, people stop uttering the words that crawl out of their mouth, liberating instead the words lodged somewhere deep in their subconscious minds. The words that really mean something.



ASSUNTA

ASSUNTA

2018
igrani fiction



producentka producer Nina Robnik
produksijska hiša production UL AGRFT

18 min • barvni colour • stereo • DCP • 4:3

režiserka directed by Ester Ivakič
scenaristka written by Ester Ivakič
direktor fotografije director of photography Fabris Šulin
avtorja glasbe music Alenja Pivko Knežević, Simon Penšek
montažerka edited by Olga Michalik
scenografka production design Eva Ferlan
kostumografka costume design Ina Ferlan
oblikovalec zvoka sound design Peter Žerovnik
maskerka make-up artist Eva Uršič
snemalec zvoka sound recording Peter Žerovnik

igralska zasedba cast
Eva Stražar (Marija), Lara Vouk (Drevo), Mila Peršin (Kirny)

Daleč stran od vasi in drugih ljudi, štiristo sunkov vetra stran ... se Marija in Drevo trudita pomagati umirajoči prijateljici Kirny. Da bi ji Marija olajšala muke, Kirny spomni na njenega pokojnega psička Rexija in ji tako pričara lepšo idejo o onostranstvu. Kirny hrepeni po Rexijevem prihodu.

Far away from villages and other people, 400 gusts of wind away... Marija and Drevo are there for their dying friend Kirny. To ease her suffering and paint a prettier picture of the afterlife, Marija reminds Kirny of her late dog Rexi. Kirny longs to see Rexi again.



ČEVLJARNA SHOEMAKER

2017
igrani fiction



producentka producer Nina Robnik
produksijska hiša production UL AGRFT

14 min • barvni colour • stereo • DCP • 1:1,37

režiser directed by Anton Martin Emeršič
scenarista written by Anton Martin Emeršič, Tin Grabnar
direktor fotografije director of photography Dejan Ulaga
avtor glasbe music Aldo Kumar
montažer edited by Lukas Miheljak
scenografka production design Minea Sončan Mihajlovič
kostumografka costume design Nina Čehovin
oblikovalec zvoka sound design Samo Jurca
maskerka make-up artist Ana Lazovski
snemalec zvoka sound recording Igor Iskra

igralska zasedba cast
Lara Vouk (Veronika), Andraž Jug (Nino), Matija Rozman (Zoran)

Film *Čevljarna* je vizualno razburljiv, brezdialogski film, ki sledi Veroniki skozi distopični svet, poln anemičnih ljudi in težkih, temačnih tovarn. Veronika se spoprijema s hladnostjo sveta okoli sebe in se kljub strogemu očesu avtoritete proti njej bori z vsem, kar ima.

A visually intriguing no-dialogue film, *Shoemaker* follows Veronika, the protagonist, through a dystopian world full of anaemic people and imposing dark factories. Veronika is struggling to deal with this cold world, fighting it with all she's got, despite the stern eye of the authority.



KAR OSTANE WHAT REMAINS

2017
igrani fiction



producentka producer Nina Robnik
produksijska hiša production UL AGRFT

20 min • barvni colour • stereo • DCP • 1:1,66

režiserka directed by Neli Maraž
scenaristka written by Neli Maraž
direktor fotografije director of photography Rok Kajzer Nagode
avtorica glasbe music Ingrid Mačus
montažer edited by Žan Žvižej
scenografka production design Adriana Furlan
kostumografka costume design Katarina Šavs
oblikovalec zvoka sound design Peter Žerovnik
maskerka make-up artist Eva Uršič
snemalec zvoka sound recording Miha Rudolf

igralska zasedba cast
Lena Kocutar (ona / She), Iztok Jereb (on / He), Ivanka Mežan (gospa / Lady)

Na hodniku gori luč. On jo je vedno pozabil ugasniti. V njeni roki par kamnov. Ostanke nečesa živega. Tum zunaj nekje pomečkana trava, sled dveh teles. Kako se posloviti?

The light is on in the hallway. He always forgot to turn it off. A pair of stones in her hand. The remains of a life. Crumpled grass somewhere out there, traces of two bodies. How does one say goodbye?



NEŽKA NELLIE

2018
igrani fiction

TC

producent producer Jan Marin
produksijska hiša production Fixmedia
koprodukcija co-production UL AGRFT

15 min • barvni colour • stereo • DCP • 1:2,35

režiserka directed by Gaja Möderndorfer
scenaristka written by Gaja Möderndorfer
direktor fotografije director of photography Dejan Ulaga
avtor glasbe music Filip Šijanec
montažerka edited by Neja Berger
scenografka production design Neža Zinajič
kostumografka costume design Tina Kolenik
oblikovalec zvoka sound design Julij Zornik
maskerka make-up artist Lija Ivančič
snemalec zvoka sound recording Martin Rajšter

igralska zasedba cast
Lara Volavšek (Nežka), Maša Derganc (Maja), Uroš Fürst (Robert)

Nežka se po koncu božičnih praznikov zaradi skrhanih odnosov v družini začne zatekati v svoj domišljjski svet. Nerazumljiv svet konfliktov odraslih se vedno bolj staplja s pravljичnim svetom male Nežke.

After Christmas holidays, ruffled family relations push Nellie deeper and deeper into her own imaginary world. The incomprehensible universe of adult conflicts starts to merge with little Nellie's wonderland.



PLES LJUBEZNI DANCE OF LOVE

2018
animirani animated

TC

producentka producer Nina Robnik
produksijska hiša production UL AGRFT

6 min • barvni colour • stereo • DCP • 1:2,35

režiser directed by Leo Černic
scenarist written by Leo Černic
direktor fotografije director of photography Rok Kajzer Nagode
avtor glasbe music Boštjan Gombač
montažerka edited by Sara Gjergjek
scenograf production design Vid Hajnšek
kostumografka costume design Nina Čehovin
oblikovalec zvoka sound design Samo Jurca
glavni animator chief animator Leo Černic

igralska zasedba cast Miro Černic (Đulo)

Đulo se zaljubi v Ogromno zeleno oko.

Đulo falls in love with the Great Green Eye.



SPRAN WASHED OUT

2017
igrani fiction



producentka producer Nina Robnik
produksijska hiša production UL AGRFT

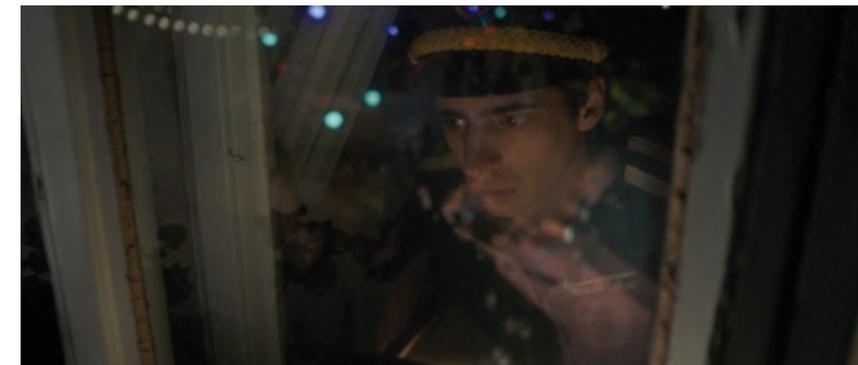
25 min • barvni colour • stereo • DCP • 1:1,85

režiser directed by Miha Likar
scenarista written by Miha Likar, Nina Zupančič
direktor fotografije director of photography Tone Konrad
avtor glasbe music Luka Ipavec
montažerka edited by Špela Murenc
scenografka production design Minea Sončan Mihajlovič
kostumografka costume design Nina Čehovin
oblikovalec zvoka sound design Samo Jurca
maskerka make-up artist Eva Uršič
snemalec zvoka sound recording Igor Iskra

igralska zasedba cast
Aljaž Jovanovič (Tristan), Tamara Avguštin (Klara)

Tristan se zbudi v nenavadno jutro, kjer ni nič, kot bi moralo biti. Najprej mu izgine pralni prašek, potem pralni stroj, za nameček pa mu zmedo v glavi povzroči še nenavadna soseda Klara, zaradi katere postopno izgubi glavo in vse svoje stvari.

Tristan wakes up to an unusual morning in which nothing is as it should be. First, his laundry detergent disappears, then his washing machine. On top of this, his unusual neighbour Klara befuddles him to the point where he starts losing his head and all his things.



ŠE SREČA! LUCKY FOR US!

2017
igrani fiction



producentka producer Nina Robnik
produksijska hiša production UL AGRFT

21 min • barvni colour • stereo • DCP • 1:2,35

režiser directed by Jure Dostal
scenarist written by Jure Dostal
direktor fotografije director of photography Uroš Hočevar
avtor glasbe music Danijel Bogataj
montažer edited by Jan Lovše
scenograf production design Miha Ferkov
kostumografka costume design Katarina Šavs
oblikovalec zvoka sound design Samo Jurca
maskerka make-up artist Anita Ferčak
snemalec zvoka sound recording Igor Iskra

igralska zasedba cast
Jernej Kogovšek (Izi), Lotos Vincenc Šparovec (Borut), Janja Majzelj (Meri), Vita Kremžar (Eva)

Izidor sanja, da bi nekoč postal gasilec. Cilj je nedosegljiv, dokler ne zadene loto sedmice, ko se njegov svet obrne na glavo. Kaj je res in kaj ne? Kdo je in kdo ni? Kdo ima in kdo nima?

Izidor dreams of becoming a firefighter. The goal seems unattainable, until someday Izidor wins the lottery and his world turns upside down. What is true and what isn't? Who is and who isn't? Who has got and who hasn't got?



VOYAGE VOYAGE

VOYAGE VOYAGE

2017
igrani fiction

TC

produksijska hiša production FAMU Praga

6 min • č-b b&w • digital • HD File • 16:9

režiser directed by Lun Sevnik
scenarist written by Lun Sevnik
direktor fotografije director of photography Kryštof Melka
montažerka edited by Maja Mičević
kostumografka costume design Zuzana Formanková
oblikovalec zvoka sound design Juraš Karaka

igralska zasedba cast Luka Počivalšek, Ayman Aataya

Voznik kombija prevažá begunce čez mejo. Stvari se začnejo komplicirati, ko ugotovi, da je eden izmed beguncev v njegovem kombiju na poti umrl, kar se kasneje izkaže za napačno domnevo.

A van driver smuggles refugees across the border. Things get complicated when he realises one of the refugees has died on the way – an assumption that later turns out to be false.



VOŽNJA, PESEM ZA OČETA

DRIVE, A POEM
FOR MY FATHER

2018
igrani fiction

TC

producent producer Boštjan Potokar
produksijska hiša production Akademija umetnosti Univerza v Novi Gorici
koprodukcija co-production Famul Video Lab

13 min • barvni colour • Dolby SR • DCP • 1:1,85

režiserka directed by Irena Gatej
scenaristka written by Irena Gatej
direktor fotografije director of photography Marko Brdar, ZFS
avtor glasbe music Gašper Letonja
montažer edited by Domen Martinčič
scenografka production design Neža Zinajič
kostumografka costume design Katja Hrobat
oblikovalec zvoka sound design Gašper Letonja
maskerka make-up artist Lija Ivančič
snemalec zvoka sound recording Gašper Letonja

igralska zasedba cast
Peter Harl (fant / Young Man), Matija Vastl (glas / Voice), Katja Levstik (ženska / Woman), Matic Babič (statist / Extra), Miloš Milošević (statist / Extra), Mitja Prelovšek (statist / Extra), Lina Sabari (statist / Extra), Sašo Paljk (statist / Extra), Nik Franko (statist / Extra), Gašper Letonja (statist / Extra)

Med vožnjo v avtomobilu moški razmišlja o svojem preminulem očetu.

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



VRZEL

CHASM

2018
igrani fiction



produkcijnska hiša production Fakultet dramskih umetnosti Beograd
koprodukcija co-production Warehouse Collective, Produkcijnska skupina Mangart

24 min · barvni colour · stereo · DCP · 16:9

režiserka directed by Ana Trebše
scenaristka written by Ana Trebše
direktor fotografije director of photography Lev Predan Kowarski
avtorji glasbe music Denis & Denis, Anna Domino, Sixth June, Brume
montažer edited by Andrej Avanzo
scenografka production design Neža Zinajić
kostumografka costume design Mateja Fajt
oblikovalec zvoka sound design Luka Furlan

igralska zasedba cast
Maruša Majer (Klara), Primož Bezjak (Jure), Ivanka Mežan (Cilka), Miranda Trnjanin (Milena),
Eva Jesenovec (Maša), Tamara Avguštin (Taja)

Klara se po koncu dolgoletne zveze seli na svoje. Z bivšim ohranjata prijateljske stike z občasnimi telefonskimi klici. Ko pa Klara zasledi sled nove ženske v Juretovem življenju, jo potegne v vrtinec zasledovanja, dvomov v svojo odločitev in vase.

After her long-term relationship falls apart, Klara moves to her own place. She stays in touch with Jure, her ex, through occasional phone calls. But when she senses a new woman in his life, Klara is sent into a frenzy of stalking, doubting her decision and herself.

PREGLEDNI PROGRAM

PANORAMA
PROGRAMME



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Mama
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Nenad
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The Station Job
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History of Abandonment



FILMO LJUBJE

FILM-LOVING

v spomin in memoriam
Štefka Drolc

2018
dokumentarni documentary



producent producer Denis Miklavčič
produksijska hiša production RTV Slovenija / TV Dokumentarni program

65 min • č-b / barvni b&w / colour • stereo • HD File • 16:9

režiser directed by Slavko Hren
scenarist written by Slavko Hren
direktor fotografije director of photography Stojan Femec
montažerja edited by Gorazd Todorovič, Zvone Judež
oblikovalec zvoka sound design Robert Sršen
snemalca zvoka sound recording Frane Povirk, Goran Tutič

Kultni slovenski film *Na svoji zemlji* letos praznuje 70. rojstni dan. Prebivalci Baške grape – živega spomenika filma, krajev, kjer je bila posneta večina filma in so v teh desetletjih spomine na snemanje spremenili v materializirano dediščino (spomenik filmu, spominska soba, tematska pot), se zavedajo, da v goste vabijo zadnje žive pričevalce pionirskega filma. Projekt Filmoljubje je nastajal tri desetletja z avtorjevo željo, da bi osvetlil turbulentni čas in razmere po koncu 2. svetovne vojne, ko je dozorela ideja, da bi Slovenci posneli svoj prvi celovečerni igrani film.

2018 marks the 70th anniversary of the legendary Slovenian film *On Our Own Land*. The inhabitants of the Baška grapa Valley, the living monument to the film, where most of the film was shot and where memories of its making have been transformed into materialised heritage (monument, memorial room, film-themed trail), realise that only the very last witnesses of this pioneering venture are still there to tell the tale. The project had been in development for three decades, motivated by the desire to shed light on the turbulent times after WWII, when the idea arose to make the first Slovenian feature film.



Slavko Hren je študij filmske in TV režije na AGRFT zaključil z diplomskim filmom *Zmagujoča podoba Narcisa* in TV filmom *Življenje v krogu*. Danes je samostojni umetnik, režiser in scenarist. Od konca študija dela na TV Slovenija kot zunanji sodelavec v različnih žanrih: igrani filmi, TV nanizanke, dokumentarni program in portreti kulturnikov. Za svoje delo je prejel nagrado zlata ptica.

Slavko Hren graduated in Film and TV Directing from the Academy of Theatre, Film, Radio and Television, Ljubljana, with his graduation film *Victorious Image of Narcissus* and the TV film *Life In Circles*. He now works as a freelance artist, director and screenwriter. Since completing his studies he has worked on various projects with the Slovenian National Television: feature films, TV series, documentary programmes, and portraits of figures from the Slovenian cultural scene. For his work, he was presented the Golden Bird award.

izbrana filmografija selected filmography

dokumentarni documentary
Filmoljubje / Film-loving (2018)
Sam svoj – portret Jožeta Babiča / On His Own – A Portrait of Jože Babič (2017)
Opisni poželjivec – portret Draga Jančarja (2000)
Žlahtni komedijant – portret Zlatka Šugmana / A Vintage Comedian – A Portrait of Zlatko Šugman (2000)
Življenje kot film – portret Angelce Hlebce / Life Is a Movie – A Portrait of Angelca Hlebce (1998)
Mila naša Mila – portret Mile Kačič / Our Dear Mila – A Portrait of Mila Kačič (1998)

TV nanizanka TV series
Hotel poldruga zvezdica (2004)

dok. TV nanizanka doc TV series
Velika imena malega ekrana / Big Names of the Small Screen (2002)



SINE LEGIBUS PO POTEH 1976

SINE LEGIBUS 1976

2018
dokumentarni documentary

producent producer Simon Dvornik
produksijska hiša production Filmservis d.o.o.

70 min • barvni colour • stereo • DCP • 16:9

režiserka directed by Milena Olip
scenaristka written by Milena Olip
direktor fotografije director of photography Gregor Kitek
montažer edited by Gorazd Kernel
oblikovalec zvoka sound design Boštjan Kačičnik, Zvokarna

nastopajo featuring
Mica Olip, Marjan Olip, Nanti Olip, Peter Olip, Anton Pelinka,
Matevž Grilc, Sonja Wakounig (pripovedovalka / Narrator)



Misli 105-letne Mice Olip in utrinki njene življenjske zgodbe. Misli, ki dobijo glas in nas popeljejo na dvojezično južno Koroško in v leto 1976. Na zahtevo avstrijske zvezne vlade se po vsej Avstriji izvede tako imenovano ugotavljanje manjšin, ki naj bi bilo podlaga za postavitve dvojezičnih krajevnih napisov. Slovenska narodna skupnost na Koroškem se odloči za bojkot preštevanja. V majhni gorski vasici Sele se štirje fantje odločijo za *akcijo* posebne vrste, ugrabitev volilne skrinje.

The thoughts of Mica Olip, 105, with glimpses into her life. Given voice, the thoughts take us to the bilingual villages of south Carinthia. The year is 1976, when the Austrian national government requests that members of minorities be counted across the country, to establish whether a minority is eligible for bilingual place-name signs. The census is broadly boycotted by the Slovenian minority in Carinthia. In a small mountain village of Sele, four boys decide to carry out a unique operation: to hijack the ballot box.



Milena Olip (1982, Celovec) je pripadnica slovenske manjšine na Koroškem. Leta 2000 je maturirala na slovenski gimnaziji v Celovcu in študij nadaljevala na pedagoški akademiji v Celovcu. Po uspešnem sodelovanju na avstrijskem filmskem festivalu Diagonale leta 2003 se je odločila za študij filmske režije na ljubljanski AGRFT. Posnela je več kratkih filmov in TV-dramo. Film *Libero* je bil prikazan v tekmovalni sekciji treh mednarodnih festivalov.

Milena Olip (Klagenfurt, 1982) is a member of the Slovenian minority in Carinthia. In 2000, she graduated from the Slovenian Grammar School in Klagenfurt. After successfully participating at the Austrian Film festival Diagonale in 2003, she decided to study Film Directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. She made several short films and a TV-play. Her film *Libero* was shown in competition in three international festivals.

izbrana filmografija selected filmography

dokumentarni documentary
Sine legibus po poteh 1976 /
Sine Legibus 1976 (2018)

kratki short
Riba, kaktus in bencin – tri koroške zgodbe /
Fish, Cactus and Petrol – Three Carinthian stories
(2011)
Roki na steni / Hands on the Wall (2008)
Srce je žalostno / The Heart Is Sad (2007)

kratki dokumentarni documentary short
Libero / Libero (2006)



SREČNO, MONTE CARLO

ALL THAT MONTE CARLO

2017
dokumentarni documentary



producent producer Martin Srebotnjak
koprodukcija co-production Kd Cut!

80 min • barvni colour • digital • DCP • 16:9

režiser directed by Martin Srebotnjak
scenarist written by Martin Srebotnjak
direktor fotografije director of photography Rok Kajzer Nagode
montažerka edited by Olga Toni
oblikovalca zvoka sound design Samo Jurca, Julij Zornik

nastopajo featuring
Jožica Avbelj, Ludvik Bagari, Boris Cavazza, Karpo Godina,
Miha Hočevar, Janez Hočevar, Jaša Jamnik, Tomi Janežič,
Mile Korun, Mojca Kreft, Gojmir Lešnjak, Janja Majzelj,
Dušan Mlakar, Vlado Novak, Saša Pavček, Janez Škof, Vilma Štritof,
Branko Šturbej, Gašper Tič, Milena Zupančič, Dragan Živadinov,
Jonas Žnidaršič

Akademija za igralsko umetnost se je leta 1949 preselila v nacionalizirano stavbo Serafinskega kolegija. V prvem nadstropju, preoblikovanem v predavalnice, je zaživel majcen prostor, namenjen izključno študentom. V njem so študenti vseh generacij stavili na svojo ustvarjalno prihodnost. Vse drugo je legenda.

In 1949, the then Academy of Drama Arts moved to the nationalised building of Collegium Seraphicum. On its first floor, converted into classrooms, there was a tiny room used exclusively by students. In it, students of all generations would bet on their creative futures. The rest is a legend.



Martin Srebotnjak (1972) je scenarist, režiser, občasno igralec ter pedagog. Leta 2001 je diplomiral iz filmske in televizijske režije na UL AGRFT, kjer poučuje filmsko režijo. Leta 1994 je zasnoval projekt www.filmsi.net, spletno zbirko podatkov o slovenskem filmu, in leta 2004 soustvaril slovenski spletni gledališki in filmski katalog eKumba. Je pobudnik ustanovitve Društva slovenskih režiserjev.

Martin Srebotnjak (1972) is a writer, director, sometimes actor and teacher. In 2001, he graduated in film and TV directing from UL AGRFT, Ljubljana where he now teaches film directing. In 1994, he created the [filmsi.net](http://www.filmsi.net) project, a web database of Slovenian films; in 2004, he co-created eKumba, Slovenian web theatre and film catalogue. He is the initiator and founding member of the Directors Guild of Slovenia.

izbrana filmografija selected filmography

dokumentarni documentary
Srečno, Monte Carlo / All That Monte Carlo (2017)
Posnetek od blizu / Dubravka Tomšič: Close-Up (2008)

celovečerni feature
Oda Prešernu / Ode To The Poet (2001)

kratki short
Kaj bi še rad? / The Ultimate Guide For Bachelors (2000)

kratki dokumentarni documentary short
Pepelca / Cinders (1996)



UNSTILL

UNSTILL

2018
igrani fiction



producenta producers Igor Kadunc, Andraž Kadunc
produksijska hiša production Captain

78 min • barvni colour • Dolby SRD • DCP • 1:2,35

režiser directed by Andraž Kadunc
scenarist written by Andraž Kadunc
direktorja fotografije directors of photography Miloš Srdič,
Peter Perunovič
montažer edited by Lukas Miheljak
scenografa production design Matic Gselman, Maja Šavc
kostumograf costume design Andrej Vrhovnik
oblikovalec zvoka sound design Tom Lemajič
maskerki make-up artist Eva Seljan, Špela Bušič

igralska zasedba cast
Janko Mandič (David), Lucija Tratnik (Meisje), Henrik Olsson (Erik)

David, mladenič v zgodnjih dvajsetih, odide od doma v begu pred enoličnostjo in v iskanju nečesa večjega. Pred seboj ima cilj – obpluti svet z ukradeno jadrnico. Skozi oči maloštevilne posadke se gledalec poda na klavstrofobično popotovanje po prostranem morju. Film raziskuje svobodo in posledice njenega iskanja. Pripoveduje zgodbo o nevarnih čustvih, prijateljstvu, ljubezni in neprecenljivosti življenjskih izkušenj.

David, a young man in his early 20s, escapes the mundanity in search of something bigger. His goal is to sail around the world in a stolen boat. Through the eyes of the handful of crew members, the film takes us on a claustrophobic journey across the open seas. Exploring freedom and the implications of pursuing it, the film tells a story of dangerous emotions, friendship, love, and the priceless of life experience.



Andraž Kadunc (Ljubljana, 1991) se s filmom ukvarja od svojega 15. leta. Aktivno se udeležuje kot direktor fotografije, režiser in asistent režije pri oglasih in filmih za naš ter tuji trg. V 26. letu starosti je dokončal svoj celovečerni prvenec (*Unstill*) v vlogi režiserja, kot avtor fotografije pomagal uresničiti dva kratka filma (*Fak ju*, *Indigo*) in v vlogi asistenta režije sodeloval pri dveh TV serijah in več kot dvajsetih TV oglasih.

Andraž Kadunc (1991, Ljubljana) has been pursuing a career in film since he was 15. He works on advertisements and films for the Slovenian and foreign markets as a director of photography, director, and assistant director. By the age of 26, he completed his first feature film as director (*Unstill*), helped make two shorts as director of photography (*Fak ju*, *Indigo*), and collaborated on two TV series and more than twenty TV ads as assistant director.

izbrana filmografija selected filmography

celovečerni feature
Unstill / Unstill (2018)

kratki short
Nema / Mute (2012)
Človek v vzratnem ogledalu (2010)



LETO OPICE

YEAR OF THE MONKEY ♡

2018
igrani fiction



producent producer Darko Popov
 produkcijska hiša production Punk Film
 koprodukcija co-production Strup Produkcija, Kiselo Dete, Infinity

112 min • barvni colour • digital • DCP • 1:2,35

režiser directed by Vladimir Blaževski
 scenaristi written by Vladimir Blaževski, Dušan Spasojević, Catherine Maximoff
 direktor fotografije director of photography Dimo Popov
 avtor glasbe music Aleksandar Pejovski
 montažer edited by Blagoja Nedelkovski
 scenografa production design Mile Jeremić, Boban Petruševski
 kostumografka costume design Žaklina Krstevska
 oblikovalec zvoka sound design Sašo Kalan
 maskerka make-up artist Mojca Gorogranc Petruševska
 snemalec zvoka sound recording Igor Popovski

igralska zasedba cast
 Igor Angelov (Cobe), Marija Kohn (Vilma), Rešad Behreda (Ljatif)

Politična satira o prijateljstvu med opico in uslužben-
 cem živalskega vrta, predvsem pa o tranzicijskem
 narobe svetu s perspektive opice, ki uide iz kletke in
 postane junakinja upora na mračnem in depresiv-
 nem Balkanu.

A political satire about a peculiar friendship be-
 tween a monkey and a zoo warden, and about an up-
 side-down world in transition as seen by a chimpan-
 zee, who escapes from its cage and becomes a rebel
 hero of the bleak, gloomy Balkans.



Vladimir Blaževski (1955, Skopje, Makedonija) je študiral filmsko režijo na beograjski Akademiji za film, gledališče, televizijo in radio (1978). Od diplome dalje je kot režiser soustvaril vrsto dokumentarnih filmov, oglasov in TV oddaj, od leta 1994 na visokošolski ravni poučuje film. Kot soscenarist je med drugim sodeloval pri filmu Iva Trajkova *Velika voda* (2004).

Vladimir Blaževski (Skopje, Macedonia, 1955) studied Film Directing at the Academy of Film, Theatre, Television and Radio in Belgrade (1978). Since his graduation he has worked as a filmmaker, turning out several documentaries, commercials and a series of TV programmes. He has also been teaching film at university level since 1994. He was involved as co-screenwriter on Ivo Trajkov's *The Great Water* (2004), among others.

izbrana filmografija selected filmography

celovečerni feature

Leto opice / Year of the Monkey (2018)
 Pankot ne e mrtov / Punk's Not Dead (2011)
 Karlovy Vary Film Festival 2011: nagrada East of the West / East of the West award
 Bulevar revolucije / The Revolution Boulevard (1992)
 Mednarodni filmski festival v Salernu 1993: zlata medalja / Gold Medal
 Hi-Fi (1987)
 Puła 1987: zlata arena / Golden Arena



NASEDLI KIT

THE BELLY OF THE WHALE

2018
igrani fiction



producent producer Siniša Juričić
produksijska hiša production Nukleus film
koprodukcija co-production Fastnet Films

83 min • barvni colour • stereo • DCP • 1:1,37

režiser directed by Morgan Bushe
scenarista written by Morgan Bushe, Greg Flanagan
direktor fotografije director of photography Arthur Mulhern
avtor glasbe music Janez Dovč
montažerja edited by Derek Holland, John Walters
scenograf production design Michael Moynihan
kostumograf costume design Kieran McNulty
oblikovalec zvoka sound design Julij Zornik
maskerka make-up artist Niamh O'Malley

igralska zasedba cast
Art Parkinson (Martin Lanks), Michael Smiley (Gits Hegarty),
Lewis Macdougall (Joey Moody)

Obupanca, ki ju združi nesrečna usoda, najdeta rešitev za svoje težave v ropu lokalnega lunaparka.

Two down-and-outs bonded together in misfortune devise a plan to rob a small town amusement arcade.



Morgan Bushe je renesančni mož irskega filma. Poleg več kot 20 filmskih in televizijskih naslovov, ki jih je podpisal kot producent, se je preizkusil tudi v igranju ter režira in piše scenarije za kratke filme. Produksijska hiša Fastnet Films, ki jo vodi s producentskim kolegom Macdaro Kelleherjem in režiserjem Lanceom Dalyjem, je v svet poslala več odmevnih filmov, kot so *Kisses*, *Nič osebnega* in *The Other Side of Sleep*, kmalu pa bo luč sveta ugledal *Love Eternal*.

Morgan Bushe is one of the renaissance men of Irish cinema. Apart from more than 20 producer credits across film and television, Bushe has dabbled in acting and has written and directed shorts. Fastnet Films, the company Bushe runs with fellow producer Macdara Kelleher and director Lance Daly, is responsible for several acclaimed films including *Kisses*, *Nothing Personal* and *The Other Side of Sleep* and the upcoming *Love Eternal*.

izbrana filmografija selected filmography

celovečerni feature
Nasedli kit / *The Belly of the Whale* (2018)

kratki short
Doghhouse (2013)
If I Should Fall Behind (2009)
Mr Crocodile in the Cupboard (2008)



ŽABA

THE FROG

2017
igrani fiction



producent producer Bojan Mastilović
 produkcijska hiša production Iridium Film
 koprodukcija co-production Refresh Production, Propeler Film,
 Living Pictures, Skopje Film Studio

78 min • barvni colour • digital • DCP • 1:2,35

režiser directed by Elmir Jukić
 scenarista written by Dubravko Mihanović, Pjer Žalica
 direktor fotografije director of photography Dejan Dimeski
 avtor glasbe music Dino Šukalo
 montažer edited by Vladimir Gojun
 oblikovalec zvoka sound design Srđan Krupijel

igralska zasedba cast
 Emir Hadžihafizbegović (Zeko), Aleksandar Seksan (Braco),
 Mirsad Tuka (Švabo)

Zeko je brivec in nekdanji vojak, ki se spopada s posttravmatsko stresno motnjo. Ob bajramu povabi brata Braca in prijatelja Švabo na praznovanje. Rad bi namreč izkoristil praznično razpoloženje in svojega brata, kockarja in alkoholika, prepričal, naj spremeni življenje.

Zeko, a barber and ex-soldier suffering from Post-Traumatic Stress Disorder, invites his brother Braco and his friend Švabo to Eid festivities. He intends to take advantage of the festive mood and ask his brother, a gambler and alcoholic, to change his ways.



Elmir Jukić (1971, Sarajevo) je leta 2000 diplomiral na Akademiji scenskih umetnosti v Sarajevu, kjer zdaj predava režijo. Kot režiser se je sicer preizkusil tudi v gledališču in na televiziji, v bosanskem tisku je objavil nekaj svojih tekstov.

Elmir Jukić (Sarajevo, 1971) graduated from the Academy of Performing Arts, Sarajevo, in 2000. He has worked as a director for theatre and TV, and has written for Bosnian magazines. He teaches Directing at the Sarajevo Academy of Performing Arts.

izbrana filmografija selected filmography

celovečerni feature

Žaba / The Frog (2017)
 Sarajevo film festival 2017: nagrada publike / Audience Award
 Međunarodni filmski festival Braća Manaki 2017: bronasta kamera 300 / Bronze Camera 300
 New York BH film festival: zlato jabolko / Golden Apple award 2018
 Pula (2018): zlata arena za film in režijo med manjšinskimi koprodukcijami / Golden Arena for best film and director in minority co-production category

short kratki

Majka / Mother (2009)
 Ram za sliku moje domovine / Frame for the Picture of my Homeland (2005)

dokumentarni documentary

Čovjek koji je kuću zamijenio za tunel / The Man Who Exchanged His Home for the Tunnel (1998)



PP

GOVORI GLASNEJE

TALK LOUDER

2018
dokumentarni documentary

producent producer Matjaž Ham
produksijska hiša production RTV Slovenija / TV Dokumentarni program

51 min • barvni colour • stereo • HD File • 16:9

režiserka directed by mag. Alma Lapajne
scenaristka written by mag. Alma Lapajne
direktor fotografije director of photography Aleš Živec
montažer edited by Gorazd Todorovič
oblikovalec zvoka sound design Tom Lemajič
asistent kamere assistant camera Boris Jelnikar
snemalec zvoka sound recording Frane Povirk

Igralec Jernej Šugman je pobegnil pred podobami vojne in nasilja. Noč je prespal v osebni avtu, nekje na makadamski poti. Zbudi ga državlján Goran Šalamon, ki ob zori zapoje ljubezensko balado. Državljanica Sara Dirnbek pa je prišla na delo in se prebuja s skodelico kave. Svet je postavljen na glavo. Pregarja nas strah. Obsedeni smo z varnostjo. Sploh pa, kako naj ljubimo, če smo lačni? Govori mi glasneje.

Actor Jernej Šugman escaped the images of war and violence. He spent the night in his car somewhere along some dirt road. He wakes up at dawn to the sound of citizen Goran Šalamon singing a love song. Meanwhile, citizen Sara Dirnbek has arrived to work and is trying to wake up with a cup of coffee. The world is upside down. We are gripped by fear. Obsessed with security. How do we love if we are hungry? Talk louder.

JEKLENE PTICE NAD IDRİJO

THE STEEL
BIRDS
OVER IDRİJA

PP



2018
dokumentarni documentary

producent producer Janez J. Kovačič
produksijska hiša production RTV Slovenija / TV Dokumentarni program

51 min • č-b / barvni b&w / colour • stereo • HD File • 16:9

režiser directed by Dušan Moravec
scenaristka written by Monika Rijavec
direktor fotografije director of photography Jure Nemec, ZFS
avtor glasbe music Iztok Turk
montažer edited by Matjaž Jankovič
oblikovalec zvoka sound design Robert Sršen
asistenta direktorja fotografije in snemalca assistant DOPs and camera Primož Novak, Alex Veršnik
snemalec zvoka sound recording Frane Povirk

Dokumentarni film *Jeklene ptice nad Idrijo* osvetljuje nepojasnjene letalske napade na Idrijo leta 1945. V zadnjih mesecih 2. svetovne vojne je bilo na to mesto izvršenih več letalskih napadov, porušen je bil dobršen del mesta, napadi pa so terjali tudi človeške žrtve. Več deset let so ti dogodki ostali nepojasneni in zaviti v tančico skrivnosti. Do razkritja je po čistem naključju prišlo šele leta 2012.

The documentary sheds light on the previously unexplained air strikes on Idrija in 1945. In the last few months of World War II, several attacks destroyed a large part of this town, causing civilian casualties. For several decades, these events remained veiled in mystery until, by sheer coincidence, the puzzle was finally solved in 2012.



MOJSTER IN NJEGOV GAŠPER

MASTER
AND HIS
MARIONETTES

2018
dokumentarni documentary



producent producer Matjaž Ham
produksijska hiša production RTV Slovenija / TV Dokumentarni program

53 min • č-b / barvni b&w / colour • stereo • HD File • 16:9

režiserka directed by Magda Lapajne
scenaristka written by Magda Lapajne
direktor fotografije director of photography Pavel Jurca
montažerka edited by Mateja Pevec
scenografka production design Mojca Vilhar
kostumografka costume design Neja Jambrek
oblikovalec zvoka sound design Marjan Drobnič
asistenta snemalca assistant camera Tadej Juvančič, Roman Gostinčar

Akademski slikar Milan Klemenčič je že leta 1910 v Šturjah pri Ajdovščini ustvaril Malo marionetno gledališče. Napisal je program o ustanovitvi pravega lutkovnega gledališča na Slovenskem, objavil pa ga je šele po vojni, ko je Ljubljana dobila Slovensko marionetno gledališče. Desetletje zatem se je odločil, da bo ustvaril svoje lastno – miniaturno gledališče.

Milan Klemenčič, a painting graduate, founded his Small Marionette Theatre in Šturje near Ajdovščina, Slovenia, back in 1910. His programme for a real Slovenian Puppet Theatre was not published until after World War I, when the Slovenian Marionette Theatre was set up in Ljubljana. Ten years later, Klemenčič decided to create his own miniature theatre.

PARAGRAF ŠT. 1 PARAGRAPH NO. 1

2018
dokumentarni documentary



producent producer Katja Lenarčič
produksijska hiša production EnaBanda
koprodukcija co-production RTV Slovenija

53 min • barvni colour • stereo • HD File • 16:9

režiser directed by Urban Zorko
scenaristka written by Maruša Zdešar
direktor fotografije director of photography Marko Kumer – Murč
montažer edited by Urban Zorko
oblikovalec zvoka sound design 100 d.o.o.
snemalca zvoka sound recording David Wetter Zagajšek, Igor Dijlas

Eden bolj hecnih motivov na panjskih končnicah upodablja kmeta, ki vsak na svojo stran vlečeta ubogo kravo, medtem ko jo pridno molze odvetnik. Odvetništvo je eden tistih poklicev, ki ne neha buriti ljudske domišljije. A redko se vprašamo, kaj sploh pomeni biti v vrtincu konflikta – poklicno. V dokumentarcu Paragraf št. 1 svoje življenjske zgodbe, anekdote in dileme razkrivajo najvidnejši slovenski odvetniki in odvetnice.

One of the funniest images that typically adorn beehive panels in Slovenia shows two farmers pulling one poor cow apart while a lawyer is milking it. Law is one of the trades that never cease to capture the public imagination. But one rarely asks themselves what it really means to be constantly in the whirlwind of conflict – professionally. Paragraph No. 1 reveals life stories, anecdotes and dilemmas of Slovenia's most notable lawyers.



PTICE JEZER, NJIHOVA VRNITEV

BIRDS OF THE
LAKES RETURN

2018
dokumentarni documentary

PP

producent producer Matej Vranič
produksijska hiša production Fotokom

55 min • barvni colour • stereo • HD File • 16:9

režiser directed by Matej Vranič
scenarist written by Matej Vranič
direktor fotografije director of photography Matej Vranič
avtor glasbe music Leon Firšt
montažerja edited by Matej Vranič (film), Matej Nahtigal (napovednik / trailer)
oblikovalec zvoka sound design Borut Justin
snemalci camera Matej Vranič, Jernej Župevc, Andrej Voje, Denis Horvat
snemalca zvoka sound recording Matej Vranič, Karmen Skornšek

Film *Ptice jezer, njihova vrnitev* prikaže, kako so se v nekoč zaradi industrije uničeno okolje znova vrnilo ptice. Geografsko središče filma so jezera v okolici Velenja, ki jih avtor spremlja leto dni. Pri tem odstira osupljive podrobnosti iz življenja ptic, od katerih mnoge živijo v neposredni bližini ljudi, a jim ne pridejo tako rekoč nikoli pred oči. Film je odličen prikaz, kako lahko človek nekoč uničeno industrijsko območje spremeni v prijazno okolje, kamor se vrne življenje.

This is a film about the return of birds onto once industrially degraded lands. Set in and around the lakes near Velenje, Slovenia, it reveals astonishing details from one year in the lives of birds, many of which live in the immediate vicinity of people but virtually never come into view. *Birds of the Lakes Return* is a perfect example of how man can turn a degraded industrial area into a habitable environment where life returns.



SUKANJE NITI MODERNIH UMETNIKOV

INTERTWINING
THREADS
OF MODERN
ARTISTS

2018
dokumentarni documentary

PP

producent producer Bostjan Ikovic
produksijska hiša production Arsmidia

50 min • barvni colour • Dolby SRD • DCP • 1:1,85

režiserka directed by Rahela Jagrič Pirc
scenaristka written by Rahela Jagrič Pirc
direktor fotografije director of photography Jožef Jagrič
avtor glasbe music Aldo Kumar
montažer edited by Gorazd Kernel
oblikovalec zvoka sound design Bostjan Kačičnik

Zadnje desetletje smo pričali renesansi na področju čipke, zahvaljujoč slovenskim umetnikom, ki so inovativno prepoznali nove pristope k ustvarjanju tega sicer tradicionalno klekljanega izdelka. Dokumentarni film *Sukanje niti modernih umetnikov* nas popelje na vznemirljivo raziskovanje sveta sodobne čipke, ki je seglo na področja arhitekture, mode, notranjega oblikovanja, ilustracije in celo kulinarike.

Slovenia's art of lace making has enjoyed a renaissance in the last decade, thanks to innovative modern artists who have recognised new approaches to the traditional craft of bobbin lace-making. *Intertwining Threads of Modern Artists* explores the exciting world of modern lace as it finds its way into architecture, fashion, interior design, illustration and even culinary art.



TRIBUNA – VESELI UPOR

TRIBUNA –
HAPPY
REBELLION

2018
dokumentarni documentary

PP

producent producer Miha Černec
produksijska hiša production Tramal Films
koprodukcija co-production Sense Production, Beletrina, RTV Slovenija

50 min • č-b / barvni b&w / colour • stereo • DCP • 16:9

režiser directed by Janez Burger
scenarista written by Mitja Čander, Maja Čander
direktor fotografije director of photography Sašo Štih
montažer edited by Miloš Kalusek

Ustvarjalce filma *Tribuna – veseli upor* je spodbudila ugotovitev, da je prav v glavnem mestu Slovenije, nekdanje republike socialistične Jugoslavije, izhajal največkrat prepovedani časopis komunistične Evrope. Prepovedan ali zaplenjen je bil kar devetkrat! Študentska Tribuna je bila trideset let trn v peti oblastnikov. Okrog nje so se zbirali mladi intelektualci, ki so detektirali možne demokratične premike v javnem prostoru. Njihov upor ni bil nikoli strogo političen, temveč je bil vselej povezan s kulturo oziroma njenimi najnovejšimi praksami v bolj liberalnih deželah.

The film was prompted by the fact that in the capital of Slovenia, one of the republics of the former socialist state of Yugoslavia, a magazine was published that saw nine bans or confiscations – more than any other newspaper in the communist Europe. A thorn in the side of the authorities for thirty years, this student magazine brought together young intellectuals who detected possible democratic shifts in the public sphere. Never strictly political, their rebellion invariably had to do with culture and its latest practices in the more liberal countries.



VSE JE ENKRAT 1.

THERE'S A
FIRST TIME FOR
EVERYTHING

2018
dokumentarni documentary

PP

producent producer Denis Miklavčič
produksijska hiša production RTV Slovenija / TV Dokumentarni program

47 min • č-b / barvni b&w / colour • stereo • HD File • 16:9

režiser directed by Boštjan Vrhovec
scenarista written by Boštjan Vrhovec, Nina Kokelj
direktor fotografije director of photography Bernard Perme
avtor glasbe music Anže Rozman
montažer edited by Matjaž Jankovič
oblikovalec zvoka sound design Robert Sršen
maskerka make-up artist Jana Meglen
snemalci camera Rado Likon, Uroš Hočevar, Ergyn Žječi
snemalca zvoka sound recording Frane Povirk, Nikola Klavžar

V dokumentarnem portretu Iva Svetine se prepletata dva temeljna elementa pripovedi: svet portretirančeve poezije in njegovo delovanje v različnih institucijah. Sledita si v časovni kontinuiteti, tako tudi najbolj pride do izraza dvojnost avtorjevega delovanja. Avtentičnost posnetkov nosi s seboj čar minljivosti, poezija pa se minljivosti izmikata, saj ob vsakem branju drobi spone sedanosti.

Two basic narrative elements are intertwined in this documentary portrait of Slovenian poet Ivo Svetina: the world of his poetry and his activity in various institutions – organised chronologically to best illustrate the duality of Svetina's work. If the authenticity of the footage carries the lure of fleetingness, poetry shuns this ephemerality, breaking the fetters of the present with each new reading.



25

2018
igrani fiction

PP

25

producent producer Jan Predan Zvonar

7 min • barvni colour • stereo • DCP,1:2,35

režiser directed by Jan Predan Zvonar
scenarist written by Jan Predan Zvonar
direktor fotografije director of photography Simon Gosnik, ZFS
montažer edited by Jan Predan Zvonar
asistentka produkcije production assistant Ana Milakovič
oblikovalec zvoka sound design Vladan Maksimović

igralska zasedba cast
Lovro Zafred (fant / Young Man), Iza Verdel (ženska / Woman), Boris Vugrinec (voajer / Voyeur), Lidija Šestak Zorič (žena na vozičku / Woman in Wheelchair)

Voajer zasleduje mladega fanta, ki nagovarja ženske na ulici.

Voyeur follows a young man who chats up women on the street.



BIBA

2018
igrani fiction

PP

B I B A

producenta producers Jerca Jerič, Andraž Jerič
produksijska hiša production Temporama
koprodukcija co-production RTV Slovenija, MB Grip, 100 d.o.o., NuFrame

26 min • barvni colour • digital • DCP • 1,85:1

režiserka directed by Maja Prettner
scenaristka written by Maja Prettner
direktor fotografije director of photography Darko Herič
avtor glasbe music Janez Dovč
montažer edited by Andrej Nagode
scenograf production design Miha Ferkov
kostumografka costume design Ina Ferlan
oblikovalec zvoka sound design Julij Zornik
maskerka make-up artist Ana Lazovski

igralska zasedba cast
Irena Kovačević (Biba), Romeo Grebenšek (Iztok), Rok Kravanja (Fred), Ana Facchini (Silvija), Boris Mihalj (Milan), Peter Frankl (piflar / Funny Nerd), Žiga Fodransperg (tovornjakar / Truck Driver), Bojan Ivanovski (brezdomec Edi / Homeless Edi), Gordana Milharčič (Mirjam)

Biba je dobrosrčna frizerka, ki rešuje težave vseh, ki sedejo na njen terapevtski frizerski stol. Že dolgo je samska in kar naenkrat je soočena z lastnim problemom: izpolniti mora mamino željo, da na rojstnodnevno zabavo pride s spremljevalcem.

Biba is a good-hearted hairdresser solving problems of everyone who sit in her therapeutic hair salon chair. Having been single for a while, she is suddenly faced with a challenge herself: her mum wants her to bring a date to her birthday party.



DUNJA IN BORJA GREŠTA V BOJ

FIRST THINGS
FIRST

2018
igrani fiction



producent producer Niko Čajić

12 min • barvni colour • digital • HD File • 16:9

režiser directed by Niko Čajić
scenarista written by Niko Čajić, Neža Grum
direktor fotografije director of photography Miha Možina
montažerja edited by Ema Radovan, David Lužar
kostumograf costume design Niko Čajić
maskerka make-up artist Kristina Rešek
snemalec zvoka sound recording Žan Pirman

igralska zasedba cast Rok Kravanja (Borja), Ana Penca (Dunja)

Dobra prijatelja, Borja in Dunja, se odpravljata na protest, da bi izrazila solidarnost s protestniki, a se na koncu stvari ne odvijajo tako, kot sta jih zastavila.

Two good friends, Borja and Dunja, want to go to a protest to express their solidarity with protesters, but the day takes an unexpected turn.



FAUST FAUST

2017
dokumentarni documentary



producent producer Tom Gomizelj
produksijska hiša production Luksuz produkcija

4 min • barvni colour • digital • HD File • 16:9

režiserja directed by Amadej Petan, Liudmila Kuzmina
scenarist written by Amadej Petan
montažer edited by Amadej Petan

nastopa featuring Jože Faust

Videodnevnik brezdomca.

A video diary of a homeless person.



LJUBEZEN V SEPTEMBRU

LOVE IN
SEPTEMBER

2018
igrani fiction

PP

producent producer Jan Krevatin

4 min • barvni colour • digital • HD File • 4:3

režiser directed by Jan Krevatin
scenarist written by Jan Krevatin
direktor fotografije director of photography Mark Pirc
avtor glasbe music Kim Babič
montažer edited by Jan Krevatin
oblikovalec zvoka sound design Tim Žibrat
snemalci zvoka sound recording Domen Lušin, Aljaž Kokole, Borut Jerman

igralska zasedba cast

Jan Krevatin (fant / Boy), Suzana Krevh (punca 1 / Girl 1), Eneja Sajko (punca 2 / Girl 2),
Maja Ferfolja (glas punce 2 / Voice of Girl 2)

Punca pusti fanta po telefonu. Fant se z dekletom kasneje dobi v baru.

His girlfriend has just broken up with him over the phone. He and she meet in a bar.



MAMA

MAMA

2018
igrani fiction

PP

producent producer Anže Grčar

9 min • barvni colour • stereo • HD File • 4:3

režiser directed by Anže Grčar
scenarist written by Anže Grčar
direktorja fotografije directors of photography Anže Grčar, Jernej Drnovšek
montažer edited by Rok Sonc
scenograf production design Anže Grčar
oblikovalci zvoka sound design Tadej Kastelec, Anže Grčar, Rok Sonc
snemalca camera Jernej Drnovšek, Anže Grčar
snemalci zvoka sound recording Anže Malis, Rok Sonc, Satja Medvešek

igralska zasedba cast

Urška Pavlovič (mama / Mother), Lovro Kosmač (sin / Son), David Lindič (oče / Father),
Žiga Rappi (šef / Boss), Janja Kamenik (tajnica / Secretary), Neli Mlinar (prodajalka / Shop
Assistant), Matic Poropatič (kupec / Customer)

Kratki film *Mama* pripoveduje o vlogi delavske ženske iz zasavskih revirjev, ki je soočena s skorajšnjo izgubo službe ter problematičnim odnosom z odtujenim sinom. Zgodba o brezkompromisni moči čustev.

A short film about the role of a working-class woman from a Slovenian mining region faced with the prospect of losing her job and grappling with a troubled relationship with her estranged son. A story of the unrelenting power of emotions.



NENAD

NENAD

2017
dokumentarni documentary



producent producer Tom Gomizelj
produkcija production Luksuz produkcija

6 min • barvni colour • digital • HD File • 16:9

režiserka directed by Yuliya Molina
scenaristka written by Yuliya Molina
direktorica fotografije director of photography Yuliya Molina
montažerka edited by Yuliya Molina
snemalka camera Yuliya Molina

nastopa featuring Nenad Cakić (varnostnik / Security Guard)

Večerna atmosfera v gejevskem klubu Tiffany na Metelkovi v Ljubljani. Varnostnik Nenad deli svoja razmišljanja o tem, kako ga je izkušnja dela v klubu spremenila.

Evening atmosphere at the Tiffany gay club in Ljubljana. Nenad, a security guard, shares his experience of working in the club and how it changed him.



PESMI MLADOSTI

SONGS OF YOUTH

2017
dokumentarni documentary



producent producer Tom Gomizelj
produkcija production Luksuz produkcija

9 min • barvni colour • digital • HD File • 16:9

režiserka directed by Elle Hesnan
scenaristka written by Elle Hesnan
montažerka edited by Andreea Udrea
snemalca camera Rebeka Čuljak, Dean Gordon
snemalka zvoka sound recording Andreea Udrea

nastopajo featuring
Alojz Kramžar, Emilia Zagorc, Matilda Marič

Pesmi, ki se jih spominjajo iz mladosti, imajo za starejše močan čustveni naboj, ki v mislih vrača v preteklost ...

The songs they remember from their younger days have a strong effect on older people, taking them back into the past.



SAMO ŠE EN OBJEM

ONE LAST HUG

2018
dokumentarni documentary

PP

produkcija production Združenje Sutžo (Erasmus+ program)

13 min • barvni colour • stereo • HD File • 16:9

režiserka directed by Simona Jerala
direktor fotografije director of photography Maksimiljan Sušnik
montažer edited by Andrej Avanzo
oblikovalec zvoka sound design Andrej Avanzo
snemalki zvoka sound recording Simona Jerala, Jasna Tepina
filmska ekipa film crew Bojana Žokalj Jesih, Jasna Tepina, Lidija Bertoncelj, Neli Filipič, Silva Reiner, Simona Jerala, Uroš Trampuš, Urška Majaron, Vida Vilhar Pobegajlo, Violetta Bottazzo, Zdenka Jerala

Ahmad je mladenič, ki je zbežal iz Afganistana in ima v Sloveniji status begunca. Je nadarjen slikar. Njegova družina je ostala v Afganistanu. Rad bi govoril s sorodniki, rad bi vsaj še enkrat v življenju objel mamo, drugega si ne želi. Ponoči ima more o materi, bratu, sestri, preteklem življenju, nekdanjih prijateljih. Film vsebuje njegove videoposnetke, ki jih beleži v novem slovenskem okolju. Uspelo mu je najti zaposlitev, sanja pa o tem, da bi bil filmski režiser.

Ahmad is a young man, a talented painter who was granted asylum in Slovenia after having fled Afghanistan. His family stayed behind. Ahmad would like to talk to them, all he wants is to hug his mum one more time. A night, he has bad dreams about his mother, brother, sister, his past life, the friends he left behind. The film includes his own footage from his new environment, Slovenia. He has a job now, but he dreams about becoming a film director.



SREČNA?

HAPPY?

2018
igrani fiction

PP

producent producer Igor Pediček
produksijska hiša production Casablanca
koprodukcija co-production RTV Slovenija, MB Grip, 100 d.o.o.

16 min • barvni colour • stereo • DCP • 16:9

režiserka directed by Petra Trampuž Bocevska
scenaristka written by Petra Trampuž Bocevska
direktor fotografije director of photography Brand Ferro
montažer edited by Tomislav Pavlič
scenografka production design Mateja Medvedič
kostumograf costume design Emil Cerar
oblikovalec zvoka sound design Julij Zornik
maskerka make-up artist Marija Gorogranc

igralska zasedba cast
Tea Glažar (babica / Grandmother), Silvija Temkova (vnukinja / Granddaughter), Jana Zupančič (mama / Mother)

Kratki film govori o odnosih med generacijami. O vplivu, ki ga imamo drug na drugega. Kako je videti babica v očeh vnukinje, ko si polni dneve z opazovanjem drugih, obsojanjem in nagajanjem sosedom? Kdo je v mladih očeh videti srečnejši, utrujena mama ali vesela babica?

A short film about relationships across generations. About how we impact each other. How does a granddaughter see her grandma who spends her days watching others, judging and being a nasty neighbour? Who seems happier in the eyes of a child – an overworked mother or a cheerful grandma?



STOJAN BREZOČNIK – IZGUBLJENO SRCE

STOJAN
BREZOČNIK – A
LOST HEART

2018
dokumentarni documentary

PP

producenta producer Uroš Zavodnik, Jernej Kožar
produkcija production Koroška galerija likovnih umetnosti

28 min · barvni colour · stereo A · DCP · 16:9

režiser in scenarist directed and written by Uroš Zavodnik
direktor fotografije director of photography Uroš Zavodnik
avtorja glasbe music Andrej Ofak, Borut Mori
montažer edited by Uroš Zavodnik
oblikovalec zvoka sound design Uroš Zavodnik
izvajalca glasbe music performed by Andrej Ofak, Borut Mori
prevod v angleščino translation Polona Potočnik

nastopa featuring Stojan Brezočnik

Podobe podob iz skicirke, v katero umetnik grafične tehnike suhe igle, Stojan Brezočnik, preliva svoje miselne svetove, prehajajo v odsevajoče linije kovinske plošče, ki se zapolnijo z barvo in svojo sled pustijo na belini grafičnega lista. *Izgubljeno srce*, z iglo izrisana samorefleksija človeške podobe, odslikava našo današnjo odtujenost od sebe in sočloveka. Ko se umetnik znajde na postavitvi svojih del, se začuti tudi njegova *izgubljenost*, ki jo mojstrsko preliva v natančne izrisne celote.

The images from a sketchbook, which offer glimpses into the mental universe of drypoint artist Stojan Brezočnik, crossing into reflective lines of a metal plate that fill with colour and leave their trace on the white of a graphic sheet. *A Lost Heart*, a meditation on a human image incised with a needle, is a reflection of today's alienation from oneself and others. When the artist finds himself in front of his works, his *being lost* is felt, too, extraordinarily transformed into precise contours of the whole.



ŠAMANSKO GLEDALIŠČE SHAMANIC THEATRE

2018
dokumentarni documentary

PP

producenta producer Mateja Ban, Rok Ban
produksijska hiša production Bas production d.o.o.

34 min · barvni colour · 5.1 digital · DCP · 1:1,85

režiserka directed by Nicole P. Drakulič Trninič
scenaristka written by Nicole P. Drakulič Trninič
direktor fotografije director of photography Slobodan Trninič, HFS
avtor glasbe music Mate Matišič
montažerja edited by Slaven Jekauc, Sven Pavlinič
kostumografka costume design Katarina Škaper
oblikovalec zvoka sound design Borut Berden
snemalec zvoka sound recording Simon Šimat

nastopajo featuring

Sylvia Marianne Wohlfarter, Margit Elisabeth List-Schleich, Stefan Albert Haring, Günther Jesinger, Marianne Kotzbeck-Riva, Barbara Penasso, Tatjana Ranogajec Svrldin, Herta Štepihar

Igrano-dokumentarni film *Šamansko gledališče* se spominja začetkov svojevrstnega šamanskega rituala, ki ga je v bližini avstrijskega Gradca zasnovala dr. Sylvia Marianne Wohlfarter, in stopi v srce njegovega sedanjega trenutka, ko je metoda rituala že precej napredovala in združuje številne ljudi iz različnih krajev, tudi iz Slovenije.

Shamanic Theatre is a fiction/documentary film that revisits the beginnings of the unique shamanic ritual originated by Dr Sylvia Marianne Wohlfarter near Graz, Austria, and enters its present moment, when the method has already evolved, now bringing together people from various places, including Slovenia.



ZA VSE UPE SVETA

FOR ALL THE
WORLD'S HOPES

2018
dokumentarni documentary

PP

producent producer Jure Kreft
produkcija production Fixmedia

26 min • barvni colour • digital • HD File • 16:9

režiser directed by Jure Dostal
scenarista written by Jure Dostal, Jure Kreft
direktor fotografije director of photography Darko Sintič
avtor glasbe music Danijel Bogataj
montažer edited by Jure Dostal
scenograf production design Nal Klemen
oblikovalec zvoka sound design Danijel Bogataj

Film z impresivnim kolažem zgodb nekdanjih dijakov obeleži stopetdesetletnico ustanovitve ljubljanskega učiteljišča. Khem. V resnici gre za skuliran film skozi uči pobalina, ki je še pred nekaj leti strašil po ledinskih hodnikih. Bivše dijake je maltretiral, vse dokler niso pred kamero dovolj pogosto izrekli besed, kot so *seks*, *pretep*, *špricanje* in *puška*, da je imel dovolj materiala za sproščen film, ki nam pokaže, da je mladost imela poseben čar v vseh zgodovinskih obdobjih.

Through an impressive collage of stories of former students, the film marks the 150th anniversary of the establishment of the Ljubljana Teachers' College. Eeer. In fact, this is a chill flick through the eyes of an imp who roamed the halls of the Ledina school himself not long ago. Now, he harassed former students into saying words like *sex*, *fight*, and *cutting class* on camera often enough to give him material for a casual film that shows there has been something magic about youth in all eras of history.



JAKE IN JANE

JAKE AND JANE

2018
animirani animated

PP

producent producer Boštjan Potokar
produksijska hiša production Akademija umetnosti Univerza v Novi Gorici
koprodukcija co-production Famul Video Lab

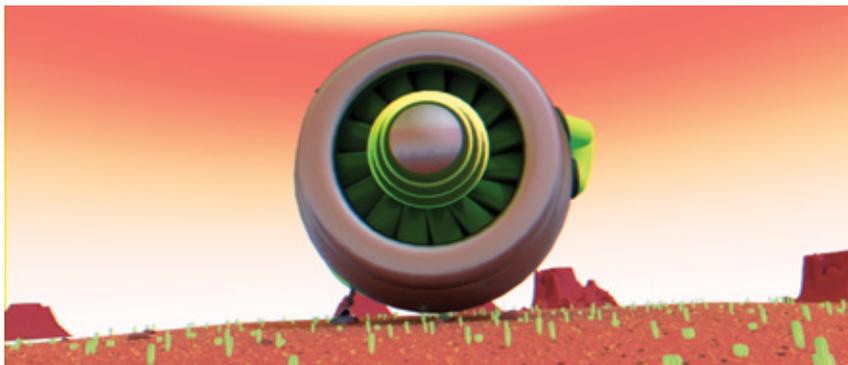
5 min • barvni colour • stereo • DCP • 16:9

režiserka directed by Neva Kumelj
scenaristka written by Neva Kumelj
direktorica fotografije director of photography Neva Kumelj
avtorji glasbe music Setuniman, Inspectorj, Debsound, Kvgarlic, Erh
montažerka edited by Neva Kumelj
scenografka production design Neva Kumelj
kostumografka costume design Neva Kumelj
glavna animatorja chief animators Neva Kumelj, Ivan Umer

igralska zasedba cast
Patrick Walker (Jake), Sandra Espinoza (Jen), Graham Lord (Death Worker)

Zgodba o samomoru in posmrtnem življenju. *Jake in Jen* je zgodba o dveh najstnikih s samomorilskimi nagnjenimi, ki si prekrížata pot na dan, ko sta se oba odločita, da si bosta vzela življenje.

A story about suicide and afterlife. *Jake and Jen* is a story about two suicidal teenagers who cross paths with each other on the fateful day when they both decide to take their lives.



KAR OD NEKOD

OUT OF
NOWHERE

2018
animirani animated

PP

producent producer Boštjan Potokar
produksijska hiša production Akademija umetnosti Univerza v Novi Gorici
koprodukcija co-production Famul Video Lab

5 min • barvni colour • stereo • DCP • 16:9

režiser directed by Žiga Stupica
scenarist written by Žiga Stupica
avtor glasbe music Kevin Macleod
montažer edited by Žiga Stupica
oblikovalec zvoka sound design Žiga Stupica
glavni animator chief animator Žiga Stupica
snemalec zvoka sound recording Žiga Stupica

igralska zasedba cast Hector Chavez (glas Nezemljana / Extraterrestrial Voice)

Delavec Tone popravlja cesto sredi puščave. Tam opazi pokvarjen NLP in poskuša Nezemljano pomagati, Nezemljan pa njegovo pomoč narobe razume.

Worker Tone is fixing a road in the middle of the desert, where he comes across a broken UFO. He tries to help the alien, but the alien misunderstands his helping hand.



NA DRUGO STRAN

TO THE
OTHER SIDE

2018
igrani fiction

PP

producent producer Boštjan Potokar
produksijska hiša production Akademija umetnosti Univerza v Novi Gorici
koprodukcija co-production Warehouse Collective, Famul Video Lab

15 min • barvni colour • stereo • DCP • 16:9

režiserka directed by Mery Gobec
scenaristka written by Mery Gobec
direktor fotografije director of photography Gregor Kocjančič
avtor glasbe music Ruby My Dear
montažerja edited by Gregor Kocjančič, Mery Gobec
scenografka production design Hana-Uma Zigmajster, Peter Kalinski
kostumografka costume design Helene Thüemmel
snemalec zvoka sound recording Nils Rošker, Eva Bitenc

igralska zasedba cast
Gaj Črnič (Gal), Marjuta Slamič (mama / Mother), Miha Nemeč (oče / Father),
Nataša Burger (teta / Aunt)

Gal se neizmerno boji terorističnih napadov. Zato se odloči, da bo skopal luknjo do druge strani sveta ter rešil svojo družino pred nevarnostjo. Ne ve še, da njegovi družini ne preti vojna, temveč ločitev.

Gal is terribly afraid of terrorist attacks. In order to save his family, he decides to dig a hole to the other side of the world. He is not aware that the real threat to his family isn't war, but a divorce.



NIKOLI NI MIRU

NO PEACE IN
THE STUDIO

2018
animirani animated

producentka producer Žoel Kastelic

2 min • č-b b&w • stereo • HD File • 4:3

režiserka directed by Žoel Kastelic
scenaristka written by Žoel Kastelic
avtorica glasbe music Žoel Kastelic
glavna animatorka chief animator Žoel Kastelic

glas voice
Ema Klínar (muha / Fly), Vid Koprivšek (figura / Figure), Žoel Kastelic (mesojedka / Carnivore)

PP

Film skozi različne dogodke, ki se zgodijo znotraj in zunaj ateljeja, prikaže, kako nemiren in živ je lahko atelje tudi takrat, ko umetnika ni v njem.

The film shows what goes on inside and outside an artist's studio, suggesting how busy and full of life a studio can be even when the artist isn't there.

O LUNI, MESECU IN NJUNEM ODSEVU

ON THE
MOON, LUNA
AND THEIR
REFLECTION

2018
dokumentarni documentary

producentka producer Jožica Blatnik
produksijska hiša production UL AGRFT

22 min • barvni colour • stereo • DCP • 16:9

režiserka directed by Ivana Vogrinc Vidali
scenaristka written by Ivana Vogrinc Vidali
direktorica fotografije director of photography Gaja Naja Rojec
avtorica glasbe music Metka Batista
montažer edited by Kristian Božak Kavčič
oblikovalec zvoka sound design Tristan Peloz
snemalec zvoka sound recording Igor Iskra

PP

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

On the Moon, Luna and Their Reflection is an attempt at portraying the ethnic religions that were practiced in the territory of today's Slovenia. While each religion has a different pantheon of deities, they share the same essence – understanding nature as the highest entity.



RISK

2018
igrani fiction

PP

R I S K

producentka producer Nina Robnik
produksijska hiša production UL AGRFT

20 min · barvni colour · stereo · DCP · 16:9

režiserka directed by Tina Novak
scenaristka written by Tina Novak
direktor fotografije director of photography Dejan Ulaga
avtorica glasbe music Kaja Skrbinšek
montažer edited by Andrej Avanzo
scenografka production design Eva Ferlan
kostumografka costume design Katarina Šavs
oblikovalec zvoka sound design Peter Žerovnik
maskerka make-up artist Eva Uršič
snemalec zvoka sound recording Peter Žerovnik

igralska zasedba cast
Lea Mihevc (Lea), Domen Valič (Jaka), Lucija Harum (Alex)

Film govori o iskanju samega sebe, o odnosih, psihologiji zveze in strahovih ter se pogloblja v razkorak med moškim in ženskim umom. Kako en in drugi spol odreagirata na isti dogodek, kaj si bolj zapomnijo moški in kaj ženske.

A film about finding oneself, about interpersonal relationships, the psychology of a romantic relationship and fears, examining the gap between a male and female mind. Gender differences in reacting to the same event and in remembering things.



THE STATION JOB

THE
STATION JOB

2018
dokumentarni documentary

PP

producentka producer Boštjan Potokar
produksijska hiša production Akademija umetnosti Univerza v Novi Gorici

7 min · barvni colour · stereo · DCP · 16:9

režiser directed by Sagar Gahatraj
scenarist written by Sagar Gahatraj
direktor fotografije director of photography Sagar Gahatraj
montažer edited by Sagar Gahatraj
oblikovalec zvoka sound design Sagar Gahatraj
snemalec zvoka sound recording Sagar Gahatraj

nastopa featuring Sewerin Jeric

Dan delavca železniške postaje, ki dela kot kontrolor prog, ter njegova vsakodnevna interakcija z mimovozečimi vlaki.

A train station worker, who works as a train tracks controller, spends his day controlling the tracks and interacting with the passing trains.



ENA OD NJIH

UNA DI LORO
ONE OF THEM

2017
igrano-dokumentarni docu-fiction



producent producer Boštjan Potokar
produksijska hiša production Akademija umetnosti Univerza v Novi Gorici

8 min • barvni colour • stereo • DCP • 16:9

režiserki directed by Sandra Jovanovska, Helene Thuemmel
scenaristki written by Sandra Jovanovska, Helene Thuemmel
direktorici fotografije directors of photography Sandra Jovanovska, Helene Thuemmel
montažerki edited by Sandra Jovanovska, Helene Thuemmel
scenografski production design Sandra Jovanovska, Helene Thuemmel
kostumografski costume design Sandra Jovanovska, Helene Thuemmel
oblikovalki zvoka sound design Sandra Jovanovska, Helene Thuemmel
snemalki zvoka sound recording Sandra Jovanovska, Helene Thuemmel

igralska zasedba cast Helene Thuemmel (oseba 1 / Person 1), Sandra Jovanovska (oseba 2 / Person 2)

O univerzalnosti opravljanja in pripovedovanja ljubezenskih zgodb. To zgodbo mi je nekoč nekdo povedal. Govori o hiši, veliki vili s čudovitim vrtom. Ogromna je in zelo lepa, obdana z zaplatami drevja in bambusa, kjer prebivajo eksotične ptice. Zemljišče je bilo v lasti neke avstrijske družine. Eden mojih prijateljev izhaja iz te družine.

The universality of gossip and romantic storytelling. Someone once told me this story. It is about a house, a big villa with a beautiful garden. It's enormous and beautiful, with small forests, a lot of bamboo trees and exotic birds. This land was owned by an Austrian family. And I have a friend who is from that family.



ZGODOVINA ZAPUŠČANJA

HISTORY OF
ABANDONMENT

2018
dokumentarni documentary



producentka producer Jožica Blatnik
produksijska hiša production UL AGRFT

32 min • barvni colour • stereo • DCP • 16:9

režiser directed by Matjaž Jamnik
scenarist written by Matjaž Jamnik
direktor fotografije director of photography Vid Uršič
montažerka edited by Daša Bezjak
oblikovalec zvoka sound design Peter Žerovnik
snemalec zvoka sound recording Peter Žerovnik

Jožica Gnidica trpi za kroničnim bolečinskim sindromom – fibromialgijo. Medtem ko se spopada z boleznijo, skrbi še za invalidno mamo. Družinske fotografije in čas, ki ga Jožica z mamo preživi na zapuščeni kmetiji, razkrijejo družinsko zgodbo, ki postavlja vprašanja o neuničljivosti družinskih vezi ter o tem, kaj povzroči bolečino.

Jožica Gnidica suffers from fibromyalgia, a chronic pain disorder. While she is struggling to cope with the disease, she goes to take care of her disabled mother. Their family photos and the time Jožica spends with her mother on a remote farm reveal a family story that speaks of the indestructible power of family ties and of the things that cause pain.

SPREMLJEVALNI PROGRAM

SPECIAL
PRESENTATIONS

PODMLADEK YOUTH WING

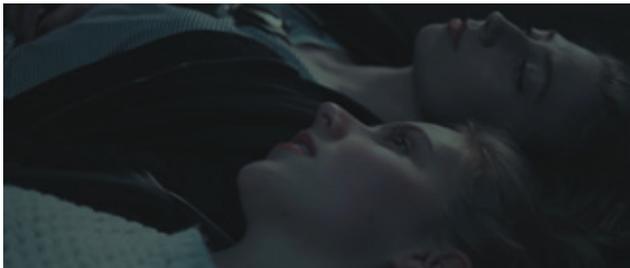
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A Summer in a Sea-Shell II
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Tantadruj



DOKAZ TEME

THE PROOF OF DARKNESS

2018
igrani fiction

producent producer Anže Testen

11 min • barvni colour • digital • HD File • 1:2,40

režiser directed by Anže Testen
scenarist written by Anže Testen
direktor fotografije director of photography Andraž Žigart
montažer edited by Andraž Žigart
scenografi production design Aleš Ljoljo, Urška Kovač, Aljoša Nikolič
kostumografka costume design Ivana Kristina Mohar
oblikovalec zvoka sound design Andraž Žigart
maskerka make-up artist Ivana Kristina Mohar
snemalec camera Andraž Žigart

igralska zasedba cast Polona Čebular, Suzana Krevh

»Želim videti tvoj obraz pod mehko svetlobo, medtem ko slišim svoj zadnji odmev glasu v temo.«

"I want to see your face in soft light, while I listen to my voice echoing in the darkness."

KAR ČLOVEK ČUTI

WHAT A MAN FEELS

2018
igrani fiction

producent producer Urh Pirc

10 min • barvni colour • stereo • HD File • 1:1,85

režiser directed by Urh Pirc
scenarist written by Urh Pirc
direktor fotografije director of photography Urh Pirc
montažer edited by Urh Pirc
snemalca zvoka sound recording Nejc Kraševac, Klemen Rogelj

igralska zasedba cast
Nika Vidic (Mateja), Sanja Soroscy (mama/Mother), Slavka Sadar (babica/Grandmother), Maja Lampret (negovalka/Nurse), Nataša Pirc (ženska v pisarni/Woman in the Office)

Mateja, študentka prvega letnika socialnega dela, živi skupaj z mamo v hiši na vasi in kljub zahtevnemu študiju doma poskrbi še za večino del v hiši in v okolici. Mama po izredni odpovedi pogodbe o zaposlitvi s slabim tisočakom odpravnine ostane doma. Nove službe zaradi svojega zdravstvenega stanja ne išče. Mateja je postavljena pred odločitev: družina ali sanje. Kaj čuti?

Mateja, first year student of social work, lives with her mum in a house in a countryside. Despite her heavy college workload, she does most of the things in and around the house. Her mother is left jobless after her employment has been terminated without notice, with meagre severance pay. In her medical condition, she is not even looking for a new job. Mateja is faced with a decision: her family or her dream. How does she feel?



LUNA

LUNA

2018
igrani fiction

producent producer Jure Kreft
produksijska hiša production Fixmedia

12 min • barvni colour • stereo • HD File • 16:9

režiserka directed by Eva Peljhan
scenaristki written by Eva Peljhan, Kalina Naskovski Perne
direktorica fotografije director of photography Kalina Naskovski Perne
avtorica glasbe music Kalina Naskovski Perne
montažerka edited by Eva Peljhan
scenografke production design Benjamina Martini, Kalina Naskovski Perne, Zarja Peceli, Eva Peljhan
kostumografka costume design Zarja Peceli
oblikovalka zvoka sound design Zarja Peceli

igralska zasedba cast
Benjamina Martini (Luna), Lara Tošič (Iskra), Klemen Kopina (Karu), Iztok Zihel (oče/Father), Leila Aleksandra Jelič (mama/Mother), Boštjan Pavlič (učitelj/Teacher)

Luna je 15-letno dekle z alergijo na sonce. Zaradi svojega zdravja in pretirano zaskrbljene mame se šola doma in le redkokdaj zapusti hišo. Ker ji je dolgčas, si omisli namišljena prijatelja, Iskra in Karuja, ki sta njena edina prava družba. Želi se vpisati na umetniško gimnazijo, pri tem pa jo ovirajo zaščitniška mama in lastni pomisleki.

Luna is a 15-year old girl with a sun allergy. Due to her condition and her obsessively concerned mother she is home-schooled and rarely leaves the house. Out of boredom, she makes up two imaginary friends, Iskra and Karu, her only company. She wants to enrol in a school of arts, but she must first overcome some obstacles: her protective mother and her own doubts.



MALI PEKEL

PARVA INFERNUM

2017
dokumentarni documentary

producent producer Jasa Muller

1 min • č-b b&w • stereo • HD File • 16:9

režiser directed by Jasa Muller
scenarist written by Jasa Muller

Parva infernum ali v slovenščini Mali pekel je projekt, ki je nastal v sklopu šolske naloge. Predstavlja živo in neživo naravo, ki se v filmu pojavlja skozi različne simbole. Glavna tema filma sta smrt in minljivost tako človeka kot tudi bitij okrog njega. Sporočilo je, da se vse enkrat konča. Smrt je narava človeka. Narava je minljiva.

Parva Infernum is a project developed as a school assignment. Through various symbols, the film depicts animate and inanimate nature, focusing on the issue of death and the transitory nature of man as well as other beings. Its message is that everything must someday come to an end. Death is in the nature of a human being. Nature is transitory.



MED DVEMA OGNJEMA

DODGEBALL

2017
animirani animated

producent producer Kolja Saksida
produksijska hiša production ZVVIKS
koprodukcija co-production Lutkovno Gledališče Ljubljana,
Zavod Dagiba

2 min • barvni colour • stereo • HD File • 16:9

Film so ob mentorskem svetovanju samostojno ustvarili udeleženci in udeleženske delavnice animiranega filma v Lutkovnem gledališču Ljubljana.

The film was made by participants of an animation workshop in the Ljubljana Puppet Theatre, under mentor's supervision.

režiserji directed by skupinsko delo / collective project
avtor glasbe music Miha Šajina
montažer edited by Timon Leder
oblikovalec zvoka sound design Miha Šajina

Otroška igra ne pozna meja, ne razlikuje niti med vojno in igro.

There are no boundaries in children's games, not even between war and play.



METUM

METUM

2017
animirani animated

producent producer Kolja Saksida
produksijska hiša production ZVVIKS
koprodukcija co-production Srednja šola za oblikovanje in
fotografijo Ljubljana

2 min • barvni colour • stereo • HD File • 16:9

Metum so ob mentorskem svetovanju samostojno ustvarili udeleženci in udeleženske delavnice animiranega filma na Srednji šoli za oblikovanje in fotografijo Ljubljana.

The film was made by participants of an animation workshop at the Secondary School of Design and Photography, Ljubljana, under mentor's supervision.

režiserji directed by skupinsko delo / collective project
scenaristka written by Anna Sangawa Hmeljak
avtor glasbe music Miha Šajina
montažer edited by Kolja Saksida
oblikovalec zvoka sound design Miha Šajina

Je strašljivejša grozljiva čarovnica ali pijani oče?

What's scarier, a wicked witch or dad when he's drunk?



ON

HIM

2018
igrani fiction

producentka producer Nika Juvan
produksijska hiša production CEPCI Productions
koprodukcija co-production SvŠgl

5 min • barvni colour • digital • HD File • 1:2,35

režiser directed by Jakob Grižonič
scenarist written by Jakob Grižonič
direktor fotografije director of photography Jakob Grižonič
avtorji glasbe music Glenn Miller, Sam & Dave
montažerja edited by Jakob Grižonič, Miha Butala
scenograf production design Jakob Grižonič
kostumografa costume design Nika Juvan, Jakob Grižonič
oblikovalec zvoka sound design Miha Butala
maskerki make-up artists Mia Dimic, Petruša U. Koželj
snemalca zvoka sound recording Miha Butala, Lana Arbi

igralska zasedba cast
Filip Žunič (fant / Boy), Nika Juvan (punca / Girl), Petruša Koželj
(mama / Mother)

Vsak ima temne skrivnosti, tudi mladi fant, ki je vsem za zgled.

Everyone has their dark secrets, including a young boy who is held up as an example.



PROJEKT TUJEC

PROJECT STRANGER

2018
igrani fiction

producent producer Domen Lušin

10 min • barvni colour • stereo • HD File • 16:9

režiser directed by Domen Lušin
scenarist written by Domen Lušin
direktor fotografije director of photography Domen Lušin
montažer edited by Domen Lušin

igralska zasedba cast
Tjaš Kavrečič (tujec / Stranger), Aljaž Kokole (spraševalec / glas v
offu / Questioner / Off-screen Voice)

Film o izgubljenem fantu, skoraj brezdomcu, ki nima ničesar skupnega s *konvencionalnim* svetom. Nima imena, družine, denarja, pripadnosti, ljubezni ipd. Ne glede na to, koliko je tuj našemu svetu, se zdi bolj *človeški* kot vsak drug človek, ki vedno nekam hiti in išče uteho v materialnih rečeh. Film je narejen po pesmi Tujec Charlesa Baudelaira.

A film about a lost, almost homeless boy who has nothing in common with the *conventional* world. Belonging nowhere, he has no name, family, money, love. As alien as he is to this world, however, he seems more *human* than any other human being rushing through life, seeking comfort in material things. The film is based on the poem *The Stranger* by Charles Baudelare.



PRVIČ TU

FIRST TIME HERE

2018
eksperimentalni experimental

producentka producer Tinkara Klipšteter

2 min • barvni colour • nemi silent • HD File • 4:3

režiserka directed by Tinkara Klipšteter
scenaristka written by Tinkara Klipšteter

igralska zasedba cast Andraž Klipšteter

Eksperimentalni film *Prvič tu* prikazuje podobe in občutke iz mojih prvih spominov.

First Time Here is an experimental film showing images and emotions from my first memories.



SELFIE

SELFIE

2018
animirani animated

producent producer Kolja Saksida
produksijska hiša production ZVVIKS
koprodukcija co-production Srednja medijska in grafična šola Ljubljana

5 min • barvni colour • stereo • HD File • 16:9

Film so ob mentorskem svetovanju samostojno ustvarili udeleženci in udeleženke delavnice animiranega filma na Srednji medijski in grafični šoli Ljubljana, 2018.

The film was made in 2018 by participants of an animation workshop at the Secondary School of Multimedia and Graphic Technology Ljubljana, under mentor's supervision.

režiserji directed by skupinsko delo / collective project
avtor glasbe music Miha Šajina
montažerka edited by Špela Čadež
oblikovalec zvoka sound design Miha Šajina

Film smo pričeli ustvarjati v isti točki gledišča, ta pa je posameznike vodila v različne izrazne smeri. Jasno je postalo, da, četudi se nahajamo v istem času in prostoru, svet občutimo in interpretiramo drugače.

Starting from the same point of view, the animators pursued different paths of expression, showing unambiguously that even though we occupy the same time and space we experience and interpret the world in different ways.



SPOMIN SPOMINA

MEMORY OF A MEMORY

2017
igrani fiction

producentka producer Brina Lekše

7 min • barvni colour • stereo • HD File • 16:9

režiserka directed by Brina Lekše
scenaristka written by Brina Lekše

igralska zasedba cast
Katarina Snaj (glavni lik / Main Character), Katarina Krapež (pripovedovalka / Narrator), Filip Žunič (tekač / Runner), Miguel Droga Mazovec (otrok z ladjico / Child with Toy Boat), Ana Lekše (artistka na trapezu / Trapeze Artist), Elena Nikolovska (jokajoča deklica / Crying Girl)

Tvoji možgani si zapomnijo veliko stvari, a te niso vedno natančne in dokončne. Spomin včasih pozabiš, preprosto izpuhti iz glave ali pa ga zavržeš, zapreš mu pot in ga ne spustiš več nazaj. Jaz pa svojih spominov ne morem ustaviti, nadzorovati ali jih zavreči. Nikoli jih ne pozabim.

Your brain memorizes many things, but not always very precisely or consistently. A memory can be forgotten, simply vanishing from your mind, or discarded, barred and refused its way back. I cannot stop, control or discard my memories. I can never leave them behind.



KOYAA – LETEČI ZVEZEK

KOYAA – FLYING WORKBOOK

2017
animirani animated

producent producer Kolja Saksida
produksijska hiša production ZVVIKS
koprodukcija co-production RTV Slovenija, Studio Dim

3 min • barvni colour • Dolby SR • DCP • 16:9

režiser directed by Kolja Saksida
scenarista written by Marko Bratuš, Kolja Saksida
direktor fotografije director of photography Miloš Srđić
avtorja glasbe music Miha Šajina, Borja Močnik
montažerja edited by Monika Drahotuski, Tomaž Gorkič
oblikovalec zvoka sound design Julij Zornik
glavna animatorja chief animators Will Hodge, Julia Peguet

glas voice Frano Mašković (Koyaa), Žiga Saksida (Gospod Krokro / Mr Raven)

Na lep jesenski dan se Koyaa odloči, da bo popisal delovni zvezek. Krokro zлага revije in časopise. Koyaa odpre platnico, a se ta sama zapre nazaj. Poskusi jo ponovno odpreti, a mu zvezek uide in poleti visoko v zrak. Koyaa skoči na mizo, vendar ga nikakor ne more zagrabiti.

It's a beautiful autumn day and Koyaa decides to write a few things in his workbook. Mr Raven is nearby, folding old magazines and newspapers. Koyaa opens a page, but the book slams itself shut! He tries to open it again – but the book just floats off into the air. Koyaa hops up onto the table, but still can't grab it.



KRZNO

FUR

2018
animirani animated

producent producer Kolja Saksida
produksijska hiša production ZVVIKS
koprodukcija co-production Srednja šola za oblikovanje in fotografijo Ljubljana

3 min • barvni colour • stereo • HD File • 16:9

Film so ob mentorskem svetovanju samostojno ustvarili udeleženci in udeleženke delavnice animiranega filma na Srednji šoli za oblikovanje in fotografijo Ljubljana, 2018
The film was made in 2018 by participants of an animation workshop at the Secondary School of Design and Photography, Ljubljana, under mentor's supervision.

režiserji directed by skupinsko delo / collective project
scenaristka written by Hana Zadnikar
avtor glasbe music Miha Šajina
montažer edited by Timon Leder
oblikovalec zvoka sound design Miha Šajina

Ljubiteljico razkošnih krznenih oblačil med vsakodnevnimi nakupi spremlja drobna čivava, ki hrepeni po njeni pozornosti, a je v očeh lastnice vredna manj kot dragoceni kosi oblačil. Med občudovanjem novega plašča lastnici nenadoma zrastejo smrček, zajčja ušesa in tačke, kar postavi njun odnos v novo perspektivo.

On her daily shopping spree, a fur-loving lady is accompanied by a tiny Chihuahua. Desperate for some attention, the dog can't match the expensive clothes in the eyes of its owner. But while admiring her lavish new coat, the lady starts growing a snout, rabbit ears and some paws, which puts a wacky spin on their relationship.



MIKI

MIKI

2018
animirani animated

producent producer Luka Bajt
produksijska hiša production Zavod Dagiba

10 min • barvni colour • stereo • HD File • 16:9

režiser directed by Luka Bajt
scenarist written by Luka Bajt
direktor fotografije director of photography Luka Bajt
avtorji glasbe music Čedahuči
montažer edited by Luka Bajt
oblikovalec zvoka sound design Luka Bajt

Fantazijsko dokumentarni film pripoveduje o življenju Mikija Mustra. Je poklon animatorju, ilustratorju in pionirju slovenskega stripa. Hkrati pa zgodba o ljubezni, predanosti, trdoživosti ter predvsem pripoved o polnem in bogatem življenju.

An imaginative documentary about the life of Miki Muster. A tribute to the animator, illustrator, and pioneer of Slovenian comic art. A story about love, devotion, resilience, but above all a tale of a full, meaningful life.



NITI

STRINGS

2018
animirani animated

producent producer Kolja Saksida
produksijska hiša production ZVVIKS
koprodukcija co-production Srednja šola za oblikovanje in fotografijo Ljubljana

3 min • barvni colour • stereo • HD File • 16:9

Film so ob mentorskem svetovanju samostojno ustvarili udeleženci in udeleženke delavnice animiranega filma v Moderni galeriji (MG+MSUM), 2018.
The film was made in 2018 by participants of an animation workshop at the Museum of Modern Art (MG+MSUM), Ljubljana, under mentor's supervision.

režiserji directed by skupinsko delo / collective project
scenaristka written by Irena Režek
avtor glasbe music Miha Šajina
montažer edited by Timon Leder
oblikovalec zvoka sound design Miha Šajina

Dobrodušna starka pred hišo vsak dan neutrudno plete. Obkrožajo jo ptički in vselej jim odstopi konce niti, da jih uporabijo za gradnjo gnezd. Ob nenadnem obratu vremena uničujoča nevihta starki odnese del strehe. Obupana poskuša popraviti nastalo škodo, a brez uspeha. Na pomoč ji priskočijo solidarni prijatelji ...

A kindly old granny spends her days knitting in front of her house. She's surrounded by little birds, who pick up the leftover threads to build their nests. One day a terrible storm blows up, ripping away part of granny's roof. She tries fixing it, but it's no use... Luckily, her little friends are there to help!



PRINC KI-KI-DO; STEKLOFON

PRINCE KI-KI-DO; WONDER GLASS

2017
animirani animated

producent producer Grega Mastnak
produksijska hiša production OZOR zavod za gibljive slike
koprodukcija co-production RTV Slovenija

5 min • barvni colour • stereo • DCP • 16:9

režiser directed by Grega Mastnak
scenarist written by Peter Povh
avtor glasbe music Vojko Sfiligoj
montažer edited by Grega Mastnak
oblikovalec zvoka sound design Vojko Sfiligoj
glavni animator chief animator Grega Mastnak

igralska zasedba cast
Vileta Tomič (glas / Voice), Uroš Vuk (okarina / Ocarina),
Vojko Sfiligoj (glas / Voice)

Živali v gozdu najdejo njim povsem neznan predmet – steklenico. Predmet je zelo uporaben in vsaka žival ga hoče imeti zase. Med Miško, Sovo in Pujso Rozi se vname silovit prepir in kričanje. Princ Ki-Ki-Do nesebično prekine kuhanje kosila in s komarjema Tinotom in Binetom odleti na pomoč ...

In the forest, animals come across an object they have never seen before – a bottle. As it turns out to be a very useful thing, each animal wants to have it for itself. After a fierce fight breaks out between Mouse, Owl and Rosalia the Pig, Prince Ki-Ki-Do selflessly quits cooking his lunch, rushing to help together with mosquitos Tine and Bine.



SVOBODA

FREEDOM

2017
animirani animated

producent producer Kolja Saksida
produksijska hiša production ZVVIKS
koprodukcija co-production Srednja medijska in grafična šola
Ljubljana

2 min • barvni colour • stereo • HD File • 16:9

Film so ob mentorskem svetovanju samostojno ustvarili udeleženci in udeleženke delavnice animiranega filma na Srednji medijski in grafični šoli Ljubljana. The film was made in 2018 by participants of an animation workshop at the Secondary School of Multimedia and Graphic Technology Ljubljana, under mentor's supervision.

režiserji directed by skupinsko delo / collective project
avtor glasbe music Miha Šajina
montažerja edited by Leon Vidmar, Jaka Kramberger
oblikovalec zvoka sound design Miha Šajina

Svet, ki nas obkroža, je mirnejši in lepši od virtualne resničnosti. Kaj potrebujemo, da se ga zavemo?

The world around us is so much more peaceful and beautiful than virtual reality. What will it take for us to appreciate it?



TRIJE FILMI O RDEČEM KROGU

THREE FILMS OF A RED CIRCLE

2017
animirani animated

producent producer Timon Leder
produksijska hiša production Zavod Dagiba

2 min • barvni colour • stereo • HD File • 16:9

režiserji directed by Barbara Škraba, Ivona Kruljac, Lovro Smrekar,
Andrej Adamek
scenaristi written by Barbara Škraba, Ivona Kruljac, Lovro Smrekar,
Andrej Adamek
avtorji glasbe music Barbara Škraba, Ivona Kruljac, Lovro Smrekar,
Andrej Adamek
montažer edited by Timon Leder
oblikovalec zvoka sound design Maja Matič

Kaj je vaša prva asociacija na besedi *rdeči krog*? Film prikazuje prav to s stališča odraslih udeležencev delavnice.

What is your first association with the words *red circle*? This is precisely what the film shows, from the viewpoint of adult workshop participants.



VRZI KOVANEC

FLIP A COIN

2017
animirani animated

producent producer Timon Leder
produksijska hiša production Zavod Dagiba

2 min • barvni colour • stereo • HD File • 16:9

režiserji directed by Andrej Adamek, Nina Baznik, Simona Lustek,
Irena Režek, Kristina Kokalj, Tadeja Pungerčar, Eva Margon
scenaristi written by Andrej Adamek, Nina Baznik, Simona Lustek,
Irena Režek, Kristina Kokalj, Tadeja Pungerčar, Eva Margon
avtorja glasbe music Kristina Kokalj, Andrej Adamek
montažer edited by Timon Leder
oblikovalec zvoka sound design Miha Šajina

Moškega na mostu ustavi neznanec in mu ponudi možnost, da o njegovem življenju odloči met kovanca.

A man is stopped on a bridge by a stranger offering him to have his fate decided by the flip of a coin.



A SUMMER IN A SEA-SHELL POLETJE V ŠKOLJKI

1986

produksijska hiša production Viba film

94 min • barvni colour

režiser directed by Tugo Štiglic
scenarista written by Vitan Mal, Tugo Štiglic
direktor fotografije director of photography Rado Likon
avtor glasbe music Jani Golob
montažer edited by Jaka Judnič
scenograf production design Mirko Lipužič
kostumografka costume design Irena Felicijan
maskerka make-up artist Anka Vilhar
snemalec zvoka sound recording Jože Trtnik

igralska zasedba cast

David Sluga (Tomaž), Kaja Štiglic (Milena), Boris Kralj (Luka), Marjana Karner (mama / Mother), Dare Valič (oče / Father), Majda Potokar (zdravnica / Doctor), Vesna Jevnikar (medicinska sestra / Nurse)

nagrade awards

Giffoni, Italija / Italy (1986): glavna nagrada / Grand Prix
Saint-Malo, Francija / France (1986): glavna nagrada / Grand Prix
Szegedin, Madžarska / Hungary (1986): glavna nagrada / Grand Prix

Dvanajstletni Tomaž preživlja svoje zadnje otroško poletje. V igrah ob morju, še posebej v sporih s tolpa mi iz Portoroža in Pirana, mu uspe pozabiti tudi na nesporazume med mamo in očetom, ki živita ločeno. Sprti otroci se združijo, ko ugotovijo, da njihovemu skupnemu prijatelju, ribiču Luki, nekdo krade školjke iz bližnjega gojišča. S pomočjo Tomaževega superracionalnika Vedija otroci uspešno odkrijejo in premagajo tatove školjk.

Stari ribič v zahvalo in v slovo Tomažu podari školjko. Na ta način bo lahko vedno, ko bo poslušal šumenje morja v njej, osvežil spomine na poletne dogodivščine, na svojo prvo ljubezen, prvi dotik in dobre prijatelje.

Tomaž, 12, is enjoying his last boyhood summer. Playing on the sea shore and fighting rival groups from the neighbouring towns, he manages to forget about the disagreements between his parents, who are separated. When the kids find out somebody is stealing shellfish from the nearby farm belonging to Luka, their fisherman friend, the rival groups unite to discover the thief – and succeed thanks to Tomaž's supercomputer Vedi.

To thank Tomaž and bid him farewell, the old fisherman gives him a seashell. Each time Tomaž listens to the whispering sea inside it, he can remember his summer adventures, his first love, the first touch, and good friends.



A SUMMER IN A SEA-SHELL II POLETJE V ŠKOLJKI II

1988

produksijska hiša production Viba film

96 min • barvni colour

režiser directed by Tugo Štiglic
scenarista written by Vitan Mal, Tugo Štiglic
direktor fotografije director of photography Rado Likon
avtor glasbe music Jani Golob
montažer edited by Janez Bricelj
scenograf production design Mirko Lipužič
kostumografka costume design Irena Felicijan
maskerka make-up artist Anka Vilhar
snemalec zvoka sound recording Jože Trtnik

igralska zasedba cast

David Sluga (Tomaž), Kaja Štiglic (Milena), Dare Valič (oče / Father), Marjana Karner (mama / Mother), Boris Kralj (Luka), Mila Kačič, Jerca Mrzel, Zlatko Šugman

Po velikemu uspehu filma *Poletje v školjki* doma in v tujini so posneli nadaljevanje. Petnajstletni Tomaž po preselitvi iz obmorskega Pirana v Ljubljano išče prijateljico Mileno. Ko se končno najmeta, se Tomaž odloči, da se bo pridružil njenemu plesnemu klubu. Res opravi avdicijo za breakdance plesalca in tako poleg Milene, ki je plesalka jazz baleta, pridobi nove prijatelje. V plesnem klubu pa imajo težave: iz njihovih prostorov jih namreč želijo izseliti in tam urediti arhive. Otroci se ne dajo in z različnimi ukanami to preprečijo, zato lahko prostore, predvsem po zaslugi plesnega nastopa pred občinstvom, naposled obdržijo. Ob tem se razvija zgodba o prijateljstvu med Tomažem in Mileno.

Following the great success in Slovenia and abroad, *A Summer in a Sea-Shell* had a sequel. Tomaž, now 15, is trying to track down his friend Milena, a jazz dancer, after moving from the coastal town of Piran to the city of Ljubljana. When they finally meet, Tomaž decides to join her dance club. He auditions as a break dancer, and when admitted to the club makes new friends. The club is at risk of being evicted, to turn the building into archives. But the kids won't hear about it: using various tricks, and largely thanks to their public dance performance, they ultimately manage to save the club. Against this background unfolds the story of the friendship between Tomaž and Milena.

TANTADRUJ TANTADRUJ

1994

produksijska hiša production RTV Slovenija

83 min · barvni colour

režiser directed by Tugo Štiglic
scenarist written by France Štiglic

avtor literarne predloge based on the short story by Ciril Kosmač

igralska zasedba cast

Aljoša Ternovšek (Tantadruj), Polde Bibič (domači župnik / Local Priest), Roman Končar (Matic), Saša Mihelčič (Jelčica), Marko Okorn (Okrogličar), Radko Polič (Rusepatacis), Lojze Rozman (Hotejec), Dare Valič (Luka), Borut Veselko (Peregrin), Judita Zidar (Pepa), Janez Škof (Janez Zakaj)



Ciril Kosmač, mojster slovenske besede, je z novelo *Tantadruj* ustvaril pripoved o norčku Tantadruju, otroku *božjem*, ki mu mati pove, da bo srečen šele, ko bo umrl. Tantadruj se te misli oklene in želi umreti. Išče najrazličnejše načine za smrt, domači župnik in vaščani pa ga od te misli odvrčajo. Tantadruj je smrti na razpolago šele v trenutku, ko si je več ne želi.

Svet med sanjami in resničnostjo, med zdravorazumskim pragmatizmom in norostjo, med tosvetnimi žandarji, župniki, sejmarji na eni in božjimi otroci, ki jim je vse naše pametno noro, na drugi strani. Junak paradoksalno hrepeni po vrnitvi v edini avtentični dom – v naročje smrti.

Prefinjena ironija Kosmačeve literarne izmojstritve temeljne človekove določenosti, njegove smrtnosti, je v režiserjevi vizualni interpretaciji prerasla v poetično, s humorjem pretkano pripoved o junakovem paradoksalnem hrepenenju.

In his short story "Tantadruj", Ciril Kosmač, a master of the Slovenian word, tells the tale of Tantadruj, a simpleton, a *child of God*, whose mother tells him that he will not find happiness until he dies. Tantadruj clings to this thought, looking for ways to die, while the local priest and fellow villagers try to deter him from his plans. Death can claim Tantadruj only after he no longer wants it.

A world between the dreams and reality, between commonsense pragmatism and madness, between earthly gendarmes, priests, fair organizers on one hand, and children of God, to whom all our smartness is crazy, on the other. The hero paradoxically yearns for a return to the only authentic home – in the arms of death.



The director's visual interpretation turned the sophisticated irony of Kosmač's perfected literary treatment of one of man's fundamental certainties – their mortality – into a lyrical narrative woven with a thread of humour, capturing the protagonist's paradoxical yearning.

STROKOVNI PROGRAM

INDUSTRY
PROGRAMME

Okrogla miza slovenskih filmskih publicistov FIPRESCI: Pogledi in podobe slovenskega filma

V slovenskem filmskem sektorju so se šele nedavno prvič začeli pojavljati razmisleki o tem, kdo pri nas sploh lahko snema filme – skozi čigav pogled torej gledamo, ko gledamo podobe slovenskega filma. Statistika je denimo pokazala, da v približno 90 odstotkih primerov v Sloveniji gledamo pripovedi skozi oči moških režiserjev – četudi so v njih upodobljene zgodbe žensk. Podoba slovenskega filma je še veliko bolj enolična, če pomislimo na seksualnost. Gostje okrogle mize bodo ob slovenskih filmih premišljali o tem, kdo vpliva na nastajanje podob v slovenskem filmu in kakšne te podobe so. Na okrogli mizi bodo sodelovali članice in člani društva FIPRESCI z gosti in gostjami. Pogovor bo povezovala predsednica društva Tina Poglajen.

FIPRESCI Slovenian Film Critics round-table discussion: Gazes and images in Slovenian cinema

The Slovenian film industry has only recently started to reflect on the profile of individuals who get to make films in Slovenia. When watching images of Slovenian films, whose gaze are we seeing? Statistics show that in about 90% of cases, films in Slovenia are narrated through a male gaze – even if they tell female stories. In terms of sexuality, Slovenian cinema offers an even more uniform picture. Using examples from Slovenian cinema, the panellists will examine who influences the images of Slovenian cinema and what they look like. Panellists will include members of the FIPRESCI Association and guests. Moderated by the Chair of the Association, Tina Poglajen.

AIPA strokovni posvet: KJE SMO? KAM GREMO? (Pogled iz regije)

Navkljub enotni pravni podlagi (mednarodni sporazumi in direktive ter uredbe) se ta različno prenaša v nacionalne zakonodaje. Kako so imetniki pravic na AV delih (vsaj na papirju) zaščiteni v Sloveniji? Kako na Hrvaškem? In kako v Srbiji? Kakšno pa je dejansko stanje uveljavljanja nacionalnih zakonodaj? Odgovore na zgoraj našeta vprašanja bomo iskali s pomočjo priznanih strokovnjakov. Poleg domačih bodo izkušnje z nami delili tudi profesorica Romana Matanovac Vučković z Univerze v Zagrebu, Nataša Hasura in Ivana Gajić, predstavnici Urada za intelektualno lastnino iz Beograda, člani kolektivnih organizacij iz omenjenih držav in drugi. V srbsčini/hrvaščini.

AIPA expert panel: WHERE ARE WE? WHERE ARE WE GOING? (Looking through a regional lens)

Despite the uniform legal framework on the issue of copyright and audio-visual works (international agreements, directives and regulations), its transposition into national law varies from country to country. How are rights-holders protected in Slovenia (in theory, at least)? How are they protected in Croatia and Serbia? And what is the situation in practice when it comes to the implementation of the national law? Prominent experts have been invited to help us find answers to these questions: with us to share their experience, in addition to professionals from Slovenia, will be Professor Romana Matanovac Vučković from the University of Zagreb, Nataša Hasura in Ivana Gajić, representatives of Serbia's Intellectual Property Office, members of collecting societies from the countries in question, and others. In Serbian/Croatian.



Okrogla miza DPPU:

Montažerji slike in zvoka (so)avtorji

Montaža je svojevrstna skladnja filma, ki omogoča filmskim ustvarjalcem, da izraznost svojega medija obogatijo v dramaturškem in sintaktičnem smislu. Zaradi zakonsko nepravilne umestitve montažerja slike in zvoka ter neumestitve oblikovalca zvoka avdiovizualnih del v kategorijo *soavtorjev avdiovizualnega dela*, so ti filmski poklici prikrajšani za vse zakonske pravice, ki jim kot ključnim soavtorjem pripadajo.

Sodelujoči pri okrogli mizi so predstavniki različnih generacij, ki so svojim delom nedvomno pustili ustvarjalne sledi v slovenski kinematografiji: Hanna Preuss, Janez Bricelj, Miloš Kalusek, Julij Zornik, Miha Jaramaz, Matic Drakulič, Jurij Moškon ter Andrej Nagode. Pridružila pa se jim bo posebna gostja, odvetnica Špela Grčar, priznana strokovnjakinja s področja avtorskih pravic. Povezuje Olga Toni.

Association of Postproduction Artists round-table discussion:

Picture and sound editors as (co-)authors

Film editing is the art of assembling a film in a way that allows filmmakers to enhance the expressive power of their medium in terms of dramatic structure and syntax. Due to the inappropriate categorisation of picture and sound editors in the Slovenian law, and the failure to categorise sound designers of audio-visual works as *co-authors of audio-visual works*, these trades are denied the legal rights they should enjoy as key co-authors.

Panellists will include individuals of various generations whose creativity has left its mark on Slovenian cinema: Hanna Preuss, Janez Bricelj, Miloš Kalusek, Julij Zornik, Miha Jaramaz, Matic Drakulič, Jurij Moškon, and Andrej Nagode. They will be joined by a special guest, lawyer Špela Grčar, a prominent authority on copyright. Moderated by Olga Toni.

Kavo si boste pa že sami kuhali – strokovni posvet o nazivu, delokrogu, razvoju in pomenu poklica tajnice/tajnika režije v sodobni produktivni kinematografiji

Posvet v soorganizaciji Društva slovenskih režiserjev, Društva postproduksijskih ustvarjalcev, CED in AGRFT bo tokrat osvetlil poklic tajnika/tajnice režije, v katerega reflektorske luči običajno niso usmerjene – a le ugibamo lahko, kam bi bile usmerjene luči, če ga pri ustvarjanju filma ne bi bilo. Tajnica/tajnik režije oz. skript supervizor je specializiran in trenutno zelo iskan poklic, ki je nepogrešljiv predvsem pri igranih avdiovizualnih delih. S posvetom želimo opozoriti na pomembnost poklica in spodbuditi njegov razvoj. Sodelujejo tajnica režije Petra Trampuž Bocevska, montažerka in izr. prof. mag. Olga Toni ter strokovnjakinja iz tujine. Posvet bo usmerjala in povezovala režiserka in scenaristka Urša Menart. V slovenščini/angleščini/hrvaščini.

You can make your own coffee: Expert panel on the title, scope, evolution and significance of the job of script supervisor in contemporary filmmaking

Organised by the Directors Guild of Slovenia, the Slovenian Association of Postproduction Artists, CED, and the Ljubljana Academy of Theatre, Radio, Film and Television, the panel will shed light on script supervisors – film crew members that usually fall out of the spotlight, even though they are crucial to the right position of lights in a film. Now in great demand, script supervisors are highly specialised crew members, indispensable especially for live-action audio-visual works. The panel aims to draw attention to the significance of script supervisors and encourage the evolution of the trade.

Panellists will include script supervisor Petra Trampuž Bocevska, editor and Associate Professor Olga Toni, and an international expert. Moderated and guided by director and screenwriter Urša Menart. In Slovenian/English/Croatian.



Koproduksijsko srečanje – Fokus: Srbija, leto pozneje: Avstrija

Drugo koproduksijsko srečanje usmerja pogled v srbsko kinematografijo s predstavitevjo možnosti financiranja, filmskih lokacij in primerov uspešnih koproduksijskih filmov med Srbijo in Slovenijo ter drugimi državami. Sledil bo krajši povzetek lanskoletnega koproduksijskega srečanja z avstrijsko kinematografijo.

Srbsko kinematografijo bodo predstavljali Boban Jevtić (Filmski center Srbije) in srbske produkcijske hiše Cobra film, Dart Film, Platforma, Viktorija film in SENSE Production.

Na srečanju bodo prisotni tudi številni poslovni gostje iz regije: direktorji nacionalnih in regionalnih filmskih centrov (Daniel Rafaelić, Gorjan Tozija, Ylljet Alicka, Sehad Čekić, Alessandro Gropplero) ter predstavniki pomembnih filmskih ustanov in festivalov. V angleščini.

Co-production Meeting – In focus: Serbia & Follow-up: Austria

The second in a series of co-production meetings focuses on Serbian cinema, featuring presentations of funding opportunities, locations in Serbia, and examples of successful co-productions between Serbia and Slovenia and third countries. This will be followed by a brief summary of last year's Co-production Meeting with Austrian Cinema.

Serbian cinema will be represented by Boban Jevtić (Film Center Serbia) and Serbian production companies: Cobra Film, Dart Film, Platforma, Viktorija Film and SENSE Production.

The meeting will also welcome many industry guests from the region: directors of national and regional film centres (Daniel Rafaelić, Gorjan Tozija, Ylljet Alicka, Sehad Čekić, Alessandro Gropplero) and representatives of major film institutions and festivals. In English.



Pogovori eden na enega producentov Slovenije in Srbije

Koproduksijsko srečanje s fokusom na Srbijo se bo sklenilo v soboto s poslovnimi pogovori med producenti obeh držav. Priložnost medsebojne predstavitve in spoznavanja koproduksijskih partnerjev bodo imeli izbrani gostujoči srbski in slovenski producenti s projekti v razvoju s primernim koproduksijskim potencialom.

Slovenia-Serbia Matchmaking Forum

The Co-production Meeting with a focus on Serbia will conclude on Saturday with one-to-one business meetings between producers from the two countries. The opportunity to present their work and meet potential co-production partners will be given to a select group of Slovenian and visiting Serbian producers with works in progress that show adequate co-production potential.



Maia Workshops letos v Sloveniji:

Strokovni seminar o filmskem marketingu

Motovila (Center Ustvarjalna Evropa v Sloveniji), Festival slovenskega filma, RE-ACT in mednarodno strokovno usposabljanje MAIA Workshops, ki letos s podporno podprograma MEDIA Ustvarjalne Evrope poteka v Portorožu vzporedno z 21. FSF, za zainteresirano javnost organizirajo odprti seminar z MAIA tutorjem za digitalni marketing Danielom Díazom. Seminar bo prek konkretnih primerov ponudil poglobljen vpogled v vedno (bolj) aktualno temo: trženje in promocijo filma. Po splošnem uvodu v trženje filma (14:30-16:00) sledi fokus na digitalni marketing (16:30-18:00). V angleščini.

Maia Workshops in Slovenia:

Open seminar *Film Marketing Illustrated*

Motovila (Creative Europe Desk Slovenia), the Festival of Slovenian Film, RE-ACT and MAIA Workshops – a Creative Europe MEDIA-supported European training programme for emerging producers, which in its 2018 edition takes place in Portorož during the 21st FSF – are organising an open seminar with MAIA tutor for digital marketing, Daniel Díaz. Using practical examples, the seminar will give an insight into the (increasingly) important issue of film marketing and promotion. A general Introduction to film marketing (14:30-16:00) will be followed by a Focus on digital marketing (16:30-18:00). In English.



Scenarnica – predstavitev in uradni zaključek scenaristične delavnice

Scenarnica, intenzivna scenaristična delavnica, ki se posveča verjetno najtežjemu delu ustvarjalnega procesa – od ideje do prve verzije scenarija –, je od aprila do septembra v Ljubljani že tretjič zapored potekala v organizaciji Društva slovenskih režiserjev (DSR) in Slovenskega filmskega centra (SFC). Programski vodja Matevž Luzar in mentor Srđan Koljević bosta uvodoma predstavila delavnico, sledile bodo osebne predstavitve projektov letošnjih udeležencev. Sodelujejo Ester Ivakič, Nika Jurman, Vojko Anzeljc, Suzana Kokalj, Juš Premrov, Áron Horváth, Varja Hrvatin, Lara Vouk, Maja Martina Merljak ter igralca Nika Rozman in Jurij Drevenšek. Dogodek bo sklenila slovesna podelitev diplom.

Scenarnica – Presentation and official closing of the screenwriting workshop

Scenarnica is an intensive screenwriting workshop focusing on what could possibly be the most difficult stage of the creative process – turning an idea into the first version of the screenplay. Organised by the Directors Guild of Slovenia (DSR) and the Slovenian Film Centre (SFC), the third edition of Scenarnica ran in Ljubljana, Slovenia, from April to September 2018. Workshop presentation by its artistic head Matevž Luzar and mentor Srđan Koljević will be followed by project pitches by this year's participants: Ester Ivakič, Nika Jurman, Vojko Anzeljc, Suzana Kokalj, Juš Premrov, Áron Horváth, Varja Hrvatin, Lara Vouk, Maja Martina Merljak and actors Nika Rozman and Jurij Drevenšek. The event will close with a diploma ceremony.

DSR SCENARISTI ▶

Filmsko-kritiška delavnica: Ostrimo pogled na slovenskem filmu

Že tradicionalno bomo na 21. Festivalu slovenskega filma z dijaki primorskih srednjih šol ostrili pogled in brusili peresa. V sproščenem festivalskem vzdušju bomo vsak dan spoznavali posebnosti domačega filma različnih filmskih zvrsti in sodobne trende. Gledali bomo filme, poglobljeno diskutirali in se preizkušali v pisanju. Mentorica in asistentka bosta podajali komentarje in smernice med delom v nastajanju. Končne izdelke bomo objavili našem portalu ostrenjepogleda.wordpress.com in na fsf.si. Še posebej zavzeto si bomo ogledali in premleli sklop kratkih mladinskih filmov, zbranih v sekciji *Podmladek*, ter ob koncu festivala razglasili zmagovalca!

Film critics workshop: Sharpening the view with Slovenian cinema

The 21st edition of the Festival of Slovenian film continues the tradition of secondary school students from the region sharpening their views and putting their pens to paper. A group of participants will meet daily in a relaxed creative atmosphere to learn about the specifics of various genres of Slovenian cinema and about contemporary trends. Film screenings will be followed by in-depth debates and attempts at writing, with comments and guidelines by the mentor and her assistant. The finished products will be posted on ostrenjepogleda.wordpress.com and fsf.si. Most careful attention and treatment will be given to the set of short films in the *Youth Wing* category: at the end of the festival, one of the films will be announced the winner!

KINO!

časopis za film in filmsko

Podelitev nagrade kosobrin za dragocene filmske sodelavce

Vsi, ki delujemo na področju filma, zelo dobro vemo, kaj pomeni *dragocen filmski sodelavec*, in nemudoma lahko naštejemo vrsto imen, priimkov, predvsem pa nadimkov, po katerih jih poznamo. Brez teh sodelavcev si sploh ne moremo predstavljati ne kakovostnega delovnega procesa ne dobrega končnega izdelka. Četrta prejemnica kosobrinske nagrade Društva slovenskih režiserjev, je tajnica režije Petra Trampuž Bocevska, ki je svoje sposobnosti, znanje in izkušnje razdajala že v več kot sedemdesetih filmih različnih form in žanrov.

Kosobrin Award Ceremony

Anyone working in film production knows very well what a *priceless film professional* means, and can instantly produce a list of names, surnames, but especially the nicknames they go by. Without them, we cannot even begin to imagine either a good working process or a good end result. Presented by the Directors Guild of Slovenia, the fourth Kosobrin Award goes to script supervisor Petra Trampuž Bocevska, who has shared her skills, knowledge and experience in more than 70 films of various forms and genres.



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Spletna prodaja / Online booking
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—

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—

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Dogodki

10:00:00

10:00 11:00 12:00 13:00 14:00 15:00 16:00

- stokovni posvet
- kosilo
- okrogla miza
- pogovor

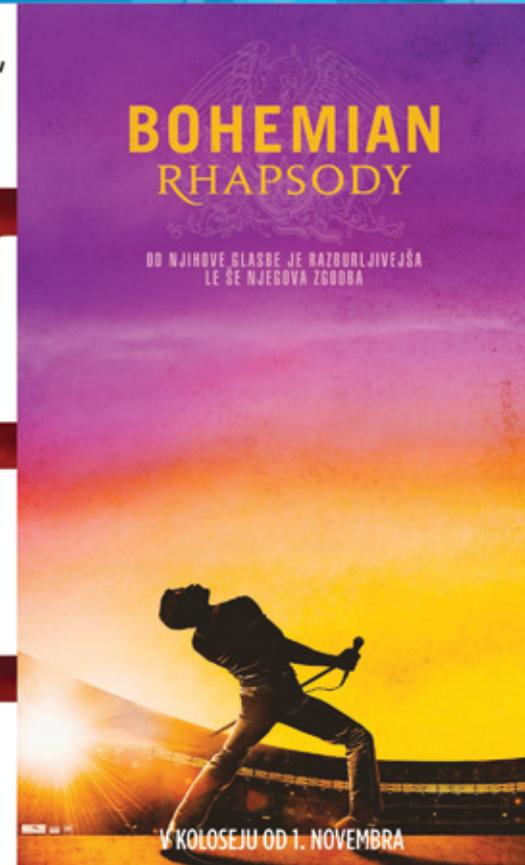
AIPA na 21. Festivalu slovenskega filma
četrtek, 13. september 2018, Avditorij Portorož

- 10:00 - 12:30 → Zelena dvorana
AIPA strokovni posvet: Kje smo? Kam gremo? (pogled iz regije)
- 12:30 - 13:30 → terasa
AIPA druženje ob kosilu
- 13:30 - 16:00 → Zelena dvorana
Okrogla miza DPPU: Montažerji slike in zvoka (so) avtorji

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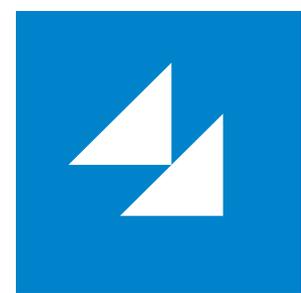


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