

The Roll

Slovenian Cinema *in Motion*



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Setting The Roll *in Motion*

Editorial by **Jasna Pintarič**

Slovenian cinema is moving forward, outward, and with purpose. The Roll follows that motion as an annual publication that maps where our stories, filmmakers, and collaborations are heading and how they resonate within the wider European and global film community.

In recent years, a clear shift has taken place. Slovenian films are increasingly present on the international festival circuit. A remarkable generation of women directors is redefining the landscape with fresh perspectives and bold voices, and animation has become one of our most visible and acclaimed creative fields. International co-production, meanwhile, has grown beyond a financial framework into something more essential, reflecting a layered, open, and collaborative identity.

This inaugural edition offers a curated snapshot of that momentum. It brings together key conversations, a focused section on women directors, a Cannes talent spotlight, and a selection of titles moving through post-production. Alongside them, you will find a compact industry overview and a Slovenian festival calendar for the year ahead, which serves as an invitation.

There is no better place to introduce The Roll than at the heart of the festival circuit, where the international film industry gathers each year to exchange ideas and forge partnerships. Designed to move from meetings to screenings and from one conversation to the next, The Roll follows the rhythm of cinema itself. Film, after all, is movement at its core between languages, places, and people.

Welcome to **The Roll**.

Welcome to Slovenian cinema in motion.

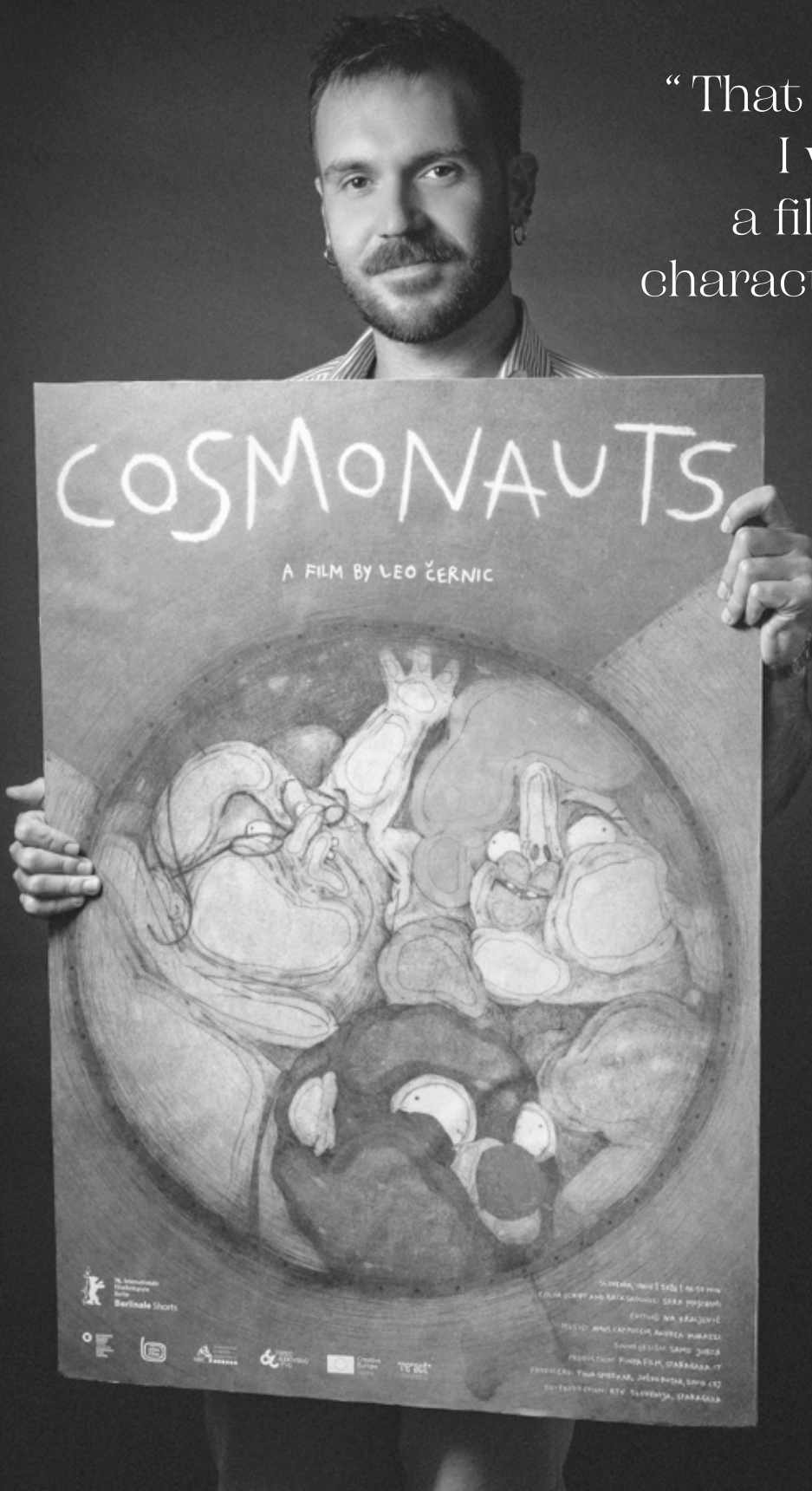
Leo Černic

“**Slovenian cinema flourishes**
whenever it looks outwards”

Interview by **Nadina Štefancič**

Leo Černic brings tenderness and humour to outer space in his Berlinale-premiered short, *Cosmonauts*.

Leo Černic (1995), a Slovenian-Italian filmmaker from Trieste, developed his authorial voice while studying Film and Television Directing at AGRFT in Ljubljana and animation at the Centro Sperimentale di Cinematografia in Turin. His stories are populated by eccentric, delicately drawn characters suspended somewhere between humour, lyrical softness and the absurd. Following several short works in which he steadily explored the poetics of small, fragile universes, outsiders and their tenderness, he made a striking breakthrough on the international scene with *Cosmonauts*: the film, produced by Tina Smrekar (Finta Film) and made as a Slovenian-Italian co-production, had its world premiere this year in the Berlinale Shorts Competition at the 76th Berlin International Film Festival, where it was selected as a candidate for a European Film Award nomination. The film continues its journey across numerous festivals, connecting with diverse audiences through its playful poetics and intimate pulse, while Černic is steadily emerging as one of the more distinctive European names in animation.



“That is precisely why I wanted to make a film with as many characters as possible, to emphasise even further the infinite spectrum of love, longing, and closeness.”



The film speaks of love as something that reveals our weaknesses while also propelling the universe itself. Why did you choose to set the story in space, another setting to which you clearly return with affection, or more precisely, on an intergalactic cruise? At heart, you are speaking about very earthly things: loneliness, the longing for closeness. Is space in the film above all a place of freedom, or a place of escape?

Space has fascinated me for as long as I can remember. Italo Calvino has definitely been a major influence in that respect, his novels and the way he creates a sense of a very particular, gentle kind of magic. Since I am not a scientist, I can always reshape space a little in my own way; my ignorance allows me to do so (laughs). It is a place far from everything and everyone, a place of freedom, where people allow themselves to be what they are, without compromise, judgment, or condemnation. But... are we really free if we only reveal ourselves as we are when we are hidden? Is that not simply an escape? What is the price of that freedom? Perhaps in that hidden corner of the universe, we can be a little more relaxed, but at the same time, we are also much lonelier.

The film explores different forms of intimacy without rigidly defining them. Was it important for you to create a world in which difference, fluidity and fragility are simply taken for granted, rather than something that has to be justified?

It was very important to me to create the widest possible space for different forms of love, sexuality and intimacy. That is precisely why I wanted to make a film with as many characters as possible, to emphasise even further the infinite spectrum of love, longing, and closeness. I did not want to attach monolithic labels of gender or sexual orientation to my characters, because I did not want to speak only about one group of people, but about all of us.

Your films often place eccentric and vulnerable characters at the forefront. How did you shape the protagonists of *Cosmonauts*? And how important are colour, backgrounds and space itself in creating the sense of loneliness and longing?

All good stories are born from imperfect and contradictory characters. I think the vulnerability of *Cosmonauts* stems above all from my immense love for them. When you spend a long time writing a character and drawing them, you really begin to know them, and eventually you reach the point when they become so alive that all you have to do is place them in the right context and let them flourish. The contrast between the loneliness of the individual characters and the hyper-sexualised setting felt to me like exactly the right starting point for exploring the kind of vulnerability I wanted to portray.

Loneliness is often most acute when you are surrounded by people and when everything around you is supposed to dispel it. Whether in the middle of an orgy or a love story, you can still be completely alone. The ship's setting provided precisely those contrasts. Colours, shapes, and space itself are not merely visual elements but active carriers of the story and the characters' emotional states.

The film is in English, a universal language that allows it to reach a very broad audience. What informed that decision?

Language was not a strategic or distribution-related decision. If it had suited the story better, I would have preferred the characters to speak Slovenian or Italian. But after my previous film *Pentola*, I realised that this broken English offers me quite a lot. My characters are not perfect, and that slightly odd accent adds another layer to their fragility.

Besides, English works well in the context of a cruise, where passengers from different galaxies come together and need a common language. Slovenian and Italian are, in their own way, shy languages for me. Speaking about sex, desire or intimacy in one's mother tongue often creates an added sense of awkwardness.

“What moves me is the search for uniqueness, that longing to find one's own language in artistic expression.”

The film was made as a Slovenian-Italian co-production... In your case, co-production is not merely a production model, but also a reflection of a layered identity?

Yes, and I am very glad the film came into being as a co-production, because that truly represents me and is something I identify with. Co-productions can often be awkward when they arise purely out of a production need for financing with no direct connection to the project's content, its authors, or its crew. I am glad that *Cosmonauts* can, among other things, contribute to building international collaboration between Slovenia and Italy, where future filmmakers may also help shape a stronger cross-border film tradition.

And artistically speaking, how have Slovenian and Italian traditions shaped you? How are these two cultural environments reflected in your work?

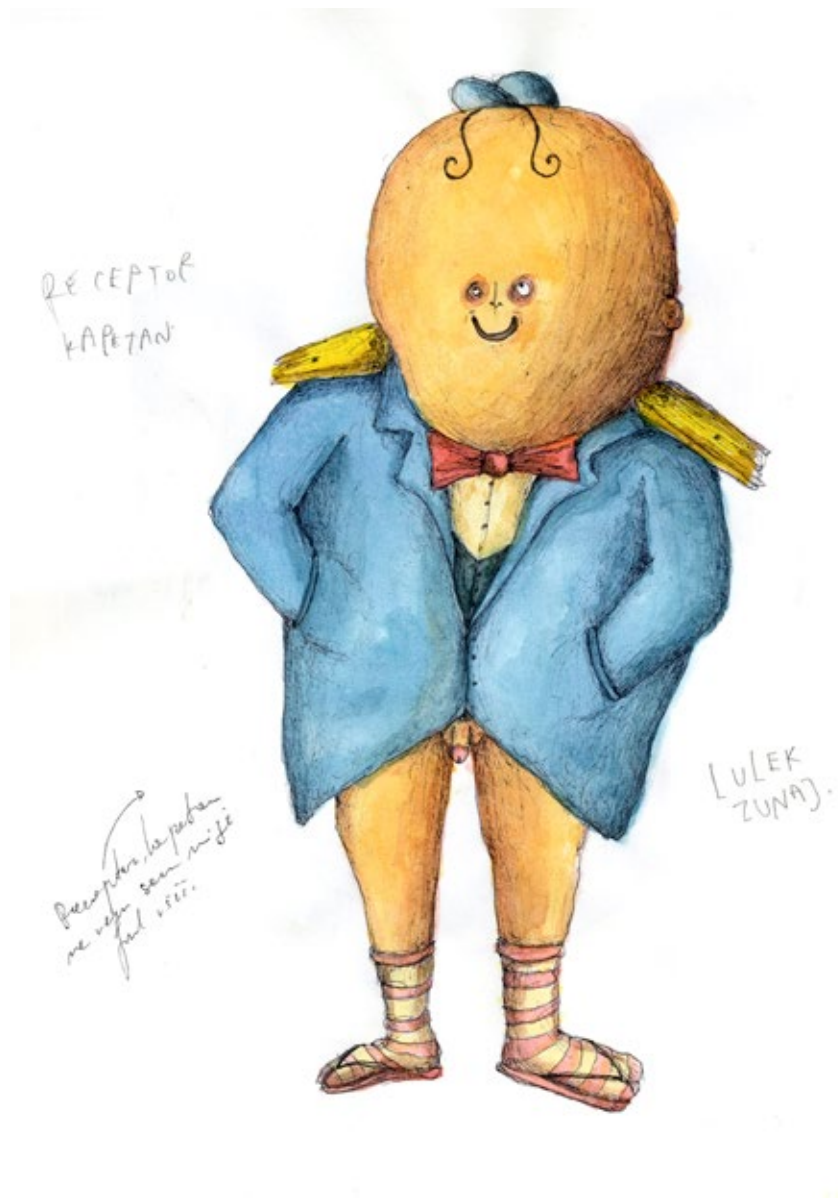
You take the good and the bad from both traditions. The history, culture, overall beauty and scale of Italy offer an enormous cultural breadth that the state unfortunately fails to make proper use of, and which successive governments over the past thirty years have steadily undermined. At the same time, whatever artistic life has survived remains in the hands of the upper and privileged classes, which in any case seems to me a broader paradox of global art, one that we still do not talk about nearly enough.

Slovenia's strengths and weaknesses both lie in its smallness. It seems to me that Slovenian cinema flourishes when it looks outwards rather than remaining self-contained. But because the very existence of the Slovenian film industry, given the country's size, is directly tied to public funding, the direct connection between politics and art is tremendously dangerous.

For me personally, growing professionally within this duality has allowed me to make films that explore my own authorial voice while remaining accessible to a wider audience.

Before turning to animation, you studied live-action directing, so I am curious what specifically drew you to animated film. Did animation offer you greater scope for creating worlds and intimate atmospheres that may be harder to achieve in live-action?

In terms of craft, I consider myself a director of animated films, because that is what I have devoted myself to more fully and what I know best. I still enjoy playing with live-action from time to time, precisely because it is not my primary field. It is nice to have that lightness, because I think it is essential to preserve playfulness, childishness and naivety in the creative process. That is exactly what led me to animation.



I studied Film and Television Directing at AGRFT in Ljubljana, but during my studies, my scripts quickly became unrealisable due to all the supernatural elements I wanted in my films. The Academy still has no animation department, but by chance, in that same year, Špela Čadež, the Slovenian animation filmmaker, began teaching there, and she introduced me to this magical world. The enchantment that happens when your drawings begin to move deeply affects me and keeps me going. It takes you into a very specific, childlike state, in which you are willing to sacrifice days, weeks, and years to tell one small story.

At a time when profit is placed above all other values, I definitely feel there is something political and anti-conformist in short animated film: is it not, in the end, about investing enormous amounts of time, energy and money into something so small and so unprofitable? I think that contradiction gives this form, which I love so deeply, a passionate charge, an energy and an identity that other film forms do not possess.

What are your influences, and how would you describe your visual language? Do other artistic languages and media also inspire your work?

Literally anything inspires me. Comics most of all, and I think that shows in my style. Especially underground comics and works from the contemporary Italian comics tradition, such as those by Gipi, Martoz, and Zuzu. What moves me is the search for uniqueness, that longing to find one's own language in artistic expression, even if those authors are not necessarily close to me stylistically.

We speak of Italian neorealism, the French New Wave, Romanian cinema, Finnish cinema, and other distinctly national film traditions. Could we also speak of European cinema as a specific identity? Do you think there is such a thing as a shared European cinematic identity, or is Europe interesting precisely because it comprises very different traditions, languages, and perspectives? Are there directors whose work we might call "European cinema"?

It is difficult to speak of Europe as a whole, especially today, in a time of polarisation and gradual estrangement from its fundamental values. And yet, contradictory though it may be, Europe still offers a relatively healthy space for independent filmmaking that is not directly tied to industry, thereby encouraging a vast field of artistic exploration. This is particularly evident in smaller countries such as Slovenia, where state and European funding are the cornerstone

of the financial resources needed to make films, as production companies cannot survive on distribution income alone.

I would say that European cinema exists, just as Finnish, Italian, and other cinemas do, because each carries certain shared values, a history, and a connection to the place it comes from. The shared value of European cinema lies in the exploration of new film languages and in the uniqueness of cinematic expression. Everyone plays with what they have, with the history they carry. I am very glad that Europe, as a political entity, still tends in that direction. Not everywhere, and less and less so, but I hope this remains our guiding principle.

Your film premiered at the Berlinale, one of the world's most important film festivals. What does it mean to you that this was where it first encountered an audience? What were the first reactions, and what kind of dialogue did the film open up there?

The premiere at the Berlinale was full of joy, nerves and pride. The energy in the cinema was electric, and the audience was very responsive and curious. I was positively surprised by the Berlinale Shorts team, who radiated an overall love, care and respect for the short form, something I had not expected at such a glittering festival. And beyond all that, Berlin itself, with everything it represents for the queer community, felt like the perfect constellation for the premiere of such a film.

Quick Cuts:

Which Slovenian film should Italians remake?

I have always wondered what *Kekec* would be like in Naples.

A remake of which Italian film should Slovenians make?

Le città di pianura - a beautiful film about the countryside, longing and alcohol.

The film genre that best describes my films:

An eccentric soap opera.

A film hero or heroine I would invite onto my film crew:

The tobacconist (*Amarcord*), Doc (*Inherent Vice*), Alfredo (*Cinema Paradiso*).

A film I still have not seen, even though I claim I have:

Twin Peaks - I have heard so much about it that it feels as though I have watched the entire series five times already.



Nataša Bučar

“**Slovenian
cinema is
more visible
today** *than
ever before*”

Interview by **Jasna Pintarič**

After nearly a decade at the helm of the Slovenian Film Centre, Nataša Bučar reflects on how Slovenian cinema has changed and what it still needs in order to go further.

Nataša Bučar has led the Slovenian Film Centre since December 2016. During this period, Slovenian cinema has significantly strengthened its international profile, public investment in film has increased, women directors have become more visible, and animation has emerged as one of the country's most internationally successful and distinctive fields. In March 2026, she was also appointed Slovenia's representative to the Eurimages Board of Management, further underscoring her active role within the wider European film landscape.

In this conversation, she reflects not only on nearly a decade at the helm of Slovenia's central film institution, but also on broader questions surrounding the place of Slovenian cinema internationally: the conditions in which films are made, the growing presence of new creative voices, the importance of festival visibility, the importance of distribution and the directions future development might take.

How do you see the position of Slovenian cinema in the international landscape today?

It seems to me that Slovenian cinema is more visible today than ever before, and that within European cinema we have become far more recognisable. At the same time, it still faces a number of challenges, some rooted in the fact that, for decades, our films were made under very poor conditions, incomparably worse than those in many other European countries. As a result, a great deal was lost in terms of international presence and our filmmakers' ability to establish themselves abroad, and that is by no means a minor matter. Even a single international breakthrough can launch not only an individual career but also open doors for a national cinema as a whole.

Slovenian cinema has undeniably gained a new character and greater international confidence. That is an important shift. At the same time, it remains clear that international reach, recognition of filmmakers, and the production value of films are all directly linked to the conditions under which they are made.



What, in your view, most defines Slovenian cinema at this moment, both in terms of content and production?

In recent years, Slovenian cinema has increasingly been shaped by debut features, and that can be an extremely positive development. First films are always fresh works by new filmmakers, and they tend to generate considerable international interest. Indeed, it is precisely through debuts and often through short films as well that we have achieved some of our most visible international breakthroughs in recent years.

I think critics and festival selectors who follow our cinema would probably say exactly that: it is the first films of new filmmakers that have drawn the most attention lately. Within this wave of new voices, women directors have also come to occupy a very important place, opening doors to festivals and distribution opportunities that had often remained closed before.

Looking back on your nearly ten years at the head of the Slovenian Film Centre, which developments do you see as the most important?

I hope that the greater international visibility of Slovenian cinema is, at least in part, also the result of my work and of the goals I set for myself at the beginning of my first term. My central aim was to improve the conditions in which Slovenian film is made and in which Slovenian filmmakers work.

From that perspective, one particularly important shift has been the substantial increase in funding for Slovenian film, from four million euros at the start of my first term to just over thirteen million today. I am also proud that film has gained a much stronger place in Slovenian public life, and with that, greater recognition among both politicians and audiences.

Of course, not everything has been possible to achieve. Even today, the Slovenian Film Centre remains one of the smallest film agencies in Europe in terms of staffing, and that is something that must change in the coming years. Only then will it be possible to sustain the growth of

support for the film and audiovisual sector. Another major challenge ahead is the question of working conditions on film sets and the establishment of a collective agreement between the state and the film sector, because only in this way can adequate, long-term conditions for film workers in Slovenia be systematically secured.

One of the more striking developments of recent years has been the growing presence of women directors. What made that shift possible?

First of all, I think it is important to point out that I am the first woman to serve a full term as head of the Slovenian Film Centre, and I believe that this fact in itself has played an important role in recognising the importance of gender balance among film professionals, especially in relation to the greater visibility of women filmmakers.

The first crucial step was the study *Facts and Figures: Gender Equality*, which in 2018 gathered data spanning the entire history of Slovenian cinema and clearly showed the position of women within it. The purpose of the study was not only to raise awareness among the public and within the profession, but also to encourage women filmmakers to begin developing projects and submitting them to the Slovenian Film Centre's open calls. Film processes take time, so the results only become visible after several years. What we are seeing today is, in fact, the outcome of processes that began actively eight years ago.

I have never been an advocate of quotas. I much prefer so-called soft measures. Throughout my term, I paid close attention to ensuring an appropriate gender balance within the expert commissions. It was also important to monitor, year by year, how many applications were submitted by women and how many of those projects were supported. We included these figures in our annual reports and made them public every year. All of these steps brought us to a point where 2025 was, in many ways, marked by young Slovenian women filmmakers such as Urška Đukić, Kukla, and Ester Ivakić, as well as many women working in documentary and animation.

Animation is one of the most visible and internationally successful segments of Slovenian cinema. What, in your opinion, made that development possible?

First of all, it is important to emphasise the role of the exceptionally well-organised and active Slovene Animated Film Association (DSAF). It is a community of professionals that has systematically developed the sector over the years. Another important contribution has come from the European project CEE Animation, in which DSAF plays a very significant role.

A great deal has also stemmed from the strategic decision, in line with our broader policy, to establish three separate funding pillars: one each for fiction, animation, and documentary film. Before that, for example, the production call was shared across all genres, and within such a system, animation never truly had its own place, nor a dedicated budget line, nor specialised expert commissions. Since 2021, animated film at the Slovenian Film Centre has had its own financial resources, an expert commission composed of people with specific expertise in the field, and separate support schemes for development and production.

I believe this three-pillar system is precisely what enabled animation in Slovenia to develop systematically and stably. The results have become visible in recent years: we have had two animated films at the Berlinale, this year, *Cosmonauts* (2026) by Leo Černic, and last year the feature co-production *Tales from the Magic Garden* (2025). That shows these measures have genuinely borne fruit.

Do you think a majority-Slovenian animated feature could also be possible in the future?

I do not think that a country of two million people can sustain the continuous production of feature-length animated films. I do hope, however, that we might be able to make one, say, every five years.

That depends, of course, on human resources, on producers and directors, and on financial resources as well. It is also important that animation education in Slovenia has reached a higher academic level, and that our animators now have more opportunities to work within the global industry and strengthen their knowledge and skills there.

How important is it for a country with a comparably small film sector not only to develop production, but also a broader support environment, from promotion to distribution?

There has been significant progress in this area as well in recent years. We have devoted a great deal of attention to building up these support structures, because in a country this small, the role of a public institution is greater than it would be in larger ones. The kind of infrastructure that would normally be sustained by the market remains underdeveloped here. We have no sales agents; Slovenian distributors are small, and exhibitors are likewise facing their own challenges.

In recent years, we have invested heavily in strengthening our international visibility. I also wanted to improve the performance of Slovenian films in domestic cinemas and to increase their recognition and viewership at home, and to some extent, we are succeeding. But any serious shift will require a different systemic framework, updated legislation, and a stronger institution.

We still invest most of our energy in screenplay and project development and, of course, in film production itself. Everything that comes afterwards, promotion, distribution, exhibition, remains an area of major challenge. For a small country, it is essential that the central public institution be able to compensate for the gaps that a linguistically small market cannot create on its own.

Where do you see the greatest limitations today in the international trajectory of Slovenian cinema, from festival presence to distribution?

For smaller film industries, there are many limitations when it comes to international breakthroughs, because we are entering a field of competition that is often simply too powerful for us in terms of the number of films and in many other respects. Europe certainly encourages each country to make films in its own language, but it does far less to ensure that those films also circulate properly and are actually seen. There is too little space, and too few European incentives, for films in small languages, both in cinemas and in the broader international environment, so much is still left to the market.

In that sense, film festivals today wield enormous power, especially Cannes. Films shown in its key sections gain access not only to worldwide theatrical distribution, but also to awards, funding for future projects, and broader international recognition.

In this context, how do global platforms, language issues, and the need for stronger regulation affect the position of Slovenian cinema?

With technological development, the world has become even more globalised, and within that framework, the market and its mechanisms prevail. Slovenia, as a linguistic market of two million people, is negligible for global audiovisual content providers. We can see this very clearly on streaming platforms: Netflix, for example, still does not provide Slovenian subtitles for its content in Slovenia.

That is why I believe states must intervene more actively through regulation that protects the cultural specificities of each environment and, with that, European cultural diversity. The fact is that Slovenian viewers do want domestic content, but it is really available primarily where regulation ensures it, namely through domestic exhibitors. European quotas, on their own, are not enough because they do not guarantee adequate space for small languages and small cinemas; they regulate the presence of European works only in a very general way.



“It is necessary to continue efforts to further promote new [Slovenian] filmmakers, consolidate young production companies, and maintain successful collaborations.”



What, in your opinion, must Slovenian cinema do in the next phase if it is not only to preserve the visibility it has achieved, but to build on it?

I am convinced that what Slovenia urgently needs above all is a comprehensive systemic overhaul, especially at the legislative level.

In the international arena, it is necessary to continue efforts to further promote new filmmakers, consolidate young production companies, and maintain successful collaborations with international partners, such as the regional project RE-ACT (Regional Audiovisual Cooperation and Training). At the same time, within Slovenia, it is necessary to continue strengthening the relationship between domestic audiences and domestic film, to increase the diversity of films available in cinemas, and in that way, gradually raise attendance for Slovenian films in theatres.

One of the key strategic priorities we have set at the Slovenian Film Centre for the coming years is encouraging genre cinema, because I sincerely believe that, alongside international breakthroughs, we also need to strengthen the relationship between film and audiences at home. To ensure that genre projects in development also reach an appropriate level of quality, we have established a new initiative, the Slovenia Next Wave Genre Lab, designed in partnership with Tatino Films to support and accelerate the development of Slovenian genre cinema.

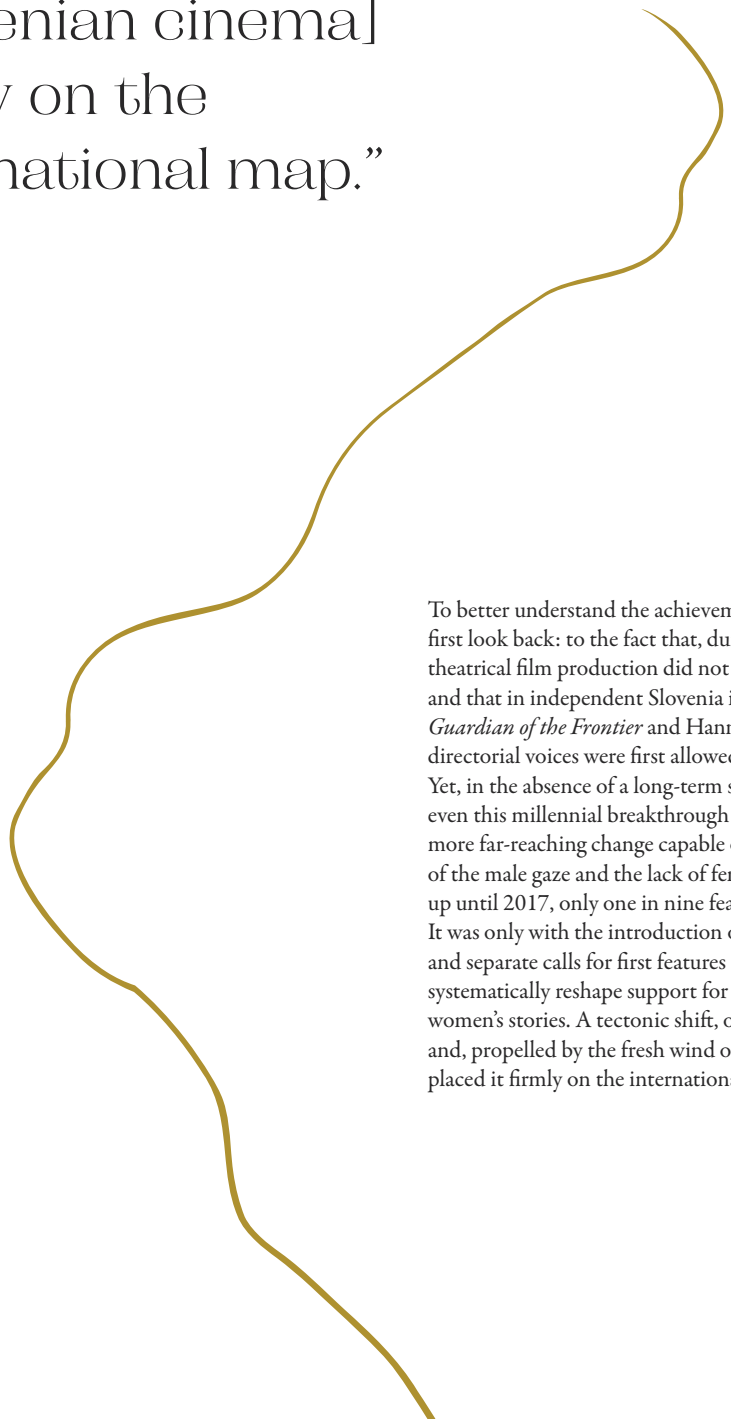
I hope genre film will become one of the key focal points of the coming years, and that here too, Slovenian cinema will gain a new developmental momentum.

In Focus Women Directors

The New Wave of Women in Slovenian Cinema

Essay written by **Veronika Zakonjšek**

“A tectonic shift...
propelled by the
fresh wind of a new
generation of women
directors, placed
[Slovenian cinema]
firmly on the
international map.”



To better understand the achievements of the present moment, we must first look back: to the fact that, during the Yugoslav period, Slovenian theatrical film production did not produce a single woman film director, and that in independent Slovenia it was only in 2002, with Maja Weiss's *Guardian of the Frontier* and Hanna Slak's *Blind Spot*, that female directorial voices were first allowed through the sieve of public funding. Yet, in the absence of a long-term strategy and structural solutions, even this millennial breakthrough failed, in the long run, to generate more far-reaching change capable of challenging the entrenched hegemony of the male gaze and the lack of female perspectives. Statistics show that, up until 2017, only one in nine feature films was directed by a woman. It was only with the introduction of gender-balanced expert commissions and separate calls for first features that the past decade began to systematically reshape support for screenplays and projects foregrounding women's stories. A tectonic shift, one that filled Slovenian cinema's sails and, propelled by the fresh wind of a new generation of women directors, placed it firmly on the international map.

As women directors began to enter the institutional frameworks of Slovenian cinema, the representation of women on screen inevitably changed. In *My Last Year as a Loser* (Urša Menart, 2018), Menart's feature debut, for which she became the first woman director in the country's history to receive the national award for Best Feature Film, the protagonist overturns the expected fate of a woman in her thirties after a break-up and the loss of her job. Rather than imagining her future through coupledom or family-making, she places existential security and access to a home of her own at its centre. *Bitch, a Derogatory Term for a Woman* (Tijana Zinajić, 2021), written by Iza Strechar, goes further still in subverting established traits of female characters, granting its protagonist, for the first time, the kind of space and freedom that Slovenian cinema had previously reserved almost exclusively for men: she is allowed to be stubborn, sarcastic,

hedonistic and promiscuous, without the film morally condemning her or seeking to punish her for her transgressions. *Moja Vesna* (Sara Kern, 2022), likewise, regards its pregnant protagonist with love and compassion, even as she hurls herself impulsively and self-destructively into the world, ignites conflict, and actively courts danger. The film never clarifies the circumstances of her pregnancy; instead, it renders it empathetically as a bodily state towards which the young woman remains profoundly ambivalent. Then there is the protagonist of *Family Therapy* (Sonja Prosenc, 2024), a cold, emotionally distant wife and mother who only begins to loosen her grip as the order of her family starts to unravel, surrendering at last to desires and sexual impulses long kept repressed. Yet her family does not disintegrate as a consequence. On the contrary, it is precisely her departure from prescribed social roles that brings her closer to her husband and teenage daughter once again.





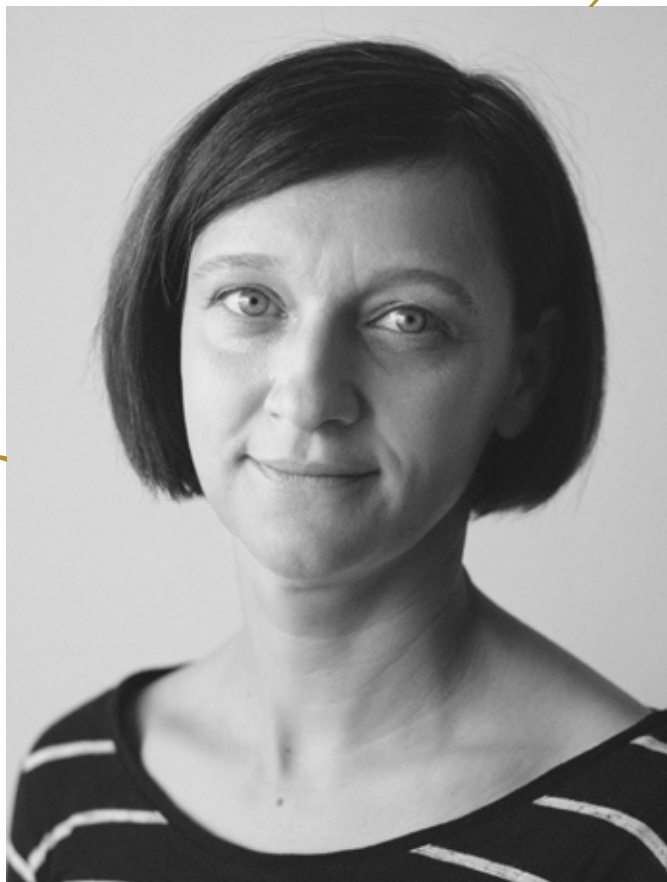
This new wave of Slovenian women directors has finally begun to fracture the hardened structures of patriarchy, move beyond fixed archetypes of femininity, and bring to the fore not only broader systemic issues, such as the housing crisis and youth unemployment, but also the intimate struggles of layered female subjectivities. And this is true not only of fiction features but also of documentaries and animation. Consider the short animated film *Steakhouse* (Špela Čadež, 2021), which, through multiplane animation, makes a masterful incision into the psychological violence at work within a marriage. Or *Body* (Petra Seliškar, 2023) and *Woman of God* (Maja Prettner, 2023), two intimate observational documentaries that, in their own ways, engage with the female body, unresolved trauma, and the illness that emerges from it. Then there is the painfully honest documentary *Cent'anni* (Maja Doroteja Prelog, 2024), which boldly strays from its anticipated path and turns inward, becoming an intimate meditation on love, illness, and all the frustrations that quietly accumulate between partners in the process. The urgent subject of intimate partner violence is addressed, too, in the short film *Granny's Sexual Life* (Urška Djukić and co-director Émilie Pigeard, 2021), which interweaves personal testimony with witty, playful animation, relieving the weight of its difficult subject with precisely the right measure of humour, while laying bare the generational trauma of women denied any form of pleasure under a patriarchal social order, in which sexuality and physicality were reduced to the reproductive function of bearing children. A film that travelled the world and went on to win both the César and the European Film Award, it ultimately served as a harbinger of a wider wave of films that, in recent years, have begun exploring in Slovenia previously marginal, invisible and neglected questions of women's voice, sexuality and gender identity.

“As women directors began to enter the institutional frameworks of Slovenian cinema, the representation of women on screen inevitably changed.”

Urška Djukić's debut feature *Little Trouble Girls* (2025), which opened the Perspectives section at the Berlin International Film Festival in 2025, centres on a Catholic girls' choir, ruled by a choirmaster who symbolises a repressive system. Yet his authority soon collides with the girls' adolescent curiosity and sexual awakening, as they resist the conservative inscription of stigma and shame onto their own bodies and desires. In Kukla's short *Sisters* (2021), too, social expectations attached to gender are cast off, and the protagonists fully emancipate themselves from the constraints of patriarchal culture and rigid gender binarism in her debut feature, *Fantasy* (2025). The exploration of the female voice was rounded off most recently by the fairy-tale debut *Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song* (Ester Ivakić, 2025), which tenderly unfolds themes of growing up, girlhood friendship and human mortality through an interplay of reality and childhood imagination. Taken together, these films, with their powerful authorial voices, herald a new chapter in Slovenian cinema. Though women entered the field of publicly funded film production belatedly, they are now carrying it into the international orbit of festivals and awards with extraordinary force, proving that the absence of women's perspectives, stories and voices was in fact one of the greatest weaknesses in the vision and identity of Slovenian cinema in the past.

Making Waves

Internationally



Špela Čadež

One of the defining figures in contemporary Slovenian animation, Špela Čadež crafts tactile, handmade films where formal precision meets emotional and psychological depth. Her work transforms inner states of isolation and vulnerability into meticulously constructed worlds, using wit, texture, and restraint to uncover unexpected tenderness.

Born in Ljubljana in 1977, Čadež has worked independently as a director and producer since 2008. Her films have garnered nearly a hundred international awards, establishing her as one of Europe's most celebrated animation auteurs. She is a member of the American Academy of Motion Picture Arts and Sciences.

SELECTED WORKS

***Boles* (2013)**

- Grand Prix, DOK Leipzig, Golden Spike, Valladolid Festival; nominee for the Cartoon d'Or

***Nighthawk* (2016)**

- Grand Prix, HAFF Festival Holland; Grand Prix, Animafest Zagreb, Clermont-Ferrand, Annecy, Sundance

***Steakhouse* (2021)**

- Jury Award, Annecy; Special Jury Mention, Animafest Zagreb; Locarno Film Festival

On *Steakhouse*:

“A mature, wonderfully executed animated short for adult audiences.” - Ubiquarian



Urška Djukić

Urška Djukić has quickly become one of the most distinctive new voices in Slovenian cinema. Her films pulse with sensuality and ambiguity, probing the tensions between desire, shame, and social ritual. Returning again and again to female experience, she traces cycles of bodily awakening, repression, and the quiet violence hidden behind outward order.

Born in Ljubljana in 1986, Urška Djukić is a director and screenwriter. After gaining major international recognition with *Granny's Sexual Life* (2021), she made her feature debut with *Little Trouble Girls* (2025), a project developed through the Cinéfondation Residence and later at TorinoFilmLab. The film premiered in the Berlinale's Perspectives section, where it won the FIPRESCI Prize.

SELECTED WORKS

Bon Appétit, Life! (2016)
- Best Short Film, Festival of Slovenian Film

The Right One (2019)
- Directors' Fortnight, Cannes,
as part of SEE Factory Sarajevo mon amour

Granny's Sexual Life
(2021, co-director Émilie Pigeard)
- European Film Award for Best Short Film;
César for Best Animated Short Film

Little Trouble Girls (2025)
- FIPRESCI Prize, Berlinale (Perspectives);
nominated for European Discovery – Prix FIPRESCI
at the European Film Awards

On *Little Trouble Girls*:

“Moody, sensual, full of deeper meaning and ripe with possibilities.” – International Cinephile Society

Ester Ivakič

Ester Ivakič is one of those rare filmmakers whose work feels at once playful, raw, and utterly self-assured, moving fluidly between magical realism, childhood perception, and the darker currents of memory and loss. Her films favour atmosphere and emotional truth over narrative closure, unfolding in liminal worlds where the living and the dead seem to coexist.

Born in 1992, Ivakič is a director and screenwriter who studied at the School of Arts at the University of Nova Gorica and later at the Academy of Theatre, Radio, Film and Television in Ljubljana. After several short and often experimental films, she gained attention with *Magical Castle Is Here Now* before making her feature debut with *Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song* (2025).

SELECTED WORKS

Srdohrd (2016)

- Special Jury Mention, Festival of Slovenian Film

Magical Castle Is Here Now (2021)

- Best Slovenian Film, FeKK

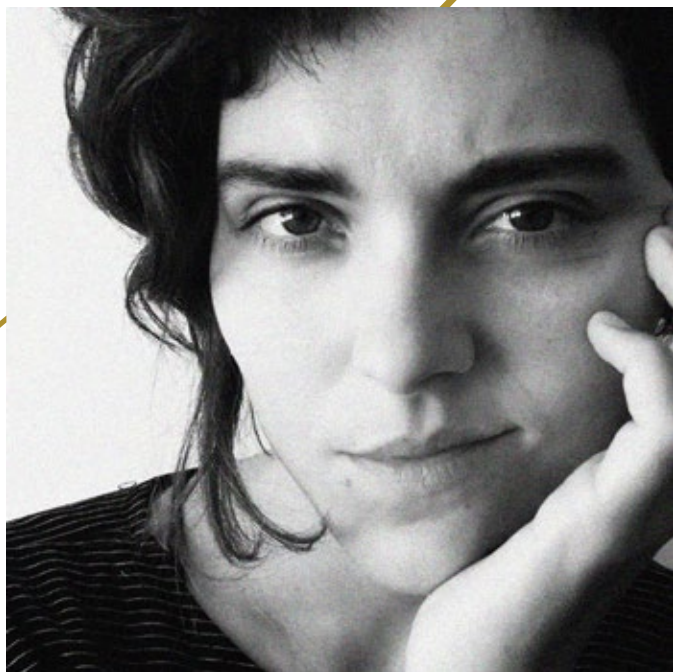
Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song (2025)

- FIPRESCI Award, LIFFe; Special Jury Prize, Torino Film Festival; Ecumenical Jury Special Mention, Cottbus



On *Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song*:

“A poetic,
melancholic
meditation on
growing up, loss
and kindness.” -FIPRESCI



On *Moja Vesna*:

“Poetic and deeply moving family story.”
–Variety

Sara Kern

Sara Kern has become one of the most emotionally precise and quietly devastating voices in contemporary Slovenian cinema, creating films attuned to grief, childhood perception, and the fragile, often unspoken bonds within families. Her work combines tenderness with formal restraint and reveals a rare sensitivity to performance, especially in her direction of children and young women.

Born in Ljubljana in 1989 and now based in Melbourne, the Slovenian-Australian writer-director developed her debut feature, *Moja Vesna* (2022), through the TIFF Talent Lab, Torino Script Lab, and the Cinéfondation Residence in Cannes before its premiere in the Generation Kplus competition at the Berlin International Film Festival.

SELECTED WORKS

Good Luck, Orlo! (2016)

- Best Film, Vienna Shorts; Venice Film Festival; TIFF Kids; Chicago IFF; Seattle IFF

Vesna Goodbye (2020)

- Vesna Award for Most Inventive Audiovisual Work, Festival of Slovenian Film; Sarajevo Film Festival

Moja Vesna (2022)

- Vesna Award for Best Director, Festival of Slovenian Film; Berlinale, Generation Kplus; Melbourne International Film Festival



Kukla

Kukla has emerged as one of the most dynamic new voices in Slovenian cinema, offering a distinct female gaze on stories of gender, intimacy, and self-invention. Her style fuses pop sensibility with emotional candour, resulting in films that are both visually magnetic and unmistakably contemporary.

Born in 1991, Kukla is a film director and musician who graduated from the Academy of Theatre, Radio, Film and Television in Ljubljana in 2014. She first gained recognition for her inventive music videos before turning to narrative film. Her short *Sisters* (2021) won the Grand Prix at Clermont-Ferrand, paving the way for her debut feature, *Fantasy* (2025).

SELECTED WORKS

***Sisters* (2021)**

- Grand Prix, Clermont-Ferrand

***Fantasy* (2025)**

- Best Actress, Sarajevo Film Festival; Locarno; Jury Award and Tradecraft Award, Trieste Film Festival

On *Fantasy*:

“Bold, stylish,
big-hearted.” – The Film Verdict



Sonja Prosenec

Sonja Prosenec stands out in contemporary Slovenian cinema with precise visual composition, emotional intensity, and a keen awareness of the cracks beneath the surface of social and familial decorum. This sensitivity to form and feeling has shaped a career that blends intimate storytelling with quiet social critique.

Born in Slovenj Gradec in 1977, Prosenec writes and directs her own work. Her three feature films *The Tree* (2014), *History of Love* (2018), and *Family Therapy* (2024) have each represented Slovenia in the Academy Awards race and screened at over 150 festivals. She was named a Slamdance “Director of the Future” and is featured in Eurimages’ Gold Album among the 50 most prominent European female directors of the past 20 years.

SELECTED WORKS

The Tree (2014)

- Karlovy Vary; Sarajevo Film Festival

History of Love (2018)

- Special Jury mention, Karlovy Vary

Family Therapy (2024)

- Tribeca Film Festival; Sarajevo Film Festival

On *Family Therapy*:

“A tragicomic farce
clothed in delicious
visuals.”

– The Film Verdict



Petra Seliškar

Petra Seliškar ranks among the foremost voices in Slovenian documentary cinema, creating films that unite emotional intimacy with a keen awareness of broader social and political realities. Her work stands out for its narrative clarity, deep human sensitivity, and the ability to draw profound meaning from lives that might otherwise remain unseen.

Born in Ljubljana in 1978, Seliškar is a director, writer, and producer educated in the Netherlands and the United Kingdom. In 2003, she founded Petra Pan Film, a production company dedicated to creative documentary practice. Since then, she has built a diverse body of work spanning intimate character studies, socially engaged nonfiction, and international co-productions, while also co-founding the MakeDox festival in Skopje.

SELECTED WORKS

***Mother Europe* (2013)**

- MakeDOX, Sarajevo Film Festival, Trieste Film Festival, ZagrebDOX

***My World Is Upside Down* (2016)**

- Best International Film, Dok'n'Ritam; Special Jury Mention, SEEFest

***Body* (2023)**

- Best Documentary, Festival of Slovenian Film, Sarajevo Film Festival; ZagrebDox

***My Summer Holiday* (2025)**

- ZagrebDox; Ale Kino! International Young Audience Film Festival

***The Mountain Won't Move* (2025)**

- Grand Prix, Festival International du Film de Montagne d'Autrans; Best Regional Film, ZagrebDox; Best Film and Arthouse Cinema Network Award, Guadalajara International Film Festival; Visions du Réel, International Feature Competition; DokuFest; CinEast

On *Body*:

“A visually stunning and emotionally breathtaking piece of cinema.” –Cineuropa



Lea Vučko

Lea Vučko belongs to a new generation of Slovenian animation auteurs who fuse handcrafted visual imagination with folkloric motifs and a distinctly contemporary emotional tone. Her films move fluidly between myth, ecology, and psychological tension, their graphic precision lending even the darkest emotions a startling vitality.

Trained in illustration and animation, Vučko is the co-founder of Octopics, where she works across independent, commissioned, and collaborative projects. Her breakthrough short, *The Legend of Goldhorn* (2022), screened at more than ninety festivals and won thirteen awards, establishing her as a singular new voice in contemporary animation. Her recent work continues to expand her international profile.

SELECTED WORKS

The Legend of Goldhorn (2022)

- Best Animated Film, Festival of Slovenian Film; FIPRESCI Award, FeKK; Animafest Zagreb; Trento; Banff; Kendal

VSEMIR: The Border at the Miren Cemetery

(2025, co-directed with Damir Grbanović)
- Animafest Zagreb

The Girl Who Wasn't Afraid of Bears (2025)

- Elephant Audience Award, Animateka; Animafest Zagreb

On *The Girl Who Wasn't Afraid of Bears*:

“A tragic love story about values and our relationship with nature.”
— Bergfilm Jury

Between Borders and Frames: *The Cinema of Vida Skerk*

Profile by **Jasna Pintarič**

Selected for La Cinef for the second year in a row, Vida Skerk is carving out a cinematic voice rooted in borderland experience, quiet dislocation and a fiercely personal sense of rhythm.

Vida Skerk is a young filmmaker who stands out for her distinctive and confident cinematic voice, even early in her career. After her film *Ether* (2025) was selected for La Cinef last year, she returns to Cannes this year with her new short film *Left Behind, Still Standing* (2026). She is the first director in the history of the National Film and Television School (UK) to be selected for the program in two consecutive years. Prior to this, she gained recognition for her film *Night Ride* (2022), which screened at BFI Flare and Premiers Plans d'Angers, where it won the Student Jury Award and the Oktavijan Award from the Croatian Film Critics Association.

Part of the Slovene minority in Italy, she was born in Trieste, Italy, to a Croatian mother and a Slovene father. She moved to Zagreb at the age of eighteen, where she graduated in film directing from the Academy of Dramatic Art, and later to London, where she completed an MFA in Directing Fiction at the National Film and Television School. This layered background is not merely a biographical detail but the starting point of a worldview. In our conversation, she explains that the borderland experience is precisely what compels a person towards a more complex, less self-evident relationship to identity. If national belonging is often read in black-and-white terms, tied to territory or lineage, her identity is instead a space of reflection, movement, and doubt. That, she suggests, may be why those from border communities tend to look at things more critically and to question broader social categories more readily.

“This layered background is not merely a biographical detail but the starting point of a worldview.”



This sense of in-betweenness follows her in the cinema as well. In Zagreb, she says, she was sometimes teased as if she wanted to be “American” or make films for Hollywood; in England, after watching her graduation film, one professor told her, “The more eastern you go, the slower the film gets, and your film is slow.” It’s an observation that sticks: in Zagreb, her films seemed too American; in England, too Eastern European. She describes feeling slightly different, and that each side would probably claim she belongs to the other. It is precisely in that gap, on the threshold between competing ideas of what cinema ought to be, that her own rhythm appears to take shape.

She thinks about filmmaking in organic terms. She does not begin with theme or character, but with a feeling, with something that unsettles her and that she cannot yet fully explain. Film, for her, is a way of understanding that feeling, accepting it, and finding a form for it. That is why longing, nostalgia, relationships, and subtle tensions between people or collectives keep surfacing in her work. She says she is drawn to surrealism, though not the kind that becomes an end in itself, but one that remains connected to emotion and to the viewer. Among the filmmakers she cites is David Lynch, precisely because he managed to remain radical, experimental, and instantly recognisable without losing touch with a wider audience. A similar tension can be felt in Skerk’s work: a desire for a personal, slightly off-kilter cinematic world that nonetheless does not shut the viewer out.

“A personal, slightly off-kilter cinematic world that nonetheless does not shut the viewer out.”

This comes into especially sharp focus in *Left Behind, Still Standing*. Its protagonist is Morana, a migrant from Croatia working on the dismantling of a steel factory in an English town; when the factory mysteriously comes back to life one night, she is forced to confront the fragility of her own existence and her proximity to the workers the system has already cast aside. The film grows out of a reflection on the disappearance of industrial communities and the migrant experience in contemporary Britain. Skerk has said that she was driven by anger at a society quick to abandon those it deems no longer useful, but also by a need to search, within that bleak picture, for a sense of solidarity. In this fusion of personal anger, social critique, and a gently surreal premise, her voice comes through most clearly.

Although her path is currently most closely linked to the British context, she does not see herself as a filmmaker belonging to a single national cinema. She says she does not want to confine herself to one country and imagines her future as open across several environments, from the United Kingdom to Slovenia, Croatia, and Italy. She is already developing *Left Behind, Still Standing* as a feature, while increasingly thinking about returning to stories that would grow more directly out of the region she grew up in. It is precisely in that openness, in the movement between places, languages, and production contexts, that her cinematic journey seems truly to be taking off.



For Katja Lenarčič, *Producing Begins With People*

Profile by **Jasna Pintarič**

As *Nobody Said Anything* heads to Cannes, producer Katja Lenarčič emphasises co-production as a creative practice rooted in trust, openness, and genuine collaboration.

Katja Lenarčič is a producer who approaches film through people, trust, and the sense that a project has a reason to exist. With her company Manjana, she joined Tamara Todorović's *Nobody Said Anything* as its Slovenian co-producer, on a Serbian–French–Slovenian–Croatian short film competing this year in Cannes. What drew her to the project was the feeling that the film carried an inner urgency.

Although she primarily continues her work within the production company Vertigo, Lenarčič has in recent years also been working on selected co-productions through Manjana, particularly those that grow out of long-standing creative affinities and a shared way of thinking about film.

“She has always been drawn to films that stay with discomfort rather than retreat when things turn uneasy.”



“Her role as a co-producer is not to impose decisions but to create an environment in which the right people can meet each other in the right way.”

In our conversation, she mentioned that she has always been drawn to films that stay with discomfort rather than retreat when things turn uneasy. The same applies to short films, which she feels too often become overcomplicated, as if trying to exceed the limits of their form. A short film, in her view, demands a distilled story and precise focus, and *Nobody Said Anything* had that clarity from the outset.

She speaks with similar precision about co-production. For her, filmmaking today is inseparable from it, not merely for financial reasons, but because collaboration can deepen a film creatively. What matters is not what is easiest on paper, but what the film itself needs. She thinks of co-production as a slow, attentive process built on trust and genuine alignment. In this case, what persuades her is the sense that the people behind a project truly stand by it.

That way of thinking shapes how she speaks about Todorović, who studied directing at the Faculty of Dramatic Arts in Belgrade. Katja describes her as a filmmaker with a clear vision and a rare inner urgency, qualities that made her feel safe stepping into the process.

Nobody Said Anything follows Katarina, who is called to the home of her daughter's friend and confronted with the consequences of a seemingly harmless game that has gone terribly wrong. From that simple beginning, the film opens a taut sequence of tensions: anger, violence, and the quiet expectations that shape girls and women from an early age. In her director's statement, Todorović writes that the film is not about justifying anger but about tracing emotions that have been pushed down for too long and that suddenly erupt. That honesty spoke to Katja as well. The film articulates how early expectations form, how narrowly girls and later women are framed, and how little room remains for anything outside those roles. The film neither excuses nor moralises violence; it simply refuses to look away.

She often returns to the idea that creative safety is the basis for meaningful work. Her role as a co-producer is not to impose decisions but to create an environment in which the right people can meet each other in the right way. Co-production, in her view, is first a form of support, financial, of course, but ideally also artistic. The strongest collaborations, she believes, grow out of dialogue, trust, and the sense that a film calls for particular collaborators.

This approach also shaped the Slovenian contribution. Sound was designed by Julij Zornik, whom Katja sees as a crucial collaborator in post-production, the phase where a film gains a new layer of meaning. Make-up artist Mojca Gorogranc Petrushevska joined in a similarly natural way. These are the decisions that matter most to Katja, the ones guided by the film's needs.

Though she speaks with precision about production, her relationship to cinema is equally defined by cinephile curiosity. Perhaps that is why her understanding of producing never stays on the administrative level; it always returns to the question of why a film deserves support, what urgency it carries, and what it might leave behind.



Rolling Through *Post- Production*



20 Metres / 20 metrov

by *Damjan Kozole*

fiction, postproduction, coming Q4 2026

SI, GR, HR, RS

The story is set in the Slovenian coastal town of Piran, near the Italian and Croatian borders. Emina becomes entangled in corruption. When she has to pay for an illegal permit, an accident occurs – a municipal official has a weird fall and dies. Later that night, in a state of confusion and panic, she and her younger daughter throw him into the sea with an anchor tied to his foot. Every day, she waits for the corpse to be washed ashore. Instead of the corpse, however, it is her conscience that surfaces.

screenwriter Ornjen Sviličić, Damjan Kozole

director Damjan Kozole

producer Danijel Hočevar

co-producer Maria Kontogianni, Vanja Sremac, Jelena Mitrović, Amra Bakšić Čamo

cinematographer Domen Martinčič

editor Matic Drakulić

sound designer Julij Zornik, Ivan Zelić, Ognjen Popić

featuring Maja Izetbegović, Goran Bogdan, Ajda Opara, Kim Radovac, Saša Tabaković

production Vertigo

co-production RTV Slovenia, Wild at Heart, Terminal 3, Film House Baš Čelik

in collaboration with Film Studio Viba Film

co-funding Slovenian Film Centre, Eurimages, Hellenic Film and Audiovisual Centre – Creative Greece, Croatian Audiovisual Center, Film Center Serbia, Creative Europe MEDIA, Ministry of Public Administration of the Republic of Slovenia

Danijel Hočevar danijel@vertigo.si

info@vertigo.si

Damjan Kozole (1964) is an acclaimed Slovenian filmmaker whose directing credits include *Spare Parts* (2003), nominated for the Golden Bear at the 53rd Berlin IFF, globally released *Slovenian Girl* (2009), premiered at the Toronto IFF and *Nightlife* (2016), winner of Best Director Award at the 51st Karlovy Vary IFF. Kozole is also a respected author of many documentary films, including *Pero* (2023), which premiered at the Rotterdam IFF, *Ulay: Project Cancer* (2013), and *Borders* (2016).



Confirmation / Birma

by **Darko Sinko**

fiction, postproduction, coming Q3 2026

SI

Confirmation is a bittersweet coming-of-age comedy. Set in the modern Slovenian countryside, it follows the adventures and friendship of three teenage boys right before confirmation. When the village community is surprised by a drug find, their friendship is put to the test. It is a visually rich film with a fast-paced plot, with many distinct and colourful characters, exciting subplots and some surprising twists. It playfully explores irony, the grotesque, satire and, at times, ventures into the realm of surrealism.

screenwriter Darko Sinko, Andreea Vălean

director Darko Sinko

producer Vlado Bulajić, Lija Pogačnik

cinematographer Urh Pirc

editor Matic Drakulić

sound designer Julij Zornik

featuring Martin Kelc, Leo Stopajnik, Petja Hajdinjak, Timon Šturbej, Maruša Majer, Luka Martin Škof

production December

co-production RTV Slovenia

in collaboration with Film Studio Viba Film

co-funding Slovenian Film Centre, Creative Europe MEDIA

Vlado Bulajić vlado@decemberfilm.si

Lija Pogačnik lija@decemberfilm.si

Darko Sinko (1979) is a film director from Ljubljana, Slovenia. He graduated from Communication Studies at the Faculty of Social Sciences (2006) and from Film and Television Directing at the Film Academy (AGRFT) in Ljubljana (2008). He has directed and produced several documentaries. With his first feature film, *Inventory*, he attended San Sebastian and many other film festivals and was awarded several times, including the Vesna Award for best directing at the Festival of Slovenian film (2021). *Confirmation* is his second feature film.



Tiny Trembling Bird / Drobna ptica

by **Maja Križnik**

fiction, postproduction, coming Q2 2026

SI, IT

After their father's death, three estranged sisters reunite to sell the family home. Ema (36) clings to the past through old cassette recordings of conversations with their mother. Middle sister Megi (44) begins chemotherapy and hides her illness from her children. As memory blurs with the present, Ema struggles with the lie and begins to unravel. She breaks her sister's trust, and only then understands she was never misplaced within her family, only late to belong.

screenwriter Maja Križnik

director Maja Križnik

producer Lija Pogačnik, Vlado Bulajić

co-producer Marta Zaccaron, Fabiana Balsamo

cinematographer Fabris Šulin

editor Matic Drakulić

sound designer Julij Zornik

featuring Nika Rozman, Jana Zupančič, Janja Majzelj, Goran Marković, Dejan Spasić

production December

co-production RTV Slovenia, Incipit Film

in collaboration with Film Studio Viba Film

co-funding Slovenian Film Centre, Creative Europe MEDIA, Fondo per le coproduzioni minoritarie, Friuli-Venezia Giulia Audiovisual Fund, Friuli-Venezia Giulia Film Commission, Camera di Commercio della Venezia Giulia Trieste Gorizia - Fondo Gorizia

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Vlado Bulajić vlado@decemberfilm.si

Maja Križnik (1986) first graduated in Comparative Literature and Philosophy; later, also in Film Directing, in Ljubljana. Her graduation film, *Little Fish* (2016), won the Vesna Award. She co-wrote *Tales from the Magic Garden* (EFA 2026 nominee) and a few animated short films. *Tiny Trembling Bird* is her first feature.



Lost Years / Izgubljena leta

by **Áron Horváth Botka**

fiction, postproduction, coming Q3 2026

SI, RS

Borš, a grocery store clerk from a small Serbian town in the late 90's, meets Tana, a young woman from Hungary, and joins her on a quest to find her lost backpack. On their journey through the Serbian countryside, an unexpected friendship blossoms, changing the direction of both their lives.

screenwriter Áron Horváth Botka

director Áron Horváth Botka

producer Jerca Jerič, Andraž Jerič

co-producer Andrijana Sofranić Šučur, Miloš Ivanovič

cinematographer Domen Martinčič

editor Andrej Avanzo

composer Igor Matković

sound designer Julij Zornik

featuring Aleksza Szekely, Lilla Kizlinger, Andraž Jug, Attila Mess, Tibor Szloboda

production Temporama

co-production Set Sail Films, RTV Slovenia

in collaboration with Film Studio Viba Film

co-funding Slovenian Film Centre, Creative Europe MEDIA, Re-Act, Film Center Serbia

Andraž Jerič andraz@temporama.si

Áron Horváth Botka (1991) was born in Slovenia into a bilingual family and grew up as a member of the Hungarian minority. In 2016, he graduated in film directing from the Academy of Theatre, Radio, Film and Television in Ljubljana, and in 2021, he completed his Master's degree in Film Studies. Since 2015, he has directed several short films, including *Bits* (2020), which premiered at the 23rd Festival of Slovenian Film in 2020 and received the Vesna Award for Best Short Film. It was later screened at numerous festivals worldwide.



One Month / En mesec

by **Janez Burger**

fiction, postproduction, coming Q1 2027

SI, IT

A former punk rocker restarting her career before retirement, a pregnant girl who fled her Catholic family, and an optimistic gay man who grew up as an orphan are forced to live as a family in a small town due to a housing crisis.

screenwriter Janez Burger, Ognjen Svilčić

director Janez Burger

producer Miha Černec, Nina Robnik

cinematographer Mitja Ličen

editor Miloš Kalusek

sound designer Julij Zornik

featuring Nataša Barbara Gračner, Maks Dakskobler, Suzana Krevh

production Staragara

co-production Staragara IT

in collaboration with Film Studio Viba Film

co-funding Slovenian Film Centre, Creative Europe MEDIA

Miha Černec miha@staragara.com

Nina Robnik nina@staragara.com

Janez Burger (1965) was born in Slovenia. He studied at the Faculty of Economics in Ljubljana and at FAMU in Prague, where he graduated from film and TV direction in 1996. He has won several awards at Slovenian and international film festivals for his films. He also works in theatre and opera. He lives and works in Ljubljana.





Mila/Marija

by **Andrina Mračnikar**

fiction, postproduction, coming Q4 2026

SI, AT, GR

Carinthia, southern Austria, 1943. 19-year-old Mila joins a partisan resistance group fighting the Nazis from the cover of the forests. Before long, she is in command of her own unit, making decisions about life and death. When she tries to start a new life after the country has been liberated, Mila once again has to confront the question: adaptation or resistance?

screenwriter Andrina Mračnikar

director Andrina Mračnikar

producer Alexander Dumreicher-Ivanceanu, Bady Minck, Danijel Hočevar, Katja Lenarčič

co-producers Ioanna Davi, Ruth Beckermann

cinematographer Georg Weiss

editor Karina Ressler

composer Tomaž Grom

sound designer Julij Zornik

featuring Doroteja Nadrah, Oskar Haag, Marko Mandić, Petja Labovič, Leon Lučev, Edita Malovčič, Jurij Drevenšek, Anuša Kodelja, Jure Henigman, Nina Valič

production Amour Fou Vienna, Vertigo, Indigo View

co-production Ruth Beckermann Filmproduktion

in collaboration with RTV Slovenia, ORF Film-/Fernsehakommen, Film Studio Viba Film, Sen Film

co-funding Austrian Film Institute, ÖFI+, Slovenian Film Centre, Vienna Film Fund, Hellenic Film and Audiovisual Centre, Carinthia Film Commission, Slovak Audiovisual Fund, Land Niederösterreich, Future Fund of the Republic of Austria

Danijel Hočevar danijel@vertigo.si

Katja Lenarčič katja@vertigo.si

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Andrina Mračnikar was born in Hallein, grew up in Ljubljana (Slovenia) and in Carinthia (Austria). She studied History of Art in Vienna and film directing at the AGRFT in Ljubljana. From 2002, she studied Directing and Scriptwriting & Dramaturgy at the Vienna Film Academy with Michael Haneke and Walter Wippersberg. In 2010, she completed both studies with distinction. After winning several awards for her documentaries, her first feature film, *Ma Folie*, was released in 2015. The film screened at numerous international festivals, won the prestigious First Steps Award, and received many other accolades, including an Austrian Film Award and two Golden Romy nominations. In her award-winning documentaries *Verschwinden / Izginjanje* (Audience Award, 2022 Diagonale), *Andri 1924-1944*, and *The Carinthian Speaks German*, Mračnikar has addressed the history and future of the Slovenian ethnic group in Carinthia, as well as the resistance of the Carinthian partisans.





Hotel Alcohol / Hotel alkohol

by **Jan Cvitkovič**

fiction, finished, Q1 2026

SI, DE, HR

Bako decides to seek treatment for alcoholism in a psychiatric hospital. There, he meets Medea, a drug addict, and Drago, a naive and good-natured chess-loving psychiatric patient. The domineering head physician at the hospital organises a bizarre "Olympics". Our protagonists form a team called Hotel Alcohol, and after their defeat, they leave the hospital and set off on a journey towards the sea. This journey ends in an unexpected place, in an unexpected way.

screenwriter Jan Cvitkovič

director Jan Cvitkovič

producer Slađana Vide

cinematographer Jure Černec

editor Miloš Kalusek, Jan Cvitkovič

sound designer Andreas Hellmanzik

featuring Gregor Bakovič Medea Novak, Drago Milinović, Mojca Fatur, Ivo Barišič, Irena Kovačević, Timon Šturbej, Ludvik Bagari, Primož Pirnat, Nataša Burger, Ivo Ban

production Staragara

co-production Independent Partners Film, Propeler Film, Solsticij

in collaboration with Film Studio Viba Film

co-funding Slovenian Film Centre, Nordmedia, RTV Slovenia, Croatian Audiovisual Centre, Creative Europe MEDIA

Slađana Vide sladana@solsticij.si

Jan Cvitkovič (1966) is the screenwriter and director of several feature films: *Bread and Milk* (2001), *Gravehopping* (2005), *Arheo* (2011), *Šiška Deluxe* (2015), *The Basics of Killing* (2017), and *Hotel Alcohol* (in distribution in 2026), as well as numerous short and documentary films. His films have been screened at more than 200 internationally recognised festivals and have won over 60 awards. In October 2025, he received the prestigious FICE Award in Italy for his film oeuvre.



Tartufferies / Tartuferije

by **Igor Šterk & Irena Šterk**

fiction, postproduction, coming Q1 2027

SI, IT, HR

Truffles, the riches of the underworld, have clouded the minds of the villagers of an Istrian village. When a master truffle hunter catches the biggest specimen ever, the frenzy of greed bursts. A story of obsession, and two young people who love each other and of everyone else who doesn't.

screenwriter Irena Šterk, Igor Šterk

director Igor Šterk

producer Boštjan Virč, Nataša Vugrinec

co-producer Siniša Juričić, Marco Valerio Fusco

cinematographer Stefano Paradiso

editor Petar Marković

sound designer Francesco Morossini

featuring Frano Lasič, Anita Kravos, Sebastian Cavazza, Gregor Bakovič, Jana Zupančič, Silva Čušin, Janez Škof

production Studio Virč

co-production Levante Produzioni Nucleus Film, RTV Slovenia

in collaboration with Film Studio Viba Film

co-funding Slovenian Film Centre, Friuli-Venezia Giulia Audiovisual Fund, Croatian Audiovisual Centre, Creative Europe MEDIA

Boštjan Virč info@studio-vice.si

Igor Šterk and Irena Šterk, with *Tartufferies*, bring together an intergenerational creative partnership rooted in shared authorship. Igor Šterk is a celebrated Slovenian filmmaker whose work has screened and won awards at major international festivals, from Montpellier and Trieste to Rotterdam, Karlovy Vary and Venice. From *Express to 9:06* and *Lunatic*, his films have established him as a distinctive, internationally recognised directing voice. Irena Šterk, co-director of the film, was born in Nova Gorica and studied international relations and culturology at the University of Ljubljana. She also collaborated on the screenplays for *Come Along* and *Šterkijada*, bringing a close, organically developed writing perspective to this feature and deepening the film's shared artistic world.

The Story of How Something Big *Grows from Something Small*

A Note from CEE Animation by **Matija Šturm**

Slovenian Animation Today

The animation sector represents a smaller, yet remarkably dynamic segment of the Slovenian audiovisual industry. Despite its limitations, it has achieved notable international visibility over the past decade, particularly in the festival sphere, with awards at the most prestigious events in Annecy, Berlinale, and Ottawa, as well as recognition from the César du Cinéma, the European Film Awards, and even Academy Award nominations.

This is the result of the sector's gradual development and steady strengthening. High-quality higher education programmes continue to bring new talent into the field, public funding for project development and production is increasing, and support for minority co-productions has become more regular. At the same time, training programmes and workshops dedicated to project development are ongoing.

The community of artists, producers and professionals working in supporting activities is gathered around the Slovene Animated Film Association, whose mission is to foster the development of the sector. Its programmes are shaped by the animation community itself, drawing on its own needs and expectations. Today, the local animation community is strongly integrated into the international environment, follows market trends, understands production processes, and is better equipped to enter co-production partnerships.

The professionalisation of the sector is now more advanced and comprehensive than ever before, placing Slovenia alongside much larger industries. Despite significant limitations that still largely confine it to short-form work and make access to creative and production resources more difficult, Slovenian animation clearly points to a direction in which progress and success are possible.



“The sector is now more advanced and comprehensive than ever before, placing Slovenia alongside much larger industries.”



“The mechanism [CODA] is a valuable tool for gradually developing capacities and for expanding early access to international markets.”

CEE Animation: An Umbrella for the Animation Industry in Central and Eastern Europe

To develop the animation industry, a large animation community has gradually grown across the region. Today, it brings together 18 countries and carries out important regional and European projects in the fields of training, promotion, market access, capacity development and talent development.

The Slovene Animated Film Association has been involved in CEE Animation activities from the very beginning. As either a lead or partner organisation, it also participates in all European-supported projects under the Creative Europe and Horizon programmes. CEE Animation is a consortium of national associations established as an EEIG (European Economic Interest Grouping), with an international team of collaborators responsible for implementing several key regional activities.

Its oldest event is the CEE Animation Forum, a pitching and B2B gathering held in the Czech Republic, where dozens of animated projects in development from across Europe are presented each year. The CEE Animation Workshop, led by the Slovene Animated Film Association, is a year-round programme focused on project development and production skills. It brings together promising European projects of all formats with leading experts from a wide range of fields, with particular emphasis on narrative, script, and visual development, and with the goal of preparing projects comprehensively for presentation to international markets at the end of the development process. It is the only comprehensive European programme dedicated to developing projects, competencies, and talent in animation.

CEE Animation HUB, meanwhile, is an online catalogue of animated films, with a particular focus on works from the CEE region, providing greater access to content and curated film programmes. This network is further complemented by a number of workshops, including Rise & Shine, a three-part workshop dedicated to shaping storytelling approaches and presenting projects, and CEE Animation Labs, a series of shorter workshops on animated film production for professionals entering the sector from other film formats.

CODA Co-development Awards: A Creative and Production Accelerator

One of CEE Animation’s activities also includes meetings of industry representatives in the form of think tank events, where participants discuss the various challenges and opportunities facing the animation industry in the region. It was precisely the development phase, especially demanding and crucial in animation, that emerged during these meetings as one of the key bottlenecks in existing project funding models.

CODA will therefore provide support for animated projects in development that demonstrate creative and production collaboration between at least two member countries of the mechanism, through financial awards for the most promising projects. In the pilot year, applicants from the countries joining the mechanism, Slovenia, Croatia, Estonia, Slovakia, Hungary and Poland, will be eligible to compete for awards ranging from EUR 5,000 for short-form projects to EUR 15,000 for more demanding formats.

The mechanism is a valuable tool for gradually developing capacities and for expanding early access to international markets. At the same time, it encourages the early formation of international partnerships in countries emerging from the smaller and more fragmented markets of the CEE region. Its key purpose is to address the challenges of accessing development funding for animated projects and to facilitate access to international markets.

Film Schools *and Their International Networks*

University of Ljubljana Academy of Theatre, Radio, Film and Television (AGRFT, UL)

International Networks

A Note from AGRFT, UL by **Marko Naberšnik**

This year, the University of Ljubljana Academy of Theatre, Radio, Film and Television marks its 80th anniversary. As Slovenia's leading institution for education in film and television, it has long played a central role in shaping the next generation of filmmakers and audiovisual professionals. At its Department of Film and Television, students can pursue undergraduate, Master's, and doctoral studies in film and television directing, editing, cinematography, screenwriting, production, and film and television studies.

The Academy maintains a strong international presence through participation in film festivals, industry workshops, and professional training platforms, while also fostering student and staff mobility through the Erasmus+ programme. Its network of partner institutions includes schools and universities in Belgium, the Czech Republic, Denmark, Finland, Italy, Slovakia, Turkey, the United Kingdom, and the United States.

The Academy is also an official member of CILECT, the International Association of Schools of Cinema and Television.



University of Nova Gorica School of Arts (AU, UNG)

Animation, Experimentation, and International Exchange

A Note from AU, UNG by **Boštjan Potokar**

The School of Arts at the University of Nova Gorica is a leading audiovisual institution in the cross-border Nova Gorica/Gorizia region, dedicated to nurturing new voices at the intersection of film, animation, contemporary art, and new media. A distinctive strength of the School lies in its strong commitment to animation, understood both as an autonomous artistic practice and as a collaborative medium. Students are introduced to a wide range of techniques, from traditional frame-by-frame methods to contemporary digital and hybrid approaches.

A rich programme of international workshops with renowned filmmakers and artists, participation in festivals in Slovenia and abroad, as well as longer Erasmus+ and CEEPUS exchanges, allows emerging talents to take their first concrete steps into the international audiovisual field and to build networks for their future work.

With a strong emphasis on experimentation and authorship, while also understanding community as the foundation of critically engaged artistic practice, the School fosters a creative environment in which students are encouraged to develop bold and original approaches to visual storytelling.



How to Strengthen the Visibility *of Slovenian Film* *Abroad*

Slovenian Film Days by **Nerina T. Kocjančič**



Film retrospectives are one way a national cinema can present itself comprehensively to foreign audiences. Slovenian Film Days follow this approach, emphasising contemporary Slovenian production, occasionally complemented by selected film classics. This is precisely where their particular value lies: Slovenian film reaches audiences not merely as a festival event, but as part of the regular cultural life of the cinemas and cities it visits. Such programmes address broader local audiences and regular cinemagoers, giving them the opportunity to discover Slovenian film for the first time.

Slovenian film has had such comprehensive presentations in the past from New York's Lincoln Centre in 2008 to Billy Wilder Theatre in Los Angeles in 2011, and the Lisbon Cinematheque in 2021. While the prevailing view at the turn of the millennium was that Slovenian film should be presented on all continents, over the past fifteen years, it has become clear that a consistent presence in neighbouring countries and in cities where it is possible to gradually build audiences for Slovenian film year after year, in partnership with local collaborators, is more important and productive.

This autumn, we will celebrate the tenth anniversary of Slovenian Film Days in Budapest, where the Toldi cinema has become a home for new Slovenian films. A consistent presence in neighbouring Hungary is also important because Slovenian film enters the local cultural space through regular programming and reaches audiences it might otherwise never encounter. The presence of the Slovenian national minority also plays a role here, serving as one of the bridges between film and the wider community.



“Such programmes address broader local audiences... giving them the opportunity to discover Slovenian film for the first time.”

In Szombathely, home to Hungary's largest Slovenian minority, the 9th Slovenian Film Days will be held this year, featuring films previously presented in Budapest.

Presentations of Slovenian film in neighbouring countries are primarily intended to promote Slovenian cinema among local audiences, with Slovenian associations, cultural centres, and diplomatic missions serving as important partners in establishing contact with international audiences. It is precisely through such connections that Slovenian film can be integrated into regular cinema programmes and opened up to audiences beyond the festival framework. Alongside the long-standing collaboration with the Slovenian Society in Belgrade, where at least one Slovenian film classic has been presented each year over the past eleven years, partnerships with the Slovenian Society in Pula, Croatia, and the Slovenian Society in Sarajevo are also important. These partnerships matter not only because they connect with Slovenians abroad, but also because they enable the stable integration of Slovenian film into relevant local cinemas and cultural environments. The home of Slovenian films in Pula is Kino Valli, which also serves as the main venue of the Pula Film Festival, while in Sarajevo, it is Kino Meeting Point, likewise one of the central venues of the Sarajevo Film Festival.

Larger countries such as Italy, France, and Germany can rely on the greater international visibility of their films and on an extensive network of cultural centres and offices around the world when promoting them, whereas Slovenia currently has such infrastructure only in Berlin and Vienna. This is why Slovenian Film Days also take place in Berlin, where Kino Sputnik, a small cinema with a dedicated and curious audience, has become their home. It is precisely such venues that allow Slovenian film to reach viewers who may not have known it before.

“This is the capital [Paris] of the country that hosts the world's most important film festival, and a city where the most Slovenian films have had regular theatrical distribution.”

The most remarkable story, however, is Paris, also because there is no large Slovenian community there, nor a cultural centre that could serve as a foothold. Yet this is the capital of the country that hosts the world's most important film festival, and a city where the most Slovenian films have had regular theatrical distribution. A city that must have Slovenian Film Days, which in France they simply call a festival. This is, of course, no simple undertaking, but in 2022, we finally succeeded in organising the first Slovenian Film Festival in Paris. We envisioned a biennial presentation, which ran somewhat behind schedule, so we held the 2nd Slovenian Film Festival only in 2025. The first time, our home was Les 7 Parnassiens cinema; the second time, L'Entrepôt cinema. Our main partner was the Embassy of Slovenia in Paris. Also invaluable was our publicist, without whom we could not have strengthened the visibility of Slovenian film among French journalists, critics, and audiences.

See you in Paris in 2027!

In addition to the regular Slovenian Film Days, this year we are also preparing two festival presentations of Slovenian women directors. First one, at the Trieste Film Festival, is already behind us, and in November it will be followed by a presentation at the 13th Olhares do Mediterrâneo, Women's Film Festival in Lisbon.

Your 2026 Festival Route: *Slovenia*

International Film Festival Kino Otok – Isola Cinema	10–14 June 2026	Izola
International Sports Film Festival	17–19 June 2026	Rogaška Slatina
KAMERAT – Labour Film Festival	18–21 June 2026	Hrastnik
Grossmann Fantastic Film and Wine Festival	8–12 July 2026	Ljutomer
SHOTS International Film Festival	6–8 August 2026	Slovenj Gradec
FeKK – Ljubljana Short Film Festival	17–22 August 2026	Ljubljana
DOKUDOC International Documentary Film Festival	10–13 September 2026	Maribor
Migrant Film Festival	22–26 September 2026	Ljubljana
StopTriK International Film Festival	23–27 September 2026	Maribor
Cross-border Film Festival Tribute to a Vision	29 September–4 October 2026	Gorica, Nova Gorica
Festival of Slovenian Film	13–18 October 2026	Portorož
Ljubljana International Film Festival (LIFFe)	11–22 November 2026	Ljubljana
Animateka	30 November–6 December 2026	Ljubljana
LGBT Film Festival	7–14 December 2026	Ljubljana

Slovenian Industry

Snapshot 2025

Overview by **Nerina T. Kocjančič & Jasna Pintarič**

Key Information

Population: 2,130,850

GDP per capita: EUR 31,490 (latest available, 2024)

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

Average state support for development & production per capita: EUR 5.14

Slovenian Public Funding & Investment

Total Slovenian Film Centre budget: EUR 12,713,945

Slovenian Film Centre announced 17 public tenders

Allocated for Production & development: EUR 10,944,630

Allocated for festivals, promotion & associations: EUR 706,985.93

Total grants awarded: EUR 11,651,616

RTV Slovenia investment in film production: EUR 1.485.802,40

Contribution of International Funds

Creative Europe MEDIA

	Project	EUR
INVIDA	European Co-Development: The First Dog (Kari Juusonen)	29.585,50
NOSOROGI	Mini Slate Development: Three Waters Meet (Katarina Jazbec), Zdravilec (Lun Sevnik) in Liar, Thief, Flea Eater (Olmo Omerzu)	145.000,00
MONO O	Mini Slate Development: The Happiest Day (Sonja Prosenec), After Sunday (Sonja Prosenec) in The Last Roast (Urban Zorko)	145.000,00
Studio Virč	Mini Slate Development: It Fades Away (Barbara Zemljič), Dolasilla – Princess of Destiny (Carlo Zoratti), Foreign Body (Anita Rivaroli), Runaway Hart (Mery Gobec)	140.000,00

Creative Europe MEDIA

	EUR
11 th FeKK - Ljubljana Short Film Festival	19.000,00
21 st Kino Otok - Isola Cinema International Film Festival	41.000,00
22 nd Animateka International Animated Film Festival	75.000,00
36 th LIFFe – Ljubljana International Film Festival	55.000,00

Eurimage

	SI Production Company	Director	EUR
The Gods must be Mistaken	Potem	Jakob Krese (SI)	80.000,00
Folk Play	Bela Film	Mirjana Karanović (RS)	250.000,00
Spring Cleaning	Arsmedia	Marija Apcevska (MK)	210.000,00

Cash Rebate

	SI Production Company	Production Company	EUR
Travel matters	Nora production group	Insight Studios Limited (China)	16.452,50
The Cauldron	Studio Siposh	Eternal Word Television Network (USA)	21.875,00
Martyrs	Studio Siposh	Eternal Word Television Network (USA)	88.750,00
Wolves	Studio Siposh	Eternal Word Television Network (USA)	50.000,00
Doctors of the Church	Studio Siposh	Eternal Word Television Network (USA)	52.500,00
L'ultimo schiaffo	Stara gara	Stara gara (Italy)	50.000,00
Mektoub Therapy	Vertigo	Entre Chien et Loup (Belgium)	75.000,00
The second diary of Paulina P	Invida	Jaka produkcija (Croatia)	11.850,00
Talking Angela in the City S3	Invida	Outfit7 Neo Limited (Cyprus)	73.000,00
Deal with it	Stara gara	Kepler (Netherlands)	42.500,00
Prvi tjedan u kolovozu	Vertigo	Wolfgang i Dolly d.o.o. (Croatia)	52.100,00
		Total amount	534.027,50

Slovenian Theatrical Distribution

Top 10 Features

	Distributed by	Release Date	Addmision
Whites Wash at Ninety	Fivia	20.11.2025	73.473
A Minecraft Movie	Blitz	03.04.2025	69.942
Lilo and Stitch	Blitz	22.05.2025	66.544
Avatar: Fire and Ash	Blitz	18.12.2025	56.423
Zootopia 2	Blitz	27.11.2025	51.089
Bad Guys 2	Karantanija	07.08.2025	49.344
Jurassic World Rebirth	Karantanija	03.07.2025	47.857
F1	Blitz	26.06.2025	46.076
Smurfs	Karantanija	17.07.2025	45.453
Mufasa: The Lion King	Blitz	19.12.202	35.76

Top 10 Slovenian Features

	Distributed by	Date of release	Addmision
Whites Wash at Ninety	Fivia	20.11.2025	73.473
Elvis Starling	Cinermania	16.10.2025	28.868
Tales from the Magic Garden	Animateka	30.09.2025	14.932
New Classmates	Eustahije Film	28.03.2025	7.278
PRASLOVAN	Gustav Film	27.03.2025	7.235
Little Trouble Girls	Gustav Film	06.03.2025	6.601
Fiume o morte!	Nosorogi	17.09.2025	6.223
Ciao Bela	Fivia	23.01.2025	4.084
Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song	Gustav Film	15.11.2025	3.003
Two Brothers, Two Sisters	Astral Film	08.05.2025	1.801

International Achievements

Festival Circuit

Little Trouble Girls by *Urška Djukić*

Berlinale, Karlovy Vary FF, Tribeca, Edinburgh FF

Fantasy by *Kukla*

Locarno Film Festival, Sarajevo IFF

The Mountain won't move by *Petra Seliškar*

Vision du Réel, DokFest München, Guadalajara (FICG)

Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song by *Ester Ivakič*

Film Festival Cottbus, Torino IFF

Tales from the Magic Garden by *David Súkup, Patrik Pašš ml., Leon Vidmar* and *Jean-Claude Rozec*

Berlinale, Karlovy Vary FF, Annecy Animation Film Festival

Whites Wash at Ninety by *Marko Naberšnik*

Sarajevo IFF, FilmFestival Cottbus, Nemčija

Woman of God by *Maja Prettner*

ZagrebDOX

European Film Awards nominations

Little Trouble Girls by *Urška Djukić*,

Tales from the Magic Garden by *David Súkup, Patrik Pašš ml., Leon Vidmar* and *Jean-Claude Rozec*

Fiume o morte! by *Igor Bezinović*, won Best European Documentary
(minority co-production)

Slovenian Film Days

Slovenian Film Days in Pula	Slovenian Film Days in Skopje
Slovenian Film Days in Belgrade	Slovenian Film Days in Paris
Slovenian Film Days in Sombotel	Slovenian Film Days in Sarajevo
Slovenian Film Days in Budapest	Slovenian Film Days in Berlin

Institutions & Organisations

Film Institutions

Slovenian Film Centre

Miklošičeva 38
SI - 1000 Ljubljana
www.film-center.si

Slovenian Cinematheque

Metelkova 2a
SI-1000 Ljubljana
www.kinoteka.si

Slovenian Film Archive

Poljanska cesta 40
SI-1127 Ljubljana
www.arhiv.gov.si

Film Studios

Film Studio Viba Film

Stegne 5
SI-1000 Ljubljana
www.vibafilm.si

VPK

Kranjčeva ulica 22
SI-1000 Ljubljana
www.vpk.si

Studio Arkadena

Brodlišče 23
SI-1236 Trzin
www.arkadena.si

Studio Partizanka

Dunajska cesta 123
SI-1000 Ljubljana
www.studiopartizanka.com

Guilds and Professional Associations and Networks

Association of Audiovisual

Producers Slovenia
Kersnikova ulica 12
SI-1000 Ljubljana
www.davp.si

Association of Slovenian

Film Producers
Metelkova 6
SI-1000 Ljubljana
www.fps.si

Association of Postproduction

Artists (DPPU)
Kersnikova ulica 12
SI-1000 Ljubljana
www.dppu.org

Slovene Animated Film Association

Kersnikova ulica 12
SI - 1000 Ljubljana
www.dsaf.si

The Slovenian Federation of Filmmakers' Guilds

Kersnikova ulica 12
SI-1000 Ljubljana
www.zdsfu.si

Directors Guild of Slovenia

Kersnikova ulica 12
SI-1000 Ljubljana
www.dsr.si

Slovenian Independent

Audiovisual Producers

Prečna ulica 6
SI-1000 Ljubljana

S.K.O.M., Association of Slovenian Film Production Designers, Costume Designers and Make up Designers

Završje 27
Podmolnik
SI-1261 Ljubljana - Dobrunje
www.skom.si

Slovene Association of Cinematographers

Kersnikova ulica 12
SI-1000 Ljubljana
www.zfs.si

Actors Guild of Slovenia

Kersnikova 12
SI-1000 Ljubljana
www.drustvodsi.si

Slovenian Art Cinema Association

Francetova ulica 5
SI-2380 Slovenj Gradec
www.artkinomreza.si

Producers

A. A. C. Productions

Igor Šterk
Valvasorjeva 10
SI-1000 Ljubljana

A Atalanta

Branislav Srdić
Korytkova ulica 34
SI-1000 Ljubljana
www.aatalanta.si

Arsmedia

Boštjan Ikovic
Stegne 5
SI-1000 Ljubljana
www.arsmedia.si

Bela film

Ida Weiss
Beljaška ulica 32
SI-1000 Ljubljana
www.belafilm.si

Blade Production

Zoran Dževerdanović
Trg prekomorskih brigad 1
SI-1000 Ljubljana
www.bladeproduction.com

Casablanca

Igor Pediček
Vodovodna ulica 17
SI-1000 Ljubljana
www.casablanca.si

Cvinger Film

Rok Biček
Dunajska cesta 156
SI - 1000 Ljubljana

December

Lija Pogačnik, Vlado Bulajić
Goriška ulica 35
SI-1000 Ljubljana
www.december.si

Fabula

Radovan Mišič
Mivka 32
SI-1000 Ljubljana
www.fabula.si

Filmservis

Klemen Dvornik
Prapreče pri Šentjerneju 15
SI-8310 Šentjernej
www.filmservis.si

Filmsko društvo

Film Factory
Mojca Pernat
Ruška cesta 55
SI-2000 Maribor
www.filmfactory.si

Finta Film

Tina Smrekar
Ziherlova 8
SI-1000 Ljubljana
www.fintafilm.si

Forum Ljubljana

Eva Rohrman
Metelkova 6
SI-1000 Ljubljana
www.zastoj.si

Gustav film

Petra Vidmar
Stegne 7
SI-1000 Ljubljana
www.gustavfilm.si

INVIDA d.o.o.

Demšarjeva cesta 10
SI-4220 Škofja Loka
www.invida.tv

MONOO

Rok Sečen
Kvedrova cesta 36
SI-1000 Ljubljana
www.monoo.si

OCTOPICS

Damir Grbanović
Partizanska cesta 45
SI-4220 Škofja Loka
www.octopics.net

Ozor

Grega Mastnak
Magajnova 4
SI-1231 Ljubljana
www.ozor.si

PERFO Production

Andrej Štrifof, Aleš Pavlin
Rimska cesta 8
SI-1000 Ljubljana
www.perfo.si

Petra Pan Film

Petra Seliškar
Dunajska 195
SI-1000 Ljubljana
www.petrapanfilm.com

Produkcijaska skupina

Mangart
Sašo Kolarič
Celovška cesta 150
SI-1000 Ljubljana
www.mangart.net

Sagar Kolektiv

Miha Mohorič, Ana Žekar
Šišenska 34
SI-1000 Ljubljana
www.sagar.si

Sever&Sever

Jani Sever
Trubarjeva 21 a
SI-1000 Ljubljana
www.seversever.com

SPOK Films

Volarje 4
SI-5220 Tolmin

STARA GARA

Miheč Černec
Tržaška 2
SI-1000 Ljubljana
www.staragara.com

Studio Virc

Boštjan Virc
Ulica Ilke Vaštetove 15
SI-8000 Novo mesto
www.studio-irc.com

Temporama

Andraž Jerič, Jerca Jerič
Litostrojska 17
SI-1000 Ljubljana
www.temporama.si

Triglav film

Aiken Veronika Prosenč
Bernikova 3
SI-1230 Domžale
www.triglavfilm.si

URGH!

Viva Videnović
Jamova cesta 60
SI-1000 Ljubljana
www.urgh.si

Vertigo Ljubljana

Danijel Hočevar
Kersnikova 4
SI-1000 Ljubljana
www.vertigo.si

Zavod Dagiba

Timon Leder
Celovška cesta 43
SI-1000 Ljubljana
www.dagiba.si

Zavod Nosorogi

Marina Gumzi
Trg prekomorskih brigad 1
SI-1000 Ljubljana
www.nosorogi.com

Zavod Rusaalka

Marko Kumer Murč
Sojerjeva 3
SI-1000 Ljubljana
www.rusaalkafilms.com

Zavod Zank

Ema Kugler
Aljaževa 45
SI-1000 Ljubljana

ZVVIKS

Kolja Saksida
Celovška cesta 43
SI-1000 Ljubljana
www.zvviks.net

360 VPK

Andrej Kregar
Cesta 24. junija 90
SI-1000 Ljubljana - Črnuče
www.vpk.si

666 Productions

Deja Škerjanc, Tomaž Gorkič
Polakova ulica 17
SI-1000 Ljubljana
www.666productions.si

Post-production Services**001**

Julij Zornik
Poljanska cesta 25
SI-1000 Ljubljana

Zvokarna

Boštjan Kačičnik
Devnska ulica 8
SI-Ljubljana
www.zvokarna.si

AX Recording

Aleksander Kogoj
Kolarjeva ulica 42
SI-1000 Ljubljana
www.axrecording.com

Huera

Jure Teržan
Velebitska ulica 10
SI-1000 Ljubljana
www.huera.si

NuFrame d.o.o.

Teo Rižnar
Devinska 9
SI-1000 Ljubljana
www.nuframe.si

Studio Ritem

Borut Berden
Vojkova 58
SI-1000 Ljubljana
www.studioritem.com

Teleking

Zoran Mihailović
Poljanska cesta 25
SI-Ljubljana
www.teleking.si

Art Rebel 9

Matjaž Požlep
Livarska ulica 12
SI-1000 Ljubljana
www.artrebel9.com

Renting Studios**MB GRIP**

Zaloška cesta 183
SI-1000 Ljubljana
www.mbgrip.si

Film Studio Viba Film

Stegne 5
SI-1000 Ljubljana
www.vibafilm.si

Studio Arkadena

Brodlišče 23
SI-1236 Trzin
www.arkadena.com

I FEEL
SLOVENIA

SLOVENIA. WHERE THE ALPS KISS THE MEDITERRANEAN.

filmslovenia.si

Filming in Slovenia presents a unique opportunity to shoot at diverse locations like picturesque mountain peaks, seashores, vineyards, and old towns with a Viennese or Venetian atmosphere – everything within an easy two-hour drive.

In 2025, the European Film Academy designated Prvomajski trg (1st of May Square) in Piran as one of the Treasures of European Film Culture.

Slovenia also offers a cash rebate of up to 25% for film and TV production.

Drive
less.

Film
green.

Film in
Slovenia.



I FEEL
SLOVENIA

Contributors & Image Credits

The Roll: Slovenian Cinema *in Motion*

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Jess Hutchison, Marija Strajnič, Mitja Ličen, Brand Ferro, Damir Grbanović

Setting the Roll in Motion

editorial Jasna Pintarič

Leo Černic: Slovenian Cinema Flourishes Whenever It Looks Outwards

interview Nadina Štefančič

photos, film stills and visual materials, listed by sequence of use Diego Castro,

Leo Černic, Leo Černic, Andrej Firm

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note Matija Šturm

photos, listed by sequence of use Mateusz Nowak, Katja Goljat

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note Marko Naberšnik

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Slovenian Industry Snapshot 2025

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data source (MEDIA Programme) Motovila – Creative Europe Desk Slovenia

Imprint

managing director Nataša Bučar

head of distribution and promotion Nerina T. Kocjančič

head of film commission Mojca Planšak

title The Roll

subtitle Slovenian Cinema in Motion

editor-in-chief Jasna Pintarič

design & layout Veronika Klanjšček, Luka Purgar

translation Jasna Pintarič

proofreader Jaka Strnad

writers Nerina T. Kocjančič, Marko Naberšnik, Jasna Pintarič, Boštjan Potokar,

Nadina Štefančič, Matija Šturm, Veronika Zakonjšek

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Jure Černec, Leo Černic, Brand Ferro, Andrej Firm, Katja Goljat, Damir

Grbanović, Darko Herič, Timotej Hodnik, Jess Hutchison, Vanja Miloš Jovanović,

Kaysar Kasim, Bojan Kastelic, Veronika Klanjšček, Mitja Ličen, Boštjan Lisec,

Domen Martinčič, Mateusz Nowak, John Pavlish, Martin Peca, Peter Perunović,

Ela Mimi Pirnar, Stefano Paradiso, Luka Purgar, Urh Pirc, Tina Smrekar, Željko

Stevanič, Marija Strajnič, Fabris Šulin, Mladen Teofilović, Georg Weiss

publisher Slovenian Film Centre

place of publication Ljubljana, Slovenia

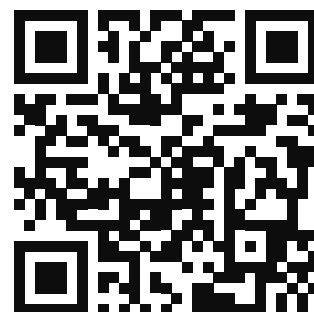
year of publication 2026

No. 1 2026

ISSN 3024-1146

circulation 200 copies

printing Grafica Goriziana Sas



Slovenian Film Guide 2026

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FILMSKI
CENTER
JAVNA
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The Roll: Slovenian Cinema *in Motion*