

Portorož

Portorose

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2017

20.
Festival
Slovenskega
Filma

Festival del
cinema sloveno





častni pokrovitelj 20. Festivala slovenskega filma
je predsednik vlade Republike Slovenije,
The Honorary Patron of the jubilee 20th edition
of the Festival of Slovenian Film is the
Prime Minister of the Republic of Slovenia,
dr. Miro Cerar

20. Festival slovenskega filma
20th Festival of Slovenian Film

besedila **texts:** producenti in/ali režiserji
predstavljenih filmov **the producers and/
or directors of the presented films,**
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Jelka Strelj

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Festival slovenskega filma je naslednik Maratona slovenskega filma. Zadnji, 6. postavi temelje za FSF: nagrada Metoda Badjure postane nagrada za življensko delo, novi filmi dobijo nagrade za posamezne dosežke (režijo, scenarij ...). ***Ekspres, ekspres*** Igorja Šterka dobi 4 strokovne nagrade in začne uspešno pot po evropskih filmskih festivalih, pobere veliko nagrad in doživi tudi distribucijo v nemških in avstrijskih kinematografih. **Začne se uspešno obdobje slovenskega filma.**

Nerina T. Kocjančič

The Festival of Slovenian Film is a successor to the Marathon of Slovenian Film – the final, 6th edition of which set the foundations for the festival: the Metod Badjura Award was made a lifetime achievement award, and new films were given awards for particular achievements (direction, screenplay, etc.). ***Express, Express*** by Igor Šterk won 4 jury awards, and went on to make a successful run of European film festivals, winning a score of prizes and securing a theatrical release in German and Austrian cinemas.

This was the beginning of a successful period for Slovenian cinema.

1998 1. FSF
festival se programsko odpre TV produkciji the festival opens up to include TV production
 najboljši celovečerni best feature: *Socializacija bika?* / *Socializing the Bull?* (Zvonko Čoh, Milan Erič; E-Motion film), doslej edini celovečerni animirani film so far the only animated feature film
 najboljši kratki best short: *Adrian* (Maja Weiss; Bindweed Soundvision)

1999 2. FSF
priči uvedena selekcija TV produkcije, zanj pa nagrada Jožeta Babiča a new section for TV production and the related Jože Babič Award are introduced
 najboljši celovečerni best feature: *Vleru Idle Running* (Janez Burger; E-Motion film)
 najboljši kratki best short: *My First Cut* (Zdravko Barišić, Studio Arkadena)

2000 3. FSF
prvič prikazan film, pri katerem slovenski producent sodeluje kot manjšinski koproducent the first edition to screen a film where the contribution of a Slovenian producer was that of a minority co-producer
 najboljši celovečerni best feature: *Porno film* (Damjan Kozole; E-Motion film)
 najboljši kratki best short: *Hop, Skip and Jump* (Srdjan Vuletić; Studio Arkadena)

the modest marathon from the early 1990s had turned into a challenging event faced with rising expectations from the public for professionalism, even extravagance

najboljši celovečerni best feature: *Sladke sanje Sweet Dreams* (Sašo Podgoršek; Arsmedia)

najboljši kratki best short: *Piščalka The Whistle* (Naško Križnar; Bindweed Soundvision)

2002 5. FSF
 najboljši celovečerni best feature: *Šelestenje Rustling Landscapes* (Janez Lapajne; Triglav film)

najboljši kratki best short: *(A)torzija (A)Torsion* (Stefan Arsenijević; Studio Arkadena)

2003 6. FSF
po 30 letih se festival vrne v Celje after 30 years, the festival returns to Celje

najboljši celovečerni best feature: *Rezervni deli Spare*

Parts (Damjan Kozole; E-Motion film)

najboljši srednjemetražni best medium-length film: *Kaj bo počel, ko prideš ven od tu?* / **What Are You Going to Do When You Get Out of Here?** (Sašo Podgoršek; EN-KNAP)

najboljši prvenec best debut: kratki animirani animated short *Zasukane Mate to Measure* (Špela Čadež; Kunsthochschule für Medien Köln)

najboljši celovečerni best feature: *Ruševine Ruins* (Janez Burger; E-Motion film)

najboljši kratki best short: nagrada ni podeljena the award is not presented

2005 8. FSF
festival se vrne v Portorož the festival returns to Portorož

ker RTV Slovenija ni več koproducentka, nagrada Jožeta Babiča ni podeljena since the National Television is no longer a co-producer, the Jože Babič Award is not presented

najboljši celovečerni best feature: *Odgrobogroba Gravehopping* (Jan Cvitkovič; Staragara)

najboljši srednjemetražni best medium-length film: *Kaj bo počel, ko prideš ven od tu?* / **What Are You Going to Do When You Get Out of Here?** (Sašo Podgoršek; EN-KNAP)

najboljši celovečerni best feature: *Otroci s Petrička Children from Petriček Hill* (Miran Zupanič; Arsmedia)

najboljši kratki best short: *Na sončni strani Alp On the Sunny Side of Alps* (Janez Burger; Staragara)

najboljši celovečerni best feature: *Pokrajina št. 2 Landscape No. 2* (Vinko Möderdorfer; Forum Ljubljana)

najboljši kratki best short: *Rezina življenja A Slice of Life* (Martin Turk; Arsmedia)

najboljši animirani best animation: *Dvorišče Courtyard* (Nejc Saje; STRUP produkcija)

najboljši animirani best animation: *Čikorija 'an kafe Chicory 'n' Coffee* (Dušan Kastelic; Bagbrain)

2007 10. FSF
vesna za najboljši celovečerni film je prvič podeljena dokumentarcu the first edition to award a documentary as best feature

najboljši celovečerni best feature: *Otroci s Petrička Children from Petriček Hill* (Miran Zupanič; Arsmedia)

najboljši kratki best short: *Na sončni strani Alp On the Sunny Side of Alps* (Janez Burger; Staragara)

najboljši celovečerni best feature: *Pokrajina št. 2 Landscape No. 2* (Vinko Möderdorfer; Forum Ljubljana)

najboljši kratki best short: *Vem I Know* (Jan Cvitkovič; Staragara)

najboljši animirani best animation: *Čikorija 'an kafe Chicory 'n' Coffee* (Dušan Kastelic; Bagbrain)





Jelka Stergel



direktorica 20. FSF
director of the 20th FSF

Pisanje uvodnika o programu festivala je smiselnost takrat, ko se program dokončno oblikuje. Toda ko so filmi izbrani, se istočasno začne najbolj intenziven del izvedbenih priprav, organizacijsko kolesje se mora zavrteti hitreje in direktor festivala je tisti, ki narekuje tempo in v precejšnji meri tudi način priprav. Zato je pisanje uvodnika prisilna zavora, nebodigatreba koristni ukrep za premislek, da korak zastane in pogled lahko zajame celotno festivalsko sliko v nastajanju.

Enostnost programskega in poslovno-organizacijskega vodenja festivala preklopila s predfestivalskimi operativnimi mrzlicami na vsebinsko festivala res ne olajša pravosti, če sem lahko rahlo ironična. Ampak če zrelost in izkušnje kaj doprinesajo v življenu, je spoznanje, da ima vsaka oteževalna okoliščina svojo pozitivno plat, vsakemu smiselnemu naporu mora slediti dodana vrednost. Pravzaprav sem vedno verjela, da je poslovna uspešnost največja ravno takrat, ko jo pogojuje filmska vsebina sama. Vsem, ki se požrtvovalno ukvarjajo s pripravo filmskih festivalov (in teh je pri nas vsako leto več), najbrž nisem povedala nič novega; pa vendar pri festivalih, ki slavijo visoke jubileje, zadeva ni prav nič samoumevnega. Če kje, potem velja za kulturne dogodke, da se brez

konkretnie doze ljubiteljstva ali pač zaljubljenosti v kulturo, prieditev kaj hitro izpoali pa niti ne more v resnici nikdar zaživeti. Filmski festival je zato lahko dober zgolj in samo, če izraste iz filma samega, iz vsebine, če malce poenostavim, in ne iz potrebe po pospeševanju turizma, po promociji nekoga ali samo njegovega -izma. Samo tako izrastel festival lahko kar največ prispeva k ugledu kraja, v katerega sodi, in ljudem, ki zanj živijo. Tako lahko letos z velikim zadovoljstvom napovedujem, da je Festival slovenskega filma (FSF) vedno bolj portoroški, da je vedno bolj vraščen v prostor, hkrati pa obsegava vse nacionalni filmski potencial.

V želji, da FSF ostaja in se krepi kot osrednji filmski kulturni dogodek, ki je zavezan izvirni slovenski filmski kulturi in tudi njeni vse večji prodornosti in mednarodni dejavnosti, smo se letos predali pripravi jubilejne izvedbe FSF. V ta namen smo na Slovenskem filmskem centru ob sodelovanju strokovnih filmskih društev skrbno pripravili pravne podlage, ki bodo še bolj jasno utrjevale pot strokovnosti in še bolj pazljivo poskrbeli za čim bolj pravično nagrajevanje najboljših. Kipce vesne smo tudi vizualno prenovili in njihova kristalna krhkost nestрpno čaka na objem ustvarjalcev, ki jim bo namenjena. Da bi žirantje svoje delo čim bolj temeljito opravili in jih pri tem ne bi oviral prevelik obseg dela, smo letos končno lahko oblikovali dve žiriji, v katerih so po trije skrbno izbrani žirantje, ki zastopajo različne filmske poklice, pozabili pa nismo niti na uravnoteženost po starosti in spolu. Prva žirija bo iskala najbolj zaslужne med ustvarjalci celovečernih filmov vseh zvrsti, druga pa se bo posvetila dokumentarcem vseh formatov, koprodukcijam ter animiranim, igranim kratkim filmom ter študijskim dosežkom naših nadležnih študentov filmskih akademij.

Res težko je z nekaj stavki označiti letošnjo festivalsko nabirkovo. Klasičnega izgovora, da

so si filmi preveč različni, tematsko in avtorsko raznovrstni, da bi jih lahko opisali na kratko, je točno tisto, kar nihče noče slišati od programskega vodje nekega festivala. In prav imajo. Kljub ustvarjalni pisanosti so vsa dela izdelek časa in prostora, ki ju živimo. Želijo nam sporočiti nekaj o tem času in o parametrih tega prostora. Skupna jim je resna avtorska ambicija; nobene lahkonosti in ležernosti ni zaznati v veliki večini filmov, niti tisti redki bolj komični niso oropani zavedanja o družbeni realnosti. S takim načinom ustvarjanja je sodobni slovenski film dedič filmskih pionirjev, kot je bil režiser in scenarist **Jože Babič** (*Posvečeno*). Zanj značilna socialna senzibilnost in pretanjena filmska empatija do malih antijunakov, ki jih naplavijo velikih družbenih prelomov, danes rečemo cunami, sta še kako prisotni v celovečernih dramah novih generacij. Najsi gre za temo materinstva v neprimernih, celo nemogočih okoliščinah krutega individualiziranega boja za obstanek, nerazrešene povojne travme ob izgubi najbližjih ali samo soočenje s postranicijo slovensko realnostjo, povsod prevlada empatija, prevlada čustvena vpetost malega človeka, ki se kot po pravilu sooča s hladnostjo in z brezčutnostjo državnega aparata – od najbližjih socialnih služb, predstavnikov policije in vse do praviloma posredno navzoče politike, ki vnaša v filmske drame razsežnost trilerja.

Značilnost sodobne filmske produkcije, ki jo je potrebno omeniti, je vedno številčnejša in vedno bolj zanimiva, tematsko bogata produkcija dokumentarnega filma. Z upanjem v svetlo prihodnost naše dokumentaristike nas navdaja dejstvo, da se avtorji vse redkeje omejujejo na lokalne vsebine, aktualne osebnosti in prizorišča, kar je legitimni fokus zanimanja predvsem številnih zanimivih srednjemetažcev. Toda kamero vodi tako želja po spoznavanju polpretekle zgodovine nekdanje skupne države kot nemirni duh odkrivanja daljnih (arktičnih)

dežel ali načina življenja mejnih, celo skrajnih družbenih skupin – vse to, da bi lahko bolje razumeli sebe in zdaj.

Razvoj tehnologije s tehnično dostopnimi digitalnimi snemalnimi napravami in z inflacijo raznovrstne filmske produkcije je redefiniral vlogo mednarodnih in nacionalnih filmskih festivalov. Če so imeli ti ob svojem rojstvu pred 2. svetovno vojno in v letih po njej (tja do 1980-ih) prvenstveno promocijsko vlogo, so se v 1990-ih nedvomno in vedno bolj trdno postavili kot alternativa komercialnim kinomrežam, povezanim v multiplekse. Zadnji desetletji se pojavljata dve novi prevladujoči razsežnosti: najprej gre za strokovni spremljevalni del vsakega festivala, ki da kaj nase; poleg obveznega poslovnega sejma se morajo festivali vedno bolj dejavno vpenjati v procese nastajanja filma, za kar se bomo trudili tudi mi s tremi strokovnimi konferencami ter s koproducijskim srečanjem. Na drugi strani festivali vedno bolj skrbijo za refleksijo (novinarske konference, okrogle mize) ter za filmsko vzgojo (*Odstirane pogleda* z **Mirjano Borčič** in filmska delavnica *Ostrenje pogleda*). Ob vsem tem narašča pomen programskega vodje kot kustosa, ki ne samo izbira najboljše od proizvedenega, pač pa s svojim strokovnim znanjem, nenazadnje tudi odgovornostjo in estetskim okusom kroji filmske trende. To zadnje se je tudi pri nas izkazalo za še kako potrebno, saj strežena potrebi po kuriozitetni vulgarnosti ne gre zamenjevati s kakovostjo oziroma uspešno filmsko (ne)kulturo.

Pri tem imajo festivali vsaj toliko odgovornosti, če že nimajo tolikšne moči, kot jo imajo mediji. In k temu stremimo. Naš cilj je, da bo 20. FSF odgovoren javni kulturni dogodek.

Hvala vsem, ki nam pomagate uresničevati naše cilje.

Writing an introductory text about the festival programme makes sense once the programme has been shaped. However, when films are selected, this also marks the beginning of the most intense phase of executive preparation: the organisational mechanism has to speed up and it is the festival director who decides its tempo, and to a large extent also its mode. Writing a foreword is therefore a compulsory brake, a valuable nuisance to make you stop in your tracks and think, and help you see the big picture of the festival in the making.

If I may be slightly ironic, the unity of the governing position in terms of programme as well as business management and organisation does little to alleviate the shift from the pre-festival operational frenzy to the festival contents. However, if there is something to be got from maturity and experience in life, it is the realisation that there is always a positive side to aggravating circumstances, that reasonable effort invariably yields added value. In fact, I have always believed that business performance is at its highest when determined by content. This may be no news to those who selflessly participate in the organisation of (a growing number of) film festivals. Yet when it comes to festivals celebrating remarkable jubilees, nothing is taken for granted. If any kind of events, it is the cultural ones that require a great measure of appreciation or admiration for culture, or else they might either be short-lived, or never really come to life at all. A film festival can therefore be of sufficient quality if and only if it grows out of cinema as such, from its subject matter, to put it simply, rather than out of the need to stimulate tourism, to promote someone or their -ism. Only a festival that has grown out of cinema can contribute as much as possible to the renown of the place where it belongs, or of the people who have dedicated their lives to it. It is therefore my great pleasure

to say that the Festival of Slovenian Film (FSF) is becoming more and more tied to Portorož, that it is becoming increasingly ingrained, while also retaining its national film potential.

This year we have devoted ourselves to organising the jubilee edition of the FSF with the aim for the festival to remain and grow as the central film event committed to original Slovenian film culture as well as its growing reach and international activity. To this end, a legal framework was devised carefully by the Slovenian Film Centre with the participation of industry associations to pave the way for professionalism even more clearly, and to ensure even more carefully for awards to be distributed justly. Vesna statuettes have been given a visual makeover and are now waiting eagerly in their crystal brittleness to be embraced by the authors they will be assigned to. In order for jury members to be able to perform their task thoroughly and not be hindered by the bulk of work, we have finally been able to form two juries, each featuring three carefully chosen members representing various film professions, while also having a balanced composition by age and gender. The first jury will be seeking the best authors of feature films of all genres, while the second one will be focusing on documentaries of all lengths, co-productions, as well as animations, fiction shorts and achievements of aspiring students from our film academies.

It is very difficult to sum up this year's festival yield. The usual excuse that films are too different, and too diverse in terms of themes and original approaches to be described in short, is exactly what nobody wants to hear from a head of programme of a festival. And they are right. Despite their creative diversity, all titles are the products of the time and place we live in. They wish to communicate something

about this time and about the parameters of these places. What they share is serious ambition of their authors: there is no lightness and carelessness to be discerned in the majority of films. Even rare comical examples are not bereft of an awareness of social reality. Such approach to film-making makes contemporary Slovenian cinema an heir to the pioneers like director and screenwriter Jože Babič (*Tribute*). The social sensibility and subtle empathy to small antiheroes stranded by major social shifts, nowadays known as tsunamis, which would typically be found in his work, are very much present in feature dramas of new generations. Be it maternity in unsuitable, even impossible circumstances of the cruel, individualised struggle for survival, unreconciled post-war trauma induced by the loss of the loved ones, or the sheer confrontation with the post-transitional Slovenian reality, there is always empathy, always the emotional involvement of the little man who, almost as a rule, is faced with the coldness and insensitivity of the administrative apparatus—from the nearest social services and police to politics, normally only present indirectly, which adds to dramas the dimensions of a thriller.

What is typical of contemporary film production and should be mentioned, is the increasingly high and interesting production of documentary films of diverse topics. What gives us hope that our documentary films will have a bright future is that their authors only rarely limit themselves to local interest, topical persons and settings, which, however, is a legitimate focus of interest to be found in numerous interesting medium-length films. Camera is led by both the desire to learn about the recent history of our former common country, as well as the restless spirit of discovering faraway (Arctic) lands or the lives of marginal, even extreme social

groups—all this in order to better understand ourselves and our point in time.

With accessible digital recording devices and the inflation of diverse film production possibilities, the technological development has redefined the role of international and national film festivals. If at their inception before World War II and in the years that followed (up until the 1980s), their role was mostly that of promotion, in the 1990s they positioned themselves clearly and increasingly firmly as an alternative to commercial cinema networks connected into multiplexes. In the past two decades, there have been two new prevailing dimensions. First of all, any self-respecting festival has an industry programme: alongside now compulsory film markets, festivals have to be integrated actively in the processes of making films, which we are aiming to achieve by organising **three expert panels and a co-production meeting**. On the other hand, festivals are increasingly interested in reflection (press conferences, round table discussions) and in **film education** (*Unveiling the View with Mirjana Borčič* and *Sharpening the View workshop*). With all these developments, the head of programme has an increasingly important task as a curator, selecting not only the best of what has been made, but also steering the trends in cinema based on their knowledge as well as their responsibility and aesthetic taste. The latter has proven very much required in Slovenia, since answering the needs for curious vulgarity is not to be mistaken for quality or for successful film (un)culture.

Festivals have at least as much responsibility, if not also power, as the media. And this is our final aim. It is our goal to make the 20th FSF a responsible public cultural event.

Thanks go to everybody who is helping us pursue our goals.

Nagrada Metoda Badjure za življenjsko delo
Metod Badjura Lifetime Achievement Award



Franci Zajc
producer

Ko v deželi filmskih sanj, Združenih državah Amerike, podeljujejo nagrade za najboljše filme, se na oder vedno povzne producent. Ko filme nagrajemo na stari celini, gre po nagrado režiser. Na tej simbolični ravni se morda najbolj jasno kaže razlika v razumevanju filma kot industrije na eni strani in filma kot umetnosti oziroma avtorske stvaritve na drugi. Film je seveda oboje. Tako industrija, celo ena najmočnejših na svetu, kot (lahko tudi) umetnost.

V Sloveniji, kjer je leta 1905 prve ljubiteljske filmske metre posnel odvetnik, dr. Karol Grossmann, smo imeli ves čas in imamo še danes težave z razumevanjem te dvojnosti filma. V kulturi, ki sta jo zaradi jezikovne majhnosti zaznamovala predvsem literatura in gledališče, je sedma umetnost še vedno nekakšen deseti brat. Naj gre za razumevanje njenega kulturnega vpliva ali pa njenega obrtnega oziroma profesionalnega zaledja. Nič čudnega torej, da je zgodba o zgodovini slovenske kinematografije, ki se je celovitejje razvila šele po drugi svetovni vojni, polna vzponov, padcev in vmesnega zatišja, ne pa kontinuiranega razvoja, ki bi pač preživiljal ustvarjalno uspešnejše ali manj uspešnejše čase. A ta zgodba bi utegnila biti še turbulentnejša, če v njej ne bi nastopali nekateri protagonisti, sposobni obvladovati vso kompleksnost, marsikdaj tudi protislovnost, predvsem pa materialno podhranjenost razmerij, ki so krojila usodo profesionalne slovenske kinematografije. Eden prvih med njimi je danes starosta slovenske producentske dejavnosti – Franci Zajc. Od začetka njegovega vstopa v svet televizijske in filmske produkcije letos mineva petdeset let.

Producentski opus Francija Zajca je fascinanten. Naj gre za obseg, ki samo v izboru šteje čez sto televizijskih in kinematografskih del, ali pa za ta dela sama – mnoga izmed njih so namreč obli-

When in the US of A, a.k.a. the land of cinematic dreams, awards for best films are being presented, the person to collect them on stage is always the producer. When films are awarded in Europe, the person to collect the award is the director. It is at this symbolic level that, perhaps, the difference between understanding film as industry on the one hand, and as art or original creation on the other is at its most obvious. Of course, film is both. Both industry, even one of the strongest ones globally, as well as (potentially) art.

In Slovenia, where in 1905, Dr Karol Grossmann, lawyer, recorded the first amateur images of film stock, we have always found it difficult to understand this duality inherent in film. In our culture, which due to its limited linguistic scope has always been strongly impacted by literature and theatre, the silver screen remains a bit of an outsider. Both in terms of its cultural impact and its trades or professional background. It is therefore no wonder that the history of Slovenian cinema, which became more comprehensive only after World War II, has been full of ups and downs and calm periods in-between rather than a continuous development with the usual more or less creatively successful stages. However, the story could have been even more turbulent, had it not featured certain protagonists that were able to handle the complexity, often also contradictoriness, and particularly the material malnutrition of the relationships shaping the fate of Slovenian professional filmmaking. One of the first such people was Franci Zajc – nowadays considered the doyen of producing films in Slovenia. This year, fifty years have passed since he entered the world of television and film production.

The list of films produced by Franci Zajc makes for a fascinating read, whether we consider the sheer range of over a hundred TV and cinema

med TV Slovenija in Arsmedio omogočilo kontinuirano filmsko in televizijsko proizvodnjo na Slovenskem, za kar "nosi nedvomne profesionalne in kreativne zasluge prav producent Franci Zajc." Ali povedano drugače: Zajc je s svojimi izkušnjami in ustavnostivo ter delovanjem Arsmedie tlakoval slovensko poosamosvojitveno filmsko ero in ostal njen nepogrešljivi del. Ob tem je kot dober mentor mlajšim študentom omogočil, da so pri njegovih projektih nabirali svoje prve izkušnje kot asistenti režije, igralci in dramaturgi, pa tudi, da se zgodovina Arsmedie ne bo končala s prenehanjem njegove poklicne poti.

V prvih polovicih devetdesetih je Zajcu vsem preprekam navkljub uspelo veliko pozornosti nameniti tudi bosanski tragediji ob razpadu Jugoslavije. Tako so nastali dragoceni dokumentarci *Oči Bosne* (1993) in *Bosanski muslimani* (1993) režisera Mirana Zupaniča, *Otroci Sarajeva* (1994) režisera Amira Bukviča ter *Vojna v BiH* Šahina Šišića. O slovenskih polpreteklih zgodovini in njenih posledicah je skupaj z nacionalno televizijo produciral pomemben dokumentarec *Kocbek, pesnik v pogrebu zgodovine* (2004), ki ga je po scenariju Helene Koder posnel Miran Zupanič, režiser, s katerim je Zajc doslej največkrat sodeloval. Tudi pri enem najprestesljivejših dokumentarcev o posledicah ideološke razklanosti Slovencev med drugo svetovno vojno in po njej, filmu *Otroci s Petrička* (2007), za katerega je Zupanič prejel tako vesno za najboljši film kot nagrado Prešernovega sklada.

V petindvajsetih letih samostojne slovenske kinematografije je Zajc produciral več kot petdeset filmskih projektov – dokumentarcev, igranih filmov, portretov, nadaljevanj in nanizank. Nagrade je prejemaš takoj doma kot v tujini. Ob Zupaniču je več kot enkrat sodeloval še z režiserji, kot so Jože Gale, Boris Juršičević, Jure Pervanja, Rajko Ranft, Matjaž Klopčič, Vinci Vogue Anžlovar, Sašo Podgoršek, Marko Naberšnik, Goran Vojnović, Jurij Gruden, Karpo Godina in Igor Likar. Med Zajčeve najdrznejše igrane celovečerne filme po letu 2000, kot ugotavlja filmski kritik Zdenko Vrdlovec, gotovo sodi Anžlovarjev *Poker* (2001). Kar zadeva gledanost, nagrade in kritiško odzivnost, pa so bili najodmevnnejši filmi *Sladke sanje Saša Podgorška* (2001), nagrajen z vesno za najboljši film, *Petelinji zajtrk* Marka Naberšnika (2007), ki je postal ena največjih slovenskih kinouspešnic vseh časov, prejel pa je vesno tako za režijo kot scenarij, prav tako Naberšnikov *Šanghaj* (2012), nekaj let zadnji slovenski celovečerni film, posnet na filmski trak, Zupaničev dokumentarec *Otroci s Petrička* in Zajčev zadnji večji igranocelovečerni projekt, Vojnovičev film *Čefurji, raus!*

Ko slavimo film, vedno slavimo tudi njegove ustvarjalce. Še zlasti režiserje, scenariste, igralce, kdaj še direktorje fotografije, skladatelje, kostumografe in scenografe, pa čeprav je za nastanek uspešnega filma, naj bo kratko- ali dolgometažen, igran, dokumentaren, animiran ali eksperimentalen, potrebno neprimerno večje število ustvarjalno sodelujočih. A tudi prvi med njimi, režiser, nima

National Television, Jaroslav Skrušný, during the critical period for Slovenian cinema, i.e. "during the transition from the state controlled and financed production to an independent and increasingly market-oriented cultural activity", it was professional co-operation between the National Television and Arsmedia that enabled continued film and television production in Slovenia, "indisputable professional and creative merits for which are attributable to producer Franci Zajc". Or, in other words: With his experience as well as by founding and running Arsmedia, Zajc was paving the way for the Slovenian post-independence film era, while also remaining its indispensable part. Being a good mentor to younger filmmakers, he enabled numerous students to gain their first experience working on his projects as assistant directors, actors and dramaturges, and also made sure that the history of Arsmedia would not come to an end once his professional career has been over.

In the first half of the 1990s, Zajc was able, despite all obstacles, to pay considerable attention to the Bosnian tragedy accompanying the disintegration of Yugoslavia. Invaluable documentaries were made, such as *The Eyes of Bosnia* (1993) and *Bosanski muslimani* (1993) directed by Miran Zupanič, *Otroci Sarajeva* (1994) directed by Amir Bukvić and *Vojna v BiH* by Šahin Šišić. Together with the National Television, he produced a notable documentary on the topic of Slovenian recent history and its consequences, *Kocbek, A Poet in the Abyss of History* (2004), which was based on a script by Helena Koder and directed by Miran Zupanič, the director with whom Zajc has worked more than with anyone else. Their collaborations include *Children from Petriček Hill* (2007), one of the most poignant documentaries on the consequences of Slovenian ideological divisions during and after World War II. For the film, Zupanič received a Vesna award for best film and a Prešeren Fund award.

In the 25 years of independent Slovenian cinema, Zajc produced more than 50 film titles – documentaries, feature films, portraits, serials and series. He was awarded both in Slovenia and abroad. Alongside Zupanič, he collaborated more than once with a number of directors, such as Jože Gale, Boris Juršičević, Jure Pervanja, Rajko Ranft, Matjaž Klopčič, Vinci Vogue Anžlovar, Sašo Podgoršek, Marko Naberšnik, Goran Vojnović, Jurij Gruden, Karpo Godina and Igor Likar. According to film critic Zdenko Vrdlovec, one of Zajc's boldest feature films after 2000 is undoubtedly *Poker* by Anžlovar (2001). In terms of ratings, awards and critical response, his most prominent films are *Sweet Dreams* by Sašo Podgoršek (2001), recipient of Vesna for best film; *Rooster's Breakfast* by Marko Naberšnik (2007), which was awarded a Vesna for best direction and screenplay, and went on to become one of the most successful films in Slovenian cinemas; Naberšnik's *Shanghai Gypsy* (2012), which for a number of years held the title of the last Slovenian feature film to be recorded on film; *Children from Petriček Hill*, a documentary by Zupanič; and his final major feature project, *Chefurs raus!* by Vojnović.

nad njimi in nad filmskim projektom v celoti takšnega razgleda in vpogleda, kot ga ima, kot ga mora imeti, uspešen producent. Edini je, ki mora resnično razumeti, da je film tako industrija kot umetnost. Tako materialni pogoji kot svoboda ustvarjalnosti. Zato je za nastajanje filma poleg profesionalnega poznavanja metjeja zanj nujno tudi poznavanje kompleksnih medčloveških odnosov, ki jih krojijo ustvarjalne in umetniške ambicije posameznikov na eni strani in finančne zmožnosti ter pričakovanja producenta na drugi.

Le tisti, ki zna ta dva bregova pripeljati bliže skupaj in prestopati z enega na drugega, je opremljen za nekaj tako kompleksnega, kot je produkcija uspešnih filmov. In Franci Zajc je v svojem producentskem delu, ki je nastajalo v zelo različnih produkcijskih pa tudi politično-sistemskih okvirih, znaštevilmenskim filmskim ustvarjalcem omogočiti, da so lahko kljub zapletenim labirintom slovenske filmske realnosti izsanjali svoje filmske sanje.

Pol stoletja uspešnega producentskega dela Francija Zajca je imponantno obdobje, ki govorí samo zase. Zajc je prepoznavno zaznamoval velik del dosedanjega razvoja profesionalne slovenske televizijske in filmske produkcije, katere začetki segajo v prva leta po drugi svetovno vojni. Zato bi Badjurova nagrada za življensko delo na področju filma ob dvajsetletnici njene podlejanja težko našla primernejšega dobitnika.

Celebrating film, we always also celebrate filmmakers: particularly directors, screenwriters, actors, sometimes also directors of photography, composers, costume and production designers, although the making of a successful film, whether a short or a feature, fiction, documentary, animated or experimental, requires incomparably higher creative contribution. However, even the first of contributors, the director, does not possess such an overview of and insight into the cast and crew as well as the film project at large as a successful producer does or should. The producer is the only person who really should understand that film is both industry and art. That it is both the material conditions and the creative freedom. Therefore the making of a film requires professional insight into the metier and also into complex interpersonal relations tailored by creative and artistic ambitions of individuals on the one hand, and financial capability and expectations on the other.

Only a person who can bring these two shores as close to one another as possible and move between the two, is equipped to do such a complex thing as film production successfully. And in his work as producer, which he was implementing in very diverse production and political frameworks, Franci Zajc knew how to make it possible for numerous Slovenian filmmakers to dream their cinematic dreams despite the maze-like complexity of Slovenian film reality.

Half a century of successful production endeavours by Franci Zajc is an impressive period of time that speaks for itself. Zajc has left a lasting mark on the major part of the development of professional TV and film production in Slovenia so far, its beginnings dating back to the early post-WWII years. It would therefore be difficult for the Metod Badjura Award for lifetime achievement in filmmaking to find a more suitable recipient to celebrate its 20th anniversary.



Ženja Leiler
predsednica komisije



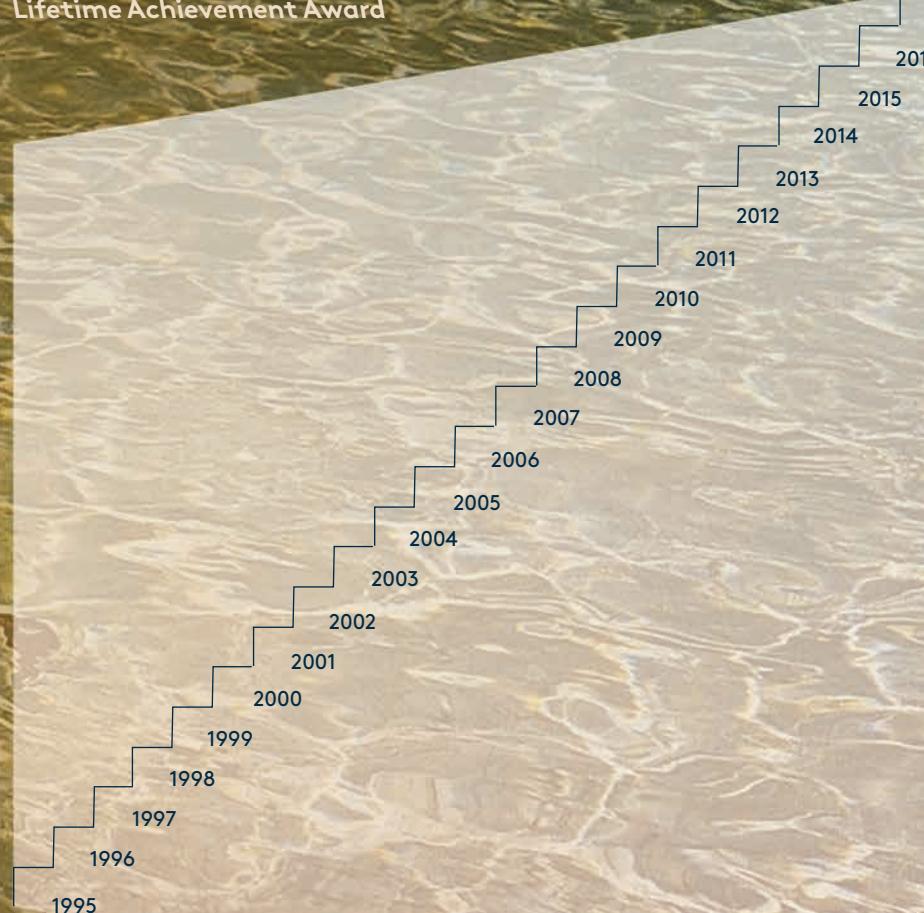
Ženja Leiler
President of the Jury

28. Podzemlje Pece, dokumentarni film [documentary film](#), r. dir. Igor Likar, 1999
29. Temni angeli usode [Dark Angels](#), celovečerniigrani film [feature film](#), r. dir. Sašo Podgoršek, 1999
30. Nepopisan list [What Now, Luka?](#), celovečerniigrani film [feature film](#), r. dir. Jane Kavčič, 2000
31. Sec(k)ret [Secret](#), kratki film [short film](#), r. dir. Vinci Vogue Anžlovar, 2000
32. Sladke sanje [Sweet Dreams](#), celovečerniigrani film [feature film](#), r. dir. Sašo Podgoršek, 2001
33. Sokotra – otok zmajevega drevesa, dokumentarni film [documentary film](#), r. dir. Igor Likar, 2001
34. Barabe! [Rascals!](#), celovečerniigrani film [feature film](#), r. dir. Miran Zupanič, 2001
35. Poker, celovečerniigrani film [feature film](#), r. dir. Vinci Vogue Anžlovar, 2001
36. Zgodba gospoda P. F. [The Story of Mr. P. F.](#), celovečerni dokumentarni film [documentary film](#), r. dir. Karpo Godina, 2002
37. Sirota s čudežnim glasom, kratki film [short film](#), r. dir. Miha Mazzini, 2003
38. Delitve, dokumentarni film [documentary film](#), r. dir. Miran Zupanič, 2003
39. Kocbek, pesnik v pogrezu zgodovine [Kocbek, A Poet in the Abyss of History](#), celovečerni dokumentarni film [documentary film](#), r. dir. Miran Zupanič, 2004
40. Ljubljana je ljubljena [Ljubljana the Beloved](#), celovečerniigrani film [feature film](#), r. dir. Matjaž Klopčič, 2005
41. Linhart, človek razsvetljenstva, dokumentarni film [documentary film](#), r. dir. Helena Koder, 2006
42. Rezina življenja [A Slice of Life](#), kratkiigrani film [short film](#), r. dir. Martin Turk, 2006
43. Moj sin, seksualni manjak [My Son, a Sexual Maniac](#), kratkiigrani film [short film](#), r. dir. Goran Vojnović, 2006
44. Slovenija v Cameri Obscuri [Slovenia in the Camera Obscura](#), dokumentarni film v treh delih [documentary film in three parts](#), r. dir. Stanko Kostanjevec, 2007
45. Nebesa pod Triglavom, dokumentarni film [documentary film](#), r. dir. Boris Jurševič, 2007
46. Glasnik slovenske brežine [The Messenger of Slovenian Shores](#), dokumentarni film [documentary film](#), r. dir. Jurij Gruden, 2007
47. Petelinji zajtrk [Rooster's Breakfast](#), celovečerniigrani film [feature film](#), r. dir. Marko Naberšnik, 2007
48. Made in Slovenia, kratkiigrani film [short film](#), r. dir. Miran Zupanič, 2007
49. Edi Šelhaus, bil sem zraven [Edi Šelhaus: I was there](#), celovečerni dokumentarni film [documentary film](#), r. dir. Jurij Gruden, 2007
50. Otroci s Petrička [Children from Petriček Hill](#), celovečerni dokumentarni film [documentary film](#), r. dir. Miran Zupanič, 2007
51. Piran - Pirano, celovečerniigrani film [feature film](#), r. dir. Goran Vojnović, 2010
52. Na koncu Tržaške [At the End of Trieste Street](#), dokumentarni film [documentary film](#), r. dir. Jurij Gruden, 2010
53. Svetlobe gora, dokumentarni film [documentary film](#), r. dir. Igor Likar, 2010
54. Šanghaj [Shanghai Gypsy](#), celovečerniigrani film [feature film](#), r. dir. Marko Naberšnik, 2012
55. Čefurji raus! [Chefurs Raus!](#), celovečerniigrani film [feature film](#), r. dir. Goran Vojnović, 2013

Vir Source:

RTV Slovenija, SFC, Arsmedia – zbrala collected by [Danica Ikovic](#)

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



Komisija za podelitev nagrade Metoda Badjure 2017

The Jury presenting the 2017 Metod Badjura Award

Miha Knific, filmski režiser film director

Ženja Leiler, filmska publicistka – predsednica komisije writer on film; jury president

Mako Sajko, filmski režiser in prejemnik nagrade Metoda Badjure 2009 film director; recipient of the 2009 Metod Badjura Award

Petra Seliškar, filmska režiserka film director

Simon Tanšek, direktor fotografije dop

Festivalske
nagrade in žirije
Festival Awards
& Juries



VESNA
2017



VESNA
2017

VESNA
Najvišje nacionalno odličje na področju filmske umetnosti
The highest national award in the field of film

Strokovna žirija za celovečerne (igrane, dokumentarne, animirane) filme Jury for feature film category (fiction/documentary/animated):

Jasna Krajinovič, režiserka director
dr. Peter Stankovič, profesor in filmski zgodovinar
professor and film historian
Zlatko Vidacković, programski direktor, filmski publicist
programme director, film journalist

podeli nagrado Vesna za presents the following awards:

- najboljši celovečerni film best feature film

- najboljšo režijo best direction
- najboljši scenarij best screenplay
- najboljšo glavno žensko vlogo best actress in a leading role
- najboljšo glavno moško vlogo best actor in a leading role
- najboljšo stransko žensko vlogo best actress in a supporting role
- najboljšo stransko moško vlogo best actor in a supporting role
- najboljšo fotografijo best cinematography
- najboljšo izvirno glasbo best original music
- najboljšo montažo best editing
- najboljšo scenografijo best production design
- najboljšo kostumografijo best costume design
- najboljšo masko best make-up
- najboljši zvok best sound

/

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Strokovna žirija za ostale kategorije Jury for other categories:

Nataša Barbara Gračner, gledališka in filmska igralka
theatre and film actress
Maja Malus Azhdari, filmska selektorica film selector
Rok Sečen, producent producer

Iahko podeli nagrado Vesna za can present the following awards:

- najboljši dokumentarni film best documentary
- najboljši kratki igralni film best short film
- najboljšo manjinsko koprodukcijo best minority co-production
- najboljši animirani film best animated film
- najboljše eksperimentalno AV delo best experimental AV work
- najboljši študijski film best student film



VESNA
2017



VESNA
2017

Žirija lahko podeli tudi vesno za One of the juries can also present a Vesna award for

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

Odločitev o podelitvi nagrad in o nagrajencih je v izključni pristojnosti strokovnih žirij. Svoje odločitve sprememata po postopku, ki ga predpisuje festivalski poslovnik. The decision on presenting awards and on recipients is the sole competence of the Juries. The Juries make their decisions according to the procedure prescribed in the Festival's Rules.

Strokovna žirija za celovečerne filme Jury for feature film category

Jasna Krajinovič (Celje). Po študiju francoske in angleške književnosti na ljubljanski filozofski fakulteti se je leta 1992 vpisala na AGRFT UL, kjer je študirala dve leti. Potem se je preselila v Bruselj, kjer je na nacionalnem inštitutu za uprizoritvene umetnosti INSAS študirala filmsko režijo. Od diplome leta 1999 se posveča neodvisnemu filmu. Vse njene filme sta producirala brata Dardenne v okviru produkcijske hiše Dérives.

Jasna Krajinovič (Celje). In 1992, after studying French and English literature at the Ljubljana Faculty of Arts, she entered AGRFT, Ljubljana, where she stayed for two years. She then moved to Brussels, where she studied Film Directing at the National Institute of Performing Arts (INSAS). Since graduation in 1999, she has been devoting her life to independent filmmaking. All her films were produced by the Dardenne brothers at Dérives Productions.

filmografija, nagrade (od 2008) **filmography, awards (from 2008)**

The Empty Room (2016), celovečerni dokumentarni feature documentary; velika nagrada Grand Prix, Doc Artfest, Neubrandenburgh, 2016; posebna omemba žirije Special Jury mention, Sguardi Altrove, Milano, 2017 • *My daughter Nora* (2016), kratki dokumentarni short documentary; posebna omemba žirije in tekmovalem programu dokumentarcev Special Jury mention in the Documentary Competition, 45th Huesca IFF, 2017; velika nagrada Grand Prix, Prix des Lycéens, Human rights FF, Paris, 2013; posebna

omemba žirije Special Jury mention, Documentary FF Munich, 2013; nagrada žirije Jury Prize, Documentary FF, Gdansk, 2013; Étoile de la Scam, Paris, 2013; velika nagrada Nanook Grand Prix Nanook, Festival Jean Rouch, Paris, 2013; nagrada za avdiovizualna dela Prix de l'audiovisuel, la Scam Belgique, 2013; posebna omemba žirije Special Jury mention, RIDM, Montréal, 2012 • *Damjanova soba Damjan's Room* (2008), celovečerni dokumentarni feature documentary; Etoile de la Scam, Paris, 2009; velika nagrada v vseh kategorijah Grand Prix toutes catégories, IFF of Independent Filmmaking, Brussels, 2009; zlata ptica Golden Bird, Ljubljana, 2010



Dr. Peter Stanković (Ljubljana, 1970) je magistriral na Central European University v Pragi in doktoriral na FDV UL, kjer je trenutno zaposlen kot redni profesor za področje kulturologije, predava pa tudi na AGRFT. V preteklosti je predaval še na Institut für Slawistik, Alpen-Adria Universität v Celovcu; na Institut für Slawistik, Universität Wien; ter na Filozofski fakulteti, Sveučilište Rijeka. Na FDV UL je med drugim skrbnik doktorskega študija kulturologije in član uredništva revije *Teorija in praksa*. Je tudi član uredniškega sveta revije *Ecran*. Kot raziskovalec je objavil vrsto znanstvenih člankov s področij filma, popularne kulture, glasbe, etničnih identitet, športa, kultur prehranjevanja ipd. Je avtor treh znanstvenih monografij, med drugim obsežne študije o zgodovini slovenskega filma. V obdobju 2011-14 je bil član komisije za izbiro ERC projektov za področje humanistike pri European Research Council v Bruslju.

Dr Peter Stanković (Ljubljana, 1970) obtained his master's degree from the Central European University, Prague, and his PhD from the Faculty of Social Sciences, Ljubljana, where he currently works as Professor of Cultural Studies, while also lecturing at AGRFT. Previously he also lectured at the Department of Slavonic Studies, Alpen-Adria University, Celje; at the Department of Slavonic Studies, University of Vienna; and at the Faculty of Humanities and Social Sciences, University of Rijeka. At the Faculty of Social Sciences, he is coordinator of the Cultural Studies PhD programme and member of the editorial board for the *Teorija in praksa* magazine. He is also a member of the *Ecran* magazine editorial board. As researcher, he has published a series of academic papers discussing film, popular culture, music, ethnic identities, sports, food cultures, etc. He has written three academic monographs, including an extensive study of the history of Slovenian film. In the years 2011-14 he worked as a reviewer of ERC project proposals for the field of humanities at the European Research Council in Brussels.



Zlatko Vidacković (Šibenik, Hrvatska, 1972) je filmski kritik, univerzitetni predavatelj, urednik in programski selektor. Ima magisterij iz novinarstva, na tem področju deluje že od leta 1998 (za *Jutarnji list*, *Globus*, *Vijenac* in *Vjesnik*). Leta 2008 je ustanovil spletno platformo, posvečeno kulturi, *Kulisa.eu*, kjer deluje kot odgovorni urednik. Kar pet mandatov je bil predsednik Zveze hrvatskih filmskih kritikov. Bil je član žirije FIPRESCI v Cannes, San Franciscu, Benetkah in Berlinu. Je podpredsednik Federacije evropskih in mediteranskih filmskih kritikov FEDEORA in združenja filmskih novinarjev IPA. Leta 2010 je v Muzeju za sodobno umetnost v Zagrebu ustanovil umetniški kino Metropolis in od tedaj tudi opravlja funkcijo programskega direktorja. Je pobudnik in producent Dnevov evropskega filma v Zagrebu, ki so prvič potekali leta 2012. Med letoma 2004 in 2014, potem pa spet od leta 2017 je umetniški direktor filmskega festivala v Pulju, ki ga spreminja v najbolj obiskan kulturni dogodek na Hrvatskem.



Strokovna žirija za ostale kategorije Jury for other categories

Nataša Barbara Gračner (Ljubljana, 1969) je gledališka in filmska igralka, gledališka režiserka in mentorica za igro na AGRFT. Sedem let je bila članica Mladinskega gledališča v Ljubljani. Od 1998 je prvakinja ljubljanske Drame in od 2015 docentka na AGRFT. Odigrala je več kot dvesto večinoma nosilnih gledaliških, filmskih, TV in radijskih vlog. Gostovala je na pomembnih festivalih po Evropi, Ameriki in Aziji in za svoje igralske stvaritve prejela številne nagrade tako doma kot v tujini, npr. nagrado Prešernovega sklada, sedem Boršnikovih nagrad, Župančičeve in Severjevo nagrado, nagrado Žlahtna komedijantka v Celju, marula za igralsko stvaritev v Splitu, nagrado Veljka Maričića na Reki, nagrado za najboljšo žensko vlogo na FF v Valenciji in dve vesni za tri vloge na FSF. Monokomedija *Jamski človek*, pod katero je podpisana kot režiserka, je največkrat odigrana predstava v Sloveniji.

Nataša Barbara Gračner (Ljubljana, 1969) is a theatre and film actress, theatre director and acting mentor at AGRFT, Ljubljana. For seven years she was a member of the Mladinsko Theatre, Ljubljana. Since 1998 she has been a principal in the Slovenian National Theatre, Ljubljana, and since 2015, assistant professor at AGRFT. She has appeared in more than 200, mostly principal, theatre, film, television and radio roles. She attended major festivals across Europe, the Americas and Asia, receiving numerous awards, both at home and abroad, for her acting achievements, such as the Prešeren Fund award, seven Boršnik awards, the Župančič and Sever awards, the Noble Comedian award in Celje, the Marula award for acting achievement in Split, the Veljko Maričić award in Rijeka, best actress award at the FF in Valencia, and two Vesna awards for three roles at the FSF. The solo comedy *Defending the Caveman*, which she directed, is the theatre piece with the highest number of performances in Slovenia.



Maja Malus Azhdari (Brežice, 1979) je sociologinja, režisarka, producentka. Leta 2012 je v Mariboru ustanovila Revijo slovenskega dokumentarnega filma, ki je od leta 2014 Mednarodni festival dokumentarnega filma DOKUDOC. Bila je članica strokovne programske komisije za oblikovanje programov realizacije AV projektor SFC-ja. Je predsednica komisije za AV in sodobno medijsko ustvarjanje, ki deluje v okviru Odbora za Glazereve nagrade MO Maribor, in direktorica javnega zavoda Mladinski kulturni center Maribor, ki združuje področja mladine, kulture in turizma.

Maja Malus Azhdari (Brežice, 1979) is a sociologist, filmmaker and producer. In 2012, she founded the Days of Slovenian Documentary Films in Maribor, which in 2014 turned into the DOKUDOC International Documentary Film Festival. She was a member of the programme commission for AV project implementation within the Slovenian Film Centre. She is president of the AV and contemporary media art commission operating under the Glazer Awards Board of the City of Maribor, and director of Maribor Youth Cultural Centre, a public institute that combines youth, culture and tourism.



Rok Sečen se začne s filmom ukvarjati že med študijem; leta 2003 napiše prvi scenarij, in sicer za kratki igralni film *Nič novega, nič pretiranega*, katerega realizacijo je financiral Filmski sklad RS. Na področju filma deluje kot producent in scenarist. Je soustanovitelj Zavoda Mono O, ki deluje kot produkcijska, koproducijska in izvršnoprudcijska hiša ter ponudnik filmskih storitev. Prvi celovečerni igralni film v produkciji Mono O, *Drevo*, je imel premiero na Karlovy Vary IFF 2014, kjer ga je kritičko združenje FEDEORA uvrstilo med tri najboljše filme sekcije East of the West. Prejel je več nagrad, med njimi FIPRESCI in Youth Jury Award pa vesno za najboljšo fotografijo (Mitja Ličen), vesno za najboljšo glavno moško vlogo (Jernej Kogovšek), vesno za najboljšo glasbo (Janez Dovč). Film *Drevo* je bil slovenski kandidat za nominacijo za nagrado Oskar. Rok trenutno producira drugi celovečerni igralni film, *Zgodovina ljubezni*, s katerim se je udeležil programa scenaristike in filmske dramaturgije Midpoint prakse filmske akademije FAMU in producentske akademije EAVE.



Rok Sečen began working in film as a student. In 2003 he wrote his first screenplay – for the short film *Free Spirited Friends*, the making of which was financed by the Slovenian Film Fund. In film, he works as producer and screenwriter. He is a co-founder of the Mono O, a (co-)production and executive production company and supplier of film services. The first feature film produced by Mono O, *The Tree*, premiered at Karlovy Vary IFF 2014, where the FEDEORA Federation of Film Critics ranked it among the best three films of the East of the West section. It won several awards, including FIPRESCI and Youth Jury Award as well as Vesna awards for best cinematography (Mitja Ličen), best actor in a leading role (Jernej Kogovšek), and best music (Janez Dovč). *The Tree* was the Slovenian contender for an Oscar nomination. Currently, Rok is producing his second feature film, *History of Love*. In the process, he attended the Midpoint screenplay and film dramaturgy programme run by the FAMU School, Prague, and the EAVE producers workshop.

NAGRADA OBČINSTVA

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

AUDIENCE AWARD

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



NAGRADA ŽIRIJE

SLOVENSKI FILMSKI KRITIKOV IN KRITIČARK

Izmed vseh umetnosti – gledališča, glasbe, likovne umetnosti, književnosti – je danes tisti, ki je najbolj univerzalen in hkrati najbolj sooblikuje kulturo, najverjetneje prav film. Kljub temu lahko njegov družbeni učinek in pomen, če ju ne preučujemo poglobljeno, ostana nejasna. Žirija slovenskih filmskih kritikov in kritičark nagrado za najboljši film po njihovem izboru podeljuje kot sestavni del slovenske filmskokritičke kulture: ne, da bi nadomestila osebno izkušnjo gledanja filma, temveč, da bi jo razširila – tako, da postavlja filmska dela in njihove posamezne elemente filma v njihove umetnostne, zgodovinske, družbene, kulturne in politične kontekste – in tako ključno prispeva k načinu, kako filme gledamo in kako jih doživljamo.

SLOVENIAN FILM CRITICS' JURY AWARD

Of all arts – theatre, music, fine arts, literature – it is probably film that is nowadays the most universal, while also helping to shape culture to the highest degree. However, its social impact and significance, if not studied in depth, may remain obscured. The Slovenian film critics' jury will be presenting the award for best film of their choice as a component part of the culture of reviewing film in Slovenia: not to replace the personal experience of watching a film, but to expand it – by placing films and their individual elements in their artistic, historical, social, cultural and political contexts, thus making a key contribution to the way films are watched and experienced.

Žiga Brdnik piše filmske kritike za *Ekran*, *Dialogi*, *Vkllop*, *Manager* in *Večer*. Redno obiskuje tudi filmske festivale v Sloveniji in v širši regiji. Je programski selektor Intimnega kina v mariborskem interdisciplinarnem umetniškem laboratoriju GT22, Letnega kina Minoriti in Letnega kina na Piramidi in nekdanji selektor Kina Udarnik. Sodeloval je pri seriji pogovorov *Ekstremno slovensko s slovenskimi filmskimi ustvarjalkami* in seriji *Ekstremno lokalno z mariborskimi filmarji*.



Žiga Brdnik writes film reviews for *Ekran*, *Dialogi*, *Vkllop*, *Manager* and *Večer*. He is a regular visitor to film festivals in Slovenia and in the wider region. He is programmer of the Intimate cinema in the GT22 interdisciplinary arts lab Maribor, of the Minoriti open-air cinema and of the open-air cinema at Piramida, and former programmer of the Udarnik cinema. He used to participate in *Extremely Slovenian*, a series of talks with Slovenian filmmakers, and in the series *Extremely local* with Maribor filmmakers.

Peter Cerovšek je ustanovitelj in predsednik društva za uveljavljanje kratkega filma KRAKEN in direktor festivala kratkega filma FeKK v Ljubljani, kot selektor v sklopu kratkih filmov pa sodeluje tudi pri ljubljanskem mednarodnem filmskem festivalu. Kritička in druga publicistična besedila je objavljala v revijah *Ekran*, *KINO!* in *Filmonaut* ter na Radiu Študent. Leta 2016 je bil na FF v Motovunu član žirje FIPRESCI, filma pa se loteva tudi z druge strani – kot filmski režiser.



Peter Cerovšek is a founder and president of the KRAKEN society for short film promotion, and head of the FeKK short film festival, Ljubljana, while also collaborating with the Ljubljana international film festival as programmer for the section of short films. His reviews and other contributions have been published in magazines *Ekran*, *KINO!* in *Filmonaut*, and at *Radiu Študent*. In 2016 he was a member of the FIPRESCI jury at the Motovun Film Festival. He has also been engaging in film from the opposite side – as director.

Ana Šturm, zgodovinarka in sociologinja, ki se od leta 2007 ukvarja s filmsko kritiko in pisanjem drugih besedil o filmu. Objavlja v revijah *Ekran*, *Kino!* in *Dialogi*, in se vpleta v vse možne filmske posle. Od leta 2014 soustvarja spletno radijsko oddajo *FilmFlow*, namenjeno filmu in popularni kulturi. Ukarja se z organizacijo, promocijo in selekcijo programov na filmskih festivalih in je soustanoviteljica in programska selektorica festivala neodvisnega filma *FilmMixer* v Kranju.



Ana Šturm, historian and sociologist, has been writing film reviews and other film related texts since 2007. She is a contributor to magazines *Ekran*, *Kino!* and *Dialogi*, and likes to get involved in all kinds of film-related jobs. Since 2014 she has been co-creating *FilmFlow*, a podcast exploring film and popular culture. She has been organising, promoting and programming film festivals and has co-founded and worked as programmer of the *FilmMixer* festival of independent film in Kranj.



Celovečerni filmi Feature Films

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Celovečerni filmi Feature Films

Igrani filmi
Fiction

Dokumentarni filmi
Documentary



Srednjemetažni Medium-Length



Dokumentarni
Documentary

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Anina provizija

Ana's Commission

2016

igrani fiction

Tematski okvir *Anine provizije* je aktualni (slovenski) fenomen taj-kunov (kriminalcev belih ovratnikov, casino podjetnikov) in z njimi povezanih škandalov. V prvem planu je zgodba o osebni, intimni drami fotografke in oblikovalke Ane Mlejnik, ki jo sproži tajkunsko delovanje njenega soproga Saše Mlejnika, navidez uspešnega podjetnika, ki svoje početje skriva pred soprogo in njuno hčerko Lino. Saša spremeno prikrit pohlep, ko ne loči več dobrega od zla, pripelje v brezizhodno situacijo, zato izgine v neznano. Ana in Lina postaneta žrtvi nevidne kriminalne združbe.

The frame of reference for *Ana's Commission* is the current (Slovenian) phenomenon of tycoon (white collar, casino banking) related scandals. The focus is on photographer and designer Ana Mlejnik and her personal intimate drama triggered by her husband Sašo Mlejnik, a seemingly successful businessman who has been hiding his tycoon operations from his wife and their daughter Lina. Driven by covert greed, when he is no longer able to tell right from wrong, he ends up in a hopeless situation, and disappears. Ana and Lina become victims of an invisible criminal organisation.

kriminalna drama crime drama

Redni profesor Igor Šmid (1961), univerzitetni diplomirani filmski in TV režiser, deluje kot režiser (pa tudi kot scenarist, koscenarist in producent) kontinuirano od leta 1985. Kot strokovnjak področja za film in televizijo prevzema različne funkcije, mdr. je bil tudi predsednik sveta Slovenskega filmskega centra. Je dobitnik številnih nacionalnih in mednarodnih priznanj in nagrad. Zadnjih 25 let je visokošolski pedagog za TV režijo na AGRFT UL, kjer je bil 2009 izvoljen v naziv rednega profesorja.

Igor Šmid (1961), professor, graduate film and TV director, has been working as director (as well as screenwriter, co-screenwriter and producer) continually since 1985. Being an expert in film and television, he has held various positions, including that of chair of the council of the Slovenian Film Centre. He has received numerous national and international recognitions and awards. For the last 25 years he has been a university lecturer in TV Directing at AGRFT, Ljubljana, where he was appointed full professor in 2009.

izbrana filmografija

Kot režiser podpisuje Igor Šmid prek 400 filmskih in televizijskih produkcij, reklamnih oglasov, videospotov, TV dramskih igranih oddaj, TV filmov ter serij, dokumentarnih TV oddaj. Posebno mesto imajo režije TV oddaj za otroke in mladino, npr. *Periskop*. Prvi kinematografski film *Brezno* je prejel nekaj nacionalnih nagrad (nagrada občinstva, najboljša ženska vloga, najboljša scenografija na FSF1998) in bil predvajan na mnogih mednarodnih festivalih, tudi na American Film Institute FF (1998) in Sarajevo FF (1998).

selected filmography

Igor Šmid has directed more than 400 film and TV titles, advertisements, music videos, TV dramas, TV films and series, as well as TV documentaries. A special place in his body of work is taken by children and youth TV programmes, such as *Periskop*. His first theatrical film, *The Rift*, received several prizes at the 1998 Festival of Slovenian Film (audience award, best actress, best production design) and was screened at numerous international festivals, including the American Film Institute FF (1998) and Sarajevo FF (1998).





Bila so mesta

They Were Tito's Towns

2017

dokumentarni documentary

Po smrti Josipa Broza Tita (1892–1980) je v vsaki od šestih republik in dveh avtonomnih pokrajin Socialistične federativne republike Jugoslavije po eno mesto imelo čast, da je bilo poimenovano po dolgoletnem predsedniku. Pogosto so bila privilegirana, izbrana zaradi levičarskih idej, delavskega značaja, industrializacije, urbanizacije in sodobnosti. Danes so ta mesta v sedmih državah in niti eno nima več v imenu Tita.

Zgodbe mest spoznamo skozi pripoved prebivalcev, ki se spominjajo obdobja pod Titovim imenom. Mnoge zgodbe so tragične, saj je malo mest, ki se jih ni dotaknila vojna.

zgodovinski historical

Following the death of Josip Broz Tito (1892–1980), one city in each of the six republics and two autonomous regions of the Socialist Federal Republic of Yugoslavia had the honour to be named after the long-serving president. Having been chosen due to leftist ideas, proletarian character, industrialisation, urbanisation and modernity, they were often privileged. Now located across seven countries, not one of these cities is still named after Tito. We learn the stories of these cities from their residents who look back at the period under Tito's name. Many of these stories are tragic since the majority of cities have been touched by war.

Amir Muratović (1966) je študiral filmsko in televizijsko režijo na AGRFT ter na Fakulteti za arhitekturo. Za TV Slovenija je kot scenarist, režiser in montažer ustvaril številne dokumentarne filme, med njimi je Majoš prejel vesno za dokumentarni film na 13. FSF. Že 10 let pripravlja tudi dokumentarno serijo o sodobni slovenski umetnosti Zapeljevanje pogleda. V eksperimentalnih filmih raziskuje preplet animiranega in dokumentarnega. Je avtor filmske monografije Sladka strast periferije/Enciklopedija Ivice Matića. Prej dolgoletni honorarni sodelavec je od leta 2017 redno zaposlen na RTV Slovenija.

Amir Muratović (1966) studied Film and TV Directing at AGRFT, and also graduated in Architecture. As a screenwriter, director and editor he has made numerous documentary films for the Slovenian National Television; including Maypole, for which he won the Vesna award for Best Documentary at the 13th FSF. For 10 years, he has been working on Zapeljevanje pogleda, a documentary series on contemporary art in Slovenia. In his experimental films, Muratović is interested in the intersections of the animated and the documentary. His book Sweet Sensuality of Margin (Slatka strast periferije) is a study on Bosnian cinematographer and film director Ivica Matić. After years of part-time collaborations, Muratović has been a full-time employee of the Slovenian National Television since 2017.

izbrana filmografija

dokumentarni

Bila so Titova mesta (2017)
Leteti (2014–16)
Majoš (2009–10)
Fabiani vs. Plečnik (2006–08)
Kruhovo leto (2005)
Druga generacija (2005–06)
Đuro (2000)

documentary

They Were Tito's Towns (2017)
To Fly (2014–16)
Maypole (2009–10)
Fabiani vs. Plečnik (2006–08)
Bread All Year Round (2005)
The Second Generation (2005–06)
Đuro (2000)

selected filmography

produdent producer:

Matjaž Ham
produkcijska hiša production:
RTV Slovenija - Dokumentarni
program Documentary
Programmes

avtorja glasbe music:

Šemsudin Dino Đzopa, Tilen
Stepišnik (Aritmija)

montažer edited by:

Amir Muratović
oblikovalec zvoka sound design:
Robert Sršen

snemalec zvoka sound
recording: Frane Povirk

1:42
barvni colour, stereo, HD File,
16:9

režiser directed by:

Amir Muratović
scenarist written by:
Amir Muratović
direktorja fotografije dpo:
Marko Kočevar/Z. F. S.

Irena Romih, avtorica
zemljevidov in grafična
opremljevalka author of maps
and graphic designer; Tomaž
Hajdarovič, kolorist colourist;
Jožica Hafner, strokovna
sodelavka TV documentation
expert; Svetozar Makič, mojster
osvetljave lighting technician





Charlatan Magnifique

2016

dokumentarni documentary

Zabaven preplet odlične glasbe, spontanih in komičnih situacij ter komentarjev ključnih aktorjev v Magnificovem življenju. V filmu scenaristke in režiserke Maje Pavlin se sprehodimo skozi Magnificovo bogato, razgibano in uspešno kariero – od konca 1980-ih, ko je svojo glasbeno pot začel z zasedbo U'REDU, prek solo kariere, v kateri so nastali mnogi hiti, kot so *24.000 bacci*, *Kdo je Čefur*, *Halo gospodična*, *Silvija* in številni drugi, pa vse do podpisa pogodbe z multinacionalko Sony, svetovnega uspeha s skladbo *Hir Aj Kam Hir Aj Go* in ustvarjanja filmske glasbe.

Charlatan Magnifique is a film that brings an entertaining mix of excellent music, spontaneous comical situations as well as comments given by the key people in Magnifico's life. The film written and directed by Maja Pavlin takes us through Magnifico's rich, diverse and successful career – from late 1980s, when he began his path in music as member of the band U'REDU, through his solo career marked by numerous hits, such as *24.000 bacci*, *Kdo je Čefur*, *Halo gospodična*, *Silvija*, and many others, all the way to his contract with the multinational Sony, his global success with *Hir Aj Kam Hir Aj Go*, and his focus on music for film.

glasbeni, biografski musical, biographical

Maja Pavlin je kot novinarka, scenaristka, režiserka in urednica glasbenih oddaj in dokumentarnih filmov od leta 1999 redna honorarna sodelavka TV Slovenija. Glavnina njenih del spada pod uredništvo Razvedrilnega programa.

V obdobju 1999–2004 soustvarja glasbeno oddajo *Sobotna noč*, 2011–15 pa urednikuje koncertno produkcijo *Aritmični koncerti* (raliziranih cca. 50 studijskih in terenskih koncertov žanrsko raznolikih domačih zasedb, ki karakterno krojijo domačo glasbeno sceno). Leta 2005 zasnuje glasbenoinformativni TV tednik *Aritmija*, ki ga kot urednica, novinarka in realizatorka, po potrebi snemalka, montažerka sooblikuje še danes.

Maja Pavlin, journalist, screenwriter, director and editor of music programmes and documentary films, has been a part-time collaborator of the Slovenian National television since 1999. The majority of her work is done within the department for Entertainment programmes.

In the period 1999–2004 she contributed to the music programme *Sobotna noč*, and in the period 2011–15 she was editor of *Aritmija* concert coverage series (which included 50 studio and field concerts of various genres by Slovenian bands that had been forming the Slovenian music scene). In 2005, she conceived the weekly TV music info programme *Aritmija*, which she has so far been working on as editor, journalist and realiser, sometimes even recording it on camera and editing it as well.

izbrana filmografija

dokumentarni

Charlatan Magnifique (2016)
Druga violina, drugačnost med nami (2015)
Neira, številka v sistemu (2012)
30 let Rock Otočca (2006)
Divja srca (2005)
20 let Druge godbe (2004)
Srce Balkana–Guča (2003)
Hip-hop (2002)

festivali

DOKUDOC, Rose d'Or, Nice IFF 2017

documentary

Charlatan Magnifique (2016)
Druga violina, drugačnost med nami (2015)
Neira, številka v sistemu (2012)
30 let Rock Otočca (2006)
Divja srca (2005)
20 let Druge godbe (2004)
Srce Balkana–Guča (2003)
Hip-hop (2002)

festivals

DOKUDOC, Rose d'Or, Nice IFF 2017





Codelli

2016

dokumentarni documentary

Codelli je celovečerni igrano-dokumentarni film o malo znanem filmskem projektu slovenskega izumitelja barona Antona Codellija. S filmařem in pustolovcem Hansom Schomburgkom sta leta 1914 v Togu posnela prvi igralni film v Afriki, ki je verjetno navdihnil Jamesa Ricea Burroughsa za roman o Tarzanu. V dokumentarju smo se s pomočjo treh Codellijevih potomk in igralca Primoža Bezjaka odpravili po sledah Codellijevega filma in njegove ostanke iz Toga in Berlina prinesli v Ljubljano ter s tehnologijo Green screen ozivili 15 igralnih prizorov iz 600-ih Codellijevih muzejskih fotografij.

biografski biographical

Codelli is a feature-length docudrama about a little-known film project by Slovenian inventor Baron Anton Codelli. Together with filmmaker and adventurer Hans Schomburgk he filmed in Togo in 1914 the first live action film in Africa, which possibly inspired James Rice Burroughs for his novel on Tarzan. In the company of three Codelli's descendants and actor Primož Bezjak, we traced the fate of Codelli's film, brought the remains from Togo and Berlin to Ljubljana and used the Green Screen technology to bring to life 15 live-action scenes based on 600 Codelli's museum photographs.

Miha Čelar podpisuje filme kot

- scenarist, režiser in producent: *Codelli* (2016), *Mama je ena sama* (2015), *Moj čudoviti um* (2012), *Hitlerjeva biblija* (2011)
- scenarist in režiser: *i_OTOK* (2018), *Irena, lahko noč* (2017), *Skrivnost barjanskega kolesa* (2016)
- avtor stripa in AR mobilne aplikacije *Bobri voz*

Miha Čelar has been credited as

- screenwriter, director and producer: *Codelli* (2016), *Tatjana in Motherland* (2015), *A Beautiful Mind* (2012), *Hitlerjeva biblija* (2011)
- screenwriter and director: *i_ISLAND* (2018), *Goodnight Irene* (2017), *Reinventing the Wheel Cross* (2016)
- author of *Bobri voz* comic strip and smart phone app

izbrana filmografija

dokumentarni

Codelli (2016), Združenje ZFS–IRIS za najboljšo fotografijo med dokumentarci v letu 2017
Mama je ena sama (2015), Noida IFF 2015–nagrada za montažo, Jakarta IFF 2015–zlata nagrada, Nancy Loraine IFF 2015–Grand Prix du Festival, El Ojo Cojo IFF 2015–najboljši dokumentarec

documentary

Codelli (2016), Slovenian Association of Cinematographers (ZFS) – IRIS for best cinematography in a documentary film in 2017
Tatjana in Motherland (2015), Noida IFF 2015 – Best Editing Award, Jakarta IFF 2015 – Gold Award, Nancy Loraine IFF 2015 – Grand Prix du Festival, El Ojo Cojo IFF 2015 – Best Documentary

selected filmography

dokumentarni

Codelli (2016), Združenje ZFS–IRIS za najboljšo fotografijo med dokumentarci v letu 2017
Mama je ena sama (2015), Noida IFF 2015–nagrada za montažo, Jakarta IFF 2015–zlata nagrada, Nancy Loraine IFF 2015–Grand Prix du Festival, El Ojo Cojo IFF 2015–najboljši dokumentarec

producent producer:

Miha Čelar

produkcijska hiša production:

Astral Film

koprodukcija co-production:

RTV Slovenija, PS Mangart, Kerozin

1:25:19

č-b + barvni b-w + colour,
Dolby SRD, DCP, 16:9

režiser directed by:

Miha Čelar

scenarist written by:

Miha Čelar

direktor fotografije dop:

Rožle Bregar

glasba music:

Silence

montažerja edited by:

Iztok Šuc, Aleksandar Stanojević

scenografi production design:

Miha Čelar, Franc Lautar, Maja Weiseizen

kostumografka costume

design: Nadja Bedjančić

oblikovalca zvoka sound

design: Gašper Loborec,

Julij Zornik

glavnii animator chief

animator: Iztok Šuc

igrajo cast:

Primož Bezjak (Baron Codelli), Katarina Stegnar (Valentina Mladota), Doroteja Nadrah (služkinja Marija Servant Marija), Maša Kagao Knez (Akkbe), Kany Michel Obenga (Amus), Grega Zorc (inženir Freiscmidt Engineer Freiscmidt), Marinka Štern (Codellijeva mama Codelli's Mother), Branko Jordan (James Hodgson), Uroš Kaurin (Hans Schomburgk), Janja Majzelj (4. žena 4th Wife), Mojca Fatur (Meg Gherts)



Družina

The Family

2017

dokumentarni documentary

Matej je rojen v družino oseb s posebnimi potrebami v periferni vasici periferne dežele, a je sam tako drugačen – tako od drugačnosti kot normalnosti –, da se zdi, kot da je ušel determinaciji svoje okolice. Usoda ga vseeno dohití, ko z dekletom dobita hčerko in njuna zveza kmalu zatem razpade. Vname se boj za skrbništvo, vse dokler se Matej ne odloči za radikalni izhod iz začaranega kroga, tako družinskega kot življenjskega.
Družina, resničnostni film, ki zajema obdobje desetih let, ni na sledi senzacijam, temveč občutjem. Film brez scenarija, a z vse polno soscenaristi, človeškimi in nečloveškimi.

drama

Born into a special needs family in a peripheral village of a peripheral country, Matej is yet so very different – different from otherness as well as normality – so as to seem as if he had escaped the determination of his environment. However, his fate catches up as he and his girlfriend have a daughter, soon to be followed by the disintegration of their relationship. A custody battle ensues, until Matej decides to make a radical exit from the vicious circle of his family as well as life in general.
A reality film covering a decade, The Family is a search for feelings rather than sensationalism. A film without a script, yet with a host of co-writers, both human and inhuman.

Rok Biček (1985) osvaja nagrade na različnih mednarodnih festivalih zaradi svojskega avtorskega pristopa tako v študijskih filmih kot v celovečernem prvencu *Razredni sovražnik*, ki je imel premiero na 28. beneškem mednarodnem tednu kritikov in bil finalist za nagrado Lux 2014.

Rok Biček (1985) has won awards at various festivals for his distinctive auteur approach to his student films as well as to his feature debut *Class Enemy*, which premiered at the 28th Venice International Film Critics' Week and qualified as a finalist for the 2014 Lux Prize.

izbrana filmografija

dokumentarni

Družina (2017)
igrani
Razredni sovražnik (2013)
kratki
Lov na race (2010)

selected filmography

documentary

The Family (2017)
fiction
Class Enemy (2013)
short
Duck Hunting (2010)



producent producer: **Rok Biček**
produkcijska hiša production:
Cvinger film
koprodukcija co-production:
RTV Slovenija, Zwinger film
1:46:30
barvni colour, digital, DCP,
1:1.85

režiser directed by: **Rok Biček**
direktor fotografije dop:
Rok Biček
montažerja edited by:
Rok Biček, Yulia Roschina
oblikovalec zvoka sound design:
Julij Zornik

nastopajo featuring: **Matej Rajk, Nia Kastelec, Barbara Kastelec, Alenka Rajk, Mitja Rajk, Boris Rajk, Ivka Gruden, Emanoela Škulj, Robert Krese, Aleksej Kastelec**



Družinica

The Basics of Killing

2017

igrani fiction

Osrednji zaplet je propad idiličnega razmerja med staršema Markom in Dunjo. Razlog je pomanjkanje spoštovanja, ki ga povzročita izguba dela in finančni propad. Sčasoma breme, ki ga starša ne zmoreta več nositi, vse bolj pada na ramena otrok.

Družinica je zgodbica, ki se v Sloveniji zgodi vsak dan, lahko pa bi se dogodila tudi kjerkoli drugje. Tistim, ki fenomen poznajo, bo film boleča izkušnja, drugim naj bo svarilo.

drama

The focus is on the disintegration of an idyllic relationship between parents, Marko and Dunja. This is due to a lack of respect, caused by loss of employment and a financial breakdown. In time, the parents are no longer able to bear their burden, which is thus increasingly weighing their children down.

In Slovenia, the story from *The Basics of Killing* occurs on a daily basis, but it could happen anywhere.

To those familiar with the phenomenon, the film will be a painful experience, to others, may it be a warning.

Jan Cvitkovič (1966), režiser, scenarist, arheolog. Rojen v Ljubljani, živel v Vipavi, Tolminu, Idriji in na Krasu. Njegovi filmi so prejeli nagrade po vsem svetu, najodmevnješi sta lev prihodnosti (Lion Of The Future) na FF v Benetkah in altadis, nagrada za najboljšega novega režiserja (Best New Director Award) na FF v San Sebastianu.

Slovenski kritiki, filmski pisci in delavci so v reviji *Ekran* njegov film *Kruh in mleko* izbrali za najboljši slovenski film po letu 1991.

Jan Cvitkovič (1966), director, screenwriter, and archaeologist. Born in Ljubljana, he has lived in Vipava, Tolmin, Idrija and in Karst. His films have been awarded globally, the two most high-profile awards being Lion of the Future at the Venice film festival and Altadis, Best New Director Award at the San Sebastian film festival. In a survey conducted by the *Ekran* magazine, Slovenian film critics and writers as well as filmmakers have proclaimed his film *Bread and Milk* as the best Slovenian film after 1991.

izbrana filmografija

kratki

Ribolov (2016)
Ljubezen na strehi sveta (2015)
Bil sem otrok (2013)
Sto psov (2012)
To je zemlja, brat moj (2009)
Verm (2007)
Srce je kos mesa (2003)

igrani

Družinica (2017)
Šiška Deluxe (2015)
Arheo (2011)
Odgrobodogroba (2005)
Kruh in mleko (2001)

dokumentarni

Totalni gambit (2010)

TV serija

Daleč je smrt (2002)

short

Fishing (2016)
Love on the Top of the World (2015)
I Was a Child (2013)
Hundred Dogs (2012)
This is Earth, My Brother (2009)
I Know (2007)
Heart Is a Piece of Meat (2003)

fiction

The Basic of Killing (2017)
Šiška Deluxe (2015)
Archeo (2011)
Gravehopping (2005)
Bread and Milk (2001)

documentary

Total Gambit (2010)
TV series
Death Is Far Away (2002)



producenta **producers:**
Aleš Pavlin, Andrej Štritof
produkcijska hiša **production:**
Perfo
koprodukcija **co-production:**
Pilon media, RTV Slovenija

1:35
barvni **colour**, 5.1, DCP, 2.39:1

režiser **directed by:**
Jan Cvitkovič
scenarist **written by:**
Jan Cvitkovič

direktor fotografije **dop:**
Marko Brdar
avtor glasbe **music:**
Damir Avdić
montažer **edited by:**
Andrija Zafranović
scenograf **production design:**
Vasja Kokelj

kostumografa **costume**
design: **Emil Cerar, Polonca Valentinčič**
oblikovalec zvoka **sound design:**
Borut Berden
maskerka **make-up artist:**
Petra Hartman
snemalec **camera:** **Nejc Perko**
snemalec zvoka **sound**
recording: **Martin Jelovšek**

Jasmina Mina Lilić
montažer **edited by:**
Stanko Kostanjevec
scenograf **production design:**
Janez Kovič
kostumografka **costume**
design: **Meta Sever**
oblikovalec zvoka **sound design:**
Borut Berden
maskerka **make-up artist:**
Petra Hartman

igrajo cast:
Primož Vrhovec (Marko), **Irena Kovačević** (Dunja), **Miha Košec** (Miha), **Ula Gulič** (Mala)



Ivan

2017

igrani fiction

Takoj po tem ko rodi Ivana, se za mlado Maro začne najhujša noč - na mora: Ivanov oče Rok, poročen poslovnež, ki ga Mara obsesivno ljubi, izgine. Ko ugotovi, da je Rok obtožen gospodarskega kriminala, jo brutalno pretepejo sodelavci njegove žene, zaradi česar Mara konča v varni hiši. Roku končno uspe z njo navezati kontakt, vendar se Mara znajde pred nemogočo izbiro med svojo ljubezni in svojim otrokom.

Ivan je sodoben film, ki se dogaja v Sloveniji, vendar bi se lahko dogajal tudi kjerkoli drugje. Osebna drama s korupcijskim ozadjem. Drama o sprejemanju napačnih odločitev.

drama

After a young woman named Mara gives birth to Ivan, this sets off a chain of unexpected and nerve-wracking events. Ivan's father Rok, a married businessman whom Mara loves obsessively, goes missing. When Mara finds out that Rok is accused of white-collar crime, she gets brutally beaten up by his wife's cronies and ends up in a women's shelter. Mara and Rok ultimately manage to get together, but Mara is put into an impossible situation of choosing between her love and her child. Set in Slovenia, this contemporary fictional story could take place anywhere. It's a personal drama unfolding against a background of corruption, about people making wrong choices.

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

Janez Burger (1965), director and screenwriter, graduated in film and TV directing from the FAMU, Prague. His films are always welcome at prominent film festivals all over the world, where they often receive awards. He lives and works in Ljubljana.

izbrana filmografija (od 2010)

igrani

Ivan (2017)
Avtošola (2014)
Circus Fantasticus (2010)

dokumentarni

Priletni parazit ali kdo je Marko Breclj? (2013)

kratki

Sprava (2014)

fiction

Ivan (2017)
Driving School (2014)
Silent Sonata (2010)
documentary
The Elderly Parasite or Who is Marko Breclj? (2013)
short
Reconciliation (2014)



igrajo cast:

Maruša Majer (Mara), Matjaž Tribušon (Rok), Nataša Barbara Gračner (socialna delavka Social worker), Polona Juh (Karmen), Branko Šturbej (odvetnik Lawyer), Leon Lučev (Bane), Mojca Funkl (prostovoljka Volunteer), Mateja Pucko (Kata), Vlado Vlaškalič (Franc), Uroš Furst (zdravnik Doctor), Peter Musevski (taksist Taxi driver), Silva Čušin (psihologinja Psychologist), Ana Faccini (Ana), Iona Osredkar (Anina hči Ana's daughter), Damjana Černe (Radmila), Marjuta Slamič (ženska 1 Woman 1), Barbara Medvešček (ženska 2 Woman 2), Minka Lorenci (medicinska sestra 1 Nurse 1), Vesna Slapar (medicinska sestra 2 Nurse 2), Sabina Kogovšek (matičarka Registrar), Ana Ruter (novinarka Journalist), Aljoša Koltak (črpalkar Gas station attendant), Pavle Ravnohrib (inšpektor Inspector), Zvonimir Jurič (kamionar Lorry driver)



Košarkar naj bo

Let Him Be a Basketball Player

2017

igrani fiction

mladinski/otroški youth/children

Košarkar naj bo je zgodba o mladem in nerodnem fantu po imenu Ranta (tako velik, da bi lahko žirafam kravate zavezoval), ki se mu življenje postavi na glavo, ko ga nekega dne učitelj telovadbe Salta povabi v košarkarsko ekipo. S tem se za Ranto začne razburljiva pot, polna nepredvidljivih dogodivščin, na kateri ga nenehno spremlja duhoviti prijatelj Smoldak ...

Let Him Be a Basketball Player tells the story of a young and clumsy boy named Ranta (so big that he could be tying ties to giraffes), whose life turns upside down when his gym teacher Salta one day invites him to join the basketball team. This marks the beginning of an exciting path full of unpredictable adventures where Ranta is always accompanied by his funny friend Smoldak.

Boris Petkovič (1971) leta 1996 v Portorožu konča študij na Višji prometni šoli. Leta 2005 diplomira filmsko režijo na pariški filmski šoli EICAR, na kateri naslednja tri leta tudi poučuje. Leta 2008 se vrne v Slovenijo, kjer trenutno živi in ustvarja.

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

izbrana filmografija (od 2010)

igrani

Košarkar naj bo (2017)
Utrip ljubezni (2015), FSF 2015 – vesna za montažo
dokumentarni
Šum Balkana (2017)
Nara Petrovič = človek (2016)
V letu hip hopa (2010)

selected filmography (since 2010)

fiction

Let Him Be a Basketball Player (2017)
The Beat of Love (2015), Vesna Award for Best Editing
documentary
Balkan Whispers (2017)
Nara Petrovič = Human (2016)
In the Year of Hip Hop (2010)





Ksana

2017

igrani fiction

Igralec David in gradbeni delavec Roman sta polbrata, ki se po dolgem času znova srečata ob očetovi smrti. Skupni spomini ju popeljejo na potovanje po reki, gorah in morju, kamor ju je vodil oče in kar je bilo zanju vrhunc sreče. V želji, da obnovita svoj malce pozabljeni bratsko-prijateljski odnos, odideta po istih poteh. Potovanje, začeto s površinsko masko vzajemne sreče, se kaj kmalu razvije v bratsko rivalstvo, zavist, jezo, zamere ...

David, actor, and Roman, construction worker, are half-brothers who reunite after years of estrangement for their father's funeral. Their shared memories take them on a journey along the river, to the mountains and the sea where their father used to take them and where they experienced their happiest moments. Hoping to rekindle their somewhat forgotten brotherly-friendly relations, they set off along the same paths. What begins with a superficial mask of shared happiness, soon turns into brotherly rivalry, envy, anger and resentment.

drama

Dejan Babosek (1976) se že od majhnega ukvarja z različnimi vejami umetniškega ustvarjanja, od slikarstva, glasbe, pisanja, fotografije do seveda filma. Po končani gimnaziji študira zgodovino in teologijo, a ga po obisku filmske delavnice želja po študiju dokončno minile. Svojo kreativo usmeri v produkcijo in režijo glasbenih videospotov (doslej okl. 500) in filmov. Trenutno pripravlja tretji celovečer Strah, adaptacijo istoimenega kratkega filma. Glej tudi Strah, str.132.

Dejan Babosek (1976) has been interested in various types of creativity from an early age, from painting, music, writing and photography to film. Having completed secondary school, he went on to study history and theology, but after attending a film workshop, he no longer wanted to study at all. He dedicated his creativity to the production and directing of music videos (around 500 so far) and films. He is currently developing his third feature, *Fear*, adapted from the eponymous short.
See also *Fear*, p 132.

izbrana filmografija

kratki

V imenu resnice (2017)
Strah (2016)

TV serija

Daleč je smrt (2002)

igrani

Ksana (2017)
Izhod (2013)

selected filmography

short

V imenu resnice (2017)
Fear (2016)

TV series

Death Is Far Away (2002)

fiction

Ksana (2017)
Izhod (2013)





Moški ne jočejo

Men Don't Cry

2017

igrani fiction

Ko se raznolika skupina vojnih veteranov zbere v oddaljenem gorskem hotelu, dve desetletji po koncu vojne, da bi sodelovali pri zdravljenju, je težko pričakovati harmonijo. Nasprotno, vsaka nespametno izrečena beseda ali navidezno jezni pogled lahko nenadoma vžge nevarno eksplozivno mešanico. Zato, ker nekdanji vojaki, ki se trdno držijo svoje temeljne moškosti in lastnih pred-sodkov, zavrnejo razkritje nečlovečnosti dogodkov, ne glede na to, ali so jih storili oni ali drugi. Ta briljantno režirana drama govori o zmožnosti, da bi odpuščali drugim le po tem, ko odpustimo sami sebi.

When two decades after the war, a diverse group of war veterans gather in a remote mountain hotel to undergo therapy, harmony can hardly be expected. On the contrary, each inconsiderate word, each seemingly angry look can all of a sudden ignite the dangerous explosive mix. Holding fast to their fundamental masculinity and their own prejudices, these former soldiers refuse to expose the inhuman nature of events, regardless of whether it was them or the other side who committed them. This brilliantly directed drama explores how we can only forgive others once we have forgiven ourselves.

drama

Alen Drljević (1968, Sarajevo) že med študijem režije na Akademiji scenskih umetnosti v Sarajevu režira nekaj gledaliških predstav in kratkih filmov. Leta 2005 diplomira s kratkim igranim *Prva plača* (orig. *Prva plata*), ki na 11. Sarajevo FF osvoji nagrado EFA/UIP, na Motovun FF 2006 pobere nagrado za najboljši kratki film in je nominiran za nagrado Evropske filmske akademije (EFA) za najboljši kratki film. Njegov dokumentarec *Karneval* je leta 2006 v okviru največjega festivala dokumentarnih filmov IDFA prikazan v sekcijah *First Appearance* in *Movies that Matter*, na Trst FF 2007 pa dobi nagrado občinstva za najboljši dokumentarni film. Kot asistent režije podpisuje celovečerce *Pri Amidžu Idrizi* (Kod Amidže Idriza, 2004, r. Pjer Žalica), *Grbavica* (2005, r. Jasmina Žbanić), *Čuvaji noči* (Čuvari noči, 2008, r. Namik Kabil), *Na poti* (Na putu, 2008, r. Jasmina Žbanić).

Alen Drljević (1968, Bosnia and Herzegovina) directed several theatre pieces and short films during his studies at the Academy of Performing Arts in Sarajevo. In 2005 he graduated with the short film *Paycheck* (*Prva plata*), which won the EFA/UIP award at the 11th Sarajevo FF, the best short film award at the 2006 Motovun FF, and was nominated for a European Film Award for Best Short Film. In 2006, his documentary *Carnival* was screened in the *First Appearance* and *Movies that Matter* sections of the IDFA documentary FF, and won the audience award for best documentary at the 2007 Trieste FF.

Drljević has worked as assistant director on several feature films, including *Days and Hours* (Kod Amidže Idriza, 2004, dir. Pjer Žalica), *Grbavica* (2005, dir. Jasmina Žbanić), *Nightguards* (*Čuvari noči*, 2008, dir. Namik Kabil), *On the Path* (*Na putu*, 2008, dir. Jasmina Žbanić).

izbrana filmografija

igrani

Moški ne jočejo (2017)

Izhod (2013)

dokumentarni

Poln/a (2011)

Esma (2007)

Karneval (2006)

kratki

Šoping (2008)

Prva plača (2005)

fiction

Men Don't Cry (2017)

Izhod (2013)

documentary

Loaded (2011)

Esma (2007)

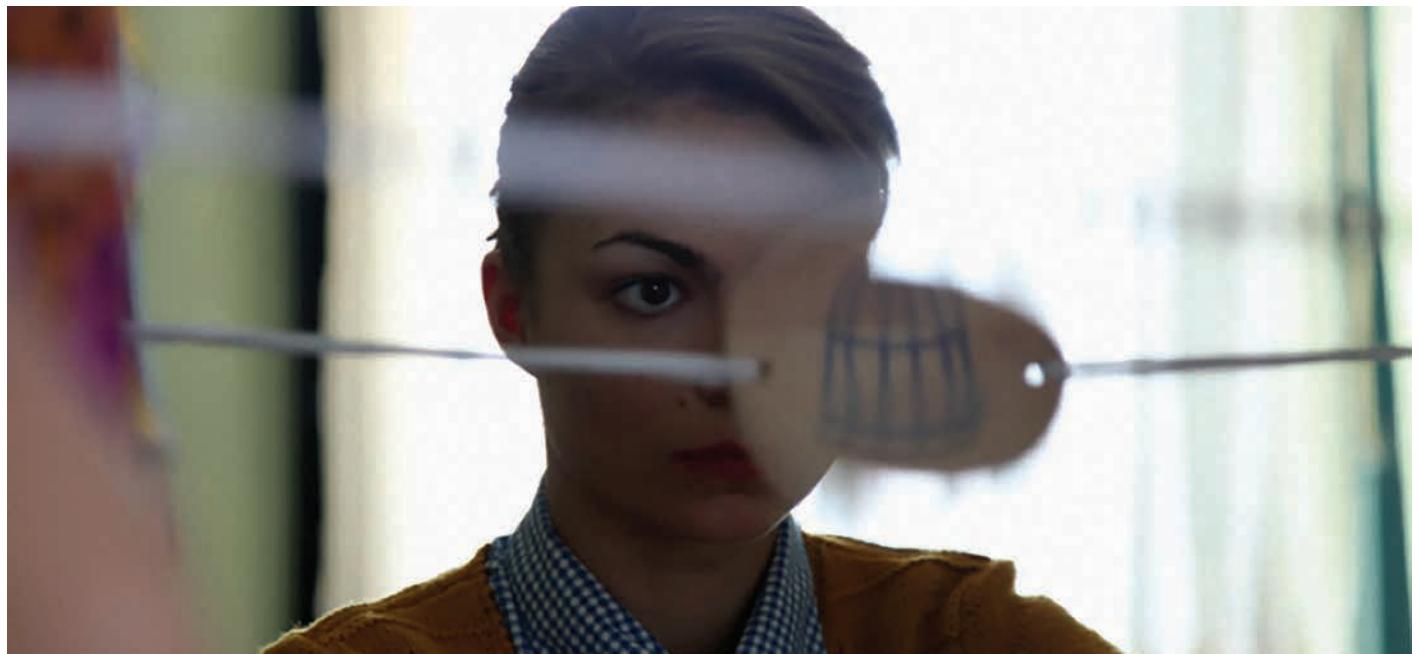
Carnival (2006)

short

Shopping (2008)

Paycheck (2005)





Privid

A Dream

2016

igrani fiction

Marko, bivši vojni poročevalec, se po vojni preseli iz Ljubljane v Prištino, kjer dela v eni od mednarodnih organizacij. Nekega večera v baru sreča tri dekleta: Špresa, Beso in Hano. Špresa ga zapelje s svojo neukrotljivo energijo. Njuno burno razmerje zaznamujejo njeni nenavadni čustveni izbruhi, ki oba povlečajo v usodni vrtinec. Razmerju med Hano in Beso pa usoda prav tako ni naklonjena, vendar iz popolnoma drugačnih razlogov. Hana se namreč boji odziva okolice, saj ve, da razmerje med dvema dekletoma v patriarharni kosovski družbi ni mogoče.

After the war Marko, a former war reporter, moves from Ljubljana to Pristina, to work for an international organisation. One evening in a bar, he meets three girls: Shpresa, Besa and Hana. Shpresa seduces him with her untameable energy. Their heated affair is marked by her unusual emotional outbreaks, taking them both into a fatal whirl. Neither is fate approving of the relationship between Hana and Besa, although for entirely different reasons: Hana is afraid of the public response, knowing that in the patriarchal Kosovar society, a relationship between two girls is impossible.

drama

Boštjan Slatenšek je scenarist, režiser in novinar. Kot novinar je poročal je z vojnih in s kriznih žarišč, nazadnje s Kosova. Še danes je v tesnem stiku s kulturo in z zgodbami na tem delu Balkana. Kot režiser podpisuje številne dokumentarne filme, *Privid* pa je njegov drugi igrani. Kot filmskega ustvarjalca ga privlačijo zgodbe iz resničnega sveta, zanimajo ga junaki v ekstremnih situacijah, ki iz njih privabijo močna čustva.

Boštjan Slatenšek is a screenwriter, director and journalist. He used to report from war and conflict zones, most recently from Kosovo. He remains in close contact with the culture and stories from this part of the Balkans. He has directed several documentaries, whereas *A Dream* is his second fiction film. As filmmaker, he is attracted to stories from the real world and likes to put his characters in extreme situations where strong emotions come up.

izbrana filmografija

igrani

Privid (2016)
Generacija 71 (2011)
dokumentarni
Most čez most (2015)
Tone, javi se! (2014)
Začarni krog (2012)
Toše, The Hardest Thing (2009)

fiction

A Dream (2016)
Generation 71 (2011)
documentary
Most čez most (2015)
Tone, javi se! (2014)
Začarni krog (2012)
Toše, The Hardest Thing (2009)

selected filmography





Rudar

The Miner

2017

igrani fiction

Zasavski rudar, ki mu naročijo odpreti zazidan rov, najde za zidom mnogo več kot le zapuščen rudnik. Film skozi oči priseljenca odkrije temno plat slovenske zgodovine in išče v rudarjevi preprosti in topli človečnosti rešitev za kompleksne razkole med ljudmi.

Having been assigned to open a walled-in pit, a miner from Zasavje finds much more than a deserted mine behind the wall. Through the eyes of an immigrant, the film uncovers a dark side of Slovenian history. The miner's simple and warm humanity is explored as an answer to complex divisions between people.

biografski, zgodovinski biographical, historical

Hanna A. W. Slak (1975, Varšava), producentka, režiserka, montažerka, scenaristka. Nase je mednarodno opozorila že s kratkimi študijskimi filmi in bila leta 1999 razglašena za najbolj obetavnega slovenskega filmskega ustvarjalca. Njen intenziven, temni celovečerni prvenec, *Slepa pega*, je bil večkrat nagrajen in prikazan na več kot 70 mednarodnih festivalih. Tudi njen drugi celovečerec, *Teah*, je požel številna mednarodna priznanja in je prvi film v slovenskem jeziku, ki ga je sofinanciral Eurimagesa. Živi in dela med Ljubljano in Berlinom.

Hanna A. W. Slak (1975, Warsaw), producer, director, editor, scriptwriter. She gained international acclaim with her short student films and was later affirmed as one of the emerging talents of her generation with her intense and dark award-winning debut *Blind Spot*, shown at more than 70 IFFs. Her second feature *Teah* has also received many international awards and is the first film in the Slovenian langue to ever receive Eurimages funding. She lives and works between Ljubljana and Berlin.

izbrana filmografija

igrani

Rudar (2017)
Neke druge zgodbe (2010), omnibus
Tea (2007)
Desperado Tonic (2004), omnibus
Slepa pega (2002)

selected filmography

fiction

The Miner (2017)
Some Other Stories (2010), omnibus
Teah (2007)
Desperado Tonic (2004), omnibus
Blind Spot (2002)





Slovenija, Avstralija in jutri ves svet

Slovenia, Australia and Tomorrow the World

2017

igrani fiction

Slovenija, Avstralija in jutri ves svet je drama, katere sestavni del so tudi komični prizori. Glavni junak je Boris, ki dela kot vzdrževalec strojev v tovarni in upa, da mu bo prihodnost prinesla nagrado za opravljeno delo in trud. To priložnost mu ponudi podjetje Cosmica, družba, ki se ukvarja z akvizitersko prodajo, s svetovanjem in z naložbami v vrednostne papirje.

satirična drama satiric drama

Slovenia, Australia and Tomorrow the World is a drama film with elements of comedy. The central character Boris works as a machinery maintenance man in a factory, hoping that his work and efforts will be awarded in the future. And indeed, he is given an opportunity by Cosmica, a company providing door-to-door sales and counselling services as well as investment in securities.

Marko Naberšnik deluje kot režiser TV oddaj ter igralih in dokumentarnih filmov. Podpisuje več kot 500 TV oddaj, med katerimi so vidnejše *Studio City*, *Viktorji*, *As ti tud not padu?*, *Firbcologi*. Njegov igralni film *Petelinji zajtrk* je s 183.000 gledalci tretji najbolj gledani slovenski film. Leta 2012 je uspeh doživel tudi film *Šanghaj* – na uglednem festivalu v Montrealu je v osrednji tekmovalni sekciji prejel nagrado za najboljši scenarij.

Marko Naberšnik is a director of TV programmes as well as fiction and documentary films. His portfolio comprises more than 500 TV titles, the most prominent of which are *Studio City*, *Viktorji*, *As ti tud not padu?*, *Firbcologi*. Having attracted 183,000 viewers, his feature film *Rooster's Breakfast* is the third most watched Slovenian film. In 2012, his film *Shanghai Gypsy* also achieved a major success – the Best Screenplay award in the main competition programme at the renowned Montreal film festival.

izbrana filmografija

igrani

Slovenija, Avstralija in jutri ves svet Slovenia, (2017)
Gozdovi so še vedno zeleni (2014); mednarodni tekmovalni program, Šanghaj IFF, redna slovenska in avstrijska kinodistribucija Šanghaj (2012); nagrada za najboljši scenarij, Montreal WFF, Petelinji zajtrk (2007), 183.000 gledalcev, tretji najbolj gledani slovenski film

selected filmography

fiction

Slovenia, Australia and Tomorrow the World (2017)
The Woods Are Still Green (2014); international competition programme at the Shanghai festival, distribution in Slovenian and Austrian cinemas
Shanghai Gypsy (2012); Best Screenplay award, Montreal Rooster's Breakfast (2007) 183,000 viewers, third most watched Slovenian film





Stekle lisice

Rabid Foxes

2017

igrani fiction

Pohorski roker Lovro, za prijatelje Džon, samec na pragu štiridesetih, je žrtev novodobne poslovne mahnacije: ker ni pravočasno uredil dokumentacije, je zemljišče, ki je bilo že več rodov v lasti njegove družine, prišlo v last pogoltnega župana Frasa. A Džon, ki je nagle jeze in kot lovec več streljanja, vzame pravico v svoje roke in ob pomoči mlade novinarke Alje razkrinka Frasa in njegove pomagače.

Lovro, a rocker from Pohorje, Džon to his friends, a bachelor in his late thirties, has become victim to modern business machinations: after he failed to get his papers in order in time, the land that had been his family's property for generations came in the possession of the greedy mayor Fras. However, being short-tempered and as a hunter also a skilled shooter, Džon takes justice into his own hands. Assisted by young journalist Alja he exposes Fras and his helpers.

Boris Jurjaševič (1955) med študijem ekonomije ustanovi amaterski filmski klub Paranoja film in s prijatelji posname nekaj kratkih igranih filmov na Super 8mm. Nato se preseli v Ljubljano, študira filmsko in TV režijo na AGRFT UL in leta 1984 diplomira. Živi in dela v Ljubljani, režira in piše scenarije.

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

izbrana filmografija (od 2010)

igrani

Stekle lisice (2017)

Zgodba o uspehu (2015)

dokumentarni

Ljubljana, London, New York (2014)

Marpurgi (2012)

Marko skače (2010)

Dotik sveta (2010)

selected filmography (since 2010)

feature

Rabid Foxes (2017)

A Story about Success (2015)

documentary

Ljubljana, London, New York (2014)

Marpurgi (2012)

Marko skače (2010)

Dotik sveta (2010)





Vsaka dobra zgodba je ljubezenska zgodba

Every Good Story Is a Love Story

2017

dokumentarni documentary

Film o gledališki predstavi in o štirih zelo znanih osebah, ki so jo ustvarile: o pisatelju in režiserju D. Jovanoviču, igralki M. Zupančič in igralcem R. Poliču in B. Cavazzi. To je zgodba o ljubezenskem trikotniku in o večplastnem, popolnoma odkritem prepletanju javnih umetniških podob in osebnega življenja protagonistov. Film dokumentira 4-mesečni proces nastajanja gledališke predstave od prve vaje do premiere, hkrati pa odstira osebno življenje umetnikov ter pripoveduje univerzalno zgodbo o odnosu med resničnim in izmišljenim, zgodbo o odnosu med osebnim in javnim dojemanjem umetnosti.

A film about a theatre performance and four very notable people behind it: writer and director D. Jovanović, actress M. Zupančič and actors R. Polič and B. Cavazza. This is a story of a love triangle and of a multi-layered, entirely overt intertwining of protagonists' public artistic personas and their personal lives. The film documents a 4-month process of the making of a theatre piece from the first rehearsal to the opening night, at the same time uncovering the intimate lives of the artists and telling a universal story of the relationship between the real and the imagined, a story of personal and public perceptions of art.

biografski biographical

Rajko Grlić je diplomiral na FAMU v Pragi. Kot režiser in scenarist je delal na dvanajstih celovečercih, ki so bili prikazani v kinematografih na vseh petih celinah in vključeni v tekmovalne programe vodilnih svetovnih filmskih festivalov, med njimi Cannes FF, kjer so prejeli številne mednarodne nagrade.

www.rajkogrlic.com

Matjaž Ivičin biografija, izbrana filmografija – gl. Playing Men, str. 69

Rajko Grlić graduated from FAMU, Prague. As a director and script-writer he has worked on twelve features, which have been shown in cinemas across all five continents and included in the competition programs of the leading world festivals, including the Cannes FF, where they have received numerous international awards.

www.rajkogrlic.com

Matjaž Ivičin biography, selected filmography – see Playing Men, p 69





Vztrajanje

Perseverance

2017

igrani fiction

So prav neizrečeni spomini tisto, kar nas oblikuje v to, kar resnično smo?

Vztrajanje je mozaična priča o dogodkih, ki so zaznamovali glavne like. Vsaka posamezna zgodba odslikava misli, cilje, strahove in želje svojega junaka ter jih skuša ubesediti skozi notranje monologe, redkobesedna izpraševanja o samem sebi, skozi spomine in izpovedi.

Filmski kolaž raznolikih intimnih življenjskih zgodb želi pričevati o fenomenu človeka. Ravno zato si liki v filmu ne delijo kraja ali časa dogajanja, ne vedo drug za drugega in nikoli ne bodo.

eksperimentalni experimental

Are unspoken memories what shapes us into who we really are? Perseverance is a mosaic narrative on events that have left a lasting mark on the lives of the protagonists. Each story is a reflection of thoughts, goals, fears and desires of its protagonist, seeking to articulate them through internal monologues, laconic self-questioning, through memories and confessions.

A collage of various intimate stories aims to speak of the phenomenon of man. This is why characters in the film don't share the same space or time, do not know each other and never will.

Miha Knific (1976) je diplomiral na ALUO UL, smer kiparstvo, in zaključil podiplomski študij na univerzi Kungliga Konsthogskolan v Stockholm. Leta 2007 je sledil premik od konceptualne umetnosti k filmu, saj se je s prvencem Noč (Let me sleep/En Natt) predstavil kot filmski režiser in v filmskih vodah ostal vse do danes. Režiral je številne kratke filme, TV oglase in videospote. V svojih filmih se osredotoča predvsem na človeške zgodbe ter raziskovanje ekstremnih situacij in njihovih izidov, s posebnim zanimanjem za koncept svobode, ki jo te situacije ustvarijo.

Miha Knific (1976) graduated in Sculpture from the Ljubljana Academy of Fine Arts and Design, and obtained a postgraduate degree from the Kungliga Konsthogskolan (Royal Institute of Arts) in Stockholm. In 2007 Knific made the move from conceptual artist to filmmaker with his debut film *Let Me Sleep* (*Noč/En Natt*) and has been involved in film ever since. He has directed a number of short films, commercials for major international clients and music videos. In his films, Knific focuses primarily on human stories and explores extreme situations and their outcomes, with a particular interest in the concept of freedom that these situations create.

izbrana filmografija (od 2007)

igrani

Vztrajanje (2017)
Stvari, ki sem jih hotel početi s tabo (2014)

Noč (2007)

dokumentarni

Izza zaves (2008)

kratki

Pikapolonica hoče odrasti (2011), animirani
Srebrna koža (2009)
Lovec oblakov (2009)
Lisica v lisičjem jeziku (2009), animirani

fiction

Perseverance (2017)
Things I Wanted to Do With You (2014)

Let Me Sleep (2007)

documentary

Izza zaves (2008)

short

Little Ladybird Wants to Grow Up (2011), animated
Silver Skin (2009)
The Cloud Catcher (2009)
Vixen in the Fox Language (2009), animated





Zadnji ledeni lovci

The Last Ice Hunters

2017

dokumentarni documentary

Zadnji ledeni lovci pričuje zgodbo zdajšnje generacije lovcev iz inuitske skupnosti Vzhodne Grenlandije, kulture s 4000-letno zgodovino. To okolje je ustvarilo eno najbolj specializiranih lovskih kultur na svetu, v marsičem edinstveno in neprecenljivo. Toda svet Inuitov se spreminja s svetlobno hitrostjo. Posledično je njihova kultura tik pred izumrtjem. Film želi povedati zgodbo teh ponosnih lovcev, predstaviti njihovo izginjajočo kulturo in osvetliti problematiko domorodnih ljudstev.

avanturistični, raziskovalni adventure, exploration

The Last Ice Hunters tells the story of the current generation of hunters from the Eastern Greenland Inuit community, a culture dating back 4,000 years. Having been created within that environment, one of the most specialised hunting cultures in the world is unique and precious in many regards. However, the world of the Inuit has been changing with the speed of light, and their culture is now on the brink of extinction. The film shares the story of these proud hunters, to present their disappearing culture, and shed light on the issue of indigenous peoples.

Jure Brecljnik leta 2009 ustanovi producentsko hišo Film IT ter z njo posname 8 dokumentarnih filmov, od katerih jih 6 odkupi in predvaja RTV Slovenija. Leta 2012 konča svoj prvi celovečerni dokumentarni film *Divji*, za katerega prejme več nagrad po filmskih festivalih, za predvajanje pa ga odkupi Francoska nacionalna televizija.

Leta 2014 začne snemanje svojega zadnjega dokumentarca *Terra Magica*, ki ga tudi uspešno zaključi le par tednov pred nenadno smrto junija 2015. Umre v spanju med snemanjem *Zadnjih ledenih lovcev*. Nasledi ga Rožle Bregar, srežiser in direktor fotografije.

Jure Brecljnik founded his own production company Film IT in 2009 and made 8 documentary films, of which 6 were bought and shown by the Slovenian National Television. In 2012, he finished his first feature documentary, *Wild One*, which was awarded at several film festivals and purchased to be shown by the French National Television.

In 2014, he started filming his last documentary, *Terra Magica*, which he completed successfully just weeks before his premature death in June 2015. He died in his sleep while filming *The Last Ice Hunters*. He was succeeded by Rožle Bregar, his co-director and director of photography.

izbrana filmografija

dokumentarni

Zadnji ledeni lovci (2014/17)
Prečkanje Islandije (2016)
Terra Magica (2015)
Divji (2012)
Black & White Heaven (2011)
Ko črte spregovorijo (2011)
New Dimensions (2010)
Ratrakistov dnevnik (2010)
Chalk & Chocolate (2009)

kratki

Snowkite Clinic (2008)
Le Tango Vertical (2008)
Rambo AIR (2008)

documentary

The Last Ice Hunters (2014/17)
Crossing Iceland (2016)
Terra Magica (2015)
Wild One (2012)
Black & White Heaven (2011)
When Lines Speak (2011)
New Dimensions (2010)
Snowgrommer's Diary (2010)
Chalk & Chocolate (2009)

short

Snowkite Clinic (2008)
Le Tango Vertical (2008)
Rambo AIR (2008)



producent producer:

Slaviša Majstorović

produkcijska hiša production:

Film IT

koprodukcija co-production:

Studio Ritem, Vizualist

1:11:46

barvni colour, stereo, DCP, 2:1

režiserja directed by:

Jure Brecljnik, Rožle Bregar

scenarist written by:

Jure Brecljnik

direktor fotografije dop:

Rožle Bregar

avtor glasbe music:

Miha Petric

montažer edited by:

Urban Potočnik

oblikovalec zvoka sound design:

Borut Berden

snemalca camera:

Wesley Johnson, Miha Avguštin



2017

dokumentarni documentary

Glasba je časovna umetnost 2, LP film Buldožer – Pljuni istini u oči

Music Is the Art of Time 2, LP film Buldozer – Spit Truth Into the Eyes



producen^t producer: Viva Vidović • produkcijnska hiša production: Nord Cross Production • koproducija co-production: RTV Slovenija, Invida, Zvokarna, Strup, Blade, Nuframe, Radio Študent • 0:52:00 • č-b + barvni b-w + colour, stereo, DCP, 16:9 • režiserka directed by: Varja Močnik • scenarista written by: Igor Bašin, Barbara Kelbl • direktor fotografije dop: Miloš Srdić • avtor glasbe music: Buldožer • montažer edited by: Juriј Moškon • scenografka production design: Neža Zinajč • kostumografki costume design: Sanja Grcič, Deja Škerljanc • oblikovalec zvoka sound design: Boštjan Kačičnik • maskerka make-up artist: Ljaja Ivančič • glavni animatorji lead animators: Toni Mlakar, Jernej Lunder, Jernej Žmitke, Aleš Berčič • snemalca zvoka sound recording: Miha Rudolf, Matjaž Starin

izbrana filmografija selected filmography

Glasba je časovna umetnost 2, LP film Buldožer – Pljuni istini u oči Music is the Art of Time 2, LP film Buldozer – Spit Truth Into the Eyes (2017) dokumentarni documentary • Bankirke (2007), TV drama • Desperado Tonic (2004), omnibus (ostali režiserji other directors: Boris Petkovič, Hanna Slak, Zoran Živulović); FSF 2004 nagrada za scenografijo production design award • Sexikon (2001), videofilm, prikazan na mnogih literarnih srečanjih po svetu ter v Slovenski kinoteki januarja 2002 video film screened at several literary events globally and in the Slovenian Cinematheque in January 2002

glasbeni, biografski musical, biographical

V dokumentarju Varje Močnik se člani skupine Buldožer, njihovi prijatelji in oboževalci spominjajo obdobja ob izidu prvenca *Pljuni istini u oči* (1975). Pričevanja se prepletajo s fiktivnimi prizori, slikovnim materialom s plošče, z arhivskim gradivom in animacijami. Vse skupaj ustvarja svež in surrealističen film, ne le o legendarnem albumu, temveč tudi o aktualni družbi in času.

Varja Močnik je po končanem študiju filmske in televizijske režije na AGRFT UL kot režiserka več let delala v različnih uredništvih TV Slovenija ter sodelovala pri projektih drugih avtorjev. Trenutno deluje kot urednica programa pri Slovenski kinoteki in IFF Kino Otok.

In Varja Močnik's documentary, members of former Yugoslav rock band Buldožer, their friends and fans reminisce about the time of the release of the band's debut album *Pljuni istini u oči* (1975). Their accounts interlace with fictitious scenes, the record artwork, archive material and animation, to ultimately come together into an inventive, surrealist film that speaks not just of the legendary album, but also of the society and reality of the time.

Varja Močnik graduated in Film and TV Directing from AGRFT, Ljubljana, and spent several years working as director for various departments of the Slovenian National Television, as well as on other filmmakers' projects. She is now programme curator for the Slovenian Cinematheque and the Kino Otok – Isola Cinema IFF.



dokumentarni documentary

2017

Goreči škof

The Burning Bishop



izbrana filmografija selected filmography

dokumentarni documentary: Goreči škof The Burning Bishop (2017) • Kaplja na vedru A Drop in the Bucket (2016) • Pastir: Janez Frančišek Gnidovec The Shepherd (2015) • Besni prerok The Furious Prophet (2011) • Kresnik: Ognjeno izročilo The Lore of Fire (2014); predvajan na 33 mednarodnih filmskih festivalih in več TV programih, uradna selekcija Cleveland IFF screened at 33 international film festivals and various TV channels, official selection at Cleveland IFF

biografski biographical

Nadškof Anton Vovk se je zavedal svojega poslanstva v težkih in prelomnih časih in ga opravljal z veliko vero in predanostjo. Dokumentarec orisuje njegovo življenje in delo ter ga prikazuje takega, kakršen je bil: pogumen, odločen, hkrati pa blag in ljubeč. S pomočjo sodobnega filmskega jezika, podkrepljenega z avtorsko glasbo in edinstvenimi posnetki, Anton Vovk vstopa v širšo zavest in zgodovinski spomin.

David Sipoš (1989) je šolske ustanove kmalu zamenjal za delo ter učenje skozi ustvarjanje mnogih kratkih filmov, ki jih je najprej producirjal sam, kasneje pa našel zanje vlagatelje. V zadnjih letih je režiral vrsto biografskih dokumentarnih filmov o pomembnih možeh zgodovine slovenske cerkve, kot so Janez Frančišek Gnidovec, dr. Jožef Smej, Anton Vovk.

Archbishop Anton Vovk lived his vocation with strong faith and devotion, conscious of his mission in the then challenging, epochal times. The documentary traces his life and work, portraying the man he truly was: brave, confident, and at the same time gentle and caring. Using a modern language of cinema combined with original score and unique footage, the film helps the figure of Anton Vovk enter common knowledge and collective memory.

Very early on, **David Sipoš** (1989) substituted schooling for work and learning by doing, making a series of short films, first in self-production and later with the help of investors. In recent years, Sipoš has made a series of biographical documentaries portraying central figures from the history of the Slovenian Catholic church, such as Janez Frančišek Gnidovec, Dr Jožef Smej, Anton Vovk.

producen^t producer: David Sipoš • produkcijnska hiša production: Studio Haritude • 0:54:30 • barvni colour, stereo, HD File, 1:2.35 • režiser directed by: David Sipoš • scenarist written by: Rok Andriš • direktor fotografije dop: David Sipoš • avtor glasbe music: Tim Žibrat • montažer edited by: David Sipoš • scenograf production design: Simon Komar • oblikovalec zvoka sound design: Tim Žibrat • glavni animator lead animator: Vid Planinc • nastopajoči featuring: Jernej Gašperin (zaslijevalec Interrogator), Jožef Lap (Anton Vovk), Assija Sultanova (dekle z lučjo Girl with a lamp)

Uradni tekmovalni program Official Competition Programme

66

Uradni tekmovalni program Official Competition Programme

Srednjemetažni filmi Medium-Length Films

67

Srednjemetažni filmi Medium-Length Films



2017

dokumentarni documentary

Mesto svetlobe

City of Light



Uveljavljen pisatelj se bori z duhovi svoje družine, medtem ko sanjači na vrhu hriba, ki jih pestijo zdravstvene težave, upajo na življenjsko srečo. Ta se drži uspešne podjetnice, ki pa ob vzhajajoči pevski karieri svoje hčerke razmišlja o pravilnosti svoje poklicne usmeritve, dvomi pa razjedajo tudi podvodnega gradbinca, ki želi sinu pokazati temačno skrivenostno jezero.

Vizualno izrazit film je nežna priповед, ljubezenska zgodba med ljudmi in mestom, ki ugaša.

Marko Kumer Murč (1980), producent, režiser, scenarist, ustavnovidelj produkcijske hiše EnaBanda. Kot (so)avtor podpisuje številne dokumentarce, trenutno pa se kot producent ukvarja z nekaj kratkimi igrami in dokumentarci v predprodukciji.

A well-established writer fights his family demons while the dreamers on top of the hill struggle with their health and hope for good fortune. A successful businesswoman has plenty of the latter; still, when her daughter's singing career takes off, she starts questioning her own professional choices. A nagging doubt is also tormenting an underwater construction worker, who wants to show his son a mysterious dark lake. This visually striking film is a subtle narrative, a love story between people and a fading city.

producenata **producers:** Marko Kumer Murč, Katja Lenarčič • produksijska hiša **production:** EnaBanda • 1:08:20 • barvni colour, stereo, DCP, 16:9 • režiser **directed by:** Marko Kumer Murč • scenaristka **written by:** Nina Cijan • direktor fotografije **dop:** Urban Zorko • avtor glasbe **music:** Goran Krmac • montažerka **edited by:** Sara Gjercek oblikovalec zvoka **sound design:** Julij Zornik • snemalca zvoka **sound recording:** Nina Cijan, David Wetter Zagajsek

izbrana filmografija selected filmography

dokumentarni documentary **Mesto svetlobe** City of Light (2017) • **Zelena utopia** Utopia in Green (2013) • **Oder na robu** (2013) • **Žive legende** (2012) • **Kurent** (2012)

izbrana filmografija (od 2010)

selected filmography (since 2010)

dokumentarni documentary: Playing Men Playing Men (2017) • Vsaka dobra zgodba je ljubezenska zgodba Every Good Story Is a Love Story (2017, sorež. co-directed by Rajko Grlić) • Hiške Little Houses (2014, sorež. co-directed by Darko Šinko) • Karpotpotnik Karpotrotter (2013), DSR 2015—nagrada Štigličev pogled za izjemno režijo France Štiglic award for exceptional directing, Zagreb FF 2014 –nagrada za najboljši dokumentarni film best documentary, FSF 2013–vesna za scenarij Vesna award for best screenplay



dokumentarni documentary

2017

Playing Men

Med snemanjem dokumentarca o moških in igri zapade režiser v globoko ustvarjalno krizo. V obdobju, ki sledi, začne vso svojo okolico doživljati kot del igre. Spomini iz otroštva in podobe iz nedokončanega projekta se pomešajo v odo o absurdnosti geste.

Matjaž Ivanišin (1981), diplomant filmske in TV režije na AGRFT UL, deluje kot samozaposleni v kulturi. Za svoje igrane in dokumentarne filme je dobil že več nacionalnih in mednarodnih nagrad. Vsaka dobra zgodba je ljubezenska zgodba, str. 60.

While filming a documentary on men and play, the director runs into a major creative block. In the period that follows he begins to feel his surroundings as part of the game. His childhood memories and images of the unfinished project integrate into an ode to the absurdity of gesture.

Matjaž Ivanišin (1981), having graduated in Film and TV Directing from AGRFT in Ljubljana, now works as a freelance cultural worker. He has received several national and international awards for his fiction and documentary films. See also *Every Good Story Is a Love Story*, p 60.

producenka **producer:** Marina Gumzi • produksijska hiša **production:** NOSOROGI koprodukcija **co-production:** Restart • 0: 60:00 • č-b + barvni b-w + colour, Dolby SR, DCP, 1.78 :1 ali 0.66 :1 • režiser **directed by:** Matjaž Ivanišin • scenarist **written by:** Matjaž Ivanišin • direktor fotografije **dop:** Gregor Božič • montažer **edited by:** Matic Drakulić • oblikovalka zvoka **sound design:** Borna Buljević • snemalec zvoka **sound recording:** Ivan Antić





2016

dokumentarni documentary

Status Zero



producent producer: **Nina Jeglič** • producentska hiša production: **Sever & Sever** • 0:51:40
• barvni colour, digital, HD File, 16:9 • režiser directed by: **Jani Sever** • scenarist written by: **Jani Sever** • direktor fotografije dop: **Lev Predan Kowarski** • avtorica glasbe music: **Alenja Pivko Kneževič** • montažerka edited by: **Nina Bučuk** • oblikovalec zvoka sound design: **Simon Penšek** • snemalka zvoka sound recording: **Nina Bučuk**

Dokumentarec o najmlajši skupini brezposelnih, starih 16–23 let, sledi življenjskim zgodbam šestih brezposelnih mladostnikov – torej s statusom ZERO. Javnosti želi prikazati to ne tako redko situacijo, ko velja za izobčenca ...

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

A documentary on the youngest group of the unemployed, aged 16–23, follows the lives of six unemployed young people having the status ZERO. The aim is to show to the public the not so rare situation of being considered an outcast.

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

izbrana filmografija selected filmography

dokumentarni documentary: *Status Zero* *Status Zero* (2016)
kratki short: *Bum, bum, bis* (2014); Cannes Short Film Corner 2014, FSF 2014/Monfort • *Adagio* (2013); FSF 2013, Cannes Short Film Corner 2014, Kino Otok 2014, Athens International Short FF 2014, International Short & Animation FF Open Cinema St. Petersburg 2014, LET'S CEE FF Vienna 2014, Oulu International FF 2014

družbeni social



igrani fiction

Apotoza

Apoptosis



izbrana filmografija selected filmography

kratki short: *Apotoza Apoptosis* (2017) • *G kot glasba – sekvenca smrti* (2013) • *Med mano, tabo in bogom Between Me, You and God* (2012) • *Avba na Manhattanu* (2011) igrani fiction: *Idila Idyll* (2015)

fantazijski fantasy

Leto 2074. Popolno onesnaženje Zemlje. Pomanjkanje hrane. Propad vlade in sistemov. Nadzor prevzame korporacija Bionet, ki obljublja svetlejšo prihodnost z izdelkom Biogreen. Države postanejo sektorji pod administracijo Bioneta. Vsak prebivalec ima vgrajen identifikacijski čip, ki poleg osebnih informacij razkriva tudi njegovo finančno stanje. Nadzor izvajajo posebne sektorske pisarne, ki delujejo pod okriljem Bioneta. Čas je za poslednjo rešitev ...

Leta 2004 je **Tomaž Gorkič** ustanovil lastno produkcijsko hišo, leta 2015 pa je kot režiser, scenarist in montažer posnel svoj prvi celovečerni film, *Idila*, ki velja za prvo pravo slovensko grozljivko. Gorkičevi filmi so bili predvajani na več kot 150 filmskih festivalih in prejeli 30 nagrad.

It is 2074. Utter pollution of the Earth. Lack of food. Collapse of governments and all systems. Control is assumed by the Bionet corporation, promising a brighter future based on their product, Biogreen. Countries become sectors under the administration of Bionet. Each inhabitant is implanted a chip revealing their personal information as well as financial situation. Control is executed by special sector offices operating under Bionet. The time has come for the final solution.

In 2004 **Tomaž Gorkič** founded his own production company, in 2015, he worked as director, screenwriter and editor to complete his feature debut, *Idyll*, which is considered the first proper Slovenian horror film. Gorkič' films have been screened at more than 150 film festivals and have received 30 awards.

producent producer: **Tomaž Gorkič** • producentska hiša production: **Strup produkcija**
koprodukcija co-production: **666 Production, NuFrame, Blade Production** • 0:18:03
barvni colour, Dolby SR, 35 mm, 1:2.35 • režiser directed by: **Tomaž Gorkič** • scenarist written by: **Tomaž Gorkič** • direktor fotografije dop: **Nejc Saje** • avtor glasbe music: **Sašo Kalan** • montažer edited by: **Tomaž Gorkič** • scenografi production design: **Gregor Nartnik, Zoran Lesjak, Tomaž Gorkič** • kostumografka costume design: **Sanja Grcić** • oblikovalec zvoka sound design: **Sašo Kalan** • maskerka make-up artist: **Eva Uršič** • snemalec camera: **Nejc Saje** • igrajo cast: **Viktorka Bencik (ga Fischer Mrs Fischer), Primož Pirnat (mentor Mentor), Mare Bulc (ivan Kveder), Sebastian Cavazza (kirurg Surgeon), Nika Rozman (kirurginja Surgeon)**



2016

animirani animated**Avtoportret****Self-portrait**

producenč **producer:** Mitja Manček • 0:15:45 • č-b b-w, stereo, HD File, 4:3 • režiser
directed by: Mitja Manček • scenarist written by: Mitja Manček • direktor fotografije
dop: Mitja Manček • montažer edited by: Mitja Manček • glavni animator chief
animator: Mitja Manček

izbrana filmografija selected filmography

Avtoportret *Self-portrait* (2016) • Kompozicija *Composition* (2015),
FSF 2015—vesna za najboljši eksperimentalni film Vesna award for
best experimental film; Balkanima 2015—posebna omembra za
eksperimentalno animacijo special mention for experimental animation
• Smrt The Death (2007), FF Laputa; Filofest 2007—nagrada
za najboljši animirani film best animation film award

biografski biographical

Režiserjev pogled na prva tri desetletja njegovega življenja ...

Mitja Manček (1987) se že pri desetih letih začne ukvarjati z animiranim filmom. Leta 2009 diplomira iz animacije na Filmski šoli Zlín. Od leta 2010 ustvarja filme v Sloveniji, kot samozaposlen v kulturi. Ukvarja se tudi z oblikovanjem knjig in na številnih delavnicah prenaša svoje znanje mlajšim. V 16 letih je napravil 16 animiranih filmov, ki se prikazujejo na številnih festivalih po svetu, vse od Ciudad de Méjico do Tokia.

Director's view of the first three decades of his life.

Mitja Manček (1987) started working on his first animated film as a ten-year-old. In 2009, he graduated in Animation from Film School Zlín, the Czech Republic. Since 2010 he has been self-employed in culture, making films. He also designs books and runs filmmaking workshops to pass his knowledge on to younger generations. In 16 years, he has made 16 animated films that are being screened at festivals around the globe, from Ciudad de Méjico to Tokyo.

izbrana filmografija selected filmography

animirani animated: Celica The Box (2017) • Čikorja an' kafe Chicory 'n' Coffee (2008); FSF 2008—vesna za najboljši animirani film Vesna Award for best animated film; Levante Film Fest—nagrada za najboljši film v kategoriji kratkih filmov best film in Custom Competitions; FOYLE 2009—nagrada za najboljši kratki animirani film Best Short Animation; 24 FPS Festival 2009—nagrada Kurosawa za avtorsko odličnost Kurosawa Award for Creative Excellence
• Perkmandeljc Perk (2002); Festival Animago 2002–2. mesto v kategoriji profesionalni videospot 2nd prize in Professional Music Video category

fantazijski fantasy

V majhni celici so natlačena čudna bitja s plosko glavo, ki dneve preživljajo v zdolgočasenem dremežu. Nekega dne med njimi iz drobne sadike vzklije bitje, ki je zelo drugačno od njih; polno življenja in energije! Medtem ko odrašča, gre s svojimi vragolijami sosedom čedadje bolj na živce. Dokler jim nekoga dne dobesedno ne zraste prek glave ...

Rodijo ga v rudarskem mestu sredi Slovenije. Kotbolehno dete **Dušan Kastelic** v glavnem doma bere in riše stripe. Ker ni dovolj močan, da bi nadaljeval družinsko tradicijo in postal ruder, gre študirat v Ljubljano. Po študiju se zaposli kot učitelj v osnovni šoli. Kmalu se izkaže, da za učitelja ni dovolj pameten in resen. Zato postane animator.

A small cage is brimming with curious creatures with flat heads, who spend their days in bored slumber. One day, a very different creature sprouts from a tiny sapling, full of life and energy! While growing up, its mischief is making the neighbours more and more nervous. Until one day it grows literally over their heads.

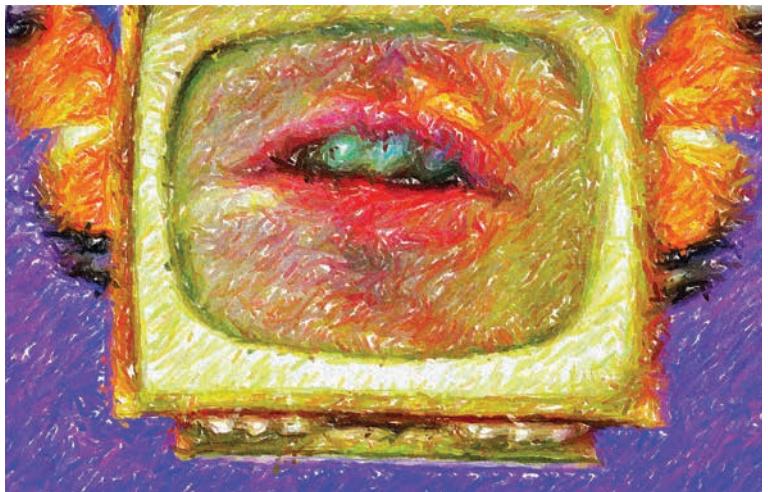
Born in a small mining town in central Slovenia. As a sickly child, **Dušan Kastelic** spent most of the time reading and drawing comics. Since he was too weakly to carry on the family tradition and get a decent job as a miner, he went to Ljubljana to study. After graduation, he started working as a primary school teacher. Soon he realised that being a teacher is a serious and responsible job. So he became an animator.

**animirani animated**

2017

Celica**The Box**

producent producer: Dušan Kastelic • produkcija hiša production: Bugbrain Inštitut
koprodukcija co-production: RTV Slovenija • 0:12:20 • barvni colour, Dolby SRD, DCP, 16:9
• režiser directed by: Dušan Kastelic • scenarist written by: Dušan Kastelic • direktor
fotografije dop: Dušan Kastelic • avtorica in izvajalka glasbe music composed and
performed by: Mateja Starič • montažer edited by: Dušan Kastelic • scenograf production
design: Dušan Kastelic • oblikovalka zvoka sound design: Mateja Starič • glavni animator
chief animator: Dušan Kastelic • glasovi voices: Mateja Starič (glas in petje otroka Child's
voice and singing), Dušan Kastelic (glasovi ploskoglavcev Flatheads' voices)



2017

animirani animated

Dej povej; Zrisan**Tell Me; Redrawn**

prodcentka producer: Domen Lo • 0:05:20 • barvni colour, stereo, HD File, 16:9 • režiser directed by: Domen Lo • scenarist written by: Domen Lo • avtor glasbe music: Jure Lesar • glavni animator chief animator: Domen Lo • glasovi voices: Jure Lesar (Jure Lesar), Teo Collori (Teo Collori), Bogdan Sojich (Bogdan Sojich), Rok Drusovich (Rok Drusovich)

izbrana filmografija selected filmography

animirani animated: Dej povej; Zrisan Tell Me; Redrawn (2017) • Illuzija Illusion (2015) • Ni dovolj Ni dovolj (2013); Rozmanova nagrada za najboljše magistrsko delo Rozman Award for best Master's thesis; UMFF FF–najboljši videospot Best Music Video; SDFF FF–najboljši animirani film Best Animation; ELIA NEU/NOW, Anim!Arte, Athens ANIMFEST, MA IFF, Cinemático FF, Hamilton FF

romanca romance

Zgodba o negotovi ljubezni, ki se zgodi na nadrealističnem potovanju z vlakom. Cilj projekta je bila raziskava tradicionalnih animacijskih metod, ki digitalni animirani film naredijo prepričljiv: združitev načel kompozicije, priповedi, zgodbora, montaže, animacije in filmske estetike v zaključeno celoto. Film je rezultat šestih mesecev dela enega samega avtorja.

Domen Lo (1983) je svoj animirani film *Dej povej* predstavljal kot projekt magistrske naloge *Estetika slikarstva, fotografije in montaže v groteskнем animiranem filmu* na Fakulteti za dizajn. Zanje je prejel Rozmanovo priznanje za najboljše magistrsko delo, sam animirani film pa je bil izbran za predstavitev na preglednem umetniškem festivalu NEU/NOW kot edini slovenski filmski projekt.

A story of uncertain love set in a surrealist train journey. The aim was to explore traditional animation methods that make digital animation convincing: to combine the principles of composition, narration, storyboard, editing, animation and film aesthetics into an integrated finished product. The film is the result of six months' efforts by a single author.

Domen Lo (1983) made his animation *Tell Me* as part of his Master's thesis *The Aesthetics of Painting, Photography and Editing in Grotesque Animation* at the Faculty of Design. The thesis won the Rozman Award for best Master's thesis, while the animation was selected for screening at the NEU/NOW art festival as the only film project from Slovenia.

Kratki filmi Short Films

izbrana filmografija selected filmography

kratki short: Dobro unovčeno popoldne A Well Spent Afternoon (2016) • Robutanje koruze Stealing the Corn (2009) • Vsakdan ni vsak dan Every Day Is Not The Same (2008) • Rezina življenja A Slice of Life (2006) • Izlet The Excursion (2002) • Gl. tudi Pappenstory, str. 117. See also Pappenstory, p 117. nagrade awards: Montpellier 2003–Grand Prix, FSF 2006–vesna za najboljši kratki film Vesna for best short film, FSF 2009–nagrada FIPRESCI FIPRESCI award, Zagreb 2009–Grand Prix, Oberhausen 2017–Evo Promotional Award

mladinski/otroški youth/children



igrani fiction

Dobro unovčeno popoldne**A Well Spent Afternoon**

prodcentka producer: Ida Weiss • produksijska hiša production: Bela Film • koprodukcija co-production: Studio Dim • 0:07:30 • barvni colour, digital, DCP, 1:1.85 • režiser directed by: Martin Turk • scenarist written by: Martin Turk • direktor fotografije dop: Radislav Jovanov–Gonzo • avtorja glasbe music: Chris Eckman, Al De Loner • montažer edited by: Tomislav Pavlić • scenograf production design: Marco Juratovec • kostumograf costume design: Emil Cerar • oblikovalec zvoka sound design: Julij Zornik • maskerka make-up artist: Lija Ivančič • igrajo cast: Primož Pirnat (oče Father), Julian Weiss Turk (sin Son), August Adrian Braatz (moški Man), Dragan Remškar (poslovodja Manager), Monika Polda (tajnica Secretary)

Uradni tekmovalni program Official Competition Programme



2016

dokumentarni documentary

Dolga pot do prvih korakov

A Long Journey for the First Steps



producent producer: Urška Oblak • producijska hiša production: Luksuz produkcija
 • 0:15:28 • barvni colour, stereo, HD File, 16:9 • režiserji directed by: Ratko Stojiljković,
 Julia Minet, Jasmina Mustafić • scenaristi written by: Ratko Stojiljković, Julia Minet,
 Jasmina Mustafić • snemalka camera: Rosa Sanchez Garcia • nastopata featuring:
 Baylasan M. S. Hijazi, Amal M. S. Hijazi

Pristno doživljanje otrok in staršev iz Palestine ob prihodu v Slovenijo v okviru humanitarnega projekta Rehabilitacija otrok, žrtev vojne v Gazi. V središču zgodbe sta 7-letna Bailasan in njena mama Amal s skupno željo: Da bi Bailasan lahko hodila kot ostali otroci.

Ratko Stojiljković, Julia Minet in Jasmina Mustafić so bili udeleženci filmske šole v okviru projekta *Blizu vas*, ki sta ga izvajala Luksuz produkcija in Terra vera od novembra 2016 do junija 2017 v Ljubljani.

Authentic experience of Palestinian children and parents upon arrival to Slovenia as part of the humanitarian project Rehabilitation of children, victims of war in Gaza. The focus is on Baylasan, aged 7, and her mother Amal, with their shared wish: That Baylasan could walk like other children.

Ratko Stojiljković, Julia Minet and Jasmina Mustafić were participants of the film school that was part of *Blizu vas*, a project executed in Ljubljana between November 2016 and June 2017 by Luksuz produkcija and Terra vera.

drama

izbrana filmografija selected filmography

igrani fiction: *Čefurji raus! Chefurs raus!* (2013) • *Piran Pirano* (2010); FSF 2010–najboljša montaža, najboljša ženska glavna vloga in najboljši scenarij best editing, best actress in a leading role, best screenplay, South-East Eu–najboljši film in najboljša moška vloga best film and best actor kratki short: *Fountain* (2017) • Kitajci prihajo *Chinees are coming* (2008) • Moj sin, seksualni manjak *My Son, a Sexual Maniac* (2006) • Sezona 90/91 *Season 90/91* (2004) • *Fužine zakon Fužine Rules* (2002)

drama



igrani fiction

2017

Fountain



Letos mineva 100 let, odkar je Marcel Duchamp razstavil svoje znamenito delo *Fountain*, ki ni bilo v osnovi nič drugega kot pisoar. Original velja za izgubljen, replike pa so bile predmet mnogih afer, saj so na razstavah po svetovnih muzejih ljudje poskušali delu nasilno vračati osnovni namen. Ob 100-letnici se pojavlja vprašanje: Kaj če ga je nekdo vrnil nazaj v stranišče, je še umetniško delo?

Goran Vojnović (1980), režiser in pisatelj. V filmskem opusu ima poleg številnih kratkih filmov tudi dva celovečerca: *Piran Pirano* in *Čefurji raus!*, ki ga je posnel po svojem istoimenem romaneskнем prvcunu. Leta 2012 je izdal drugi roman: *Jugoslavija, moja dežela*, lani pa tretjega, *Figa*.

It has been exactly 100 years since Marcel Duchamp exhibited his famous work *Fountain*, which basically was a mere urinal. Its replicas have been implicated in a number of affairs when people visiting exhibitions in museums around the globe were trying to give the work its original purpose by force. At the 100th anniversary the question poses itself: What if somebody returned it to the toilet, is it then still a work of art?

Goran Vojnović (1980), director and writer. His film portfolio includes several short films as well as two features: *Piran Pirano* and *Chefurs raus!*, which was based on his eponymous debut novel (for which he won the Prešeren Fund award and Kresnik award for best novel). In 2012, he released his second novel *Jugoslavija, My Fatherland*, and his third one, *The Fig*, last year.

producent producer: Boštjan Ikvic • producijska hiša production: Arsmedia • 0:15:00
 barvni colour, Dolby SR, DCP, 1:1.85 • režiser directed by: Goran Vojnović • scenarist written by: Goran Vojnović • direktor fotografije director of photography: Marko Brdar • montažer edited by: Ivor Ivezic • scenograf production design: Marco Juratovec • kostumografska costume design: Jelena Proković • oblikovalec zvoka sound design: Boštjan Kačičnik • maskerka make-up artist: Anja Borčić • igrajo cast: Francesco Borchi (Pippo), Bojan Emeršič (Zlatko), Moamer Kasumović (Edin), Jernej Šugman (Jože)



2017

eksperimentalni experimental

Ko sem se pogledala navzdol

As I Looked Down at Myself



producent producer: **Jani Sever** • producentska hiša production: **Sever & Sever** • 0:14:16
 • barvni colour, stereo, DCP, 1:2.35 • režiser directed by: **Branko Potočan** • scenarist
 written by: **Branko Potočan, Nina Bučuk, Lucija Adamič** • direktor fotografije dop:
Darko Herič • avtor glasbe music: **Dead Tongues** • montažerka edited by: **Nina Bučuk** •
 scenografka production design: **Lea Štefančič** • kostumograf costume design: **Leo Kulaš**
 obliskovalec zvoka sound design: **Jure Vlahovič** • snemalec zvoka sound recording: **David
 Wetter Zakrajšek**

Film nas popelje skozi delovni dan protagonistk, tovarniških delavk. Njihovo osnovno orodje za delo je telo, pripravljeno za izvajanje težkih fizičnih del. Vsak dan znova se odvija ista zgodba, isti obrazi, isti prostori in isto delo. Vse to jih utesnjuje in išče se rešilna bilka, izhod, pobeg ... Podajo se v neznano, plešejo, plavajo in lebdijo v zraku.

Branko Potočan (1963) je med vidnejšimi ustvarjalci vse od leta 1986, ko se pridruži Plesnemu teatru Ljubljana. V obdobju 1990–93 je v Bruslju, pri svetovno znanem koreografu Wimu Vandekeybusu. Leta 1994 ustanovi svojo skupino fizičnega teatra Fourklor, s katero v 20 letih ustvari 16 celovečernih predstav. Je avtor prek trideset predstav.

The film takes us through the working day of protagonists, factory workers. Their basic working tool is their body, ready to execute strenuous manual tasks. Day after day the same story, the same faces, the same spaces, the same tasks. Feeling confined, they seek a sheet anchor, a way out, an escape. They venture into the unknown, dance, drift and float in the air.

Branko Potočan (1963) has been a notable author since 1986, when he joined the Ljubljana Dance Theatre. He spent the years 1990–93 in Brussels with the world-famous choreographer Wim Vandekeybus. In 1994, he founded his own physical theatre group, Fourklor, with which he made 16 feature performances across 20 years. He is the author of more than 30 performances.

gibalno-plesni movement-dance

izbrana filmografija selected filmography

Koyaa – Razigrani avtomobilček **Koyaa – Naughty Toy Car** (2017) •
 Koyaa – Divji ležalnik **Koyaa – Wild Sunbed** (2017) • Koyaa – Leteči
 zvezek **Koyaa – Flying Workbook** (2017) • Koyaa – Plešoče nogavice
Koyaa – Dancing Socks (2017) • Koyaa – Vztrajne nalepke **Koyaa
 – Silly Stickers** (2017) • Koyaa – Zmrzlivi šal **Koyaa – Freezing Scarf**
 (2017) • Koyaa – Roža **Koyaa – Flower** (2013), 2014 Brasil Stop Motion
 – najboljša otroška stop-motion animacija **Best stop motion for
 children**; Azulejo ali vizualna iluzija **Azulejo ou l'illusion visuelle**
 (2012) • Koyaa – Lajf je čist odbit **Koyaa – The Extraordinary** (2011),
 Animateka 2011 – nagrada občinstva Maestro **Maestro Audience
 Award** • Mulc – Frača **Kiddo – Slingshot** (2009) • Koyaa (2005),
 lutkovna animirana TV serija **puppet animation TV series** • Svetla
 Prihodnost **Bright Future** (2003) • Lab Party (2002) • Mosk (2002) •
 Let'sss go (2000)



animirani animated

2017

Koyaa – Razigrani avtomobilček

Koyaa – Naughty Toy Car



producentka producer: **Kolja Saksida** • producentska hiša production: **ZVVIKS** •
 koprodukcija co-production: **RTV Slovenija, Studio Dim** • 0:02:45 • barvni colour, 5.1.,
 DCP, 16:9 • režiser directed by: **Kolja Saksida** • scenarista written by: **Marko Bratuš,**
Kolja Saksida • direktor fotografije dop: **Miloš Srdić** • avtor glasbe music: **Miha Šajina**
 • montažerja edited by: **Monika Drahotuski, Tomaž Gorkič** • obliskovalec zvoka sound
 design: **Julij Zornik** • glavna animatorka chief animator: **Julia Peguet**



2017

dokumentarni documentary

Le dihajoče bitje

Only Breathing



producent producer: Tom Gomizelj • produksijska hiša production: Luksuz produkcija • 0:02:51 • barvni colour, stereo, 35 mm, 16:9 • režiserji directed by: Ahmad Adelian, Agata Kochaniewicz, Nawal Chagar • scenaristi written by: Ahmad Adelian, Agata Kochaniewicz, Nawal Chagar • mentorji mentors: Marko Cvejić, Jure Černec, Igor Bezinović, Boris Petkovič, Damjan Kozole, Želimir Žilić • glas voice: Ahmad Adelian

glasbena dokudrama musical docudrama

Film je poetski prikaz pesmi perzijskega poeta, teologa in sufi mistika Rumija. Pesem iz 13. stoletja je napisana v jeziku farsi in tematizira različnost, posebnost, izobčenost posameznika iz družbe. Išče smisel pravil v družbi ter poudarja svobodo posameznika ne glede na barvo kože, religijo ali socialni status. Film je kolaž recitiranja različnih delov pesmi, ki dosegajo brezčasnost Rumijeve poezije ter univerzalnost teme. Njegova poezija je prenesena čez filter današnjega časa, s sedanj osebno izkušnjo in jo postavlja v sodobno družbo, z vsemi razvidnimi težavami.

Ahmad Adelian, Agata Kochaniewicz, Nawal Chagar so udeleženci in avtorji filmov projekta *Blizu vas*, ki sta ga organizirala Luksuz produkcija in Terra vera.

A poetic depiction of a poem by Persian poet, theologian and Sufi mystic Rumi. Having been written in Farsi in the 13th century, the poem explores diversity, peculiarity, being outcast from the society. It seeks the meaning of rules in the society, emphasizing the freedom of an individual regardless of the colour of their skin, religion or social status. The film is a collage of various parts of the poem being recited, matching the timelessness of Rumi's poetry and the universality of the subject matter. His poetry has been filtered to relate to the contemporary personal experience, and set in the modern society including all its evident issues.

Ahmad Adelian, Agata Kochaniewicz, Nawal Chagar were participants and filmmakers in *Blizu vas*, a project carried out by Luksuz produkcija and Terra vera.

izbrana filmografija selected filmography

kratki, 3D animacija short, 3D animation: Maček Muri–Sprehod Muri the Cat–Going for a Walk (2016) kratki, 2D animacija short, 2D animation: Cipercoper Zippity Zappity (2014), FSF 2015–vesna za najboljšo animacijo Vesna Award for Best Animation, Animateka 2014–nagrada CED Slovenija za najboljši film po izboru občinstva v programu Slon CED Slovenia Audience Award for the Elephant Children's Programme

glasbeni družinski/otroški musical family/children

animirani animated



2016

Maček Muri – Sprehod

Muri the Cat – Going for a Walk



Muri se odpravi v mesto, saj je Maco za rojstni dan povabil na kosilo. Na poti do glavnega trga Mačjega mesta se mu pripeti nezgoda – nujno potrebuje pomoč šivilje Mice. Ta urgentno obravnava njegov primer, saj tudi ona navija, da bi Muri in Maca postala par. Vendar zapletom kar ni videti konca: v delavnico pridivja tudi ropar Čcombe, ki je na begu pred policajema Mucljem in Macljem. Le kaj je zakuhal tokrat?

Jernej Žmitek (1981) je skozi leta v okviru lastne produkcije in sodelovanja z drugimi realiziral mnogo filmov, TV reklam, glasbenih spotov in promocijskih filmov. Že s prvencem, kratkim animiranim filmom za otroke Cipercoper, je nagrajen in vabljen na več mednarodnih festivalov animiranega filma po Evropi.

Having invited Maca for lunch for her birthday, Muri heads into town. On his way to the main square of the Cat City, he has a mishap and urgently requires help of seamstress Mica. She gives his case an emergency treatment, herself hoping for Muri and Maca to get together. However, there seems to be no end of complications: fleeing from policemen Mucelj and Macelj, bandit Čcombe also comes rushing into her shop. What has he done this time?

Through the years, Jernej Žmitek (1981) has worked on a number of films, commercials, music videos, and animated promotional videos in solo and collaboration projects. For his debut, Zippity Zappity, a short animation for children, he received a number of awards and invitations to international animated film festivals across Europe.

producentka producer: Jure Vizjak • produksijska hiša production: Invida • koprodukcija co-production: RTV Slovenija, EALIN • 0:11:00 • barvni colour, Dolby SRD, DCP, 16:9 • režiser directed by: Jernej Žmitek • scenaristi written by: Jernej Žmitek, Sandra Rzen, Boris Dolenc • avtor glasbe music: Jerko Novak • montažer edited by: Jernej Žmitek • avtor likovne zasnove design: Matej Laverčič • avtor literarne predloge based on a book by: Kajetan Kovič • glas voice: Marko Mandić (Muri), Polona Juh (Maca), Jernej Šugman (Čcombe), Jurij Zrnc (Mucelj in Macelj), Violeta Tomič (Mica), Bojan Emeršič (Mijalko), Janez Hočevlar (Marko)



2017

igrani fiction

Moderne Kunst

Moderne Kunst



producen^t produc^r: Vlado Bulajić, Lija Pogačnik • produkcija hiša production: December • koproducija co-production: RTV Slovenija, Studio Arkadna, Gustav Film, Studio 100 • 0:17:58 • barvni colour, stereo, DCP, 16:9 • režiser directed by: Marko Šantić • scenarist written by: Marko Šantić • direktor fotografije dop: Marko Kočevar • avtor glasbe music: Davor Herceg • montažer edited by: Jurij Moškon • scenograf production design: Marco Juratovec • kostumografska costume design: Katja Hrobat • oblikovalec zvoka sound design: Julij Zornik • maskerka make-up artist: Mojca Gorogranc Perushevská • igrajo cast: Primož Pirnat (Bojan), Mojca Fatur (Ida), Zvezdana Mlakar (direktorica Director), Gregor Baković (Franci), Igor Rojc (Poldje)

izbrana filmografija selected filmography

kratki short: Moderne Kunst (2017) • Modri Peter (2016) • Očetova želja Father's Wish (2010) • Luknja The Hole (2006) • Srečno pot, Nedim Good Luck Nedim (2005)
igrani fiction: Zapelji me Seduce me (2013) • Od električarja z ljubeznijo From the Electrician with Love (2008)

drama, komedija drama, comedy

Bojan in njegova žena Ida na prvi pogled živita skladno, a brez kakšnegakoli fizičnega kontakta. Ona je gospodinja, on pa varnostnik v muzeju sodobne umetnosti.

Nekega dne prispe v muzej zelo drag eksponat v obliki falusa. Za njegovo varnost je zadolžen Bojan. S svojo energijo in simboliko začne novi eksponat kmalu prinašati nemir v Bojanov zakon.

Marko Šantić že med študijem filmske in TV režije na AGRFT UL posname kratka igrana filma, Srečno pot, Nedim in Luknja, ki sta prikazana na številnih svetovnih filmskih festivalih. Doslej jima je dodal še nekaj kratkih igranih in TV dokumentarnih filmov, leta 2013 pa prvega celovečernega, Zapelji me. Moderne Kunst je njegova prva kratka igrana komedija.
Živi in dela v Ljubljani.

Bojan and his wife Ida seem to live a harmonious life, yet without any physical contact between them. She is a housewife, and he is a security guard in a museum of contemporary art.

One day, a very expensive piece of a phallic shape comes to the museum, and Bojan is assigned to ensure its safety. With its potency and symbolism, the new piece soon begins to disrupt Bojan's marriage.

Marko Šantić made his first two shorts as a student of Film and TV Directing at AGRFT, Ljubljana: Good Luck Nedim and The Hole were shown in a number of film festivals across the world. He has since then made several shorts and TV documentaries, and in 2013 his feature debut, Seduce me.
Moderne Kunst is his first comedy short.
Šantić lives and works in Ljubljana.

izbrana filmografija selected filmography

kratki short: Moj avto! My Car! (2016) • Nazar (2016) • Welcome Home Brother (2015) • On the Kolpa River (2014) • Layers of Light (2014) • Summer in Istanbul (2014) • Your Greatest Weakness (2014) • Social Drama 2 (2014) • Shards (2014) • Jobwatch (2014), 3D animacija 3D animation • Titles Concept (2014), motion graphics concept • Terminal Memory (2014)

akcijska komedija action comedy

igrani fiction

2016

Moj avto!

My Car!



Mojster borilnih veščin se zaplete v boj z moškim, ki naj bi mu kradel avto.

Aljaž Tepina, slovenski pisec in režiser, je na istanbulski univerzi Sabanci magistriral iz vizualnih komunikacij, s specifično usmeritvijo na filmski jezik. Med študijem je delal kot asistent in akademski raziskovalec, danes pa skuša najti delovno ravnotežje med komercialnimi in osebnimi projekti. Je tudi programski direktor mednarodnega študentskega filmskega festivala Student Cuts. Najbolj ga zanimal filmski jezik, predvsem gibanje kamere, oblikovanje zvoka in intelektualna montaža.

A martial arts master gets into a fight with the man who was supposedly stealing his car.

Aljaž Tepina, Slovenian writer and director, has earned his master's degree in Visual Communication, focusing on film language, from the Sabanci University, Istanbul. While studying he worked as an assistant and academic researcher, whereas today he seeks to establish a balance between commercial and personal projects. He is also the programme director of Student Cuts international student film festival. His primary focus is on film language, particularly camera movement, sound design and clever editing.

producen^t produc^r: Aljaž Tepina • 0:02:55 • barvni colour, stereo, HD File, 16:9 • režiser directed by: Aljaž Tepina • scenarist written by: Aljaž Tepina • direktor fotografije dop: Aljaž Tepina • avtor glasbe music: Albert Khasanov • montažer edited by: Aljaž Tepina • oblikovalca zvoka sound design: Aljaž Tepina, Tim Žibrat • igrala cast: Sanel Kašibović (moški v belem puloverju Man in a white sweater), Branko Ristić (moški v črnem puloverju Man in a black sweater)



2017

igrani fiction

Nevidna roka Adama Smitha

The Invisible Hand of Adam Smith



producen^t **producer:** Vlado Bulajić, Lija Pogačnik • produkcjska hiša **production:** December • koprodukcija **co-production:** RTV Slovenija • 0:15:29 • barvni colour, stereo, DCP, 1:2.35 • režiser **directed by:** Slobodan Maksimović • scenarist **written by:** Slobodan Maksimović • direktor fotografije **dop:** Almir Djikoli • avtor glasbe **music:** Brano Jakubović • montažer **edited by:** Jurij Moškon • scenograf **production design:** Marco Juratovec • kostumografska **costume design:** Tanja Škrbić Birgmajer • oblikovalec zvoka **sound design:** Julij Zornik • maskerka **make-up artist:** Anja Godina • igrajo **cast:** Konstanze Dutzi (Helga), Makis Papadimitratos (Lefteris), Arnaud Humbert (Pierre), Saša Pavlin Stošić (Nataša), Francesco Borchi (Sandro), Michael Baum (Anglež Englishman), Ylenia Mahnič (nevesta Bride), Tine Ugrin (ženin Groom), Vilma Baum (Albanka Albanian woman), Biba Mancini (Mehičanka Mexican woman)

izbrana filmografija selected filmography

kratki short: Nevidna roka Adama Smitha *The Invisible Hand of Adam Smith* (2017) • AgapE (2007) • 1/2 (2006) **igrani fiction:** Niko (2016) • Hvala za Sunderland *Thanks for Sunderland* (2012) **TV drama TV drama:** Ni vse tako črno-belo (2008)

komедija comedy

Nekje v Evropi Grk dolguje Francozu, ki dolguje Slovenki, in ona Italijanu, ki denar dolguje Grku. Nemka, ki ne dolguje nikomur, si želi le miren spanec. Britanec išče izhod. Film je posnet v enem kadru z ekipo in igralci iz prek desetih držav. Vsak govorí v svojem jeziku in vsi se razumejo.

Slobodan Maksimović (1975) opozori nase že med študijem filmske in TV režije na AGRFT UL: njegov prvi študentski kratki igralni film 1/2 ima premiero na 60. FF v Cannesu v sekciiji Tous Les Cinemas Du Monde in je prikazan, tako kot študentski kratki igralni AgapE, na več kot 30 mednarodnih festivalih. Oba filma sta si prislužila 14 mednarodnih nagrad. *Hvala za Sunderland*, njegov prvi celovečerni film, je na FSF 2012 dobil kar 4 vesne, tudi za najboljši film.

Somewhere in Europe, a Greek man owes a Frenchman who owes a Slovenian woman, while she owes an Italian man who owes money to the Greek. A German woman owes nobody, but only wants a quiet sleep. A British man seeks a way out. The film has been made in one shot, with a cast and crew from more than ten countries. Each of them speaking their own languages, all of them understanding each other.

Slobodan Maksimović (1975) called attention to himself while studying Film and TV Directing at AGRFT, Ljubljana. 1/2, his first short film as a student, premiered in the Tous Les Cinemas Du Monde section of the 60th Cannes festival. Short films 1/2 and AgapE were shown in competition in more than 30 international festivals, and won 14 international awards. His first feature film, *Thanks for Sunderland*, won 4 Vesna Awards, including the Best Film Award, at the FSF 2012.

2017
igrani fiction

izbrana filmografija selected filmography

Niko Niko (2017), kratki short • Stanje šoka *The State of Shock* (2011), celovečerni igralni feature • Zvenenje v glavi *Headnoise* (2002), celovečerni igralni feature • Outsider (1997), celovečerni igralni feature

drama

Nikolaj je zapustil popravní zavod, oje negotov, saj globoko v sebi čuti, da vrnitez domov ne bo lahka. Oče in njegova mlada noseča žena gradita družinsko hišo in videti je, da je Nikolaj v napoto. Ko oče izreče grobo pripombo na račun Nikolajeve pokojne matere, ga Nikolaj z lopato udari po glavi in zbeži nazaj v popravní dom, saj nima kam drugam. Tragedija nas postavlja pred dilemo, kaj storiti z mladimi prestopniki, ko se izteče kazenski ukrep.

Andrej Košak, diplomant filmske in TV režije na AGRFT UL, je opozoril nase že s svojim celovečernim prvencem *Outsider*, najbolj gledanim slovenskim filmom zadnjih dvajsetih let, distribuiranim po vsej bivši Jugoslaviji, prikazanim na več kot 30 festivalih po svetu in leta 1998 uradnim slovenskim kandidatom za tujezječnega oskarja.

After serving his sentence, Nikolaj leaves the community home insecure, knowing deep down that the return home is not going to be easy. His father and his pregnant young wife are building a family home, where Nikolaj seems to be in the way. After a crude remark about Nikolaj's late mother, Nikolaj hits his father in the head with a spade and, with no other place to go, runs back into the community home. The tragedy opens up the question of what to do with young offenders once the sentence has been served.

Andrej Košak, Film and TV Directing graduate of AGRFT, Ljubljana, first attracted attention with his feature debut. *Outsider*, the most watched Slovenian film of the last 20 years, was distributed across the former Yugoslavia and screened at more than 30 festivals worldwide. In 1998, the film was the Slovenian contender for an Oscar nomination.

producenta **producers:** Zoran Dževerdanović, Aleksandra Balmazović • produkcjska hiša **production:** Blade produkcija • koprodukcija **co-production:** 100, Daiga • 0:15:00 • barvni colour, stereo, DCP, 1:1.85 • režiser **directed by:** Andrej Košak • scenarista **written by:** Mladen Đorđević, Milica Piletić • direktor fotografije **dop:** Goran Volarević • avtor glasbe **music:** Matija Strniša • montažer **edited by:** Zlatjan Čučkov • scenografka **production design:** Sanja Vatić • kostumografska **costume design:** Ana Gruden • oblikovalec zvoka **sound design:** Julij Zornik • maskerka **make-up artist:** Eva Uršič • igrajo **cast:** Julij Kump (Niko), Vlado Novak (Dimitrij), Valter Dragan (ravnatelj Headmaster), Žan Matko (Beli), Leo Kadrija (Jovo), Vladimir Vlaškalič (oce Father), Aleksandra Balmazović (žena Wife), Nenad Tokalić (inšpektor Inspector)

2017

Niko





2017

igrani fiction

Po gladini

Skipping Stones



producenci **producers:** Blaž Slana, Sandi Jesenik, Brendan Conway • koprodukcija
co-production: Jeda (Peter Perunovič, Nejc Zamernik) • 0:18:53 • barvni colour, stereo,
DCP, 16:9 • režiser **directed by:** Blaž Slana • scenaristi **written by:** Blaž Slana, Brendan
Conway, Gregor Vlter • direktor fotografije **dop:** Gregory Weisert • avtor glasbe
music: Chapavich Temnitskul • montažerja **edited by:** Darel Šömen, Lukas Miheljak
• scenografka **production design:** Eva Ferlan • kostumografka **costume design:** Teja
Đuragić • oblikovalci zvoka **sound design:** Julij Zornik, Jaka Skočir, Žiga Rangus •
maskerka **make-up artist:** Maja Razboršek • snemalec **camera:** Gregory Weisert •
snemalec zvoka **sound recording:** David Wetter Zagajšek • igrajo **cast:** Dario Nožič
Serini (Mitja), Rok Roudi (Bojan), Anja Drnovšek (Ana), Rok Kravanja (Sandi), Andraž
Jug (Berlinčan Berlin resident), Peter Frankl (Gregor), Miha Možina (Jure)

izbrana filmografija selected filmography

kratki short: Po gladini *Skipping Stones* (2017) • Madonna Not without My Madonna (2010) • Na drugi pogled *At the Second Sight* (2009) • Le ena vera je prava *One True Religion* (2006) • Slaba mati *Bad Mother* (2005), Grossmanov festival filma in vina 2005 – hudi maček Grossman Fantastic Film and Wine Festival – *Vicious Cat* **festivali festivals:** Grossmannov festival filma in vina Grossmann Fantastic Film and Wine Festival, Kino otok Isola Cinema, Trakulja, Festival gejevskega in lezbičnega filma LGBT FF

drama

izbrana filmografija selected filmography

kratki short: Musca Domestica *Musca Domestica* (2017) • Jogi in škatla *Jogi And a Box* (2016), FSF 2016 – otvoritveni film **opening film**, Cannes Short Film Corner 2017 • Sanjsko stanje *Dream State* (2016) • Kačja Kri 2 *Snake Blood 2* (2015), Grossmanov festival filma in vina 2015 – 1. nagrada v sklopu male delavnice groze Grossman Fantastic Film and Wine Festival 2015 – **Award for Best Film from the Little Workshop of Horrors**, Upstate New York Horror FF 2016 • Rebrasto popoldne *Rough Afternoon* (2015) • Csillag (2015), DOKUDOC Maribor 2015, FSF 2015, Yale Student FF – uradni izbor **Official selection** 2016; Toronto Indie Doc Fest – uradni izbor **Official selection** 2016; Chalon Tout Court 8 edition – uradni izbor **Official selection** 2017

eksperimentalni experimental

2016



Sanjsko stanje

Dream State



Distopična refleksija sedanjosti preko oči begunke.

Áron Horváth (1991) se je po končani srednji šoli v Lendavi vpisal na Pedagoško fakulteto v Ljubljani, na smer Likovna pedagogika. Po treh letih in vseh opravljenih izpitih se je vpisal in leta 2016 diplomiral na AGRFT UL, smer Filmska in TV režija. Trenutno zaključuje prvi letnik magistrskega Filmski in Televizijski študiji na AGRFT.

A dystopian reflection on the present age through the eyes of a refugee.

Having completed his secondary education in Lendava, Áron Horváth (1991) began to study Art Pedagogy at the Faculty of Education. Three years and all the required exams later he enrolled in AGRFT, Ljubljana, and in 2016 graduated in Film and TV Directing. He is currently completing year one of his master's Film and Television study programme at the Academy.

producent **producer:** Áron Horváth • 0:15:29 • barvni colour, stereo, DCP, 1:2.35 • režiser **directed by:** Áron Horváth • scenarist **written by:** Áron Horváth • direktor fotografije **dop:** Áron Horváth • avtor glasbe **music:** Mario Novak • montažer **edited by:** Andrej Avanzo • scenograf **production design:** Áron Horváth • kostumografka **costume design:** Ina Ferlan • oblikovalec zvoka **sound design:** Andi Gal • snemalc **camera:** David Solarič, Luka Štalcer • maskerka **make-up artist:** Mateja Nabrešnik • igrajo **cast:** Tamara Avguštin (ženska Woman)



2016

akcijska komedija kriminalka action comedy thriller

Štokholm

Stockholm



producent producer: Luka Štigl • produksijska hiša production: Squareme • 0:39:20
 barvni colour, stereo, HD File, 1:2.35 • režiser directed by: Luka Štigl • scenarist written by:
 Luka Štigl • direktor fotografije dop: Sebastjan Oblak • montažer edited by: Luka Štigl •
 scenografka production design: Sanja Raičević • kostumografka costume design: Sanja
 Raičević • oblikovalca zvoka sound design: Tatjana Pfeiffer, Ernest Fejzić • maskerka
 make-up artist: Tjaša Založnik • snemalec camera: Sebastjan Oblak, Aljaž Tepina •
 snemalec zvoka sound recording: Ivan Mirković • igrajo cast: Jan Hrušovar (Polič), Črt
 Lipnik (Bizo), Jan Kok (Filip), Tomi Matič (Stipe), Lejla Korač (Tama/Tamala)

izbrana filmografija selected filmography

kratki short: Štokholm Stockholm (2017) • Zaupanje (2015),
 muvitóx60 2015–bronasta nagrada bronze prize • Dobrota (2014),
 muvitóx60 2014–zlata nagrada gold prize

igrani fiction

Trije večni študenti, glasbeniki, na poti na koncert nehote povozijo moškega. V paniki ga ugrabijo in zaprejo v zaskvotano zaklonišče. Po seriji vse slabših odločitev spoznajo, da je njihova edina rešitev, da pri svojem gostu vzbudijo štokholmski sindrom–sindrom navezanosti na ugrabitelja. A kmalu se izkaže, da njihov novi »priatelj« ni, kdor se zdi.

Luka Štigl je režiser, producent, pisec. Kot eden pionirjev slovenske spletne produkcije je ustvaril serijo uspešnih spletnih oddaj in se kasneje uveljavil na področju oglaševanja – na Pop TV je promocijski producent, v produkciji Squareme, ki sta jo ustanovila s Sebastjanom Oblakom, pa kreativni direktor. Zdaj je s Sanjo Raičević, s katero sta skupaj kreirala prve spletne vsebine, in Sebastjanom Oblakom združil moči še na področju neodvisnega filma.

Three perpetual students, musicians, inadvertently run over a man on their way to a concert. In panic, they kidnap him and lock him in a squatted shelter. Following a series of increasingly bad decisions they realise that their only solution is to incite in their guest the Stockholm syndrome – the syndrome of affection towards the kidnapper. However, it soon turns out that their new “friend” is not who he seems to be.

Luka Štigl is a director, producer, writer. As a pioneer of Slovenian online production he created several successful web series and later established himself in advertising – he works as promotion producer at POP TV, and as creative director at Squareme, a production company he co-founded with Sebastjan Oblak. Together with Sanja Raičević, with whom he created his first online contents, and Sebastjan Oblak, he has now also embarked on independent film production.

Kratki filmi Short Films



dokumentarni documentary

2017

Trahere



satira satire

Globoko v nedrjih rodne grude, med idiličnimi kuclji, živijo možje in njihovi traktorji. *Trahere* je kratek dokumentarni film o morda najbolj slovenskem odnosu: človek–traktor.

Juš Jeraj in Atila Urbančič sta stara kolega in popolna filmska začetnika. Izkušenj nimata, še manj pa znanja, zato kleno sledita mentaliteti »fake it till you make it«.
Trahere je njun prvi, a vsekakor ne zadnji film.

Deep in the bosom of the native soil, among idyllic hillocks, live men and their tractors. *Trahere* is a short documentary on what might be the most Slovenian of all relationships: man–tractor.

Juš Jeraj and Atila Urbančič are old buddies and complete beginners in film. They have zero experience and even less knowledge, so they vigorously follow the motto “fake it till you make it”.
Trahere is their first and certainly not last film.

producenti producers: Juš Jeraj, Atila Urbančič, Matic Zavodnik
 produksijska hiša production: *Trahere* • 0:10:15 • barvni colour, digital, HD File, 16:9 •
 režiserja directed by: Juš Jeraj, Atila Urbančič • scenarist written by: Juš Jeraj •
 direktor fotografije dop: Matic Zavodnik • montažer edited by: Matic Zavodnik •
 snemalec zvoka sound recording: Matic Jeraj • Nina Vrhovec, grafična oblikovalka
 graphic designer

Uradni tekmovalni program Official Competition Programme



2017

igrani fiction

Verjetno te nikoli več ne bom videla

I'll Probably Never See You Again



producent producer: Mojca Pernat • produksijska hiša production: Film Factory
koprodukcija co-production: Studio Arkadena, Invida • 0:15:00 • barvni colour, stereo,
DCP, 16:9 • režiser directed by: Mitja Mlakar • scenarista written by: Mitja Mlakar, Anja
Bunderla • direktorica fotografije dop: Ann Evelin Lawford • avtor glasbe music: Tim
Žibrat • montažer edited by: Miha Šubic • scenografka production design: Neža Zinajić
• kostumograf costume design: Andrej Vrhovnik • oblikovalec zvoka sound design:
Tim Žibrat

izbrana filmografija selected filmography

kratki short • Verjetno te nikoli več ne bom videla I'll Probably Never See You Again (2017) • Busker (2014) • Missing the Moment (2012)

drama



igrani fiction

2017

izbrana filmografija selected filmography

kratki short: V modrino Into the Blue (2017), 67th Berlinale – posebna omemba mednarodne žirije Special Mention of International Jury, 63. Kurzfilmtage OBERHAUSEN – prva nagrada žirije Jury First Prize, 26th Aspen shortsfest – severnoameriška premiera, uradni izbor North American Premiere, Official Selection, 33. Internationales KurzFilmFestival Hamburg – uradni izbor Official Selection, 17th Odense IFF – tekmovalni program In competition, 21. Sarajevo FF – tekmovalni program In competition • If We Must Die (2016) • Eye for an Eye (2015) • Nonia (2013)

drama drama mladinski/otroški youth/children

V modrino

Into the Blue



Hana, mlada ženska v poznih dvajsetih, je soočena z najtežjo odločitvijo svojega življenja: roditi otroka, za katerega obstaja velika verjetnost, da bo imel prirojeno gensko napako, ali narediti splav.

Mitja Mlakar (1988), mladi slovenski režiser in scenarist, soustanovitelj in pomembni člen produkcijske ekipe Film Factory. Njegovi filmi so predvajani in nagrajevani tako na nacionalnih kot mednarodnih festivalih. Leta 2013 dobil nagrado za izjemne kulturne dosežke Univerze v Mariboru in štipendijo za perspektivnega mladega filmskega ustvarjalca Društva slovenskih filmskih ustvarjalcev. Leta 2014 biva in ustvarja v umetniški rezidenci Ministrstva za kulturo RS v Londonu, kjer razvije svoj kratki film *Verjetno te nikoli več ne bom videla*.

Hana, a young woman in her late twenties, has been faced with the most difficult decision in her life: to give birth to a child that will very likely have a congenital genetic disorder; or to have an abortion.

Mitja Mlakar (1988) is a young Slovenian director and screenwriter, one of the founders and a key member of the Film Factory production company. His films have been screened and awarded at festivals both in Slovenia and abroad. In 2013, he won the University of Maribor award for outstanding achievements in culture, and a grant for promising young filmmakers from the Association of Slovenian Filmmakers. In 2014 he stayed in London as part of the Slovenian Ministry of Culture artist in residence programme, and developed his short *I'll Probably Never See You Again*.

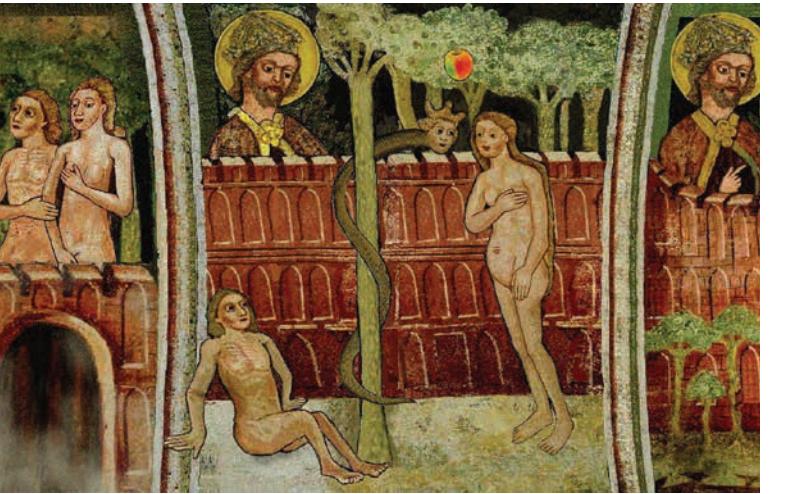
Glavna junakinja kratkega filma, nagrajenega v Berlinu in Oberhausnu, je 13-letna Julija, ki se iz nasilnega doma z materjo umakne na idiličen hrvaški otok, kjer je nekoč odrščala. Veseli se, da bo obudila prijateljstvo z Ano, ki pa več pozornosti namenja svojemu fantu. Anina zavnitev odpre pri Juliji nezacetljene rane nasilne preteklosti in v njej prebudi nasilno pošast, za katero je mislila, da jo je pustila za seboj.

Antoneta Alamat Kusijanović, magistra filmske in gledališke produkcije na Akademiji za likovno umetnost v Zagrebu, je v zadnjih letih odkrila strast za pisanje in režijo, kar je podkrepila z magisterijem na MFA – programu za režijo newyorkške univerze Columbia.

Awarded in Berlin and Oberhausen, the short film focuses on Julija, aged 13, who flees her abusive home together with her mother to find refuge on an idyllic Croatian island where she previously lived. She is looking forward to reawakening her friendship with Ana, who, however, mainly pays attention to her boyfriend. Ana's rejection opens Julija's unhealed wounds of the past and arouses in her the monster of violence she thought to have left behind.

Antoneta Alamat Kusijanović, who earned her master's degree in Film and Theatre Production from the Academy of Fine Arts, Zagreb, is a producer and director of shorts and music videos. In the recent years she has discovered a passion for writing and directing, which she followed by earning a master's degree from the MFA – Directing programme of Columbia University, New York.

producent producer: Zoran Dževerdanović, Barbara Vekarić • produksijska hiša production: Fimska udruža Motion (hr) • koprodukcija co-production: Blade produkcija, Honeypot Production • 0:22 • barvni colour, stereo, DCP, 1:1,85 • režiserka directed by: Antoneta Alamat Kusijanović • scenaristka written by: Christina Lazaridi • direktor fotografije dop: Marko Brdar • avtorja glasbe music: Ivan Marinović, Evgeni Galperine • montažer edited by: Minji Kang • scenograf production design: Marija Šimić • kostumografka costume design: Zjena Glamčanin • oblikovalec zvoka sound design: Julij Zornik • maskerka make-up artist: Anita Ferčak • snemalec zvoka sound recording: Peter Žerovnik • igralo cast: Gracija Filipović (Julija), Vanesa Vidaković Natrlin (Ana), Dominik Duždevič (Pjero), Andro Režić (Grgur)



2017

animirani animated

Zakaj je Istra tužna

Why Is Istria So Gloomy



produdent producers: Koni Steinbacher • produkcijska hiša production: KOST • 0:12:20 • barvni colour, stereo, digital, DCP, 16:9 • režiser directed by: Koni Steinbacher • scenarist written by: Koni Steinbacher po kratki zgodbi based on a short story by Nelda Štok Voljska • direktor fotografije dop: Koni Steinbacher • avtor glasbe music: Aleš Lavrič • montažer edited by: Koni Steinbacher • oblikovalca zvoka sound design: Aleš Lavrič, Koni Steinbacher

izbrana filmografija selected filmography

Zakaj je Istra tužna Why Is Istria So Gloomy (2017) • Mrtvaški ples Dance of Death (2010), FSF 2011–vesna za animirani film Vesna Award for Best Animation; Malesca-Verbania – nagrada za najboljši animirani film Award for Best Animation • Lepa nedelja ... The Beautiful Sunday at St. Jacob in Resnik (2007) • Izdelovalec mask The Mask Maker (2002)

muzikal musical

»Tistega dne, ko je Bog ustvarjal Istro in Istrana, je bil zelo slabe volje,« je zapisala Nelda Štok Vojska v kratki zgodbi *Zakaj je Istra tužna*. To je priповед o ubogem Istranu, ki mu Bog ni napovedal lepe prihodnosti, le trdo delo na slabih zemljih in tiko vdanoč cerkvenim in političnim gospodarjem. Ob hudi nevihti se zateče k sveti Trojici in prosi za milost ... Kratka zgodba je bila podlaga za vsebinsko in animacijsko oživitev srednjeveških fresk v cerkvi sv. Trojice v Hrastovljah.

Koni Steinbacher (1940) je začel leta 1970 v tandemu z Janezom Marinškom snemati kratke animirane filme. V obdobju 1976–86 je samostojno realiziral več filmov, v tandemu z Marinškom pa je v letih 1987–89 nastala še animirana nadaljevanka Kače.

“The day when he was creating Istria and the Istrian, God was in a very bad mood,” says Nelda Štok Vojska in her short story *Why Is Istria So Gloomy*. This is a story of a poor Istrian whom God predicted hard work on poor soil and quiet loyalty to ecclesiastical and political masters rather than a bright future. During a heavy storm, the Istrian resorts to the Holy Trinity, asking for mercy. This short story was the basis to bring to life as an animated story the medieval frescos in the Church of the Holy Trinity in Hrastovlje.

In 1970 Koni Steinbacher (1940) began to make short animated films in tandem with Janez Marinšek. In the years 1976–86 he made several films on his own, and in the years 1987–89 he made, together with Marinšek, the animated series Kače.

Študijski filmi
Student Films



2017

igrani fiction

Anja Ganja

Anja mora urediti svoje ljubezensko življenje, ker je njen fant zaradi pohanja gandže* vedno bolj rastlinski.

*zakajanja z marihuano, op. ur

Peter Bizjak: »Ne spomnim se, da bi se rodil, sem pa že večkrat mislil, da umiram.«

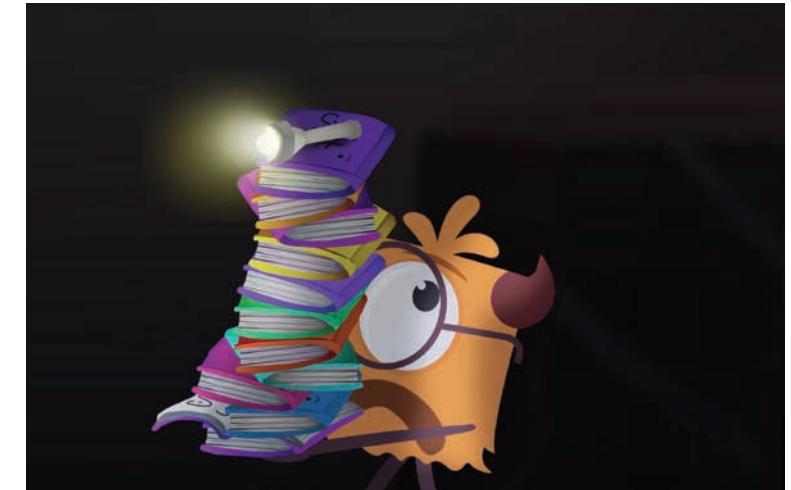
Anja has to do something about her love life when her boyfriend starts turning quite herbal for smoking pot.

Peter Bizjak: "I don't remember having been born, but I have on several occasions thought I was dying."

drama

izbrana filmografija selected filmography

kratki short: Anja Ganja (2017) • Kralj Kantor (2017) • Mladi Menendes Diego Menendes: The Early Years (2014) • Pomladni Spring (2013)



animirani animated

2017

Bližnje srečanje**Encounter****izbrana filmografija selected filmography**

Bližnje srečanje Encounter (2017) • Žaba Frog (2016) • Čas za večerjo Dinner Time (2016)

akcijska komedija action comedy

Vsako leto se planet Nezemljjanov približa planetu Pošasti. Medtem ko se drugi v strahu pred tujimi obiskovalci pravočasno poskrijejo v svoje domove, se mladi Pif po temi odpravi domov.

Samo Bihar, Filip Bihar, Antonella D'Amico, Miha Oven, Anja Zadnik, študenti in študentki 1. in 2. stopnje (digitalne umetnosti in prakse, medijske umetnosti in prakse) Akademije umetnosti UNG, so pod vodstvom mentorja Timona Leder ustvarjali 2D animacije s poudarkom na značilnostih gibanja risanih junakov.

Each year, a planet full of monsters passes by another planet, inhabited by aliens. While the others hide in their homes in fear of alien visitors, young Pif still has to find his way home through the darkness.

Samo Bihar, Filip Bihar, Antonella D'Amico, Miha Oven, Anja Zadnik, 1st and 2nd level students (of Digital Arts and Practices. Media Arts and Practices) at the School of Arts, University of Nova Gorica, mentored by Timon Leder, have practiced 2D animation focusing on the movement of drawn characters.

producent producer: Jožica Blatnik • produksijska hiša production: AGRFT UL • 0:19:15 • barvni colour, stereo, DCP, 1:1.85 • režiser directed by: Peter Bizjak • scenarist written by: Peter Bizjak • direktor fotografije dop: Boj Nuvak • avtorica glasbe music: Alenja Pivko Kneževič • montažer edited by: Jakob Hreščak • scenografska production design: Neža Zinajić • kostumografka costume design: Katarina Šavs • oblikovalec zvoka sound design: Peter Žerovnik • maskerka make-up artist: Mirjam Kavčič • snemalec zvoka sound recording: Miha Rudolf • igrata cast: Liza Marija Grašič (Anja), Tines Špik (Nejc)

produkcijska hiša production: Akademija umetnosti UNG • koprodukcija co-production: Famul Stuart • 0:02:36 • barvni colour, stereo, HD File, 16:9 • režiserji directed by: Samo Bihar, Filip Bihar, Antonella D'Amico, Miha Oven, Anja Zadnik • scenaristi written by: Filip Bihar, Samo Bihar, Antonella D'Amico, Miha Oven, Anja Zadnik • avtor glasbe music: Kevin MacLeod • montažerji edited by: Filip Bihar, Samo Bihar • oblikovalec zvoka sound design: Miha Šajina • glavni animatorji chief animators: Filip Bihar, Samo Bihar, Miha Oven • Samo Bihar, kompoziting compositing • Filip Bihar, Antonella D'Amico, Anja Zadnik, likovna zasnova design



2017

animirani animated

Catican

Vloge se obrnejo, človeštvu zavladajo mačke in verska tiranija. Spremljamo poslednji dan nekega človeka in proces nadvlade.

Asja Trost, študentka novih medijev (MA) na Akademiji umetnosti, UNG. V ustvarjalnih projektih jo zanimajo tematike, povezane z nenasilno propagando nekih negotovih ideologij, ideologij brez meja, vendar z velikim spoštovanjem do vsega, navdahnjenega z življenjem. **Mery Gobec** je zaključila dodiplomski študij video-film na Akademiji umetnosti UNG. Trenutno je študentka novih medijev na isti akademiji. Kot avtorica podpisuje kratke igrane eksperimentalne in animirane filme. **Inês Sampaio**, študentka umetnostna ESAD v Caldas da Rainha, smer Zvok in slika, deluje na področju videa, fotografije, ilustracije, oblikovanja, animacije in multimedije.

The roles are switched, and humanity comes to be ruled by cats and religious tyranny. We follow the final day of a man and the process of hegemony.

Asja Trost is a student of New Media (MA) at the School of Arts, University of Nova Gorica. In her creative projects, she explores topics related to nonviolent propaganda of uncertain ideologies, ideologies without borders, yet with huge respect for everything inspired with life. **Mery Gobec** graduated in Video-Film from the School of Arts, University of Nova Gorica. She is currently a New Media student at the School of Arts. She has co-authored several experimental and animated shorts. **Inês Sampaio**, a student of Sound and Image at ESAD in Caldas da Rainha. She works in video, photography, illustration, design, animation and multimedia.

produkcijska hiša production: Akademija umetnosti UNG • koprodukcija co-production: Famul Stuart • 0:02:19 • barvni colour, stereo, HD File, 16:9 • režiserke directed by: Mery Gobec, Inês Sambas, Asja Trost • scenaristke written by: Asja Trost, Mery Gobec, Inês Sambas • direktorice fotografije dop: Inês Sambas, Asja Trost, Mery Gobec • avtor glasbe music: Giacomo Rossini • montažerke edited by: Asja Trost, Inês Sambas, Mery Gobec • scenografke production design: Mery Gobec, Asja Trost, Inês Sambas • kostumografke costume design: Asja Trost, Mery Gobec, Inês Sambas • oblikovalec zvoka sound design: Miha Šajina • glavne animatorke chief animators: Inês Sambas, Mery Gobec, Asja Trost • snemalec zvoka sound recording: Miha Šajina • izvajalca glasbe music performed by: Monja Gobec, Sven Marković

izbrana filmografija selected filmography

Ondine (2017) • Mlia (2016)

drama



igrani fiction

2017

Ondine

Nezmožnost uzrtja lastne podobe v zrcalu narekuje življenjski ritem tako osrednji protagonistki filma, študentki Ondine, kot tudi njenim moškim sostanovalcem. Soočanje s travmo in pripravljenost mladeničev, da bi prijateljsko našli način za premostitev težave, gledalca vključita v iskrivo humorom vsakdan, ki zaniha v poglobljena doživljanja in medčloveško osvobajajočo bližino.

Taja Košir Popovič (1994) obiskuje 3. letnik Akademije umetnosti UNG, smer Video in fotografija. Rasla je v umetniško-kreativni družini. Danes redno fotografira dogodke, modne zgodbe, portrete ter snema dokumentarne (promo) videe. *Ondine* je njen drugi kratki igrani film.

The inability to acknowledge her own reflection dictates the life of the main protagonist, student Ondine, as well as the lives of her male roommates. Her confrontations with the trauma and young men's readiness to find a friendly way of overcoming the trouble introduce the audience to a humorous daily routine that sways towards in-depth experiences and liberating intimacy.

Taja Košir Popovič (1994) is a Year 3 student of Video and Photography at the School of Arts, University of Nova Gorica. Born into an artistic, creative family, she now regularly photographs events, fashion stories and portraits, and makes documentary (promo) videos. *Ondine* is her second fiction short.

produkcijska hiša production: Akademija umetnosti UNG • koprodukcija co-production: Famul Stuart • 0:19:24 • barvni colour, stereo, HD File, 16:9 • režiserka directed by: Taja Košir Popovič • scenaristka written by: Taja Košir Popovič • direktorice fotografije dop: Teja Miholič • avtor glasbe music: Laren Polič Zdravič • montažerka edited by: Taja Košir Popovič • scenografke production design: Taja Košir Popovič, Anne Elisabeth Tassel, Janja Kosi • kostumografka costume design: Taja Košir Popovič • oblikovalec zvoka sound design: Boštjan Perovič • snemalec zvoka sound recording: Jaka Pipan • igrajo cast: Gabriela Lozančič (Ondine), Nikolaj Burger (Malancan), Domen Novak (Finn), Domen Blatinik (Isak), Tin Košir Popovič (Liam)



2017

igrani fiction

drama

Podpišite tukaj

Sign Here

producentka producer: Jožica Blažnik • produksijska hiša production: AGRFT UL •
 koprodukcija co-production: RTV Slovenija • 0:18:58 • barvni colour, stereo, DCP, 16:9 •
 režiser directed by: Aljaž Bastič • scenarist written by: Aljaž Bastič • direktor fotografije
 dop: Marko Kurat • avtor glasbe music: Leon Firšt • montažer edited by: Aljaž Bastič
 • scenografka production design: Mateja Medvedič • kostumografka costume design:
 Tina Bonča • oblikovalec zvoka sound design: Tristan Peloz • maskerka make-up artist:
 Ana Lazovski • snemalec zvoka sound recording: Igor Červek • igrajo cast: Urša Kavčič,
 Beti Strgar, Veronika Drolc, Robert Prebil, Sabrina Peterlin

Mlada socialna delavka dobi svoj prvi samostojni primer. A njegova rešitev nikakor ne bo tako lahka, kot bi si želeta ...

Aljaž Bastič (1994) se z avdio- in videoprodukcijo sreča že v osnovni šoli, znanje pa nadgradi z diplomo na AGRFT UL, smer Filmska in TV montaža. Trenutno je na podiplomskem študiju TV režije na isti akademiji.

A young social worker is given her first case. However, it will not be as easy to solve as she might have wished.

Aljaž Bastič (1994) first learned about audio and video production while in primary school, and upgraded his knowledge by graduating in Film and Television Editing from AGRFT, Ljubljana. He is currently a postgraduate student of TV Directing at the same academy.



dokumentarni documentary

2016

Zamejen

Bordered

izbrana filmografija selected filmography

Zamejen Bordered (2016) • Surovo meso (2015)

biografski družinski biographical, family

Zamejen sem jaz, zamejen si ti, zamejeni smo mi vsi ... Skoraj kot neka otroška pesmica. Pa ni. Ciao, sem Leo, me veseli!

Sem Leo Černic in sem se rodil oktobra 1995 v Trstu. Kot mali najstnik sem bil že zelo kosmat in bradat. Verjetno ta preraščenost izvira iz moje italijanske krvi: moja mati je Rimljanka. Hkrati pa sem tudi zamejski Slovenec z očetove strani. Žal nimam nobenih slovenskih fiziognomskih značilnosti; imam pa rad kokoške, če to kaj pomeni. S filmom sem se začel aktivno ukvarjati, ko sem leta 2014 uspešno opravil sprejemne izpite na AGRFT UL, smer filmska in TV režija. Nestrpo čakam na svoj prvi animirani film.

Bordered is me, bordered is you, there is nothing we can do. This is anything but a nursery rhyme, if only you knew. Ciao, I am Leo, nice to meet you!

I am **Leo Černic** and I was born in Trieste in October 1995. As a young teenager, I was already very hairy and bearded. This hairiness possibly originates in my Italian blood: my mother comes from Rome. At the same time I am a Slovenian on my father's side. Unfortunately I have no Slovenian physiognomic features. But I do love chickens, if that counts for anything. I became an active filmmaker in 2014 once I passed the entrance exam to study TV and Film Directing at the Academy of Theatre, Radio, Film and Television, Ljubljana. I am anxious to make my first animated film.

producent producer: Nina Robnik • produksijska hiša production: AGRFT UL • 0:20:21 • barvni colour, stereo, DCP, 16:9 • režiser directed by: Leo Černic • scenarist written by: Leo Černic • direktor fotografije dop: Rok Kajzer Nagode • montažer edited by: Jakob Hreščak • oblikovalec zvoka sound design: Tristan Peloz • glavni animator chief animator: Leo Černic • snemalec zvoka sound recording: Tuan Winkler



2017

eksperimentalni experimental

Živali so posebni učinki

Animals Are Special Effects



produkcijska hiša production: Akademija umetnosti UNG • koprodukcija co-production: Famul Stuart • 0:11:20 • barvni colour, stereo, HD File, 16:9 • režiserka directed by: Sandra Jovanovska • scenaristka written by: Sandra Jovanovska • direktor fotografije dop: Ivan Antić • avtorji glasbe music: K. N. N. T., Čuški Peleni, Busty Blury Blue • montažerka edited by: Sandra Jovanovska • scenografka production design: Sandra Jovanovska • kostumografka costume design: Sandra Jovanovska • oblikovalka zvoka sound design: Sandra Jovanovska • snemalec camera: Ivan Antić • snemalca zvoka sound recording: Ivan Antić, Sandra Jovanovska • igrajo cast: Sandra Jovanovska, Ivan Antić, Slavko Jovanovski

izbrana filmografija selected filmography

Živali so posebni učinki *Animals Are Special Effects* (2017) • Pism od Džonija Džoni's Song (2016, sor. co-directed by Anne Elisabeth Tassel) • Ravnovesje na meji – Naked Across Borders Balancing on the Border – Naked Across Borders (2016)

avanturistična drama adventure drama

izbrana filmografija selected filmography

Živeti v megabitu *Live in a Megabit* (2017) • Pism od Džonija Džoni's Song (2016, sor. co-directed by Sandra Jovanovska)

drama

igrani fiction



2017

Živeti v megabitu

Live in a Megabit



V svetu, kjer so sanje valuta, protagonistka Os ugotovi, da nič ni zares njeno, niti sanje ne. Njena podzavest je uničena in morda sploh ne živi svojega življenja ...

Anne Elisabeth Tassel, študentka na Akademiji umetnosti UNG, raziskuje področje filma.

In a world where dreams are a currency, the protagonist Os realizes nothing is really hers, not even her dreams. She realizes that her subconscious is ruined and that she may not even be living her own life.

Anne Elisabeth Tassel, student at the School of Arts, University of Nova Gorica, is interested in exploring cinema.

produktska hiša production: Akademija umetnosti UNG • koprodukcija co-production: Medijska produkcija, Darej Šömen s.p., Famul Stuart • 0:12:12 • barvni colour, stereo, HD File, 4:3 • režiserka directed by: Anne Tassel • scenaristka written by: Anne Tassel • direktor fotografije dop: Fabris Šulin • avtor glasbe music: Jacob Lehmann • montažerka edited by: Špela Murenc • scenografka production design: Santa Barbara • kostumografka costume design: Santa Barbara, Gaja Naja Rojec • oblikovalka zvoka sound design: Dean Stojčič • snemalec camera: Fabris Šulin • snemalca zvoka sound recording: Darej Šömen, Jaka Pipan • Gaja Naja Rojec, asistentka kamere assistant camera; Urban Košir, 2. asistent kamere 2nd assistant camera; Ester Ivakič, asistentka režije assistant director • igrajo cast: Eva Pavlič (Os), Martin Gerbec (Vid), Maj Valerij, Gašper Arčon, Alen Aleksander Klarič, Janez Škrinjar (Studio guys), Tomo Dadič (zobozdravnik Dentist), Lara Vouk (VR asistentka VR assistant)



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Igrani filmi
Fiction

Celovečerni filmi Feature Films
Dokumentarni filmi Documentary



Srednjemetažni Medium-Length
Dokumentarni Documentary



Kratki filmi Short Films



Študijski filmi Student Films





Futura: Na odprttem

2017

igrani fiction

JAZ PADRE. Prvi moški, Stvarnik in Diktator vseh diktatorjev vlada v obljudjeni deželi prihodnosti, državi FUTURI, kjer Ljudje Kure s spominom ribe kot ovce sledijo Instinktu, ko oblast prevzame prva ženska Eva, pa je to predvsem priložnost Opozicije, da se tudi sama blamira! Kaj češ lepšega?

Future: Open

I,

PADRE. The first man, Creator and Dictator of all dictators rules the promised land of the future, the FUTURE country, where People Hens with the memory of fish follow the Instinct like sheep; and when the first woman, Eve, assumes power, this is above all an opportunity for the Opposition to make a fool of themselves! What more could you possibly want?

družbena satira social satire

Rudi Uran (1961), član Društva likovnih umetnikov Maribor in Društva slovenskih režiserjev, živi in dela v Mariboru, kjer se ukvarja s filmom, z videom in dokumentaristiko. V zadnjih letih je ustvaril več kot 100 glasbenih in promocijskih filmov, več kot 20 dokumentarcev in 2 celovečerna igrana filma.

Rudi Uran (1961), član Društva likovnih umetnikov Maribor in Društva slovenskih režiserjev, živi in dela v Mariboru, kjer se ukvarja s filmom, z videom in dokumentaristiko. V zadnjih letih je ustvaril več kot 100 glasbenih in promocijskih filmov, več kot 20 dokumentarcev in 2 celovečerna igrana filma.

Rudi Uran (1961), member of the Maribor Fine Art Society and Directors Guild of Slovenia, lives in Maribor, working on film, video and documentary projects. In recent years he has made more than 100 music and promotional videos, more than 20 documentaries and 2 feature films.

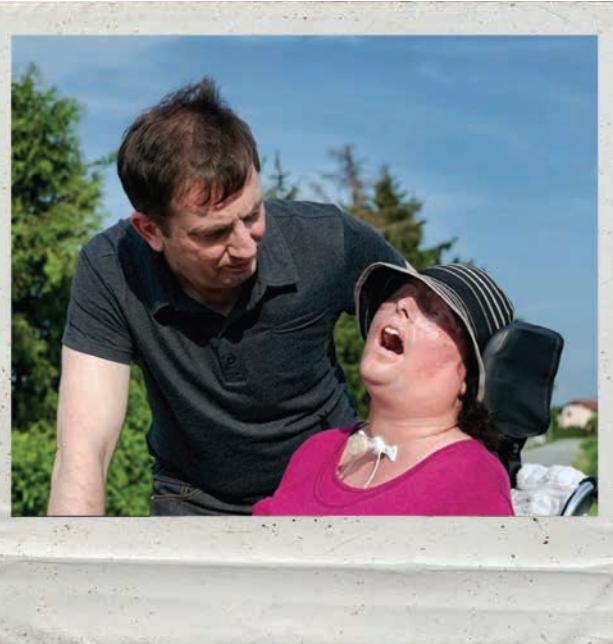
izbrana filmografija

Futura: na odprttem (2017)
Poroka (2015)
kdo=mi2? (2015)
Tista njena iskrica (2014)
Nebeška vas 2012

selected filmography

Future: Open (2017)
Wedding (2015)
kdo=mi2? (2015)
A sparkle in Her Eyes (2014)
Heavenly Village 2012





Irena, lahkoč

Goodnight, Irene

2017

dokumentarni documentary

Ljubezenska zgodba o nenavadni ljubezni med Ireno in Avguštinom Mavčcem iz Turnišča v Prekmurju. V 1990-ih sta kmalu po poroki doživel težko prometno nesrečo. Irena je utrpela hude možganske poškodbe, in ker se ni več prebudila, so jo hoteli zdravniki prepustiti usodi počasne smrti. Avguštin jo je vzel domov in zanjo nesebični skrbi. Pri svojih 40-ih se je po dolgoletni borbi z zdravstvenim sistmom odločil za študij prava. Zdaj ga čakata zaključni pravosodni izpit in iskanje službe, s katero bi lahko dostojno skrbel za Ireno.

An extraordinary love story of Irena and Avguštin Maučec from Turinšče, a village in the region of Prekmurje, Slovenia. In the 1990s, soon after their wedding Irena and Avguštin had a bad car accident that left Irena with a serious brain injury. Failing to wake up, she was given up on by the doctors to die a slow death. Avguštin would not agree: he took her home and has since been giving her selfless care. After years of battling the healthcare system, he decided at the age of 40 to study law. He is now about to take his bar exams, and find a job to be able to take proper care of Irena.

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

Miha Možina (1990) has been a student of Film and TV Directing at AGRFT, Ljubljana, since 2012. He has always been attracted to film, so he has tried from an early age to find ways to make short films and live as fully as he possibly could. He is still trying.

izbrana filmografija

Irena, lahkoč (2017)

Rejnjica (2014), FSF 2014–najboljši dokumentarni film, Luksuz festival 2014–nagrada občinstva, Zlatolasko 2014–študentska nagrada za najboljši dokumentarec in montažo, Fidé International Festival of Student Documentary 2015–tekmovalni program
Slastni gnus (2016), FSF 2016–tekmovalni program, FEKK 2016–tekmovalni program, Motovun FF 2016–Campus

selected filmography

Goodnight, Irene (2017)

Foster Mom (2014), FSF 2014–Best Documentary, Luksuz festival 2014–Audience Award, Zlatolasko 2014–Student Award for Best Documentary and Editing, Fidé International Festival of Student Documentary 2015–Competition Programme
The Delicious Disgust (2016), FSF 2016 Competition Programme, FEKK 2016 Competition Programme, Motovun FF 2016–Campus
Motovun Selection





Konec

The End

2016

dokumentarni documentary

Ovdovela babica, pogrebna govorka in upepeljevalec. Ker o smrti
ne (z)moremo veliko povedati, govorimo o življenju.

A widowed grandma, a funeral orator, a cremator. There is little we
can or are able to say about death; therefore we speak of life.

drama

Vid Hajnšek (1991) leta 2014 diplomira iz filmske in TV režije na AGRFT UL, zdaj pa zaključuje podiplomski študij.

Vid Hajnšek (1991) graduated in Film and TV Directing from AGRFT, Ljubljana, in 2014, and is now about to earn his Master's Degree.

izbrana filmografija

Konec (2016), celovečerni študijski dokumentarni
Tuja (2014), kratki študijski igrači
Potenje morskega ježka (2014), kratka študijska TV drama
Franček in Otilija (2012), kratki študijski dokumentarni

selected filmography

The End (2016), student documentary feature
Strangers (2014), student short
The Sweating of Sea Urchins (2014), short student TV drama
Franček and Otilija (2012), student documentary short





Ponovni pogled na Modri žamet

Blue Velvet Revisited

2016

dokumentarni documentary

Leta 1985 je Peter Braatz pridobil ekskluzivno pravico, da dokumentira celotno snemanje kultnega trilerja *Modri žamet*. Večina teh posnetkov s super 8, zvočnih zapisov, fotografij, slik, predmetov in relikvij je bila do danes skrita očem javnosti, v *Ponovnem pogledu na Modri žamet* pa jih je Braatz na novo izbral in zmontiral v filmsko zgodbo, ki jo prikazuje samo s slikami.

In 1985, Peter Braatz acquired the exclusive rights to document the entire filming of the cult thriller *Blue Velvet*. Until today, the major part of the super 8 material, sound recordings, photographs, images, items and relics have been hidden from the public eye. In *Blue Velvet Revisited*, Braatz has selected and edited them anew to make a film that tells a story using nothing but images.

Peter Braatz (1959), pevec in pisec besedil punk zasedbe S. Y. P. H. (1977–2012), diplomant Nemške akademije za film in televizijo v Berlinu (DFFB). Od leta 1988 je samostojen producent, režiser, scenarist, montažer, snemalec, fotograf, zvočni oblikovalec, lastnik produkcijske hiše Taris Filmproduktion, Nemčija–Slovenija. Je montažer večine filmov Maje Weiss in režiser 40 dokumentarcev, ki so bili prikazani po vsem svetu, npr. Berlinale (Forum, Panorama), DokLeipzig, MOMA New York, Sunny Side of the Doc Marseille, Message to Man.

Peter Braatz (1959), singer and author of lyrics for the punk band S. Y. P. H. (1977–2012), graduated from the German Film and Television Academy in Berlin (DFFB). Since 1988 he has been an independent producer, director, screenwriter, editor, cameraman, photographer, sound designer, owner of Taris Filmproduktion, Germany–Slovenia. He has edited the majority of films directed by Maja Weiss and himself directed 40 documentaries, which were screened internationally, including at Berlinale (Forum, Panorama), DokLeipzig, MOMA New York, Sunny Side of the Doc Marseille, Message to Man.

izbrana filmografija

Blue Velvet Revisited (2016)
Šampanjski twist (2014)
Tamikrest (2012)
Tracking (2009)
Der Menschliche Fisch (2007)

selected filmography

Blue Velvet Revisited (2016)
Šampanjski twist (2014)
Tamikrest (2012)
The Walkabouts (2009)
Der Menschliche Fisch (2007)



producent producer: **Ida Weiss**

produkcijska hiša production:

Bela Film

koprodukcija co-production:

Taris Filmproduktion

1:25:00

č-b + barvni b-w + colour,
digital, DCP, 16:9

režiser directed by:

Peter Braatz

scenarist written by:

Peter Braatz

direktor fotografije dop:

Peter Braatz

avtor glasbe music:

Cult With No Name,
Tuxedomoon, John Foxx

montažer edited by:

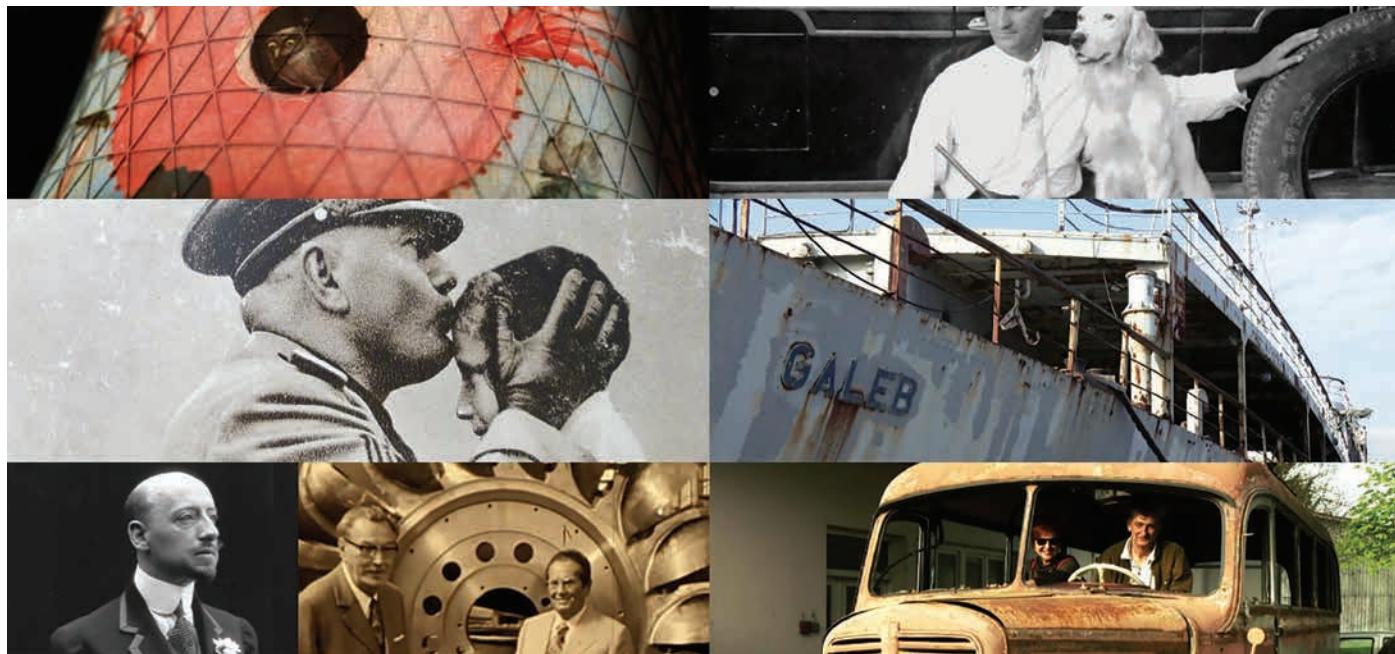
Peter Braatz

oblikovalca zvoka sound

design: **Peter Braatz,**
Julij Zornik

nastopajo featuring:

David Lynch, Isabella Rossellini, Dennis Hopper ...



Sedem grehov in vrlin

Seven Sins and Virtues

2016

dokumentarni documentary

Sedem zgodb iz nabora smrtnih grehov in vrlin. Pojmi so interpretirani prek dvoumnosti, asociacij in pomenov, ki jih sprožajo različni družbeni konteksti.

Pripoved je skozi pojave iz naše polpretekle zgodovine usmerjena v: pravičnost, razumnost, lenobo, pohlep, požrešnost, zmernost, napuh. Pri vsakem pojavu oz. grehu ali/in vrlini se odpirajo vprašanja dvojnosti mej. Če je vrlina obvladana želja, greh pa želja, ki gre predaleč in stopi prek meje, se nujno odpre polje dvoumnosti, robov in vprašanj, kaj je in kaj ni prav.

The documentary follows seven stories from the set of deadly sins and virtues. The concepts have been interpreted through the ambiguity, associations and meanings triggered by various social contexts.

Using phenomena from our recent history, the story focuses on justice, prudence, sloth, greed, gluttony, temperance, pride. With regard to each phenomenon, i.e. each sin or/and virtue, there is the question of the duality of borders. If virtue is a desire subdued, and sin a desire that goes too far and crosses the border, this necessarily implies an area of ambiguity, of borders and questions about what is right and what isn't.

Majda Širca (1953), diplomirana umetnostna zgodovinarka, novinarka, publicistka, urednica oddaj o kulturi, kulturno-informativnega programa in umetniškega dokumentarnega programa RTV Slovenija, avtorica knjižnih, številnih revijalnih in časopisnih tekstov s področja filma, avdiovizualne kulture, humanistike in blogerka. Avtorica večkrat nagrjenih dokumentarnih TV oddaj Povečava.

V letih 1997–2000 je bila državna sekretarka na ministrstvu za kulturo, po letu 2000 trikrat izvoljena v državni zbor, v obdobju 2008–11 ministrica za kulturo RS. Od 2012 je zaposlena v dokumentarnem programu RTV Slovenija.

www.majdasirca.si

Majda Širca (1953), art history graduate, is a journalist, writer, editor of culture programmes in the Culture and News Department and the Documentary Department of the Slovenian National Television, author of texts on film, audio-visual culture and humanities for books, magazines and newspapers, and blogger. Author of the award-winning TV documentary programme *Blow up*.

In the years 1997–2000, she was State Secretary at the Ministry of Culture, after 2000 she was elected MP three times, in the years 2008–11 she was Slovenian Minister of Culture. Since 2012 she has worked in the Documentary Department of the Slovenian National Television.

www.majdasirca.si



Šum Balkana

Balkan Whispers

2016

dokumentarni documentary

Kaj se zgodi, ko se sodobna improvizirana glasba poveže z balkanskih uličnih glasbenikov? Tomaž Grom, slovenski kontrabasist, skladatelj, improvizator in raziskovalec zvočnega potenciala, je sedel v svoj kombi in po ulicah Maribora, Zagreba, Tuzle, Novega Sada, Prištine, Tirane in Skopja začel iskati svoje sodelavce. Šum Balkana se nenehno giblje na robu nesporazumov in izgublja po poteh, ki jih ni na sodobnih navigacijskih napravah, a se, kljub vsem težavam, konča z združitvijo balkanskih uličnih glasbenikov na koncertu sodobne glasbe.

glasbeni film ceste musical road movie

What happens when contemporary improvised music forms ties with Balkan street musicians? Tomaž Grom, Slovenian double bassist, composer, improviser and researcher of acoustic potential, took his van and began to look for collaborators on the streets of Maribor, Zagreb, Tuzla, Novi Sad, Priština, Tirana and Skopje. *Balkan Whispers* is constantly on the brink of misunderstanding, getting lost along paths that are not to be found in contemporary sat-navs. However, despite all obstacles, Balkan street musicians eventually get together for a contemporary music gig.

Boris Petkovič biografija, izbrana filmografija - gl. Košarkar naj bo, str. 46

Boris Petkovič For biography and selected filmography, see *Let Him Be a Basketball Player*, p 46





2016

dokumentarni documentary

drenovci**The Legendary Cornelians**

producent producer: **Igor Vrtačnik** • RTV Slovenija • produksijska hiša production: Film Horizont • 0:46:29 • č-b + barvni b-w + colour, stereo, HD File, 16:9 • režiser directed by: **Igor Vrtačnik** • scenarist written by: **Igor Vrtačnik** • direktor fotografije dop: **Jure Močnik** • montažer edited by: **Zlatjan Čučkov** • scenograf production design: **Igor Vrtačnik** • kostumografka costume design: **Ariana Malec** • oblikovalec zvoka sound design: **Marjan Drobnič** • maskerka make-up artist: **Ariana Malec** • glavni animator lead animator: **Blaž Zajc** • snemalec zvoka sound recording: **Goran Tutič** • nastopajoči featuring: **Marko Hrovat, Bogumil Brinšek, Armin Krivec, Pavel Kunaver, Tomaz Kranjc, Ivan Michler, Marjan Baričič, Rudolf Badjura, Špela Borko, Ivan Tavčar**

izbrana filmografija selected filmography

dokumentarni documentary: *Ama Dablam, izsanjane sanje Ama Dablam, Dreams Unfolded* (2017) • *Legendarni drenovci The Legendary Cornelians* (2016) • *Transatlantic 05 Transatlantic 05* (2007)

pustolovski adventure



dokumentarni documentary

Navigare Necessa Est

Drenovci so bili začetniki gorništva in alpinizma, smučanja, prvi so markirali pešpoti, bili pionirji gorske fotografije. Februarja leta 1910 jih deželni glavar baron Theodor von Karsten pozove k raziskovanju jam in legenda je bila rojena! Raziskali so več kot 400 jam, zapustili prek 350 načrtov in katastrskih opisov, prvi uporabljali alpinistično tehniko ter tako postavili vrsto rekordov, preseženi šele 100 let kasneje.

Igor Vrtačnik (1967), režiser, scenarist, producent. Že za študentska filma *Tik* (1994) in *Cirkus Kansky* (1992) prejme nekaj mednarodnih nagrad. Najbolj sveža je nagrada za *Ama Dablam, izsanjane sanje* kot najboljši alpinistični film na Festivalu gorniškega filma 2017.

Cornelians were pioneers in mountaineering, alpinism, skiing, and mountain photography; and the first ones to blaze trails. When in February 1910, the provincial president of Carniola, baron Theodor von Karsten invited them to start exploring caves, the legend was born: the Cornelians explored more than 400 caves, leaving behind them more than 350 cave surveys and geometric descriptions, they were the first to use the alpine technique and setting a series of records that remained unbroken for the following 100 years.

Igor Vrtačnik (1967), Ljubljana; director, screenwriter, producer. Vrtačnik won his first international awards for his student films *Tik* (1994) and *Cirkus Kansky* (1992). Most recently, he was presented with the Best Mountaineering Film award at the 2017 Mountain FF for *Ama Dablam, Dreams Unfolded*.

Film odstira pogled na premalo znano in prehitro pozabljeno obdobje naše polpretekle zgodovine. Je kronologija nastanka in razvoja slovenskega ladjarskega podjetja, prepletena s spomini pomorcev, ki so s pravo mero pomorskega znanja in avanturizma zapluli na vsa morja in oceane sveta.

Po študiju na Pedagoški akademiji se je **Radovan Čok** povsem posvetil fotografiji in filmu. Kot direktor fotografije je sodeloval pri 20 celovečercih in TV dramah ter posnel prek 100 dokumentarcev in kratkih filmov. Za svoje delo je bil tudi večkrat nagrajen. V zadnjem času se kot scenarist in režiser preizkuša tudi v dokumentarnem filmu.

Giving an insight into a little-known and prematurely forgotten period in Slovenia's recent history, the film chronicles the establishment and rise of a Slovenian shipping corporation, weaving in the memories of the then seamen, who had the right amount of naval knowledge and adventurism to sail every sea and ocean of the world.

After graduating from the Faculty of Education, **Radovan Čok** dedicated his life to photography and cinema. As DoP he worked on more than 20 feature films and TV dramas, and made more than 100 documentary and short films. For his work he has received several awards. In recent years, he has undertaken documentary filmmaking as screenwriter and director.

producent producer: **Boštjan Ikvic** • produksijska hiša production: **Arsmedia** • koprodukcija co-production: RTV Slovenija • 0:51:00 • barvni colour, Dolby SR, DCP, 1:1.85 • režiser directed by: **Radovan Čok** • scenarist written by: **Radovan Čok** • direktor fotografije dop: **Radovan Čok** • avtor glasbe music: **Boštjan Perovič** • montažer edited by: **Gorazd Kernel** • scenograf production design: **Marco Juratovec** • oblikovalec zvoka sound design: **Boštjan Kačičnik** • nastopajoči featuring: **dr. Jože Pirjevec, Franjo Košuta, dr. Nadja Terčan, Duška Žitko Podgornik, Ciril Derganc, Milan Kuzmič, Jože Utenkar, Boris Cavazza, Valerij Bizjak, Venceslav Hvala, Žarko Margon, Giorgio Ribičić, Marjan Matevličić, Miloš Oblak, Vinko Oblak, Lavro Veber, Tilen Jakomin, Filip Rupnik, Luka Bonaca, Darko Nikolovski, Jošt Car, Gašper Šenica**



2017

eksperimentalni experimental

Obzornik 63

Newsreel 63



produkcijska hiša production: Obzorniška Fronta • 0:38:00 • č-b + barvni b-w + colour, stereo, HD File, 16:9 • režiserja directed by: Nika Autor, Ciril Oberstar • avtorja glasbe music: Matevž Kolenc, Miha Šajina • glas voice: Pia Nikolič

Film skuša umestiti in razumeti določeno podobo – drobec posnetka, narejenega z mobilnim telefonom, z nekoč slavne železnice Beograd–Ljubljana, kjer begunci danes ne potujejo v vagonih, temveč med kolesjem vlakov. *Obzornik 63* se poda v vizualno raziskovanje železnic, njihovega zgodovinskega, socialnega in političnega konteksta.

The film tries to position and understand a particular image – a shred of video made with a mobile phone on the once famous Belgrade – Ljubljana rail-line, where refugees now travel not in couchettes but between the train's wheels. *Newsreel 63* drifts into a visual investigation of railways and explores their historical, social and political narrative.

izbrana filmografija selected filmography

dokumentarni documentary: *Pappenstory* (2017) • *Doberdob-roman upornika* (2015) igralni fiction: *Nahrani me z besedami Feed Me With Your Words* (2012) • *Soba 408 Room No. 408* (2009) festivali festivals: Cannes, Sarajevo, Oberhausen, Stockholm, Aspen, Sidney, Palm Springs Gl. tudi *Dobro unovčeno unovčeno popoldne*, str. 75. See also *A Well Spent Afternoon* p 75.



dokumentarni documentary

2017

Pappenstory – štorka o slovenskem amaterskem gledališču SAG Trst

Pappenstory – A story about Slovenian amateur theater SAG Trieste



Mladi, kritični zamejski gledališki navdušenci, zbrani v Slovenskem amaterskem gledališču v Trstu v začetku 1970-ih, so želeli postaviti kritično ogledalo slovenskim razmeram na Tržaškem. Njihov entuziazem je prepoznała tudi publika, tako zunanj kot zunaj tržaškega prostora.

Leta 1975 so se skrivoma lotili priprave provokativnega satiričnega kabareta *Pappenstory* (Štorka o papanju), v katerem so si hoteli privoščiti slovenske politične in kulturne veljake na Tržaškem. Posledice tega pogumnega poskusa so bile nepričakovane ...

Martin Turk - gl. Dobro unovčeno popoldne, str. 75

In Trieste in the early 1970s, young, critical theatre enthusiasts, members of the Slovenian minority in Italy, started an amateur Slovenian theatre as a critical mirror of the situation among the Slovenians in the area. Their enthusiasm was recognised by the public both within and outside the Trieste province. In 1975, the theatre secretly started working on *Pappenstory*, a provocative satirical cabaret the idea of which was to ridicule local Slovenian political and cultural elites. This brave attempt had unexpected consequences.

Martin Turk - see *A Well Spent Afternoon*, p 75

prodcentka producer: Ida Weiss • produkcijska hiša production: Bela Film • koprodukcija co-production: Quasar Multimedia • 0:49:00 • č-b + barvni b-w + colour, stereo, Bluray, 1:1.85 • režiser directed by: Martin Turk • scenarista written by: Martin Turk, Bogomila Kravos • direktor fotografije dop: Radovan Čok • avtor glasbe music: Dario Savron • montažer edited by: Jurij Moškon • oblikovalec zvoka sound design: Francesco Morosini • snemalci zvoka sound recording: Vjekoslav Mikez, Marco Cecotto, Havar Gerolet



2017

eksperimentalni experimental

Pisma očetu

Letters to a Father



producent producer: Črt Brajnik • 1:04:06 • č-b + barvni b-w + colour, stereo, HD File, 16:9 • režiser directed by: Črt Brajnik • scenarist written by: Črt Brajnik • direktor fotografije dop: Črt Brajnik • avtorja glasbe music: Mitja Cerkvenik, Petr Špatina • montažer edited by: Črt Brajnik • oblikovalec zvoka sound design: Jan Richtr • glas voice: Urban Arsenjuk

izbrana filmografija selected filmography

Pisma očetu Letters to a Father (2016) • Zabijačka The Slaughter (2009), Plzen 2010 – finale Finalist, Munich Filmschoolfest 2009, Istra Nobilissima – zmagovalec winner, Asolo Art Filmfest 2010, Ferron-Clermont Short Filmfest 2011, Era New Horizont 2010, Mladá Kamera Uničov 2010 • Umirajoča tišina Dying Silence (2007), Sarajevo FF 2007, Paf Praha 2007, Busho Budapest FF 2007, Istra Nobilissima 2007 – zmagovalec winner



dokumentarni documentary

2016

Tok

Flow



izbrana filmografija selected filmography

Tok Flow (2016) • Ana Čigon – gl. Uporni duh see Rebellious Essence str. p 133 • Saša Spačal: Odprtji rog (2006), soavt. co-directed by Luka Prinčič, dokumentarni documentary

družbeni social

Osem sogovornic, ki delujejo v širokem spektru znanstvenih in tehničnih poklicev, od umetne inteligence do programiranja ali letalstva, predstavlja pogoje, v katerih so se začele zanimati za tehnologijo, na katere ovire so pri tem naleteli in kako so se z njimi spopadale.

Ana Čigon (1982) je umetnica, ki ustvarja na področju videa, filma, performansa in novih medijev. V zadnjih letih se posveča tudi dokumentarnemu filmu in animaciji. Saša Spačal (1978) je medijska umetnica, ki izhaja s področja humanistike in trenutno deluje na presečišču raziskovanja živih sistemov in medijske umetnosti. Svoje interdisciplinarne projekte predstavlja tudi v obliki video animacij. Ida Hiršenfelder (1977) je kuratorka, ki živi in dela v Ljubljani. Kot avtorica deluje tudi v polju zvočne in intermedijijske umetnosti.

Eight women from a wide range of scientific and technical professions, from artificial intelligence to programming or aviation, speak about the circumstances in which their interest in technology first appeared, what obstacles they ran into and how they tackled them.

Ana Čigon (1982) is an artist working in the fields of video, film, performance art, and new media. In the recent years, she has focused on documentary cinema and animation. Saša Spačal (1978) is a media artist with a background in humanities, currently working at the crossroads of exploring live systems and media art. Her interdisciplinary projects are also presented as video animations. Ida Hiršenfelder (1977) is a curator living and working in Ljubljana. She is also an author working in audio and intermedia art.

producentka producer: Maja Sande • produksijska hiša production: RAMPA Laboratorij koprodukcija co-production: RTV Slovenija • 0:55:34 • barvni colour, stereo, HD File, 16:9 • režiserke directed by: Ana Čigon, Ida Hiršenfelder, Saša Spačal • scenaristke written by: Ida Hiršenfelder, Saša Spačal, Ana Čigon • direktorica fotografije dop: Ana Čigon • avtorici glasbe music: Saša Spačal, Ida Hiršenfelder • montažerka edited by: Ana Čigon • oblikovalec zvoka sound design: Vesna Progar • izvajalka glasbe music performed by: Larisa Vrhunc • nastopajo featuring: Alja Berič Ivanuš, Alja Isaković, Kaktus Kaktus, Dragica Turnšek, Dunja Mladenč, Larisa Vrhunc, Mateja Verlič, Maja Smrekar



2017

dokumentarni documentary

Vsa življenja Toneta Mlakarja

The Charmed Life of Tone Mlakar



producent producer: **Marko Cvejić** • producentska hiša production: **Mandragora Film**
koprodukcija co-production: **Luksuz produkcija** • 1:00:00 • č-b + barvni b-w + colour,
stereo, DCP, 16:9 • režiser directed by: **Marko Cvejić** • scenarist written by: **Marko Cvejić**
direktor fotografije dop: **Aleksandar Kalezić** • avtor glasbe music: **Katja Melnikov trio**
• montažer edited by: **Marko Cvejić** • oblikovalec zvoka sound design: **Miha Šajina** •
snemalec zvoka sound recording: **Blaž Bačar** • nastopa featuring: **Tone Mlakar**

izbrana filmografija selected filmography

dokumentarni documentary: **Vsa življenja Toneta Mlakarja** *The Charmed Life of Tone Mlakar* (2017) • **Proletariat na poti v raj** *The Working Class Is Off to Paradise* (2017) • **Tih silent One** (2011)
kratki short: **Kako je Panta končal ob kotlu** (2017) • **Lev z drugega sveta** *Leo from the Other World* (2014) • **Podonavski Švabi** *Danube Svabians* (2011) nagrade awards: Dokma 2007–najboljši kratki film best short film, Festival etnološkog filma 2007–posebno priznanje special mention, Etnofilm Čadca 2010–nagrada Matice slovaške First Prize of Matica slovaška, Bosifest 2012–nagrada publike za najboljši film Audience Award for best film, Festival Uhvati sa mnom ovaj dan 2012–nagrada za najboljši dokumentarac Best Documentary

biografski biographical

Naturalistična zgodba o življenu 96-letnega Toneta Mlakarja, znanega slovenskega arhitekta, fotografa, scenografa. Prek osebnih stališč in z vidika samega protagonista nas njegova drama pelje skozi 20. stoletje na ozemlju Slovenije. Človek neštetih vzponov in padcev, nekajkrat nevarno blizu smrti, razkriva skrivnosti svojega talenta in nas z večino pravega pripovedovalca vodi in zgodbe svojega življenja.

Marko Cvejić (1978, Zrenjanin), diplomant filmske in gledališke režije na Akademiji umetnosti v Novem Sadu, podpisuje več kot 10 kratkih in celovečernih filmov, ki jih je posnel v okviru neodvisne produkcijske hiše Mandragora Film, katere ustanovitelj je.

A naturalist story of the life of Tone Mlakar, aged 96, a prominent Slovenian architect, photographer and production designer. Through the eyes of the protagonist himself and his views, his personal drama takes us through the 20th century in the Slovenian territory. A man of countless ups and downs who was dangerously close to death on a number of occasions, reveals the secrets of his talents. With the skills of a proper narrator, he takes us into the stories of his life.

Marko Cvejić (1978, Zrenjanin) has made more than 10 short and feature films under Mandragora Film, an independent production company he also founded, after graduating in Film and Theatre Directing from the Academy of Arts, Novi Sad. Unconcerned with language, space and national identity, his films exemplify a broad cultural diversity of the Balkans.



dokumentarni documentary

Vžgano v spominih

Burnt in Memories



izbrana filmografija selected filmography

Vžgano v spominih *Burnt in Memories* (2017) • **Ujeta voda** (2014)
Trenutek reke (2010) • **Proti toku** *Upstream—The Solskan Kayakers' Story* (2006) • **Sešivalnica spomina** (2006) • **Mesto na travniku** (2004) • **Moja meja** (2002) • **Nora Gregor** (2001)

zgodovinski historical

Pripoved o požigih vasi, ki so jih na multietničnem območju današnje Slovenije, Hrvaške in Italije sistematično izvajale nacistične oborožene sile. Spomini tedanjih otrok in mladostnikov osvetljujejo drobce te krute preteklosti in ozaveščajo prostranstva njene pozabe. Nastal je dokumentarni projekt, ki bolj kot o vojni spregovori o presenetljivi moči življenja.

Nadja Velušček in **Anja Medved**, mati in hči, v svojih dokumentarnih filmih raziskujeta razmerja med osebnimi in kolektivnimi spomini čezmejnega goriškega prostora. Njuna dela, za katera sta bili večkrat nagrajeni, so bila predstavljena v okviru filmskih festivalov in razstav sodobne umetnosti.

A story of how villages located in the multiethnic area of today's Slovenia, Croatia and Italy were being burnt systematically by the Nazi armed forces. Memories of those who were children and adolescents at the time shed light on fragments of the cruel past, while making people aware of the vastness of oblivion. Rather than of war, this documentary project speaks about the extraordinary power of life.

In their documentaries, **Nadja Velušček** and **Anja Medved**, mother and daughter, explore the relations between personal and collective memories of the cross-border Gorizia area. Having won a series of awards, their works have been presented at various film festivals and exhibitions of contemporary art.

producentka producer: **Nadja Velušček** • izvedba performed by: **Zavod Kinokašča** • partner – nosilec aktivnosti - carrier of activity: **Associazione Kinoatelje** • vodilni partner leading partner: **ZRS Koper** • 1:07:00 • barvni colour, stereo, HD File, 16:9 • režiserki directed by: **Anja Medved, Nadja Velušček** • scenaristički written by: **Nadja Velušček, Anja Medved** • direktor fotografije dop: **Hijacint Jussa** • avtorji glasbe music: **Mauro Bon, Andrea Blasetig, Borja Močnik** • montažerka edited by: **Anja Medved** • oblikovalec zvoka sound design: **Havir Gergolet** •



2017

dokumentarni documentary

Beauty Has No Size



producent producer: Urška Oblak • producijska hiša production: Luksuz produkcija • 0:11:36 • barvni colour, stereo, 35 mm, 16:9 • režiserke directed by: Julia Minet, Vesna Klančer, Amelisa Eminić • scenaristi written by: Vesna Klančer, Julia Minet • direktorica fotografije dop: Julia Minet • montažerka edited by: Julia Minet • snemalka zvoka sound recording: Amelisa Eminić • nastopata featuring: Vesna Klančer, Vili Leben

izbrana filmografija selected filmography

Beauty Has No Size (2017) • Ahmadova barbika (2017) • Idomeni Ghetto (2016) • Kje sem? Where am I (2016) • A Very Special Family (2016) • Brez žice Without Fence (2016) • Ahimsa Food Forest (2016) Clowns with Borders (2016) • Juan de Marco (2015) • festivals: DocuTIFF 2017, International Festival of Short Films on Culture & Tourism 2017, Kino Otok 2017, FreeNetWorld 2016, Zagreb Green FF 2017, Traveling Shorts 2016, Chennai International Short FF

biografska drama biographical drama

Med spoznavanjem glavne junakinje, Vesne, ki je »curvy« model na modni reviji v Bologni, film poudarja dejstvo, da bi morala vsaka ženska sprejeti sebe takšno, kot je: lepa.

Julia Minet (1987) je Francozinja. Po študiju in izobrazbi se vključuje v različne družboslovne projekte, povezane z videom in s kamerjo. V letih 2015–16 se je udeležila EVS projekta pri Luksuz produkciji, v letu 2017 pa je bila, tako kot **Vesna Klančer** in **Amelisa Eminić**, sodelavka in avtorica filmov projekta *Blizu vas*, ki sta ga organizirala Luksuz produkcija in Terra vera.

Portraying Vesna, a curvy model on the fashion show in Bologna, the film underlines the fact that all women should accept themselves for what they are: beautiful.

Julia Minet (1987) is French. After completing her studies she participated in various video and camera related social science projects. In years 2015–16 she attended an EVS project with Luksuz produkcija, and in 2017 she, **Vesna Klančer** and **Amelisa Eminić** participated as filmmakers in the project *Blizu vas* organised by Luksuz produkcija and Terra vera.



igrani fiction

Glasba v moji glavi

Music in My Head



producent producer: Mišo Šušak • 0:10:42 • barvni colour, digital, HD File, 16:9 • režiser directed by: Mišo Šušak • scenarist written by: Mišo Šušak • direktor fotografije dop: Amel Hodžić • avtorja glasbe music: Ivana Aleksić, Matej Železnik • montažer edited by: Mišo Šušak • scenograf production design: Mišo Šušak • kostumografki costume design: Danijela Panić, Anita Pušnik Klanjšek • oblikovalec zvoka sound design: Mišo Šušak • snemalec camera: Anže Štremfelj • snemalec zvoka sound recording: Danijel Vrtovec • igrajo cast: Ivana Aleksić (Ivana), Anita Pušnik Klanjšek (zdravnica Doctor), Denisa Zidar (pacient 1 Patient 1), Neja Iskra (pacient 2 Patient 2), Pia Traunšek (pacient 3 Patient 3), Mateja Satler (pacient 4 Patient 4), Bor Ravbar (pacient 5 Patient 5), Živa Brglez (pacient 6 Patient 6), Rosana Klobčar Javornik (pacient 7 Patient 7)



2017

dokumentarni documentary

Ljubo doma

Home Sweet Home



producent producer: Janez Kovačič • produksijska hiša production: RTV Slovenija • 0:24:48 • barvni colour, stereo, HD File, 16:9 • režiser directed by: Jernej Kastelec • scenarist written by: Jernej Kastelec • direktor fotografije dop: Jernej Kastelec • avtor glasbe music: Nicolai Heidlas • montažer edited by: Jernej Kastelec • oblikovalec zvoka sound design: Marjan Drobnič • snemalec zvoka sound recording: Miha Umek

Samer, 22-letni študent iz Sirije, je v Slovenijo prišel prek evropskega programa za prerazporeditev beguncov. Že dva meseca živi v stanovanju, ki je zaradi kratkega stika v električni napeljni skoraj v celoti pogorelo. Želi se preseliti, a iskanje stanovanja, zaradi odkritih in prikritih predsodkov Slovencev do beguncev, vse bolj spominja na boj z mlini na veter.

Jernej Kastelec (1978), diplomant etnologije in kulturne antropologije na FF UL ter filmske in TV režije na AGRFT UL, kot režiser in scenarist ustvarja kratke igrane mladinske filme ter dokumentarne filme različnih zvrsti, največ v produkciji RTV Slovenija in v evrovizijski koprodukciji dokumentarnih filmov.

Samer, 22, is a student from Syria who arrived in Slovenia through the EU refugee relocation programme. For two months he has been living in a flat that has burnt down almost entirely due to a short circuit in the mains. He wishes to move. However, due to Slovenians' overt and covert prejudices towards refugees, his hunt for a flat increasingly resembles tilting at windmills.

Jernej Kastelec (1978), who graduated in Ethnology and Cultural Anthropology from the Faculty of Arts, Ljubljana, as well as Film and TV Directing from AGRFT, Ljubljana, is a director and screenwriter making youth short fiction films as well as documentaries of all genres, mostly produced by RTV Slovenia or co-produced within a Eurovision documentary film programme.

izbrana filmografija selected filmography

kratki short: Ljubo doma Home Sweet Home (2017) • Leon in Jan-mlada kmetovalca Leon and Jan—Young Farmers (2014) • Najboljše počitnice na svetu (2011) • Klepet s Piko A Chat with Pika (2008) dokumentarni documentary • Andrej Gosar, mislec v prelomnih časih (2017) • Oder je iluzija, portret baritonista Jožeta Vidica (2015)

izbrana filmografija selected filmography

Martin Krpan Martin Krpan (2017), kratki animirani animated short • Vsek pravi pesnik Every True Poet (2014) • Dvorišče Courtyard (2006), FSF 2006—vesna za posebne dosežke Vesna Award for Special Achievements, Animateka 2006—Nokia nagrada občinstva Nokia Audience Award, Festival slovenske animacije Izolanima 2006—priznanje za najboljši film, namenjen otrokom Izolanima Slovenian Animation Festival 2006—Best Children Film, Animanova 2011, Stoptrik 2012, Festival poezije in vina 2014, FSF 2014, Liffe 2014, Zagrebdox 2015, Zebra Poetry FF 2016



animirani animated

2017

Martin Krpan

V časih Avstro-Ogrske živi na Vrhu pri Sveti trojici silno močan Martin Krpan. Na kobilici tovor iz Trsta proti notranjosti angleško sol, kar je prepovedano, zato so mu cesarjevi mejači ves čas na sledi. Ko Dunaj napade strašni Brdavs, pokliče cesar Krpana na pomoč. Ta s svojo zvitostjo in spretnostjo premaga Brdavsa in odreši Dunaj. Zaplete se pri plačilu, a Krpan se vseeno dogovori s cesarjem, da mu izda dovolilnico za tovorjenje soli.

Nejc Saje (1976) je po izobrazbi fotograf, ki se profesionalno ukvarja s fotografijo, filmom, z animacijo, videom in gledališčem. **Martin Krpan** je po večkrat nagrajenem Dvorišču njegov drugi animirani film.

Back in the days of the Austro-Hungarian Empire, a man of extraordinary strength named Martin Krpan lived in the village of Vrh by the Holy Trinity. He made a living by transporting, with the help of his mare, English salt from Trieste inland. As this was illegal, the Emperor's men were always hot on his trail. But when Vienna was attacked by Brdavs, a brutal warrior, Krpan was summoned to help. With his cunning and ingenuity, Krpan defeated Brdavs and saved Vienna. After a minor convolution regarding the reward the Emperor ultimately gave Krpan a special permit to legally traffic in salt.

Nejc Saje (1976), photographer by profession, works in the fields of photography, cinema, animation, video, and theatre. **Martin Krpan** is his second animated film after the award-winning debut *Courtyard*.

producentka producer: Viva Videnović • produksijska hiša production: Strup produkcija • koprodukcija co-production: RTV Slovenija, Shakemoon, Kerozin, Mirabelka • 0:24:10 • barvni colour, stereo, DCP, 16:9 • režiser directed by: Nejc Saje • scenarist written by: Janez Burger • direktor fotografije dop: Nejc Saje • avtor glasbe music: Davor Herceg • montažer edited by: Tomaž Gorkič • oblikovalec zvoka sound design: Sašo Kalan • glavni animatorji chief animators: Zarja Menart, Iztok Šuc, Timon Leder, Toni Mlakar, Matej Lavrenčič • ilustrator illustrator: NatanESKU • glasovi voices: Sebastijan Cavazza (Martin Krpan), Jernej Kuntner (cesar Emperor), Primož Pirnat (Brdavs), Katja Šoltes (cesarica Empress), Jaka Ivanc (minister Gregor)



2017

igrani fiction

Mine dan, začne se jutro

Day Passes, Morning Begins



Ko zanosi, 30-letna Anja čedalje pogosteje razmišlja o svojem očetu, ki ga že dolgo ni videla. Nekega dne se s težkim srcem odloči, da ga obišče.

Lina Eržen se je najprej posvetila novinarstvu, čeprav jo filmski svet privlači že od nekdaj. Pri tridesetih se je odločila, da le začne pisati scenarije. *Mine dan, začne se jutro* je njen prvenec, ki je na FAF 2017 dobil 1. nagrado strokovne žirije in gostoval na Krajina FF 2017 ter na Shots 2017 - mednarodnem festivalu neodvisnega kratkega filma.

When she gets pregnant, Anja, aged 30, thinks increasingly often about her father whom she hasn't seen in a long time. With a heavy heart, she decides one day to visit him.

Lina Eržen first worked as a journalist, although she had always been attracted to film. At thirty she finally decided to start writing screenplays. *Day Passes, Morning Begins* is her debut work, already screening at FAF 2017 (jury award), Krajina FF 2017, and Shots 2017, International Independent Short FF

producenta/producers: Peter Milovanović Jarh, Lina Eržen • producijska hiša/production: JSKD-Javni sklad RS za kulturne dejavnosti Public Fund for Cultural Activities • 0:15:23 • barvni colour, digital, DCP, 1:2.35 • režiserka/directed by: Lina Eržen • scenaristka/written by: Lina Eržen • direktor fotografije/dop: Peter Perunović • avtor glasbe/music: Anže Rozman • montažer/editored by: Lukas Miheljak • scenografki/production design: Teja Đuragić, Ana Laura Ferjan • kostumografka/costume design: Teja Đuragić • oblikovalec zvoka/sound design: Julij Zornik • igrajo cast: Anja Drnovšek (Anja), Boris Kerč (oce Father), Vesna Jevnikar (mama Mother)

drama

fantazijska drama/fantasy drama

igrani fiction

2017



Film govori o mladostnikih in sprejemanju odgovornosti, vsakega posameznika, za svoja dejanja. Predstavlja, kako lahko niz nedolžnih dogodkov, skozi igro in izzivanje, povzroči hude in tragične posledice. Glavna junakinja, Maša, se ne spomni prejšnje noči. Prek različnih detajlov se ji postopoma razkriva, kaj se je zgodilo.

Marija Mia Keserović (1990), diplomantka filozofije in slavistike na FF UL, načrtuje vpis na podiplomski študij filmske in TV režije na AGRFT UL.

Most je njen prvenec, sicer pa je kot tajnica sodelovala pri filmih *Strah*, r. Dejan Babosek; *Mine dan, začne se jutro*, r. Lina Eržen, ter kot tajnica režije in režiserka 2. enote pri TV seriji *Česnovi*. Režirala je tudi dva videospota (za Zala Djurić in skupino The Margins).

A film about adolescents and about how each individual should assume responsibility for their actions. It shows how a series of innocent events based on game and provocation can have serious and tragic consequences. The protagonist Maša cannot recall the previous night. Various details gradually reveal what happened.

Marija Mia Keserović (1990), who graduated in Philosophy and Slavic studies from the Faculty of Arts, Ljubljana, plans to enrol in postgraduate studies of TV and Film Directing at AGRFT, Ljubljana. *The Bridge* is her debut film, but she previously worked as script supervisor for films *Strah*, dir. Dejan Babosek; *Day Passes, Morning Begins*, dir. Lina Eržen, and also as script supervisor and 2nd unit director for TV series *Česnovi*. She has directed two music videos (for Zala Djurić and The Margins).

producentka/producer: Marija Mia Keserović • producijska hiša/production: Net projekt • 0:16:24 • barvni colour, stereo, HD File, 1:2.35 • režiserka/directed by: Marija Mia Keserović • scenaristka/written by: Marija Mia Keserović • direktor fotografije/dop: Simon Gosnik • avtorja glasbe/music: Neža Zupanc, Aljaž Gyurica • montažer/editored by: Jan Fabriš • scenograf production design: Dorian Korošec • kostumografka/costume design: Marija Mia Keserović • oblikovalec zvoka/sound design: Martin Rajster • maskerka/make-up artist: Ana Ina Palmer • snemalec zvoka/sound recording: Miha Rudolf • igrajo cast: Zala Djurić (Maša), Filip Samobor (Alex), Denys Bilash (Nejc)

2017

Most

The Bridge





2017

igrani fiction**drama, komedija drama, comedy**

Musca Domestica

Dnevno rutino osamljene babice, ki si čas krajsa s pletenjem nogavic, z reševanjem križank in gledanjem reklam Top-Shop, nekega dne zmoti nadležna muha. Po kratkem spopadu se babica sprijatelji z živalco in njeni osamljeni dnevi se napolnijo z radostjo in življenjem.

Áron Horváth - gl. *Sanjsko stanje*, str. 87

Passing the time knitting socks, doing crosswords and watching TV home shopping ads, lonely Grandma has her routine disturbed by an annoying fly. After a short conflict, Grandma befriends the creature and her lonely days become full of joy and life.

Áron Horváth - see *Dream State*, p 86.



producen **producer:** Jure Kreft • produkcijksa hiša **production:** FIXMEDIA • koprodukcija
co-production: RTV Slovenija • 0:10:30 • č-b b-w, stereo, HD File, 4:3 • režiser directed
by: Áron Horváth • scenarist written by: Áron Horváth • direktor fotografije dop: Darko
Sintič • avtor glasbe music: Tibor Szloboda • montažer edited by: Andrej Avanzo •
scenografka production design: Minea Mihajlović • kostumografka costume design:
Tina Bonča • oblikovalec zvoka sound design: Miha Rudolf • maskerka make-up artist:
Anika Opara • glavni animator chief animator: Jan Marin • snemalec zvoka sound
recording: Martin Rajster • igrata cast: Mara Vilar (babica Grandma), Sandi Lopatec
(poštar Postman)

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Pregledni program Panorama Programme

Kratki filmi Short Films

izbrana filmografija selected filmography

kratki short • *Nebo The Sky* (2017) • *Zunaj Outside* (2015) •
Vse najboljše (2014) • *Tu nikogar v resnici ni* (2012) • *Kresnik* (2011) •
Dotexe (2009)

**igrani fiction**

2017

Nebo

The Sky

Pred odhodom na dolgo pot se mora Alja posloviti od Iris.

Juš Premrov (1987) je diplomiral na Akademiji za vizualne umetnosti AVA.

Before embarking on a long journey, Alja has to say goodbye to Iris.

Juš Premrov (1987) has graduated from AVA Academy of Visual Arts, Ljubljana.



producenta **producers:** Juš Premrov, Iris Brglez • 0:08:34 • barvni colour, stereo, HD File,
1:2,35 • režiser directed by: Juš Premrov • scenarist written by: Juš Premrov • direktor
fotografije dop: Andraž Jerič • montažer edited by: Juš Premrov, Dominik Mencej •
kostumografka costume design: Tosja Flaker Berce • maskerka make-up artist: Ana
Vargason • igrata cast: Liza Marija Grašič (Alja), Sara Gorše (Iris)

Pregledni program Panorama Programme

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2017

igrani fiction

Sidartov odhod**The Leaving of Siddhartha**

producent producer: **Kristijan Krajnčan** • 0:08:14 • č-b + barvni b-w + colour, digital, HD File, 16:9 • režiser directed by: **Kristijan Krajnčan** • scenarist written by: **Kristijan Krajnčan** • direktor fotografije dop: **Gijs Wilbers** • avtor glasbe music: **Kristijan Krajnčan** • montažer edited by: **Kristijan Krajnčan** • oblikovalec zvoka sound design: **George Dumitriu** • snemalec zvoka sound recording: **Leonardo Grimaudo** • izvajalec glasbe music performed by: **Kristijan Krajnčan** • nastopa featuring: **Kristijan Krajnčan**

izbrana filmografija selected filmography

Sidartov odhod *The Leaving of Siddhartha* (2017) • Gorska poplava (2016), Cinephilia Screenwriting Lab/Arab FF 2016 – nagrada za najboljši scenarij award for best screenplay • In je takoj večer *And Suddenly It's Evening* (2015) • Menuet for Umbrella (2006), Videomanija 2006 – nagrada za najboljši film award for best film, Festival neodvisnega slovenskega filma 2006 – nagrada za najboljšega režisera Festival of Independent Slovenian Film 2006 – award for best director • Augenblick (2005)

glasbeni music

Sidarta je bil star 29 let, ko je v iskanju višje resnice zapustil udobno življenje. Je bil njegov um zaposlen z veliko mislimi, ko je hodil proti neznanemu? Z mislimi dvoma in strahu, pa tudi odločnosti in velike volje? Bobnar, skladatelj in režiser Kristijan Krajnčan skozi improvisacijo in sliko raziskuje svoje občutke do te mitološke zgodbe in se sprašuje o človekovem večnem – cikličnem – iskanju sreče.

Po končani srednji glasbeni šoli v Ljubljani se **Kristijan Krajnčan** (1986) preselil na Nizozemsko, diplomira na Konservatoriju princa Clausa in magistrira iz filmske glasbe na Konservatoriju in Amsterdamu. Režiral je številne glasbene videe in kratke igранe filme, najdenjši med njimi je *In je takoj večer*, premierno prikazan na FSF 2015.

Siddhartha was 29 when he left his comfortable life. Was his mind busy with many thoughts as he was walking towards the unknown? With thoughts of doubt and fear, but also determination and will? Kristijan Krajnčan, drummer, composer and director, uses improvisation and image to explore his feelings towards this mythological story, while wondering about man's eternal – cyclical – search of happiness.

After completing the secondary school of music in Ljubljana **Kristijan Krajnčan** (1986) moved to the Netherlands, where he graduated from the Prince Claus Conservatoire and earned his master's degree in Film Music from the Amsterdam Conservatory. He has directed several music videos and short films, the most prominent of them being *And Suddenly It's Evening*, which premiered at the 2015 FSF.



igrani fiction

2017

Strah**Fear**

drama

V času velikega toka beguncov in migrantov pada Kristjan, 17-letni neonacist, pod vpliv desničarske propagande in neonacistične skupine, ki ji želi dokazati svojo pripadnost, četudi na račun razdora v svoji precej liberalni družini. Neke noči Kristjan in prijatelji med grafitiranjem nacističnih simbolov prestrežejo in pretepejo nekega tujca in ženo. Tuječ pada v komo. Dogodek ima za Kristjana in njegovo družino katastrofalne posledice; tragedija mu sesuje iluzijo nacistične propagande, ki mu je zastrupila um, in za vselej spremeni življenje.

Dejan Babosek biografija, izbrana filmografija – gl. *Ksana*, str. 48

During the mass influx of refugees and migrants, Kristjan, a neo-Nazi aged 17, falls under the influence of right-wing propaganda and of the neo-Nazi group to whom he wishes to prove his devotion, even if at the cost of creating discord in his considerably liberal family. One night, when Kristjan and his friends are drawing graffiti with Nazi symbols, they intercept a foreigner and his wife, and beat them up. The foreigner falls into a coma. For Kristjan and his family, the event has disastrous consequences. The tragedy shatters his illusion of Nazi propaganda that had poisoned his mind, and changes his life for ever.

Dejan Babosek For biography and selected filmography, see *Ksana*, p 48.

producent producer: **Dejan Babosek** • produksijska hiša production: **Narajan produkcija** koprodukcija co-production: **NET Projekt** • 0:31:34 • barvni colour, Dolby SR, DCP, 1:2.35 • režiser directed by: **Dejan Babosek** • scenarist written by: **Dejan Babosek** • direktor fotografije dop: **Simon Gosnik** • avtor glasbe music: **Anže Rozman** • montažer edited by: **Dejan Babosek** • scenografka production design: **Urška Mazej** • kostumografka costume design: **Deja Škerljanc** • oblikovalca zvoka sound design: **Mihal Rudolf, Uroš Usenik** • maskerki make-up artists: **Darja Krhin, Eva Uršič** • izvršna producentka executive producer: **Sara Horžen** • igrajo cast: **Denys Bilash** (*Kristjan*), **Nataša Barbara Gračner** (*mama Mother*), **Renato Jenček** (*oče Father*), **Valentina Plaskan** (*sестра Sister*), **Marjan Radanovič** (*Britev Razor*), **Andrej Lenart** (*Ben*), **Nenad Tokalić** (*naci pevec Nazi singer*), **Dino Hajderovič** (*Dr. Habel Amal*), **Darja Krhin** (*Julija Amal*)



2017

animirani animated

izbrana filmografija selected filmography

kratki short: Uporni duh Rebellious Essence (2017) • Francka (2015) **dokumentarni documentary:** Tok Flow (2016, soavt. co-directed by Saša Spačal, Ida Hiršenfelder) • Spominjanje Drugih Remembering the Others (2015) • Heroinat (2015) **video:** One More Kick (2010), finalist nagrade Henkel Slovenija Finalist for Henkel Slovenija Award • Odkritje onstran prosojnosti (2009), nagrada skupine OHO OHO Group Award

mladinska komedija, satira youth comedy, satire**Uporni duh****Rebellious Essence**

Zgodba o birokratskih težavah na Uradu za mačje zadeve, ko se le-tam zglosi mačka/ek, ki ji/mu je pridobitev uradnega dokumenta onemogočena zaradi njene/njegove spolne identitete.

Ana Čigon (1982) je na ALUO UL zaključila dodiplomski študij slikarstva in magistrski študij videa, na Univerzi za umetniško in industrijsko oblikovanje v Linzu pa magistrski študij Interface Cultures. Pretežno deluje na področju umetniškega videa, videa za gledališče in performansa. V zadnjih letih se posveča tudi dokumentarnemu filmu in animacij.

A story of bureaucratic complications at the Cats Affairs Office when a cat appears there who has been prevented from having an official document issued because of its sexual identity.

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

producentka producer: Ana Čigon • koprodukcija co-production: Mestna galerija Ljubljana • 0:04:58 • barvni colour, stereo, HD File, 16:9 • režiserka directed by: Ana Čigon • scenaristka written by: Ana Čigon • avtor glasbe music: Vasja Progar • montažerka edited by: Ana Čigon • oblikovalca zvoka sound design: Ana Čigon, Vasja Progar • glavna animatorka chief animator: Ana Čigon • glasovi voice: Ana Čigon

Študijski filmi
Student Films



2017

igrani fiction

500 let**500 Years**

producentki producers: **Eva Tomazin, Jožica Blatnik** • produkcija hiša production:
AGRFT UL • 0:20:00 • barvni colour, stereo, HD File, 16:9 • režiserka directed by: **Ester Ivakič** • scenaristka written by: **Ester Ivakič** • direktor fotografije dop: **Fabris Šulin** • avtor glasbe music: **DJ s8** • montažer edited by: **Lukas Miheljak** • scenograf production design: **Tosja Flaker Berce** • kostumografska costume design: **Ina Ferlan** • oblikovalec zvoka sound design: **Samo Jurca** • maskerka make-up artist: **Jernej Mevželj** • snemalec camera: **Žiga Krajnc** • snemalec zvoka sound recording: **Luka Furlan** • igrajo cast: **Lara Vouk** (Nina), **Timon Šturbaj** (Hari), **Eva Stražar** (Janja), **Rok Prašnikar** (Hanza), **Petja Labovič** (Aljoša)

izbrana filmografija selected filmography

500 let 500 Years (2016) • Srdohrd (2016), FSF 2016 – posebna omemba žirije Special Jury Mention • Aha. Ok (2015) • Ringelšpil vikend Ringelšpil Weekend (2015) • Claustrophilia (2014)

fantazijski fantasy

V globokem in temnem vesolju se odvija resničnostni šov.

Ester Ivakič (1992), diplomantka videofilma na Visoki šoli za umetnost UNG, trenutno nadaljuje magistrski študij filmske režije na AGRFT UL.

There is a reality show going on in the deep dark universe.

Ester Ivakič (1992) graduated in Videofilm from the School of Arts, University of Nova Gorica, and is currently a postgraduate student of Film Directing at AGRFT, Ljubljana.

Študijski filmi Student Films

2017
izbrana filmografija, nagrade
selected filmography, awards

Baby Boom Baby Boom (2017) • Ravnovesje na meji–Naked Across Borders Balancing on the Border–Naked Across Borders (2016)

psihodrama za osamljene pare psychodrama for lonely couples animirani animated

Baby Boom

produkcijska hiša production: **Akademija umetnosti UNG** • koprodukcija co-production: **Famul Stuart** • 0:04:03 • barvni colour, stereo, HD File, 16:9 • režiserke directed by: **Sandra Jovanovska, Mojca Valič, Anna Loi** • scenaristka written by: **Sandra Jovanovska** • direktorice fotografije dop: **Sandra Jovanovska, Mojca Valič, Anna Loi** • avtor glasbe music: **Noitu** • montažerki edited by: **Sandra Jovanovska, Anna Loi** • scenografka production design: **Mojca Valič** • kostumografska costume design: **Sandra Jovanovska** • oblikovalec zvoka sound design: **Miha Šajina** glavni animatorji chief animators: **Sandra Jovanovska, Mojca Valič, Anna Loi** • snemalec zvoka sound recording: **Miha Šajina** • glas voice: **Mery Gobec**



2017

igrani fiction

Brata**Brothers****izbrana filmografija selected filmography**

Brata Brothers (2017) • Fak Ju (2014)

drama

Edina brata na svetu.

Fabris Šulin (1992) študira sociologijo kulture na FF UL ter filmsko in TV snemanje na AGRFT UL.

The only two brothers in the world.

Fabris Šulin (1992) is a student of Sociology of Culture at the Faculty of Arts, and Cinematography for Film and TV at AGRFT, Ljubljana.

produkcijska hiša production: AGRFT UL • 0:12:08 • barvni colour, stereo, DCP, 16:9 • režiser directed by: **Fabris Šulin** • scenarist written by: **Fabris Šulin** • direktor fotografije dop: **Fabris Šulin** • avtor glasbe music: **Oliver Messiaen** • montažerka edited by: **Špela Murenc** • kostumografka costume design: **Iris Kovačič** • oblikovalec zvoka sound design: **Dean Stojčić** • maskerka make-up artist: **Špela Murenc** • snemalka zvoka sound recording: **Špela Murenc** • igrata cast: **Borut Doljšak** (Kajn), **Tines Špik** (Abel)



igrani fiction

izbrana filmografija selected filmography

Delci vesolja in časa Fragments of Space and Time (2017) • Ukradena imena Stolen Names (2016) • Ponedeljek Monday (2015)

drama

Dekle se zjutraj zbudi in v sobi najde pismo. Z njegovo pomočjo si počasi sestavlja zgodbo o tem, kaj se je zgodilo dan prej in kako je prišla do točke, na kateri je.

Ana Bahor (1994), absolventka Akademije umetnosti UNG, se je v film zaljubila že v srednji šoli in se odločila svojo ljubezen spremeni v poklic. Sodeluje na številnih delavnicah, npr. Balancing on the Border, Cinemasports. Nekateri filmi, pri katerih je sodelovala, so bili prikazani tudi na raznovrstnih razstavah in tekmovanjih.

A girl wakes up in the morning and finds a letter in the room. As she reads it, the story of what happened the day before begins to come together and she realizes how she got to where she is now.

Ana Bahor (1994), student of the School of Arts, University of Nova Gorica, fell in love with film as a high school student, and decided to pursue it professionally. She regularly takes part in workshops such as Balancing on the Border, and Cinemasports. Some of the films she has worked on have been screened in various exhibitions and competitions.

produkcijska hiša production: **Akademija umetnosti UNG** • koprodukcija co-production: **Famul Stuart** • 0:10:53 • barvni colour, stereo, HD File, 16:9 • režisera directed by: **Ana Bahor** • scenaristica written by: **Ana Bahor** • direktorica fotografije dop: **Ana Bahor** • avtorja glasbe music: **Yan Kerium, Bensound** • montažerka edited by: **Ana Bahor** • scenografi production design: **Ana Bahor, Larisa Maria Ionascu, Eliza Dubikova** • kostumografka costume design: **Ana Bahor** • oblikovalka zvoka sound design: **Ana Bahor** snemalka camera: **Ana Bahor** • snemalci zvoka sound recording: **Eliza Dubikova, Rui Pirez, Joana Silva** • igrajo cast: **Larisa Maria Ionascu** (dekle Girl), **Maria Portillo Perez** (sosedka Neighbour), **Antonio Silva** (sodelavec Co-worker), **Rui Pirez** (sprehajalec Stroller), **Ildze Felsberga** (sprehajalka Stroller), **Flavio Vitorino** (pek Baker)

Delci vesolja in časa**Fragments of Space and Time**



2017

igrani fiction

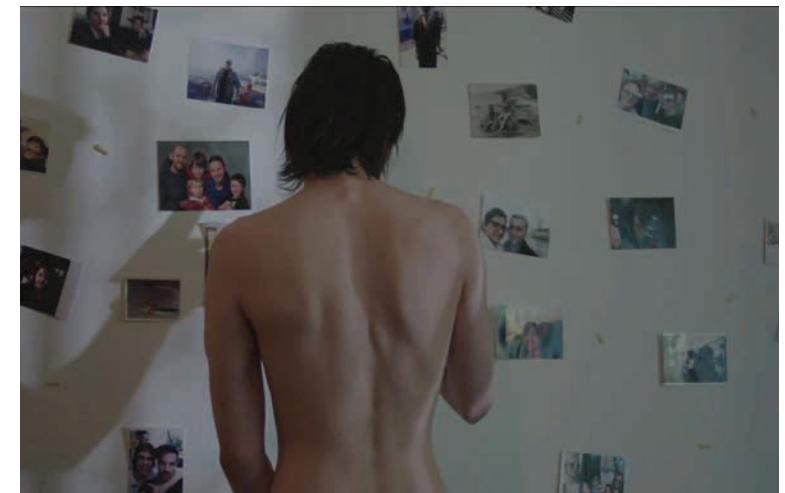
Maruška**Marushka**

producentka producer: **Jožica Blatnik** • produksijska hiša production: **AGRFT UL** • 0:14:45
 • barvni colour, stereo, HD File, widescreen • režiserka directed by: **Hanna Szentpeteri**
 • scenaristka written by: **Hanna Szentpeteri** • direktor fotografije dop: **Aron Horváth**
 • avtor glasbe music: **August Adrian Braatz** • montažerka edited by: **Neja Berger** •
 snemalec zvoka sound recording: **Uroš Primožič** • igrajo cast: **Mila Peršin** (Maruška
 Marushka), **Žan Brelih Hantunić** (Tine), **Nika Vidl** (Monika), **Julija Klavžar** (Lana)

izbrana filmografija selected filmography

Maruška Marushka (2017) • **Dežela Senc** (2017), štipendija za dokumentarec documentary grant • XXII Generacije znanosti (2016) • **Sonny** in izgubljena soba (2015), Indiegogo, Cannes short film corner

mladinski/otroški youth/children



igrani fiction

Oropana duša**Robbed Soul**

Zgodba o odraščanju gimnazijke, ki si svojo pot do popularnosti utira s spletom laži. Resnica se prepleta z iluzijo, tako da gledalec nikoli ne ve, kdo je avtor zgodbe in kdo njegova marioneta.

Hanna Szentpeteri (1993) je z odliko diplomirala filmske študije na univerzi Kingston v Londonu. Odraščala je v New Yorku, Budimpešti, Tel Avivu, Ljubljani in Londonu. Trenutno je v 2. letniku magisterija filmske režije na AGRFT UL. Pri 15 je napisala svojo prvo dramsko igro, ki so jo predvajali na HB Playwrights Foundation v New Yorku. Od takrat se ukvarja s scenaristiko, z režijo in dramatskim pisanjem.

A coming-of-age story of a high school student who spins a web of lies to become more popular. Truth and illusion collide, leaving the viewer in the dark as to who dictates the story and who merely dances to their tune.

Hanna Szentpeteri (1993) graduated with honours in Film Directing from the Kingston University, London. She grew up in New York, Budapest, Tel Aviv, Ljubljana and London. She is now a Year 2 student of Film Directing, pursuing a Master's degree from the Academy of Theatre, Radio, Film and Television, Ljubljana. Her first theatre play, which she wrote at the age of 15, was put on stage by the HB Playwrights Foundation, New York. Since then, she has pursued her interest in screenwriting, directing, and dramatic writing.

izbrana filmografija selected filmography

Oropana duša Robbed Soul (2016) • **Avdicija Audition** (2015) • **Smeh Laughter** (2015) • **Obljuba si You Promised** (2014)

drama drama

Max je osamljen ropar, ki spozna žrtev svoje kraje, Miča, kateremu je ukradel kolo.

August Adrian Braatz je bil rojen v Berlinu v družino filma. S staršema režiserjema je kmalu spoznal lepoto in bedo biti filmar. Rad ima glasbo, umetnost vseh vrst in košarko. Leta 2013 se je vpisal na AGRFT UL, smer Filmska in TV režija. Njegov prvi resni film je dokumentarec o smehu, poimenovan *Smeh*. Leta 2015 je zmagal na tekmovanju MUVID6x60 z kratkim igranim filmom *Avdicija*. Prav tako ustvarja glasbo, zase in za filme. Trenutno končuje diplomski film in 3. letnik. Ne mora govoriti o sebi v tretji osebi. Film pomeni živeti!

Max, a lonely thief, gets to know the victim of his bicycle theft, Mič.

August Adrian Braatz was born in Berlin into a family of filmmakers, soon discovering the beauty and agony of a career in cinema. He likes music, all sorts of art, and basketball. In 2013, he began his Film and TV Directing studies at AGRFT, Ljubljana. His first serious work was a documentary on laughter entitled *Laughter*. In 2015, he won the MUVID6x60 competition with his short fiction film *Audition*. He also makes music, for himself and for films. He is currently completing his graduation film. He doesn't like speaking of himself in third person. To make films is to live!

producentka producer: **Nina Robnik** • produksijska hiša production: **AGRFT UL** •
 koprodukcija co-production: **RTV Slovenija** • 0:28:17 • barvni colour, stereo, DCP, 16:9 •
 režiser directed by: **August Adrian Braatz** • scenarista written by: **August Adrian Braatz**,
 Lev Mastnak Trobentar • direktor fotografije dop: **Klemen Kraševac** • avtor glasbe
 music: **August Adrian Braatz** • montažerka edited by: **Špela Bajc** • scenograf production
 design: **Peter Perunović** • kostumograf costume design: **Andrej Vrhovnik** • oblikovalec
 zvoka sound design: **Peter Žerovnik** • maskerka make-up artist: **Ana Lazovski** •
 snemalec zvoka sound recording: **Željko Nedović** • igrajo cast: **Petja Labović** (Max), **Žan
 Perko** (Mič), **Mario Dragojević** (Jackie), **Urban Kuntarič** (Liam)



2017

dokumentarni documentary

drama

Sestreljeni**The Stricken**

producentka producer: **Jožica Blatnik** • produkcjska hiša production: **AGRFT UL** •
0:25:07 • barvni colour, stereo, DCP, 1:1.85 • režiser directed by: **Matic Štamcar** •
scenarist written by: **Matic Štamcar** • direktorica fotografije dop: **Sara Ivanov** • avtor
glasbe music: **Andi Koglot** • montažer edited by: **Saša Škulj** • oblikovalec zvoka sound
design: **Samo Jurca** • snemalec zvoka sound recording: **Miha Rudolf**

izbrana filmografija selected filmography

Sestreljeni The Stricken (2017) • Povej naprej (2016)

Skozi osebno izpoved družine, ki je na uradni prvi dan oboroženega spopada za samostojno Slovenijo v sestreljtvitvi neoboroženega helikopterja izgubila ljubljenega človeka, moža in očeta, se zrcali zgodba o minljivosti, iskanju resnice, ljubezni in posledicah odločitev, ki zaznamujejo prihodnost.

Matic Štamcar (1993) je kot osnovnošolec snemal najrazličnejše videovsebine, kot srednješolec pa skrbel za snemanje promocijskih videov ter bil pomočnik in videoasistent pri slovenskih celovečerih. Obiskoval je tudi najrazličnejše filmske delavnice. Leta 2015 je začel študij filmske in TV režije na AGRFT UL.

A personal account of a family who lost a loved one, husband and father, in the shootdown of an unarmed helicopter on the first official day of the armed conflict during Slovenia's war of independence, tells a story of transience, search for truth, love, and the implications of life-changing decisions.

Matic Štamcar (1993) started making his first videos while still in primary school, and proceeded in high school with promo videos and assistant and video assistant jobs in the making of Slovenian feature films. He has attended a number of filmmaking workshops. In 2015, he began his Film and TV Directing studies at AGRFT, Ljubljana.

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Posvečeno
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Barabe!

Rascals!

2001

Kovač in Dara se po napak začetem otroštvu znajdeta v zavodu, kjer se tesno povežeta. Po desetih letih se kot najstnika z nedoraslo dušo po naključju spet srečata. Kovač je vodja bande, Dara živi v svojem odmaknjeno začaranem svetu. Kovačeva banda se zapleta in zaplete v vedno bolj velike posle. Razpete med lojalnost različnim mafijskim šefom in bežanje pred podkupljenimi policisti, se Kovačeve barabe hipoma otresejo vsakih mladostnih iluzij. Poti nazaj skorajda ni. Bo barabam uspelo zbežati čez, bosta Kovač in Dara uspela rešiti svojo zapravljenou mladost in začeti novo življenje?

Kovač and Dara, whose childhoods start badly, meet in an orphanage and get attached to each other. After ten years, when they are in their teens, and both share an immature view of the world, they accidentally meet again. Kovač is a gang leader, Dara lives a lonely life in her own enchanted world. Kovač's gang starts getting involved in more and more serious deals. When the rascals find themselves caught between loyalty to different mob bosses and running from corrupted policemen, their juvenile illusions disappear. The way back is hardly possible. Will the rascals manage to run beyond, will Kovač and Dara be able to save their wasted youths and begin new lives?

producent producer:
Franci Zajc
produkcijska hiša
Arsmidia
production: **RTV Slovenija**
koprodukcija co-production:

režiser directed by:
Miran Zupanič
scenarist written by:
Miran Zupanič
direktor fotografije
dop: Radovan Čok
avtor glasbe music:
Urban Koder

montažer edited by:
Stanko Kostanjevec
scenograf production
design: Matjaž Pavlovec
kostumograf costume design:
Alan Hranitelj
oblikovalec zvoka sound design:
Damijan Kunej
snemalec zvoka sound
recording:
Marjan Cimperman
maskerka make-up artist:
Mirjam Kavčič

igrajo cast:
Marko Mandič, Katarina Stegnar, Primož Bežjak, Mojca Pucko, Aljoša Koltak, Janko Mandič, Jutra Škamperle, Vlado Novak, Zijah Sokolović, Branko Šturbelj, Branko Završan, Dario Varga, Bojan Emeršič





Ne čakaj na maj

Don't Whisper

1957

Nadaljevanje filma Vesna. Dekleta se pripravlja na zimske počitnice v gorah. Vesna se veseli, da bo z njimi tudi Samo, a njen fant se mora se udeleži gorskih reševalnih vaj. Ko v gorah Vesna na nebu opazuje letala, ve, da je v enem od njih tudi Samo. Samo pristane, a ob njem je lepa Zora. Vesna, ljubosumna in trmasta, ob vrnitvi v mesto ne najde miru. A kmalu se vse razjasni, Samo in Vesna pa poletita z letalom, da bi uživala v svobodi neba.

A sequel to the film Vesna. Winter vacations are drawing near and girls are getting ready to spend them in the mountains. Among the girls is Vesna, who looks forward to spending the vacations with her Samo. But her boyfriend is urgently summoned to the airport to take part in airborne mountain rescue exercises. In the mountains, Vesna suddenly notices planes in the sky and she knows that Samo is in one of them. He has indeed landed, but not alone. With him is a beautiful girl named Zora. Vesna is jealous and won't hear any explanation. At her return in town, Vesna can find no peace. Soon, however, everything is cleared up and Samo and Vesna take a plane to enjoy the freedom of the sky.

direktor filma production manager:
Mladen Kozina
produkcijska hiša production:
Triglav film
distribucijska hiša distribution:
Filmski studio Viba film Ljubljana
režiser directed by:
František Čap
scenarist written by:
František Čap
direktor fotografije dop:
Janez Kališnik

avtor glasbe music:
Borut Lesjak
montažer edited by:
Kleopatra Harisijades
scenograf production design:
Niko Matul
kostumografka costume design:
Mija Jarc
snemalec zvoka sound recording:
Marjan Meglič
maskerka make-up artist:
Berta Meglič

igrajo cast:
Miha Baloh, Olga Bedjanič, Metka Bučar, Janez Čuk, Breda Dular, Jure Furlan, Metka Gabrijelčič, Bessy Kolarac, Milan Košak, Boris Kralj, Elvira Kralj, Drago Makuc, Frane Milčinski Ježek, Vera Murko, Metka Ocvirk, Stane Sever, Jurij Souček, Alenka Svetel, Franek Trefal





Odstiranje pogleda z Mirjano Borčić

Unveiling the View with Mirjana Borčić

2017

Portretni dokumentarec govori o pionirki filmske vzgoje, danes 91-letni Mirjani Borčić, filmski pedagoginji in publicistki, ter o začetkih filmske vzgoje in gibanja za filmsko kulturo na Slovenskem. Kaj je bistvo filmske vzgoje in kako naj poteka filmska vzgoja v šolah? Razmišljanjem se pridružujejo njeni učenci in sopotniki, ki so danes najvidnejše filmske in pedagoške avtoritete.

A documentary portrait of the film education pioneer Mirjana Borčić, a 91-year-old film pedagogue and writer, and of the beginnings of film education and the movement for film culture in Slovenia. What is central in film education and how should it be practiced in schools? Joining her in such reflection are her students and colleagues, now the most prominent figures in film and education.

producent **producer:**
Maja Weiss
produkcijska hiša **production:**
Zavod Maja Weiss
koprodukcija **co-production:**
RTV Slovenija
režiserka **directed by:**
Maja Weiss
scenaristka **written by:**

Maja Weiss
direktor fotografije **dop:**
Darko Herič
avtor glasbe **music:**
Goran Bojčevski
montažerka **edited by:**
Svetlana Dramlič
oblikovalec zvoka **sound design:**
Julij Zornik

nastopajo **featuring:**
Mirjana Borčić, Karpo Godina, Koni Steinbacher, Mitja Feguš, Dunja Klemenc, Marjan Maher, Boštjan Vrhovec ...





Sam svoj – portret Jožeta Babiča

On His Own – The Portrait of Jože Babič

2017

Jože Babič, gledališki, filmski in televizijski režiser, ustanovitelj gledališč (Ptuj, Trst, Nova Gorica) in ob koncu življenja tudi filmski pedagog na AGRFT UL, bi letos praznoval 100-letnico rojstva. Zaveza spoštljivega poklona ustvarjalnosti in umetniški presežnosti dedičine velikega ustvarjalca, po katerem je RTV Slovenija poimenovala tudi svojo edino nagrado za vrhunsko režijo, je kar klicala po filmskem prikazu vsaj delčka vsega, kar so mnogi današnji sledilci poetike Jožeta Babiča že zbrali v čast spomina nanj.

Jože Babič, theatre, film and TV director, founder of theatres (Ptuj, Trst, Nova Gorica) and, towards the end of his life, also a film lecturer at AGRFT, Ljubljana, would be celebrating his 100th birthday this year. Having named its only award for excellence in directing after this great artist, the National Television has been committed to making a respectful tribute to his creativity as well as the artistic excellence of his heritage. This commitment has naturally resulted in a presentation on film of at least part of what numerous contemporary followers of Jože Babič's poetics have gathered in order to celebrate his memory.

producent producer:
Denis Miklavčič
produkcijska hiša production:
RTV Slovenija – Dokumentarni program Documentary Programmes
režiser directed by: **Slavko Hren**
scenarist written by:
Slavko Hren
direktorji fotografije/snemalci

dop/camera: **Stojan Femeč, Egon Parteli, Željko Ivančič, Mišo Čadež**
montažer edited by: **Rastko Radenković**
oblikovalec zvoka sound design: **Marjan Drobnič**
snemalci zvoka sound recording: **Samo Kozlevčar, Marko Tajić, Frane Povirk**





Socializacija bika?

Socializing The Bull?

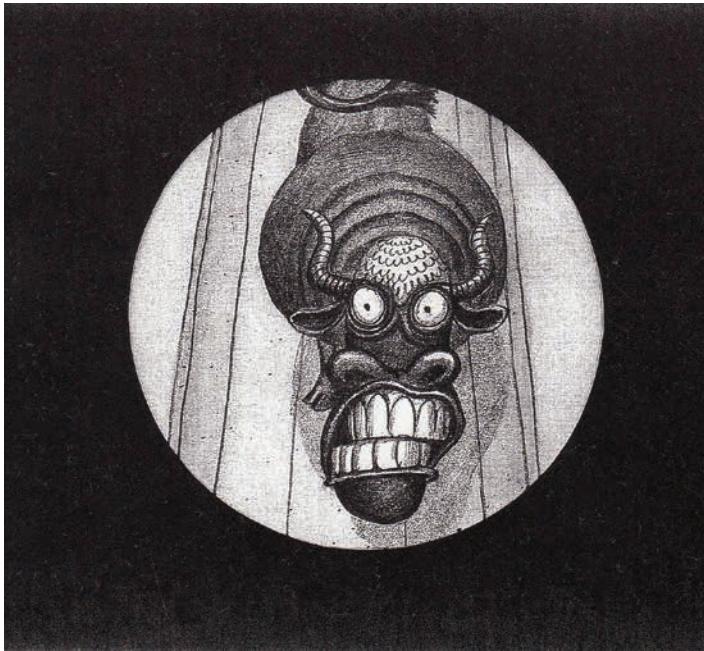
1998

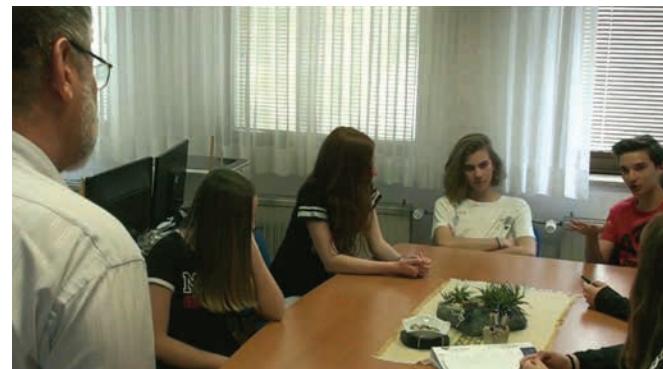
Plešasti profesor Rozina, genetik svetovnega slovesa, njegov malo manj znani brat Bruno in čedna asistentka Marta že vrsto let preizkušajo vse mogoče kemijske spojine in raztopine, da bi lahko pospešili rast lasnih celic. Profesor Rozina namreč hoče dokazati, da je evolucijo mogoče pospešiti »tukaj in zdaj«, iz ene same celice na njegovem lasu. Medtem, v dalnjem galaktičnem kraljestvu, ob robu meglec Andromede, oče kralj zlostoti sina Alfreda pri kajenju cigarete. Že en sam dimček te materije je lahko usoden, saj uplinjen tobak pri prebivalcih tega kraljestva povzroča proces antievolutije. Na srečo je bila inhalirana doza tako majhna, da princ deevoluirata samo do stopnje bika. Oče kralj ga za kazen pošlje na Zemljo, ki slovi po najslabši travi v galaksiji ...

A bald-headed professor Rozina, with the help of his brother and female assistant, has for many years been testing all possible chemical compounds and solutions that could accelerate the growth of hair cells. Meanwhile, in a far galactic kingdom, at the edge of the Andromeda nebulae, King Alfred catches his son smoking cigarettes. A single puff of that substance can be fatal, since gasified tobacco causes anti-evolution process in the population of this kingdom. Fortunately, the inhaled dose was so small that the prince devolves only to the level of a bull. As a punishment, father King sends him to Earth, which is famous for the worst grass in the galaxy...

produtent **producer:**
Danijel Hočvar
produkcijska hiša **production:**
E-Motion film
koprodukcija **co-production:**
TV Slovenija, ŠKUC
režiserja **directed by:**
Zvonko Čoh, Milan Erič
scenaristi **written by:**
Zvonko Čoh, Milan Erič, Ivo Štandeker, Slobodan Vujanović
direktor fotografije **dop:**
Rastko Novakovič

glavna animatorja in risarja
lead animators & drawers:
Zvonko Čoh, Milan Erič
avtor glasbe **music:**
Slavko Avsenik ml.
montažerki **edited by:**
Vesna Nikolovska
Kržičnik, Višnja Skorin
snemalec **camera:**
Rastko Novakovič
snemalec zvoka **sound recording:**
Julij Zornik





...in!?

2017

Nekaj po tem, ko zvedo, da niso sprejeti na srednjo šolo, se nekaj prijateljev znajde v težavah. Pomoč najdejo pri punci, ki je zatreskana v enega od njih.

Jakob Grižonič ima 15 let in je letos končal osnovno šolo. Tole je njegov prvi film. Pravi, da če bi imel možnost, bi celoten film začel od začetka.

After learning that they have not been admitted to the chosen secondary school, a group of friends find themselves in trouble. They are helped by a girl who has a crush on one of them.

Jakob Grižonič, 15, has just completed primary school. This is his first film. If he had the chance, according to him, he would have begun making the film anew.

producen **producer:** Jakob Grižonič • 0:27:55 • č-b + barvni b+w colour, digital, HD File, 1:2.35 • režiser **directed by:** Jakob Grižonič • scenarista **written by:** Jakob Grižonič, Vesna Starman • direktor fotografije **dop:** Jakob Grižonič • avtorji glasbe **music:** Teenagers, Sava Kralj, Green Day, Panic! At the disco • montažerja **edited by:** Jakob Grižonič, Simon Savin • scenografska **production design:** Jakob Grižonič, Simon Savin • kostumografka **costume design:** Tinkara Šepc • snemalec **camera:** Emanuel Djedović • izvajalec glasbe **music performed by:** Eneja Zečo • igrajo **cast:** Jakob Grižonič (Lucas), Simon Savin (Yuma), Tinkara Šepc (Sara), Vid Gorjup (Matej), Vicki Pavletič (Šejla), Anika Kotlre (Samanta), Kim Grizon (Lia), Lana Šmon (prijateljica Friend), Gašper Fičur (Adam), Vesna Starman (učiteljica Teacher), Edi Glavina (ravnatelj Headmaster) • nagrade **awards ...in!?** F-Team (2017), kratki igrani short, priznanje JSKD za sodelovanje pri izdelavi filma JSKD recognition for participation in making the film

F-Team

igrani fiction
akcijska drama, romantična komedija, mladinski/otroški film **action drama, romantic comedy, youth/children film**



Nočna ptica

2017

Nikoli ni dobro prelagati domače naloge na naslednje jutro, še posebej če gre za razglabljajni esej in ti sestra vzame baterije iz budilke ...

Andraž Žigart obiskuje 3. letnik dramsko-gledališke smeri na Umetniški gimnaziji v Ljubljani. S filmom se resneje ukvarja od začetka srednje šole. V zadnjem času je posnel filme: *Varuška, Somnium, O* (nagrada za najboljšo režijo in za najboljši film na Transgeneracijah), *Nočna ptica* (nagrada mladinske žirije na Videomaniji), *Šah* (posebna omemba žirije na 11. mednarodnem ZOOM festivalu). Sodeloval je tudi pri filmu Anžeta Testena *Vonj po razkroju* (gl. str. 155), dobitnika nagrade strokovne žirije na Videomaniji.

It is never advisable to put off your homework until the next morning, especially if you need to write an essay and your sister takes batteries out of your alarm clock.

Andraž Žigart is a Year 3 student of Drama and Theatre at the Secondary school of Arts, Ljubljana, and has been pursuing his interest in cinema since the beginning of high school education. His recent films include *Varuška, Somnium, O* (Best Director and Best Film awards at Transgeneracije), *Night Bird* (Youth Jury Award at Videomanija), *Šah* (special Jury Mention at 11th international festival ZOOM). He has also participated in the making of Anže Testen's film *Odor of Decomposition* (p. 155), the recipient of the Jury Award for Best Film at the Videomanija festival.

producen **producer:** Andraž Žigart • 0:07:03 • barvni colour, stereo, HD File, 1:2.35 • režiser **directed by:** Andraž Žigart • scenarist **written by:** Andraž Žigart • direktor fotografije **dop:** Andraž Žigart • montažer **edited by:** Andraž Žigart • oblikovalec zvoka **sound design:** Andraž Žigart • snemaleci **camera:** Andraž Žigart, Aleš Ljoljo, Matej Žigart • snemalec zvoka **sound recording:** Aleš Ljoljo, Matej Žigart • igrata **cast:** Ema Žigart (Ema), Andraž Žigart (Andraž)



Pesem za flašo vina

2017

Rudi, 33-letni moški z ulice, je postavljen pred dve preizkušnji: prva mu ponudi takojšnjo zadovoljitev potrebe, druga mu nakaže pot v drugačno življenje. Kako se bo odločil?

Matej Drobež je študent Šolskega centra Srečka Kosovela v Sežani.

Rudi, a man from the street, aged 33, finds himself faced with two trials: the first one offers instant gratification, and the second one indicates a path to a different life. What will he opt for?

Matej Drobež is a student of Srečko Kosovel School Centre, Sežana.

producen **producer:** Šolski center Srečka Kosovela Sežana • 0:11:01 • barvni colour, digital, HD File, 16:9 • režiser **directed by:** Matej Drobež • scenarist **written by:** Matej Drobež • direktor fotografije **dop:** David Ružič • avtorja glasbe **music:** Jaka Predalič, Timon Kokalj • montažerja **edited by:** Gregor Kontestabile, Matej Drobež • scenografska **production design:** Anja Grabar • kostumograf **costume design:** Bojan Vister • oblikovalec zvoka **sound design:** Lan Sovinc • snemalec zvoka **sound recording:** Mateja Pustovrh, Jakob Gustinčič • igrata **cast:** Miha Vlaj (Rudi), Mojca Lavrič (Marija)



Portret Izgubljenim

2017

Lost Souls of Tomorrow

igrani fiction
drama drama

Preden odide, se Tom ob zadnjem skupnem sončnem zahodu pogovarja z Noo.

Jan Krevatin, 18-letni dijak Gimnazije Koper, že več let iskreno približuje ljudem trenutke, občutke in zgodbe z ustvarjanjem filmov. Ukvarja se tudi s fotografijo in pisanjem.

Before leaving, Tom spends his last sunset talking to Noa.

Jan Krevatin, 18, student of Gimnazija Koper, has been making films for a number of years, approaching his audiences with moments, feelings, and stories in a sincere way. His other interests include photography and writing.

producenč producenč: Jan Krevatin • 0:06:45 • barvni colour, stereo, HD File, 16:9 • režiser directed by: Jan Krevatin • scenarist written by: Jan Krevatin • direktor fotografije dop: Izidor Čok • avtor glasbe music: Aesthesys • montažer edited by: Jan Krevatin • oblikovalec zvoka sound design: Jan Krevatin • glavna animatorka chief animator: Anja Paternoster • snemalca zvoka sound recording: Aljaž Kokole, Domen Lušin • igrala cast: Mak Tepšič (Tom), Tine Ugrin (Noa) • nagrade awards: Portret Izgubljenim Lost Souls of Tomorrow (2017), Književnost na filmu 5–1. mesto 1st prize • Trenutki (2017) • Zaradi Eve Because of Eva (2016), muvit6x60–1. nagrada, mladinska nagrada 1st prize, Youth Prize, Festival mladinskega filma Videomanija–nagrada strokovne žirije Videomanija Youth FF–Jury Award • Sidro (2016), Festival mladinskega filma Videomanija–nagrada mladinske žirije Videomanija Youth FF–Youth Jury Award • Čas (2015), Festival mladinskega filma Videomanija–nagrada strokovne žirije Videomanija Youth FF–Jury Award



Še enkrat

2016

Again

igrani fiction
mladinska/otroška komedija
youth/children comedy

Dan po incidentu na šolski gledališki predstavi Še enkrat se Aljaž, njen glavni igralec, prikaže v šoli. Sooči se s popularnostjo, s svojo simpatijo, z napakami na odru, s šalamami priateljev ter s strahom pred neuspehom. Skozi ljubezen do dramske igre ter pozitivnost svojih priateljev išče pravo pot, da še enkrat uspešno zaključi šolski dan.

Urh Mlakar in Aljaž Pohar sta najprej nustvarila *Pazi to* (2014) in *K'r en šmorn* (2014), potem pa serijo kratkih šal Črtice (2015) in Črtice 2 (2015). Njuno delo je bilo nagrajeno na festivalih Zoom 10 in Videomanija 2016. Lani se je Urh lotil bolj zapletenega projekta - svojega prvanca Še enkrat.

A day after an incident during a school production of a play called *Again*, lead actor Aljaž turns up in school. He is confronted with his popularity, his love interest, his mistakes on stage, his friends' jokes, and his fear of failure. His love of acting and the positive attitude of his friends help him find the way to bring the schoolday to a happy close.

Urh Mlakar (1997) and Aljaž Pohar made *Pazi to* (2014), *K'r en šmorn* (2014), and short sketch series *Črtice* (2015) and *Črtice 2* (2015). Their work received the award for Best High School Film at the Zoom 10 and Videomanija 2016 festival. Last year, Mlakar embarked on a more complex project, his debut *Again*.

producenč producenč: Urh Mlakar • 0:11:23 • barvni colour, stereo, HD File, 16:9 • režiser directed by: Urh Mlakar • scenarist written by: Urh Mlakar • direktor fotografije dop: Urh Mlakar • avtorja glasbe music: Urh Mlakar, Jon Dobrun • montažer edited by: Urh Mlakar, Ana Čigon • scenograf production design: Urh Mlakar • kostumograf costume design: Urh Mlakar • oblikovalec zvoka sound design: Urh Mlakar • igrala cast: Aljaž Pohar, Klemen Kovačič, Urška Rahonc, Jure Novak, Vito Plavšič, Marko Purič, Aljoša Nikolič, Blaž Andrašek



Vonj po razkroju

2017

Odor of Decomposition

igrani fiction
psihološki psychological

Kratki film nam odstira notranji svet odrasločačega dekleta. Gabi tik pred maturantskim plesom zaradi drugega dekleta zapusti fant. V njej se naselijo občutki zapanjenosti, bolečine, osamljenosti, manjvrednosti. Njena stiska je vse večja, vse glasnejši so obsojajoči notranji glasovi in misel na samomor.

A short film unveiling the internal world of a girl nearing adulthood. Just before the prom, Gabi's boyfriend leaves her for another girl. She becomes permeated with feelings of abandonment, pain, loneliness, inferiority. She finds herself in growing distress, exposed to increasingly loud internal voices and suicidal thoughts.

producenč producenč: Anže Testen • koprodukcija co-production: SVŠGL • 0:13:16 • barvni colour, stereo, HD File, 16:9 • režiser directed by: Anže Testen • scenarist written by: Anže Testen • direktor fotografije dop: Andraž Žigart • montažer edited by: Andraž Žigart • scenograf production design: Anže Testen • kostumografi costume design: Anže Testen, Taja Modic, Ivana Kristina Mohar • dramaturginja story editor: Barbara Žefran • snemalec camera: Andraž Žigart • snemalec zvoka sound recording: Helena Fajfar • mentorica mentor: Ana Čigon • igrala cast: Suzana Krevh (Gabi), Jaka Palčič (Juš), Boris Ostan (oče Father), Helena Fajfar (osoba s črno prevezo Person with a black patch), Doroteja Juričan (osoba z vijolično prevezo Person with a violet patch), Bor Ravbar (osoba s sivo prevezo Person with a grey patch), Ksenija Toš (osoba z rumeno prevezo Person with a yellow patch), Tamara Šmit (osoba z modro prevezo Person with a blue patch) • nagrade awards: • Vonj po razkroju Odor of Decomposition (2017), Festival mladinskega filma Videomanija–nagrada za film Videomanija Youth FF–Award for Best Film



Zaradi Eve

2016

Because of Eva

igrani fiction
drama drama

Film spremja zaljubljenega fanta z bulimijo skozi 3 mesece njegovega najstniškega življenja.

A boy in love, suffering from bulimia, during three months of his teenage life.

producent producer: Jan Krevatin • 0:09:41 • barvni colour, stereo, HD File, 16:9 • režiser directed by: Jan Krevatin • scenarist written by: Jan Krevatin • direktor fotografije dop: Jan Krevatin • avtorja glasbe music: Peter Gregorič, Lana Petrovič • montažer edited by: Jan Krevatin • Aljaž Kokole, asistent assistant • igrala cast: Mak Tepšič (Gaj), Ylenia Mahnič (Eva), Jan Slapar (Gajev prijatelj Gaj's Friend), Vedran Krevatin (Gajev oče Gaj's Father) • biografija, nagrade –gl. Portret Izgubljenim biography, awards – see Lost Souls of Tomorrow

Strokovni program Industry Events

Strokovni program Industry Events

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Okrogla miza Društva slovenskih filmskih publicistov FIPRESCI: Slovenski film in slovenska filmska kritika

torek, 12. 9.
16:30, Zelena dvorana

V primerjavi z zgodnejšo filmsko produkcijo slovenski poosamosvojitveni film zaznamujejo tudi nove konstrukcije nacionalnosti in spremenljajoče se družbene resničnosti mlajše generacije, ki jo pogosteje zanimajo vprašanja spolne in seksualne identitete; vse večja pozornost je posvečena tudi kratkemu in neodvisnemu filmu, ki sta v javnem prostoru tradicionalno ostajala ob robu. Okrogla miza se osredotoča na vprašanje, kako je tovrstna dogajanja v slovenskem filmskem prostoru odražala in kako jih odraža slovenska filmska kritika – ter kako se ta sooča s sistemskimi in finančnimi vprašanji, od katerih je odvisna, tudi v odnosu do slovenske filmske produkcije.

Sodelujejo: Peter Cerovšek, dr. Matic Majcen, dr. Maja Krajnc, Jasmina Šepetavc in Ana Šturm.

Povezuje: Tina Poglajen.

FIPRESCI Association of Slovenian Film Critics round-table discussion: Cinema and film criticism in Slovenia

Tuesday, 12 September
16:30, Green Hall

Films made in Slovenia after the country gained its independence, as opposed to those produced earlier, have been marked by new constructions of nationality and the changing social realities of young generations, who take greater interest in issues related to gender and sexual identity. Increasing attention has been paid to short and independent films after they had traditionally been pushed to the margins of public discourse. The round-table discussion will focus on how these developments in Slovenian cinema have been and are reflected in film criticism in Slovenia; as well as how film criticism is facing the systemic and financial issues that decide its future, including in relation to Slovenian film production.

Panellists: Peter Cerovšek, Dr Matic Majcen, Dr Maja Krajnc, Jasmina Šepetavc, Ana Šturm.

Moderated by: Tina Poglajen.

Mediateka: Digitalizacija filmskega arhivskega gradiva na RTV Slovenija

sreda, 13. 9.
11:00–13:00, Zelena dvorana

Poleg obsežne zbirke zvokovnih in video vsebin je v arhivih RTV Slovenija ohranjenih blizu dvajset milijonov metrov različnih vrst črno-belih in barvnih filmov s pripadajočimi zvočnimi zapisi na magnetnih »perfo« trakovih in filmskem ton negativu. Da ohranja in zaščiti pred propadanjem, je RTV Slovenija ustanovila službo na nivoju zavoda – Mediateko, zadolženo za izgradnjo centralnega digitalnega arhiva za trajno hrambo AV vsebin.

V letu 2016 je stekla digitalizacija filmskega gradiva, ki bo po grobi oceni potekala še nadaljnjih 20 let. Pred digitalizacijo je potrebno restavriranje fizičnih nosilcev, torej filma, ki je ročno delo – v Mediateki smo ga poimenovali sanacija filmskega gradiva. Proses digitalizacije je visoko kakovosten, na način »enkrat za vselej«. Po digitalizaciji in preverjanju kakovosti se vsebine shranijo v pomnilniški sistem za trajno hrambo, dokumentalisti pa poskrbijo za katalogizacijo, popis gradiva, kar omogoča dostopanje do digitaliziranih vsebin za nadaljnjo obdelavo (restavriranje) in uporabo (po mednarodnem standardu OAIS).

Pomembno je, da ločimo postopek digitalizacije od restavriranja digitalizirane slike. Le tako lahko zadostimo vsem mednarodnim arhivskim standardom, po katerih ohranjamo najboljši možen približek analognemu zapisu slike (digitalni original), iz njega pa lahko kadarkoli v prihodnosti s pomočjo digitalnega restavriranja nastajajo različice za poljubne namene uporabe (predvajanje v kinematografih, televiziji, spletu ...).

Sodelujejo: Franci Strehovec, Bojan Kosi in Martin Žvelc.
Predstavitevi sledi pogovor.

Mediatheque: Digitisation of the Slovenian National Television film archives

Wednesday, 13 September
11:00–13:00, Green Hall

In addition to a vast collection of audio and video materials, the archives of the Slovenian National Radio and Television keep a variety of films in b&w or colour that fill just short of 20 million metres of film stock, with audio recordings on separate magnetic tapes and sound track negative. Aiming to preserve the archive and save it from decay, the national broadcasting organisation has established the Mediatheque, a new department tasked with building a central digital archive for permanent storage of audio-visual works. In 2016, film digitisation began, and the process is estimated to continue for another 20 years. Before films can be digitised, the physical medium on which they are recorded – i.e. film stock – needs to be restored by hand. In the Mediatheque, this process is referred to as the rehabilitation of the film material. During digitisation, the “once and for all” principle applies, requiring high quality standards to be adhered to. After digitisation and a quality control procedure are completed, the material is saved in a data storage system for permanent storage, while the department documentalists catalogue and inventory the material, to allow for subsequent access to the digitised data for further treatment (restoration) and use (according to the OAIS international standard). Very importantly, one needs to distinguish between **digitisation** and **restoration** of the digitised image. This is the only way to meet all applicable international archival standards of preserving the best possible approximation of the analogue image recording (the digital original). Using this digital original, various versions can be made at any future point by means of a digital restoration process, to be used for varying purposes (screening in theatres, TV broadcast, online viewing, etc.).

Presentation by: Franci Strehovec, Bojan Kosi and Martin Žvelc.
The presentation will be followed by a discussion.

Nacionalni filmski arhiv v Pragi: Dramatična evropska pot Františka Čapa

sreda, 13. 9.
15:00–16:30, Zelena dvorana
v angleščini

František Čap je bil med 2. svetovno vojno uspešen češki režiser, zaradi političnih sprememb po puču leta 1948 pa je moral Češkoslovaško zapustiti. Paradoxalno je, da je svoj novi dom našel v še eni komunistični državi, kjer je postal eden od utemeljiteljev slovenskega filma. Toda njegova pot od ene točke do druge je bila vse prej kot premočrta. Njegova filmska kariera, ki se razteza prek treh desetletij in obsega 27 celovečernih filmov, je preživela dramatične spremembe, v prvi vrsti zaradi dogajanja v Evropi sredi 20. stoletja. Predavateljica bo s pomočjo posnetkov in fotografij iz zbirk Nacionalnega filmskega arhiva v Pragi podala pregled režiserjevega dela, predvsem njegovega češkega obdobja, spregovorila pa bo tudi o stičnih točkah in razlikah med filmi, ki jih je František Čap ustvaril v različnih državah.

Predava: Marie Barešová/Nacionalni filmski arhiv, Praga.

National Film Archive Prague: František Čap's dramatic journey around Europe

Wednesday, 13 September
15:00–16:30, Green Hall
in English

František Čap was a successful Czech director during WWII, who was forced to leave Czechoslovakia due to political changes after the 1948 coup. Paradoxically, he found his new home in another communist country and became one of the founders of Slovenian cinema. His journey from one place to another was, however, not straightforward. A film career spanning three decades and twenty-seven feature films overcame dramatic changes mostly influenced by the development of Europe around the middle of the 20th century. The lecture will give an overview of the director's work, mostly his Czech period, using footage and photographs from the National Film Archive's collections, and elaborate on both connections and disparities between František Čap's films created in various countries.

The lecture will be held by Marie Barešová, National Film Archive Prague.

NFA

četrtek, 14. 9.
13:00–14:30 druženje ob kozlu, terasa Avditorija
14:30–16:00 strokovni posvet, Zelena dvorana
v angleščini

Nove tehnologije sprožajo in spodbujajo inovacije, ki ponujajo nove poslovne priložnosti in procese ter spreminjajo ustaljene načine dela in sodelovanja. Na tokratnem strokovnem posvetu se bomo s strokovnjaki dotaknili vprašanja, kaj digitalizacija prinaša ustvarjalcem na AV področju, katere so nove poslovne priložnosti in predvsem, katere so pasti.
 Glavni iziv, s katerim se srečujejo ustvarjalci na AV področju, je t.i. *value gap* oz. še ustrezniji opis – *value transfer*. Gre za izjemno veliko nesorazmerje med prihodki, ki jih ustvarjajo nove spletne platforme z AV vsebinami, in nadomestili, ki »najdejo« pot do ustvarjalcev teh vsebin.

Kako preživeti, kako delovati in poslovati, na kaj vse je potrebno biti pozoren – vse to bodo teme posveti *Digitalizacija in avtorska pravica*, ki ga AIPA pripravlja v sodelovanju z Združenjem filmskih snemalcev Slovenije (ZFS).

Z nami bo priznana strokovnjakinja dr. Cristina Busch, svetovalka za pravne zadeve pri IMAGO (European Federation of Cinematographers).



Zavod za uveljavljanje pravic
avtorjev, izvajalcev in producentov
avdiovizualnih del Slovenije, k.o.

Thursday, 14 September
13:00–14:30 networking lunch, Avditorij terrace
14:30–16:00 expert panel, Green Hall
in English

New technologies encourage and give rise to innovation, which, in turn, opens up new business opportunities and processes, thus altering the traditional ways of working and collaborating. The panel will bring together relevant experts to tackle the issue of the implications of digitisation for individuals involved in the making of audio-visual works, and help us recognise both the new business opportunities and the pitfalls this entails.
 The main challenge faced by those working with audio-visual materials is the so-called value gap or, in other words, value transfer: i.e. the considerable disproportion between the profits made by new online audio-visual platforms, and the remuneration that those who create this content manage to receive.
 How to sustain and run your business, what to pay particular attention to – those are questions that will be addressed at the Digitisation and copyright panel, organized by AIPA in collaboration with the Slovenian Association of Cinematographers (ZFS).

Special guest: internationally acclaimed expert Dr Christina Busch, legal advisor for the European Federation of Cinematographers (IMAGO).

petek, 15. 9.
9:30–12:00 in 14:00–16:00, Zelena dvorana
v angleščini

Prvo koproduksijsko srečanje se osredotoča na avstrijsko kinematografijo.
 V prvem delu se bodo predstavili Slovenski filmski center s svojim koproduksijskim delovanjem in slovenski producenti s projekti v razvoju.
 V drugem delu bo predstavnica Avstrijskega filmskega inštituta, Iris Zappe Heller, predstavila avstrijski inštitut in avstrijsko filmsko politiko na mednarodnem področju. Srečanja se bodo udeležili tudi avstrijski producenti.
 Srečanje se bo sklenilo z odprtou razpravo in s pogovori eden-na-enega med producenti obeh držav.

Friday, 15 September
9:30–12:00 and 14:00–16:00, Green Hall
in English

The first in a series of co-production meetings focuses on Austrian cinema.
 We will begin with presentations of the Slovenian Film Centre and its co-production activity, and of Slovenian producers and their works in progress.
 In the second part of the meeting, Iris Zappe Heller of the Austrian Film Institute will give a presentation of the institute and international aspects of the Austrian film policy. The meeting will be attended by Austrian producers.
 The event will conclude with an open discussion and one-to-one meetings between producers from the two countries.



Sodelovanje s prodajnimi posredniki – krepitev mednarodne prepoznavnosti



sobota, 16. 9.
10:00–12:00, Zelena dvorana
v angleščini

Pogovor z mednarodnimi prodajnimi posredniki agencij Wide (FR) in Slingshot Films (IT).

Dogodek pod okriljem programa **Ustvarjalna Evropa – MEDIA** o možnostih uspešne prodaje, distribucije in promocije slovenskih filmov v Evropi v sodelovanju z **mednarodnimi prodajnimi posredniki**. Na dogodku bomo predstavili investicijske in promocijske mehanizme prodajnih posrednikov in poudarili pomen strateškega in pravočasnega sodelovanja med neodvisnimi producenti in prodajnimi posredniki, da bi tako spodbudili boljše pozicioniranje slovenskih filmov na mednarodnem trgu ter okreplili njihovo vidnost in možnosti za kroženje.

V sodelovanju s Centrom za spodbujanje sodelovanja v kulturnih in ustvarjalnih sektorjih **Motovila**, ki vodi Center **Ustvarjalna Evropa v Sloveniji** (www.ced-slovenia.eu).

Cooperation with Sales Agents – Better international visibility

Saturday, 16 September
10:00–12:00, Green Hall
in English

A talk with international sales agents from Wide (FR) and Slingshot Films (IT).

A Creative Europe MEDIA event on possibilities for successful sales, distribution and placement of Slovenian films in Europe in cooperation with **international sales agents**. With the aim of encouraging better positioning of Slovenian films in the international market and boosting their circulation potential and visibility, the event will present sales agents' investment and promotion mechanisms and highlight the need for strategic and timely cooperation between independent producers and sales agents.

Organised in cooperation with **Motovila**, Center for Promotion of Cooperation in Cultural and Creative Sectors, which manages the Creative Europe Desk Slovenia (www.ced-slovenia.eu).

MOTOVILA

CENTER ZA SPODBUDANJE SODELOVANJA
V KULTURNIH IN USTVARJALNIH SEKTORJIH



Center
Ustvarjalna
Evropa
v Sloveniji

Scenarnica – predstavitev in uradni zaključek že druge scenaristične delavnice

sobota, 16. 9.
14:00–15:30, Zelena dvorana

Scenarnica je potekala v organizaciji Društva slovenskih režiserjev (DSR) in Slovenskega filmskega centra (SFC) od aprila do septembra 2017 v Ljubljani.

Cilj intenzivne praktične delavnice sta razvoj ideje in zgodbe v scenarij za celovečerni igralni film ter priprava tako razvitega scenarija do stopnje, primerne za prijavo na filmske razpise doma ali v tujini.

Sodelujoči: mentor **Srdjan Koljević**, eden vodilnih strokovnjakov za scenaristiko na področju JV Evrope, sicer pa univ. profesor, režiser in scenarist; vodja delavnice in predsednik sekcijske DSR scenaristi Scenarnice 2017: **Manca Dorrer in Tina Lešničar, Saša Eržen, Jernej Kastelec, Slobodan Maksimović, Luka Marčetić, Boris Petkovič, Matjaž Pikalo in Iza Strehar**, ki bodo na kratko predstavili svoje projekte (*pitching*). Predstavitev bo sklenila slovesna podelitev diplom.

Scenarnica – Presentation and official closing of the 2nd edition of the screenwriting workshop

Saturday, 16 September
14:00–15:30, Green Hall

Organised by the Directors Guild of Slovenia (DSR) and the Slovenian Film Centre (SFC), the Scenarnica workshop ran in Ljubljana, Slovenia, from April to September 2017.

The aim of this intensive practical course is to turn an idea and a plot into a screenplay for a feature-length fiction film, and develop this screenplay to the point where it is ready to compete for funding in Slovenia or abroad.

With mentor **Srdjan Koljević**, university lecturer, director and screenwriter, one of the leading experts on screenwriting in South East Europe; head of the workshop and of the screenwriters' section of DSR **Matevž Luzar**; SFC director **Nataša Bučar**, and participants of the 2017 Scenarnica workshop: **Manca Dorrer and Tina Lešničar, Saša Eržen, Jernej Kastelec, Slobodan Maksimović, Luka Marčetić, Boris Petkovič, Matjaž Pikalo and Iza Strehar**, who will pitch their projects. The presentation will be followed by a diploma ceremony.

DSR SCENARISTI ▶

Podelitev nagrade Kosobrin za dragocene filmske sodelavce



sobota, 16. 9.
16:30–17:30, terasa Avditorija

Vsi, ki delujemo na področju filma, zelo dobro vemo, kaj pomeni »dragocen filmski sodelavec«, in nemudoma lahko naštejemo vrsto imen, priimkov, predvsem pa nadimkov, po katerih jih poznamo. Brez teh sodelavcev si sploh ne moremo predstavljati ne kakovostnega delovnega procesa ne dobrega končnega izdelka. DSR bo podelil že tretjega **Kosobrina**, nagrado za dragocene filmske sodelavce, ki ga letos prejme **Jožica Hafner**, dolgoletna sodelavka za arhiviranje in dokumentacijo na TV Slovenija in »svečenica ohranjanja skupinskega spomina, do katere gojimo neizmerno hvaležnost zaradi njene skrbi za vse to neprecenljivo bogastvo, ki se je ohranilo na filmskih trakovih in drugih nosilcih slik in zvokov«.

Kosobrin Award ceremony

Saturday, 16 September
16:30–17:30, Avditorij terrace

Anyone working in film production knows very well what a "priceless film professional" means, and can instantly produce a list of names, surnames, but especially the nicknames they go by. Without them, we cannot even begin to imagine either a good working process or a good end result. The Directors Guild of Slovenia is presenting its third **Kosobrin Award** for priceless film professionals to **Jožica Hafner**, a long-serving archive and documentation specialist at the Slovenian National Television and the "high priestess of the preservation of collective memory, who has our undying gratitude for the care she has given to all the invaluable treasures preserved on film stock and other media used for recording image and sound".



Filmsko-kritička delavnica: Ostrimo pogled na slovenskem filmu



vse dni festivala
brezplačno

Tradicijo, da z dijaki primorskih srednjih šol ostrimo pogled in brusimo peresa, nadaljujemo tudi na jubilejnem 20. FSF-ju. V sproščenem ustvarjalnem vzdušju se bomo vsak dan spoznavali s posebnostmi domačega filma različnih zvrsti in s sodobnimi trendi, posebno pozornost pa bomo namenili mladim, neodvisnim filmskim ustvarjalcem in tematikam, s katerimi se srečujejo mlađi. V pogovore bomo vključili tudi posamezne avtorje, filmske in festivalske delavce. Končne izdelke bomo objavili na ostrenjepogleda.wordpress.com in na www.fsf.si. Še posebej zavzeto si bomo ogledali in premleli sklop kratkih mladinskih filmov PODMLADEK ter ob koncu festivala razglasili zmagovalca!

Izvajalec: Društvo za širjenje filmske kulture Kino!

Mentorica: dr. Maja Krajnc, odg. urednica revije **KINO!**, izvajalka pedagoškega programa Kino-katedra za osnovnošolce in srednješolce ter koordinatorica in izvajalka projekta Razumevanje filma v Slovenski kinoteki

Film critics workshop: Sharpening the view with Slovenian cinema

all festival days
free admission

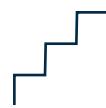
The jubilee 20th edition of the FSF continues the tradition of secondary school students from the region sharpening their views and putting their pens to paper. A group of participants will meet daily in a relaxed creative atmosphere to learn about the specifics of various genres of Slovenian cinema and about contemporary trends, paying special attention to young independent filmmakers and to subjects relevant to students in their daily lives. Joining the debate will be some of the authors, filmmakers and members of the festival team, and the finished products will be posted on ostrenjepogleda.wordpress.com and www.fsf.si. The set of short films in the YOUTH WING category will be given our most careful attention and treatment: at the end of the festival, one of the films will be announced as the winner!

Run by: Kino! Society for Expanding Film Culture

Mentor: Dr Maja Krajnc, Editor-in-Chief of **KINO!** magazine, head of the film education programme for primary and secondary school students and coordinator of the project Understanding Cinema at the Slovenian Cinematheque



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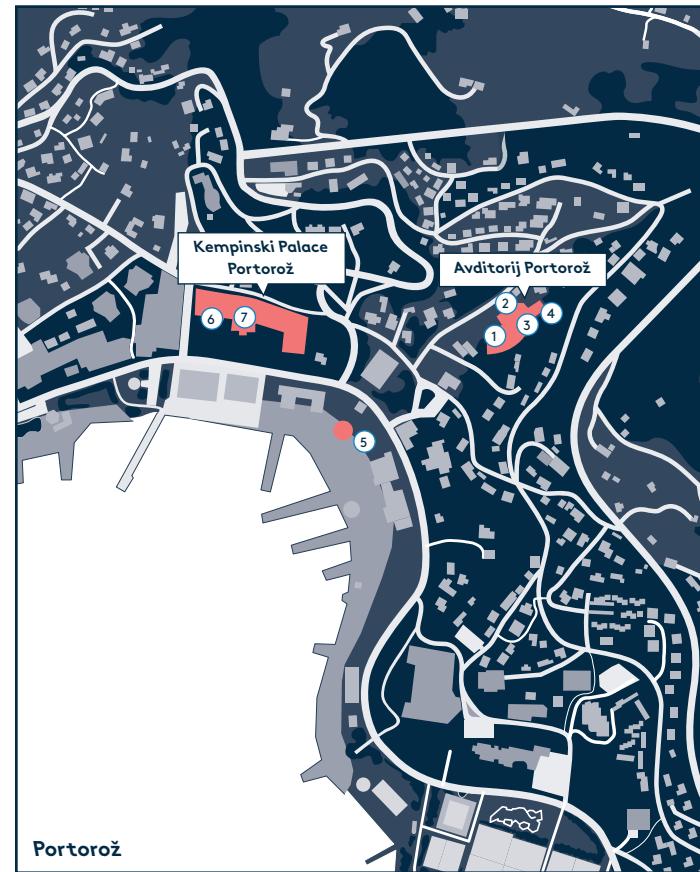
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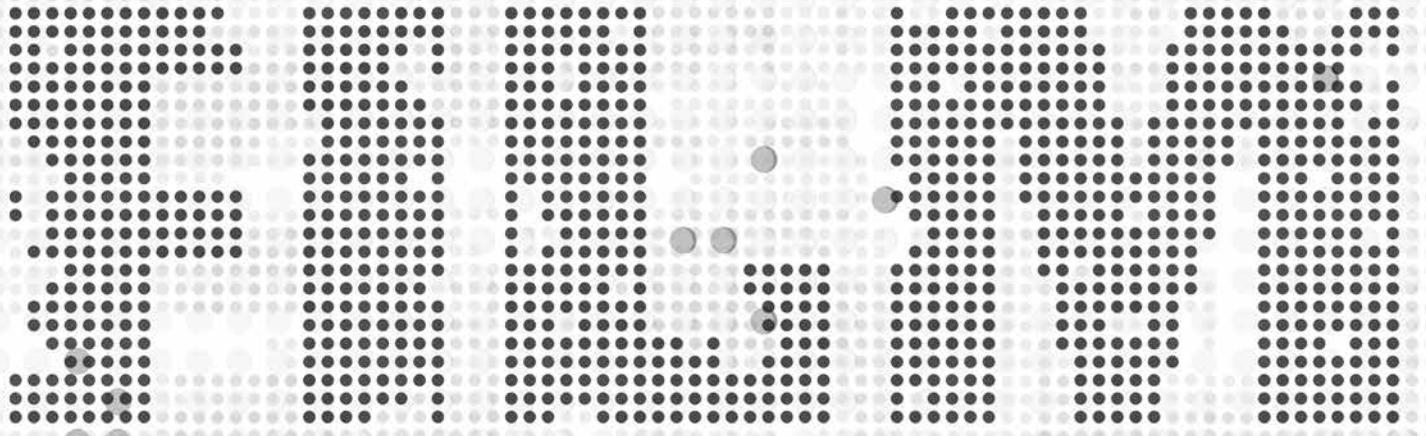


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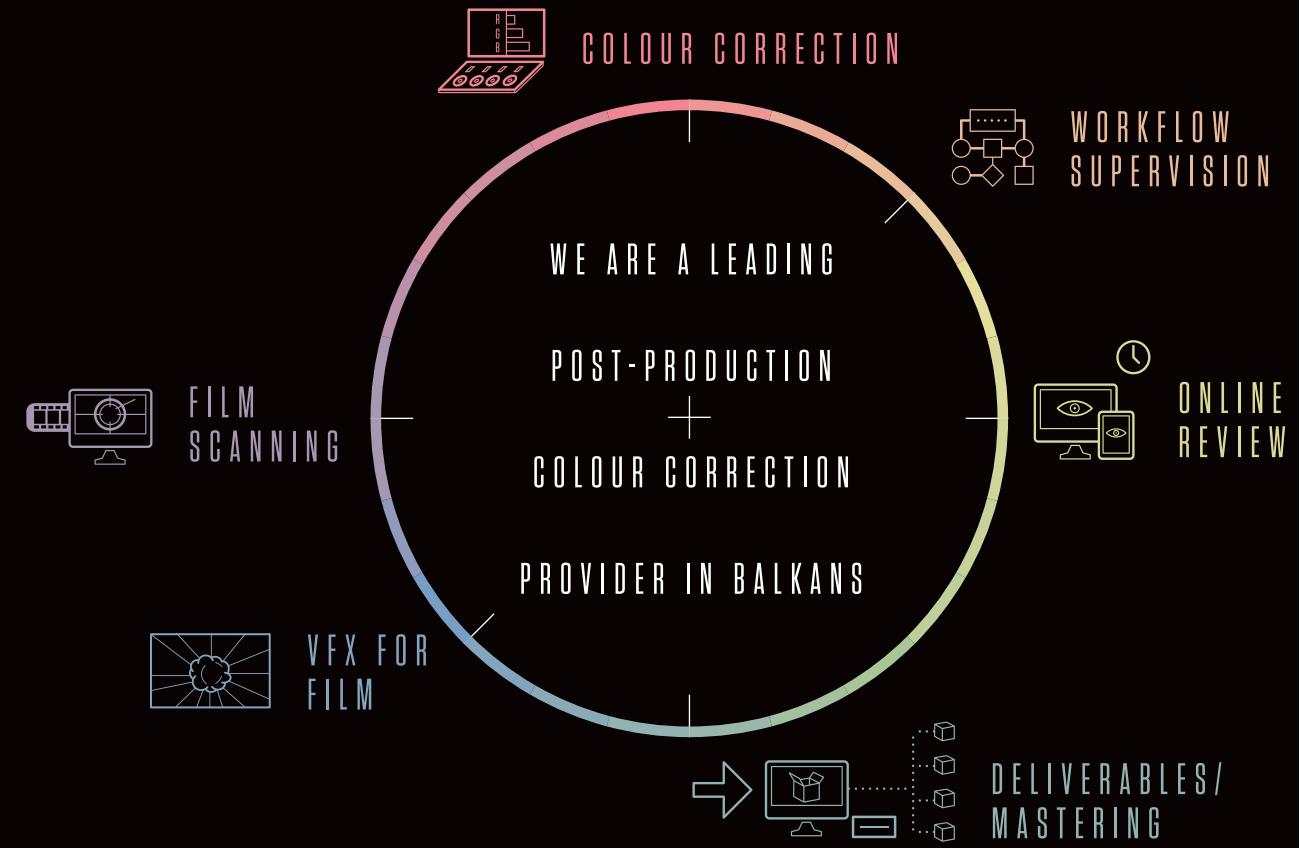


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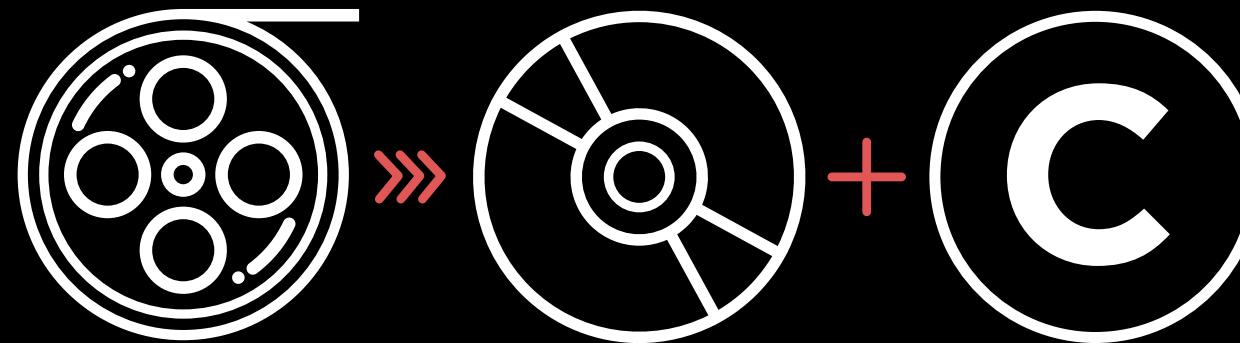


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<title>Digitalizacija in avtorska pravica</title>
<description>Strokovni AIPA seminar na FSF</description>
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AIPA na 20. Festivalu slovenskega filma
četrtek, 14. september 2017, Avditorij Portorož
13:00 – 14:30 → AIPA druženje ob kosilu (terasa)
14:30 – 16:00 → AIPA strokovni posvet:
DIGITALIZACIJA IN AVTORSKA PRAVICA
(Zelena dvorana)

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Novi Arteon.

Novi Arteon, najnovejša umetnina iz Wolfsburga, z aerodinamično silhueto in markantnim zadkom navduši že na prvi pogled. Za prostorsko udobje na vseh sedežih poskrbi dolga medosna razdalja. Poseben vtis pustijo stranska okna brez okvirjev, ki mu kot klasična značilnost kupejevske limuzine dajejo pridih visokokakovostne elegancije. Za vrhunsko dinamiko je poleg ostalih različic na voljo tudi biturbo motor z močjo 240 KM in prvak med bencinskimi motorji s kar 280 KM. Skupaj z najnovejšimi asistenčnimi sistemi ni nič prepričljivo naključju.



Volkswagen

Uresničujemo prihodnost.

Emisije CO₂: 164–116 g/km. Kombinirana poraba goriva: 7,3–5,9 l/100 km. Emisijska stopnja: EURO 6. Emisije NO_x: 0,01620–0,06300 g/km. Število delcev: 0,00900–0,00173 × 10¹¹. Ogljikov dioksid (CO₂) je najpomembnejši toplogredni plin, ki povzroča globalno segrevanje. Emisije onesnaževal zunanjega zraka iz prometa pomembno prispevajo k poslabšanju kakovosti zunanjega zraka. Prispevajo zlasti k čezmerno povišanim koncentracijam prizemnega ozona, delcev PM₁₀ in PM_{2,5} ter dušikovih oksidov. Slika je simbolna. Porsche Slovenija d.o.o., Bravničarjeva 5, 1000 Ljubljana.



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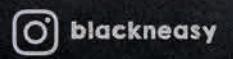
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