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NA LICU MESTA IN V OBLAKU

Semantika je koristna veda, na katero se spomnimo vsaj takrat, ko se razmerja realnosti spreobrno tako korenito, da za novo pojavnost potrebujemo nove oznake ali pa stare oznake oziroma besede in besedne zvezne pridobijo dodaten pomen.

V času karantene, ko se je tri četrt našega delovanja, vključno s komunikacijo v najširšem pomenu, preselilo v digitalno okolje, smo relativno hitro posvojili primerne izraze za označevanje različnih tipov dogajanja na spletu, smo pa še vedno precej negotovi in v zadregi, ko želimo povedati, da se pogovor, predavanje, sestanek, projekcija itd. ne dogajajo digitalno, ampak ... v živo, s fizično prisotnostjo. Zakaj? Ker izrazi, ki jih uporabljamo, niso bili ustvarjeni s tem dodatnim pomenom, zato se mi vsakič, ko jih izrečem, napišem ali jih slišim, zazdi, da nad njimi izvršimo malo nasilja. Jezik se izkazuje za mehanizem, ki od nekdaj najbolje izraža našo stvarnost. Od zgodnje marčevske pomladji dalje namreč naša stvarnost izvaja nad nami malo ali več nasilja.

Vedno znova se znajdemo v situacijah, ki so mnogo bolj kompleksne, kot bi si že eleli. Če to trditev ponazorim z organizacijo festivala, je ta že sama po sebi dovolj kompleksna zadeva, v novih pogojih spremenljive epidemiološke slike in z njo povezanih zdravstvenih ukrepov pa je res pravi izviv. Če k temu dodam še negotovi položaj, v katerem se je znašel slovenski film, najprej sama produkcija, potem pa še prikazovanje in distribucija, je slika tega, kar se dogaja na licu mesta, bolj ali manj popolna. Na licu mesta je besedna zveza, ki je do sedaj pomenila: na kraju samem in takoj oziroma nemudoma; meni pomeni vse, kar ni digitalno, v oblaku in posredovano po spletu.

Naš festival je zato dogodek, na katerem se bo nova slovenska produkcija odvrtela na licu mesta ali na kraju samem ter po spletu ali na daljavo. Nova slovenska produkcija je še ena besedna zveza, ki je s koronakrizo pridobila dodaten pomen: nova slovenska produkcija sta letos dva igrana filma, ki bi morala biti predvajana že lani, pa se je producent odločil, da gre najprej s filmom v beli svet in v kino, šele potem so ga zamikale vesne. V letošnji pomanjkljivi beri dokončanih realizacij nam to še kako pride prav. K igrani produkciji smo v tekmovalni sekciiji dodali izredno aktualen program dokumentarnih filmov ter dva igrano-dokumentarna celovečerna filma. Program koprodukcijskih filmov pa je dokaz dobrih koprodukcijskih odločitev slovenskih producentov. Bogata produkcija kratkih filmov, predvsem neodvisna, je zagotovilo, da obstaja v Sloveniji ustvarjalni potencial, ki bi ga bilo potrebno ujeti v mrežo javnega financiranja celovečernih filmov, še preden se porazgubi v svetu marketinga in TV sitcom nanizank.

Nekaj pa je vendarle enako kot lani. V lanskem uvodniku sem zapisala, da je dovolj, če tako majhni kinematografiji, kot je slovenska, uspe posneti vsaj en avtorski presežek na leto. Lani smo se *predali* Zgodbam iz kostanjevih gozdov, letos se bomo spraševali s Kreontom, ali se je odločil prav on ali bi bilo treba bolje prisluhniti temu, kar sporoča Antigona.

Semantika nas napeljuje tudi k razmisleku o paradoksu: bolj ko se selimo v oblake in na svetovno spletišče, jasnejša postaja v slovenski kinematografiji potreba po tem, da se odločimo, kje je mesto slovenskega filma, kaj imamo v mislih z *on-site* v povezavi s slovenskim filmom. Je to kino v trgovskem

središču, je to Filmski center na Miklošičevi, kjer je zraven Kinoteka, je to morda Televizija na sosednji Kolodvorski ali Viba v Stegnah? Sliši se morda protislovno, ampak trenutni nejasni in negotovi položaj filmske produkcije in kinematografije nasploh kliče po institucionalni utrditvi filma. Brez močne osrednje ustanove, kjer bo *mesto slovenskega filma*, bo položaj le-tega še naprej nestabilen in do te mere ranljiv, da ga bo lahko ustavila vsaka sapa, ki bo vlekla v nasprotno smer. Snovalci zdajšnje filmske ureditve so se namreč zgodovinsko zmotili v eni zadevi: zagotovilo za uspešnost in prodornost neodvisne filmske produkcije ni skromna in kadrovsko zminimizirana filmska institucija, ki skrbi za javno financiranje kinematografije, pač pa strokovno in statusno močna osrednja ustanova.

Jelka Stergel
DIREKTORICA 23. FSF



ON-SITE AND ONLINE

Semantics is a useful science, one to think of when the relations in real life shift so fundamentally that the new reality requires new denotations, or old denotations, words and phrases, acquire additional meanings.

During lockdown, when 75 percent of our activity, including communication in every sense of the word, moved online, it was quite quickly that we adopted adequate terms to signify various types of digital behaviour. Meanwhile, we remain rather insecure and at a loss when trying to say that a discussion, lecture, meeting, screening etc. is not taking place online, but ... live, in person. Why is that? Because the terms we use were not made to carry this additional meaning. Every time I say them out loud, write them down or hear them, I feel as if we are committing an act of violence against them. This proves that language has always been the best mechanism to express our reality: indeed, since early spring, the new reality has been committing acts of violence, large or small, against us.

Time and again, we find ourselves in situations that are much more complex than we would like them to be. Let me illustrate this by using the example of a festival. Organising one is a task complex enough in itself; in the new situation with a changing course of the epidemic and the associated public health measures, it is truly a challenge. Add to this the insecure position of Slovenian cinema, in terms of film production as well as exhibition and distribution, and you get a more or less faithful image of what is going on on-site. On-site is a phrase meaning on the ground, or on the spot. To me, it suggests everything that is not digital, in the cloud, or shared online.

Our festival is an event where the latest Slovenian cinema will be shown on-site, i.e. on the spot, and online, from a distance. The latest Slovenian cinema is another phrase that has acquired an additional meaning since the outbreak of Covid-19: this year, it denotes two fiction films, which would have been shown last year if the producers hadn't decided for them to first hit the road and the cinemas before running for Vesna awards. In this year's scanty range of completed works, this works to our advantage. In Official Competition, the fiction films were complemented by a highly topical selection of documentaries, and two feature-length docudramas. Meanwhile, co-productions demonstrate good co-production decisions from Slovenian producers, and the abundance of short, especially independent films warrants that Slovenia has creative potential. This potential should be pulled into the system of public funding for feature films before it gets lost in the world of marketing and TV sitcoms.

One thing has not changed, though. In my foreword last year, I said it was success enough for a national cinema as small as Slovenian to produce but one outstanding original work per year. If in 2019, we were overwhelmed by Stories from the Chestnut Woods, this edition is a time to ruminate on whether Creon made the right decision, or whether one should listen more carefully to Antigone instead.

Semantics also brings us to a paradox: the more we are moving to the cloud and online, the more obvious the need in the Slovenian film industry to pinpoint a base for Slovenian cinema, to decide what we mean by *on-site* in relation to Slovenian cinema. Is it a cinema in a mall, is it the Slovenian Film Centre with

the Slovenian Cinematheque around the corner, or perhaps the National Television just a street away, or the Viba Film studio across the city? It may sound contradictory, but the currently unclear, uncertain position of film production and cinema at large calls for institutional fortification of the industry. Without a strong central institution that provides the base for Slovenian cinema, its position will remain unstable and vulnerable to the extent that any breeze blowing in the opposite direction can bring it to a standstill. The architects of the current structure of the industry were wrong about one thing: what ensures effective, cutting-edge independent film production is not a modest, minimally staffed film institution for public funding, it is a professionally and legally strong central institution.

Jelka Stergel
DIRECTOR OF THE 23RD FSF



Konrad (Koni) Steinbacher

AVTOR ANIMIRANIH FILMOV • PREJEMNIK BADJUROVE NAGRADE ZA ŽIVLJENJSKO DELO 2020
ANIMATION DIRECTOR • RECIPIENT OF 2020 BADJURA LIFETIME ACHIEVEMENT AWARD

Člani komisije za nagrado Metoda Badjure v letu 2020 / The jurors for the 2020 Metod Badjura Award
Karpo Godina · Dušan Moravec · Aleš Pavlin · Olga Toni · Varja Močnik (predsednica / chair)

Konrad (Koni) Steinbacher je bil rojen leta 1940 v Zgornjem Prebukovju, pohorski vasici nad Slovensko Bistrico. Osnovno šolo je obiskoval v Šmartnem na Pohorju, nižjo gimnazijo pa v Slovenski Bistrici. Po končani osemletki je želel v šolo, kjer bi lahko uporabil svoj talent. Učitelji so mu svetovali Šolo za oblikovanje v Ljubljani. Kmalu je postal član filmskega krožka, ki so ga osnovali dijaki Doma Ivana Cankarja ob pomoči vzgojiteljice – filmske pedagoginje Mirjane Borčič. S pomočjo mentorice je ugotovil, da je film mogoče posneti tudi pri srednješolski starosti, in nastal je prvi dokumentarno-igrani film *Umrl je zid*. Po končanem študiju na šoli za oblikovanje in pedagoški akademiji se je leta 1964 kot likovni pedagog zaposlil v osnovni šoli v Izoli. Tam je takoj organiziral filmski krožek, uvedel šolski kino, z otroki je razpravljal o skrivnostih filma, pisali so scenarije, le snemali niso, saj niso imeli kamer. V predmet likovne vzgoje je začel vnašati osnove filmske animacije.

Steinbacher je izšel iz vrst filmskih amaterjev in krožkov filmske animacije. Z ustanovitvijo filmskega krožka Zarja je na Obali vzpodbudil živahno amatersko filmsko dejavnost. V okviru krožka nastali kratki otroški animirani (več kot trideset enominutnih filmov), igrani in dokumentarni filmi so prejeli številna mednarodna in državna priznanja. Izpostaviti je treba zlasti prvi slovenski otroški animirani film *Ribič* (1967), ki ga je pod Steinbacherjevim vodstvom posnela skupina izolskih osnovnošolcev. Skupaj z mladimi filmskimi entuziasti je Steinbacher leta 1970 ustanovil Atelje animiranega filma (AAF) Koper in tudi sam začel delati filme. Člani koprskega AAF, med njimi so bili najdejavnnejši in najuspešnejši prav Steinbacher, Janez Marinšek ter mlada Boris Benčič in Davorin Marc, so od začetka delovanja pobirali glavne nagrade na festivalih amaterskega filma, ki jih je bilo v tistem času po Jugoslaviji in v tujini zelo veliko. Za

film *Govornik sta Steinbacher in Marinšek* na festivalih amaterskega filma prejela pomembne nagrade in priznanja (1970 – zlata plaketa za žanrski film, 14. festival amaterskega filma Jugoslavije, Ljubljana; 1971 – posebna nagrada za animirani film, Festival festivalov amaterskega filma Jugoslavije, Leskovac; 1972 – bronasta plaketa, Filmfestival der Nationen, Velden). Na mnogih domačih in mednarodnih festivalih amaterskega filma je tekmoval in bil nagrajen tudi *Figov list* (1971) (1971 – zlata plaketa za žanrski film, 8. festival amaterskega filma Slovenije, Maribor; posebna diploma za animirani film, 15. zvezni festival amaterskega filma, Sarajevo; 1972 – srebrna plaketa in posebna nagrada za najboljšo idejo, Filmfestival der Nationen, Velden). Številne nagrade in priznanja sta prav tako prejela filma *Koeksistencija* (1972 – diploma za najboljši animirani film in bronasta plaketa za selekcijo, 7. medklubski in avtorski festival amaterskega filma, Pulj; zlata plaketa za animirani film, 5. mednarodni festival amaterskega filma, Skopje; nagrada za najboljši animirani film, Festival festivalov amaterskega filma Jugoslavije, Leskovac; 1973 – bronasta plaketa, Evropski festival amaterskega filma, Varšava) in *Superman* (1972 – zlata plaketa v skupini filmov z zgodbo, 6. Concorso Dama Bianca, Sesljan pri Trstu; diploma za najboljši animirani film in bronasta plaketa za selekcijo, 7. medklubski in avtorski festival amaterskega filma, Pulj; 1973 – zlata plaketa Železar Jesenice).

Leta 1974 sta z Janezom Marinškom kot profesionalna režiserja in animatorja debitirala pri takratnem Viba filmu s filmom *Telematerija*. Mejnik rojstva sodobnega avtorskega animiranega filma pri nas bi lahko postavili v leto 1975, ko je Steinbacher za Viba film posnel film *Študent ter zanj* prejel srebrno medaljo na festivalu Jugoslovanskega filma v Beogradu in priznanje Metoda Badjure za animacijo na Tednu domačega filma v Celju.

V svojih filmih sta se Steinbacher in Marinšek odločila za animacijo kolaža, ki ga zagrebška šola ni gojila. V tehniki kolaža sta ustvarjala tako rekoč pionirsко, saj se v njej tedaj tudi v tujini ni preizkušalo veliko avtorjev. Že v njunih amaterskih filmih, ki so nastali

v okviru Ateljeja animiranega filma Koper, lahko zasledimo uporabo najrazličnejših materialov. Tako sta v filmu Figov list (1971), prvem slovenskem animiranem glasbenem videospotu za takrat zelo popularno skupino Faraoni, uporabila celo vrsto materialov, od golega animiranega telesa do razbitih kokošjih jajc. S podobnimi iskanji sta nadaljevala tudi pri profesionalnih filmih. A pri takratnem studiu Viba film je bila profesionalna organizacija proizvodnje animiranih filmov pomanjkljiva in avtorja nista imela stalne ekipe, ki bi delala izključno na tem področju. Zato sta se zavestno odločila za izogibanje ustaljeni natančnosti v risbi in animaciji ter sta raje raziskovala v smeri groteske oziroma grobosti, ki ju je ponujalo združevanje kolaža in klasične risbe na plastično folijo. Njun najpomembnejši amaterski film kot edini primer slovenskega animiranega filma v svojem delu Uvod u estetiku kinematografske animacije analizira tudi vodilni jugoslovanski teoretičnik animiranega filma Ranko Munitić: »... Močvirje (1976) med vsemi filmi prinaša najširši izbor oblikovnih surovin: figure so izrezane iz papirja, njihove obleke so (včasih) narejene iz kosov tektila, na omari se pojavijo barvne fotografije steklenic, sendvičev in peciva iz prehrambnih katalogov, sam teren močvirja, na katerem se film dogaja, pa je zgrajen z direktnim nanašanjem na ozadje (a) grobih kosov lesonita, (b) naravne prsti, kamenčkov in peska ter (c) lužic prave vode, ki se postopoma spreminja v živo blato ...«

Dogajanje v Močvirju razumemo kot metaforo za nauk, da razuzdano življenje vodi v pogubo. Odvija se v barvitem abstraktnem prostoru. V filmu se menjavajo tri tehnike animacije: v največji meri je prisotna risana animacija, pojavljata pa se tudi kolažna tehnika in lutkovna animacija. V kolažni tehniki spremljamo predvsem fotografije v obliki slik, kipov in knjig. Lutkovna animacija je uporabljena le za kratek čas, in sicer za prizor s tridimenzionalnim prikazom močvirja in vode. V filmu se zvrsti veliko inovativnih, likovno bogatih podob. Liki so risani s črno razgibano črto. Njihov volumen je poudarjen z uporabo dveh barv, na primer rumene in bele ali sive in bele, v kombinaciji z vijolično ali roza. Animacija likov je zelo inovativna in eksperimentalna.

Tudi klasično animiran film Kamen (1984) se ponaša z izrednim ritmom in zabavno zgodbo. Delo je med drugimi očaralo mednarodno občinstvo in širijo na festivalu Jugoslovenskega filma v Beogradu, ki mu je podelila veliko zlato medaljo. Zlate medalje na beograjskem festivalu je Steinbacher prejel še za film Epidemija (1982) ter delo Adam in Eva, eno od sedmih epizod satirične animirane serije za odrasle Kače (1987–88), ki jih je med letoma 1987 in 1988 ustvaril z Marinškom. Omenjena avtorja sta leta 1974 animirala filmsko špico za televizijsko nadaljevanko Mladost na stopnicah, ki jo je režiral France Štiglic. Steinbacher je po scenariju Dimitrija Kralja med letoma 1994 in 1998 režiral in animiral pet nadaljevanj igrano-animirane otroške serije Briši piši, v kateri se animirani liki v obliki svinčnika, radirke in šilčka podijo po ulicah mesta in poskušajo prepričati ljudi, naj ustavijo onesnaževanje okolja. Prav ekološki značaj zgodb in eksperimentiranje z umeščanjem animacije v igrani film sta izvirna elementa te animirane serije. Na Festivalu slovenskega filma v Portorožu je Steinbacher prejel priznanje za film Večerja (2000) ter nagrado vesna za animirani film Mrtvaški ples (2010).

V svojem dolgoletnem ustvarjanju je Koni Steinbacher ustvaril mnogo amaterskih in kar 21 profesionalnih kratkometražnih animiranih filmov, svojega zadnjega – Legendo o srečnem hribu – je dokončal v letošnjem letu. Za opus animiranih filmov sta Steinbacher in Marinšek leta 1977 prejela nagrado Prešernovega sklada. Konija Steinbacherja prepoznavamo kot vrhunskega in pomembnega ustvarjalca animiranih filmov v domačem in mednarodnem prostoru. S filmi, ki jih je ustvaril, se je predstavil na številnih mednarodnih festivalih, pogosto pa se je vpisal tudi med prejemnike festivalskih nagrad. S svojim delovanjem na področju amaterskega in profesionalnega filmskega ustvarjanja ter na področju filmske vzgoje je Steinbacher odigral pionirsко vlogo ter postavil temelje za razvoj avtorskega animiranega filma pri nas.

Igor Prassel

Konrad (Koni) Steinbacher was born in 1940 in Zgornje Prebukovje, a village in the Pohorje Hills above Slovenska Bistrica, Slovenia. After receiving his first years of schooling in Šmartno na Pohorju and Slovenska Bistrica, he wanted to continue his education where he could show his talent. Teachers advised him to enrol at the School of Design in Ljubljana. There, Steinbacher soon joined the film club established by the students of the Ivan Cankar Student Residence Hall with the help of their dorm parent, film educator Mirjana Borčič. Thanks to his mentor, he realised one can start making films as early as in high school, and went on to produce his first docudrama *The Death of the Wall* (*Umrl je zid*). After finishing his studies at the School of Design and Faculty of Education, Steinbacher got a job as an art teacher at the Izola Primary School in 1964. Right away, he started a film club and a school cinema, discussing the secrets of cinema and writing screenplays with pupils. As they had no cameras to work with, filming was the only stage they did not tackle. In his art classes, Steinbacher introduced children to the ABCs of animation.

Steinbacher emerged from the ranks of amateur filmmakers and animation clubs. By establishing the Zarja Film Club in Slovenia's coastal region, he gave rise to a lively amateur filmmaking scene. The short children's animations (more than 30 one-minute films), fiction and documentary films made as part of the club went on to receive a number of international and national awards. One of the most notable works from this period is the first Slovenian children's animation *The Fisherman* (*Ribič*, 1967), a film made by a group of Izola Primary School pupils led by Steinbacher. Together with young film enthusiasts, he established Animation Studio Koper (AAF) in 1970 and started making films himself. Very early on, members of AAF – including Steinbacher, Janez Marinšek, and their younger peers Boris Benčič and Davorin Marc as four most prolific and successful ones – started winning top awards at amateur film festivals, which

were very common at the time in Yugoslavia and elsewhere. For their film *The Speaker*, Steinbacher and Marinšek won major awards and accolades at a number of amateur film festivals (1970 – Golden Plaque for Genre Film, 14th Amateur Film Festival of Yugoslavia, Ljubljana; 1971 – Special Award for Animated Film, Festival of Amateur Film Festivals of Yugoslavia, Leskovac; 1972 – Bronze Plaque, Filmfestival der Nationen, Velden). Another film with a successful festival run was *The Fig Leaf* (1971) (1971 – Golden Plaque for Genre Film, 8th Amateur Film Festival of Slovenia, Maribor; Special Commendation for Animated Film, 15th Federal Amateur Film Festival, Sarajevo; 1972 – Silver Plaque and Special Award for Best Concept, Filmfestival der Nationen, Velden). A number of awards and accolades were also won by *Coexistence* (1972 – Commendation for Best Animated Film and Bronze Plaque for selection, 7th Interclub Festival of Amateur Film, Pula; Golden Plaque for Animated Film, 5th International Amateur Film Festival, Skopje; Award for Best Animated Film, Festival of Amateur Film Festivals of Yugoslavia, Leskovac; 1973 – Bronze Plaque, European Amateur Film Festival, Warsaw), and *Superman* (1972 – Golden Plaque for Narrative Film, 6th Concorso Dama Bianca, Sistiana near Trieste; Commendation for Best Animated Film and Bronze Plaque for selection, 7th Interclub Festival of Amateur Film, Pula; 1973 – Golden Plaque from Železar Jesenice).

In 1974, Steinbacher and Marinšek had their debut as professional directors and animators for the then Viba Film studio with the film *Tele-Matter. Student*, another film made by Steinbacher for Viba Film in 1975, marks the birth of modern Slovenian auteur animation. The film won the Silver Medal at the Festival of Yugoslav Film in Belgrade and the Metod Badjura Award for Animation at the Week of National Film in Celje.

In their films, Steinbacher and Marinšek opted for collage animation, a technique the Zagreb school had not practiced at the time. Since the technique was barely used even internationally, the pair were virtually pioneers of collage animation. Even their amateur films made as part of the Animation Studio Koper

featured a variety of materials. In *The Fig Leaf* (1971), the first Slovenian animated music video for Faraoni, a hugely popular band at the time, Steinbacher and Marinšek used a whole range of materials, from an animated naked body to cracked chicken eggs. Similar explorations continued with their professional films. Unfortunately, however, the then Viba Film studio had deficient professional standards of organising animated film production, and the authors lacked a steady team to work on animations exclusively. Hence their conscious decision to avoid the conventional precision in drawing and animation, and instead play with the grotesque or crudeness that could be achieved by combining collage and traditional drawing on plastic foil. Their most notable amateur film is the only Slovenian animated film analysed by the leading Yugoslav animation theorist Ranko Munitić in his book *An Introduction to the Aesthetic of Animated Cinema* (*Uvod u estetiku kinematografske animacije*): "...of all the films, *The Swamp* (1976) features the most extensive range of design elements: figures cut out of paper, their clothes made (in some instances) of pieces of fabric; in cabinets, colour photos of bottles, sandwiches, and pastry taken from retail catalogues; the swampy terrain itself on which the story unfolds built by applying to the backdrop (a) rough pieces of MDF, (b) real soil, pebbles and sand, and (c) puddles of real water, which gradually turn into quicksand..."

The events unfolding in the colourful abstract space of *The Swamp* can be understood as a metaphor for the moral that licentious life is the road to perdition. The film switches between three animation techniques: hand-drawn animation as the dominant technique, followed by collage and puppet animation. The collage technique is mainly used for photos in the form of paintings, statues and books, while puppet animation is used just briefly, in a scene with a 3D representation of the swamp and water. The film includes a wealth of innovative, artistically strong images, their volume highlighted by the use of two colours, such as yellow and white, or grey and white, in combination with purple or pink. In addition, the film excels in very innovative, experimental character animation.

Stone (1984), a traditional animation, is known for remarkable rhythm and a witty story. The work received a warm reception worldwide, including from the jury at the Festival of Yugoslav Film in Belgrade, which presented it with the Grand Gold Medal. Steinbacher won further Gold Medals at the festival in Belgrade for *Epidemic* (1982) and *Adam and Eve*, one of the seven episodes of the satirical animated series for adults *Snakes* (1987–88) he made together with Marinšek between 1987 and 1988. In 1974, the two filmmakers made an animated title sequence for *Youth on the Staircase* (*Mladost na stopnicah*), a TV series directed by France Štiglic. Between 1994 and 1998, Steinbacher directed and animated five episodes of the live-action/animated children's series *Erase Write*, written by Dimitrij Kralj, in which an animated pencil, rubber and pencil sharpener dash through city streets, trying to get people to stop pollution. It is precisely the environmental aspect of the stories and the experiments in combining a live-action fiction film with animation that make this animated series original. At the Festival of Slovenian Film, Steinbacher received commendation for his film *Dinner* (2000), and the Vesna Award for Animation for *Dance of Death* (2010).

In his long creative career, Koni Steinbacher made a series of amateur and as many as 21 professional animated shorts, with his latest – *The Legend of the Happy Hill* – completed in 2020. For their body of work in animated film, Steinbacher and Marinšek were presented with the Prešeren Fund Award in 1977. Koni Steinbacher is recognised as an important, outstanding animation filmmaker both domestically and internationally. His films have been screened in a number of international festivals, many of them winning awards. A pioneer of amateur and professional filmmaking and film education, Steinbacher laid the foundation for the development of Slovenian auteur animation.

Igor Prassel

Filmografija Filmography

kratki animirani film short animated film

Govornik The Speaker

1970 • 5 min

sorežiser co-directed by Janez Marinšek

Figov list The Fig Leaf

1971 • 5 min

sorežiser co-directed by Janez Marinšek

Superman

1972 • 5 min

sorežiser co-directed by Janez Marinšek

Koeksistensa Coexistence

1972 • 2 min

Močvirje The Swamp

1972 • 5 min

Agonija Agony

1973 • 5 min

Telematerija Tele-Matter

1974 (73) • 8 min

sorežiser co-directed by Janez Marinšek

Gregec Kobilica Skakavac Grasshoppers

1974 • 12 min

koprodukcija filma režiserja Dušana Vukotića, izvedba slovenske verzije co-production of film directed by Dušan Vukotić, realisation of its Slovenian version

Študent Student

1975 • 8 min

sorežiser co-directed by Janez Marinšek

Prehitevanje Overtaking

1976 • 8 min

sorežiser co-directed by Janez Marinšek

Močvirje druga verzija The Swamp, Version II

1976 • 8 min

Vrata The Door

1978 • 8 min • dokumentarni film documentary film

Kokon Cocoon

1979 • 8 min

Risani »A« Animated "A"

1980 • 12 min

Epidemija Epidemic

1982 • 2 min

Vsiljivec Intruder

1983 • 5 min

Kamen Stone

1984 • 8 min

Raca

1985 • 2 min

režiser directed by Miroslav Zajec / risba in animacija drawings and animation Koni Steinbacher

Izmišljena zgodba Fictitious Story

1986 • 8 min

Kače: Gordijski vozel Snakes – The Gordian Knot

1987 • 4 min

Kače: Jajce Snakes – The Egg

1987 • 4 min

Kače: Koeksistensa Snakes – Coexistence

1988 • 4 min

Kače: Lady Co. Snakes – Lady Co.

1988 • 4 min

Briši piši Erase Write

1993–97 • 5 x 8 min • animirana TV serija animated TV Series



Peter Klepec
1999 • 10 min

Večerja Dinner
2000 • 2 min

Izdelovalec mask The Maskmaker
2002 • 8 min

Sneguljčica 2002 Snow-White 2002
2004 • 8 min
sorežiser co-directed by Janez Marinšek

Lepa nedelja pri sv. Jakobu na Resniku A Beautiful Sunday at St. Jacob's in Resnik
2007 • 8 min

En glažek al'pa dva One Drink or Two
2008 • 5 min

Mrtvaški ples Dance of Death
2010 • 4 min

Gremo v raj We Go to Paradise
2012 • 10 min
sorežiser co-directed by Janez Marinšek

Zakaj je Istra tužna Why Is Istria So Gloomy
2017 • 12 min

Legenda o srečnem hribu The Legend of the Happy Hill
2020 • 13 min



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

- 2019** Andrej Zdravič
2018 Tugo Štiglic
2017 Franci Zajc
2016 Dušan Milavec
2015 Dunja Klemenc
2014 Hanna Preuss
2013 Karpo Godina
2012 Alenka Bartl Prevoršek
2011 Ljubo Struna
2010 Filip Robar Dorin
2009 Mako Sajko
2008 Milan Ljubić
2007 Mirjana Borčić
2006 Peter Zobec
2005 Jože Pogačnik
2004 Vojko Duletič
2003 Rudi Vaupotič
2002 Jože Gale
2001 Matjaž Klopčič
2000 Jane Kavčič
1999 Boštjan Hladnik
1998 Rudi Omota
1997 Berta Meglič
1996 Jože Babič
1995 Ivan Marinšek in Dušan Povh



VESNA

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

Strokovna žirija Jury

Katja Colja, režiserka director

Siniša Gačić, režiser director

Matic Majcen, filmski kritik, novinar in urednik film critic, journalist and editor

Polona Petek, predavateljica in teoretičarka lecturer and theorist

Maja Sever, dramska igralka actor

podeli nagrado vesna za present the following awards

- › najboljši celovečerni film best feature film
- › najboljšo režijo best director
- › 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
- › najboljši dokumentarni film best documentary film
- › najboljši kratki film best short film
- › najboljšo manjšinsko koprodukcijo best minority co-production
- › najboljši animirani film best animated film
- › najboljše eksperimentalno AV delo best experimental audio-visual work
- › najboljši študijski film best student film
- › posebne dosežke (največ dve) special achievements (two at most)

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



KATJA COLJA
režiserka / director

Katja Colja se je rodila v Trstu, trenutno živi v Rimu. Po dokončanem univerzitetnem študiju je sprva delala kot avtorica in režiserka na RAI in si postopno utirala pot v filmskem svetu. Kot scenaristka filmov in TV serij je sodelovala z različnimi italijanskimi režiserji in scenaristi, je avtorica številnih dokumentarnih in kratkometražnih filmov. Rosa (v Sloveniji Igor in Rosa), njen prvi celovečerni film, je bil prikazan v tekmovalnem programu mednarodnega festivala v Šanghaju (SIFF 2019) in na Bif&st v Bariju. Na Festivalu slovenskega filma je film prejel nagrado za najboljši scenarij, na festivalu California Women's Film Festival in na festivalu K3 pa nagrado za najboljši film in režijo. Katja trenutno piše svoj drugi celovečerni film in televizijsko serijo.

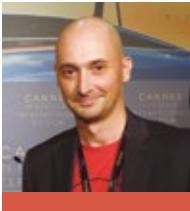
Katja Colja was born in Trieste and is now based in Rome. After graduation, she worked as an author and director for RAI, gradually making her way into the film industry. As a screenwriter for cinema and TV, she worked with a host of Italian directors and screenwriters, while making a number of documentary and short films. Rosa, her feature debut, was shown in the official competition of the Shanghai IFF (2019) and at Bif&st in Bari. The film won the Vesna Award for Best Screenplay at the Festival of Slovenian Film, and the Awards for Best Film and Best Director at California Women's Film Festival and K3 Film Festival. Colja is currently working on her second feature film and a TV series.



SINIŠA GAČIĆ
režiser / director

Siniša Gačić je na Akademiji za gledališče, radio, film in televizijo v Ljubljani zaključil študij filmske in televizijske montaže ter magisterij iz filmske režije. Oba njegova celovečerna dokumentarna filma sta prejemnika vesen: Boj za je leta 2014 prejel vesno za najboljši celovečerni film, Hči Camorre pa leta 2019 vesno za najboljši dokumentarni film. Gačić delo od leta 1999 dela na Televiziji Slovenija, kjer trenutno kot režiser sodeluje z različnimi uredništvi.

Siniša Gačić (1980) received a bachelor's degree in TV and Film Editing and a master's degree in Film Directing from the Academy of Theatre, Radio, Film and Television in Ljubljana. Both feature-length documentaries he has made so far went on to receive Vesna Awards: A Fight for best Feature Film in 2014, and Daughter of Camorra for Best Documentary in 2019. Gačić has worked for the Slovenian national TV since 1999, currently collaborating on various projects as director.



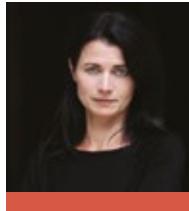
MATIC MAJCEN

filmski kritik, novinar in urednik /
film critic, journalist and editor

Matic Majcen je filmski kritik, novinar in urednik. O filmu piše za vrsto slovenskih medijev: za Večer recenzira redni filmski program, za MMC RTV Slovenija poroča s filmskih festivalov v Cannesu, Benetkah in Berlinu,

pri reviji Dialogi opravlja delo urednika za področje filma. Doktoriral je z disertacijo o slovenskem poosamosvojitvenem filmu ter je aktiven na področju filmskega izobraževanja, v sklopu česar redno predava v slovenskih šolah in kulturnih ustanovah. Je avtor knjig Slovenski poosamosvojitveni film: institucija in nacionalna identiteta (2015) in Kubrickova Odiseja v vesolu (2018). Leta 2009 je ustanovil projekt Podoba-Glasba, v sklopu katerega se ukvarja z zgodovino in teorijo glasbenega videa, obenem pa vodi tekmovalni program glasbenega videa na Ljubljanskem mednarodnem filmskem festivalu.

Matic Majcen is a film critic, journalist, and editor. He collaborates with a range of media outlets, writing reviews for Večer daily, reporting from film festivals in Cannes, Venice, and Berlin for the Slovenian national broadcaster RTV's online news website MMC, and working as the editor for film for Dialogi Magazine. Majcen finished a PhD with a thesis on Slovenian post-independence cinema, and engages in film education, lecturing in schools and cultural institutions across the country. He is the author of Slovenski poosamosvojitveni film: institucija in nacionalna identiteta (Slovenian Post-independence Cinema: Institution and National Identity, 2015) and Kubrickova Odiseja v vesolu (Kubrick's A Space Odyssey, 2018). In 2009, he launched *Image-Music*, a project exploring the history and theory of music videos. He also heads the music video competition programme of the Ljubljana International Film Festival.



POLONA PETEK

predavateljica in teoretičarka /
lecturer and theorist

Polona Petek se s filmom ukvarja znanstvenoraziskovalno in pedagoško. Je predavateljica na Akademiji za gledališče, radio, film in televizijo ter raziskovalka na Filozofski fakulteti Univerze v Ljubljani. Doktorski študij na področju filmske vede je opravila na Univerzi v Melbournu. Je avtorica monografije *Echo and Narcissus: Echolocating the Spectator in the Age of Audience Research* (Cambridge Scholars Publishing, 2008) in sourednica (z Nilom Baskarjem) zbornika *Fenomenologija filma: tradicije in novi pristopi* (Slovenska kinoteka, 2014), njeni članki pa so objavljeni v znanstvenih časopisih, kot so *Studies in European Cinema*, *Journal of Contemporary European Studies* in *New Review of Film and Television Studies*. V zadnjem času raziskuje vprašanja transnacionalnosti in mobilnosti na področju filma, posebno pozornost pa posveča položaju žensk v slovenski in drugih evropskih kinematografijah.

Polona Petek is a film researcher at the Faculty of Arts, University of Ljubljana, and a professor of film teaching at the Academy of Theatre, Radio, Film and Television, Ljubljana. Petek received her PhD in Cinema Studies from the University of Melbourne. She is the author of *Echo and Narcissus: Echolocating the Spectator in the Age of Audience Research* (Cambridge Scholars Publishing, 2008), and co-editor (with Nil Baskar) of *Fenomenologija filma: tradicije in novi pristopi* (The Phenomenology of Film, Slovenian Cinematheque, 2014). Her articles have been published in journals such as *Studies in European Cinema*, *Journal of Contemporary European Studies*, and *New Review of Film and Television Studies*. Petek's recent work centres on transnationalism and mobility in cinema, with a special focus on the role of women in Slovenian and other European cinemas.



MAJA SEVER
dramska igralka / actor

Maja Sever je leta 1986 končala študij igre na AGRFT. Od leta 1993 je zaposlena v SNG Drama v Ljubljani. Ustvarila je več kot 80 vlog v matičnem gledališču in gostovala v drugih slovenskih institucionalnih dramskih in lutkovnih gledališčih ter v neodvisnih produkcijah. Leta 1999 je za vlogo Suzane v Barkerjevih Evropejcih prejela Borštnikovo nagrado za igro. Je avtorica in režiserka igre za otroke Peter Klepec ali kako postaneš pravi junak. Snema na Radiu Slovenija, v filmskih in TV produkcijah. Prevaja in prireja risane serije za sinhronizacijo v slovenščino, jih sinhronizira in tudi režира. Leta 2015 je za prevod animirane serije Knjiga o džungli prejela nagrado Društva slovenskih filmskih in televizijskih prevajalcev.

Maja Sever graduated from the Academy of Theatre, Radio, Film and Television, Ljubljana, in 1986. Since 1993, she has worked for the Slovenian National Theatre Drama in Ljubljana, appearing in more than 80 roles, and collaborated with other Slovenian institutionalised companies, puppet theatres, and independent productions. In 1999, she was awarded a Borštnik Award for Best Actor for her role of Susannah in Barker's The Europeans. Sever is the author and director of children's play Peter Klepec or How to Become a True Hero. She frequently collaborates with Slovenia's National Radio, in film and TV productions, and translates and adapts animated series for dubbing, where she also serves as actor and director. In 2015, Sever won an award from the Association of Slovenian film and TV translators for her translation of the animated series The Jungle Book.

NAGRADA OBČINSTVA AUDIENCE AWARD

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

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.

MLADI KRITIKI OCENJUJEJO ŠTUDENTSKE FILME YOUNG CRITICS RATE STUDENT FILMS

Na FSF se zavedamo, da se prihodnost nacionalne kinematografije gradi ob delu z mladimi, ki filme sami ustvarjajo, o njih razmišljajo in pišejo. Vsakoletni pregled izbora študentskih filmov zato zaokrožujemo s podelitvijo nagrade najboljšemu po mnenju žirije mladih kritikov, ki se učijo večin pisana kritičkih besedil v okviru filmskokritičke delavnice Ostrimo pogled.

The FSF wishes to contribute to the future of national cinema by supporting the youth who make, think and write about films by themselves. The annual display of a selection of student films is thus rounded off by presenting an award to the best film as selected by a jury of young film critics honing their writing skills at the Sharpening the Gaze film education workshop.

NAGRADA DRUŠTVA SLOVENSKIH FILMSKIH PUBLICISTOV ASSOCIATION OF SLOVENIAN FILM CRITICS' AWARD

Društvo slovenskih filmskih publicistov FIPRESCI nagrado za najboljši slovenski celovečerni film v tekmovalnem programu Festivala slovenskega filma podeljuje s ciljem dodatne promocije filmske umetnosti, predvsem mladih in talentiranih avtorjev in avtoric.

The Slovenian section of the International Federation of Film Critics (FIPRESCI) presents its award for best Slovenian feature film in the Official Competition of the Festival of Slovenian Film with the aim of providing additional promotion for cinema, particularly up-and-coming young talent.

ČLANI ŽIRIJE ZA NAGRADO DRUŠTVA SLOVENSKIH FILMSKIH PUBLICISTOV JURY FOR THE ASSOCIATION OF SLOVENIAN FILM CRITICS' AWARD

MARKO STOJILJKOVIĆ

Marko Stojiljković je diplomirani menedžer za kulturo in umetnost. Kot filmski kritik sodeluje s številnimi mediji v Sloveniji (Dialogi, Ekran), na Hrvaškem (Filmoskop, Hrvatski Filmski Almanah, Dokumentarni.net), v Srbiji (XXZMagazin), Črni gori (Pobjeda), Estoniji (Sirp) in na Slovaškem (Film.Sk). Sodeluje tudi z evropskimi in globalnimi filmskimi mediji, kot sta Cineuropa in Asian Movie Pulse. Je soustanovitelj, namestnik urednika in glavni pisec pri mednarodnem portalu Ubiquarian, ki se posveča kritičkemu pogledu na kratke in dokumentarne filme.

Marko Stojiljković graduated in Cultural and Arts Management. As a film critic, he collaborates with a number of media outlets in Slovenia (Dialogi, Ekran), Croatia (Filmoskop, Hrvatski Filmski Almanah, Dokumentarni.net), Serbia (Pobjeda), Montenegro (Pobjeda), Estonia (Sirp), and Slovakia (Film.Sk), as well as European and global platforms such as Cineuropa and Asian Movie Pulse. Stojiljković is the co-founder, deputy editor, and main writer at Ubiquarian, an international website dedicated to short and documentary films.

VERONIKA K. ŽAJDELA

Veronika K. Žajdela je diplomirana igralka britanske Guildford School of Acting, sicer pa redno zaposlena novinarka na RTV Slovenija. Tako za televizijo kot za tujjezični radio Slovenia International (RSI) pripravlja redne filmske rubrike, že več kot desetletje poroča s filmskih festivalov v Cannesu in Benetkah, redno spremlja aktualno domačo filmsko produkcijo, tudi na Festivalu slovenskega filma, na katerem je prisotna od njegovega začetka. Njeno delo zajema tako reportaže in intervjuje s filmskimi ustvarjalci kot tudi predstavitve zakulisja sveta filma.

Veronika K. Žajdela graduated from Guildford School of Acting and now works as a journalist for the Slovenian national broadcaster RTV Slovenija, producing regular film-related programmes for both TV and Radio Slovenia International, the international service of the Slovenian national radio. Žajdela has reported from film festivals in Cannes and Venice for more than 10 years, and regularly reports on the latest in Slovenian cinema, including the Festival of Slovenian Film, which she has covered since its beginnings. Her work comprises reports and interviews with filmmakers, with glimpses from behind the scenes of the world of cinema.

PETER ŽARGI

Peter Žargi se ukvarja predvsem s kritiko in glasbo. Slednjo že vrsto let prispeva za odrske projekte, svoje misli o filmski glasbi, glasbeni dokumentaristikti in sorodnem pa objavlja v Ekranu, kjer je član uredništva, in Kinotečniku. Fotografira tudi slovensko arhitekturo od druge svetovne vojne do tranzicije ter ustvarja arhiv Kraj.

Peter Žargi primarily works as a critic and composer, making music for performing arts projects, while writing down this thoughts on film music, music documentaries and similar for Ekran Magazine, where he also serves as a member of the editorial board, and Kinotečnik. As a photographer, Žargi is interested in Slovenian architecture in the decades between World War II and Slovenia's independence, and is compiling an archive called *Kraj*.

Kino Komuna
Komuna Cinema

URADNI TEKMOVALNI PROGRAM OFFICIAL COMPETITION





Celovečerni filmi Feature Films

- Antigona - kako si upamo! Antigone – How
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Ivan Bolle – volk samotar Ivan Bolle – A
Lonesome Rider **30**
Kino Šiška 10 Kino Šiška 10 **32**
Košarkar naj bo 2 Let Him Be a
Basketball Player 2 **34**
Ne pozabi dihati Don't Forget To Breathe **36**
Požig Arson **38**
Preboj Breakthrough **40**

Koproduksijski filmi Co-productions

- Asimetrija Asymmetry **42**
Oče Father **44**
Paradise – novo življenje Paradise – A Second
Life **46**
Sadeži pozabe Apples **48**
Sprašujem se, kdaj me boš pogrešala Wonder
When You'll Miss Me **50**
Vzorno vedenje Exemplary Behaviour **52**
GO-VID ko vidiš spet mejo GO-VID When the
Border Reappears **54**
Modra meja Blue Frontier **55**
Ne vem več, kdo sva I Don't Know Who We Are **56**

Srednjometražni filmi Medium-length Films

- Betonske sanje Concrete Dreams **57**
Feri Feri **58**
Muzej norosti The Museum of Madness **59**
Odpotovanje The Farewell **60**
Sanjska mašina Dream Machine **61**
Skozi ameriško džunglo Through the
American Jungle **62**
Videti El Aaiun To See El Aaiun **63**

Kratki filmi Short Films

- Delčki Bits **64**
Dromedar Dromedary **65**
Ema Ema **66**
Fake News Fake News **67**
Fundamentalizem Fundamentalism **68**
Igre s prijatelji Games With Friends **69**
Ja ja je je - dva dneva v koledarju ženske Ja Ja Je
Je - Two Days in a Calendar of a Woman **70**
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Jaz, pomagaj I, Help Me **72**
Kateri dan sploh je? What Day Is It? **73**
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Legenda o srečnem hribu The Legend of the
Happy Hill **75**
Lovka After the Hunt **76**
Mogoče najdem tolažbo v iskanju Perhaps I'll Find
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Neločljivi Inseparable **78**
Preblisk bele mize White Table Spark **79**
Tako zraste ... Riba How It Grows... Fish **80**
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- Accordion **81**
Tito, Naser in Nehru Tito, Nasser And Nehru **82**
Too-Pee Too-Pee **83**
Vesna Goodbye Vesna Goodbye **84**

Študijski filmi Student Films

- Da bi človeštvo preživelovo So That Humanity
Can Survive **85**
Gmajna Gmajna **86**
Elsie Elsie **88**
Igra Playing **89**
Tetka Milena Auntie Milena **90**
Trezi Trezi **91**
Zadnje poletje Last Summer **92**
Zagreb-Medulin-Hrpelje Zagreb-
Medulin-Hrpelje **93**
Za zaprtimi roletami Behind Closed Shutters **94**



Antigona – kako si upamo! Antigone – How Dare We!

**TEKMOVALNI • CELOVEČERNI • IGRANO-DOKUMENTARNI
COMPETITION • FEATURE • DOCUDRAMA**

producentka producer Nina Jeglič
produkcijska hiša production Sever&Sever
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 • 86 min • č-b barvni b&w colour • STEREO • DCP • 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Jani Sever
scenaristi written by Jani Sever, Stojan Pelko, Miloš Kalusek
direktor fotografije director of photography Mitja Ličen
montažer edited by Miloš Kalusek
scenografki production design Lara Štefančič, Tina Kolenik
kostumografka costume design Tina Kolenik
oblikovalec zvoka sound design Julij Zornik
oblikovalka maske makeup artist Lija Ivančič

igralska zasedba cast
Primož Bezjak (Kreon/Creon), Anja Novak (Antigona/Antigone),
Matija Vastl (Terezijas/Tiresias), Žan Perko (Hajmon/Haemon),
Jure Henigman (vodja zbora/Leader of the Chorus),
Doroteja Nadrah (zboristka/Member of the Chorus),
Matej Zemljic (zborist/Member of the Chorus),
Gregor Prah (Polinejk/Polyneices)

Analiza treh usod Žižkove Antigone in kriz današnjega sveta temelji na prepričanju, da bomo morali slej ko prej izstopiti iz sistema, v katerem bivamo. Toda ali ni vsaka revolucija le želja po novem gospodarju?

The analysis of the three fates of Žižek's Antigone and the crises of today is based on the premise that sooner or later we will have to quit the system we live in. But isn't every revolution merely a desire for a new master?



Po motivih drame Trojno življenje Antigone Slavoj Žižka. Slavljenja kot junakinja odpora proti državnim oblastim se zdi Antigona priročen ideal za današnji čas. In vendar, ali gre res za emancipatorno junakinjo? Ali pa je tudi ona del problema? Čas je, da odkrijemo odvratno mrmarjanje življenja v svetu desnega fundamentalizma, klimatskih sprememb in neizmerne neenakosti. ANTIGONA – kako si upamo! predstavlja politično dramaturgijo, ki podžiga najbolj vitalna vprašanja našega časa.

A film based on Slavoj Žižek's play *The Three Lives of Antigone*. Praised as the heroic rebel against state power, Antigone seems to be a convenient ideal for the present age. But is Antigone truly an emancipatory hero – or is she part of the problem? It is time to lay bare the *disgusting murmur of life* in the world of right-wing fundamentalism, climate change, and stark inequality. *Antigone – How Dare We!* stands for political drama that addresses the most vital questions of our time.

Jani Sever (1963)
izbrana filmografija selected filmography

dokumentarni documentary
Antigona – kako si upamo! Antigone – How Dare We! (2020)
Pero Lovšin – Ti lahko Pero Lovšin – You Can (2017)
Motovun Film festival 2019, Dok'n'Ritam - Beograd 2018,
FSF 2018
Status Zero (2016)
FSF 2017
Richard pride jutri Richard Is Coming Tomorrow (2015)
FSF 2015

igrani kratki short
Bum, bum, bis Bum, bum, bis (2014)
Cannes Short Film Corner 2014, FSF 2014
Adagio Adagio (2013)
FSF 2013



Ivan Bolle – volk samotar Ivan Bolle – A Lonesome Rider

TEKMOVALNI · CELOVEČERNI · DOKUMENTARNI
COMPETITION · FEATURE · DOCUMENTARY

producent producer Matjaž Žbontar
produkcijska hiša production Fatamorgana
koprodukcija co-production Arkadena, Solsticij, Studio Ritem
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 88 min · č-b barvni b&w colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapiši Slovenian with English subtitles

režiser directed by Matjaž Žbontar
scenarista written by Matjaž Žbontar
direktor fotografije director of photography Jure Černec
montažer edited by Haris Atajić
scenografka production design Vesna Veselinović
kostumografka costume design Tanja Skrbic Birgmajer
oblikovalec zvoka sound design Borut Berden
oblikovalka maske makeup artist Anja Godina

igralska zasedba cast
Jan Bučar (Ivan Bolle), Rok Vihar (Marjan Förster),
Gojmir Lešnjak (oče/Father), Lili Kermauner (mama/Mother),
Maša Medved (prijateljica 1/Friend 1),
Zala Ana Štiglic (prijateljica 2/Friend 2)

Pred 13 leti sem v starinarnici Antika Carniola odkril bogato Bolletovo filmsko zapiščino in bil popolnoma očaran nad tem neznanim avtorjem, ki je snemal svoje filme v tridesetih letih in jih prikazoval gledalcem skupaj z zvokom. Takrat smo bili še globoko v nemi dobi.

It was 13 years ago that I discovered Bolle's precious legacy in the Antika Carniola antique shop. I was completely in awe of this unknown filmmaker who made films in the 1930s and screened them together with sound. That was still deep in the silent era.



Portret nepoznanega slovenskega filmskega avtorja Ivana Bolleta, ki je snemal filme v tridesetih letih prejšnjega stoletja. Dokumentiral je razne dogodke v Ljubljani in okolici. Posnel je tudi štiri srednjemetražne igrane filme z gorniško tematiko. Bil je prvi pri nas, ki je predvajal filme skupaj z zvokom, pri čemer je na gramofonih s trobljo vrtel glasbo iz svoje bogate zbirke klasičnih plošč in zvoke iz efektoteke. Eksperimentaliral je tudi z barvanjem filma in bil vsestranski avtor: scenarist, režiser, snemalec in igralec.

A portrait of Ivan Bolle, a forgotten Slovenian filmmaker. Bolle made films in the 1930s, documenting various events in and around Ljubljana. His body of work also includes four medium-length fiction films set in the mountains. Bolle was the first Slovenian filmmaker to screen films with sound, playing music from his rich collection of classical records or previously recorded sound effects. He also experimented with film tinting, and was a versatile figure in the world of cinema, serving as a screenwriter, director, camera operator, and actor.

Matjaž Žbontar (1950)
izbrana filmografija selected filmography

dokumentarni documentary
Ivan Bolle – volk samtar Ivan Bolle – A Lonesome Rider (2020)
Kraški Kamnolomi (2014)
Šamanka Branka (2011)
Kipar Negovan Nemeč (2010)
Arch. Viktor Sulčič (2008)
Stanislav Škrabec, oče slovenske fonetike (2005)
Zoran Kržišnik (2003)
Oko Krasa – Lojze Spacal (2001)
Kitajski kras – Junan (1999)

kratki dokumentarni documentary short
Rojen za umret Born to Die (2018)

kratki igrani short
Parnjača (1979)



Kino Šiška 10

Kino Šiška 10

TEKMOVALNI · CELOVEČERNI · DOKUMENTARNI
COMPETITION · FEATURE · DOCUMENTARY

producenta producers Jani J. Kovačič, Matjaž Ham
produkcijska hiša production RTV Slovenija /
TV Dokumentarni program

2019 · 72 min · č-b barvni b&w colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Maja Pavlin
scenaristka written by Maja Pavlin
direktor fotografije director of photography Saša Grmek
montažerja edited by Maja Pavlin, Martin Kastelic
oblikovalec zvoka sound design Tom Lemajč
snemalci camera Klemen Grmek, Klemen Premrl, Primož Novak
snemalec zvoka sound recording Art 7

Velik izziv pri ustvarjanju filma je bilo vprašanje, kako goro materiala – arhivskega in aktualnega – ter kompleksnost delovanja centra urbane kulture Kino Šiška povezati v smiselno in gledljivo celoto ter približati gledalcu, ki širine in večplastnosti delovanja centra ne pozna dobro.

One of the biggest challenges in making this film was how to piece together the abundance of material – archival and new – into something coherent and interesting to watch, to show the complexity of the Kino Šiška Centre for Urban Culture in a way comprehensible to those unfamiliar with the range and all the strands of the venue's activity.



Kino Šiška, nekdaj kino z največjim platnom na Balkanu, danes center urbane kulture, je septembra 2019 beležil 10-letnico nove namenskosti. Vso kompleksnost njegovega delovanja predstavlja dokumentarni film, ki nas popelje v čas, ko je stavba še služila imenu, prek negotovosti četrtna skupnosti ob zaprtju kinematografa do odprtja in vzpostavitev osrednje slovenske institucije za urbano ustvarjalnost z najbolje opremljeno koncertno dvorano v tem delu Evrope.

Kino Šiška, formerly a cinema with the biggest screen in the Balkan region, now a centre for urban culture, celebrated 10 years since its repurpose in 2019. Showing the full complexity of its past and present activity, the documentary takes us from the time when the building still served its original purpose as a cinema; to the establishment of the central institution for urban creativity in Slovenia with the most advanced concert venue in this part of Europe.

Maja Pavlin (1973)
izbrana filmografija selected filmography

dokumentarni documentary
Kino Šiška 10 (2019)
Branko & Atifa – Novi sosedje (2018)
Charlatan Magnifique (2016)
Viktor 2016 za dokumentarni film / Viktor Award for Best Documentary; Nice IFF 2017; Dok'n'Ritam festival BG 2018 – posebna nagrada žirije/Special Audience Award
Druga violina – drugačnost med nami (2015)
Neira – številka v sistemu (2012)
Romski vsakdan – življenje neke romske družine (2010)
Sem cigan – Romi s Prekmurja (2006)
Šuto Orizari – obljudljena dežela (2004)
Rose D'Or 2005 – tekmovalni program / in competition
Guča – srce Balkana (2003)
Rose D'Or 2004 – tekmovalni program / in competition



Košarkar naj bo 2 Let Him Be a Basketball Player 2

TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICTION

producent producer Frenk Celarc
produkcijska hiša production Gustav Film
koprodukcija co-production RTV Slovenija, Mb Grip, Studio Ritem,
Pecl, Unicasting, Art Rebel 9
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 · 80 min · barvni colour · Dolby SRD · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Boris Bezić
scenarist written by Primož Suhadolčan
direktora fotografije directors of photography Miloš Srdić,
Dušan Joksimović
avtor glasbe music Nino De Gleria
montažer edited by Jan Lovše
scenograf production design Janez Prohinar
kostumografka costume design Tina Bonča
oblikovalec zvoka sound design Borut Berden

igralska zasedba cast
Klemen Kostrevc (Ranta), David Matija Brodnik (Smodlak),
Gaja Filac (Metka), Marko Miladinović (Salta), Lado Bizovičar
(Titnitrska), Gojmir Lešnjak Gojc (Tundra), Domen Novak (Jožko),
Matjaž Javšnik (oče/Father), Ana Marija Mitić (mama/Mother),
Mojca Funkl (Metkina mama/Metka's Mother)

Glavni izziv pri ustvarjanju filma je bil ujeti čaroben utrip mladosti med vzponi in padci v času odraščanja. Želeli smo, da gledalci, mlađi in tisti malo manj mlađi, zapustijo dvorano z novim doživetjem, nasmehom in toplino v srcu.

The main challenge in making the film was how to capture the magical youthful energy that comes with the ups and downs of growing up. We wanted the audience of all ages to come out of the cinema with a smile on their faces and a warm feeling in their hearts, richer for a new experience.



Drugi del knjižne in filmske uspešnice Košarkar naj bo nadaljuje duhovito pripoved o Ranti, fantu, ki je tako velik, da bi lahko žirafam kravate zavezoval. Vse je videti brezhibno, ko Rantino poletno predpočitniško vzdušje precej presejejo nepredvidene šolske obveznosti, ljubezenske težave in košarkarski zapleti. Ranta bo moral marsikaj narediti in dognati povsem sam in tako bo ponovno zrastel. A tokrat ne le v višino.

The sequel to the hugely popular book and film, *Let Him Be a Basketball Player 2* features new humorous adventures of Ranta, a boy so tall he could be tying ties to giraffes. Everything seems to be going well for him, until his easy, early summer weeks are shaken up by unanticipated schoolwork, troubles on the romantic front, and problems in basketball. Ranta will need to figure some things out by himself and do some growing up.

Boris Bezić (1986)
izbrana filmografija selected filmography

igrani ficiton
Košarkar naj bo 2 Let Him Be a Basketball Player 2 (2019)



Ne pozabi dihati Don't Forget To Breathe

**TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICTION**

producentka producer Ida Weiss
produkcijska hiša production Bela film
koprodukcija co-production Quasar Multimedia, Studio Dim,
RTV Slovenija, RAI Cinema
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 · 98 min · barvni colour · DIGITAL · DCP · 1:1,66
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Martin Turk
scenarista written by Martin Turk, Gorazd Trušnovec
direktor fotografije director of photography Radislav Jovanov - Gonzo
avtor glasbe music Teho Teardo
montažer edited by Beppe Leonetti
scenograf production design Marco Juratovec
kostumograf costume design Emil Cerar
oblikovalec zvoka sound design Riccardo Spagnol
oblikovalka maske makeup artist Mojca Gorogranc Petrushevská

igralska zasedba cast
Matija Valant (Klemen), Tine Ugrin (Peter),
Iva Krajnc Bagola (Alma), Klara Kuk (Sonja),
Ronja Matijevčec Jerman (Jana), Nikola Đuričko (Miro),
Jakob Cilenšek (Gregor), Miha Rodman (Andrej)

Skozi oči 15-letnika sem želel prikazati to naporno obdobje adolescence, ki je zaznamovano z nespametnimi izpadi, nerodno zmedenostjo, neomajno aroganco, predvsem pa s strahom pred izgubo osebe, ki ti je v tistem trenutku najpomembnejša.

I wanted to show the difficult years of adolescence through the eyes of a 15-year-old, that time full of senseless outbursts, clumsy confusion, unflinching arrogance, but above all the fear of losing the person that means the most to you at that moment.



Petnajstletni Klemen odrašča s starejšim bratom Petrom in mamo samohranilko v malem mestecu na odmaknjenu podeželju. Utečen vsakdan, ki ga Klemen najraje preživila z oboževanjem bratom na teniškem igrišču in ob bližnji reki, prekine Petrovo nenečno, strastno ljubezensko razmerje s prelepo vrstnico Sonjo, kar pri Klemenu sproži naval nasprotujočih si čustev.

Klemen is a 15-year-old boy living with his older brother Peter and single mother in a small town deep in the countryside. His familiar daily life, which Klemen loves to spend with his beloved brother at a tennis court or by the nearby river, is shaken up by Peter's sudden passionate romance with a pretty girl named Sonja. This leaves Klemen overwhelmed by a rush of conflicting emotions.

Martin Turk (1978)
izbrana filmografija selected filmography

igrani fiction
Ne pozabi dihati Don't Forget To Breathe (2019)
Dober dan za delo Good Day's Work (2018)
FSF 2019: vesna za posebne dosežke / Vesna Award for Special Achievements
Nahrani me z besedami Feed Me with Your Words (2012)

kratki igrani short
Nedeljsko jutro Sunday Morning (2017)
Dobro unovčeno popoldne A Well Spent Afternoon (2016)
Oberhausen 2017: nagrada otroške žirije/Children's Jury Award
Stvari, ki jih nisva nikoli naredila (2011)
Robutanje koruze (2009)
Vsakdan ni vsak dan Every Day Is Not the Same (2008)
Zagreb 2009: grand prix za kratki film/Best Short Film
Rezina življenja A Slice of Life (2006)
FSF 2006: vesna za najboljši kratki film/Best Short Film
Izlet The Excursion (2002)
Montpellier Mediterranean Film Festival 2003: grand prix za kratki film/Short Film Grand Prize

srednjemetražni medium-length
Soba 408 Room No. 408 (2009)
FSF 2009: nagrada FIPRESCI/FIPRESCI Award



Požig Arson

TEKMOVALNI · CELOVEČERNI · DOKUMENTARNI
COMPETITION · FEATURE · DOCUMENTARY

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

2020 · 84 min · č-b barvni b&w colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Majda Širca
scenaristka written by Majda Širca
direktor fotografije director of photography Andrej Lupinc, Zfs
avtor glasbe music Borja Močnik
montažer edited by Zlatjan Čučkov
oblikovalec zvoka sound design Marjan Drobnič
mojster kolorist colourist Tomaž Hajdarović
snemalec zvoka sound recording Frane Povirk

Film Požig je film o fašizmu in o uporu. Zajema stoletje, ki ga ne smemo pozabiti in dovoliti, da se zgodovinski spomin nanj nadomešča s priročnim dnevnopolitičnim videnjem preteklosti. Predvsem pa je film, ki v času današnjih nestrpnosti, nacionalizmov in netolerantnosti opozarja, da brez spoštovanja drugega boljšega sveta ni.

This is a film on fascism and revolt. It captures a century that cannot be forgotten, nor can it be allowed to be replaced in our historical memory by convenient current political views of the past. But above all, it is a film that in the time of intemperance, rising nationalism, and intolerance, warns us that there can be no other, better world without respect.



Požig Narodnega doma v Trstu, simbola slovenske navzočnosti v mestnem središču, je bil le začetek krute poti, ki je doletela Primorsko. Dokumentarni film osvetljuje stoletje, v katerem so se boleče spreminjale usode ljudi. Gre za obdobje fašističnega pritiska pred drugo svetovno vojno, med njo in po njej. Interpretira čas težkih, nasilnih in upornih let, ki kljub padcu nekoč spornih meja še danes ni pomirjen.

The burning down of the cultural hub of the Slovenian community in Trieste, the symbol of its presence in this city, was merely the beginning of the cruel course of events that unfolded for the people of the region. The documentary sheds light on the century that twisted the fates of many in the most painful ways – the time before, during and after WWII, when people found themselves under pressure from fascist powers. The film interprets the troubled, turbulent, rebellious years that remain controversial long after the border has opened.

Majda Širca (1953)
izbrana filmografija selected filmography

dokumentarni documentary
Požig Arson (2020)
Devet krogov Nine Circles (2019)
Druga koža The Second Skin (2018)
Sedem grehov in vrlin Seven Sins and Virtues (2017)
Ženska, 1. in 2. del Woman, Part I and II (2015, 2016)
Povečava, mesečna TV oddaja Blow up, monthly TV programme (1989–1997)



Preboj Breakthrough

TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICITON

producent producer Dejan Babosek
produkcijska hiša production Narayan Producija,
Zavod za kulturne dejavnosti, Zveza borcev za vrednote NOB
Slovenije, Kulturnozgodovinsko društvo Triglav
koprodukcija co-production Studio Ritem

2019 · 86 min · barvni colour · DOLBY SR · DCP · 1:2,35
v slovenščini z angleškimi podnapiši Slovenian with English subtitles

režiser directed by Dejan Babosek
scenarista written by Dejan Babosek, Martin Horvat
direktor fotografije director of photography Gregor Kitek
avtor glasbe music Tim Žibrat
montažer edited by Dejan Babosek
scenografka production design Urška Mazej
kostumografka costume design Barbara Drmota
oblikovalec zvoka sound design Borut Berden
oblikovalki maske makeup artists Darja Krhin, Barbara Hren

igralska zasedba cast
Domen Valič (Franc Sever Franta), Jernej Gašperin (Rudolf Pfeiffer),
Ana Špik (Valerija Skrinjar Tvrz), Lovro Zafred (Jože Strniša),
Denys Bilash (Franci Bera), Rok Vihar (General SS Erwin Rosener),
Jan Bučar (Dr. Lazo), Miha Rodman (komandant bataljona VDV/
Battalion commander)

Takoj sem vedel, da želim po tej zgodbi narediti film. Kot medij, ki se gledalca najbolj čustveno dotakne, le film lahko pokaže ta edinstven dogodek naše zgodovine in pripomore k temu, da spomin nanj ostane živ in nikoli ne utone v pozabo.

I knew immediately that I wanted to turn this story into a film. As a medium that evokes the strongest emotions, cinema is the best way to show this unique event in Slovenian history and help keep the memory of it alive.



Marec 1945. V težki zimi se je na visokogorsko planoto Menina umaknila brigada 500 partizanov, ki jih je v dolinah obkolila divizija SS z 12.000 vojaki. V zavetju gozdov si v snegu uredijo zasilna bivališča, vendar so borci izčrpani, sestradani, prezebli, podhranjeni in moralno na tleh. Komandant Franc Sever Franta se znajde pred nemogočo nalogo, ko mora iz neprepustnega obroča rešiti svoje borce. Po celodnevni krvavi bitki se jim v težkih razmerah uspe prebiti skozi obroč na svobodo.

March 1945. In a harsh winter, a brigade of 500 partisans retreats to the high plateau of Menina planina after finding themselves surrounded by a 12,000-soldier SS division in the valleys below. Sheltered by forests, they build a makeshift camp, exhausted, starved, freezing, malnourished, and dispirited. Commander Franc Sever Franta is faced with an impossible task: to get his soldiers out. After a bloody battle, they manage to break the enemy ring and fight their way to freedom.

Dejan Babosek (1976)
izbrana filmografija selected filmography

igrani film fiction
Preboj Breakthrough (2019)
Ksana (2017)
Izhod (2013)

kratki igrano-dokumentarni short docufiction
V imenu resnice (2017)

kratki short
Strah Fear (2016)



Asimetrija Asymmetry

**TEKMOVALNI · KOPRODUKCIJSKI · IGRANI
COMPETITION · CO-PRODUCTION · FICTION**

producentka producer Martina Lajtner
koproducentki co-producers Snežana van Houwelingen,
Ines Vasiljević
koprodukcija co-production Korektif (SI),
This and That Productions (SR), Nightswim (IT)

2019 · 93 min · barvni colour · DIGITAL · DCP · 1:2,35
v srbsčini s slovenskimi podnapisi Serbian with Slovenian subtitles

režiserka directed by Maša Nešković
scenaristi written by Maša Nešković, Vladimir Arsenijević, Staša Bajac
direktor fotografije director of photography Đorđe Arambašić
avtorica glasbe music Janja Lončar
montažerka edited by Marija Šarac
scenografka production design Natalija Martinović
kostumografka costume design Biljana Grgur
oblikovalci zvoka sound design Miloš Drndarević, Vladimir Živković,
Vladimir Uspenski

igralska zasedba cast
Daria Lorenci Flatz (Vera), Uliks Fehmiu (Vladimir),
Mira Janjetović (Olja), Mladen Sovilj (Ivan), Lola Vitasović (Lola),
Mateja Poljičić (Pec)

Pri nastajanju tega filma so me navdihnile stvari, ki me preganjajo in so zakoreninjene v mojih najglobljih strahovih. Vse so povezane s spremenjanjem ljubezenskih razmerij skozi čas in z razlogi za njihov razpad, četudi so bila dobra in polna ljubezni.

In making the film I was inspired by some of the things that keep haunting me and are part of my biggest fears. They all have to do with how romantic relationships change over time, and with the reasons they end, even though they were good, loving relationships.



Fant in dekle skupaj preživljata zadnje dni brezskrbnih poletnih počitnic. Vse bolj se približuje dan, ko bo moralo dekle za vedno zapustiti domovino. Mladenka in mladenič se nepričakovan srečata in spustita v strastno ljubezensko razmerje. Medtem ko ona raziskuje mesto, ki ga je zapustila kot otrok, ima on nerazložljiv občutek, da sta se nekoč že srečala. Ženska in moški se razideta po dvajsetih letih zakona, vendar jima nekaj preprečuje, da bi začela znova.

A girl and a boy spend the last days of their summer break together, before the girl will have to leave the country. A young woman and a young man meet unexpectedly and start a passionate love affair. While she is exploring the city she had left as a child, he has a feeling that they've met before. A woman and a man separate after 20 years of marriage, but the relationship they've built doesn't allow them to move on.

Maša Nešković (1984)
izbrana filmografija selected filmography

igrani fiction
Asimetrija Asymmetry (2019)
River Run International Film Festival: najboljša režija/Best Director; Sydney World Film Festival: najboljši celovečerni film/ Best Feature Film; Auteur Film Festival, São Paulo International Film Festival: tekmovalni/In competition

kratki dokumentarni documentary short
Andjela (2015)

kratki igrani short fiction
Dvoje Twosome (2015)
Prostor izmedu nas The Space Between Us (2013)
Kraj časa The End of Class (2007)



Oče Otac Father

TEKMOVALNI · KOPRODUKCIJSKI · IGRANI
COMPETITION · CO-PRODUCTION · FICTION

producent producer Danijel Hočevac
koproducenti co-producers Jelena Mitrović, Čedomir Kolar,
Alexander Ris, Marc Baschet, Danis Tanović, Boris T. Matić,
Lana Matic, Amra Bakšić Čamo, Adis Djapo
koprodukcija co-production Vertigo (SI), Filmska Kuća Baš Čelik (SR),
Neue Mediopolis Film (DE), A.s.a.p. Films (F), Propeler Film (HR),
Sccsa/pro.ba (BA)
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 120 min · barvni colour · DOLBY SRD · DCP · 1:2,35
v srbsčini s slovenskimi podnapisi Serbian with Slovenian subtitles

režiser directed by Srdan Golubović
scenarista written by Srdan Golubović, Ognjen Sviličić
direktor fotografije director of photography Aleksandar Ilić
avtor glasbe music Mario Schneider
montažer edited by Petar Marković
scenografa production design Goran Joksimović, Predrag Petrović
kostumografka costume design Ljiljana Petrović
oblikovalca zvoka sound design Erik Mischijew, Corinna Fleig
oblikovalka maske makeup artist Marinela Spasenović
snemalec zvoka sound recording Bruno Tarrière

igralska zasedba cast
Goran Bogdan (Nikola), Boris Isaković (Vasiljević),
Nada Šargin (Biljana), Muharem Hamzić (Miloš), Ajla Šantić (Sanja)

Hotel sem, da se film začne kot realistična drama o birokratski in skorumpirani družbi, potem pa se počasi spremeni v zgodbo o človeku, ki na svoji poti iz poraženca in izobčenca postane junak. Kar se začne kot socialna drama, tako postane pravljica.

I wanted the film to start as a realistic drama about a bureaucratic and corrupt society, and then slowly turn into a film about a man who, through the mythic journey he embarks on as a loser and an outcast, turns into a hero. Starting as a social drama, the film becomes a fairy tale.



Oče je zgodba o moškem, ki mu zaradi revščine odvzamejo otroke. To je zgodba o poražencu, izobčencu in ponižanem človeku, ki se peš odpravi iz svoje vasi na jugu Srbije do glavnega mesta, z enega konca države na drugega, iz protesta, dostojanstva in obupa, da bi tako opozoril nase in na sebi podobne, in iz poraženca postane heroj.

Father is a story of a man who has his children taken away from him because of poverty. It is a story about a loser, an outcast, a humiliated man who sets off on foot from his village in the south of Serbia to the capital, from one end of the country to the other, out of protest, dignity and despair, to make a point about himself and others, ultimately becoming a hero.

Srdan Golubović (1972)

izbrana filmografija selected filmography

igrani fiction

Oče Otac (2020)

Berlinale: Panorama – nagrada občinstva/Panorama Audience Award, nagrada ekumenske žirije/Prize of the Ecumenical Jury; FEST Beograd: nagrada FEDEORA za najboljši film/FEDEORA Award for Best Film; Pula FF 2020: nagrada občinstva Vrata Pule/Audience Award, arena za najboljšega igralca – manjšinske koprodukcije/Arena for Best Actor in Minority Co-productions

Krogci Krugovi (2013)

Sundance FF: nagrada žirije v kategoriji mednarodnega filma/World Dramatic Competition - Jury Award; Berlinale: Forum – nagrada ekumenske žirije/Prize of the Ecumenical Jury; Sarajevo Film Festival: nagrada občinstva/Audience Award

Past Klopka (2007)

Absolutnih sto Apsolutnih sto (2001)



Paradise – novo življenje Paradise – Una nuova vita Paradise – A Second Life

**TEKMOVALNI · KOPRODUKCIJSKI · IGRANI
COMPETITION · CO-PRODUCTION · FICTION**

producent producer Branislav Brana Srdić
koproducenti co-producers Stefano Basso, Gianpaolo Smiraglia,
Andrea Magnani
koprodukcija co-production A Atalanta (SI), Pilgrim Film (IT)
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 · 85 min · barvni colour · DIGITAL · DCP · 1:1,85
v italijanščini s slovenskimi podnapisi Italian with Slovenian subtitles

režiser directed by Davide del Degan
scenarista written by Davide Del Degan, Andrea Magnani
direktorica fotografije director of photography Debora Vrizzi
avtor glasbe music Luca Ciut
montažer edited by Luigi Mearelli
scenograf production design Niko Novak
kostumografka costume design Polonca Valentinčič

igralska zasedba cast
Vincenzo Nemolato (Calogero), Giovanni Calcagno (morilec/Killer),
Katarina Čas (Klavdija), Brane Završan (Pater Georg/Father Georg)

Slog je namerno tragikomičen in se napaja iz žanrskega in umetniškega filma z izhodiščem v italijanskem tipu komedije, ki z občasno groteskno telesnostjo in humorjem poudari tragično življenje likov. Namen tega je usmeriti pogled gledalca na protagoniste ter jih osvoboditi družbenih ideologij in poslanstev, s tem pa izpostaviti njihova medsebojna nasprotja.

The style is purposefully tragicomic and borrows from the lessons of genre and art house cinema based on Italian-style comedy, which uses occasionally grotesque physicality and humour to highlight the tragic life of the characters. The aim is to concentrate our gaze on the protagonists, to free them from social ideologies and missions in order to bring out all the contrasts that distinguish them.



Calogero je povsem običajen človek, ki pa je sprejel neobičajno odločitev. Siciljanec, ki se preživlja z prodajanjem sladic, je bil priča mafiskemu umoru. V zameno za pričanje na sodišču dobi novo identiteto in novo življenje v furlanski vasici Sauris, kje so ljudje sicer prijazni, a sever Italije se povsem razlikuje od juga. Čez nekaj časa se v vasici pojavi tudi morilec, ki je prav tako v zameno za pričanje dobil novo identiteto pod istim imenom – Calogero. Igra mačke in miši se začne.

Calogero is an ordinary guy who has made an extraordinary decision. He is Sicilian and sells granitas for a living; one day he witnesses a mafia murder and decides to bear testimony. Under the witness protection programme, he is hustled away to Sauris, a small village in Friuli where people are friendly but hard to understand. In the meantime, the killer he was going to testify against has become an informer and, through an administrative error, he, too, is sent to the same village, under the same false name.

Davide del Degan (1968)

izbrana filmografija selected filmography

igrani fiction

Paradise – novo življenje Paradise – A Second Life (2019)
Busan IFF 2019 – sekcija/section Flash Forward;
Torino FF 2019 – sekcija/section After Hours

dokumentarni documentary

L'ultima spiaggia The Last Resort (2016)
Cannes IFF: tekmovalni/In competition

kratki short

Habibi (2011)
Favola Zingara (2008)
Interno 9 (2004)



Sadeži pozabe Mila Apples

TEKMOVALNI · KOPRODUKCIJSKI · IGRANI
COMPETITION · CO-PRODUCTION · FICTION

producenta producers Aleš Pavlin, Andrej Štritof
koproducenti co-producers Iraklis Mavroeidis, Angelos Venetis,
Aris Dagios, Nikos Smpiliris, Christos Nikou, Mariusz Włodarski
koprodukcija co-production Boo Productions, Lava Films, Perfo

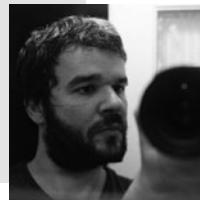
2020 · 90 min · barvni colour · 5.1 · DCP · 1.33 : 1
v grščini s slovenskimi podnapisi Greek with Slovenian subtitles

režiser directed by Christos Nikou
scenarista written by Christos Nikou, Stavros Raptis
direktor fotografije director of photography Bartosz Swiniarski
avtor glasbe music Alexander Voulgaris
montažer edited by Giorgos Zafeiris
scenografka production design Efi Birba
kostumografka costume design Dimitra Liakoura
oblikovalca zvoka sound design Sašo Kalan, Tom Lemajč
oblikovalka maske makeup artist Kyriaky Melidou
snemalec zvoka sound recording Kostas Koutelidakis

igralska zasedba cast
Aris Servetalis (Aris), Sofia Georgovasili (Anna), Anna Kalaitzidou,
Argiris Bakirtzis

Sadeži pozabe, alegorična in komična zgodba, se v svojem jedru trudi raziskovati delovanje našega spomina, kako ta vpliva na nas, kako čustva vplivajo na spomin in zlasti to, kako na naš spomin vpliva tehnologija, s katero danes z lahkoto beležimo podatke. Je mogoče, da so se naši možgani zaradi tehnološkega napredka polenili in se tako posledično spominjamoma čedalje manj dogodkov in čedalje manj čustev? Je mogoče, da danes manj živimo?

Apples, an allegorical comedy-drama, is at its core an effort to explore how our memory functions and how this affect us; how emotions affect our memory, and especially how our memory is affected by technology, which nowadays makes it very easy to record information. Could it be that all this progress in technology has made our brain lazier, so that we remember fewer and fewer events, fewer and fewer emotions? Could it be that we have ended up living less?



Aris, moški v poznih tridesetih, se sredi pandemije, ki povzroča nenadno izgubo spomina, znajde v programu poskusnega novega zdravljenja, v katerem naj bi pacienti, ki jih nihče ni pogrešil, ustvarili novo identiteto. Aris se tako s posnetimi dnevnimi nalogami, v katerih ustvarja in beleži nove spomine, vrne v običajno življenje. Nato spozna Anno, ki gre skozi podoben proces zdravljenja.

Amidst a worldwide pandemic that causes sudden amnesia, middle-aged Aris finds himself enrolled in a recovery program designed to help unclaimed patients build new identities. Prescribed daily tasks on cassette tapes so he can create new memories and document them on camera, Aris slides back into ordinary life. Then he meets Anna, a woman who is also in recovery.

Christos Nikou (1984)
izbrana filmografija selected filmography

igrani fiction
Sadeži pozabe Apples (2020)

kratki short
Km (2012)
Motovun Film Festival: najboljši kratki film/Best Short Film



**Sprašujem se, kdaj
me boš pogrešala**
Mi chiedo quando ti mancherò
Wonder When You'll Miss Me

TEKMOVALNI · KOPRODUKCIJSKI · IGRANI
COMPETITION · CO-PRODUCTION · FICTION

producentka producer Petra Seliškar
koproducenti co-producers Francesco Fei, Gabriella Manfrè,
Consuelo Moschella, Yari Moschella, Fabio Nesi
koprodukcija co-production Apnea Film (IT), Invisible Film (IT),
Casta Diva Pictures (IT), Petra Pan Film (SI), RAI Cinema (IT)
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 · 88 min · barvni colour · DOLBY SR · DCP · 16:9
v italijanščini s slovenskimi podnapisi Italian with Slovenian subtitles

režiser directed by Francesco Fei
scenaristi written by Francesco Fei, Luca Infascelli, Chiara Barzini
direktor fotografije director of photography Brand Ferro
avtorica glasbe music Erika M. Anderson ... (as Ema)
montažer edited by Claudio Bonafede
scenograf production design Matteo Maiocchi
kostumografki costume design Silvia Capra, Gaya Mugnai
oblikovalec zvoka sound design Vladimir Rakić

igralska zasedba cast
Beatrice Grannò (Amanda), Claudia Marsicano,
Dragan Mishevski (Rod), Maruša Majer (Wilma)

Amanda nam omogoči, da v polnosti razumemo, kako čuden, sovražen, neznan in nerazumljiv se lahko svet zdi s perspektive najstnika v našem času. Vendar svet je in lahko postane poln upanja, če si želiš, in včasih ti lahko celo da krila. To je izhodišče tega filma.

Amanda allows us to fully understand how strange, hostile, unknown and incomprehensible the world can be from the point of view of a teenager in our time. But the world is and can be full of hope if you desire, and sometimes you can learn to fly. This is the starting point of this film.



Amanda jih ima 17. Ni imela lahkega življenja. Da bi se laže soočila s svetom, si je izmisnila živahno in politično nekorektno imaginarno prijateljico, ki jo vodi in ji pomaga pri najtežjem izzivu: odrasti in biti kos življenju. Njena zgodba je zgodba o pogumu in drznosti. Pustolovska in romantična, divja in vendar smešna. Povzeta je po istoimenskem prezgodaj preminule pisateljice Amanda Davis. To je film ceste, ki premika fizične in mentalne meje ter bežeč od preteklosti išče prihodnost, ki jo je še moč slutiti.

Amanda is seventeen and has a difficult past. To face the world, she has created an exuberant and politically incorrect imaginary friend who guides her through her greatest challenges: to grow up and take possession of her life. Hers is a story about courage and determination, adventurous and romantic, ferocious and yet funny. The film is based on the eponymous book by the prematurely deceased American writer Amanda Davis. A road movie pushing back physical and mental boundaries, running from the past and looking for a possible future.

Francesco Fei (1967)
izbrana filmografija selected filmography

igrani fiction
Mi chiedo quando ti mancherò Wonder When You'll Miss Me (2019)
Onde (2005)
Rotterdam IFF 2005: tekmovalni/In competition; San Francisco FF 2005: tekmovalni/In competition

dokumentarni documentary
Dentro Caravaggio (2019)
La Regina di Casetta (2018)
Segantini - Ritorno alla natura (2016)
Armenia! (2016)
Milano Up Date (2015)

kratki dokumentarni documentary short
Lightness (2015)
Giuseppe Penone, Prospettiva Verticale (2015)



Vzorno vedenje Pavyzdinas elgesys Exemplary Behaviour

**TEKMOVALNI · KOPRODUKCIJSKI · DOKUMENTARNI
COMPETITION · CO-PRODUCTION · DOCUMENTARY**

producent producer Igor Pediček
koproducenti co-producers Rasa Miskinyte, Martichka Bozhilova,
Edoardo Fracchia
koprodukcija co-production Casablanca Film Production (SI),
Era Film (LT), Agitprop (BG), RTV Slovenija (SI)

2019 · 84 min · barvni colour · STEREO · DCP · 16:9
v litovščini in francoščini s slovenskimi podnapiši
Lithuanian and French with Slovenian subtitles

režiserja directed by Audrius Mickevičius, Nerijus Milerius
scenarist written by Audrius Mickevičius
direktorja fotografije directors of photography Valdas Jarutis,
Audrius Kemežys
avtor glasbe music Marjan Šijanec
montažerka edited by Ema Konstantinova
oblikovalec zvoka sound design Saulius Urbanavičius

nastopajo featuring
Dr. Bernard Stiegler, Roland Čerapokas, Rimas Alekna,
Ingrida Čerapokiene, Audrius Mickevičius

Pred leti sta dva moška ubila mojega starejšega brata. Eden od morilcev se je kazni izognil, drugi, ki je prevzel krivdo za umor, pa je bil pozneje izpuščen iz zapora po zaslugi vzornega vedenja. Zato sem se odločil, da opravim družbeno-umetniško raziskavo o tem, kaj pomeni vzorno vedenje v primeru umora.

A few years ago, my elder brother was killed by two men. One of the murderers escaped punishment while the second, who took the blame for the crime, was later released from jail for exemplary behaviour. This made me decide to conduct socio-artistic research on what exemplary behaviour can mean in the case of a murderer.



Režiser Audrius Mickevičius je po izgubi brata, ki je bil umorjen, obiskal zapor Lukiškés, da bi raziskal paradoks vzornega vedenja. Tam je spoznal Rimantasa in Rolandasa ki sta bila obsojena na dosmrtno ječo, a ju opogumlja upanje na spremembo. Mickevičius prehodi pot od jeze do odpuščanja, ki pa jo predčasno prekine neozdravljiva bolezen.

Having experienced the loss of the killed brother, director Audrius Mickevičius went to the Lukiškés prison to examine the paradox of exemplary behaviour. Mickevičius met Rimantas and Rolandas, sentenced to life but driven by the hope of change. Mickevičius himself experienced the journey from anger to forgiveness, which was interrupted by his terminal disease.

Audrius Mickevičius (1965)
izbrana filmografija selected filmography

- dokumentarni documentary
Vzorno vedenje Exemplary Behaviour (2019)
Leipzig DOK Festival: nagrada FIPRESCI za najboljši dokumentarni film/FIPRESCI Prize for best documentary, zlata golobica za celovečerni dokumentarni film/Golden Dove for long documentary film
2 Indeliai Jogurto Two Cups of Yogurt (2011)
Lithuanian Film Awards: nominacija za najboljši kratki film/
Nominee for the best short film
Media Ecologies (2008)
Man-Horse (2008)
Migrating Birds (2007)
By Own Hands (2006)



GO-VID Ko vidiš spet mejo GO-VID When the Border Reappears

**TEKMOVALNI · KOPRODUKCIJSKI · KRATKI · DOKUMENTARNI
COMPETITION · CO-PRODUCTION · SHORT · DOCUMENTARY**

Gorica in Nova Gorica, mesti ob meji, ki je pred več kot desetimi leti padla, in se je letos skoraj čez noč spet pojavila. Zarezala je v življenje ljudi, pretrgala vezi, prekinila čezmejne dejavnosti. Kako so reagirali ljudje, kakšne zgodbe so se spletale tiste dni vzdolž novo nastale meje?

producentka producer Sara Terpin

2020 · 28 min · barvni colour · STEREO · HD File · 1:2,35
v slovenščini in italijanščini s slovenskimi in angleškimi podnapiši
Slovenian and Italian with Slovenian and English subtitles

režiser directed by Carlo Ghio
scenaristka written by Sara Terpin
avtorji glasbe music Paola Rossato, Pietro Balbi, Paolo Daniele
montažer edited by Carlo Ghio

Gorizia and Nova Gorica, two towns on the border that disappeared more than 10 years ago, only to suddenly reappear in the spring of 2020, disrupting people's lives, cutting ties, discontinuing cross-border activity. How did people react, what are their stories from the time spent along the newly emerged border?



Modra meja Plava granica Blue Frontier

**TEKMOVALNI · KOPRODUKCIJSKI · KRATKI · DOKUMENTARNI
COMPETITION · CO-PRODUCTION · SHORT · DOCUMENTARY**

producentka producer Martina Lajtner
koproducenta co-producers Ivan Milosavljević, Strahinja Marković
koprodukcija co-production Korektif (SI), Black Rooster Studio (SR)

2020 · 20 min · barvni colour · DIGITAL · DCP · 1:2,35
v srbsčini s slovenskimi podnapisi Serbian with Slovenian subtitles

režiser directed by Ivan Milosavljević
scenarist written by Ivan Milosavljević
direktor fotografije director of photography Strahinja Marković
montažer edited by Stevan Spasić
oblikovalec zvoka sound design Miloš Drndarević

nastopa featuring
Radoljub Rade Jovanović

Mož, ki živi ob meji, že vse življenje išče največjo ribo, ki se skriva v Donavi. Ob vsakem sončnem vzhodu skuša stari ribič privabiti rečnega velikana s starodavno ribiško metodo – po gladini vode ploska z ročno izrezljanim kosom lesa, ki mu pravijo *bućka*. Dva tekmeča čakata, da se končno srečata.

A man who lives by the border has spent his entire life searching for the biggest fish living in the Danube. Every day at dawn, the old fisherman attempts to lure the river giant using the ancient fishing method of clapping on the river surface with a hand-carved piece of wood. Two rivals are waiting to finally meet.



producent producer Sergej Stanojkovski
koproducenti co-producers Marko Cafnik, Daniel Paškvan,
Dario Dimitrović
koprodukcija co-production Avvantura (Hr)

2019 • 20 min • barvni colour • DIGITAL • HD File • 16:9
v hrvaščini z angleškimi podnapisi Croatian with English subtitles

režiser directed by Boris Homovec
scenarist written by Boris Homovec
direktor fotografije director of photography Peter Perunović
avtorja glasbe music Aleksandar Sanja Ilić, Arvo Pärt
montažer edited by Sergej Stanojkovski
scenografa production design Boris Homovec, Sergej Stanojkovski
kostumografka costume design Tea Mihalinec
oblikovalcev zvoka sound design Dario Dimitrović
oblikovalki maske makeup artists Eni Banfić, Saša Knežević
snemalec zvoka sound recording Alis Aljić
izvajalca glasbe music performed by Aljoša Jurinčić, Bisera Veletanlić

igralska zasedba cast
Dora Fišter Toš (Maša), Luka Dragič (Danis), Robert Budak (Hrvoje),
Mislav Čavajda (Viktor), Biserka Ipša (mati/Mother),
Bruna Romac (Jelena), Ljiljana Bogojević (Dr. Mirković),
Bojana Gregorić-vejzović (Tena), Ana Kelava (balerina/Ballerina),
Mara Kozul (baletka/Ballet dancer),
Sergej Maksim Stanojkovski (deček s psom/Boy with dog)

Ne vem več, kdo sva Više ne znam ko smo mi I Don't Know Who We Are

**TEKMOVALNI · KOPRODUKCIJSKI · KRATKI · IGRANI
COMPETITION · CO-PRODUCTION · SHORT · FICTION**

Pred božičem se lepa ženska srednjih let z deklico sprehaja po centru mesta. Naključno se po devetih letih srečata ženska in moški, ki sta se nekoč ljubila. In potem ju je življenje ločilo ... Po tem srečanju njuno življenje ne bo več enako.

A beautiful middle-aged woman is walking through the city centre with a small girl on Christmas Eve. This is followed by a chance encounter, after nine years, of one woman and one man who once loved each other. Until life separated them ... After this encounter, nothing will ever be the same in their lives.



Betonske sanje Concrete Dreams

TEKMOVALNI · SREDNJEMETRAŽNI · DOKUMENTARNI
COMPETITION · MEDIUM-LENGTH · DOCUMENTARY

Režiser Urban Zorko, fasciniran nad ambicijami, ki nas ženejo, se v filmu poda na krove, vrtove in v življenja tistih, ki so si upali zapluti na pot svojih sanj in se lotiti gradnje ene največjih amaterskih ambicij svojega časa – svoje lastne ladje.

Fascinated by the ambitions that drive us, director Urban Zorko jumps aboard boats and scours backyards, giving us a glimpse into the lives of those who dared embark on a dream voyage to fulfil one of the ultimate amateur fantasies of their time: to build their own boat.

producentka producer Katja Lenarčič
produkcijska hiša production EnaBanda za RTV Slovenija

2019 · 51 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Urban Zorko
scenarist written by Urban Zorko
direktor fotografije director of photography Darko Herič, Zfs
avtor glasbe music Janez Škof
montažer edited by Lukas Miheljak
oblikovalci zvoka sound design Julij Zornik, Gregor Bajc,
Samo Jurca, Miha Jaramaz
snemalec zvoka sound recording Jaka Batič



Feri Feri

TEKMOVALNI · SREDNJEMETRAŽNI · DOKUMENTARNI
COMPETITION · MEDIUM-LENGTH · DOCUMENTARY

Dokumentarni film o Feriju Lainščku, enem najplodovitejših in najbolj priznanih slovenskih književnikov, v ospredje postavlja bistvo njegove ustvarjalnosti, ki jo zaznamujejo predanost ljubezni, panonska pokrajina z reko Muro, prijateljstvo z Romi, prepletanje magičnega in realnega sveta ter vztrajno iskanje odgovorov na temeljna bivanjska vprašanja.

producer producer Jani J. Kovačič
produkcijska hiša production RTV Slovenija /
TV Dokumentarni program

2020 · 56 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Primož Meško
scenaristka written by Cvetka Bevc
direktor fotografije director of photography Andrej Lupinc, Zfs
montažerka edited by Sabina Černe
oblikovalca zvoka sound design Tom Lemajič, Marjan Drobnič
snemalec camera Andrej Lupinc, Zfs
snemalec zvoka sound recording Frane Povirk

The documentary about Feri Lainšček, one of the most prolific and highly acclaimed Slovenian writers and poets, foregrounds the essence of his creativity shaped up by his commitment to love, the Pannonian landscape with the River Mura, friendship with the Roma people, the blending of the magical world and reality, and the ongoing search for answers to the most fundamental questions of life.



Muzej norosti The Museum of Madness

TEKMOVALNI · SREDNJEMETRAŽNI · DOKUMENTARNI
COMPETITION · MEDIUM-LENGTH · DOCUMENTARY

V prostorih nekdanje norišnice v gradu Cmurek domuje Muzej norosti. Prebivalci Trat se zavedajo, da so zgodbe gradu, usode varovancev, priopovedi zaposlenih ter osebni predmeti, ki so ostali v gradu, pomembna, čeprav težavna dediščina. Kraj ob avstrijski meji je z nenavadnimi zgodbami pritegnil etnologe, literate in glasbene skupine.

Cmurek Castle, formerly a mental institution, is now home to the Museum of Madness. The local community realises that stories about the castle, the fates of the patients, the accounts of the staff, and the personal items left in the castle make an important, if also difficult legacy. With its unusual stories, the village on the border to Austria attracted the attention of ethnologists, writers, and musicians.

producenta producers Matjaž Ham, Barbara Daljavec
produkcijska hiša production RTV Slovenija /
TV Dokumentarni program

2020 · 53 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Amir Muratović
scenarist written by Amir Muratović
direktor fotografije director of photography Bernard Perme
avtorja glasbe music Ana Kravanja, Samo Kutin
montažer edited by Amir Muratović
oblikovalec zvoka sound design Robert Sršen



Odpotovanje The Farewell

TEKMOVALNI · SREDNJEMETRAŽNI · DOKUMENTARNI
COMPETITION · MEDIUM-LENGTH · DOCUMENTARY

producentka producer Petra Seliškar
produkcijska hiša production Petra Pan Film
koprodukcija co-production Sara Ferro
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 65 min · barvni colour · DOLBY SR · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Petra Seliškar
scenaristka written by Petra Seliškar
direktor fotografije director of photography Brand Ferro
avtor glasbe music Tomaž Pengov
montažer edited by Sasko Potter Micevski
oblikovalec zvoka sound design Sasko Potter Micevski

Filozofska meditacija o mladem Tomažu Pengovu, enem najpomembnejših ustvarjalcev v slovenski zgodovini. Napisal je veliko brezčasnih pesmi in nekatere ga bodo pospremile na tem filmskem potovanju po njegovem svetu. Tomaž Pengov nam je za popotnico zapustil prvo kantavtorsko ploščo v Jugoslaviji – Odpotovanja.

A philosophical meditation on a young Tomaž Pengov, one of the greatest musicians in Slovenian history and the author of many timeless songs, some of which will accompany him on this cinematic journey through his world. Pengov's legacy features *Odpotovanja*, the first singer-songwriter record released in the former Yugoslavia.



Sanjska mašina Dream Machine

TEKMOVALNI · SREDNJEMETRAŽNI · DOKUMENTARNI
COMPETITION · MEDIUM-LENGTH · DOCUMENTARY

producent producer Miha Černec
produkcijska hiša production Tramal Films
koprodukcija co-production Antitalent, RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 51 min · barvni colour · STEREO · HD File · 1:2,35
v slovenščini in Slovenian

režiser directed by Janez Burger
scenarist written by Janez Burger
direktor fotografije director of photography Jure Černec
montažer edited by Miloš Kalusek
oblikovalec zvoka sound design Robert Sršen
snemalec zvoka sound recording Ivan Antić

Sanjska mašina je dokumentarni film, ki smo ga posneli zato, da bi prikazali strast in predanost slovenskih izdelovalcev predelav ekstremnih motociklov, ki v svetu posegajo po najvišjih lоворikah, pri nas pa ostajajo neznani.

Dream Machine is a documentary made to show the passion and commitment of Slovenian extreme custom motorbike builders. While winning high praise worldwide, they remain largely unknown in Slovenia.



Skozi ameriško džunglo Through the American Jungle

TEKMOVALNI · SREDNJEMETRAŽNI · DOKUMENTARNI
COMPETITION · MEDIUM-LENGTH · DOCUMENTARY

Skozi ameriško džunglo reflektira globalno družbo skozi lik in delo Louisa Adamiča. Adamič je bil ameriško-slovenski publicist, ki je ustvarjal v času okoli 2. svetovne vojne in je bil leta 1951 umoren. Večina njegovih napovedi in analiz glede rasizma, fašizma in vloge globalnih korporacij v spregi s politiko je namreč še vedno aktualna tako v ZDA kot v Evropi.

producent producer Boštjan Virc
produkcijska hiša production Studio Virc d.o.o. za RTV Slovenija

2019 · 50 min · barvni colour · STEREO · HD File · 16:9
v angleščini s slovenskimi podnapisi English with Slovenian subtitles

režiserka directed by Nina Blažin
scenarista written by Boštjan Virc, Iza Strehar
direktor fotografije director of photography Andrej Virc
montažer edited by Zlatjan Čučkov
oblikovalec zvoka sound design Jernej Rozenberger

Through the American Jungle examines global society through the life and work of Louis Adamič, an American-Slovenian writer who produced most of his works around the time of WWII and was murdered in 1951. Most of his predictions and analyses on racism, fascism, and the role of global corporations in conjunction with politics are still valid today both in the U.S. and Europe.



Videti El Aaiun To See El Aaiun

TEKMOVALNI · SREDNJEMETRAŽNI · DOKUMENTARNI
COMPETITION · MEDIUM-LENGTH · DOCUMENTARY

producenti producers Tina Glavič Novak, Franci Kokalj, Erik Valenčič
produkcijska hiša production Hupa Brajdč produkcija
(KUD Center 21), Zavod Reflektum, RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 54 min · barvni colour · STEREO · DCP · 16:9
v arabščini s slovenskimi podnapisi Arabic with Slovenian subtitles

režiser directed by Erik Valenčič
scenarist written by Erik Valenčič
direktorja fotografije directors of photography Miha Mohorič, Tina
Glavič Novak
avtor glasbe music Aziza Brahim
montažer edited by Bojan Gašperič
oblikovalec zvoka sound design Luka Cvetko

Mineva 45. leto, odkar so bila globoko v Sahari postavljena begunska taborišča Sahravijev, ljudstva Zahodne Sahare, ki ji v času dekolonizacije Afrike ni bilo usojeno postati neodvisna država. Danes dve tretjini njihovega ozemlja zaseda Maroko. Taborišča so se spremenila v naselja, poimenovana po mestih v Zahodni Sahari. Eno od njih se imenuje El Aaiún.

This is the 45th year since refugee camps were set up deep in the Sahara for the Sahrawi, the people of Western Sahara. After the territory failed to gain independence during the decolonisation of Africa, two-thirds of Western Sahara are now occupied by Morocco. The camps have since turned into towns, named after cities in Western Sahara. One of them is El Aaiún.



Delčki Bits

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

producentka producer Barbara Daljavec
produkcijska hiša production A Atalanta
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

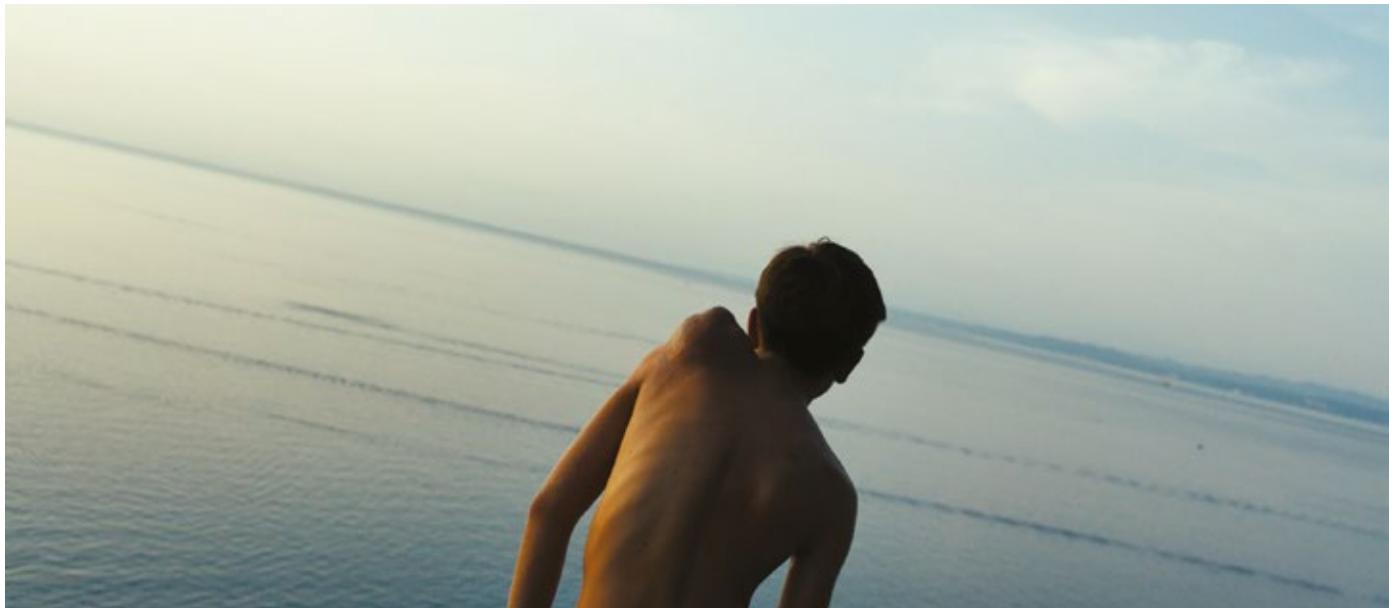
2020 · 15 min · barvni colour · DOLBY SRD · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Áron Horváth Botka
scenarist written by Áron Horváth Botka
direktor fotografije director of photography Sašo Štih
montažer edited by Andrej Avanzo
scenografka production design Neža Zinajíc
kostumografka costume design Ina Ferlan
oblikovalec zvoka sound design Boštjan Kačičnik
oblikovalka maske makeup artist Lija Ivančič

igralska zasedba cast
Teodor Tot, Ksaver Pratnekar, Zsolt Nagy, Tamara Avguštin

Ko se oče enajstletnega Tea pripelje na obisk z novim tovornjakom, deček sprejme odločitev, ki mu bo za vedno spremenila življenje.

When his father arrives for a visit in a new truck, the eleven-year-old Teo reaches a decision that changes his life forever.



producenta producers Aiken Veronika Prosenc, Janez Lapajne
produkcijska hiša production Triglav film
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 • 17 min • barvni colour • 5.1 • DCP • 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Janez Lapajne
scenarist written by Janez Lapajne (po kratki zgodbji Vejkejsn
Nejca Gazvode / based on the short story Vacation by Nejc Gazvoda)
direktor fotografije director of photography Janez Stucin
avtorja glasbe music Johann Sebastian Bach
(po A. Marcellu / after A. Marcello), Uroš Rakovec
montažer edited by Janez Lapajne
scenograf production design Janez Lapajne
kostumografka costume design Elena Fajt
oblikovalec zvoka sound design Julij Zornik
oblikovalki maske makeup artists Anja Godina, Mirjam Kavčič
snemalec camera Janez Stucin
snemalec zvoka sound recording Peter Žerovnik
izvajalec glasbe music performed by Uroš Rakovec

igralska zasedba cast
Tilen Lapajne (Dromedar/Dromedary), Maša Derganc (mami/Mom),
Borut Veselko (oči/Dad), Amalia Felicijan (punca/Girl),
Klaus B. Wolf (voznik/Driver)

Dromedar Dromedary

TEKMOVALNI • KRATKI • IGRANI
COMPETITION • SHORT • FICTION

Fant z grbo se sam odpravi na morje, kjer obračuna
z bremeni in izvrga življenja.

A hunchback boy sets off by himself to the
seaside, where he experiences a reckoning with
the burdens and challenges of his life.



Ema Ema

**TEKMOVALNI · KRATKI · EKSPERIMENTALNI
COMPETITION · SHORT · EXPERIMENTAL**

Kratki eksperimentalni film govori o slovenski filmski ustvarjalki Emi Kugler. Film je bil posnet med snemanjem njenega celovečernega filma *Človek s senco*.

An experimental short about the Slovenian filmmaker Ema Kugler. The film was made during the production of her feature film *Man With Shadow*.

producent producer Sašo Štih
produkcijska hiša production UL AGRFT

2020 · 5 min · barvni colour · STEREO · HD File · 1:2,35
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Sašo Štih
direktor fotografije director of photography Sašo Štih, Zfs
montažerka edited by Ester Ivakič

nastopata featuring
Ema Kugler, Marko Mandič



Fake news Fake News

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

producent producer Vito Pešič

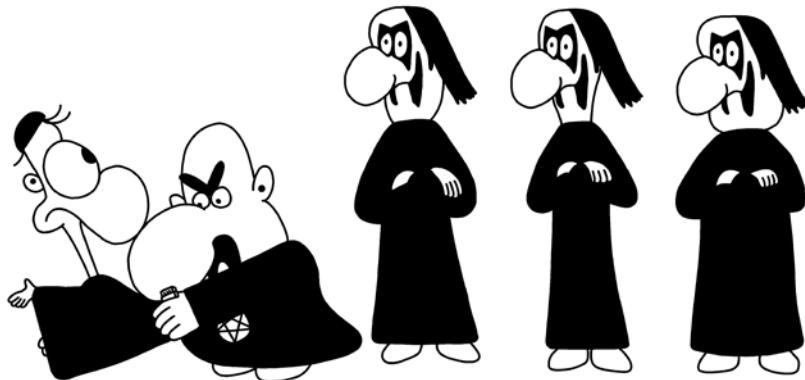
2019 · 9 min · barvni colour · DIGITAL · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Vito Pešič
scenaristi written by Vito Pešič, David Meze, Janez Stanovnik
direktor fotografije director of photography Andrej Kokalj
avtor glasbe music Matic Veber
montažerja edited by Janez Stanovnik, Denis Artač
oblikovalec zvoka sound design Matic Veber
oblikovalka maske makeup artist Toja Tetičkovič

igralska zasedba cast
David Meze (David Rece), Jernej Kunther (Igor Jermen),
Alenka Tetičkovič (Mateja Jermen)

Nekdanji prodorni novinar David Rece se zaradi lažne novice v časopisu znajde v brezizhodni situaciji. Njegov nekdanji novinarski partner Igor Jermen se je z lažno novico, v kateri je za smrt Davidove žene okrilil kar Davida samega, znebil mlajše in bolj zagnane konkurence. Leta po objavi novice se David domislil, kako bi na svet spravil resnico in si opral ime.

Up-and-coming journalist David Rece finds himself in a hopeless situation after fake news about his dead wife breaks out. His ex-colleague Igor Jermen made up a horrific story in which David murdered his own wife, only to get rid of the competition. Throughout the years David works out a way to uncover the truth about his wife's death.



Fundamentalizem Fundamentalism

TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

producent producer Mitja Manček
koprodukcija co-production RTV Slovenija
2019 · 7 min · č-b b&w · STEREO · HD File · 16:9
brez dialogov No dialogue

režiser directed by Mitja Manček
scenarist written by Mitja Manček
direktor fotografije director of photography Mitja Manček
avtor glasbe music Mitja Manček
montažer edited by Mitja Manček
scenograf production design Mitja Manček
kostumograf costume design Mitja Manček
oblikovalec zvoka sound design Mitja Manček
glavni animator lead animator Mitja Manček
snemalec zvoka sound recording Mitja Manček
izvajalec glasbe music performed by Mitja Manček

Poskusi verskih skrajnežev, da bi rekrutirali mlado in svežo kri v svoje vrste, ne obrodijo sadov zaradi vojne vseh proti vsem. Film nazorno prikaže temnejšo plat vseh večjih pa tudi manjših globalno uveljavljenih verskih skupnosti. Z njihovo konkretizacijo sili gledalca v razmislek o vlogi in pomenu obstoječih verstev v sodobnem svetu.

A war of everyone against everyone is what thwarts religious extremists' attempts to recruit fresh blood. The film shows, in no uncertain terms, the dark side of all the major as well as minor globally established religious groups. Using specific examples, it makes the viewer ponder the role and importance of organised religions in the modern world.



Igre s prijatelji Games With Friends

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

producent producer Aljaž Tepina

2020 · 9 min · barvni colour · DIGITAL · HD File: 1:2,35
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Aljaž Tepina
scenarist written by Aljaž Tepina
direktor fotografije director of photography Luka Karlin
montažer edited by Aljaž Tepina
oblikovalec zvoka sound design Tim Žibrat
snemalec zvoka sound recording Tim Žibrat

igralska zasedba cast
Valentina Plaskan (Zavist/Envy),
Tadeja Vaupotič (Požrešnost/Gluttony), Jure Rajšp (Jeza/Wrath),
Aljaž Tepina (Pohota/Lust)

Požrešnost, pohota, jeza in zavist. Štirje prijatelji v zapletenem odnosu se dobijo na družabnem večeru. Jim bo uspelo razrešiti medsebojne konflikte ali jih bodo smrtni grehi spravili na rob preživetja?

Gluttony, Lust, Wrath and Envy. Four friends in a complicated relationship meet for dinner. Can they work out their conflicts, or will the deadly sins put at risk their very survival?



Ja ja je je – dva dneva v koledarju ženske

Ja Ja Je Je – Two Days in a Calendar of a Woman

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

produkcijska hiša production Debela čebela
koprodukcija co-production Nukleus, Studio Virc

2020 · 17 min · č-b b&w · STEREO · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Helena Pavlović Križaj
scenaristka written by Helena Pavlović Križaj
direktor fotografije director of photography Rok Kajzer Nagode, Zfs
scenografka production design Minea Sončan Mihajlović
kostumografka costume design Tina Hribernik
oblikovalec zvoka sound design Matjaž Moraus Zdešar
oblikovalka maske makeup artist Maja Razboršek

igralska zasedba cast
Helena Pavlović Križaj (ona/She), Primož Glavič (tajnik/Secretary),
Svit Stefanija (Peter), Žiga Čamernik (klovni/Cliwn)

Ona ni edina. Odrekli smo se neverjetnemu izobilju možnosti, ki jih lahko ponudi življenje, in ga spremenili v en sam neskončno dolg seznam opravil. Se lahko spremenimo?

She is not the only one. We have given up the extraordinary wealth of possibilities that life can offer, turning it into an endless list of chores. Can we change?



Jaz nisem Romeo I'm Not Romeo

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

Po premieri svoje predstave pride Filip nazaj domov k svoji punci.

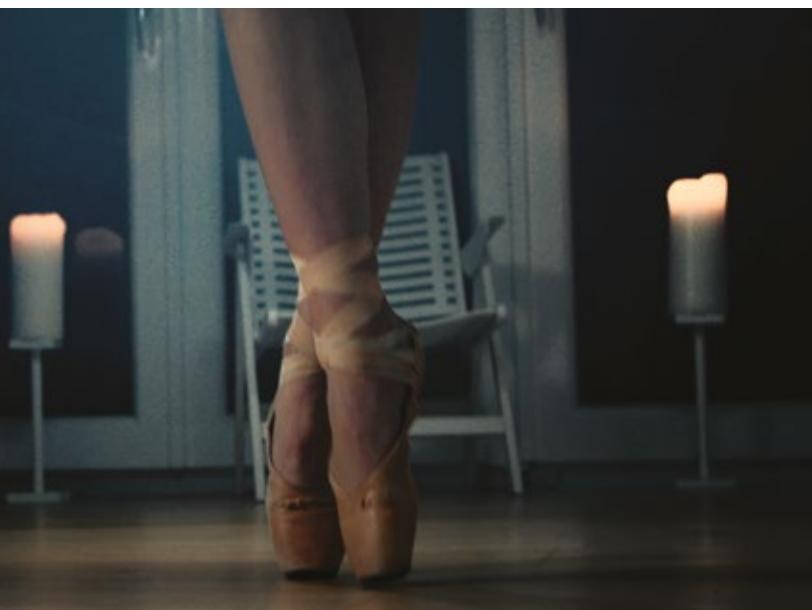
After the opening night of his show, Filip comes home to his girlfriend.

producent producer Jan Krevatin

2020 · 12 min · barvni colour · DIGITAL · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Jan Krevatin
scenarist written by Jan Krevatin
direktor fotografije director of photography Urh Pirc
montažer edited by Jan Krevatin
oblikovalec zvoka sound design Tim Žibrat

igralska zasedba cast
Suzana Krevh (Mila), Timotej Novaković (Filip)



Jaz, pomagaj I, Help Me

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

producent producer Borij Levski
produkcijska hiša production Leones Studio

2020 · 11 min · barvni colour · 5.1 · DCP · 1:2,39
v angleščini s slovenskimi podnapisi English with Slovenian subtitles

režiser directed by Borij Levski
scenarist written by Borij Levski
direktor fotografije director of photography Maks Bernard
avtor glasbe music Tim Žibrat
montažer edited by Borij Levski
scenografi production design Borij Levski, Lea Bole, Nina Šušmelj
kostumografka costume design Nina Šušmelj
oblikovalci zvoka sound design Anej Levski, Tomaž Pritekelj, Tim Žibrat
oblikovalka maske makeup artist Lea Bole

igralska zasedba cast
Nika Ojdanić (Gospodična Taraka/Miss Taraka),
Branko Ristić (kriminalist Voice/Detective Voice)

Kaj bi storili, če bi se znašli iz oči v oči s svojimi strahovi, sanjami in željami? Bi se lahko pogovarjali s svojim rešiteljem in bili iskreni? Ali bi zavrgli vse, kar nam ponuja vesolje? Gospodična Taraka se znajde sredi zaslševanja. Njena negativna, prizadetna in čudežna stran bijejo notranji boj. Naj prizna in s tem konča trpljenje ali se bojuje s svojimi demoni do konca?

What would you do if you found yourself face to face with your fears, dreams, and desires? Could you talk to your saviour and be honest? Or would you throw away everything that the universe has to offer? Miss Taraka is being interrogated. Her negative, diligent, and wondrous sides get caught in an internal struggle. Should she confess and end her suffering, or continue fighting her demons to the end?



Kateri dan sploh je? What Day Is It?

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

Mestni posameznik med karanteno vzpostavi novo rutino.

During lockdown, a city dweller settles into a new routine.

producent producer Luka Marčetić

2020 · 3 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

reziser directed by Luka Marčetić
scenarist written by Luka Marčetić
avtor glasbe music Jan Jenko
montažer edited by Luka Marčetić

igralska zasedba cast
Luka Marčetić (posameznik/Individual)



Koncert Concert

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

producer producer Klemen Dvornik
produkcijska hiša production Filmservis
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 · 10 min · barvni colour · STEREO · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Barbara Zemljič
scenaristka written by Barbara Zemljič
direktor fotografije director of photography Marko Brdar
avtor glasbe music Laren Polič Zdravč
montažerka edited by Ivana Fumič
scenografka production design Mateja Medvedič
kostumografka costume design Katja Hrobat
oblikovalec zvoka sound design Boštjan Kačičnik
oblikovalka maske makeup artist Lija Ivančič
snemalec zvoka sound recording Primož Debeljak

igralska zasedba cast
Tisa Škabar (Ajda), Neca Jazbec (Kiara), Maruša Majer (Mojca),
Lotos Šparovec (Ikar), Janja Majzelj (Saša), Juš Golmajer (Javor)

Ajdino brezskrbno otroštvo se spogleduje s puberteto. Zgleduje se po mladi učiteljici kitare Mojci, njeno pozornost pa pritegne tudi fant Javor. Spoznanje na koncertu jo nepovratno spremeni in prisili hipno odrasti.

Ajda's carefree childhood is gradually giving way to puberty. She looks up to Mojca, a young guitar teacher, while taking a fancy to a boy named Javor. Then, at a concert, Ajda realises something that changes her irreversibly and forces her to grow up, fast.



ZUNAJ KONKURENCE
OUT OF COMPETITION

Legenda o srečnem hribu The Legend of the Happy Hill

TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

Nekoč v davnih časih so prebivalci Brinjeve gore pod Pohorjem razmišljali le, kako preživeti. Eni so hodili na lov, drugi pa so obdelovali polja. Med njimi so nastala nasprotja, rodilo se je celo sovraštvo. Ustavila ga je huda zima, ki jih je prisilila v spravo. Najnovejši film letosnjega Badjurovega nagajenca.

produdent producer Koni Steinbacher
produkcijska hiša production KOST

2020 · 13 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

režiser directed by Koni Steinbacher
scenarist written by Koni Steinbacher (po kratki zgodbi Martina Mrzdovnika/based on a short story by Martin Mrzdovnik)
direktor fotografije director of photography Koni Steinbacher
avtor glasbe music Aleš Lavrič
montažer edited by Koni Steinbacher
scenograf production design Koni Steinbacher
oblikovalca zvoka sound design Koni Steinbacher, Aleš Lavrič

Once upon a time, the inhabitants of Brinjeva Gora at the foot of the Pohorje Mountains were only concerned with survival. Some went hunting, while the others cultivated the fields. Contradictions and even hatred arose between them. This stopped as a severe winter set in, forcing them into reconciliation. The latest film of this year's Badjura Award recipient.



Lovka After the Hunt

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

producer Marina Gumzi
producijska hiša Nosorogi
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 · 19 min · barvni colour · DOLBY SR · DCP · 1:2,35
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Urška Djukić
scenaristka written by Urška Djukić
direktor fotografije director of photography Lev Predan Kowarski, Zfs
montažer edited by Miloš Kalusek
scenografa production design Gregor Nartnik,
Minea Sončan Mihajlović
kostumografka costume design Tina Bonča
oblikovalec zvoka sound design Julij Zornik
oblikovalka maske makeup artists Lija Ivančić

igralska zasedba cast
Nataša Barbara Gračner (Silva), Ana Penca (Ana),
Gojmir Lešnjak - Gojc (Jože), Lučka Počkaj (Marjeta)

Silva, zagrizena lovka srednjih let, na lov prvikrat povabi svojo najstniško hčer Ano, a se izlet ne konča po pričakovanjih. Miniaturna refleksija o ženstvenosti v času spolne enakopravnosti.

Silva, a passionate middle-aged hunter, invites her teenage daughter Ana to join her for a hunt for the first time, but the trip takes an unexpected turn. A miniature reflection on femininity in the era of gender equality.



Mogoče najdem tolažbo v iskanju Perhaps I'll Find Relief In Looking

**TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY**

milen_a: Na enoletnem potovanju okoli sveta se za mesec dni ustavi na Novi Zelandiji v družbi kamere in same sebe ... in obljudljenega klica.

milen_a: During her one-year, round-the-world trip, she makes a one-month stop in New Zealand, only herself and her camera... and the promised call.

producentka producer Milena Olip

2020 · 7 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Milena Olip
scenaristka written by Milena Olip
avtor glasbe music Gabriel Schönangerer
montažerka edited by Milena Olip



Neločljivi Inseparable

TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY

Marec 2020. V času razglašene epidemije covida-19 je bilo gibanje omejeno in družabno življenje prekinjeno. Film *Neločljivi* pripoveduje zgodbo o prijateljih, ki so kljub temu našli način, da se povežejo in drug drugemu zaupajo svoje misli.

March 2020. As the Covid-19 epidemic is declared, movement restrictions are put in place and social life is disrupted. *Inseparable* tells the story of a group of friends who still find a way to connect and share their thoughts with each other.

producenta producers Aleš Pavlin, Andrej Štritof
produkcijska hiša production Perfo

2020 · 16 min · barvni colour · STEREO · mp4 · 16:9
z angleškimi podnapiši with English subtitles

režiser directed by Marko Naberšnik
scenarist written by Marko Naberšnik
montažer edited by Jan Lovše
oblikovalec zvoka sound design Sašo Kalan

nastopajo featuring

Urs Remond, Vlad Vasyukhin, Sharon Bar Ziv, Christos Nikou,
Janez Hočevvar, Predrag Ljćina, Letícia Slapnik Yebuah,
Irena Yebuah - Tiran, Dragan Bjelogrlić, Štefan Kardoš, Jan Cvitkovič,
Nina Rakovec, Nejc Gazvoda, Ludvik Bagari,
Darko Bajić, Dimitrije Vojnov, Nina Kojima



Preblisk bele mize White Table Spark

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

producent producer Tadej Koren Šmid

2019 · 17 min · č-b b&w · DIGITAL · HD File · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Tadej Koren Šmid
scenarist written by Tadej Koren Šmid
direktor fotografije director of photography Mitja Ličen
avtor glasbe music Jakob Kobal
montažerji edited by Martina Mohorič, Saša Škulj, Luka Miklošič
scenograf production design Nal Klemen
kostumograf costume design Damir Raković
oblikovalec zvoka sound design Julij Zornik

igralska zasedba cast
Lukas Matija Rosas Uršič (sin/Son), Mojca Funkl (mama/Mother),
Marko Petrušič - Petko (oče/Father)

Film je poklon temačnim sobam našega otroštva, kot tudi opomnik vsem, ki te sobe čutijo, a pustijo, da spomin nanje zbledi ter postane grozljivo in igrivo zavajajoč. Je spomin vse, kar imamo? Najbrž. Vnovičen vstop v temačno sobo tvojega spomina pa bo verjetno ključen! Morda bo soba večja, kot si pričakoval, in morda zdaj v njej plavajo ribe.

The film is a tribute to our childhood dark rooms, which can also serve as a reminder for all who perceive these rooms but ignore them, making their memory fade and become terribly, playfully deceptive. Is memory all we have? Most likely. To re-enter the dark room of your memory seems to be crucial. The room, however, might be bigger than you expect, and fish might be swimming there.



Tako zraste ... riba How It Grows... Fish

TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

producenta producers Jure Vizjak, Maja Zupanc
produkcijska hiša production Invida
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserja directed by Miha Kalan, Jernej Žmitek
scenaristka written by Sandra Ržen
avtorja glasbe music Samo Kutin, Anja Kravanja
avtor pesmi based on a poem by Feri Lainšček
montažer edited by Miha Kalan
oblikovalec zvoka sound design Julij Zornik
glavni animator lead animator Timon Leder

glas voice
Aleš Valič (pripovedovalec/Narrator)

Mala živalca se rodi. Kmalu zatem si mora poiskati hrano, da lahko raste in raste. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca ni več tako majhna. Zrasla je v odraslo žival in sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon, it has to go out looking for food to start growing. The animal has to stay alert to avoid the predators. Days go by and the little animal is no longer so little. Now adult, it keeps exploring the world on its own until it finds someone very special. A mate of its own kind! They fall in love and a new life cycle begins.



Tipično slovensko – harmonika **Typically Slovenian – Accordion**

TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY

Nedeljsko kosilo, narodno-zabavna glasba in frajtonarica – stereotipno slovensko. V čem je harmonika, sicer po svetu razširjen instrument, posebna za Slovence, kako o njej razmišljajo in nanjo igrajo, ustvarjajo, bodo predstavili naši uveljavljeni harmonikarji, ki s svojimi glasbili vstopajo v različne glasbene zvrsti.

Sunday lunch, folk pop music, and diatonic button accordion – a (stereo)typically Slovenian combination. How much is the accordion, an instrument used worldwide, truly Slovenian, and what makes it so? In words, images and song, renowned Slovenian accordionists give their thoughts on the accordion and the music they make using it.

producer Janez Čot
produkcijska hiša production RTV Slovenija /
Uredništvo izobraževalnega programa

2019 · 24 min · č-b barvni b&w colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Urška Žnidaršič
scenaristka written by Milica Prešeren
direktor fotografije director of photography Aleš Živec
montažer edited by Martin Kastelic
oblikovalec zvoka sound design Tom Lemajč
snemalci camera Aleš Živec, Egon Parteli, Primož Novak
snemalca zvoka sound recording Goran Tutič, Nikola Klavžar



Tito, Naser in Nehru Tito, Nasser And Nehru

**TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY**

producer producer Tom Gomizelj
produkcijska hiša production Luksuz produkcija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 · 5 min · barvni colour · STEREO · HD File · 16:9
v arabščini s slovenskimi in angleškimi podnapisi
Arabic with Slovenian and English subtitles

režiserja directed by Fayza Harby, Savyasachi Anju-Prabir
scenarista written by Fayza Harby, Savyasachi Anju-Prabir
direktora fotografije directors of photography Fayza Harby,
Savyasachi Anju-Prabir
montažerja edited by Fayza Harby, Savyasachi Anju-Prabir

nastopajo featuring
Džinić Husein, Aldžić Esmir, Redžepović Sejad,
Duro Starešina, Slavec Hočevac

Fayza iz Egipta in Savyasachi iz Indije obiščeta
delavce, ki prihajajo na delo v Krško iz Bosne in
Hercegovine ter drugih balkanskih držav.

Fayza, who is from Egypt, and Savyasachi, who
is from India, visit the workers who come to work
in Krško from Bosnia and Herzegovina and other
countries in the Balkans.



Too-Pee Too-Pee

TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

Too-Pee ni vsakdanji planet. Njegova notranjost skriva preplet tisočih barvnih cevi, ki pokukajo iz tal na različnih koncih sveta. Za prebivalce planeta je cev edini vir vprašanj in zabave, čeprav ne vedo, kaj predstavlja, in niti ne slutijo, kdo se nahaja na drugi strani. V njih se prebudi prijeten občutek, da na Too-Peeju niso več sami.

produkcijska hiša production Zavod Dagiba

2020 · 3 min · barvni colour · DIGITAL · DCP · 16:9
brez dialogov No dialogue

režiserji directed by Andrej Adamek, Hana Jošić, Jernej Kovač Myint
scenarist written by Jernej Kovač Myint
montažerki edited by Hana Jošić, Tina Lagler
scenografi production design Andrej Adamek, Hana Jošić,
Jernej Kovač Myint
oblikovalec zvoka sound design Miha Šajina
animatorki animators Andrej Adamek, Hana Jošić, Jernej Kovač Myint

Too-Pee is not an ordinary planet. Its inside is knitted with a million coloured pipes, each of them having two ends that poke out of the ground in random places. The pipes are inhabitant's only way of entertainment, although they don't know what they are, where they lead to, or who is on the other side. It gives them a nice warm feeling of not being alone on Too-Pee.



Vesna Goodbye Vesna Goodbye

TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

producent producer Rok Biček
produkcijska hiša production Cvinger film
koprodukcija co-production Sweetshop&green, Truce Films
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 15 min · barvni colour · DOLBY A · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Sara Kern
scenaristka written by Sara Kern
direktorica fotografije director of photography Alex Cardy
montažerka edited by Hayley Miro Browne
scenografka production design Eleanora Steiner
kostumografka costume design Ashton Langdon
oblikovalec zvoka sound design Julij Zornik
oblikovalka maske makeup artist Mary Vancea

igralska zasedba cast
Pauline Aleynik (Emi), Emily Milledge (Vesna)

Po smrti mame mora 10-letna Nika v svoji razdrobljeni družini prevzeti vlogo odraslega, da bi zbljžala problematično sestro in odtujenega očeta.

After her mother dies, 10-year-old Nika has to take on an adult role in her fragmented family in an attempt to reconnect her difficult sister and her estranged father.



Da bi človeštvo preživelo So That Humanity Can Survive

produkcijska hiša production EnsaV – Ecole Nationale
Superieure D'audiovisuel

2019 • 7 min • barvni colour • DIGITAL • DCP • 16:9
v slovenščini s slovenskimi podnapiši Slovenian with Slovenian
subtitles

režiserka directed by Teja Miholič
scenaristički written by Teja Miholič, Eva Stražar
direktorica fotografije director of photography Teja Miholič
avtor glasbe music Audioagent
montažer edited by Luka Marčetić
scenografki production design Anne Tassel, Jessica Fetick
kostumografka costume design Lucija Rosc
oblikovalec zvoka sound design Samo Jurca
snemalka zvoka sound recording Hee-jin Kim

igralska zasedba cast

Ester Ivakič (punca M/Girl M), Tina Ščavničar (punca 2/Girl 2),
Eva Stražar (človeštvo/Humanity), Matic Pandel (serijski morilec/
Serial killer), Matej Tunja (učitelj umetnostnega drsanja/Figure skating
coach), Majda Recko (babica/Grandma)

**TEKMOVALNI · ŠTUDIJSKI · IGRANI
COMPETITION · STUDENT · FICTION**

Dve punci se igrata detektive in najdeta pravega
serijskega morilca.

Two girls play detectives and discover a real
serial killer.



Gmajna Gmajna

TEKMOVALNI · ŠTUDIJSKI · DOKUMENTARNI
COMPETITION · STUDENT · DOCUMENTARY

producentka producer Jožica Blatnik
produkcijska hiša production UL AGRFT

2019 · 95 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Sebastian Korenič Tratnik
scenarist written by Sebastian Korenič Tratnik
direktor fotografije director of photography Boj Nuvak
montažerka edited by Olga Toni
oblikovalec zvoka sound design Julij Zornik

Gmajna kot filmsko delo poetične historiografije predstavlja svojstven modus zgodovinjenja, ki je interen mediju gibljivih slik in faktografskim kapacitetam njegovega zapisa. Predvsem pa gledalcu omogoči srečanje z nekaj izrednimi osebnostmi, kar je tudi njegov osrednji namen.

As a cinematic work of poetic historiography, Gmajna explores history in a unique manner intrinsic to the medium of motion pictures and the factual capacities of its record-keeping practice. Most importantly, it allows the audience to get to know some extraordinary personalities, thus achieving its primary purpose.



Gmajna kot pojem zaznamuje tako srenjo kot skupnost oz. skupno last. **Gmajna** je tudi ime slovenske vasi s starajočim se prebivalstvom, ki se sooča z radikalnimi spremembami v postsocialističnem svetu. Ta je občutno drugačen od sveta njihove jugoslovanske mladosti. Film predstavlja intimna pričevanja starostnikov, ki skozi osrednjo metaforiko iz zgodovine slovenskega naroda premišljujejo ne le o slovenski zemlji ali slovenski državi, temveč predvsem o osebnih zgodbah, ki so jih odživeli na gmajni svojih lastnih zgodovin.

Gmajna is a Slovenian word denoting mark, i.e. land held in common by a community, or such a community. *Gmajna* is also the name of a Slovenian village with an ageing population struggling to cope with the radically changing post-Socialist world, one dramatically different from the world of their Yugoslav youth. The film features intimate accounts by seniors who use the basic metaphors of Slovenian history to ruminate not only on Slovenian land or state, but above all on the personal stories they have lived out on the common land of their own histories.

Sebastian Korenič Tratnik (1993)
izbrana filmografija selected filmography
dokumentarni documentary
Gmajna (2019)



Elsie Elsie

TEKMOVALNI · ŠTUDIJSKI · ANIMIRANI
COMPETITION · STUDENT · ANIMATED

Zgodbe o sencah so resnične, tudi če včasih
niso pravične.

Stories about shadows are real, even though for
you that might not be ideal.

producent producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 4 min · barvni colour · DOLBY SR · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Larisa Nagode
scenaristka written by Larisa Nagode
montažerka edited by Larisa Nagode
oblikovalec zvoka sound design Julij Zornik
glavna animatorka lead animator Larisa Nagode
snemalci zvoka sound recording Julij Zornik, Jaka Skočir, Žiga Rangus
izvajalca glasbe music performed by Jaka Skočir, Žiga Rangus

glas voice
Anja Novak



Igra Hra Playing

TEKMOVALNI · ŠTUDIJSKI · IGRANI
COMPETITION · STUDENT · FICTION

producenta producers Mai Lan Nguyen, Linda Pilkova
produkcijska hiša production FAMU

2019 · 22 min · baryni colour · STEREO · DCP · 1:1,85
v češčini s slovenskimi in angleškimi podnapisi
Czech with Slovenian and English subtitles

režiser directed by Lun Sevnik
scenarist written by Lun Sevnik
direktor fotografije director of photography Kryštof Melka
montažerka edited by Maja Benc
scenografka production design Zuzana Formáková
kostumografka costume design Zuzana Formáková
oblikovalec zvoka sound design Ondřej Rozum
glavni animator lead animator Filip Blažek

igralska zasedba cast
Rudolf Tříška (Hugo), Miloslav Pecháček (Boris)

Šestnajstletna prijatelja Boris in Hugo sta kupila pištole. Zapretajo se v stanovanje. Spletujo v živem prenosu oznanita, da bosta v roku ene ure storila samomor. Medtem ko je Boris v dejanje prepričan, Hugo dvomi. Dogodek je vse bližje in na plan privreta sadizem in homoerotika ...

Boris and Hugo, both 16, have bought a gun. They lock themselves up in a flat and announce to the online community in a live stream that they will commit suicide within 60 minutes. While Boris is sure he wants to do this, Hugo has second thoughts. As time is running out, sadism and homoeroticism kick in...



Tetka Milena Auntie Milena

TEKMOVALNI · ŠTUDIJSKI · DOKUMENTARNI
COMPETITION · STUDENT · DOCUMENTARY

Dokumentarni portret moje stare tete iz Sarajeva, ki se je na začetku vojne leta 1992, po smrti moža in dveh sinov, preselila v lopo zraven svoje hiše. Roza hiša, kjer je vse ovito v celofan, je tako postala njen monument spominov.

A documentary portrait of my great-aunt from Sarajevo. After she lost her husband and two sons just after the war had started in 1992, Milena moved to a shed next to her house. The pink house, where everything is wrapped in cellophane, became a monument to her memories.

producentka producer Sanja Vatič
produkcijska hiša production AVA Akademija za vizualne umetnosti

2019 · 9 min · barvni colour · STEREO · H264 · 16:9
v srbsčini z angleškimi podnapisi Serbian with English subtitles

režiserka directed by Mila Persin
scenaristka written by Mila Persin
direktorica fotografije director of photography Mila Persin
montažerka edited by Mila Persin
oblikovalca zvoka sound design Sašo Kalan, Tom Lemajic

nastopa featuring
Milena Đokić (tetka Milena/Auntie Milena)



Trezi Trezi

TEKMOVALNI · ŠTUDIJSKI · DOKUMENTARNI
COMPETITION · STUDENT · DOCUMENTARY

Mikrosvet sedemdesetletne gospe, ki je ostala sama na svoji odročni kmetiji. Čeprav se zdi, da se je tam čas ustavil, je njen življenje vse prej kot umirjeno. Zaradi trdega dela ji počasi pešajo moči, zato vedno težje sama zmora vsakdanja opravila. Toda njena jeklena volja do življenja in družba živali na kmetiji jo še vedno ohranjata pri močeh.

producentka producer Jožica Blatnik
produkcijska hiša production UL AGRFT

2019 · 14 min · barvni colour · STEREO · DCP · 1:1,66
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Sara Polanc
scenaristka written by Sara Polanc
direktor fotografije director of photography Žiga Planinšek
montažer edited by Patrik Krajnc
oblikovalec zvoka sound design Peter Žerovnik

The micro-universe of a 70-year-old woman who was left alone on her remote farm. Although the place feels as if time has stopped, Trezi's days are far from idle. After a life of toil, her strength is waning, and she finds it harder and harder to do the daily chores. And yet her iron will to live and the company of the animals on the farm keep her spirits up.



Zadnje poletje Last Summer

TEKMOVALNI · ŠTUDIJSKI · IGRANI
COMPETITION · STUDENT · FICTION

producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 13 min · barvni colour · DOLBY SR · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Irena Gatej
scenaristka written by Irena Gatej
direktor fotografije director of photography Domen Martinčič
montažer edited by Vid Hajnšek
scenografka production design Neža Zinajč
kostumografka costume design Tina Gabrijelčič
oblikovalec zvoka sound design Samo Jurca
snemalec zvoka sound recording Aljaž Lukan

igralska zasedba cast
Jošt Vidrih (Jošt), Ivan Vastl (Ivan),
Diana Kolenc (Diana), Domen Blatnik (Domen)

Ob koncu poletja, med neskončnimi pogovori in navideznim bluzenjem, spremljamo štiri najboljše prijatelje, ki so morda zadnjič skupaj v polni zasedbi. V enem popoldnevu se nam razpre svet mladih na začetku dvajsetih, z vsemi strahovi, upi in ljubeznijo, ki ne more nikamor.

At the end of the summer, between endless conversations and seemingly pointless talking, we follow four best friends in what is probably their last time together as a gang. The world of young people in their early twenties unfolds in front of us, with all their fears, hopes and the love that can go nowhere.



Zagreb-Medulin-Hrpelje Zagreb-Medulin-Hrpelje

TEKMOVALNI · ŠTUDIJSKI · DOKUMENTARNI
COMPETITION · STUDENT · DOCUMENTARY

Po potresu v Zagrebu marca letos sem se umaknil v mrzli in zaradi korone pusti Medulin, preden sem lahko prišel nazaj domov v Slovenijo. Film je avtoportret, posnet s telefonom na vrhuncu epidemije koronavirusa.

producent producer Jan Krevatin
produkcijska hiša production Akademija dramske umjetnosti
(Sveučilište u Zagrebu)

2020 · 9 min · barvni colour · DIGITAL · HD File · 16:9
v hrvaščini in slovenščini z angleškimi podnapiši Croatian and
Slovenian with English subtitles

režiser directed by Jan Krevatin
scenarist written by Jan Krevatin
direktor fotografije director of photography Jan Krevatin
montažer edited by Jan Krevatin

After an earthquake struck Zagreb in March 2020, I left for the cold, Covid-19 deserted Medulin, before I could go back home to Slovenia. This is a self-portrait, made with a smart phone at the height of the Covid-19 epidemic.



Za zaprtimi roletami Behind Closed Shutters

TEKMOVALNI · ŠTUDIJSKI · ANIMIRANI
COMPETITION · STUDENT · ANIMATED

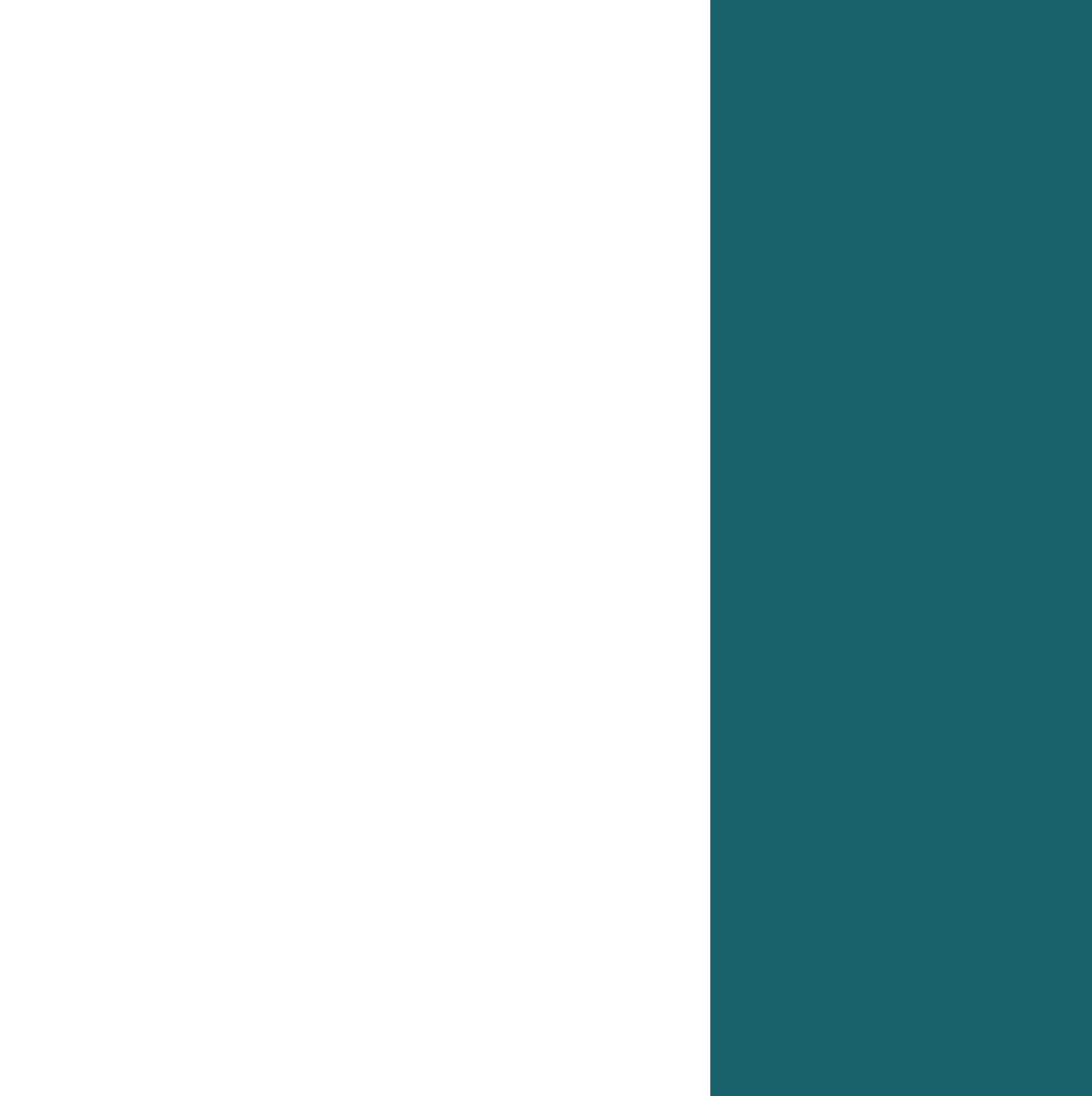
Godrnjava pošast, ki se svetu prikazuje kot človek, je ujeta v neskončnem ciklu. Neprestano dela in nima prostega časa. Po službi se zateče v nočni klub ...

A grumpy monster, posing as a human, is trapped in an endless cycle. He works constantly and has no free time. After work, he goes to a club...

producent producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 3 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiser directed by Miha Reja
scenarist written by Miha Reja
avtor glasbe music Miha Reja
montažer edited by Miha Reja
oblikovalec zvoka sound design Miha Reja
glavni animator lead animator Miha Reja





URADNI PREGLEDNI PROGRAM OFFICIAL **PANORAMA**

Video na zahtevo
Video on Demand
fsf.si/2020/filmi



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31 kaviar-socialističnih psov 31 Champagne-Socialist Dogs

PREGLEDNI · CELOVEČERNI · DOKUMENTARNI
PANORAMA · FEATURE · DOCUMENTARY

Avtor med 26. junijem in 7. avgustom 2020 spremila proteste proti vladi Janeza Janše v Ljubljani. Snema s kolesa, spremila pse, ki so bili na protestih, hkrati prikaže duh dogajanja, urbani karakter mesta, vstajo proti vladi, korupciji in rezolucionizmu zgodovine.

The filmmaker follows the protests against the government led by PM Janez Janša in Ljubljana, Slovenia, from 26 June to 7 August 2020. He films the action from his bike, focusing on the protesters' dogs, while capturing the spirit of the events, the urban character of the city, and the uprising against the government, corruption, and attempts to rewrite history.

producent producer Marko Vrbič

2020 · 73 min · barvni colour · STEREO · .mov · 1080x1920
v slovenščini in Slovenian

režiser directed by Marko Vrbič
scenarist written by Marko Vrbič

direktor fotografije director of photography Marko Vrbič
montažer edited by Marko Vrbič



Biti Mario Being Mario

PREGLEDNI · CELOVEČERNI · DOKUMENTARNI
PANORAMA · FEATURE · DOCUMENTARY

Mario je človek, ki pozna vse in ki ga vsi poznajo. Ve vse o tem, kaj se dogaja v njegovem Mariboru. Predvsem pa je vrhunski bobnar. Sredi glasbenega ustvarjanja izve, da je zbolel za neozdravljivo obliko raka. Prognoza je porazna. Rok trajanja prekratek, da bi ga sprejel. Želja in volja do življenja premočni, da bi se vdal.

Mario is a man who knows everybody, and everybody knows him. He knows all about what is going on in his city of Maribor. But above all, he is a first-class percussionist. At the pinnacle of creativity, Mario learns he has terminal cancer. His prognosis is very poor. The deadline too tight to accept. The desire and will to live too strong to give up.

producentka producer Irena Kramberger Uran
produkcijska hiša production Studio Kramberger Uran

2020 · 76 min · č-b barvni b&w colour · STEREO · DCP · 16:9
v slovenščini in Slovenian

režiser directed by Rudi Uran
scenarist written by Rudi Uran
direktor fotografije director of photography Rudi Uran
avtorja glasbe music Zoran Predin, Marko Grobler
montažer edited by Rudi Uran
oblikovalec zvoka sound design Rudi Uran

nastopa featuring
Mario Modrinjak



Dolina solz The Valley of Tears

PREGLEDNI · CELOVEČERNI · DOKUMENTARNI
PANORAMA · FEATURE · DOCUMENTARY

Dolina solz je sinonim za največji moški zapor v Republiki Sloveniji. Spremljamo koncert skupine Autodafé, vmes pa spoznavamo zgodbe treh obsojencev. Pesmi na temo morja dopolnjujejo idejo filma, ki na zapor gleda kot na otok, odmaknjen od družbe in civilizacije.

The Valley of Tears is a synonym for the largest men's prison in the Republic of Slovenia. As we follow the concert of the group Autodafé, we get to know the stories of three convicts. Songs on the theme of the sea complement the idea of the film, which views the prison as an island, remote from society and civilization.

produkcijska hiša production Kscreen Productions
2020 · 109 min · barvni colour · STEREO · HD File · 16:9
v slovenščini in Slovenian

režiser directed by Boštjan Korbar
scenarista written by Boštjan Korbar, Matjaž Pikalo
avtorja glasbe music Matjaž Pikalo, Peter Rakuš
montažer edited by Boštjan Korbar
oblikovalec zvoka sound design Boštjan Korbar
snemalca camera Izidor Čok
snemalec zvoka sound recording Primož Debeljak
izvajalci glasbe music performed by Matjaž Pikalo, Jaka Hawlina,
Andrej Hawlina, Luka Ropret, Petra Pikalo, Vesna Zornik, Peter Rakuš

glas voice
Boštjan Korbar



živiM I Live

PREGLEDNI · CELOVEČERNI · DOKUMENTARNI
PANORAMA · FEATURE · DOCUMENTARY

V filmu spremljamo življenje Martine Piskač, ki ima spinalno mišično atrofijo. Kljub težkemu in napredajočemu fizičnemu hendikepu, zaradi katerega je na električnem vozičku, s pomočjo osebne asistence sedaj živi neodvisno. Sama ne more premakniti niti roke, pa vendar živi s polno paro, v pravem pomenu besede.

The film follows the life of Martina Piskač, a woman with spinal muscular atrophy. Despite her difficult, progressive physical disability that put her in an electric wheelchair, Martina can now live independently with the help of a personal assistant. Although she cannot even move a finger, she lives a full life in the best sense of the word.

producentka producer Martina Piskač
produkcijska hiša production Za-misli

2020 · 77 min · barvni colour · STEREO · HD File · 16:9
v slovenščini in Slovenian

režiser directed by Rok Matić
scenarist written by Rok Matić
direktor fotografije director of photography Rok Matić
avtorja glasbe music Miša Čermak, Vito Anžič
montažer edited by Rok Matić
oblikovalec zvoka sound design Primož Maier
snemalci camera Rok Matić, Marjetka Matić, Mirjana Brelih



Jezik enakopravnosti Language of Equality

PREGLEDNI · SREDNJEMETRAŽNI · DOKUMENTARNI
PANORAMA · MEDIUM-LENGTH · DOCUMENTARY

Samo (42) je osvojil šest olimpijskih medalj, danes za minimalno plačo pomiva posodo. Špela (15) se pripravlja na vstop v srednjo šolo, prelomnico pa spremljajo številne negotovosti. Meri si vse življenje prizadeva za priznanje znakovnega jezika, ki je na pragu izumrtja. Vsi trije se borijo, da se to ne bi zgodilo.

producencki produceni Katja Lenarčič, Tina Grošelj
produkcijska hiša production Zveza gluhih in naglušnih Slovenije
koprodukcija co-production EnaBanda, Rusalka

2019 · 49 min · barvni colour · STEREO · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Marko Kumer
scenaristka written by Tina Grošelj
direktor fotografije director of photography Marko Kumer
montažer edited by Marko Kumer
oblikovalec zvoka sound design Julij Zornik

Samo (42), holder of six Olympic medals, now earns a minimum wage washing dishes. Špela (15) is about to start high school, but the milestone is shrouded in uncertainty. Meri has always striven for the recognition of sign language, on the verge of extinction. All three of them are doing their best to prevent this.



Lebdenje Floating

PREGLEDNI · SREDNJEMETRAŽNI · DOKUMENTARNI
PANORAMA · MEDIUM-LENGTH · DOCUMENTARY

Zgodba o prvi slovenski koreografinji Rut Vavpotič. Svojo baletno kariero je pričela leta 1920 v Ljubljani, nato pa 1924 odšla na izobraževanje v Pariz. Po končanem šolanju je plesala v vrsti evropskih baletnih ansamblov in sodelovala s svetovno zanimi koreografi.

The story of the first Slovenian choreographer Rut Vavpotič. She started her career in ballet in Ljubljana in 1920, only to leave for ballet school in Paris in 1924. She danced in a number ballet companies across Europe and collaborated with world-renowned choreographers.

producentka producer Danica Dolinar
produkcijska hiša production RTV Slovenija /
Uredništvo glasbenih in baletnih oddaj

2020 · 55 min · č-b barvni b&w colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Marta Frelih
scenaristka written by Marta Frelih
direktor fotografije director of photography Jure Nemeč, Zfs
montažer edited by Zlatjan Čučkov
oblikovalec zvoka sound design Aleš Drašler
oblikovalke maske makeup artists Katja Krnc, Tanja Koleša Vehovec,
Sara Bamburac
snemalca zvoka sound recording Frane Povirk, Branko Atanasković

igralska zasedba cast
Aleksandra Balmazović, Brane Grubar, Ana Klašnja



Naravna dediščina ob veliki vodi Natural Heritage by the Great Water

PREGLEDNI · SREDNJEMETRAŽNI · DOKUMENTARNI
PANORAMA · MEDIUM-LENGTH · DOCUMENTARY

Film osvetljuje življenje edinstvene kraške reke Reke in z njo povezano naravno dediščino ter ozavešča o ranljivosti in omejenosti kraških voda. Gledalca po poti od Snežnika do izliva reke v morje popelje osem strokovnjakov, ki predstavijo različne vidike tamkajšnjega območja.

The film traces the life of the unique karst river Reka and the natural heritage associated with it, raising awareness about the fragile, limited nature of aquatic ecosystems in karst regions. Eight experts take the viewer from the spring to where the river joins the Adriatic Sea.

producentka producer Alenka Furlan Čadež
produkcijska hiša production Studio Proteus, Zavod Galeja

2019 · 68 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserja directed by Alenka Furlan Čadež, Manuel Tomšič
scenaristka written by Alenka Furlan Čadež
direktor fotografije director of photography Manuel Tomšič
montažer edited by Manuel Tomšič
oblikovalec zvoka sound design Manuel Tomšič
snemalci camera Manuel Tomšič, Miloš Valenčič, Franci Korošec



Slovenec, ki je preletel stoletje The Slovenian Who Flew Through a Century

**PREGLEDNI · SREDNJEMETRAŽNI · DOKUMENTARNI
PANORAMA · MEDIUM-LENGTH · DOCUMENTARY**

Jurij Kraigher je bil avstro-ogrski pilot in letalski inštruktor. Sodeloval je v obeh svetovnih vojnah, letalsko zgodovino je soustvarjal s prvimi medcelinskimi poleti, postavljal je hitrostne rekorde v preletih, reševal v vojni sestreljene letalce.

Jurij Kraigher was an Austro-Hungarian pilot and flight instructor. He fought in both world wars, was a pioneer of intercontinental flights, broke world speed records for passenger aircraft, and helped save pilots shot down during the war.

producenč producer Ernest Zakarija
produkcijska hiša production Studio Proteus

2019 · 63 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Dušan Milavec
scenarist written by Drago Mislej Mef
direktor fotografije director of photography Manuel Tomšič
avtor glasbe music Aljoša Mislej
montažer edited by Manuel Tomšič
oblikovalec zvoka sound design Manuel Tomšič
snemalca camera Manuel Tomšič, Franci Korošec



Strast do letenja **Passion for Flying**

**PREGLEDNI · SREDNJEMETRAŽNI · DOKUMENTARNI
PANORAMA · MEDIUM-LENGTH · DOCUMENTARY**

V dokumentarnem filmu spoznamo štiri različne zgodbe, ki jim je skupna ena lastnost: strast do letenja. Vsak od njih je pripravljen storiti skoraj vse, da je lahko čim več v zraku. V letalu. Potniškem, vojaškem, akrobatskem, šolskem. Strasti do letenja ne moreš pridobiti, strast do letenja je prirojena.

producer producer Denis Miklavčič
produkcijska hiša production RTV Slovenija /
TV Dokumentarni program
2020 · 53 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Dušan Moravec
scenarist written by Dušan Moravec
direktor fotografije director of photography Jurij Nemeč, Zfs
avtor glasbe music Iztok Turk
montažer edited by Andrej Modic
oblikovalec zvoka sound design Robert Sršen
snemalci camera Jurij Nemeč, Dušan Moravec, Žiga Gašperin,
Matjaž Mrak, Luka Fleišer Nemeč
snemalec zvoka sound recording Frane Povirk

A documentary presenting four different stories with one common trait: passion for flying. They are all ready to do what it takes to spend as much time as possible up in the air. In their passenger, military, aerobatic, trainer aircraft. The passion for flying is not something you acquire; it is something you are born with.



Tiki večeri Time of Wonder

PREGLEDNI · SREDNJEMETRAŽNI · DOKUMENTARNI
PANORAMA · MEDIUM-LENGTH · DOCUMENTARY

producent producer David Sipoš
produkcijska hiša production Studio Sipos
koprodukcija co-production Občina Ormož, Občina Sveti Tomaž,
Občina Slovenj Gradec

2020 · 54 min · barvni colour · STEREO · DCP · 1:2,35
v slovenščini z angleškimi podnapiši Slovenian with English subtitles

režiser directed by David Sipoš
scenarista written by Rok Andres, Matjaž Feguš
direktorja fotografije directors of photography Simon Gosnik,
David Sipoš
avtor glasbe music Tim Žibrat
montažerja edited by David Sipoš, Simon Intihar
scenograf production design David Sipoš
kostumografska costume design Mateja Naberšnik
oblikovalec zvoka sound design Tim Žibrat

igralska zasedba cast
Tjan Premzl (Tine), Alja Horvat (Manca), Dean Kikec (župnik/Priest),
Roki Kikec (fantek/Boy), Miha Rodman (snemalec/Camera operator)

Dokumentarno-igrani film o duhovniku in literatu Ksaverju Mešku. Igrani del je kolaž različnih povesti, likov in zgodb o življenju, polnem mladostnih čustev, sredi neprijaznega sveta. O Mešku spregovorijo literarni zgodovinarji, profesorji, sorodniki, njegovi farani in drugi.

A docudrama about the priest and writer Ksaver Meško. The re-enactments make up a collage of tales, characters and stories about a life full of youthful energy in the midst of a hostile world. The film features literary historians, professors, relatives, his parishioners, and others.



producenta producers Klemen Premrl, Dragana Čolić
produkcijska hiša production Žerjavisti, KD Cajt

2019 • 56 min • barvni colour • STEREO • HD File • 16:9
v slovenščini in Slovenian

režiserka directed by Dragana Čolić
scenaristka written by Dragana Čolić
direktor fotografije director of photography Klemen Premrl
avtor glasbe music Vital Jurca
montažer edited by Klemen Premrl
scenografa production design Borut Gorjanc, Matej Lozar
kostumografka costume design Urška Urh
oblikovalec zvoka sound design Klemen Grmek
snemalci camera Matej Lozar, Blaž Lenček, Anja Halik

igralska zasedba cast
Marjana Breclj (pripovedovalka/Narrator), Tobijsa Hreščak
(Pavel Knobl, otrok/as a child), Žan Papič (Pavel Knobl, srednja leta/as
an adolescent), Janez Kanoni (Pavel Knobl, odrasla leta/as a grown-
up), Boris Kobal (interpret/Performer), Andrej Rozman - Roza
(Valentin Vodnik), Sašo Hribar (interpret/Performer), Adi Smolar
(interpret/Performer), Janez Škof (interpret/Performer),
Drago Mislej - Mef (interpret/Performer), Evita Petrovčič
(Katarina Pavlovčič), Martin Valič (Ignacij Kremžar)

Za Pavla Knobla skovano Forged for Pavel Knobl

PREGLEDNI • SREDNJEMETRAŽNI • IGRANO-DOKUMENTARNI
PANORAMA • MEDIUM-LENGTH • DOCUDRAMA

Pet let pred Vodnikovo Pesme za pokušino je v Kranju izšla pesniška zbirka Štiri pare kratkočasnih Novih pesmi, ki jo je Vodnik označil za bukve iz Kranja, polne drekanja. Dokumentarni film o avtorju, ki je zamolčan ostal na obrobju naše literarne zgodovine.

Five years before his poetry collection came out and came to be considered the first original Slovenian poetry collection, the Slovenian poet Valentin Vodnik disparaged another collection for being *full of filth*. A documentary about an author who was consigned to the edge of Slovenian literary history.



Zgodbe iz kuhinje Kitchen Stories

PREGLEDNI · SREDNJEMETRAŽNI · DOKUMENTARNI
PANORAMA · MEDIUM-LENGTH · DOCUMENTARY

producent producer Miha Černec
produkcijska hiša production Stara gara
koprodukcija co-production KSZ Sagar, RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 48 min · č-b b&w · STEREO · HD File · 16:9
v ruščini s slovenskimi in angleškimi podnаписи Russian with
Slovenian and English subtitles

režiser directed by Miha Mohorič
scenarist written by Miha Mohorič
direktorja fotografije directors of photography Miha Mohorič,
Nina Behek

montažer edited by Gorazd Todorović
oblikovalec zvoka sound design Robert Sršen
snemalka zvoka sound recording Nina Behek

Film, ki vzame trnek in nanj nasadi preprosta, navadna človeška čustva, nas skozi sedem ruskih zgodb popelje v svetove, ki se sprva zdijo tako zelo oddaljeni, hkrati pa so nam tako zelo blizu. 1 strok norosti, 2 ščepca strahu, 3 dl žalosti, 4 žlice hrabrosti, 5 rezin spoznanja, 6 kosov osamljenosti in 7 ml sreče.

A film that takes a hook and attaches on it simple, common human emotions. Using seven stories, it takes us into worlds that seem so far away and yet so close. 1 clove of insanity, 2 pinches of fear, 3dl of sadness, 4 tbsp of bravery, 5 slices of cognition, 6 pieces of loneliness, and 7ml of happiness.



Angelov dotik The Touch of the Angel

PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Film o prenovi kipa nadangela Mihaela in njegovem zgodovinskem pomenu za mesto Piran. Močna burja je spomladi 2018 odtrgala krilo nadangelu Mihaelu, ki stoji na vrhu piranskega zvonika. Potrebna je bila temeljita obnova, ki popelje gledalca 250 let nazaj v zgodovino.

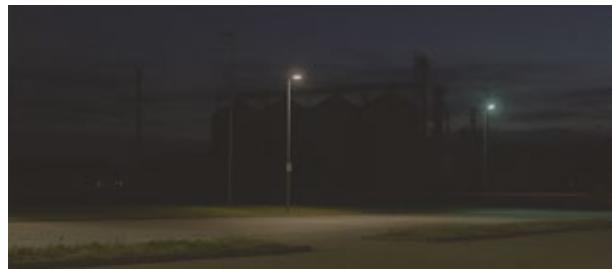
A film on the restoration of the statue of Archangel Michael and its historical importance for the town of Piran. In the spring of 2018, strong Bora winds tore off one of the wings of Archangel Michael, placed at the top of the Piran church tower. The restoration transports the viewer 250 years back in time.

prodcent producer Zorko Bajc
produkcijska hiša production Župnija Piran

2019 · 24 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Ubald Trnkoczy
scenarist written by Folke Tegethoff
direktor fotografije director of photography Ubald Trnkoczy
avtor glasbe music Sašo Fajon
montažer edited by Uroš Rojc
oblikovalec zvoka sound design Sašo Fajon

glas voice
Pavle Ravnohrib



Dere sen jas malibija In My Younger Days

PREGLEDNI · KRATKI · EKSPERIMENTALNI
PANORAMA · SHORT · EXPERIMENTAL

Kratki eksperimentalni avtoportret.

A short experimental self-portrait.

produkcijska hiša production Plan9

2019 · 3 min · barvni colour · DIGITAL · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Tina Ščavničar
scenaristka written by Tina Ščavničar
direktorica fotografije director of photography Tina Ščavničar
avtor glasbe music ljudska/folk music
montažerka edited by Tina Ščavničar
oblikovalka zvoka sound design Tina Ščavničar

nastopajo featuring
Tina Ščavničar



Draga Jožica Dear Jožica

PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Po 50 letih zakona Jožica spozna, da svoboda ni le privilegij, ampak tudi njena pravica.

50 years into her marriage, Jožica realises that freedom is not only a privilege; it is also her right.

producer producer Tom Gomizelj
produkcijska hiša production Luksuz produkcija

2019 · 6 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserke directed by Anne-Pauline Serres, Marta Frisco, Estel Teodoro
scenaristke written by Anne-Pauline Serres, Marta Frisco,
Estel Teodoro
direktorice fotografije directors of photography Anne-Pauline Serres,
Marta Frisco, Estel Teodoro
montažerke edited by Anne-Pauline Serres, Marta Frisco,
Estel Teodoro
oblikovalki zvoka sound design Marta Frisco, Estel Teodoro

nastopa featuring
Jožica Cedičnik



Govor, ki ga vidiš The Voice You See

PREGLEDNI · KRATKI · IGRANI
PANORAMA · SHORT · FICTION

Naš danes ali naš jutri? Zagotovo apokaliptičen čas in zagotovo romanca. V mokrih gozdovih okuženega sveta se srečata dve osebi. Človek že dolgo časa ni običajno bitje. Je cena komunikacije še vedno previsoka?

Our today or our tomorrow? Most definitely an apocalyptic time, and most definitely a romance. Two people meet in the damp forests of the infected world. Humans have long been far from ordinary creatures. Is the price of communication still too high?

producer producer Jure Kreft
produkcijska hiša production FIX MEDIA

2020 · 9 min · barvni colour · STEREO · DCP · 1:1,66
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserja directed by Gašper Markun, Tadej Koren Šmid
scenarist written by Renato Švara
direktor fotografije director of photography Darko Sintič
montažer edited by Luka Miklošić
oblikovalec zvoka sound design Luka Cvetko
snemalec zvoka sound recording Luka Cvetko

igralska zasedba cast
Rina Pleteršek (Ona/She), Aljoša Škaper (On/He)



Igral sem se z betonom Playing With Concrete

PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Nova Gorica je bila zasnovana po načelih modernizma, ki je temeljil na ideji skupnega prostora. Kratki dokumentarni film sledi pripravam na prenovo soseske, v kateri danes samevajo in propadajo igrišča z unikatnimi betonskimi igrali.

Nova Gorica was designed as an example of modernism based on the idea of shared public space. The documentary short follows preparations for the renovation of a neighbourhood where playgrounds with unique concrete equipment now stand deserted, falling into ruin.

producentka producer Anja Medved
produkcijska hiša production KINOkašča

2020 · 20 min · č-b in barvni b&w colour · STEREO · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Fabris Šulin
scenarist written by Fabris Šulin
direktor fotografije director of photography Fabris Šulin
avtor glasbe music Tomaž Zupančič
montažerja edited by Špela Murenc, Fabris Šulin
oblikovalec zvoka sound design Dean Stojčić
snemalec zvoka sound recording Dean Stojčić



Marsova luka Port of Mars

PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Osebni, psevdodokumentarni portret Luke in njenega odnosa do mesta, ki ga tako močno zaznamuje. Poleg poetične plati podaja tudi njeno temačno stran. Onesnaženje, osamljenost, nenasitno obleganje in dušenje starega mestnega jedra, nekoč otoka, kot vodena z energijo boga Marsa, ki se ne obvladuje. Ne več.

An intimate, pseudo-documentary portrait of the port and its relationship with the town that it affects. As well as the poetic aspect, the film also highlights its dark sides. Pollution, loneliness, greedy invasion and suppression of the old town, once an island, as if driven by the force of Mars that cannot be contained. Not any longer.

producent producer Mauro Lainšček

2019 · 7 min · č-b barvni b&w colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Mauro Lainšček
scenarist written by Mauro Lainšček
direktor fotografije director of photography Mauro Lainšček
avtorja glasbe music Igorrr, Zbignew Preisner



Miniserija Muri - Tekma Miniseries Muri - The Match

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Danes je dan za pravi nogometni derbi med NK Mucki in Mačkoni. Če v golu stoji obilni Čcombe, je zmaga praktično zagotovljena. No, načrte Muckom tokrat prekriža prebrisani Falot, novi kapetan NK Mačkoni.

Today is the day for a true Cat City Derby between FC Cubs and FC Tigers. If the stout Cheeky is the goalkeeper, the win is practically guaranteed for the Kittens. But this time, their plan is thwarted by the cunning Scallywag, the new captain of FC Tomcats.

producenta producers Jure Vizjak, Polona Kumelj
produkcijska hiša production Invida
koprodukcija co-production RTV Slovenija, Jernej Žmitek, s. p.,
Roxana Bentu, Eallin S.r.o.
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 11 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserja directed by Jernej Žmitek
scenaristi written by Jernej Žmitek, Jernej Celec, Sandra Ržen
avtorji glasbe music Jerko Novak, Lado Jakša, Kajetan Kovič,
Neca Falk, Prodok / Mačji disk
montažer edited by Jernej Žmitek
oblikovalec zvoka sound design Julij Zornik

glas voice
Marko Mandić (Muri), Polona Juh (Maca/Missy), Sebastian Cavazza
(Falot/Brutus), Primož Pirnat (Čcombe/Cheeky),
Jurij Zrnec (Mucelj in Macelj/Timmy and Tommy), Bojan Emeršič
(Mijalko, Žane/Charlie, Jean), Nina Valič (Liza), Violeta Tomič (Mica)



Mi nismo izgubljena generacija We Are Not a Lost Generation

PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Mi nismo izgubljena generacija je serija štirih kratkih dokumentarnih filmov o petih mladih slovenskih ustvarjalcih, ki se s svojim delom preživljajo ali jim to poleg redne službe prinaša dodaten zaslujek.

We Are Not a Lost Generation is a series of four documentary shorts featuring five young designers from Slovenia who earn some extra money from their crafts or make a living from them full-time.

prodavnica producers Tina Lagler, Blaž Miklič
produkcijska hiša production OSM films

2019 · 40 min · barvni colour · STEREO · DCP · 1:2,35
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Tina Lagler
scenaristka written by Tina Lagler
direktor fotografije director of photography Blaž Miklič
avtorji glasbe music Čedahuči, Shekuza, New Wave Syria,
Srečna mladina
montažerka edited by Tina Lagler
oblikovalec zvoka sound design Miha Šajina
snemalka camera Tina Lagler

nastopajo featuring
Klavdija Zupanc (akademска slikarka/Painter), Nina Mrđenović
(izdelovalec keramike/Ceramicist), Jošt Bukovec (izdelovalec
keramike/Ceramicist), David Krevs (izdelovalec koles po meri/Custom
Bicycle Maker), Jure Sodja (izdelovalec unikatnih snowboardov/Unique
Snowboard Builder)



Nepredvidljivi Unpredictable

PREGLEDNI · KRATKI · IGRANI
PANORAMA · SHORT · FICTION

Moški, nezadovoljen s svojim življenjem, sanjari, da je odločen kriminalist. Ko ga državna tožilka prisili, da se vrne pod kinko, mora uporabiti kombinacijo namazanega jezika in golih pesti, da premaga tolpo plačancev in posname priznanje lokalnega mafijca.

A man, dissatisfied with his life, dreams of being a decisive police detective. When the state prosecutor forces him back undercover, he has to use a combination of smooth-talking and hard fists to overpower a gang of goons and record a confession from the local crime lord.

produdent producer Aljaž Tepina

2019 · 10 min · barvni colour · DIGITAL · HD File · 1:2,35
v slovenščini z angleškimi podnapiši Slovenian with English subtitles

režiser directed by Aljaž Tepina
scenarist written by Aljaž Tepina
direktor fotografije director of photography Rok Mlinar
montažerja edited by Rok Mlinar, Aljaž Tepina
oblikovalka zvoka sound design Tatjana Pfeiffer
snemalec camera Sanel Ametovski
snemalec zvoka sound recording Nejc Pisanski

igralska zasedba cast
Branko Risić (kriminalist/Chief Inspector), Valentina Plaskan (državna tožilka/Public Prosecutor), Denis Porčič - Chorchyp (šef skladnišča/Warehouse Manager), Marjan Radanovič (partner/Partner), Branko Završan (šef/Boss), Marko Teodorović (kaskader/Stuntman #1), Marko Ristić (kaskader/Stuntman #2)



(Ne)znana poglavja slovenske zgodovine: Barbara Celjska The (Un)known Chapters of Slovenian History: Barbara of Celje

PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Barbara, najmlajša hči mogočnega Hermana II. Celjskega, se še kot deklica poroči s kraljem in kasnejšim cesarjem Sigismundom Luksemburškim ter postane najvplivnejša ženska takratne Evrope.

Barbara, the youngest daughter of the mighty Herman II, Count of Celje, was married, as a girl, to Sigismund of Luxembourg, King of Hungary, later Holy Roman Emperor, and went on to become the most influential woman of the time in Europe.

produdent producer Bojan Dovečer
produkcijska hiša production RTV Slovenija /
Uredništvo izobraževalnega programa

2019 · 25 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapiši Slovenian with English subtitles

režiser directed by Franc Arko
scenaristka written by Tatjana Markošek
direktor fotografije director of photography Aleš Živec
montažerka edited by Mateja Pevec
oblikovalka zvoka sound design Aleš Drašler
snemalec zvoka sound recording Davorin Petek
snemalca camera Aleš Živec



Ogenj v Alpah – prelaz pripoveduje Fire in the Alps – Stories From the Mountain Pass

PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Film poskuša osvetlititi vlogo gora v slovenski narodni identiteti. Skozi ljudsko izročilo, zgodovinske pripovedi in perspektivo današnjih oči odkriva pomen naravne in kulturne dediščine gora, spremembe v gorski pokrajini ter izzive sedanjosti.

The film focuses on the impact of mountains on the Slovenian identity. Through folk memory, stories from times past, and from today's point of view, it explores the importance of the natural and cultural heritage of mountains, and the changes in the mountain world.

produdent producer Nejc Kavka

2020 · 19 min · barvni colour · DIGITAL · HD File · 2:1
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Nejc Kavka

scenarist written by Nejc Kavka

direktor fotografije director of photography Nejc Kavka

avtorji glasbe music Steven Gutheinz, Davis Harwell, Phillip Cuccias

montažer edited by Nejc Kavka

oblikovalec zvoka sound design Nejc Kavka

glavni animator lead animator Nejc Kavka

glas voice

Gaja Filač (pripovedovalka/Narrator)



Okrog obrnjen zrak Reversed Air

PREGLEDNI · KRATKI · EKSPERIMENTALNI
PANORAMA · SHORT · EXPERIMENTAL

Deklica živi v roza hiši. Ko njena roza hiša eksplodira, gre na pot poiskat novo.

A girl lives in a pink house. When her pink house blows up, she sets off to find a new one.

producenta producers Jerca Jerič, Andraž Jerič
produkcijska hiša production Filmsko društvo Temporama

2020 · 8 min · barvni colour · STEREO · HD File · različni formati mixed formats
slovenski in angleški podnapisi Slovenian and English subtitles

režiserka directed by Ester Ivakič
scenaristka written by Ester Ivakič
direktor fotografije director of photography Fabris Šulin
avtor glasbe music Juš Premrov
montažerka edited by Ester Ivakič
scenografka production design Ester Ivakič
kostumografka costume design Ester Ivakič
oblikovalka zvoka sound design Ester Ivakič

nastopajo featuring
Mila Peršin



Poklič! Call Me!

PREGLEDNI · KRATKI · IGRANI
PANORAMA · SHORT · FICTION

Žena in Janči gostujeta na snemanju kuharske oddaje,
kjer pa ne gre vse po planu.

Žena and Janči make a guest appearance on a cooking
show, but things get messy.

producent producer Jure Stušek

2020 · 6 min · barvni colour · STEREO · DCP · 2:1
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Nika Otrin
scenaristka written by Nika Otrin
direktor fotografije director of photography Jure Stušek
avtorja glasbe music Žena & Janči
montažerka edited by Nika Otrin
oblikovalec zvoka sound design Ghet Heat
snemalec zvoka sound recording Patrik Krajnc

igralska zasedba cast
Neža Mihelič - Žena (osebno/Herself), Jan Zupančič - Janči (osebno/
Himself), Tin Silvaši Meštrovčić (lučkar/Gaffer), Nejc Jezernik (režiser/
Director), Lina Akif (asistentka režije/Assistant Director), Ika Dujic
Vrtačnik (maskerka/Make-up Artist), Patrik Krajnc (dostavljačec/
Delivery Guy), Timon Hozo (kamera 2/Camera 2), Ambrož Pivk (kamera
1/Camera 1)



Princ Ki-Ki-Do; Poplava Prince Ki-Ki-Do; Big Flood

PREGLEDNI · KRATKI · ANIMIRANI
PANORAMA · SHORT · ANIMATED

Gospod in gospa Bober prenavljata svoje bivališče in
razpadajoči jez. Na pomoč jima nesobično priskoči
pujsa Rozi in kmalu sezidajo gromozanski jez. Voda
zalije vsa bivališča gozdnih živali in poplavi celo Ki-Ki-
Do-jev stolp. Zdaj je čas za akcijo!

Mr and Mrs Beaver are renovating their home and a
dilapidating dam. Rosalia the Pig selflessly offers to
help, and soon they manage to build a humongous
dam. But when water floods the homes of forest
animals, and even Ki-Ki-Do's tower, it's time to act!

producent producer Grega Mastnak
produkcijska hiša production OZOR, zavod za gibljive slike
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiser directed by Grega Mastnak
scenarista written by Peter Povh, Grega Mastnak
avtor glasbe music Vojko Sfiligoj
montažer edited by Grega Mastnak
oblikovalec zvoka sound design Vojko Sfiligoj

glas voice
Violeta Tomič, Marjan Bunič, Vojko Sfiligoj, Uroš Vuk



Privid na čudovitem vrtu Illusion In a Magical Garden

PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Slovaška pesnica Mila Haugova je letošnja nagrajenka Festivala Vilenica. Z njo smo preživeli dan v njenem domačem okolju v pogovoru o njenem življenju, njenih idejah, prepričanjih, literaturi ...

The Slovak poet Mila Haugova is the winner of this year's Vilenica Prize. We spent a day with her in her home, talking to her about her life, her ideas, beliefs, literature...

produdent producer Jani Sever
produkcijska hiša production Sever&Sever d.o.o.
koprodukcija co-production Društvo slovenskih pisateljev

2020 · 18 min · barvni colour · STEREO · HD File · 1:1,85
v angleščini s slovenskimi podnapisi English with Slovenian subtitles

režiser directed by Jani Sever
scenarista written by Jani Sever, Nina Kokelj
direktor fotografije director of photography Domen Ožbot
montažerka edited by Maja Andlović



Skoraj polnoč Almost Midnight

PREGLEDNI · KRATKI · IGRANI
PANORAMA · SHORT · FICTION

Ženska skuša zapeljati moškega, vendar ne gre vse po njenem načrtu.

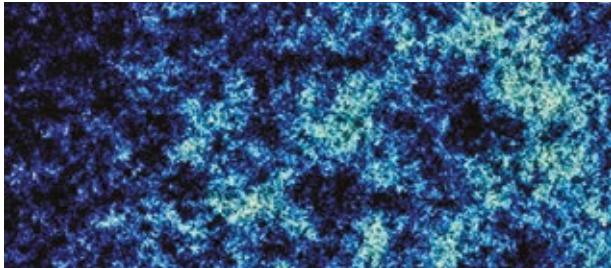
A woman is trying to seduce a man, but things don't quite work out the way she planned.

producent producer Jan Fabris

2020 · 20 min · barvni colour · 5.1 · DCP · 1:1,37
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Jan Fabris
scenarist written by Jan Fabris
direktorica fotografije director of photography Vida Habjanič
avtor glasbe music Ruslan Perezhiło
scenografka production design Neža Dali Novak
kostumografka costume design Dajana Ljubičić
oblikovalec zvoka sound design Julij Zornik
oblikovalka maske makeup artist Lea Bole

igralska zasedba cast
Arna Hadžialjević (ženska/Woman), Miha Rodman (moški/Man)



še malo, čisto malo bližje A Little Bit, Just a Little Bit Closer

PREGLEDNI · KRATKI · EKSPERIMENTALNI
PANORAMA · SHORT · EXPERIMENTAL

čisto malo bližje

just a little bit closer

producent producer Davorin Marc

2019 · 2 min · barvni colour · STEREO · DCP · 4:3
brez dialogov No dialogue

režiser directed by Davorin Marc

scenarist written by Davorin Marc

direktor fotografije director of photography Davorin Marc

avtor glasbe music Davorin Marc

montažer edited by Davorin Marc

oblikovalec zvoka sound design Davorin Marc



Tako zraste ... petelin How It Grows... Rooster

PREGLEDNI · KRATKI · ANIMIRANI
PANORAMA · SHORT · ANIMATED

Mala živalca se rodi. Mora si poiskati hrano, da lahko raste. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca je zdaj odrasla. Sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon, it has to go out looking for food to start growing. It has to stay alert to avoid the predators. Days go by and the little animal is now adult. It keeps exploring until it finds someone very special. A mate of its own kind! They fall in love and a new life cycle begins.

producenta producers Jure Vizjak, Maja Zupanc
produkcijska hiša production Invida
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserja directed by Miha Kalan, Jernej Žmitek
scenaristka written by Sandra Ržen
avtor pesmi based on a poem by Feri Lainšček
avtorja glasbe music Samo Kutin, Anja Kravanja
oblikovalec zvoka sound design Julij Zornik
montažer edited by Miha Kalan
glavna animatorka lead animator Zarja Menart

glas voice
Aleš Valič (priповедovalec/Narrator)



Tekma oskrbnika trave A Match for the Grass Keeper

PREGLEDNI · KRATKI · IGRANI
PANORAMA · SHORT · FICTION

Prav posebna tekma za oskrbnika trave na krškem stadionu.

A special match for the grass keeper at the Krško soccer field.

producer producer Tom Gomizelj
produkcijska hiša production Luksuz produkcija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2019 · 4 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserji directed by Jaka Prosenik, Caleb Murtagh,
Christiaan Humbs-Steinbeck
scenaristi written by Jaka Prosenik, Caleb Murtagh,
Christiaan Humbs-Steinbeck
direktorji fotografije directors of photography Jaka Prosenik,
Caleb Murtagh, Christiaan Humbs-Steinbeck
montažerji edited by Jaka Prosenik, Caleb Murtagh,
Christiaan Humbs-Steinbeck
oblikovalci zvoka sound design Jaka Prosenik, Caleb Murtagh,
Christiaan Humbs-Steinbeck

nastopa featuring
Marjan Jazbec



Alenka Alice

PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION

Na sodišču poteka nesmiselna pravda proti Alenki. Prisotna sta Alenka in njen odvetnik, sodelujoči na drugi strani spora še niso prispeli. Sodnik za trenutek počaka, nato pa začne proces. Situacija postaja vedno bolj absurdna, začnejo se odvijati neumni in smešni dogodki.

A pointless court case begins against Alenka. Alenka and her lawyer are the only ones present, as the other side has not yet arrived. The judge waits a moment, then starts the hearing. After a series of silly, comical events, the situation is getting more and more absurd.

producentka producer Jožica Blatnik
produkcijska hiša production UL AGRFT
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 9 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Silvie Čehova
scenaristka written by Silvie Čehova
direktor fotografije director of photography Marko Kurat
montažerka edited by Vida Ajdnik
scenografka production design Tatjana Kortnik
kostumografka costume design Meta Sever
oblikovalec zvoka sound design Igor Iskra

igralska zasedba cast
Rok Vihar (zagovornik/Lawyer), Niko Goršič (sodnik/Judge), Diana Kolenc (Alenka)



Apokalipsa Apocalypse

**PREGLEDNI · ŠTUDIJSKI · DOKUMENTARNI
PANORAMA · STUDENT · DOCUMENTARY**

Študent Jaša se po dvomesečni karanteni zaradi epidemije novega koronavirusa vrača v Ljubljano. Kako bo videti novo življenje? Kakšne posledice je na nas pustila epidemija? Ali lahko spet zaživimo normalno?

Jaša is a student on his way back to Ljubljana after a two-month lockdown imposed to curb the spread of coronavirus. What will his new life look like? How has the epidemic impacted us? Can we live normal lives again?

producent producer **Tadej Vintar**
produkcijska hiša production **UL AGRFT**

2020 · 4 min · č-b b&w · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by **Tadej Vintar**
scenarist written by **Tadej Vintar**
direktor fotografije director of photography **Tadej Vintar**
montažer edited by **Tadej Vintar**



Brata med mrtvimi Brothers Among the Dead

**PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION**

Sun-Gi in Ignus, mlada brata v postapokaliptični prihodnosti, potujeta z oldtajmerjem svojim sanjam naproti. Pot jima prekrižajo banditi, ki onesposobijo Sun-Gija, Ignusa pa ugrabijo. Ko se Sun-Gi prebudi iz nezavesti, se odpravi na pot maščevanja, na pot iskanja svojega brata.

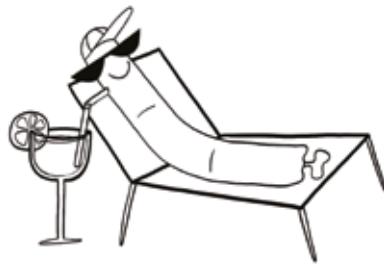
Sun-Gi and Ignus, young brothers in the post-apocalyptic future, pursue their dreams in a vintage car. The brothers' paths cross with a band of bandits, who knock Sun-Gi unconscious and kidnap Ignus. When he comes to, Sun-Gi vows revenge, determined to find his brother.

producent producer **Bernard Rebernik**

2020 · 15 min · barvni colour · DIGITAL · HD File · 16:9
v angleščini s slovenskimi podnapisi English with Slovenian subtitles

režiser directed by **Bernard Rebernik**
scenarist written by **Bernard Rebernik**
direktor fotografije director of photography **Bernard Rebernik**
avtorji glasbe music **Bernard Rebernik, Mozart, Schubert**
montažer edited by **Bernard Rebernik**
scenograf production design **Bernard Rebernik**
kostumograf costume design **Bernard Rebernik**
oblikovalec zvoka sound design **Bernard Rebernik**
snemalca camera **Bernard Rebernik, Nejc Kraševac**

igralska zasedba cast
Bernard Rebernik (Sun-gi, Ignus, Falot, Faron, Boss), Andrej Rebernik (Mariači), Patrik Rebrica (Fedor), Nejc Kraševac (Fiji)



Družina prstov The Finger Family

PREGLEDNI · ŠTUDIJSKI · ANIMIRANI
PANORAMA · STUDENT · ANIMATED

Prstki se smejijo. Žoga leti. Zobje so izgubljeni in prav tako družinske vezi.

Fingers are laughing. The ball flies. Teeth are lost and so are family ties.

producenč producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 2 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiserka directed by Anja Paternoster
scenaristka written by Anja Paternoster
avtorji glasbe music Josh Lippi, Mateja Starič, Mark Uslajer
montažerka edited by Anja Paternoster
glavna animatorka chief animator Anja Paternoster
snemalka zvoka sound recording Anja Paternoster



Eden Eden

PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION

Viola se ne želi soočiti s smrtjo svojega brata, vendar nato najde način, kako ga preboleti skozi glasbo.

Viola doesn't want to face the death of her brother, but she will find a way to let him go through music.

producenč producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 18 min · barvni colour · STEREO · DCP · 16:9
v italijanščini s slovenskimi podnapiši Italian with Slovenian subtitles

režiserka directed by Elisabetta Gessi
scenaristka written by Elisabetta Gessi
direktor fotografije director of photography Pietro Cromaz
avtorji glasbe music Abiral Khadka, Beatrice Gessi, Diego Muratore, Dennis Muratore
montažerka edited by Elisabetta Gessi, Pietro Cromaz
scenografka production design Elisabetta Gessi
kostumografka costume design Elisabetta Gessi
oblikovalec zvoka sound design Giacomo Foti
snemalec camera Giulio Pipolo
snemalec zvoka sound recording Giacomo Foti
izvajalca glasbe music performed by Beatrice Gessi, Dennis Muratore

igralska zasedba cast
Diana Dardi (Viola), Tommaso Sculin (Eden), Marzia Postogna (mati/Mother), Leonardo Zannier (oče/Father), Agnese Mastromauro (Ali), Nicholas Serli (Gio), Matteo Monteduro (prodajalec/Shop assistant), Elisabetta Gessi (šef/Boss)



Kadilka Smoker's Delight

PREGLEDNI · ŠTUDIJSKI · ANIMIRANI
PANORAMA · STUDENT · ANIMATED

Čik pavza, ki nas prek metamorfoze popelje na barvito popotovanje.

A smoke break that takes us on a colourful journey of metamorphosis.

producer producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 2 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiserka directed by Ana Prebil
scenaristka written by Ana Prebil
direktorica fotografije director of photography Ana Prebil
avtor glasbe music Matija Snoj
montažerka edited by Ana Prebil
oblikovalka zvoka sound design Ana Prebil
glavna animatorka chief animator Ana Prebil
snemalka zvoka sound recording Mateja Starič



Narezano življenje Sliced Life

PREGLEDNI · ŠTUDIJSKI · ANIMIRANI
PANORAMA · STUDENT · ANIMATED

Animirani film je avtobiografija, izpovedana skozi dejanje rezanja. Kdaj nas življenje nareže, kdaj mi režemo življenje, kaj je treba v življenju odrezati?

Animated autobiography told through the act of slicing. When does life slice through us, when do we slice life? What things in life need to be sliced off?

producenta producers Peter Bizjak, Silvie Čehova

2019 · 1 min · barvni colour · DIGITAL · HD File · 16:9
brez dialogov No dialogue

režiser directed by Peter Bizjak
scenarist written by Peter Bizjak
montažer edited by Peter Bizjak
oblikovalec zvoka sound design Peter Bizjak
glavni animator chief animator Peter Bizjak



Natus Natus

PREGLEDNI · ŠTUDIJSKI · EKSPERIMENTALNI
PANORAMA · STUDENT · EXPERIMENTAL

Dve nezemeljski bitji se želita rešiti represivnega stanja, ki vlada v družbi. Vse, kar ju prekriva, ju utesnjuje. Radi bi se razbremenili vseh tekstilnih kosov, ki so metafora za družbene sisteme in obstoječa pravila. Njun namen je ustvariti nov svet, kjer se bosta počutili sprejeti.

Two unearthly creatures are looking to escape the repression of society. They feel constricted by everything that cloaks them. They want to strip off all the fabric, a metaphor for social systems and applicable rules. Their goal is to create a new world where they will feel welcome.

prodcent producer Darej Šömen
produkcijska hiša production Warehouse Collective
koprodukcija co-production UL Naravoslovnotehniška Fakulteta

2019 · 3 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiserka directed by Ula Pogorevčnik
scenaristka written by Ula Pogorevčnik
direktor fotografije director of photography Luka Karlin
avtorica glasbe music Neža Dobrovoljc
montažerja edited by Ula Pogorevčnik, Darej Šömen
scenografka production design Ula Pogorevčnik
kostumografka costume design Ula Pogorevčnik
oblikovalka zvoka sound design Neža Dobrovoljc

igralska zasedba cast
Maja Maša Šömen, Inan Du Swami



Nenavadna čajanka Mad Tea Party

PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION

V zemljanki živila Klobučar in Zajec. Zmedeni sluga Zajec ni upošteval gospodarjevih navodil. Klobučarju pripravi nenavadno čajanko, po kateri se zvrsti serija absurdnih dogodkov.

Hatter and Rabbit live in an underground cabin. Rabbit the servant is very disorganised and has failed to follow the master's orders. The mad tea party he throws for Hatter sets off a series of absurdities.

producentka producer Jožica Blatnik
produkcijska hiša production UL AGRFT
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 16 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Domen Košir
scenarist written by Domen Košir
direktor fotografije director of photography Marko Kurat
montažer edited by Domen Košir
scenografka production design Tatjana Kortnik
kostumografka costume design Meta Sever
oblikovalec zvoka sound design Igor Iskra

igralska zasedba cast
Vesna Kuzmić (Alica/Alice), Gojmir Lešnjak Gojc (Klobučar/Hatter),
Žan Papič (Zajec/Rabbit)



Perje z vonjem morja The Feathers That Smell of the Sea

PREGLEDNI · ŠTUDIJSKI · ANIMIRANI
PANORAMA · STUDENT · ANIMATED

Zgodba ptice kormorana, ki simbolizira razcepljenost med dvema svetovoma. Tako kot smo lahko ljudje razdvojeni med dva svetova, je tudi kormoran – ptica, ki živi kot riba. Tako življenje ni nemogoče, a tudi kormoran se mora občasno dvigniti na površje, da vdihne zrak in si osuši krila.

The story of the cormorant, the symbol of being split between two worlds. Just as people can live torn between two worlds, so can the cormorant, who is a bird living the life of a fish. Such life is not impossible, but the cormorant still has to surface to get some air and dry its wings.

produkcijska hiša production UL Akademija za likovno umetnost in oblikovanje

2019 · 3 min · barvni colour · STEREO · HD File · 4:3
brez dialogov No dialogue

režiserka directed by Žoel Kastelic
scenaristka written by Žoel Kastelic
avtorica glasbe music Iza Tehovnik
montažerka edited by Žoel Kastelic
glavna animatorka chief animator Žoel Kastelic



Pipi in Popi Pipi and Popi

PREGLEDNI · ŠTUDIJSKI · ANIMIRANI
PANORAMA · STUDENT · ANIMATED

Pipi in Popi sta enojajčna piščančka. Iz majhnega prepira nastane prava katastrofa.

Pipi and Popi are identical chickens. A small quarrel creates a real catastrophe.

producent producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 3 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiserka directed by Katja Pivk
scenaristka written by Katja Pivk
montažerka edited by Katja Pivk
scenografka production design Katja Pivk
oblikovalka zvoka sound design Katja Pivk
glavna animatorka chief animator Katja Pivk
snemalka zvoka sound recording Katja Pivk

glas voice
Katja Pivk (Pipi), Ivan Gošić (Popi)



Pogovor brez konca Five-hour Conversation

PREGLEDNI · ŠTUDIJSKI · ANIMIRANI
PANORAMA · STUDENT · ANIMATED

Animacija *Pogovor brez konca* raziskuje pogled na svet s perspektive slepega človeka.

Five-hour Conversation explores a blind person's view of the world from their own perspective.

producenč producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
koprodukcija co-production Zavod Zvviks, Zavod Spok
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · DOLBY SR · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Katarina Blažič
scenaristka written by Katarina Blažič
avtorica glasbe music Mateja Starič
montažerka edited by Katarina Blažič
oblikovalka zvoka sound design Mateja Starič
glavna animatorka chief animator Katarina Blažič
snemalka zvoka sound recording Mateja Starič
mešalec zvoka re-recording mixer Julij Zornik

glas voice
Brane Završan



Strah Fear

PREGLEDNI · ŠTUDIJSKI · EKSPERIMENTALNI
PANORAMA · STUDENT · EXPERIMENTAL

Prostor svobode in modro nebo, ki predstavljalata življenje, se počasi izgubljata v strahu in nas napeljujeta k razmišljanju o negotovi prihodnosti z nepreklicnim koncem, ki čaka vsako živo bitje.

The space of freedom and the blue sky, which represent life, are slowly dissolving in fear and making us think about the uncertain future with an irrefutable end point that awaits every one of us.

producenč producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiser directed by Boris T. Matić
scenarist written by Boris T. Matić
direktor fotografije director of photography Radislav Jovanov Gonzo
avtor glasbe music Hrvoje Štefotić
oblikovalec zvoka sound design Hrvoje Štefotić
snemalec camera Mario Borščak



Zemlječarstvo Geomancy

PREGLEDNI · ŠTUDIJSKI · ANIMIRANI
PANORAMA · STUDENT · ANIMATED

Geomantka obnavlja uničen svet s pomočjo svojega golema.

Geomancer is trying to restore a broken world with the help of her golem.

producer Boštjan Potokar
produkcijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · DOLBY SR · DCP · 16:9
brez dialogov No dialogue

režiser directed by Jošt Šeško
scenarist written by Jošt Šeško
direktor fotografije director of photography Jošt Šeško
avtor glasbe music Miha Šajina
montažer edited by Jošt Šeško
scenograf production design Jošt Šeško
kostumograf costume design Jošt Šeško
oblikovalec zvoka sound design Miha Šajina
glavni animator chief animator Jošt Šeško
snemalec zvoka sound recording Miha Šajina

glasovi voices
Nejc Heine (stari golem/Old golem), Nejc Heine (novi golem/New golem), Nejc Heine (nerodovitno blato/Barren dirt), Valentina Plaskan (geomantka/Geomancer)



Koronaprogram Corona Programme
Video na zahtevo Video on Demand
fsf.si/2020/filmi

Otroški animirani filmi Children's Animations

Kino Komuna
Komuna Cinema

SPREMLJEVALNI PROGRAM SPECIAL SCREENINGS



Koronaprogram Corona Programme

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Too-Pee Too-Pee **140**



Brat & sestra Brother&Sister

KORONA · KRATKI · IGRANI
CORONA · SHORT · FICTION

Karantena je obdobje, ko se ti ponudi veliko idej in imaš predvsem veliko časa za ustvarjanje. Kaj nastane, ko temu dodaš še evforično poznavanje zadnjega filma Q. T. (Bilo je nekoč v Hollywoodu) ter peščico mladih energičnih igralcev (ki so, kakopak, vsi v sorodu)?

Lockdown is a time when you are bursting with ideas and you have plenty of time to be creative. Add to this euphoric knowledge of the latest QT film (Once Upon a Time in Hollywood) and a handful of young spirited actors (who are all related). What do you get?

producent producer Matic Škrjanc
produkcijska hiša production KŠD Bela zvezda

2020 · 2 min · č-b b&w · STEREO · HD File · 16:9
v slovenščini in Slovenian

režiser directed by Matic Škrjanc
scenarist written by Matic Škrjanc
direktor fotografije director of photography Matic Škrjanc
montažer edited by Matic Škrjanc
oblikovalec zvoka sound design Matic Škrjanc
snemalec camera Matic Kuhar

igrska zasedba cast
Metka Škrjanc (sestra/Sister), Lovro Škrjanc (brat/Brother),
Žlindra (šerif, zlikovec/Sheriff, Wrongdoer),
Matic Škrjanc (zlikovec/Wrongdoer)



Črnažival69 Blackanimal69

KORONA · KRATKI · DOKUMENTARNI
CORONA · SHORT · DOCUMENTARY

Kratki filmski dnevnik iz koronaizolacije med epidemijo v Sloveniji, ko se avtor želi soočiti z osebno dilemo: ali po koncu študija ostati v zdravstvu ali izživeti svojo strast do ustvarjanja v filmskem svetu.

A short video diary from Covid-19 isolation during the epidemic in Slovenia, when the author decides to face his personal dilemma: does he want to start a career in healthcare after finishing his studies, or pursue his passion for filmmaking?

produdent producer Armin Čulić

2020 · 5 min · barvni colour · STEREO · 35mm · 16:9
v slovenščini in Slovenian

režiser directed by Armin Čulić
scenarist written by Armin Čulić
direktor fotografije director of photography Armin Čulić
montažer edited by Armin Čulić
scenograf production design Armin Čulić
snemalec zvoka sound recording Armin Čulić

glas voice
Armin Čulić



Dan za branje Reading Day

KORONA · KRATKI · IGRANI
CORONA · SHORT · FICTION

Danes je dan za branje, a Rita po svoje čita. Knjiga na dan odžene vse skrbi stran. Dve, tri ali štiri knjige naredijo dan brez vsake brige. Poglejte si Ritin dan, s knjigami postlan.

It is reading day and Rita has her own way. A book a day, they say, will make you feel ok. But two, three or four books a day might make your head spin all the way. So, let's see Rita today reading books in her own way.

prodcent producer Marko Kalc

2020 · 4 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

režiser directed by Marko Kalc

scenarist written by Marko Kalc

direktor fotografije director of photography Marko Kalc

avtor glasbe music Al Bowly

montažer edited by Marko Kalc

scenograf production design Marko Kalc

kostumografka costume design Ana Lavrinc

oblikovalec zvoka sound design Marko Kalc

snemalec camera Marko Kalc

igralska zasedba cast
Ana Lavrinc (Rita)



Imaš blago – imaš masko You Can Sew It!

KORONA · KRATKI · ANIMIRANI
CORONA · SHORT · ANIMATED

O tem, kako so si Čehi med korono šivali maske.

How the Czech people sewed masks during the Covid-19 pandemic.

producenta producers Peter Bizjak, Silvie Čechova

2020 · 1 min · barvni colour · DIGITAL · HD File · 16:9
brez dialogov No dialogue

režiserka directed by Silvie Čechova

scenaristka written by Silvie Čechova

montažerka edited by Silvie Čechova



Kam pa kam, SlovenijJa? Where Are You Headed, SlovenijJa?

KORONA · KRATKI · ANIMIRANI
CORONA · SHORT · ANIMATED

Slovenska ljudska pripovedka današnjega časa.
Kratki animirani film, narejen v času koronaosamitve,
navdihnen z novo slovensko vlado.

A Slovenian folk tale from the present age. Animated
short made during Covid-19 isolation, inspired by the
new Slovenian government.

producentka producer Brina Fekonja

2020 · 3 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

režiserka directed by Brina Fekonja
scenaristka written by Brina Fekonja
direktorica fotografije director of photography Brina Fekonja
avtorja glasbe music balans (Kristin Čona, Andrej Pervanje)
montažerka edited by Brina Fekonja
glavna animatorka lead animator Brina Fekonja



Ločitev-19 Separation-19

KORONA · KRATKI · EKSPERIMENTALNI
CORONA · SHORT · EXPERIMENTAL

0908 je v samoizolaciji. Strah pred neznano
prihodnostjo in pomanjkanje bližine 1104 ga počasi
spravlja v blodno stanje. Realnost se loči od fikcije,
nastopijo simboli pandemije.

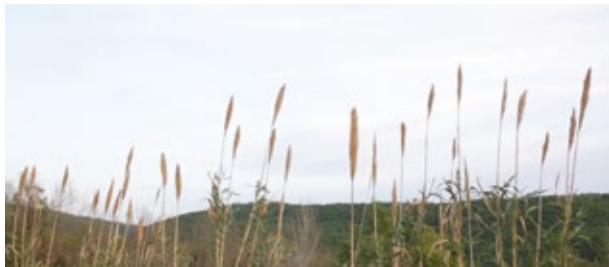
0908 is self-isolating. Fear of the unknown future and
lack of closeness to 1104 are making him delusional.
Reality and fiction split, and the symbols of the
pandemic emerge.

producent producer August Adrian Braatz
produkcijska hiša production Adrian film

2020 · 5 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiser directed by August Adrian Braatz
scenarist written by August Adrian Braatz
direktor fotografije director of photography August Adrian Braatz
avtor glasbe music August Adrian Braatz
montažer edited by August Adrian Braatz
scenograf production design August Adrian Braatz
kostumograf costume design August Adrian Braatz
oblikovalec zvoka sound design Peter Žerovnik

igralska zasedba cast
August Braatz (0908)



Melangija Melangia

KORONA · KRATKI · DOKUMENTARNI
CORONA · SHORT · DOCUMENTARY

Pospravljanje kuhinje pri babici v času karantene. Film skuša s praznimi pokrajinami vzbuditi mešane občutke melanolijke in nostalgijs po času pred izolacijo, ko smo se več družili, hkrati pa tudi nostalgijs po tistem, o čemer babi pripoveduje.

Cleaning grandma's kitchen during lockdown. Showing empty landscapes, the film tries to evoke mixed feelings of melancholia and nostalgia for the more social pre-lockdown time, as well as nostalgia for what the grandma is talking about.

producentka producer Ula Pogorevčnik

2020 · 5 min · barvni colour · STEREO · DCP · 16:9
v slovenščini Slovenian

režiserka directed by Ula Pogorevčnik

scenaristka written by Ula Pogorevčnik

direktorica fotografije director of photography Ula Pogorevčnik

avtor glasbe music David Kocmur

montažerka edited by Ula Pogorevčnik

nastopajo featuring

Karolina Slavič (priovedovalka/Narrator), Lili Slavič (sogovorka/
Family member), Lea Pogorevčnik (sogovorka/Family member), Ula
Pogorevčnik (sogovorka/Family member)



Okamnelo mesto Town Turned to Stone

KORONA · KRATKI · DOKUMENTARNI
CORONA · SHORT · DOCUMENTARY

Film govori o Piranu, o mestu, narejenem iz kamna, ki se v duhu sodobnega turizma poskuša prilagoditi okusu in spremeniti v spektakularno, hrupno in živahno mesto, ki ga diktira čas, v katerem živimo. Na prvi pogled neustavljiv proces komercializacije posvečenega prostora v trenutku prekine epidemija virusa.

A film about Piran, a town made of stone, a town turning into a spectacular, loud, and busy place dictated by the time we live in, to try and appeal to the modern tourist's tastes. What seems to be an unstoppable process of a *sacred space* going commercial, is cut short instantly by the coronavirus epidemic.

producentka producer Ubald Trnkoczy

2020 · 9 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

režiser directed by Ubald Trnkoczy

scenarist written by Ubald Trnkoczy

direktor fotografije director of photography Ubald Trnkoczy

avtor glasbe music Sašo Fajon

montažer edited by Sašo Fajon

oblikovalec zvoka sound design Sašo Fajon



Ostani v pogonu! Keep Busy!

KORONA · KRATKI · IGRANI
CORONA · SHORT · FICTION

Med pandemijo smo morali biti v karanteni in omejiti socialne stike, zaradi česar so številni ostali prepuščeni sami sebi. A med tem, ali si sam ali osamljen, je velika razlika. Na neki način smo v teh čudnih časih dobili priložnost, da znova odkrijemo, kdo smo, in se lotimo stvari, za katere običajno nimamo časa.

The pandemic has made us quarantine and limit our social interactions, leaving many to cope on their own. But there is a big difference between being alone and being lonely. In a way, this strange time has given us a chance to rediscover who we are, and take up things we usually can't find the time for.

producent producer Mitja Legat
produkcijska hiša production LegitFilms

2020 · 2 min · barvni colour · STEREO · HD File · 1:2,35
brez dialogov No dialogue

režiser directed by Mitja Legat
scenaristi written by Mitja Legat, Katja Pokorn, Bine Žalohar
direktorja fotografije directors of photography Mitja Legat,
Katja Pokorn
avtor glasbe music Mirko Medved
montažer edited by Mitja Legat
oblikovalec zvoka sound design Ernest Fejzić
glavni animator lead animator Rok Klančnik

nastopa featuring
Bine Žalohar (kolesar/Cyclist)



Samozaščitna sredstva Personal Protective Equipment

KORONA · KRATKI · DOKUMENTARNI
CORONA · SHORT · DOCUMENTARY

Že sicer ne prav prostorno stanovanje se je čez noč spremenilo v dve predavalnici in pisarno. Od ateljeja, ki se je že prej selil iz spalnice v kuhinjo in nazaj, je ostala samo ideja. In vsaka ideja, ki ni bila uporabna, se je naenkrat zazdela povsem nekoristna. V danih razmerah bi bilo lahko koristno nekaj, kar zaščiti.

A flat that even under normal circumstances would not be considered very roomy, suddenly turned into two lecture halls and an office. The studio, which had always been forced to migrate between bedroom and kitchen, was relegated to a mere idea. Any idea that was not useful suddenly seemed utterly pointless. In the given situation, only what protects is really useful.

producent producer Amir Muratović

2020 · 7 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

režiserja directed by Irena Romih, Amir Muratović
scenarista written by Irena Romih, Amir Muratović
direktor fotografije director of photography Amir Muratović
montažer edited by Amir Muratović



Slabe in dobre strani karantene Bad and Good Sides of Quarantine

KORONA · KRATKI · DOKUMENTARNI
CORONA · SHORT · DOCUMENTARY

Velikokrat se izgubimo v vrtincu časa, čeprav bi moral biti čas za nas osnovni temelj človečnosti, humanosti. Zakaj se sprenevedamo, si zakrivamo oči in si ne želimo priznati, da potrebujemo čas in da nam ta pripada? Zaustavimo čas na uri našega življenja in razmislimo, katere so osnovne človekove pravice.

One often finds themselves swept up in the whirl of life, rushing, even though time should be one of the foundations of being human and humane. Why are we refusing to admit, shutting our eyes to the fact that we need time and deserve it? Let us stop the clocks of our lives and reconsider our basic human rights.

produdent producer Tilen Manfreda

2020 · 4 min · č-b b&w · brez zvoka no audio · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Tilen Manfreda
scenarist written by Tilen Manfreda
direktor fotografije director of photography Tilen Manfreda
montažer edited by Tilen Manfreda

nastopajo featuring
Karmen Pirih (prodajalka/Shop assistant), Tamara Manfreda (oseba 1/
Person 1), Julij Manfreda (oseba 2/Person 2), Špela (pes/Dog)



Ustvarjanje v karanteni Creating in Quarantine

KORONA · KRATKI · DOKUMENTARNI
CORONA · SHORT · DOCUMENTARY

Ustvarjanje v karanteni je cikel super kratkih dokumentarnih filmov, v katerih slovenski ustvarjalci dokazujojo, da se da med štirimi stenami in v teh čudnih časih epidemije in karantene ustvarjati tudi lepe reči. V prijavljeni epizodi navdihujeta Nina Kovačič in Urška Špeh.

A series of super-short documentaries in which artists from Slovenia demonstrate that beautiful things can be created behind four walls in this strange time brought about by the epidemic and lockdown. In this episode, inspiration is provided by Nina Kovačič and Urška Špeh.

producentka producer Tina Lagler
produkcijska hiša production OSM films

2020 · 4 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Tina Lagler
scenaristka written by Tina Lagler
avtor glasbe music Ian Post
montažerka edited by Tina Lagler
snemalci camera Urška Špeh, Nina Kovačič, Peter Jakop



Legenda o srečnem hribu The Legend of the Happy Hill

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Nekoč v davnih časih so prebivalci Brinjeve gore pod Pohorjem razmišljali le, kako preživeti. Eni so hodili na lov, drugi pa so obdelovali polja. Med njimi so nastala nasprotja, rodilo se je celo sovraštvo. Ustavila ga je huda zima, ki jih je prisilila v spravo.

Once upon a time, the inhabitants of Brinjeva Gora at the foot of the Pohorje Mountains were only concerned with survival. Some went hunting, while the others cultivated the fields. Contradictions and even hatred arose between them. This stopped as a severe winter set in, forcing them into reconciliation.

producent producer Koni Steinbacher
produkcijska hiša production KOST

2020 · 13 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

reziser directed by Koni Steinbacher
scenarist written by Koni Steinbacher (po kratki zgodbji Martina Mrzdovnika/based on a short story by Martin Mrzdovnik)
direktor fotografije director of photography Koni Steinbacher
avtor glasbe music Aleš Lavrič
montažer edited by Koni Steinbacher
scenograf production design Koni Steinbacher
oblikovalca zvoka sound design Koni Steinbacher, Aleš Lavrič



Miniserija Muri - Tekma Miniseries Muri - The Match

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Danes je dan za pravi nogometni derbi med NK Mucki in Mačkoni. Če v golu stoji obilni Čcombe, je zmaga praktično zagotovljena. No, načrte Muckom tokrat prekriža prebrisani Falot, novi kapetan NK Mačkoni.

Today is the day for a true Cat City Derby between FC Cubs and FC Tigers. If the stout Cheeky is the goalkeeper, the win is practically guaranteed for the Kittens. But this time, their plan is thwarted by the cunning Scallywag, the new captain of FC Tomcats.

producenta producers Jure Vizjak, Polona Kumelj
produkcijska hiša production Invida
koprodukcija co-production RTV Slovenija, Jernej Žmitek, s. p.,
Roxana Bentu, Eallin S.r.o.
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 11 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

reziserja directed by Jernej Žmitek
scenaristi written by Jernej Žmitek, Jernej Celec, Sandra Ržen
avtorji glasbe music Jerko Novak, Lado Jakša, Kajetan Kovič,
Neca Falk, Prodok / Mačji disk
montažer edited by Jernej Žmitek
oblikovalce zvoka sound design Julij Zornik

glas voice
Marko Mandić (Muri), Polona Juh (Maca/Missy), Sebastian Cavazza (Falot/Brutus), Primož Pirnat (Čcombe/Cheeky), Jurij Zrnec (Mucelj in Macelj/Timmy and Tommy), Bojan Emeršič (Mijalko, Žane/Charlie, Jean), Nina Valič (Liza), Violeta Tomic (Mica)



Pobegli nos Nose That Ran Away

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Stop animirana izrezljanka na abstrakten način spregovori o tem, kakšno vlogo v družbi igra lepota.

A cut-out stop-motion animation which deals with the problem of beauty in society, shown in an abstract way.

producenč producer Tom Gomizelj
produkcijska hiša production Lukuz produkcija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 2 min · barvni colour · STEREO · HD File · 16:9
v angleščini z angleškimi podnapiši English with English subtitles

režiserka directed by Stella Hood
scenaristka written by Stella Hood
direktorica fotografije director of photography Stella Hood
montažerka edited by Stella Hood



Princ Ki-Ki-Do; Poplava Prince Ki-Ki-Do; Big Flood

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Gospod in gospa Bober prenavljata svoje bivališče in razpadajoči jez. Na pomoč jima nesebično priskoči pujsa Rozi in kmalu sezidajo gromozanski jez. Voda zalije vsa bivališča gozdnih živali in poplavi celo Ki-Ki-Do-jev stolp. Zdaj je čas za akcijo!

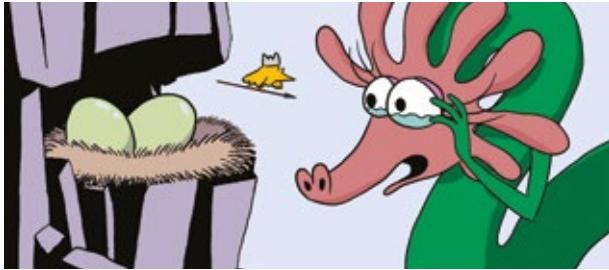
Mr and Mrs Beaver are renovating their home and a dilapidating dam. Rosalia the Pig selflessly offers to help, and soon they manage to build a humongous dam. But when water floods the homes of forest animals, and even Ki-Ki-Do's tower, it's time to act!

producenč producer Grega Mastnak
produkcijska hiša production OZOR, zavod za gibljive slike
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiser directed by Grega Mastnak
scenarista written by Peter Povh, Grega Mastnak
avtor glasbe music Vojko Sfiligoj
montažer edited by Grega Mastnak
oblikovalec zvoka sound design Vojko Sfiligoj

glas voice
Violeta Tomič, Marjan Bunič, Vojko Sfiligoj, Uroš Vuk



Princ Ki-Ki-Do; Poskočno jajce Prince Ki-Ki-Do; Surprise Egg

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Iz jajca se izleže nenavaden zelen mladič. Rozi navdušeno prevzame materinsko vlogo, vendar je to težavna naloga. Izkaže se, da ima mladič neustavljiv apetit in bruha ogenj. Življenje v gozdu postane tako nevarno, da mora posredovati Princ Ki-Ki-Do.

An unusual green animal is hatched. Rosalia is excited to take it under her wing, but this proves to be a challenging task. The baby animal turns out to have an insatiable appetite and can breathe fire. Life in the forest becomes so dangerous that it is time for Prince Ki-Ki-Do to step in.

producenčni producent Grega Mastnak
produkcijska hiša production OZOR, zavod za gibaljive slike
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiser directed by Grega Mastnak
scenarista written by Peter Povh, Grega Mastnak
avtor glasbe music Vojko Sfiligoj
montažer edited by Grega Mastnak
oblikovalec zvoka sound design Vojko Sfiligoj

glas voice
Violeta Tomič, Vojko Sfiligoj, Uroš Vuk



Tako zraste ... netopir How It Grows... Bat

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Mala živalca se rodi. Mora si poiskati hrano, da lahko raste. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca je zdaj odrasla. Sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon, it has to go out looking for food to start growing. It has to stay alert to avoid the predators. Days go by and the little animal is now adult. It keeps exploring until it finds someone very special. A mate of its own kind! They fall in love and a new life cycle begins.

producentna producenčni producent Jure Vizjak, Maja Zupanc
produkcijska hiša production Invida
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapiši Slovenian with English subtitles

režiserja directed by Miha Kalan, Jernej Žmitek
scenaristka written by Sandra Ržen
avtor pesmi based on a poem by Feri Lainšček
avtorja glasbe music Samo Kutin, Anja Kravanja
montažer edited by Miha Kalan
glavni animator lead animator Timon Leder

glas voice
Aleš Valič (priповедovalec/Narrator)



Tako zraste ... petelin How It Grows... Rooster

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Mala živalca se rodi. Mora si poiskati hrano, da lahko raste. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca je zdaj odrasla. Sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon, it has to go out looking for food to start growing. It has to stay alert to avoid the predators. Days go by and the little animal is now adult. It keeps exploring until it finds someone very special. A mate of its own kind! They fall in love and a new life cycle begins.

producenta producers Jure Vizjak, Maja Zupanc
produkcijska hiša production Invida
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserja directed by Miha Kalan, Jernej Žmitek
scenaristka written by Sandra Ržen
avtor pesmi based on a poem by Feri Lainšček
avtorja glasbe music Samo Kutin, Anja Kravanja
montažer edited by Miha Kalan
oblikovalec zvoka sound design Julij Zornik
glavna animatorka lead animator Zarja Menart

glas voice
Aleš Valič (priповедovalec/Narrator)



Tako zraste ... polž How It Grows... Snail

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Mala živalca se rodi. Mora si poiskati hrano, da lahko raste. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca je zdaj odrasla. Sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon, it has to go out looking for food to start growing. It has to stay alert to avoid the predators. Days go by and the little animal is now adult. It keeps exploring until it finds someone very special. A mate of its own kind! They fall in love and a new life cycle begins.

producenta producers Jure Vizjak, Maja Zupanc
produkcijska hiša production Invida
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserja directed by Miha Kalan, Jernej Žmitek
scenaristka written by Sandra Ržen
avtor pesmi based on a poem by Feri Lainšček
avtorja glasbe music Samo Kutin, Anja Kravanja
oblikovalec zvoka sound design Julij Zornik
glavni animator lead animator Jernej Žmitek

glas voice
Aleš Valič (priповедовalec/Narrator)



Tako zraste ... riba How It Grows... Fish

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Mala živalca se rodi. Mora si poiskati hrano, da lahko raste. Včasih mora biti previdna in se skriti pred plenilci. Dnevi minevajo in mala živalca je zdaj odrasla. Sama raziskuje svet, dokler ne opazi nekoga zelo posebnega. Družico iste vrste! Zaljubita se in življenjski krog se znova prične.

A little animal is born. Soon, it has to go out looking for food to start growing. It has to stay alert to avoid the predators. Days go by and the little animal is now adult. It keeps exploring until it finds someone very special. A mate of its own kind! They fall in love and a new life cycle begins.

producenata producers Jure Vizjak, Maja Zupanc
produkcijska hiša production Invida
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija.
Co-funded by the Slovenian Film Centre.

2020 · 5 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapiši Slovenian with English subtitles

režiserja directed by Miha Kalan, Jernej Žmitek
scenaristka written by Sandra Ržen
avtor pesmi based on a poem by Feri Lainšček
avtorja glasbe music Samo Kutin, Anja Kravanja
oblikovalec zvoka sound design Julij Zornik
glavni animator lead animator Timon Leder

glas voice
Aleš Valič (pripovedovalec/Narrator)



Too-Pee Too-Pee

OTROŠKI · KRATKI · ANIMIRANI
CHILDREN'S · SHORT · ANIMATED

Too-Pee ni vsakdanji planet. Njegova notranjost skriva preplet tisočih barvnih cevi, ki pokukajo iz tal na različnih koncih sveta. Za prebivalce planeta je cev edini vir vprašanj in zabave, čeprav ne vedo, kaj predstavlja, in niti ne slutijo, kdo se nahaja na drugi strani. V njih se prebudi prijeten občutek, da na Too-Peeju niso več sami.

Too-Pee is not an ordinary planet. Its inside is knitted with a million coloured pipes, each of them having two ends that poke out of the ground in random places. The pipes are inhabitant's only way of entertainment, although they don't know what they are, where they lead to, or who is on the other side. It gives them a nice warm feeling of not being alone on Too-Pee.

produkcijska hiša production Zavod Dagiba

2020 · 3 min · barvni colour · DIGITAL · DCP · 16:9
brez dialogov No dialogue

režiserji directed by Andrej Adamek, Hana Jošić, Jernej Kovač Myint
scenarist written by Jernej Kovač Myint
montažerki edited by Hana Jošić, Tina Lagler
scenografi production design Andrej Adamek, Hana Jošić, Jernej Kovač Myint
oblikovalec zvoka sound design Miha Šajina
animatorki animators Andrej Adamek, Hana Jošić, Jernej Kovač Myint



Video na zahtevo

Video on Demand

fsf.si/2020/filmi

POSVEČENO TRIBUTE TO KONI STEINBACHER





Figov list The Fig Leaf

produkcijska hiša production Atelje animiranega
filma Koper

1971 · 5 min · barvni colour · 16mm
brez dialogov No dialogue

režiserja directed by Koni Steinbacher, Janez Marinšek
scenarista written by Koni Steinbacher, Janez Marinšek
avtor glasbe music Faraoni
oblikovalec zvoka sound design Emil Zonta
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher, Janez Marinšek

Mlad umetnik se preizkuša v glasbi, slikarstvu, vendar
brez uspeha. Ko pa svojo ustvarjalnost začini z
erotično vsebino, ga vrli someščani začno preganjati.
Vse se začne vrteti okoli figovega lista, ki naj bi zakril
nespodobnost ...

Young artist tries in vain to make it in music or
painting. When he spices up his creativity with a touch
of eroticism, his righteous fellow citizens start to
persecute him. Everything revolves around the fig leaf,
a means to cover the indecency...

Festivali Festivals

Festival amaterskega filma Slovenije Amateur Film Festival of Slovenia
1971: zlata plaketa Golden Plaque; Velden (Avstrija Austria) 1972:
srebrna plaketa Silver Plaque; Kelibia (Tunizija Tunisia) 1973: srebrna
medalja Silver Medal



Študent

Student

produkcijska hiša production Viba film

1975 • 9 min • barvni colour • 35mm
brez dialogov No dialogue

režiserja directed by Koni Steinbacher, Janez Marinšek
scenarista written by Vida Pibernik, Koni Steinbacher
avtor glasbe music Janez Gregorc
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher, Boris Benčič

Kaj vse doživi študent, ki je brez stanovanja? Film je navdihnila slovenska narodna pesem Če študent na rajžo gre in je satira na družbene razmere, ki omogočajo nekaterim, da ob izjemni stanovanjski stiski izkorisčajo iskalce sob.

The adventures of a student without a place to live. Inspired by the lyrics of a Slovenian folk song about carefree student's life, the film is a satire on the society that allows some to take advantage of a grave housing crisis.

Festivali Festivals

Beograd Belgrade 1975: srebrna medalja Silver Medal; Celje 1976:
priznanje Metoda Badjure za animacijo Metod Badjura Award for
Animation; Oberhausen 1976, Tampere 1976, Krakow 1976



Močvirje

The Swamp

produkcijska hiša production Viba film

1976 • 5 min • barvni colour • 35mm
brez dialogov No dialogue

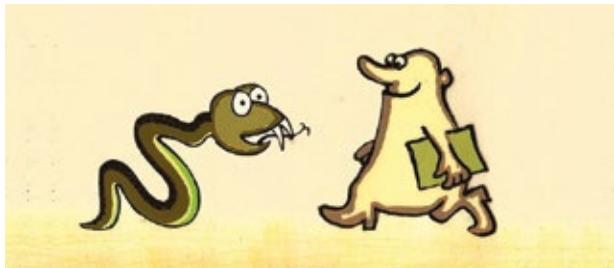
režiser directed by Koni Steinbacher
scenarist written by Marjan Tomšič
avtor glasbe music Janez Gregorc
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher

Na obali močvirja sedi Suhi in uživa v branju in podoživljjanju umetnosti. Idilo mu pokvari Debeluh, ki kljub opozorilom Suhega hoče v močvirje, v katerem vidi neomejen prostor za uživanje življenja. Plava proti dnu, toda Suhi ga z vso svojo močjo vleče nazaj in pri tem žrtvuje vse svoj umetniški zaklad.

On the bank of a swamp, Scrag is reading a book, immersed in the beauties of art. His quiet enjoyment is disturbed by Fatty, who sees the swampy lake as a place of limitless pleasure. As he charges for the bottom, Scrag tries to pull him back, sacrificing his biggest treasure on the way.

Festivali Festivals

Celje 1977: priznanje Metoda Badjure za režijo Metod Badjura Award for Best Director, Tampere 1978, Beograd Belgrade 1978



Epidemija

Epidemic

produkcijska hiša production Viba film

1982 · 1 min · barvni colour · 35mm
brez dialogov No dialogue

režiser directed by Koni Steinbacher
scenarist written by Marjan Tomšič
avtor glasbe music Janez Gregorc
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher

Epidemija zlobe, ki prekaša vse druge človeške lastnosti.

An epidemic of malice, the ultimate human trait.

Festivali Festivals

Celje 1982: priznanje Metoda Badjure Metod Badjura Award; Beograd Belgrade 1982: zlata medalja Gold Medal, Krakow Krakow 1983



Kamen

Stone

produkcijska hiša production Viba film

1984 · 8 min · barvni colour · 35mm
brez dialogov No dialogue

režiser directed by Koni Steinbacher
scenarista written by Marjan Tomšič, Marjan Manček
avtor glasbe music Urban Koder
risba drawings Marjan Manček
animacija animation Koni Steinbacher

O nesrečni usodi moža, ki hrepeni po lepoticah Venerah, a mu pri njegovih sanjah kot kamen visi na vratu njegova Ksantipa, ki ga vedno znova postavlja na realna tla.

A story about the said fate of a man who yearns for the beauty of Venus, with his Xanthippe, a millstone around his neck, giving him a reality check time and time again.

Festivali Festivals

Zagreb 1984, Beograd Belgrade 1985: zlata medalja Gold Medal,
Oberhausen 1985, Lucca 1985, Melbourne 1985



Izmišljena zgodba

Fictitious Story

produkcijska hiša production Viba film

1986 • 8 min • barvni colour • 35mm
brez dialogov No dialogue

režiser directed by Koni Steinbacher
scenaristka written by Mirjana Borčič
avtor glasbe music Gorast Radojević
risba drawings Franco Juri, Koni Steinbacher
animacija animation Koni Steinbacher

Pred ugledno palačo se pojavi kupček človeškega blata. Sproži se akcija čiščenja. Sledijo razprave na sestankih, telefonski pogovori, neučinkovita komunalna služba, stroški pa rastejo in rastejo ... Po resničnem dogodku v Beogradu pred razpadom SFRJ.

A small heap of human faeces is deposited outside a noble palace. A cleaning operation begins. Meetings are convened, phones are ringing, inefficient municipal services are called in, while the costs keep rising... Based on a true story from Belgrade just before the break-up of Yugoslavia.

Festivali Festivals
Beograd Belgrade 1986, Krakov Krakow 1986



Izdelovalec mask

The Maskmaker

produkcijska hiša production Arf d.o.o.

2002 • 8 min • barvni colour • 35mm
brez dialogov No dialogue

režiser directed by Koni Steinbacher
scenarist written by Marjan Tomšič
avtor glasbe music Gorast Radojević
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher

Ob menjavi političnega sistema bi mnogi žeeli zamenjali obremenjujočo masko, kar izkoristi izdelovalec.

After the shift of the political system, many want to change their onerous masks, and the maskmaker uses this to his advantage.

Festivali Festivals
Imola 2002, Barcelona 2003, Brunschweig 2003, Beograd Belgrade 2004, Almeira 2005



Sneguljčica 2002

Snow-White 2002

produkcijska hiša production Maya Art d.o.o.

2004 • 8 min • barvni colour • 35mm
brez dialogov No dialogue

režiserja directed by Janez Marinšek, Koni Steinbacher
scenarist written by Marjan Tomšič
avtor glasbe music Gorast Radojević
risba drawings Martina Bohar
animacija animation Koni Steinbacher

Je mogoče ljubezen in sanje zapreti v bančni trezor in
to kletko trajno varovati z najmodernejšo elektroniko
in orožjem?

Is it possible to keep love and dreams in a safe, and
safeguard the box eternally using state-of-the-art
electronic devices and weapons?

—
Festivali Festivals
Beograd Belgrade 2004



Lepa nedelja pri sv. Jakobu na Resniku

A Beautiful Sunday at St. Jacob's in Resnik

produkcijska hiša production Maya Art d.o.o.

2007 • 8 min • barvni colour • Betacam
brez dialogov No dialogue

režiser directed by Koni Steinbacher
scenarist written by Koni Steinbacher
avtor glasbe music Marjan Krajnc
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher

Animirana ilustracija hudomušne pesnitve pohorskega
ljudskega pesnika in pevca Jurija Vodovnika.

Animated illustration of a humorous poem by
Slovenian folk poet and singer Jurij Vodovnik.

—
Festivali Festivals
Portorož 2007, Beograd Belgrade 2007



Mrtvaški ples

Dance of Death

produkcijska hiša production KOST

2010 • 4 min • barvni colour • Betacam
brez dialogov No dialogue

režiser directed by Koni Steinbacher
scenarist written by Koni Steinbacher
avtor glasbe music Gorast Radojević
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher

Freska Mrtvaški ples nas opozarja, da smo pred smrtnjo vsi enaki. Film je avtorjeva interpretacija ideje srednjeveškega slikarja Janeza iz Kastva.

The fresco Dance of Death is an allegory of the equality of all before death. The film is the author's interpretation of the medieval painter John of Kastav's idea.

Festivali Festivals

Portorož 2010: vesna za najboljši animirani film Vesna Award for Best Animated Film; Beograd Belgrade 2010; Trieste Alpe Adria Cinema 2011; Čačak 2011; Malascorto-Malesca 2012: najboljši animirani film Best Animated Film



Gremo v raj

We Go to Paradise

produkcijska hiša production KOST

2012 • 10 min • barvni colour • Betacam
brez dialogov No dialogue

režiserja directed by Janez Marinšek, Koni Steinbacher
scenarist written by Marjan Tomšič
avtorja glasbe music Gorast Radojević, Janez Gregorc
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher

Med ugrizom prepovedanega sadeža v raju in presekom gordijskega vozla se dogaja množica vsakdanjih prevar: v politiki, ljubezni, seksu ... Film je sinteza domislic iz nadaljevanke Kače, ki je nastajala v produkciji Viba filma v obdobju 1986–89.

Between the bite into the forbidden fruit in Paradise and the cutting of the Gordian knot, a myriad of daily deceptions ensues in politics, love, sex... The film synthesises witty ideas from Snakes, a series produced by Viba Film studio from 1986 to 1989.



Zakaj je Istra tužna Why Is Istria So Gloomy

produkcijska hiša production KOST

2017 • 12 min • barvni colour • DCP
brez dialogov No dialogue

režiser directed by Koni Steinbacher
scenarist written by Koni Steinbacher
avtor glasbe music Aleš Lavtič
risba drawings Koni Steinbacher
animacija animation Koni Steinbacher

»Tistega dne, ko je Bog ustvarjal Istro in Istrana, je bil zelo slabe volje,« je zapisala Nelda Štok Vojska v zgodbi Zakaj je Istra tužna. Pripoved o ubogem Istranu je bila podlaga za scenarij in animacijsko oživitev srednjeveških fresk v cerkvi Sv. Trojice v Hrastovljah.

"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 story of a poor Istrian was the basis to bring to life as an animated story the medieval frescos in the Church of the Holy Trinity in Hrastovlje.

Konferenčni center Hotela Slon (1. nadstropje)

Hotel Slon Conference Centre (1st Floor)

STROKOVNI PROGRAM INDUSTRY



V okviru strokovnega programa 23. Festivala slovenskega filma bomo letos ponudili okrogle mize, strokovne posvete ter dogodke, namenjene obravnavi aktualnih filmskih problematik, razmisleku o boljših pogojih filmske produkcije in distribucije slovenskega filma, izmenjavi izkušenj, znanj in vzpostavljanju sodelovanj z mednarodnimi partnerji.

Osrednji del letošnjega strokovnega programa predstavlja strokovni posvet na temo filmske in avdiovizualne produkcije in distribucije z naslovom **Vpliv korona krize na film ali kdo nosi krono v slovenskem filmu**, na katerem bodo svoja stališča, izkušnje in znanja delili slovenski filmski producenti, priznani ustvarjalci ter predstavniki filmskih ustanov, ki v Sloveniji oblikujejo filmsko in avdiovizualno industrijo. Osnovna tema posveta bo seveda obravnava perspektiv filmske in avdiovizualne industrije v luči pandemije covid-19. Tradicionalni del strokovnega programa bo tudi letos **mednarodno koprodukcijsko srečanje**, namenjeno vzpostavljanju tesnejšega sodelovanja med slovenskimi in tujimi predstavniki različnih področij filmske industrije (producenti, festivalskimi selektorji, prodajnimi agenti, distributerji ipd.). Z ambicijo strateškega spodbujanja razvoja slovenskega dokumentarnega filma in oblikovanja optimalnih pogojev za njegov ustvarjalni in produkcijski zagon ter mednarodno uveljavitev v soorganizaciji z zavodom Motovila (Center Ustvarjalna Evropa v Sloveniji) organiziramo strokovni posvet z naslovom **Nov zagon za (ustvarjalni) dokumentarni film**.

Strokovni program bo sooblikovala tudi agencija za zaščito intelektualnih stvaritev v AV industriji AIPA, ki bo gostiteljica dogodka **Gospodarski pomen AV industrije in njen položaj v času koronakrize**. Društvo slovenskih režiserjev (DSR) pa bo predstavilo rezultate preteklega in načrte za prihodnje delo v okviru scenaristične delavnice **Scenarnica**.

The programme for industry delegates at the 23rd Festival of Slovenian Film includes round-table discussions, panels, events that address topical issues in cinema, considerations on how to improve film production and distribution conditions in Slovenia, exchange of experience and knowledge, and efforts to build and foster collaborations with international partners.

The main event in this year's industry programme is a panel discussion on film and audiovisual production and distribution entitled **The Impact of Coronavirus on Cinema, or Who Is Wearing the Crown in Slovenian Cinema**, featuring Slovenia-based film producers, acclaimed filmmakers, and representatives of institutions that shape the film and audiovisual industries in Slovenia. Sharing their views, experience and knowledge, the panel of speakers will focus on the outlooks for film and audiovisual industries in a world affected by the Covid-19 pandemic.

By tradition, the industry programme features the **International Coproduction Meeting**, an event aimed at encouraging closer cooperation between Slovenian and foreign professionals from across the film industry (producers, festival programmers, sales agents, distributors, etc.). In collaboration with Motovila (Creative Europe Desk Slovenia), we are organising a panel discussion titled **A new Boost for (Creative) Documentary Film**, aiming to strategically encourage the development of Slovenian documentary cinema and create the best possible conditions for its creative and production boost and international breakthrough. Another organisation to help shape the industry programme is AIPA, an agency for the enforcement of rights on audiovisual works, as the host of the event entitled **The Economic Importance of Audiovisual Industry and its Position in View of Covid-19**.

Meanwhile, the Directors Guild of Slovenia (DSR) will present the past achievements and future plans of its **Scenarnica screenwriting workshop**.

TOREK 6/10 TUESDAY

SPLETNI DOGODEK/ONLINE EVENT

10.00–11.00

Izkušnja s programom React A Journey Through RE-ACT

Vpliv programa React na nastajanje projekta *Jezdeca* režiserja Dominika Menceja.

Pogovor z Miho Černecem iz ljubljanske produkcijске hiše Staragara in Milanom Stojanovićem iz srbske produkcijске hiše Sense Production.

The impact of RE-ACT activities on *Riders* by Dominik Mencej.

In conversation with Miha Černec (Staragara, Slovenia) and Milan Stojanović (Sense Production, Serbia)

11.00–11.30

RE-ACT 2020: Program sofinanciranja koprodukcij & jesenska delavnica First Cut Lab Co-Development Funding Scheme & First Cut Lab Autumn Session

Predstavitev pravil Reactovega sklada za financiranje razvoja koprodukcij ter delavnice First Cut Lab za podporo filmom v postprodukcijski fazi montaže. Poleg projektov iz Hrvaške, FJK in Slovenije se lahko na razpisa prvič prijavijo tudi projekti iz Srbije.

Presentation of the RE-ACT Co-Development Fund Guidelines & First Cut Lab, a workshop for films in the editing phase. Projects from Croatia, FVG, Slovenia and – for the first time – Serbia are eligible to apply to both calls.

SREDA 7/10 WEDNESDAY

DVORANA KAVARNA/KAVARNA HALL

9.30–11.30

Nov zagon za (ustvarjalni) dokumentarni film I
New Boost for (Creative) Documentary Cinema I

12.30–14.00

Nov zagon za (ustvarjalni) dokumentarni film II
New Boost for (Creative) Documentary Cinema II

Slovenski ustvarjalni dokumentarni film je vse prodornejši na mednarodni ravni, vedno več gledalcev ima tudi v domačih kinematografih, v prihodnjem strateškem obdobju Slovenskega filmskega centra (2020–2024) pa bo eden od treh osrednjih stebrov filmske ustvarjalnosti (poleg igranega in animiranega filma). Strokovni dogodek je organiziran z ambicijo strateškega spodbujanja slovenskega dokumentarnega filma in oblikovanja optimalnih pogojev za njegov ustvarjalni in produkcijski zagon ter mednarodno uveljavitev.

Z mednarodnimi gosti in domačo strokovno javnostjo bomo spregovorili o izbranih primerih dobrih praks, ki so spodbudile razcvet ustvarjalnosti dokumentarnega filma v evropskem prostoru. Ob njih bomo iskali navdih za spremembe in nove pristope v Sloveniji, predvsem pri oblikovanju pogojev financiranja dokumentarnega filma, (samo)organiziraju in usposabljanju filmskih ustvarjalcev, večanju vidnosti dokumentarnega filma ter pozicioniranju slovenskih dosežkov v tujini.

Organizira Slovenski filmski center/Festival slovenskega filma v sodelovanju z zavodom Motovila (Center Ustvarjalna Evropa v Sloveniji).

Slovenian creative documentary cinema is increasing its visibility internationally, as well as growing its domestic audience. In the next Slovenian Film Centre's strategic period (2020–2024), it will make one of the three central pillars of creativity in cinema (in addition to fiction and animated film). The event aims to strategically encourage the development of Slovenian documentary cinema and create the best possible conditions for its creative and production boost and

international breakthrough.

International guests and Slovenian industry delegates will discuss a selection of good practice examples that sparked a creative heyday for European documentary cinema. This will provide inspiration to explore the changes and new approaches that could be applied in Slovenia, especially in creating new conditions for documentary cinema funding, filmmaker (self-) organisation and training, increasing the visibility of documentary cinema, and international positioning of Slovenian achievements.

Organised by the Slovenian Film Centre/Festival of Slovenian Film in collaboration with Motovila (Creative Europe Desk Slovenia).

14.30–16.00

Filmska in TV produkcija v času nove družbene realnosti Film and TV Production in the New Reality

Na strokovnem srečanju bomo obravnavali poslovne, izvedbene in finančne vidike produkcije v času, ki so ga prizadeli epidemija, oviran mednarodni pretok ljudi in negotov položaj producentov, povezan z javnim sofinanciranjem. Sodelujoči bodo osvetlili različne vidike produksijskega postopka s poudarkom na mednarodnih dobrih praksah in možnih rešitvah za naš prostor:

- › protikoronski ukrepi na snemanjih, kaj je realno in kaj ni, primeri z aktualnih snemanj filmov in TV serij v Sloveniji v 2020;
- › kaj pomeni, da je filmska produkcija proizvodna dejavnost in ne storitev za končnega potrošnika;
- › posledice skrajno omejenega mednarodnega pretoka ljudi, bistveno manjšega obsega servisnih storitev za tuje produkcije, omejenega izvajanja koprodukcij.

Organizira Slovenski filmski center/Festival slovenskega filma v sodelovanju z Društrom avdiovizualnih producentov Slovenije in Društvo Filski producenti Slovenije.

The panel will discuss the business, implementation, and financial aspects of film production in the

era affected by the pandemic, disruptions in international movement of people, and the precarious position of producers in terms of public funding. The panellists will shed light on various angles of the production process, focusing on international good practices and solutions that could potentially be applied in Slovenia:

- › Covid-19 measures on set, practicable and impracticable guidance, examples from the sets of films and TV series in production in Slovenia in 2020;
- › What it means for film production to be classified as a production activity rather than a service for the final consumer;
- › The implications of strictly limited international movement of people, the highly reduced scope of activities servicing foreign productions, and limited implementation of co-productions.

Organised by the Slovenian Film Centre/Festival of Slovenian Film in collaboration with the Association of Audiovisual Producers of Slovenia and the Association of Slovenian Film Producers.

16.30–18.00 Viri financiranja slovenskega filma Sources of Finance for Slovenian Cinema

Sodelujoči bodo obravnavali aktualne finančne vire filmske produkcije ter javne in druge oblike sofinanciranja v mednarodnem (predvsem evropskem) prostoru in v Sloveniji, pri čemer bodo naslovili naslednja vprašanja:

- › trenutno stanje javnega financiranja v Sloveniji, moteno delovanje SFC in negotovi izgledi za prihodnost javne RTVS;
- › gospodarski pomen filmske in TV produkcije ter multiplikativni učinki za slovensko gospodarstvo;
- › iskanje alternativnih virov financiranja in uvajanje novih modelov (davčne olajšave, privatna investiranja, komercialni ponudniki);
- › dostop do mednarodnih koproduksijskih priložnosti v novi realnosti;
- › delovanje programov evropskega financiranja filma in pomembnost teh za slovenski film.

Organizira Slovenski filmski center/Festival slovenskega filma v sodelovanju z Društvom avdiovizualnih producentov Slovenije in Društvom Filmski producenti Slovenije.

The panellists will discuss the present sources of finance for film production, and public and other forms of co-financing available at the international (especially European) level and in Slovenia, focusing on the following:

- » The present state of public financing in Slovenia, disruptions at the Slovenian Film Centre, and the uncertain outlook for the future of the Slovenian national broadcaster RTVS;
- » The economic importance of film and TV production, and its multiplier effects in the Slovenian economy;
- » Possible alternative sources of finance and implementation of new models (tax incentives, private investment, commercial providers);
- » Access to international co-production opportunities in the new reality;
- » EU film funding programmes and their importance for Slovenian cinema.

Organised by the Slovenian Film Centre/Festival of Slovenian Film in collaboration with the Association of Audiovisual Producers of Slovenia and the Association of Slovenian Film Producers.

ČETRTEK 8/10 THURSDAY DVORANA KAVARNA/KAVARNA HALL

10.00-12.00

AIPA: Gospodarski pomen AV industrije in njen položaj v času koronakrise The Economic Importance of Audiovisual Industry and its Position in View of Covid-19

Avdiovizualni projekti imajo na lokalno gospodarstvo močan vpliv, Slovenija kot filmska destinacija pa ima ob ustreznih nadgradnjih podpornega okolja velik potencial.

Sistemska krepitev podstati za film in avdiovizualno dejavnost ter načrtno privabljanje avdiovizualnih projektov bi zagotovo spodbudila ustvarjanje novih delovnih mest tako v avdiovizualnem sektorju kot tudi v turizmu. Pri tem bi lahko kot filmske destinacije promovirali zlasti gospodarsko manj razvita območja. Če želimo v celoti izkoristiti potencial avdiovizualne industrije, je potreben temeljiti premislek o sistemski ureditvi področja. Ambiciozne države zato v prvi meri povečujejo javna sredstva, kar omogoči nadaljnji razvoj in spodbudi zasebna vlaganja. Avdiovizualni sektor moramo prepozнатi kot pomemben del gospodarstva ter ga smiselnoumestiti v delovanje agencije SPIRIT in gospodarske diplomacije. Nujen ukrep je priprava medsektorske nacionalne strategije razvoja avdiovizualne industrije s poudarkom na sistematičnem razvoju kadrov, ob tem pa je treba urediti zakonodajo tako, da bo tuje ponudnike vsebin na zahtevo zavezovala, da del prihodka, ustvarjenega v Sloveniji, namenijo za ustvarjanje domačih vsebin.

Ker je vsak evro, vložen v avdiovizualno industrijo, dobro naložen in bogato povrnjen!

Organizira Slovenski filmski center/Festival slovenskega filma v sodelovanju z Zavodom za uveljavljanje pravic avtorjev, izvajalcev in producentov avdiovizualnih del Slovenije (AIPA).

Audiovisual projects have a strong impact on the local economy, and Slovenia has considerable potential as a film destination, provided it can improve its conditions

for film production.

Measures to systemically reinforce the foundations for film and audiovisual production and systematically attract audiovisual projects are guaranteed to help create new jobs both in the audiovisual sector and the hospitality industry. In promoting film destinations, the focus could be on less developed regions.

To use the full potential of the audiovisual industry, it is time for a careful consideration of systemic regulation of the field. Ambitious countries are, first and foremost, boosting their public funds to pave the way for future development and stimulate private investment. The audiovisual sector should be recognised as a vital part of the economy, and integrated, where reasonable, into the activities of SPIRIT Slovenia and the country's economic diplomacy.

Looking forward, it is essential to devise a cross-sector national strategy of audiovisual industry development with a focus on systematic human resource development, while revising the legislation in a way that foreign VOD service providers are required to invest part of their proceeds from the sales made in Slovenia in creating original content within the country.

Every euro invested in the audiovisual industry is a euro well-spent!

Organised by the Slovenian Film Centre/Festival of Slovenian Film in collaboration with AIPA.

14.30–16.00

Vtis epidemije na filmskem platnu Imprint of the Epidemic on Film Screens

Fokus okrogle mize bo na trenutno vročih temah scenarijev, ki so nastali med epidemijo, po njej ali zaradi nje. Vprašali se bomo, v katero smer se nagibajo vsebine zgodb, kaj pričakujejo snovalci festivalov in česa si želi publike. K pogovoru bomo povabili predstavnico in predstavnike omenjenih perspektiv: režiserja in scenarista Miha Hočevarja in Matevža Luzarja, režiserko in urednico programa v Slovenski kinoteki in selektorico programa festivala

Kino Otok - Isola Cinema Varjo Močnik ter enega vodilnih terapevtov psihodrame v Evropi in psihiatra dr. Vladimira Miloševića, ki se v svojem razmišljanju ukvarja z učinki socialnih omejitev na duševno zdravje populacije.

Organizira Slovenski filmski center/Festival slovenskega filma v sodelovanju z Društvo avdiovizualnih producentov Slovenije in Društvo Filmski producenti Slovenije.

The round-table discussion will focus on the hottest topics emerging from the screenplays written during, after or because of the pandemic, and examine the angles explored by these scripts, the expectations of festival producers, and the wishes of the audience. The panel of speakers representing their respective perspectives includes directors and screenwriters Miha Hočevar and Matevž Lizar; director, film programme curator at the Slovenian Cinematheque, and programmer for the Kino Otok – Isola Cinema International Film Festival, Varja Močnik; and one of the leading European psychodrama therapists, Dr Vladimir Milošević, a psychiatrist examining the impacts of social distancing measures on mental health.

Organised by the Slovenian Film Centre/Festival of Slovenian Film in collaboration with the Association of Audiovisual Producers of Slovenia and the Association of Slovenian Film Producers.

16.30–18.00

Kino 1,5 Cinema 1.5

Potreba po dostopnih avdiovizualnih vsebinah postaja vedno pomembnejši dejavnik današnje realnosti. Istočasno se distribucijske poti ob zahtevah po socialni distanci spreminjajo na način, ki terja precejšnje prilagoditve tako za distributerje kakor za publiko. Na vprašanja, kaj spremembe pomenijo za trg, kakšna je prihodnost kinodvoran, festivalov ter kaj prinašajo novi modeli distribucije in platforme z vsebinami na zahtevo, bodo poskušali odgovoriti prodajni agent, komercialni distributer, predstavnik Art

kino mreže Slovenija in predstavnik platforme Baza slovenskih filmov.

Organizira Slovenski filmski center/Festival slovenskega filma v sodelovanju z Društvom avdiovizualnih producentov Slovenije in Društvom Filmski producenti Slovenije.

The need for accessible audiovisual content is becoming an increasingly vital factor in today's reality. Meanwhile, social distancing requirements are changing distribution routes in ways that necessitate significant adjustments from distributors as well as audiences. What are the implications of this for the market, what will the future of cinemas and festivals look like, and what do new distribution models and VOD platforms entail? Answers to these questions will be explored by a sales agent, a commercial distributor, a representative of the Art Cinema Network of Slovenia, and a representative of the Slovenian Film Database.

Organised by the Slovenian Film Centre/Festival of Slovenian Film in collaboration with the Association of Audiovisual Producers of Slovenia and the Association of Slovenian Film Producers.

PETEK 9/10 FRIDAY

DVORANI KLUB 2 IN 3/CLUB 2 + 3 HALLS

14.00–15.30

Koprodukcijsko srečanje, predstavitev slovenskih projektov v razvoju (zaprt dogodek) Coproduction Meeting: Presentation of Slovenian projects in development (closed event)

16.30–18.00

Koprodukcijsko srečanje, predstavitev slovenskih projektov v fazi zaključevanja in zaključenih projektov (zaprt dogodek) Coproduction Meeting: Presentation of Slovenian projects near or after completion (closed event)

Četrto koprodukcijsko srečanje bo osredotočeno na slovenske projekte v razvoju in pred distribucijo z namenom vzpostavljanja tesnejšega sodelovanja med slovenskimi predstavniki različnih področij filmske industrije ter njihovimi kolegi iz regije in drugih zainteresiranih evropskih držav: producenti, festivalskimi selektorji, prodajnimi agenti, distributerji ipd. Sestavni del dogodka so predstavitev projektov v različnih fazah produkcije ali distribucije ter digitalna srečanja *ena na ena*.

In its 4th edition, the Coproduction Meeting focuses on Slovenian projects in development and projects ready for distribution, with the aim of encouraging closer cooperation between Slovenian professionals from across the film industry and their counterparts from the region or other interested European countries: producers, festival programmers, sales agents, distributors, etc. The event features pitches by projects at various production or distribution stages, and online *one-to-one* meetings.

SOBOTA 10/10 SATURDAY

DVORANI KLUB 2 IN 3/CLUB 2 + 3 HALLS

14.00–16.00

DSR: Okrogla miza o Scenarnici Round Table on
Scenarnica



Scenarnica, intenzivna scenaristična delavnica, ki se osredinja na verjetno najtežji del ustvarjalnega procesa – od ideje do prve različice scenarija –, poteka letos že petič zapored v Ljubljani v organizaciji Društva slovenskih režiserjev (DSR), DSR Scenaristi in Slovenskega filmskega centra (SFC).

Programski vodja Matevž Luzar bo uvodoma predstavil način dela na Scenarnici in nadaljnje možnosti, ki jih odpira udeležba na delavnici, namenjeni tako začetnikom kot profesionalnim scenaristom/režiserjem. Sledile bodo osebne predstavitve projektov (pitchi) in slavnostni zaključek udeležencev Scenarnice 2019.

Scenarnica is an intensive screenwriting workshop focusing on what could possibly be the most difficult stage of the creative process – turning an idea into the first version of the screenplay. Organised by the Directors Guild of Slovenia (DSR), DSR's Screenwriting Division, and the Slovenian Film Centre (SFC), the fifth edition of Scenarnica is currently underway in Ljubljana.

Its artistic head Matevž Luzar will start by shortly outlining the method used by Scenarnica and the opportunities provided by participation in what is a workshop intended for beginners as well as professional screenwriters/directors. This will be followed by project pitches by Scenarnica 2019 participants, and a closing celebration.



Društvo
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AUDIOVISUAL
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SLOVENIJE



DRUŠTVO
SLOVENSKIH
REŽISERJEV
DIRECTORS
GUILD OF
SLOVENIA





FILMSKA VZGOJA FILM EDUCATION

Filmskokritička delavnica:
Ostrimo pogled na slovenskem filmu!

Društvo za širjenje filmske kulture KINO! na letošnjem 23. Festivalu slovenskega filma že sedmič organizira filmskokritičko delavnico, namenjeno dijakom, študentom in vsem ljubiteljem domačega filma, ki se želijo uriti v mišljenju filma in njegovi refleksiji.

Letošnji poudarek delavnice bo na študentskih filmih: po ogledu sklopov sledi poglobljena razprava, v kateri udeleženci soočajo poglede na filmsko poetiko, analizirajo uporabo in namen filmskih izraznih sredstev ter o filmih premišljajo v različnih tematskih okvirjih. Skratka, udeleženci delavnice bodo študentske filme skupaj z mentorjema dodobra premleli, jih skušali ujeti v pisano misel, nenazadnje pa bodo razglasili še svojega zmagovalca!

Izvajalec
Društvo za širjenje filmske kulture KINO!

Delavnico bo vodila dr. Maja Krajnc, odgovorna urednica revije KINO!.



Film Critics Workshop:
Sharpening the Gaze with Slovenian cinema

The 23rd Festival of Slovenian Film is the 7th successive edition to host the KINO! Society for Expanding Film Culture's film critics workshop for high school and college students as well as others who wish to hone their ability to think cinema and reflect on it.

This year, the workshop focuses on student films: film screenings will be followed by in-depth debates in which participants can share their views on the poetics of the films, analyse the use and purpose of expressive means, and reflect on the films in various frames of reference. With the help of their mentors, participants will chew the student films over, try to capture them in words, and ultimately announce one of the films their winner.

Implemented by
KINO! Society for Expanding Film Culture

The workshop is run by Dr Maja Krajnc, Editor-in-Chief of KINO! Magazine.

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Tickets go on sale online on 29 September.

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8.30. The Box Office opens daily at 9 am. The Festival
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* Velja za vse projekcije. Applicable to all screenings.

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- 1.** Biti Mario 76'
Being Mario
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The Valley of Tears
- 3.** živiM 77'
I Live
- 4.** 31 kaviar-socialističnih psov 73'
31 Champagne-Socialist Dogs
- 5.** Jezik enakopravnosti 49'
Language of Equality
- 6.** Lebdenje 55'
Floating
- 7.** Slovenec, ki je preletel stoletje 63'
The Slovenian Who Flew Through a Century
- 8.** Strast do letenja 53'
Passion for Flying
- 9.** Naravna dediščina ob veliki vodi 68'
Natural Heritage by the Great Water
- 10.** Tihi večeri 54'
Time of Wonder
- 11.** Za Pavla Knobla skovano 56'
Forged for Pavel Knobl
- 12.** Zgodbe iz kuhinje 48'
Kitchen Stories

- 13.** KRATKI FILMI I 62'
SHORT FILMS I
- 14.** KRATKI FILMI II 64'
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- 15.** KRATKI FILMI III 62'
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- 16.** KRATKI FILMI IV 68'
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Step 4 After the code has been confirmed, the app will connect you to the player to start the screening.

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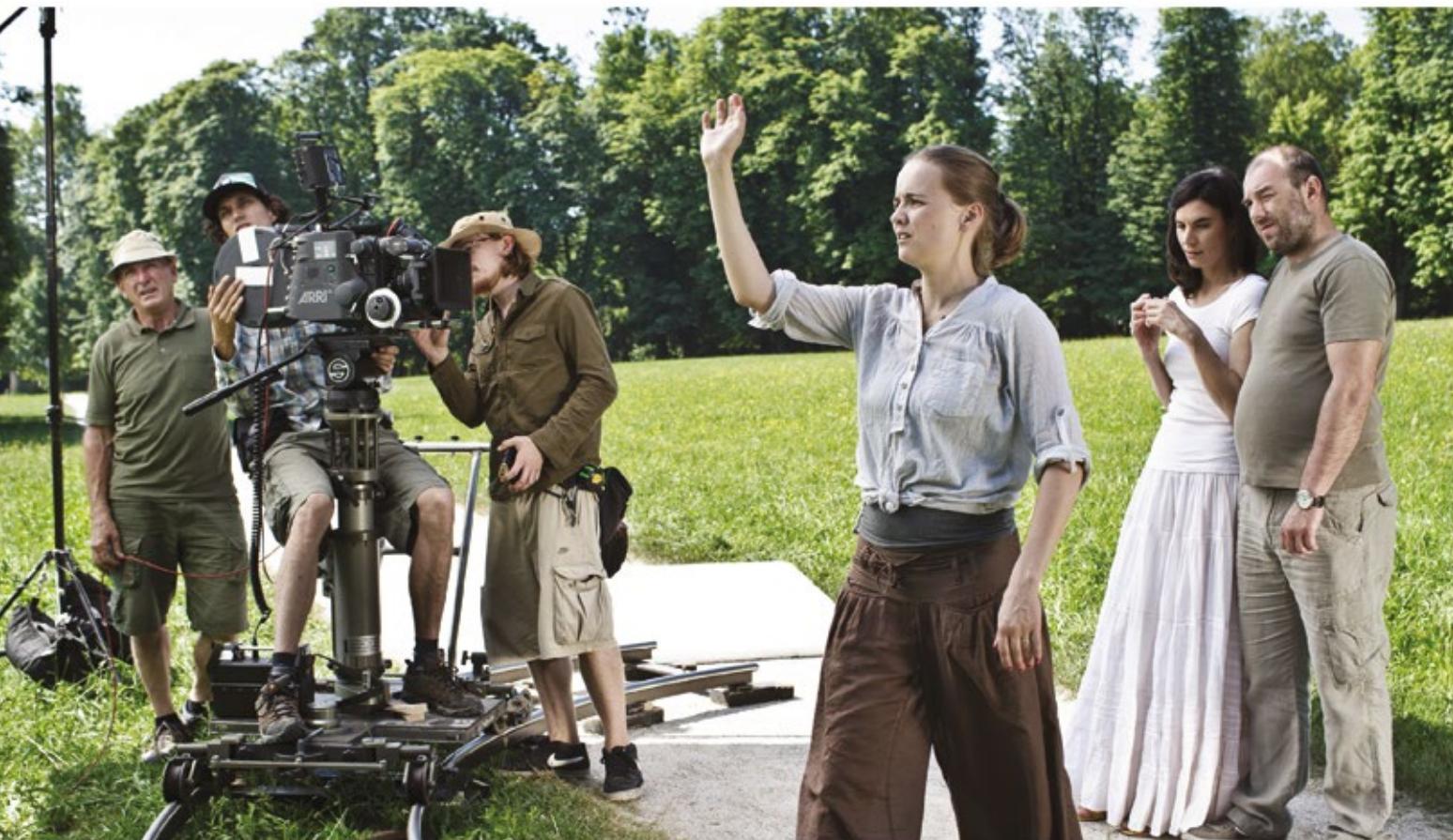
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Vstopnice se prodajajo vsak dan od 9. ure dalje.
Info točka festivala v Kinu Komuna se odpre vsak dan ob 8.30.

Tickets go on sale online at www.kolosej.si on 29 September.
The Box Office opens daily at 9 am. The Festival Info Point
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