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KINO O T O K ISOLA CINEMA 4.-8. 6. 2014

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»Svet se deli na dva dela: na tiste, ki hočejo ubiti domišljijo, in tiste, ki jo hočejo rešiti.«

Roberto Rossellini

Program 10. Kino Otoka obeležuje različne filmske prelomnice, ki so pred 100, 90 ali 10 leti preslikavale družbeno realnost in utirale nove poti osebnemu izražanju in domišljiji. Dela filmskih avtorjev, izbrala in povezala jih je Varja Močnik – programska vodja festivala, izkazujejo neuklonljivo moč ustvarjalnega duha v prostorskih in časovnih koordinatah, ki so ustvarjalnosti izrazito nenaklonjene.

Mladi, ki prek neformalnega praktičnega usposabljanja letos na Otoku pridobivajo nova znanja in izkušnje, hrepenijo po možnosti in priložnosti, da se izrazijo, delajo in raziskujejo. Zato so neučakano v Slovenijo in Izolo prišli iz Italije, Avstrije, Hrvaške, stari od 17 do 25 let. Pridružili so se jim mladi iz obalnih mest in drugod iz Slovenije, skupaj jih je že 30, na festivalu jih bo več kot 100. Že zdaj brbota od ustvarjalne sile in njene moči. Prepoznavno to neustavljivo energijo in ji dajmo priložnost. Veter v platna!

Lorena Pavlič

Direktorica festivala

“The world is more and more divided in two, between those who want to kill fantasy and those who want to save it.”

Roberto Rossellini

The programme of the 10th edition of Kino Otok celebrates various film-related milestones, reflections of the social reality which paved the way for new forms of personal expression and fantasy 100, 90 or 10 years ago. All the filmmakers' works selected and brought into a whole by Head of Programming, Varja Močnik, express the unyielding power of creative spirit in the coordinates of space and time where creativity is met with little encouragement.

The young people gaining new knowledge and experience in an informal training programme as part of this year's edition of the festival are eager for opportunities and a chance to express themselves, to work and explore. Aged 17 to 25, they have arrived to Izola, Slovenia, anxiously, from Italy, Austria, and Croatia. They were joined by young Slovenians from the region and across the country, to make 30 altogether, more than 100 during the festival. Everything is already seething with creative vigour and its power. Let's acknowledge this unstoppable force and give it a chance. Hoist the screens!

Lorena Pavlič

Festival Director

Letos sem med dolgimi in intenzivnimi pripravami Kino Otoka dobila neprijeten preblisk, da živim v utopiji filmskega festivala. Da živim v svetu, kjer je film tisto najpomembnejše, eno in edino – objekt razmisleka in čustvovanja, orientir, glavna vrednota. Da gledam in vidim edinole svet filma. Da ne vidim onkraj, da ne vidim čez. Ustrašila sem se, da v resnici ne živim tukaj in zdaj, ampak nekje daleč tam, v oddaljenih okoljih, v filmih. Pa sem globoko vdihnila in (sicer spet nemirno) sklenila: s filmi ne vidim samo daleč čez pomirjujočo temò kinodvorane, temveč tudi globoko v ves zapleteni svet, katerega del sem. Filmi odkrivajo resnice in laži z različnih krajev sveta, pa tudi iz različnih časov sveta, in ko jih uzremo, jih ne moremo več prezreti; postanemo njihov sestavni del. In aktiven člen. To me sicer ne pomiri, prej razburi, in zdrami, da postanem občutljiva za kontekst, katerega del sem.

In v tem je tudi bistvo gledanja filmov, namen festivala. Gledalcu razkriti svetove in zgodbe, ki ga, kakor mene, postavljajo v kontekst človeštva. V okvir prostora in časa, ki ju živimo površno in preredko dejavno. Gledanje »dobrih« filmov, razmislek o njih in pogovor nas spodbudijo k življenju (kot nasprotju životarjenja). Zakaj narekovaji pri »dobrih«? Ker je to, kaj je »dobro«, relativno – iskrenost pač ne. Iskrenost ustvarjalca in njegovega filmskega dela je bržkone edino merilo, ki nepreklicno določa kvaliteto filma. Le do iskrenega izdelka se lahko resnično opredelimo – o njem in o snovi, ki jo obravnava, razmišljam in oblikujemo mnenja.

K radovedni čuječnosti močno pripomore narava festivala, ki gledalce združuje pod platni in zunaj kinodvoran. K temu močno pripomore danes hirajoča navada – ogled filma v kinodvorani. Ogled filma v skupnosti, združeni pod filmskim platnom, združeni (a razgibani) v misli, besedi in dejanju. In filmsko platno je lahko, kakor rečeno, ves svet – naš svet, mimo katerega nočemo in ne smemo živeti.

Varja Močnik
Vodja programa

In the midst of long and intense preparations for Kino Otok this year, it unpleasantly struck me that I am living in a utopia of a film festival. That I am living in a world, where film is of the highest importance, the one and only thing – the object of thought and of feeling, orientation point, the strongest value. That what I watch and see only, is the world of cinema. That I cannot see beyond nor over. I got scared about not really living here and now, but somewhere far away, in remote places, in films. But I caught my breath and (in jitters, again) I came to a conclusion: with films I see not only far beyond the reassuring dark of the cinema hall, but also deep into the complicated world, which I am a part of. The films uncover the truths and the lies of different places in the world, and of different times of the world, and once we see them we cannot ignore them; we become an integral part. And an active part. Rather than calming me, this actually spurs me, awakens me, so I become sensitive to the context I am a part of.

And that is where the essence of watching film lays, the purpose of the festival. To uncover to the viewer the worlds and the stories that put them in the context of humanity, as they put me. Put them into the frame of space and time that we experience unconcerned and rarely active. Watching »good« films, thinking about them and conversing about them prompts us towards life (as an opposite to scraping a living). Why the quotation marks used with »good«? Because what is »good« is relative – and sincerity isn't. The author's sincerity and the sincerity of their work is almost certainly the sole standard that determines undoubtedly the quality of a film. Only towards a sincere work can we define our position – shape an opinion, think about it and the matter it treats.

Inquisitive wakefulness is enhanced strongly by the the sole nature of the festival, bringing together the viewers under the screens and out of the halls. It is enhanced strongly by a habit that has been dying out – watching a film in the cinema hall. Watching a film in community, united under the film screen, united (but diverse) in thought, word and action. And, as said, the film screen can be the whole world – our world, which we do not want to be oblivious to, and neither should we be.

Varja Močnik
Head of Programme

**LETNI KINO MANZIOLI/MANZIOLI
OPEN-AIR CINEMA**

Dvojni sendvič/Club Sándwich/Club Sandwich

El Rayo//Hassan's Way

Grigris

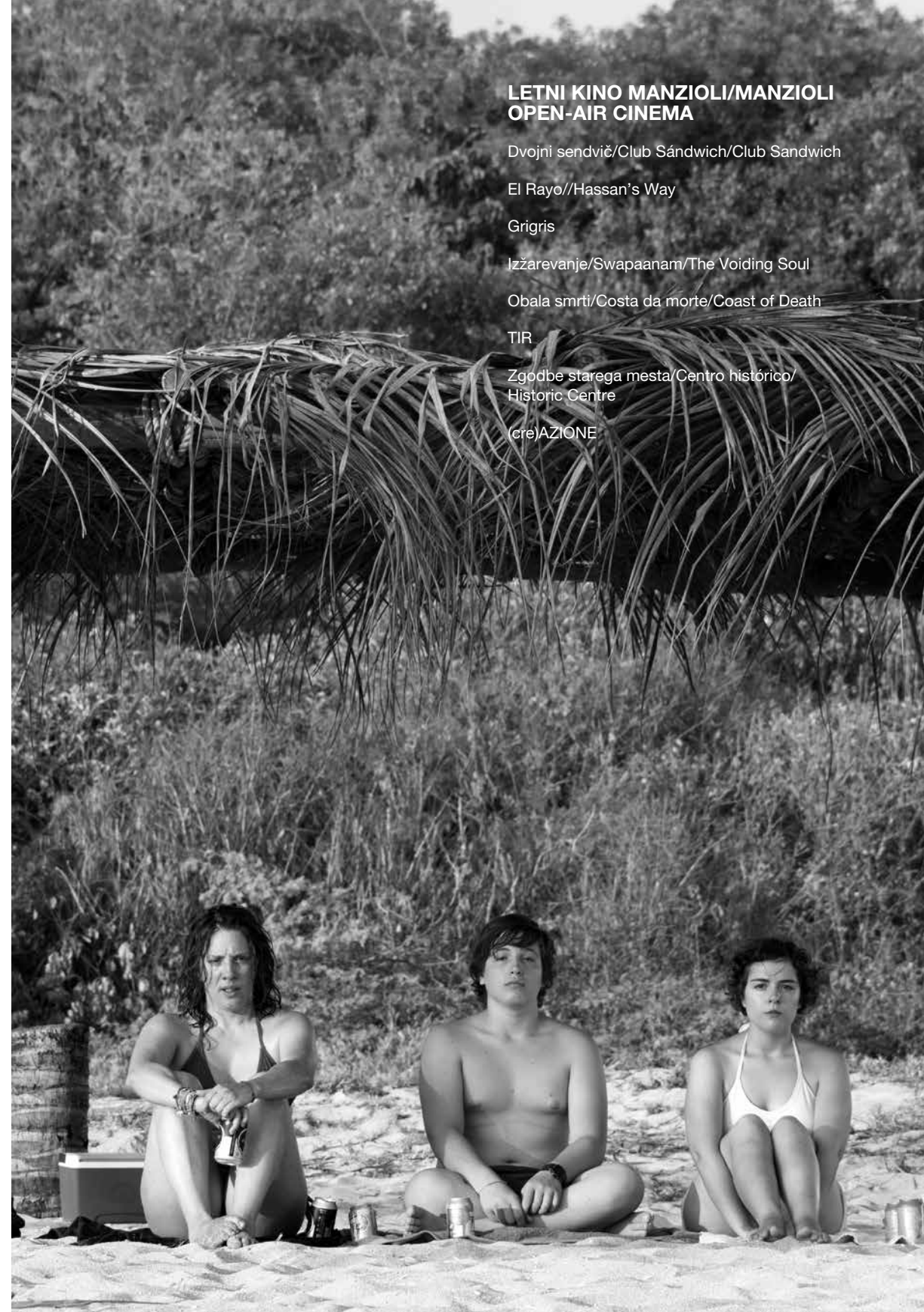
Izzarevanje/Swapaanam/The Voiding Soul

Obala smrti/Costa da morte/Coast of Death

TIR

Zgodbe starega mesta/Centro histórico/
Historic Centre

(re)AZIONE



DVOJNI SENDVIČ/CLUB SÁNDWICH/CLUB SANDWICH



Mehika/Mexico 2013

režija/directed by Fernando Eimbcke **scenarij/screenplay** Fernando Eimbcke **fotografija/cinematography** María Secco **zvok/sound** Lena Esquenazi **montaža/editing** Mariana Rodríguez **igrajo/cast** María Renee Prudencio, Lucio Gimenez Cacho Goded, Danae Reynaud, Leonel Tinajero **producenta/producers** Christian Valdelièvre, Jaime B. Ramos **produkcija/production** Cinepantera **prodaja/sales** Funny Balloons

format/format DCP **dolžina/running time** 82'

V zadnji dramediji Fernanda Eimbckea (*Temporada de patos*, *Lake Tahoe*) režiser vnovič pove zgodbo z zavidljivo zbranostjo: čeprav gre za stilistično nadvse dodelano stvaritev, Eimbcke ni formalist ali esteta, kot je dejal v lanskoletnem intervjuju; zanimata ga zgodba in stil, ki je iznajden sproti, v iskanju načina, kako zgodbo subtilno povedati. Zato se v filmu *Dvojni sendvič* ta odvijeta tako rekoč neopazno, skozi pripovedno silo neznatnega detajla. Ob tem se je mogoče le z užitkom čuditi, kako je režiserju z minimalnimi sredstvi, s preiščeno peščico dialoga in nekaj duhovitimi kadri uspelo postaviti trdno pripoved.

Ojdipska struktura gre na počitnice – podnaslov filma bi bil lahko kar Ojdip na morju: Ojdip na križišču z nelagodjem v kulturi kar kliče po komičnem učinku. Priča smo dopustu matere in pubertetnega sina. Premiso bi sicer lahko reducirali na njegovo odraščanje ali tesnobni proces njene separacije od starševstva, sinovega otroštva. Še bolj je, že na ravni prikazanega, to povsem seksualen, erotičen film, iz katerega v vsakem kadru, tudi če gre le za kader potapljanja ali zavese, pronica omenjeno nelagodje.

Kot prikaže Eimbcke, resnice seksualnosti ni mogoče najti v pričo kulturne prepovedi, ki utre pot izkrivljenim perverzijam ali nevrotičnim fantazijam. Pri Eimbckeu je preprosto vse človeško doživetje prežeto s seksualnim. To ponese še celo na raven forme in stila, v katerega sicer ne verjame; Eimbcke morda v nasprotju s svojimi željami ravno pokaže, da je film voajeristično orodje z zmožnostjo uzrtja človeške želje, le da za to ni treba poseči v globino

In his latest dramedy, the director Fernando Eimbcke (*Duck Season*, *Lake Tahoe*) again tells the film's story with enviable composure: although the film is stylistically perfected, Eimbcke is not a formalist or an aesthete, as he himself pointed out in an interview last year; he is interested in the story and the style that is invented along the way while searching for a subtle way to tell the story. This is why, in *Club Sandwich*, the story unfolds unnoticed, as it were, through the narrative force of a minute detail. This only makes us appreciatively wonder how the director managed to build a solid narration with minimal means, a handful of thought-out dialogues and a few witty shots.

The Oedipal structure goes on vacation – the film's subtitle might as well be Oedipus at the Seaside: Oedipus at the crossroads with the unease in culture screams for a comic effect. We are witness to a mother and her pubertal son on vacation. The premise could be reduced to his growing up or the anxious process of her separation from parenthood, her son's childhood. But, already at the level of the presented, this is sooner an entirely sexual, erotic film whose every shot, even if it is only a shot of diving or a curtain, oozes with the mentioned unease.

As Eimbcke shows, the truth of sexuality cannot be found in face of the cultural prohibition, which paves the way for distorted perversions or neurotic fantasies. In Eimbcke, all human experience is simply permeated with the sexual. He carries this over even to the level of form and style in which he does not believe. What Eimbcke shows us, perhaps contrary to his desires, is precisely that film is a voyeuristic tool

FERNANDO EIMBCKE

Eimbcke (Ciudad de México, 1970) je bil leta 2003 gost na Berlinskem kampusu talentov, kjer je posnel kratek film *The Look of Love*, leta 2004 pa je napisal scenarij za svoj prvi igrani film *Temporada de patos*, ki ga je tudi režiral. Film je bil prikazan v kategoriji Teden kritike v Cannesu. Leta 2008 je dobil njegov film *Lake Tahoe* na Berlinu nagradi FIPRESCI in Alfred Bauer. Režiral je kratek film *La Bienvenida* (2010), ki je del filmske antologije *Revolución*.

In 2003, Eimbcke (Mexico City, 1970) was a guest of the Berlinale Talent Campus, where he made the short *The Look of Love*, and in 2004 he wrote and directed his first feature film, *Duck Season*, selected for the Semaine de la critique in Cannes. In 2008, his movie *Lake Tahoe* won the FIPRESCI Award and the Alfred Bauer Award at the Berlinale. He next directed the short *La Bienvenida* (2010), an episode of the film anthology *Revolución*.



likove psihologije, temveč zgolj posneti človeško vedenje v kopalnici. Namerno ali ne, v vsakem primeru je film seksualiziran od kadra do kadra in pokaže smešno, nenamerno erotiko zavese, ventilatorja, kopalke, družinske večerje.

Kot tema, ki jo obravnava, je film prav tako smešno križišče zvrsti: absurd, realizem, humor, horor. Eimbckeevo daljno sorodstvo morda najdemo pri Ulrichu Seidlu – npr. kamera kot »muha na zidu« –, obenem pa smo mu hvaležni za manj celinske ironije in več mediteranskega zaupanja v ljubezen. Človeku na počitnicah ni treba uživati!

Ivana Novak

»V filmu *Dvojni sendvič* sem poskusil premakniti kamero, ker sem se zbal, da postajam sam svoj kliše. V naslednjem hipu pa mi ni bilo mar. Če bi snemal film in se obsesivno oziral na potrebo po premiku kamere, bi bila moja prioriteta stil. Jaz, nasprotno, ne verjamem, da mora režiser iskati svoj stil. Ne verjamem v stil.«

Fernando Eimbcke

with the capacity for glimpsing human desire, only that this does not require us to reach into the depths of a character's psychology, but merely film human behaviour in the bathroom. Intentionally or not, the film is sexualised in its every shot and shows the funny, unintentional eroticism of the curtains, the fan, the bathing suit and family dinner.

Like the topic it examines, the film itself is a funny mix of genres: the absurd, realism, humour, horror. Eimbcke's distant relation can perhaps be found in Ulrich Seidl – the camera as "a fly on the wall", for example – but we are at the same time grateful for less continental irony and more Mediterranean faith in love.

People on vacation need not enjoy themselves!

Ivana Novak

"I tried to move the camera in *Club Sandwich* because I was afraid I was becoming a cliché of myself. And then I didn't care. If I made a film and was obsessed with moving the camera, I would be too aware of the style. I don't think that one must look for a style. I don't believe in style."

Fernando Eimbcke

EL RAYO/HASSAN'S WAY



Španija, Portugalska/Spain, Portugal 2013

režija/directed by Fran Araújo, Ernesto de Nova **scenarij/screenplay** Fran Araújo, Ernesto de Nova **fotografija/cinematography** Diego Dussuel **glasba/music** Ana Villa, Juanjo Valmorisco **zvok/sound** Nacho R. Arenas **montaža/editing** Pablo Gil Rituerto **igra/cast** Hassan Benoudra **producent/producer** Oihana Olea **produkcija/production** Altube Filmeak **prodaja/sales** Cinema Republic

format/format DCP **dolžina/running time** 86'

El Rayo, ki le na prvi pogled spominja na *Resnično zgodbo* (1999), ganljivo dramo Davida Lyncha, posneto v Disneyjevi produkciji, nam ne predstavi le očarljivega filmskega lika slehernika, pač pa tudi dva izjemno nadarjena debitantska filmarja, Frana Araújoja in Ernesta de Novo. Film se osredotoča na Hassana, kljubovalno ognjevitnega, a brezposelnega potujočega delavca, živečega v Andaluziji; režiserja mu sledita na poti po Španiji, ko se vrača k družini v Maroko s svojim edinim premoženjem – komaj delujočim traktorjem. Ogled tega blago komičnega ljubljence občinstva je še toliko večji užitek zaradi aktualnosti in načina pričevanja o ekonomskih pritiskih in družbenih predsodkih, ki trenutno prežemajo Španijo.

Čeprav je svojo pot začel kot dokumentarec, pa *El Rayo* resnično življenjsko situacijo svoje zvezde Hassana Ben Oudre vgradi v fikcijsko potovanje, ki je enostavno posredovano in estetsko dovršeno. Medtem ko se Hassan z zagrizeno odločnostjo vozi po pustih, od sonca požganih pokrajinah ruralne Španije in spotoma srečuje vrsto različnih ljudi, nazorno začutimo, kakšno je lahko življenje na dnu družbene lestvice. Toda Hassan je neutrudno veder možakar, čigar suhljati obraz in vedri nasmeh razkrivata trdo rutino in nepopustljivo trdoživost obenem – in že zelo hitro si želimo, da bi svoj čas preživeli z njim le zato, da bi videli, kaj vse se še lahko zgodi. Ne le da se mora Hassan prebiti skozi ruralno pokrajino, na svoji poti mora naš protagonist prebroditi nekaj kočljivih srečanj z neizprosno špansko prometno policijo – kar naredi z navihano ustvarjalnim veseljem.

With echoes of David Lynch's moving, Disney-produced drama *The Straight Story* (1999), *El Rayo* introduces us not only to a charming on-screen everyman character, but also two highly gifted debut filmmakers in Fran Araújo and Ernesto de Nova. Focusing on Hassan, a defiantly high-spirited but unemployed itinerant labourer living in the Spanish region of Andalusia, the film follows him on a road trip across Spain to return to his family in Morocco—with only a nearly-defunct tractor to his name. This gently comical crowd-pleaser is all the more enjoyable for its topicality, and the ways in which it captures the economic pressures and social prejudices currently pervading Spain.

Though it began life as a documentary, *El Rayo* incorporates its star Hassan Ben Oudra's own real-life situation into a fictionalised road trip that is simply told and beautiful to watch. As Hassan drives with dogged determination across the barren, sun-scorched landscapes of rural Spain, meeting a range of people along the way, we get a vivid sense of what it might be like at present to live on society's bottom rungs. Hassan, however, is an indefatigably upbeat chap, whose thin face and wide smile evince a harsh routine and an unflinching resilience in the same instant – and it isn't long before we want to spend time with him just for the sake of seeing what might happen next. It isn't just the rural landscapes Hassan must navigate: along the way, our protagonist has to negotiate several tricky encounters with the country's unforgiving traffic police – and he does so with mischievously creative hilarity.

FRAN ARAÚJO & ERNESTO DE NOVA

Araújo je napisal scenarije za več televizijskih nanažank, dokumentarcev in kratkih filmov, ki jih je tudi režiral. Trenutno se ukvarja s tremi filmskimi projekti in poučuje na Factoría del Guión, kjer daje poudarek pisanju scenarijev.

Ernesto de Nova je začel študirati medicino, a je po dveh letih študij opustil in ga zamenjal za študij avdio-vizualnih komunikacij. Delal je za televizijo in na področju oglaševanja, čeprav je njegova strast svet dokumentarnega in igranega filma. *El Rayo* je njun prvi poskus režije igranega filma.

Fran Araújo has written and directed several TV series, documentaries and short films. Currently, Araújo is working on three film projects and teaches at the Factoría del Guión, an education focused on screenwriting.

Ernesto de Nova started studying Medicine, but quit two years later to study Audio Visual Communication. He has worked in different positions for television and advertising, although his passion is the world of documentary and cinema. *El Rayo* is the first inroads to feature film directing for both.

Po lanski premieri v San Sebastianu je bil *El Rayo* prikazan v programu andaluzijskih filmov na sevilijskem festivalu evropskega filma leta 2013, kjer je bila kinodvorana nabitna polna in je pokala od smeha. V času, ko so filmske obravnave trenutne globalne ekonomske krize večinoma zamorjene, nas Araújo in de Nova spomnita na politično veljavo komedije. Njun film je osvežujoče nesentimentalna pripoved o pogumu človeka, soočenega s hudimi časi in pomanjkanjem, ki jo pelje (pri hitrosti okoli 30 km na uro!) nevsiljivo impozanten in nadvse prikupen nastop Hassana Ben Oudre.

Michael Pattison

Premiering at San Sebastian last year, *El Rayo* went on to screen as part of a programme focused on Andalusian films at the 2013 Seville European Film Festival, where it had a packed cinema in fits of laughter. Indeed, at a time when cinematic treatments of the current global economic crisis are overwhelmingly miserable, Araújo and de Nova remind us of the political currency of comedy. Their film is a refreshingly unsentimental account of one man's grit in the face of adversity and austerity, driven along (at about 20 miles per hour!) by a quietly commanding and utterly winning performance from Ben Oudra.

Michael Pattison





Mahamat-Saleh Haroun se vrača k temi odnosu med očetom in sinom, ki je bila tako pomembna že v njegovih prejšnjih filmih. Vendar pa se tokrat odmakne od te šablone in jo preseže – na enak meandrasti način, ki je značilen za njegov način pripovedovanja zgodb – proti tesnejši identifikaciji z ženskami. Gre za značilno umirjeno, lucidno dramo, predstavljeno v režiserjevem neprisiljenem filmskem jeziku, in atraktivno pa doživeto odigrano. Omeniti moram tudi odlično glasbo senegalskega skladatelja Wasisa Diopa, brata režiserja Djibrila Diopa Mambetyja.

Harounov glavni igralec je naturščik Souleymane Deme, ki igra Grigrisa, kljub pohabljeni nogi izvrstnega plesalca. Grigris si služi dodaten denar kot plesalec v baru v svoji domači vasi v N'Djameni v Čadu. (Deme je razvil koreografijo giba, ki njegovo pomanjkljivost spremeni v prednost.) Poleg tega dela v fotografskem ateljeju svojega očima: v starinski temnici razvija portretne in druge fotografije s filmov. A Grigris je nezadovoljen s svojim življenjem. Zaljubljen je v Mimi (Anais Monroy), lepotico, ki hoče postati model, a se mora preživljati s poniževalnim delom "barske hostese" za bogate tujce. Grigris potrebuje denar, če hoče tekmovati z njimi, pa tudi za to, da bi pomagal bolnemu očimu plačati zdravljenje.

Peter Bradshaw, The Guardian

Čad, Francija/Chad, France 2013

režija/directed by Mahamat-Saleh Haroun **scenarij/screenplay** Mahamat-Saleh Haroun **fotografija/cinematography** Antoine Heberle **glasba/music** Wasis Diop **zvok/sound** André Rigaut **montaža/editing** Marie-Hélène Dozo **igrajo/cast** Souleymane Deme, Anais Monory, Cyril Guei, Marius Yelolo, Youssouf Djaoro **producent/producer** Florence Stern **produkcija/production** Pili Films **prodaja/sales** Les Films du Losange **distribucija/distribution** Continental Film **format/format** DCP **dolžina/running time** 101'

Mahamat-Saleh Haroun now revisits that theme of father-son bonding which was such an important part of his earlier movies. But now he progresses away from this template — in the same meandering way that characterises his storytelling — to a closer identification with women. It is a typically calm, lucid drama, presented in the director's unforced, cinematic vernacular and attractively and sympathetically acted. There is also some great music from the Senegalese composer Wasis Diop, brother of the director Djibril Diop Mambety.

Haroun's lead is non-professional Souleymane Deme, who plays Grigris, a brilliant dancer despite a leg disability. He earns spare cash dancing in a bar in his home village in N'Djamena in Chad, and Deme devises choreographed moves which make a virtue of his weakness; Grigris also works in his stepfather's photography studio, developing portraits and photos on film in an old-fashioned dark room. But Grigris is discontented with his lot. He has fallen in love with Mimi (Anais Monroy) a beautiful woman who wants to be a model but is having to work demeaningly as a "bar hostess" for rich foreigners. Grigris needs money to compete with them, and also to help pay for his ailing step-father's medical bills.

Peter Bradshaw, The Guardian

MAHAMAT-SALEH HAROUN

Mahamat-Saleh Haroun (Čad, 1961) se je med državljansko vojno v osemdesetih letih prejšnjega stoletja preselil v Francijo. V Parizu je najprej delal kot novinar, potem je študiral film. V njegovih filmih, pogosto mirnih na površju, pod tem mirom vrejo zadrževani izbruhi jeze in melanholije. Njegovi filmi nedvomno sodijo v tradicijo afriškega filma, ki sega od Ousmaneya Sembeneja do Abderrahmaneya Sissakoja in ki se ukvarja z mestom filma v postkolonialni Afriki in posledično v postkolonialnem svetu.

Mahamat-Saleh Haroun (Chad, 1961) left the country during the civil war of the 1980s and relocated to France. There he worked as a journalist before studying film in Paris. Often calm on the surface, Haroun's filmmaking bellies this calm with simmering strains of anger and melancholy. Haroun's films recognizably belong to an African tradition of filmmaking stretching from Ousmane Sembene to Abderrahmane Sissako that considers the place of cinema in a postcolonial Africa and, by extension, in a postcolonial world.



»Najprej sem imel zgodbo, saj poznam neke mlade ljudi v Čadu, v moji soseski, ki so nosili bencin iz Kameruna, ponoči so šli čez reko in potem so bencin v stekleničkah prodajali na ulici. Živijo v isti soseski kot mi, dilerji so, vendar pa vemo, da nimajo od česa drugega živeti – za preživetje gre, ne moreš jih kar tako obsoditi. In tako sem začel delati z njimi in sem si zaželel, da bi povedal njihovo zgodbo, vendar pa ni bila čisto zares zanimiva. Bila je nekakšen triler, ampak ni imela tistega še nekaj, nečesa več. Potem pa sem bil leta 2011 v Burkini Faso, v Ouagadougouju na filmskem festivalu, in sem v plesni predstavi videl nekega fanta, Souleymana Dema. Imel je kratek petminutni komad, sredi predstave zagledaš človeka, kako prihaja v afriško noč, in imel je – kot včasih vidite pri črnih – svetle lase ... In plesal je kot lutka. Bilo je neverjetno in rekel sem si: 'To je Grigris!' To je moj človek.«

Mahamat-Saleh Haroun

"I had the story first, because I know these young people in Chad, in my neighborhood, that used to bring gasoline from Cameroon and they cross the river by night and then they sell gasoline in small bottles in the street. They are in our same neighborhood, they are dealers, but we understand also that they don't have the means to live - it's a question of survival you cannot just condemn them. And so I started working with them and wanted to tell their story, but it wasn't very interesting. In a way it was a kind of thriller without something else. Then, in 2011 I was in Burkina Faso, Ouagadougou during the film festival, and I met this guy, Souleymane Démé in a dance show. He had a small sequence of five minutes, in the middle of the show you see this man coming into the African night and he was - as you see sometimes black people - he had blond hair... He came out dancing like a muppet. It was incredible and I said 'This is Grigris!' This is my guy."

Mahamat-Saleh Haroun

IZZAREVANJE/SWAPAANAM/THE VOIDING SOUL



To je film o norem bobnarju na chendo Unniju in njegovi ljubezni do priljubljene plesalke mohiniatama Nalini. Režiser Shaji N. Karun nam ponudi neobičajen pogled na svoj keralski svet. Kerala se razlikuje od Indije, ki jo ljudje poznajo. Je film o domovini in popularni glasbi, ki ga žene stara mitološka zgodba o ljubosumju in sovraštvu. Shaji nam vizijo družbe predstavi v povezavi z zasebnim življenjem. Ta film je poln upanja in ne verjame v razredne kategorije, ki jih določajo fatalistični bogovi. Prav tako uporabi človeško naklonjenost do ljubezenskih čustev in občutij. Zato je dramaturgijo filma zastavil tako, da izpolni enostavna pričakovanja občinstva, ki se želi zabavati. Vsebuje veliko popularne glasbe, tako kot vsi mollywoodski filmi, vendar pa so podobe čista filmska zlata mrzlica. Po eni strani skuša Shaji pokazati potrebo po harmoniji, po drugi pa boj med moškimi in ženskami. Ni odločilno, kje se zgodba odvija, film je pomemben zaradi glavnih likov, ki so v svojih nazorih začrtani tako, da so razumljivi po vsem svetu. Shajijev film je – kot vsi indijski – dolg, a tega sploh ne občutiš, ko sedi v kinodvorani in te prevzame impresija daljnega sveta, ki nima nikakršnega eksotičnega pridaha; njegove zgodbe in motivi so priljubljeni v vsakem kotičku sveta. To pomeni, da je ljubosumnež ljubosumnež tako v Indiji kot v Sloveniji. In odpisani so odpisani povsod, tako kot je zapit glasbenik pač zapit glasbenik.

Izzarevanje je popoln film. Ni ga treba razumeti, ker je enostaven in zapleten hkrati. Predstavlja velik trenutek v svetovnem filmu; narejen je z globoko strastjo in izjemnim občutkom za občinstva različnih narodnosti. Shaji je umetnik, ki se giblje med

Indija/India 2013

režija/directed by Shaji N. Karun **scenarij/screenplay** Hari Krishanan, Sajeev Pazhoor, Shaji N. Karun **fotografija/cinematography** Saji Nair **glasba/music** Sreevalsan J. Menon **zvok/sound** D. Yuvaraj **montaža/editing** A. Sreekar Prasad **igrajo/cast** Jayaramm, Kadambari, Siddique, Vineeth, Lakshmi Gopalaswamy, Ashwini Ranga **producent/producer** M. Rajan **produkcija/production** Prasad Studios

format/format DCP **dolžina/running time** 146'

It's a film about a crazy *chenda* drummer Unni and his love for popular Mohiniyattam dancer Nalini. Director Shaji N. Karun gives us an extraordinary view of his Keralian world. Kerala is different from the India everybody knows. It's a film about homeland and about popular music and which is driven by the old mythological story of jealousy and hate. Shaji gives us a vision of society in connection with private life. This film is full of hope and does not believe in class categories given by fatalistic gods. He uses also the affinity of mankind to romantic feelings and sentiments. Thus he gives the film a dramaturgy that fulfils simple audience entertainment expectations. There is a lot of popular music, like in Bollywood films, but the images are a sheer cinematic gold rush. On the one hand, Shaji tries to show the need for harmony, and on the other, he shows the struggle between men and women. It's not so important when the story in the film takes place; the importance of the film is due to the main characters, which are well defined in all their credos around the world. Shaji's film is – like all Indian films – a long film, but you do not feel it sitting in the cinema overwhelmed by an impression of a world far away but without exotic smack. His stories and motifs are popular in every corner of the world. That means a jealous person is a jealous person whether in India or in Slovenia. And a dead dog is everywhere a dead dog, just as a drunken musician is a drunken musician.

SWAPAANAM is a perfect film – you don't need to understand it because it is simple and complicated at the same time. It's a great moment in world cinema, produced with deep passion and a great feeling for audiences of different birth. Shaji is an artist between

SHAJI N. KARUN

Karun (Indija) je sodeloval pri večini filmov legendarnega režiserja Govindana Aravindana. Kot snemalec je leta 1990 dobil nagrado za odličnost Eastman Kodak. Potem ko je posnel nekaj kratkih filmov, je režiral *Žeja*, ki je imela neverjeten uspeh. Sodeloval je na nič manj kakor 70 festivalih, med drugimi tudi v Cannesu, in dobil 31 nagrad. Odtlej je posnel več priznanih igranih filmov, veliko kratkih in dokumentarnih filmov in deloval na številnih področjih indijske kinematografije.

Born in India, he was the cinematographer on most of the films made by the legendary director Govindan Aravindan. His work as a cameraman won him the Eastman Kodak Award for Excellence in 1990. After making several of his own short films, he directed *Piravi* which attracted tremendous acclaim. Selected in no less than 70 international and national film festivals, amongst them Cannes, it received 31 awards. He has since made several acclaimed feature films, many shorts and documentaries and has been active in many fields of Indian cinematography.



tradicijami: uporablja klasično indijsko glasbo in popularni film.

Mednarodnega filmskega festivala v Innsbrucku (IFFI) si brez Shajija sploh ne bi mogli predstavljati. Še zelo živo se spominim najinega prvega srečanja v Locarnu leta 1989. Predstavljal je *Rojstvo* in kinodvorana je bila nabitopolna. Uspelo mi je dobiti stojišče ob vhodu; Shaji je stal ob meni in se mi čudil, da bom tako dolg film gledal stoje. To je bil začetek čudovitega prijateljstva. Za film *Moje* je v Innsbrucku osvojil nagrado občinstva in od takrat je IFFI obiskal z vsemi svojimi filmi. Moje študente so izjemno navdušili, ker so v Innsbruck prinesli drugačen pogled na Indijo. Letos je po Gabi Geist, Danielu Díazu Torresu, Fernandu Birriju, Jeanine Meerapfel in Paulu Leducu nagrado IFFI osvojil prav Shaji. Leta 1989 je *Rojstvo* osvojilo srebrnega leoparda v Locarnu, film *Moje* pa je bil v letu 1994 nominiran za zlato palmo v Cannesu. Leta 2004 sem Shajija pripeljal na prvo izdajo Kino Otoka, torej si delimo skupno zgodovino: Kerala, Slovenija in Avstrija. Srečno z *Izzarevanjem*.

Helmut Groschup, nori doktor, član mednarodnega odbora Kino Otoka in direktor Mednarodnega filmskega festivala v Innsbrucku

traditions because he uses classical Indian music and popular filmmaking.

The IFFI (International Film Festival Innsbruck) is unimaginable without Shaji. I can remember as clear as if it were today when I met him the first time in Locarno in 1989. He was presenting *PIRAVI*, and the cinema hall was completely full. I had just grabbed myself a standing spot at the entrance of the cinema and Shaji was standing next to me, gazing at me in amazement for watching such a long movie that way. This was the beginning of a wonderful friendship. Shaji won the Audience Award at Innsbruck for his movie *SWAHAM*, and since then he has been coming to the IFFI with every one of his films. My students were certainly blown away by his movies because he brought a different view of India to Innsbruck. This year, after Gabi Geist, Daniel Díaz Torres, Fernando Birri, Jeanine Meerapfel and Paul Leduc, Shaji is receiving the IFFI Award. In 1989, *PIRAVI* won the Silver Leopard of Locarno, and *SWAHAM* was nominated for the Palm d'Or at Cannes in 1994. In 2004, I brought Shaji to the first edition of Kino Otok. So we have a common history with Shaji: Kerala, Slovenia and Austria. Good luck with *SWAPAANAM*!

Helmut Groschup, crazy doc, member of the international board of Kino Otok and director of International Film Festival of Innsbruck

OBALA SMRTI/COSTA DA MORTE/COAST OF DEATH



Španija/Spain 2013

režija/directed by Lois Patiño **fotografija/cinematography** Lois Patiño **glasba/music** Ann Deveria **zvok/sound** Miguel Calvo "Maiki", Erik T. Jensen **montaža/editing** Lois Patiño **producenta/producers** Felipe Lage, Martin Pawley **produkcija/production** Zeitun Films **prodaja/sales** Zeitun Films

format/format DCP **dolžina/running time** 83'

Zdi se, da Lois Patiño trenutno ne more nikamor, ne da bi osvojil kakšno nagrado. Ko je bil njegov celovečerni prvenec *Obala smrti* premierno prikazan na lanskem filmskem festivalu v Locarnu, je galicijskemu filmarju prinesel nagrado za najboljšega vzhajajočega režiserja. Od takrat je film pobral posebne omembe in zelene medalje na festivalih v krajih, ki so med seboj tako oddaljeni kot Buenos Aires, Palm Springs, Unam, Valdivia in Galicija sama.

Prav na slednjo – odročno, polavtonomno regijo severozahodne Španije – se osredotoča esejiistični dokumentarec *Obala smrti*. Patiño, ki od daleč snema lokalne pokrajine in jih ujame v vsej njihovi lepoti, prisluškuje zanimivim pogovorom, da bi se prebil do src delovnih tradicij in folklornih mitov, ki so oblikovali vsakdanje življenje na istoimenski obali. Galicijska 'Obala smrti', ki si je to ime prislužila zaradi razvpite zgodovine brodolomov, učinkuje kot nepozaben in vizualno bogat filmski lik, Patiño pa nas v to kompleksno in pogosto impozantno pokrajino vplete z nizanem ene večje kompozicije za drugo: sečnja gozda v gosti megli; skupina avanturističnih moških, ki se oprijemajo skal, medtem ko obnje udarjajo ogromni valovi; žgoč kres, ki se razplamteva proti nočnemu nebu. Bodite pozorni na vodno površino z dramatično nihajočim horizontom in se pripravite na dve akcijski razstrelitvi v kamnolomu!

Obala smrti pritegne oko in zapelje uho ter opozori na naravnega ustvarjalca podob, ki se skriva v Loisu Patiño. Njegova večša vizualna kompozicija in občutek za narativni ritem sta Jonathana Hollanda (The Hollywood Reporter) prepričala, da

Lois Patiño can't seem to go anywhere at the moment without winning awards. When his feature-length debut *Coast of Death* received its world-premiere at the Locarno Film Festival last year, it won the Galician filmmaker a Best Emerging Director prize, and the film has since gone on to pick up special mentions and coveted gongs from festivals in places as far apart as Buenos Aires, Palm Springs, Unam, Valdivia and Galicia itself.

It's the latter region – a remote, semi-autonomous part of northwest Spain – that essayistic documentary *Coast of Death* takes as its focus. Filming from afar and capturing the local landscapes in all their beauty, Patiño eavesdrops in on amusing conversations to get to the heart of the working traditions and folkloric myths that have shaped daily life along the eponymous coastline. Named because of its notorious history of shipwrecks, Galicia's 'Coast of Death' makes for a haunting and visually rich cinematic character, and Patiño draws us into this complex and often formidable landscape with one expert composition after another: a forest is felled in heavy fog; a group of adventure-seeking men cling to rocks as giant waves crash down upon them; a scorching bonfire roars upward into the night sky. Look out for a body of water with a dramatically fluctuating horizon, and brace yourself also for two action-packed quarry blasts...!

Striking on the eye and seductive on the ear, *Coast of Death* brings attention to a natural image-maker in Lois Patiño, whose expert visual arrangement and sense of narrative pace resulted in The Hollywood Reporter's Jonathan Holland calling it the best

LOIS PATIÑO

Patiño (Španija, 1983) je študij psihologije kombiniral z različnimi filmskimi predavanji v New Yorku, Barceloni in drugod. Sodeloval je pri filmu *Mercado de futuros*, drugem filmu Mercedes Álvarez. Režiral je več kratkih filmov, med drugimi nagrajeni *Montaña en Sombra*, 2012. *Obala smrti* je njegov prvi dolgometražni dokumentarni film.

Patiño (Spain, 1983) combined his Psychology studies with various film courses in New York, Barcelona and elsewhere. He collaborated on *Futures Market*, Mercedes Álvarez's second feature. He has directed several shorts, among which award winning *Mountain in Shadow* (2012). *Coast of Death* is his first feature-length documentary.



je film razglasil za najboljši španski dokumentarec praktično vsega desetletja in za »presenetljivo dostopno, spektakularno kombinacijo vizualne osupljivosti in spodbude za razmislek«. Čeprav ima film predhodnika v delu Patiñovega bolj izkušenega sodržavljana Victorja Ericeja, se zdi, da je nanj deloma vplival James Benning – pomemben član ameriške avantgarde in predmet zanimanja še enega dokumentarca na letošnjem Kino Otoku: *Dvojna igra* Gaba Klingerja.

Michael Pattison

Spanish documentary in nearly a decade, as well as being a "surprisingly accessible, spectacular combination of the visually striking and the thought-provoking." Though the film has antecedent in the likes of Patiño's more experienced countryman Victor Erice, it also looks to have been partly influenced by James Benning – heavyweight of the American avant-garde and the subject of another documentary at Kino Otok this year: Gabe Klinger's *Double Play*.

Michael Pattison



Italija, Hrvaška/Italy, Croatia 2013

režija/directed by Alberto Fasulo **scenarij/screenplay** Alberto Fasulo, Enrico Vecchi, Carlo Arciero, Branko Završan **fotografija/cinematography** Alberto Fasulo **zvok/sound** Luca Bertolin, Igor Francescutti **montaža/editing** Johannes Hiroshi Nakajima **igrajo/cast** Branko Završan, Marijan Šestak, Lučka Počkaj **producent/producer** Nadia Trevisan **produkcija/production** Nefertiti Film **prodaja/sales** International Sales Fandango **distribucija/distribution** Demiurg **format/format** DCP **dolžina/running time** 85'

Film Alberta Fasula *TIR*, svojevrsten igrano-dokumentaristični *road-movie*, ki obravnava življenje kamionarjev na evropskih (avto)cestah, se uvršča v niz izjemnih pomilenjskih obravnav nezavidljivih eksistenčnih pogojev delavskega razreda. Revitalizacija tematike, s katero se cineasti na različnih koordinatah sveta poklanjajo delavcem in njihovim prizadevanjem, da bi opozorili na vidike izkoriščanja, predstavlja dobrodošel segment v mozaiku procesa filmskega ozaveščanja. Ta proces je zlasti dokumentarni film izmojstril v zgodovinskih etapah najintenzivnejšega razrednega boja, v mnogovrstnosti pristopov pa so se avtorji zaradi 'neatraktivnosti' pogosto izogibali podajanju delovne rutine. Hkrati pa so tisti, ki so tvegali in tej resnici pogledali neposredno v oči, prispevali najprepričljivejša spoznanja, kaj pomeni biti delavec.

Prav v to linijo se suvereno uvršča *TIR*. Film brez 'začetka' in brez 'konca', ki se začne in končuje *in medias res*, podaja epizodo »brezciljnega potovanja po evropskih poteh izkoriščanih delavcev« v vsej brezperspektivnosti tavanja od nikoder do tja, kamor ni mogoče priti. Protagonista, katerih življenje se odvija dobesedno na cestah, kjer so meje med delovnim in prostim časom povsem zabrisane, počasi, a zanesljivo izgubljata povezavo z realnostjo zunaj kabine kamiona, nakladalnih ramp in obcestnih počivališč. Filmska podoba izostreno povzema monotonijo rutine in vse večje odtujenosti, ki se izrisuje na obrazih kamionarjev, v njihovih gestah, besedah in potezah, zlasti pa v izgubljanju sposobnosti komunikacije s svetom onkraj transportnega omrežja. Podatek, da film *TIR* ni 'pravi' dokumentarec, da morda sploh ni

Alberto Fasulo's *TIR*, a unique docudramatic road-movie examining the life of truckers on European highways, belongs to a series of exceptional post-millennium treatments of the unenviable existential conditions of the working class. The revitalisation of the topic with which cineastes in different parts of the world pay homage to workers and their endeavours to bring attention to various aspects of exploitation is a welcome segment in the mosaic of the process of raising awareness through film. This process has been mastered especially by documentary cinema in the historical stages of the most intense class struggle, but in the plurality of approaches the filmmakers often avoided the presentation of work routines due to their "unattractiveness". Yet, those who took a risk and looked this truth straight in the eye contributed the most convincing realisations about what it means to be a worker.

It is precisely this line that *TIR* sovereignly follows. This film without a "beginning" and without an "end" that begins and ends *in medias res* presents an episode from the "aimless journey along the European paths of exploited workers" characterised by the prospectless wandering from nowhere to where one cannot get. The two protagonists, whose life unfolds literally on the road where the lines between working time and free time are completely blurred, slowly but surely lose their connection with reality outside the truck cabin, the loading bays and rest stops. The film image sharply encapsulates the monotony of routine and the increasing alienation traced in the truckers' faces, their gestures, words and traits, but especially in the loss of their ability to communicate with the world beyond the transport network. The fact

ALBERTO FASULO

Alberto Fasulo (Furlanija Julijska krajina, Italija, 1976) od leta 2001 sodeluje kot asistent pri igranih filmih in kreativnih dokumentarjih. Obrti se je naučil sproti na snemanjih, saj je v sedmih letih, ko je živel v Rimu, sodeloval pri različnih področjih: zvoku, fotografiji in režiji. Leta 2008 je režiral svoj prvi dolgometražni dokumentarec *Rumore Bianco* – bil je tudi producent filma –, ki so ga prikazovali na številnih mednarodnih festivalih in je bil na rednem sporedu italijanskih kinematografov.

Since 2001, Alberto Fasulo (Friuli Venezia Giulia, Italy, 1976) has worked in film as an assistant director of fiction films and creative documentaries. He learned his trade on the set, working in various capacities in the areas of sound, photography and directing throughout the seven years he lived in Rome. In 2008 he directed and produced his first feature-length film, the documentary *Rumore Bianco*, selected for screening at many international festivals, and released in Italian movie theatres.



dokumentarec, ker v glavni vlogi 'nastopa' filmski igralec, ki se je kamionarskega posla priučil za potrebe filma, v ničemer ne relativizira omenjenih določil. S temi značilnostmi priča predvsem o razširjanju obzorij in reprezentacijskih možnostih, ki jih *novi dokumentarni film* z zavračanjem okostenelih regulativ in s prizadevanji za prenavo razmerja med igranim in dokumentarnim dispozitivom intenzivno raziskuje (vsaj) zadnjih petindvajset let.

Andrej Šprah

»Film sem delal po načelu vzpostavljanja ustvarjalne napetosti med fiktivnimi in dokumentarnimi elementi. Namesto da bi se osredotočil na sociološko perspektivo, me je zanimalo raziskovanje osebnosti junaka v trenutku življenjske krize, ki ga je prisilila k odločitvi, da bo postal tovornjakar. Ta odločitev pa ni samo eksistencialna, marveč tudi etična.«

Alberto Fasulo

that *TIR* is not a 'real' documentary, that perhaps it is not a documentary at all because the leading role is 'played' by an actor who learned the ropes of the trucking business for the needs of the film in no way relativises the mentioned determinations. With these characteristics, it testifies above all to the broadening of horizons and the representational possibilities that *new documentary film* has been intensively researching for (at least) the past twenty-five years by rejecting the ossified regulations and endeavouring to reconstruct the relation between the fictional and the documentary dispositif.

Andrej Šprah

"I made the film according to the principle of establishing a creative tension between fictional and documentary elements. But rather than focus on a sociological point of view, I was interested in examining my character under the skin, in a moment of personal crisis which forced him to make a decision to become a trucker, which was not only practical, but ethical and existential as well."

Alberto Fasulo

ZGODBE STAREGA MESTA/CENTRO HISTÓRICO/ HISTORIC CENTRE



Leta 2012 štajerska prestolnica Maribor ni bila edina Evropska prestolnica kulture. Čast si je delila s portugalskim mestecem Guimarães, ki je svoj status 'zgodovinskega središča' istega leta in z istega finančnega naslova uspešno prešlo v celovečerni film. Guimarães pri tem podvigu ni bil skromen. Poklon samemu sebi si je zamislil kot omnibus štirih avtorskih imen globalnega formata. Moštvo domačih zastopata portugalska mojstra Pedro Costa in Manoel de Oliveira, gostujočo ekipo pa španski sosed Víctor Erice in skandinavski Aki Kaurismäki. In sanjska ekipa v celoti izpolni pričakovanja. Otvoritvena čast je pripadla Fincu, ki v svoji tragikomični skici tradicije, trmoglavo kljubujoče modernosti, pokaže predvsem, da je tipično 'kaurismäkijevski' film možno posneti kjerkoli, celo na sončnem Portugalskem. Kaurismäki si pri tem resda pomaga z uvoženim igralcem, njegova solidarnostna poanta pa je (zlasti v kontekstu avtorjevega opusa) univerzalna: proletariati južne Evrope je v svojem bistvu identičen proletariatu severne (vzhodne, zahodne, centralne) Evrope. Deli si vsakodnevni boj za kruh, pa tudi vsakodnevne drobne radosti in sanje. Drugi segment omnibusa podpisuje Pedro Costa, ki podobno kot Kaurismäki na Guimarães pričakovano preslika svojo siceršnjo obsesijo, neutrudno slikanje najnižjega in obenem najbolj nevidnega sloja portugalske družbe (brezposelnih, razlaščenih priseljencev z Zelenortskih otokov) na formalno skrajno rigorozen način, ki pa tokrat namesto v naturalizem nabrekne v smer umetniške inštalacije. Abstraktno zastranitev hip zatem vestno prizemlji Víctor Erice, ki svojo estetiko omeji na eno fotografijo in eno sobo, v kateri se pred kamero zvrsti serija nezaposlenih delavcev. Vsi so nekoč delali v eni največjih tekstilnih

Portugalska/Portugal 2012

režija/directed by Aki Kaurismäki, Pedro Costa, Víctor Erice, Manoel de Oliveira **scenarij/screenplay** Aki Kaurismäki, Pedro Costa, Víctor Erice, Manoel de Oliveira **fotografija/cinematography** Timo Salminen, Pedro Costa, Lonardo Simoes, Valentín Álvarez, Francisco Lagrifa Oliveira **glasba/music** Pedro Santos **zvok/sound** Olivier Blanc **montaža/editing** Aki Kaurismäki, Valérie Loiseleux **igrajo/cast** Ilkka Koivula, António Santos, Manuel Furtado, Valdemar Santos, Amândio Martins, Ricardo Trépa **producent/producer** Rodrigo Areias, **produkcija/production** mesto/the city of Guimarães **prodaja/sales** Urban Distribution International

format/format DCP **dolžina/running time** 96'

In 2012, Maribor was not the only European Capital of Culture. It shared this honour with Guimarães, a Portuguese city which, in the same year and using the same financial source, successfully transformed its status of a "historical centre" into a feature film. Far from being modest, it conceived the homage to itself as an omnibus by four world-renowned auteurs. The home team is represented by Portuguese masters Pedro Costa and Manoel de Oliveira, and the visiting team by the Spanish neighbour Víctor Erice and the Scandinavian Aki Kaurismäki. This dream team meets all the expectations. The honour of opening the omnibus went to the Finn, who, in his tragicomic sketch of tradition which stubbornly defies modernity, shows that a typically "Kaurismäkian" film can be made anywhere, even in sunny Portugal. Kaurismäki does use an imported actor, but his point regarding solidarity is (especially in the context of his oeuvre) universal: the proletariat of Southern Europe is in its essence identical to the proletariat of Northern (Eastern, Western, Central) Europe. They share their everyday struggle for daily bread, but also everyday little delights and dreams. The second segment is signed by Pedro Costa, who, like Kaurismäki, expectedly projects onto Guimarães his usual obsession, the tireless painting of the lowest and, at the same time, the most invisible stratum of Portuguese society (the unemployed, disenfranchised immigrants from Cape Verde). He does this in a formally extremely rigorous way which this time breaks out not into naturalism, but in the direction of artistic installation. The next moment, this abstract digression is conscientiously brought down to earth by Víctor Erice, who limits his aesthetics to one photograph and one room in which a series of unemployed workers take turns

AKI KAURISMÄKI

Kaurismäki (Finska, 1957) je študij kmalu obesil na klin in se pridružil starejšemu bratu Mikku pri snemanju filmov. S svojimi izjemno idiosinkratičnimi portreti življenja delavskega razreda je postal ljubljenec kritikov in inventar festivalskih krogov.

After dropping out of the university, Kaurismäki (Finland, 1957) worked as a film critic before joining his older brother Mika in filmmaking. His highly idiosyncratic portraits of working class life have made him a critical darling and a fixture of the festival circuit.

PEDRO COSTA

Costa (Portugalska, 1959) je portugalski filmski režiser, znan po asketskem slogu, ki ga uporablja za prikazovanje marginaliziranih ljudi v brezupnih življenjskih okoliščinah. Številni njegovi filmi se dogajajo v predelu Lizbone, v katerem živijo družbeno prikrajšani obstranci; posneti so na naraven in zadržan način, zaradi česar spominjajo na dokumentarne filme.

Costa (Portugal, 1959) is a Portuguese film director, acclaimed for using his ascetic style to depict the marginalised people in desperate living situations. Many of his films are set in a district of Lisbon inhabited by the socially disadvantaged and shot in a natural and low-key way that makes them resemble documentaries.

VÍCTOR ERICE

Victor Erice (Španija, 1940) je posnel dva nadvse pomembna filma, *Duh panja* in *Jug*, ki sta požela veliko hvale pri španskih kritikih. Po tem uspehu je postal režiser televizijskih oglasov in anonimno sodeloval pri številnih igranih filmih. Na filmsko prizorišče je spet stopil s svojim sanjskim dokumentarcem *S soncem obsijana kutina*.

Victor Erice (Spain, 1940) made two of his country's most important and critically lauded films, *The Spirit of the Beehive* and *The South*. Following his success, Erice became a prolific director of television commercials and worked uncredited on numerous other feature films. He reemerged on the film scene with his dream-like documentary *The Quince Tree Sun*.

MANOEL DE OLIVEIRA

Oliveira (Portugalska, 1908) se je s filmom začel ukvarjati v poznih dvajsetih letih prejšnjega stoletja, mednarodni uspeh pa je dosegel v sedemdesetih letih. Četudi svoje pozne filme povezuje s praznovanjem, češ: če ne bom več snemal, se bo smrt spomnila name, je vsak njegov novi film natanko to, kar si filmske revije prizadevajo najti drugod: mlad, radikalen, sodoben kino.

Oliveira (Portugal, 1908) began his career in film in the late 1920s and gained international acclaim in the 1970s. Even though he attributes his late films to a superstition according to which if he stops filming, Death would remember him, each new film by Oliveira represents just what film magazines are obsessed to search elsewhere: young, radical, contemporary cinema.

tovarn Evrope, ponosu Guimarãesesa, nato pa vsi po vrsti izgubili službe, ko se je produkcija pred desetletjem preselila na cenejši Daljni vzhod. Delavci niso (več) jezni, tudi nostalgični ne, številni so solidarni z mizerno plačanimi novodobnimi sužnji iz Kambodže, Indonezije in Kitajske, ki so jim odjedli službe. Na tej točki Ericejev filmski obzorik preseže raven reportaže, intimnega portreta ali poetične refleksije na temo minevanja časa in se na dokumentaren način približa marksistični tezi, ki jo je v igrani formi proizvedel Kaurismäki. Posladek nujno pride na koncu: Manoel de Olivera je bil leta 2012 star 103 leta, njegovo oko in komični duh pa sta na satirični turistični razglednici Guimarãesesa kvečjemu ostrejša kot leta 1931, ko je v svojem filmskem prvencu poslal razglednico iz nekega drugega portugalskega mesta.

Jurij Meden

in front of the camera. They all once worked in one of the largest textile factories in Europe, the pride of Guimarães, but then every one of them lost their job when a decade ago the production was moved to the cheaper Far East. The workers are not angry (any more), nor nostalgic, many of them show solidarity with the meagrely paid present-day slaves from Cambodia, Indonesia and China, who took their jobs away. At this point, Erice's newsreel transcends the level of reportage, an intimate portrait or poetic reflection on the passage of time, and in a documentary way comes close to the Marxist thesis that Kaurismäki produced in his fiction form. The cherry on top necessarily comes at the end: Manoel de Oliveira celebrated his 103rd birthday in 2012, but, in the satirical tourist postcard of Guimarães, his eye and comic spirit are only sharper than in 1931, when, with his debut film, he sent a postcard from another Portuguese town.

Jurij Meden





Beleške iz nekje vmes

Leto 2014 je slovenske gibljive podobe obdarilo s peščico del v digitalni tehniki, ki nedvomno pomenijo mejnik in možni vezni člen med včeraj in jutri. Gledalcu pa je v posebno veselje, da dandanašnji sploh še kdo dela nekaj v polju avdiovizualnega in da izdelek potem ne bliska in ne grmi v ritmu elektronskega ropotanja cinepleksov.

Mejnik? Vsekakor! Po desetletju, raje kar dveh, ko je v slovenski produkciji gibljivih podob prevladal svetovni trend take ali drugačne družbeno kritične, družbeno angažirane, predvsem pa socialne in okoljske patetike, kar so pretkano promovirali ter kreativcem in konzumentom po svetu kot edino zveličavno ustvarjalno stališče podtaknili vsega siti in naveličani kuratorji in selektorji svetovnih umetnostnih muzejev in festivalov, smo vendarle tudi pri nas dočakali jasen: »Ne!« Ta očitni »Ne!« prihaja iz Izole, ki je zgolj po naključju tudi domovanje festivala Kina Otok – Isola Cinema, festivala, ki je prav tako v precejšnji meri podlegel omenjenim vsiljenim merilom ustvarjanja gibljivih podob.

Možni vezni člen med včeraj in jutri? Trojček v paketu predstavljenih gibljivih podob pod skupnim naslovom (cre)AZIONE se hote ali nehote očitno navezuje na nekatere izstopajoče prispevke filmske avantgarde izpred desetletij, čas pa bo pokazal, kako bo podal roko jutrišnjemu dnevu.

Davorin Marc: ♀, 2014 (DV, 7:40)

Paride di Stefano, Elvis Šahbaz: *Creatio*, 2014 (DV, 40:20)

Davorin Marc: •, 2014 (DV, 5:20)

Sketches From Somewhere Inbetween

In the year 2014, the field of Slovene moving images was provided with a handful of digital works that are an obvious milestone and a possible link between yesterday and tomorrow. And the spectator can be especially pleased with the fact that nowadays there is even anyone at all working in the audio-visual field whose work is not flashing and roaring in the rhythm of electronic rumble of multiplexes.

Milestone? By all means! After a decade or two in which the Slovene production of moving images was dominated by a global trend of various social criticism, social activism and above all social and ecological pathetics cunningly promoted and planted in creative artists' minds as well as the minds of consumers around the world by the overfed and bored curators and selectors of art museums and festivals as the one and only redemptive creative standpoint, we finally saw the rise of a manifest "No!" on the sunny side of the Alps as well. This obvious "No!" comes from the small city of Izola/Isola, the accidental home town of Kino Otok – Isola Cinema Festival, which was also largely conquered by the above-mentioned induced criteria for creating moving images.

A possible link between yesterday and tomorrow? Project (cre)AZIONE, a trio of moving images in one package, is willingly or not obviously linked to some of the outstanding avant-garde films from decades

Davorin Marc je redkim poznavalcem slovenskega avantgardnega filma znano ime. S kratkim filmom se je začel spopadati že sredi sedemdesetih let prejšnjega stoletja. Po nekaterih legendah naj bi bilo v njegovem opusu kar 150 naslovov, vendar njegova najbolj natančna filmografija med letoma 1976 in 1987 navaja 141 normal 8, super 8 in 16-mm filmčkov. Po kar četrstoletnem premoru se je Marc leta 2012 vrnil v polje gibljivih podob.

V projekt (cre)AZIONE je Davorin Marc prispeval miniaturici, ki sta prefinjen izdelek iz »nič«, a ju povzdigne dvakratni prestop v belino, seveda v vsaki na drugačen način. V videodelu z naslovom (, ki ga lahko beremo kot oklepaj ali predklepaj oziroma polmesec ali zadnji krajec, Marc starta z direkto: zvezdno nebo se nujno navezuje na enega prvih »totalnih« filmov Ivana Faktorja *Prvi program* (1978), pri čemer totalni film pomeni, da se v njem ne »dogaja nič«, da je torej gledalec/gledalka prisiljen/a pogled obrniti in (po)gledati sebe/vase. Marčeva vpeljava polmeseca v kompozicijo vnese tisto za gibljive podobe nujno »dogajanje«, a zgolj zato, da bi se delo prelilo v svoje nasprotje: v belino črnega sneženja, kar je spet referenca na omenjeni Faktorjev film. Samemu polmesecu pa lahko mirno potegnemo vzporednico s slovitim monolitom iz Kubrickove *Odiseje*.

Finalni video v projektu je prav tako Marčevo delo z naslovom •, kar lahko beremo kot piko ali točko, torej bindu, ki je začetek vsega vidnega – ali pa kot črna luknja ... Medtem ko polmesec ostaja onkraj, nas točka vpelje v dualnost onstrana in tostrana. Je meglenica mandala očesa ali ozvezdja? V samem jedru zaslona žarči referenca na mejni film *The Flicker* (1966) Tonyja Conrada in gledalca pospremi v oko Nje, ki zastavlja klasično vprašanje: Kaj bi bilo videti, če ne bi bilo nikogar, ki bi gledal?

Na prvi pogled je tudi video *Creatio* Parideja di Stefana ubran na podobno noto, pa vendar skuša biti malček bolj kompleksno zastavljen. Skozi tri dele, v grščini/latinščini in angleščini različno naslovljene, nas avtor vodi od praskrivnosti prek stvarjenja do človeškega življenja: gledalec lahko penetrira v zrcalne meglenice Rorschachovih testov ali pa imitacij lightshowov izpred petih desetletij, prek ozvezdij in sedmih najbližjih planetov do dobesednih ilustracij nastanka življenja, pa od

ago, and time will reveal how it will shake hands with tomorrow.

Davorin Marc (pronounce: Martz) is a name known to just a few connoisseurs of Slovene avant-garde cinema. He started making short movies in the mid 1970s. Some legends claim that his opus includes as many as 150 titles, but his most exact filmography from 1976 until 1987 states: 141 normal 8, super 8 and 16 mm short films. After a 25-year break, Marc reactivated his film/video activities in 2012.

For the project (cre)AZIONE, Marc contributed two miniatures, both refined works out of "nothing", but both elevated by different transitions into whiteness, into great white wonder. In the video work entitled (, which could be read as round bracket alias crescent or waning moon, Marc starts right at the core: a starlit sky that is an obvious reference to one of the first "total" movies by Ivan Faktor, entitled *First Program* (1978). "Total movie" here means a movie where "nothing is happening" – so the viewer is forced to turn his view outside-in and look at him/herself. Marc's introduction of a crescent into the composition brings "action", so necessary for moving images but which here has only one reason: that the work can be transformed into its opposite – into the whiteness of a black snowfall. And this again is a reference to Faktor's film. For the crescent itself, we could easily find a parallel in the famous monolith in Kubrick's *2001: A Space Odyssey*.

Marc also contributed the final video in this project, a miniature titled •, which could be read as full stop/dot or point, consequently the bindu, which is the beginning of all visual – as well as a black hole ... While the crescent stays beyond, the point introduces us into the duality of this side and that. Is this nebula a mandala of the eye or of a constellation? In the very centre of the screen flickers just another reference to the milestone film *The Flicker* (1966) by Tony Conrad. Through the pulsation, the viewer is led gently into the eye of Her who poses the ancient question: What could be seen if there were nobody looking?

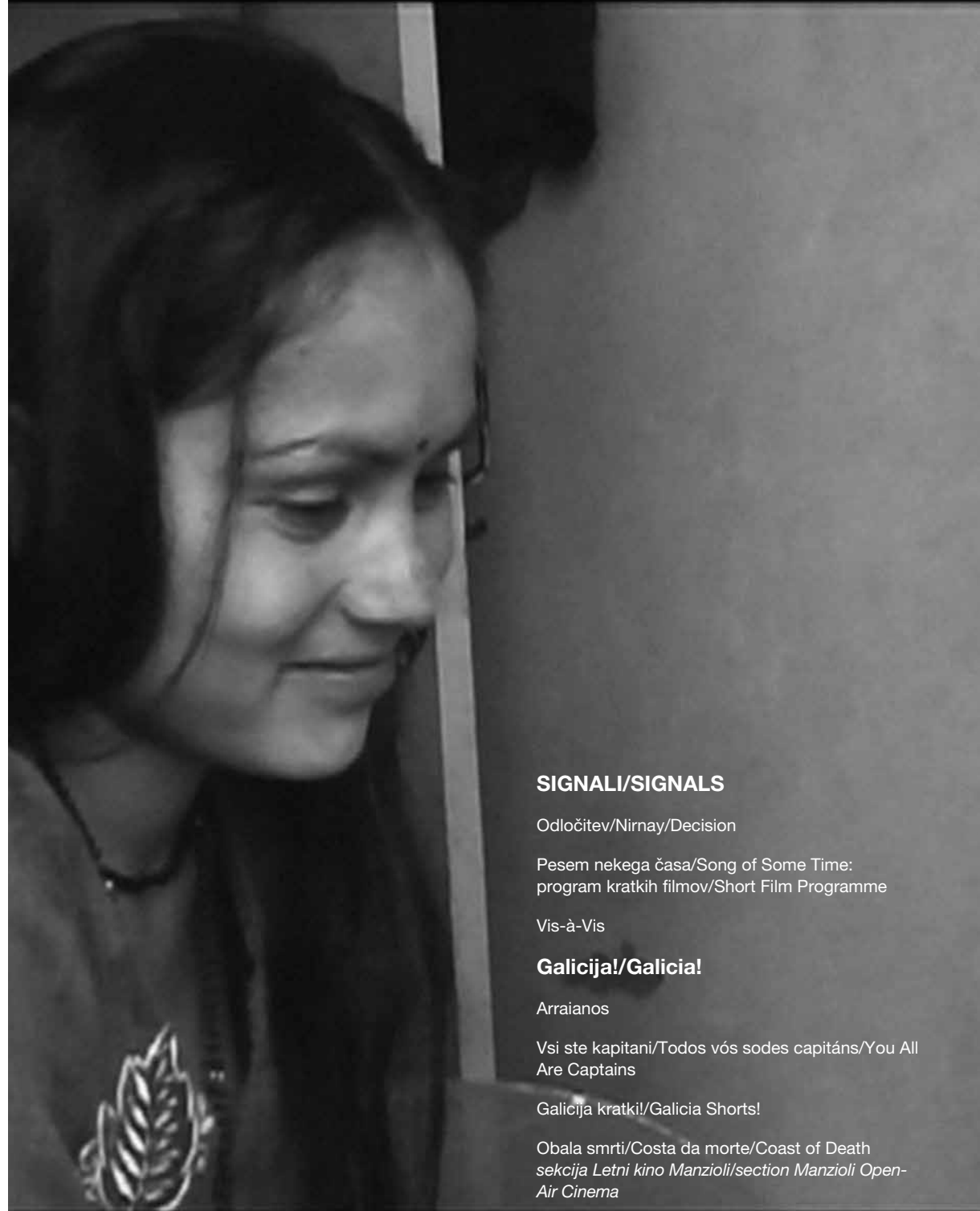
At first glance, even the video *Creatio* by Paride di Stefano is tuned to a similar code but tries to be a bit more complex in structure. Through three parts (differently titled in Greek/Latin and in English), the author leads us from pre-mysteries via creation to human life: the viewer penetrates into nebulas of

tako imenovanega domačega filma do posledic civilizacijskih norosti. Prav za ta tretji del, ki je kometno realističen, je imel avtor toliko tematike, da ji je moral nameniti kar polovico časa. In morda bo prav zaradi tretjega dela celoten projekt (*cre*) **AZIONE** gostoval še na marsikaterem festivalu. Reference? Seveda! Če nič drugega vsaj večno uporabna Kubrickova *Odiseja*, pa Clouzotov nikdar dokončani *Pekel*, pa slovita Reggiovina trilogija, pa tudi opus pri nas praktično neznanega italijanskega avantgardista Paola Giolija. Posebna značilnost projekta *Creatio* je občasno onirična občasno anahronistična glasbena komponenta, ki jo med samo projekcijo izvajata subtilni kitarist Elvis Šahbaz in avtor videa Paride di Stefano z najrazličnejšimi modificiranimi inštrumenti.

Rafaela Kimeswanger

Rorschach Tests or imitations of lightshows from five decades ago, across galaxies and past the seven closest planets all the way to literary illustrations of the beginning of life, and from a so-called home movie to the outcomes of civilized madness. In this third part, which is so coquettishly realistic, the author has so many topics, that he has to expand them through half of the video. On the other hand, this could become a real reason why the entire project (*cre*) **AZIONE** might be invited to numerous festivals. References? Obvious! If nothing else – Kubrick's eternally useful *A Space Odyssey*, Clouzot's never-finished masterpiece *L'enfer*, Reggio's trilogy, and also the early works by the almost unknown Italian avant-gardist Paolo Gioli. And here's the special characteristic of *Creatio*: the partly oneiric and partly anachronistic live music accompaniment of the work by subtle guitar player Elvis Šahbaz and by author di Stefano with a pile of modified instruments.

Rafaela Kimeswanger



SIGNALI/SIGNALS

Odločitev/Nirnay/Decision

Pesem nekega časa/Song of Some Time:
program kratkih filmov/Short Film Programme

Vis-à-Vis

Galicija!/Galicía!

Arraianos

Vsi ste kapitani/Todos vós sodes capitáns/You All
Are Captains

Galicija kratki!/Galicía Shorts!

Obala smrti/Costa da morte/Coast of Death
sekcija Letni kino Manzioli/section Manzioli Open-
Air Cinema



Indija/India 2012

režija/directed by Pushpa Rawat, Anupama Srinivasan **scenarij/screenplay** Pushpa Rawat **fotografija/cinematography** Pushpa Rawat **zvok/sound** Pushpa Rawat, Asheesh Pandya **montaža/editing** Anupama Srinivasan **producent/producer** Rajiv Mehrotra **produkcija/production** Public Service Broadcasting Trust
format/format Blu-ray **dolžina/running time** 56'

Ko sem gledala ta film, se nisem mogla znebiti občutka, da sem priča zelo pomembnemu trenutku v zgodovini dokumentarca – uresničenju utopije Chrisa Markerja, »da bodo resnične filme o delavcih morali snemati delavci sami, tako kot bodo filmi o pingvinih postali prepričljivi šele, ko se bodo pingvini naučili uporabljati kamero«. Končno je bilo mogoče izkusiti obljubljeni demokratizaciji digitalnega medija v njeni najbolj topljivi obliki. Pushpa Rawat, režiserki in protagonistki filma *Odločitev*, ne uspe le ekranizirati pretresljive realnosti njene družine iz nižjega srednjega razreda, ki živi na obrobju Delhija, pač pa uspešno zadane v živo, ko se film poglobi v vprašanje nemoči njenih družinskih članov, prijateljev in partnerja, ki svoje individualno delovanje, prostovoljno ali ne, predajo bodisi starejšim članom družine bodisi narekom skupnosti na splošno. Vendar pa se Pushpa ne zadovolji le z opazovanjem in dokumentiranjem, pač pa ta odvzem pravic postavi pod vprašaj. Njenega 'pogleda' ne napaja privilegij, pač pa intimno motrenje stvari, ki so ji najbližje. Njeno lastno življenje je tisto, ki ga poskuša osmisliti in iz njega izstopiti. Oborožena s kamero, ki je skorajda podaljšek nje same, začne postavljati najpomembnejša vprašanja – vprašanja, ki so postavljena le redko.

Nishtha Jain

As I sat through this film, I couldn't help feeling that I was witnessing a very important moment in the history of documentary – the turning of Chris Marker's utopia when "true films about workers will have to be made by the workers themselves, just as films about penguins will become conclusive only when penguins learn how to use a camera," into a reality. Finally the promised democratization of the digital medium could be experienced at it's palpable best. Pushpa Rawat, the director and protagonist of *Decision* not only succeeds in bringing on film the heart-breaking reality of her low middle class family in the outskirts of Delhi but manages to touch the nerve as the film delves into the issue of powerlessness as her family members, friends and lover willingly or unwillingly surrender their individual agency either to the elders in their family or to the dictates of community at large. But Pushpa is not content with observing and documenting, she questions this disenfranchisement. Hers is not a 'gaze' powered by privilege but an intimate look at the things closest to her. It's her life that she tries to make sense of and break out of. Armed with her camera, which is almost an extension of herself, she begins to ask the most important questions – questions that hardly ever get asked.

Nishtha Jain

PUSHPA RAWAT

Pushpa Rawat trenutno piše svoj magistrski iz filozofije, toda njeno srce je bilo za film, odkar je sodelovala na filmskih delavnicah na državni ustanovi za nadarjene otroke Bal Bhawan v New Delhiju. Osvojil jo je že prvi dotik kamere in še zmerom rada raziskuje svet skozi kamero. Bila je ena izmed režiserjev kratkega dokumentarnega filma *Kyon*, ki so ga posneli na taki delavnici, a je bil pozneje prikazan na številnih festivalih in delavnicah. *Odločitev* je njen režijski prvenec.

Pushpa Rawat is currently pursuing her MA in Philosophy, but her heart has been in filmmaking ever since she attended filmmaking workshop in the National Bal Bhawan. That first brush with cinema drew her in and she continues to love the feeling of exploring the world through the camera. She was one of the filmmakers of the 2007 short documentary *Kyon* that was a workshop film that went on to be shown in many film festivals and workshops. *Decision* is her debut film as director.



»Pogosto se sprašujem, zakaj ljudje, ko govorijo o mladini v Indiji, govorijo samo o moškem spolu. Mar mlade ženske ne štejemo? Izhajam iz družine in okolja, kjer so imeli fantje vedno prednost pred dekleti. Z leti sem si izborila prostor na tem svetu, kjer se ravnam po svojem prepričanju in sem pripravljena prevzeti odgovornost za svoja dejanja. Opažam pa, da moje prijateljice nekaj omejuje, da so se pripravljene odpovedati svojim sanjam, da so pripravljene popustiti pod pritiskom družine. To so dekleta, v družbi katerih sem odraščala, druga drugi smo zaupale svoje sanje in skrivnosti. In kljub temu se mi zdi, da jih ne razumem. Se motim ali je s tem svetom nekaj narobe?«

Pushpa Rawat

"I have often wondered, when people speak about youth in India, why do they seem to be referring only to young men? Don't we the young women matter? I have lived in a family and surroundings where boys have always been privileged over girls. Over the years, I have carved out a space for myself where I do as I feel right and I am ready to take the responsibility for my own actions. But I find my friends bound, willing to give up their dreams, willing to give in to familial pressure. These are the girls with who I have grown up; we have shared our dreams and secrets with each other. And yet, I feel I don't understand them. Am I wrong, or is something amiss with the world?"

Pushpa Rawat

Pesem nekega časa: program kratkih filmov/Song of Some Time: Short Film Programme

Trije kratki filmi, ki jih gledamo v programu *Pesem nekega časa*, govorijo o času. O več časih pravzaprav, ujetih v prostore. Včeraj, danes, jutri, ki soobstajajo zdaj. Ujeti v geografske, politične, družbene in intimne prostore. Prostore nekdanje Jugoslavije, razdrte od vojne, prostore za delo, ki v duhu čimvečje produktivnosti zanikajo obstoj človeškega duha, evropske prostore, ki tlačijo svobodo volje. A filmi govorijo tudi o pobegu iz teh mračnih svetov, o prostorih onkraj, o deških in deških prostorih, ki vedo, da je odločitev za korak preko samo njihova.

In vsak film je pesem zase. Pesem, ki z melodijo, taktom, ritmom natančno sporoča svoj glas.

Mlada avtorja filmov in njihovi sodelavci so močan in neposreden glas. Ostro obsojajo preteklost, ki je zakuhala sedanost, in pozivajo sedanost, da zgradi boljše prihodnost. Pretanjeno doživljajo okoliščine svoje generacije in jasno jih sporočajo naprej: živimo lahko samo svobodni, sicer živitarimo. Svobodo pa si moramo – z intimno in družbeno revolucijo – vzeti sami.

Varja Močnik

The three short films featured in the programme *Song of Some Time* speak of time. Of times, in fact, trapped in spaces. Yesterday, today, tomorrow, all of which coexist now. Trapped in geographic, political, social and intimate spaces. The war-shattered spaces of the former Yugoslavia, work spaces which, aiming for ever-increasing productivity, deny the existence of human spirit, European spaces which suppress the freedom of the will. At the same time, the films also speak of escape from these dismal worlds, of the spaces beyond, of spaces of girls and boys who know the decision to go beyond is theirs to make.

Each of the films is a whole different song. A song with a tune, time and rhythm, meticulously expressing its voice. The two young authors and their teams make a voice which is strong and straightforward, fiercely condemning the past that brought about the present, and calling on the present to build a better future. Subtly, they experience their generations' state of affairs, outspokenly spreading the message: we are either free, or we merely exist. And freedom is something that must be taken, through our personal and social revolution.

Varja Močnik

INTRO

Ivan Salatić, Črna gora/Montenegro, 2013, DCP, 24'



Andrej s starši živi v mali obalni vasi in opravlja težko delo v ladjedelnici. Njegova edina prijateljica je Ana, a vsi njegovi poskusi, da bi se ji odprl, se nerodno končajo. Poletje se bliža koncu in na obzorju je vojna.

Andrej lives in a small coastal village with his parents, spending hard working days in the shipyard. Ana is his only friend, but his every attempt to show her emotions is awkward. It's the end of a summer and the war is about to begin.

»Intro ni toliko pripoved, kot je prebujen občutek, bežen spomin na čas, ki je minil. Film je zgrajen tako, da izzveni kot dolg razpršen spomin, kot lepo, a hkrati tesnobno občutje.

Zgodba je umeščena v vihravo obdobje začetka devetdesetih let, ko se je Balkan pogrezal v vojno. Odseva vseprisotno neusmiljeno pomanjkanje in mračnost, ki sta za vselej zapečatila miselnost cele generacije otrok in mladine. Film zgolj spremlja zgodbo v njenem razpletanju, pri čemer noče podajati razlogov ali zavzemati ideološkega stališča, noče premlevati tragedije in iskati krivca; s svojo atmosfero preprosto naslika neizbežno, morečo sliko življenja mladostnika v času, ki se ga vsi, ki smo v devetdesetih odraščali na Balkanu, še kako dobro spominjamo.«

Ivan Salatić

»Intro is not much of a narrative as it is an invocation of a feeling, a fleeting memory of a time that's gone by. The film is made as something that basically comes off as a long, scattered memory, and it's a beautiful yet disturbing feeling.

The story is set in the turbulent beginning of the nineties, a period coated in war in the Balkans. It radiates an overwhelming grim austerity and darkness that sealed the mind-sets of a whole generation of children and youth. The film simply looks at one story as it unfolds, refusing to supply reasons or represent an ideology and through its atmosphere it simply delivers the inescapable and depressing picture of adolescent life in the time that all of us who grew up in the Balkans during the nineties are very well aware of.»

Ivan Salatić

POMLADNA SONCA/SOLES DE PRIMAVERA/ SPRINGTIME SUNS

Stefan Ivančić, Srbija/Serbia, 2013, DCP, 23'



Štiri bratrance, ki živijo raztreseni po Evropi, združi brezskrben poletni dan, dan otroštva na pragu odraslosti.

Four cousins living across Europe are united in a carefree summer day, a day of childhood on the threshold of adulthood.

»Iz Jugoslavije sem odšel pri šestih letih in od leta 1991 do 2009 živel v Barceloni. Moj brat Dimi se je rodil v Španiji in je ostal tam. Včasih vsem vsako leto prihajal v Beograd in tam preživil vroče poletne dni. Vselej je bilo boleče vračati se v Španijo in vedno znova zapuščati domovino.

Film *Pomladna sonca* je nastal kot zmes teh občutij in ideje, da bi z bratom Dimijem in bratrancom Bibijem skupaj posneli film. Z njima sem hotel narediti film, in to o nas. Na začetku je bilo čudno, saj to, kar je povezano s tvojim življenjem, tvojo realnostjo, težje dojemaš tako jasno kot tisto, kar je »zunaj«. Tako blizu je, da sprva sploh ne vidiš – a sčasoma začnejo čustva prihajati na dan.«

Stefan Ivančić

"I left Yugoslavia when I was six, and I lived in Barcelona from 1991 until 2009. My brother Dimi was born in Spain and he still lives there. I used to come to Belgrade every year, and spend here the hot summer days. It was always painful to go back to Spain, to leave my country again and again.

Soles de primavera was born from a combination of this feeling and the idea of making a film together with my younger brother Dimi and my small cousin Bibi. I wanted to make a film with them, and about us. At the beginning it was strange because it's difficult to perceive the things that are linked to your own life, your own reality, as clearly as the things that are "around". It's so close that at the beginning you can't see it – however, as time goes by, emotions are slowly unveiled."

Stefan Ivančić

POLETJE BREZ MESECA/LETO BEZ MESECA/ MOONLESS SUMMER

Stefan Ivančić, Srbija/Serbia, 2014, DCP, 31'



Šestnajstletna Isidora pred selitvijo v tujino preživi nekaj dni v hiši na podeželju, kjer je odraščala.

Poletni čas obmiruje in izgubljena v njem s strahom pričakuje neznano ...

Before moving abroad, sixteen-year-old Isidora spends a few days at her childhood countryside house.

Lost in the summer's stillness, she fears the coming changes...

»Glavni navdih za to zgodbo je bila moja lastna izkušnja. Film pripoveduje o dekletu, ki odhaja na študij v tujino in s sestro in prijatelji preživlja zadnje dni v domovini. Jaz sem domovino zapustil kot otrok. S starši smo se iz Srbije preselili v Španijo. Dolgo sem živel tam, od leta 1991 do 2009, potem pa sem se vrnil v Srbijo, kjer sem študiral režijo.«

Stefan Ivančić

"The main inspiration for this story was my own life experience. The film deals with the story of a girl who is going to study abroad and is spending the last few days in her country with her sister and some friends. When I was a kid, I left my own country. I left Serbia with my parents and went to Spain. I lived there for a long time from 1991 until 2009, and then I went back to Serbia to study filmmaking."

Stefan Ivančić



Režiserja Nevija Marasovića vidim nekje med Woodyjem Allenom in hrvaškim Alexandrom Paynom. To priča o slogu, na katerega močno vpliva ameriški neodvisni film, pa tudi o sproščnem odnosu do filmske zvrsti, ki bi ji lahko rekli grenkosladka komedija, zazibana z melodijami Andrewa Birda, aktivnimi soustvarjalkami zgodbe.

Marasović s pajdaši, producentom Danijelom Pekom in majhno ekipo, v kateri sta tudi glavna igralca, gradi introspektivno pripoved, sestavljeno iz *mise en abyme* in igre zrcal. Biografska razsežnost zgodbe je očitna. Mlad režiser skuša posneti svoj prvi film z naslovom »Comic Sans«, ki v celoti temelji na njegovi osebni zgodbi. Umetnik se z glavnim igralcem umakne v prostovoljno izgnanstvo na otok Vis, da bi dodelal lik in že stotič na novo napisal scenarij, ki se zdi nekaterim predolg, spet drugim nelogičen. A kako naj reže scenarij, ko pa vsak rez pohabi njegovo lastno zgodbo?

Vis-a-vis je kompleksen na številnih ravneh, pri zgodbi pa ostaja preprost. Moška se na otoku naselita v režiserjevi družinski hiši. Spoznavata se in pri tem spravljata na dan vsak svoje zle duhove, ki naj bi jih izgnal nastajajoči film. Marasović si do odrešenja ne izbere lahke poti; namesto tega pri kritiziranju lastnega pisanja ostaja intimen, cinično poetičen in inteligentno zgovoren – kot na primer v razpravi igralcev o dolžini monologov scenarija za »Comic Sans«.

Domenico La Porta, Cineuropa

Hrvaška/Croatia 2013

režija/directed by Nevio Marasović **scenarij/screenplay** Nevio Marasović, Rakan Rushaidat, Janko Popović Volarić **fotografija/cinematography** Damir Kudin **glasba/music** Andrew Bird **montaža/editing** Nevio Marasović, Marin Juranić **igrajo/cast** Darija Lorenci Flatz, Rakan Rushaidat, Janko Popović Volarić, Krešimir Mikić **producent/producer** Nevio Marasović, Danijel Pek **produkcija/production** Antitalent Produkcija, Copycat produkcija **prodaja/sales** Antitalent Produkcija

format/format DCP **dolžina/running time** 80'

Placing its director, Nevio Marasović, between Woody Allen and the Croatian Alexander Payne, sets up a style very much influenced by the American Indie, and a relaxing approach to cinema that passes by the bittersweet comedy, lulled by Andrew Bird's melodies, active participants in the narration.

With the complicity of his producer, Danijel Pek, and that of a small team that also includes the two main actors, Marasović constructs an introspective relation composed of *mise en abyme* and games of mirrors. The biographical dimension of the plot is evident. It deals with a young director who tries to make his first film, "Comic Sans", entirely based on his own story. The artist exiles himself to Vis Island with his main actor to work on the character and rewrite, yet again, the script, considered too long by some, inconsistent by others. How to carve out in a script when each cut is an ablation in one's own story?

Complex in many a level, *Vis-à-vis* remains simple in the story it tells. When the two men settle in the familial house on the island, they come to know each other and mutually exhumate their own demons, which the film in construction is supposed to exorcise. Instead of taking the easy path to redemption, Marasović remains intimate, full of cynical poetry, and intelligently talkative, while criticizing his own writing as when, for example, the actors discuss the length of the monologues in the script of "Comic Sans".

Domenico La Porta, Cineuropa

NEVIO MARASOVIĆ

(Zagreb, Hrvaška, 1983). *The Show Must Go On* je njegov prvi dolgometražni igrani film, ki je bil hkrati njegova diplomska naloga na Oddelku za filmsko in televizijsko režijo Akademije za dramsko umetnost v Zagrebu. Na filmskem festivalu v Puli je film prejel zlato areno za scenarij, zlato areno za posebne učinke, nagrado breza za najboljšega začetnika in nagrado oktavijan za najboljši film leta 2010 po izbiri kritikov. Istega leta je režiral in posnel komično nadaljevalko *Instruktor*. Poleg filmov snema tudi reklame.

(Zagreb, Croatia, 1983). *The Show Must Go On* is his first feature-length fiction film. It was also his graduation thesis at the Department of Film and TV Directing of the Academy of Dramatic Arts. He film won Golden Arena for Best Script and Golden Arena for Special Effects at Pula Film Festival as well as Breza Award for Best Debutant and Oktavijan Award. The same year, he directed and shot the comedy series *Instruktor*. In addition to directing films, Marasović also makes commercial spots.



»Vedno se ukvarjam s tistim, kar me v nekem trenutku zanima, ne glede na žanr in slog. Vsekakor pa moram reči, da je *Vis-a-vis* res zelo blizu mojemu občutju. Slog in zgodba, pa glasba ameriškega indie genija Andrewa Birda, vse to je čisto lepo po mojem okusu. In ja, to je še ena stvar, ki je za hrvaški film zelo nenavadna – da je soundtrack zanj naredil tujec. Ponavljam: ta človek je genij.«

Nevio Marasović

"I am always working on what interests me at the moment, independently of genre or style. However, I must say that *Vis-A-Vis* is something closest to my sensibility. From its style and story, to the music of American indie-genius Andrew Bird, everything fits quite nicely to my taste. And yes, that is another uncommon thing for a Croatian movie. That its soundtrack is made by a foreigner. And I repeat, that man is a genius."

Nevio Marasović

Galicija!/Galicia!

Kakor številne regionalne filmske produkcije si je tudi galicijska kinematografija vedno prizadevala za opredelitev, ki bi kazala in častila krajevne običaje in navade z estetskimi in narativnimi kodeksi, kakršne je po vsem svetu populariziral Hollywood. Potem ko je sredi osemdesetih let prejšnjega stoletja propadel poskus filmskih ustvarjalcev – med drugimi Chana Piñeira s filmom *Mamasunción* –, da bi kinematografijo formalno prenovili, je bil galicijski film spet obsojen na zelo skromno lokalno občinstvo. Ta omejena pozornost se je nadaljevala vse do ustanovitve Galicijske avdiovizualne agencije (Axencia Audiovisual Galega, 2007), javne organizacije za financiranje eksperimentalnih in kreativnih filmov, katerih vpliv je zdaj opazen. Prvi veliki galicijski režiser, ki se je uveljavil, je bil Oliver Laxe: za film *Vsi ste kapitani* (2010) je dobil nagrado FIPRESCI v kategoriji Directors' Fortnight v Cannesu. Film niha med fikcijo in dokumentarno formo ter se ukvarja s kulturno identiteto, ki jo definira drugost. Nekaj fantov v maroški sirotišnici režiser uči, kako posneti film, med snemanjem pa skozi zavestno zaščitniško držo do otrok odkriva evropsko kolonialno preteklost. V fiktivnih filmskih segmentih Laxe zavzema pozicijo moči, med dokumentarnimi pa se počuti kakor tujec v tuji deželi. Obe strani zgodbe se stopita v vznemirljiv paradoks, ki filmu daje skrivnostnost. Teme drugosti spominjajo na delo borke za pravice lezbijk Peque Varela: njeno raziskovanje spolne identitete je v središču kratkega filma *1977* (2007), ki se igra s široko raznovrstnostjo tehnik animacije, s katerimi upravlja osebni in posebni čut režiserke.

Novi galicijski film – izraz je v rabi lokalno in definira to generacijo – je od časa nastanka teh zgodnjih del pokazal veliko zanimanje za identitetne teme iz drugih perspektiv. Ena najpogostejših je imigracija. Podobno kot Irci so bili tudi Galicijčani pogosto primorani iskati delo v tujini – in ta pojav je oblikoval galicijske pojme značaja ter identitete. Eloy Domínguez se je teme lotil skozi tehniko avtoportreta v filmu *Petting* (2013). V celoti ga je posnel z iPhonom – tako snema tudi venezuelski filmski ustvarjalec Andrés Duque – in mu dodal ščepec iz performativnih dokumentarcev Rossa McElweeja ter nekaj kapljic iz humorističnega video dnevnika. To je galicijska identiteta od daleč.

Like many regional cinemas throughout Europe, Galician cinema has always tried to define itself by revealing and honouring local customs with the aesthetic and narrative codes popularised by Hollywood worldwide. After a failed attempt at bringing formal renovation carried out by a few filmmakers in the mid 1980s – mainly Chano Piñeiro with *Mamasunción* (1984) and others – our cinema was condemned once again to a very reduced local reception. This limited exposure continued until the arrival of the Galician Audiovisual Agency (Axencia Audiovisual Galega) in 2007. This public organization funded experimental and creative films, the results of which are now visible. The first great Galician auteur to emerge was Oliver Laxe, who won the FIPRESCI Prize in the Directors' Fortnight of Cannes with *You All Are Captains* (2010). The feature shifts between fiction and documentary, reflecting on cultural identity defined by otherness. The director teaches some boys in an orphanage in Morocco how to shoot a film and, in the process of making it, he reveals Europe's colonial past through a deliberately patronising attitude towards the children. While Laxe is in a position of power in the film's fictional segments, he feels like a stranger in a foreign country during the documentary segments. Both sides of the story melt together in an intriguing paradox that brings mystery to the film. Such themes of otherness are shared with the work of lesbian animator Peque Varela, whose exploration of sexual identity is at the centre of *1977* (2007), a short film that plays with a broad variety of animation techniques driven by the personal and distinctive touch of the director.

From these early works, New Galician Cinema – the label used locally to define this generation – has demonstrated much interest in identity issues from other perspectives. One of the most common ones is immigration. Like the Irish, Galicians have commonly been forced to pursue work abroad, a phenomenon that has shaped Galician notions of character and identity. Eloy Domínguez grasps this issue through an auto-portrayal technique in *Petting* (2013). This is shot entirely with an iPhone, the way Venezuelan filmmaker Andrés Duque does, adding some doses of Ross McElwee's performative documentaries to the equation and a few drops of humorous video diary. This is Galician identity from afar.

Galicija se ponaša z močnimi zgodovinskimi in jezikovnimi povezavami s Portugalsko. To je glavna tema filmov *Meja* (Iván Castiñeiras, 2012) in *Arraianos* (Eloy Enciso, 2012). Oba prikazujeta, kako ljudje govorijo galicijsščino in portugalščino ter navade in običaje obeh območij. Prvi je dober primer opazovalnega dokumentarca, posnetega v lepi črno-beli tehniki s 16-mm kamero; drugi film, priredba besedila lokalnega dramatika Marinhasa del Valleja, pa vpeljuje mizansceno z neprofesionalnimi igralci, kar spominja na dela Jeana Marie Strauba in Danièle Huillet.

V vseh filmih je zelo pomembna tudi pokrajina, vendar ni nikoli predstavljena portretno, niti v filmu *Obala smrti* (2013). V tem dokumentarcu umetnik Lois Patiño sledi ritmom in rutinam več delavcev raznih poklicev, ki živijo na surovem obalnem območju Galicije. Način definiranja posnetka je prav slikovit. Podobe se dobro ujemajo z romantičnimi slikami, na katerih so človeška telesa samo forma v okvirju – forma, ki jo požira veličina uničujoče in nasične pokrajine, kjer slišimo pogovore o folklornih in mitičnih legendah, značilnih za te kraje.

In nazadnje: besedila o novi galicijski kinematografiji ne morem končati brez Alberteje Pagána, nekakšnega predhodnika te generacije, strokovnjaka za eksperimentalno kinematografijo, kar med drugim dokazuje film *Mrk* (2010). Ta v dvajsetih minutah prikaže spremenbe, do katerih v enem letu pride na drevesu, pri tem pa na novo interpretira mit o Adamu in Evi. Pagán pravi: »Medtem ko Zemlja potuje okoli Sonca, kamera lovi baročno simfonijo svetlobe in barve.«

Teh sedem filmov predstavlja le uvod v neuradno gibanje, interpretacijo, ki se osredotoča na teme identitete; razdeljeni v tri projekcije vsi raziskujejo natančen vidik tega vprašanja.

Víctor Paz Morandeira

Sourednik spletnega medija www.acuartaparede.com, selektor programa

Galicia also boasts of strong historical and linguistic bonds to Portugal. This is a key theme of both *The Border* (Iván Castiñeiras, 2012) and *Arraianos* (Eloy Enciso, 2012). Both films depict the way Galician and Portuguese are spoken, as well as the customs of each region. While the first is a good example of observational documentary shot in beautiful black-and-white 16mm, the second adapts a text by local playwright Marinhas del Valle, delivering a mise-en-scène of non-professional actors that recalls the works of Jean-Marie Straub and Danièle Huillet.

Landscape is also prevalent in these films, but it has never been portrayed as such a defining element as well as in *Coast of Death* (2013). In this documentary, artist Lois Patiño follows the rhythms and routines of several kinds of workers in this savage coastal region of Galicia. The way he defines the shot is quite pictorial. His images connect well with Romantic paintings, treating human bodies only as a form in the frame – a form that is swallowed by the magnitude of an overwhelming and violent landscape in which we hear conversations on folkloric and mythical legends unique to the local area.

Finally, we could not write a program text on New Galician Cinema without including Alberte Pagán, a sort of precursor to this generation and an expert on experimental cinema. He proves this, among other things, in the also mystical *Eclipse* (2010). The film shows in 20 minutes the changes of a tree over a year, reinterpreting the myth of Adam and Eve. As Pagan puts it, "while the earth goes around the sun the camera captures a baroque symphony of light and colour." These seven films are only an introduction to the unofficial movement, an interpretation focusing on themes of identity. They have been divided into three screenings, each of them studying a precise aspect of the subject matter.

Víctor Paz Morandeira

Co-director: www.acuartaparede.com, Curator of the programme

ARRAIANOS



Španija/Spain 2012

režija/directed by Eloy Enciso Cachafeiro **scenarij/screenplay** José Manuel Sande, Eloy Enciso Cachafeiro, Mauro Herce, Manuel Muñoz **fotografija/cinematography** Mauro Herce **zvok/sound** César Fernández, Joaquín Pachón **montaža/editing** Manuel Muñoz **igrajo/cast** Eulalia González, Aurora Salgado, Celsa Araujo, Antonio Ferreira **producenta/producers** Carlos Esbert, Eloy Enciso Cachafeiro **produkcija/production** Artika Films, Zeitun Films **prodaja/sales** CineBinario

format/format DCP **dolžina/running time** 67'

ELOY ENCISO CACHAFEIRO

Potem ko je Cachafeiro (Meira, Galicija, Španija, 1975) diplomiral iz okoljskih ved, je končal študij režije dokumentarnih filmov na kubanski filmski šoli San Antonio de los Baños. S svojimi eksperimentalnimi in dokumentarnimi kratkimi filmi je sodeloval na številnih mednarodnih filmskih festivalih. Svoj prvi dokumentarni film *Pic-Nic*, ki je bil prikazan na nekaj mednarodnih festivalih, je posnel leta 2007. Živi in dela med Galicijo, Portugalsko in Madridom.

After graduating in Environmental Science, Eloy Enciso (Meira, Galicia, Spain, 1975) completed a degree in documentary filmmaking at San Antonio de los Baños film school in Cuba. His experimental and documentary short-films participated in several international film festivals. He shot his first documentary feature *Pic-Nic* in 2007, which was showed in several international festivals. He lives and works in between Galicia, Portugal and Madrid.



V filmu *Arraianos*, ki stopa po meji med igranim in dokumentarnim, resničnostjo in sanjami, preteklostjo in sedanostjo, domačini z igranjem lastnih življenj, s čimer se prepletajo dialogi iz drame *O bosque*, izrišejo živ potret podeželja in njegovega trdovratnega upiranja izginotju, sliko življenja, kakršno je.

»Film govori o generaciji naših starih staršev, generaciji, ki jo vidim kot nekakšen vezni člen med dvema obdobjema. Novi globalni kontekst (z vidika tehnologij, migracij itd.) s sabo prinaša nekaj, kar po mojem mnenju pomeni še večjo spremembo: razmerje med resničnostjo in tem, kar resničnost presega. /.../ Kot neskončni in nedosegljivi sen, o katerem govori ženska v filmu, je konec samo vprašanje gledišča. Bolj kot da bi odsevale konec ali začetek, podobe govorijo o našem doemanju in vlogi neresničnosti v njem: kaj vidimo, kadar gledamo gozd, kakršen je ta v filmu? Je to samo gozd? Kaj ga dela resničnega? Morda je prav zato, ker smo si zamislili in verjeli neresnično, pa četudi samo za hip, gozd zdaj videti bolj snoven, celovit, živ.«

Eloy Enciso Cachafeiro

Somewhere between fiction and documentary, reality and dream, a past world and nowadays, the *Arraianos* play their own life combined with dialogues from the play *O bosque* to make a vivid portrait of the rural world and its obstinate resistance to disappear, a picture of life as it is.

"The film deals with our grandparent's generation, a generation I feel is a kind of hinge between two different eras. Behind the new global context (technological, migratory, etc.), underlays what I think is a deeper change: the relationship between reality and what is beyond this reality. /.../ Like the interminable and unreachable dream told by the woman in the film, an end is just a matter of perspective. More than a reflection about an end or a beginning, the images pointed to the way we look at things and the role of unreality in our perception: what are we seeing when we see a forest like the one in the film? Is it just a forest? What makes it look real? Maybe the fact that we have imagined and believed unreal things, no matter if it was just for a moment, now makes the forest looks more material, whole, alive."

Eloy Enciso Cachafeiro

VSI STE KAPITANI/TODOS VÓS SODES CAPITÁNS/YOU ALL ARE CAPTAINS

Maroko, Španija/Morocco, Spain 2010

režija/directed by Oliver Laxe **scenarij/screenplay** Oliver Laxe **fotografija/cinematography** Ines Thomsen **zvok/sound** Albert Castro Amarelle **montaža/editing** Fayçal Algandouzi **igrajo/cast** Shakib Ben Omar, Nabil Dourgal, Mohamed Bablough, Said Targhaoui, Asharaf Dourgal, Mohamed Selushi, Redouan Negadi, Youssef Boughari, Bilal Belchehkh, Oliver Laxe **producent/producer** Felipe Lage **produkcija/production** Zeitun Films **prodaja/sales** Zeitun Films **format/format** 35 mm **dolžina/running time** 78'



OLIVER LAXE

Laxe (Pariz, 1982) je sin španskih emigrantov. Leta 1989 se je z družino preselil v Galicijo, rojstno deželo svojih staršev. Med letoma 2003 in 2005 je študiral v Barceloni. Pred štirimi leti se je preselil v Tangiers, kjer je ustanovil filmsko delavnico za otroke (16 mm), ki jo zdaj vodi. Ta delavnica je bila povod za njegov prvi igrani film *Vsi ste kapitani*.

Oliver Laxe (Paris, 1982) was a son of Spanish immigrants. In 1989 he moved with his family to Galicia, his parents' country of origin. From 2003 to 2005 he studied film in Barcelona. He moved to Tangiers four years ago where he created and now runs a 16mm film workshop with children. This workshop led to his first feature film, *You All Are Captains*.



Nežna in duhovita metafikcija o španskem režiserju, ki v Tangerju z osirotelimi otroki snema dolgočasen izobraževalni film. A otroci od dela in filma pričakujejo nekaj drugega – in se uprejo.

»V filmu sem namenoma odigral negativca. Namenoma sem upodobil tipičnega evropskega neokolonialnega umetnika, nisem hotel izpasti kot misijonar ali naivni človekoljub. Zdelo se mi je bistveno, da pokažem, da umetnost daleč presega dobro in zlo: podobe upravičujejo vsa sredstva.

Hotel sem, da se gledalec zaveda, da je cinični, neumni človek, ki ga igram v filmu, hkrati tudi človek, ki ob snemanju filma »čuti«. To postane jasno, ko skočim iz filma za kamero, kjer je moja prisotnost začuda močnejša. Hotel sem, da je film *Vsi ste kapitani* romantičen, ne da bi se zdel tak.

Mislil, da meglena slika na plakatu pomaga poudariti misel, da včasih stvari od daleč vidimo razločneje. Širok pogled je vedno koristen, predvsem kadar gre za ustvarjalnost. V prvem prizoru, ko fantje dvigajo pogled v letalo na nebu, eden od njih predlaga, naj zamizijo in ga bodo bolje videli. *Vsi ste kapitani* je film o tem, kako stvari dojemamo.«

Oliver Laxe

Tender and witty metafiction about Spanish director who arrives in Tangier to work with orphaned children on a blandly educational film. But kids expect something else of work and the film, so they revolt.

"I chose to be the bad guy in the film. I chose to embody the typical European neocolonialist artist: I didn't want to be portrayed as a missionary nor a do-gooder. It was crucial for me to show that art goes far beyond good and evil: all means can be justified to get images.

The spectator had to be aware that the cynical and stupid person I play in the film is the same person who "feels" when making the film. This becomes obvious when I jump out of the film and get behind the camera, where my presence is strangely enough stronger. I wanted *You All Are Captains* to be a romantic film without seeming to be one.

I think the blurry image on the poster lends to the idea that there are times when we can see things better from afar. Perspective is always good above all where creativity is concerned. In the first scene, when the boys are looking up at the plane, one of them suggests everyone close their eyes to see it better. *You All Are Captains* is a film about how we see things."

Oliver Laxe

Galicija kratki!/Galicia shorts!



MEJA/A RAIJA/THE BORDER

Iván Castiñeiras, Španija, Portugalska/Spain, Portugal, 2012, digital file (S-16mm), 29'

Pepe in Fernando sta bila dvajset let sodelavca. Odkar meje ni več, se nista več videla. V regiji Tras-os-montes je zima, na dan privrejo spomini in pokrajina se zdi enaka, kot je bila.

For twenty years, Pepe and Fernando used to work together. When the border disappeared, they stopped seeing each other. It's winter in Tras-os-montes, memories come up and the landscape seems the same as it was.



1977

Peque Varela, Velika Britanija/UK, 2007, digital file, 8' 15"

Malo mestece, čedalje večje vozlanje in deklica, ki se išče.

A small town, a growing knot and a girl searching for her identity.



PETTRING

Eloy Domínguez Serén, Španija, Švedska/Spain, Sweden, 2013, digital file (iPhone), 20'

Film, ki je obenem dnevnik in hkrati orodje, ki nam pomaga razmišljati razmerah, v katerih živijo mnogi.

A film that is both a diary and a tool for thinking of the human condition.



MRK/ECLIPSE

Alberte Pagán, Španija/Spain, 2010, digital file (mini DV), 20'

Čas mineva. Življenje teče. Narava opravi cel krog življenja in smrti. Eva in Adam reinterpreterata in revidirata mit o drevesu spoznanja: od prepovedanega sadu postaneta modrejša.

Time passes. Life flows. Nature completes a whole cycle of life and death. Eva and Adam reinterpret and correct the myth of the tree of knowledge: the forbidden fruit makes them wise.



35 MM KULT-URE/35 MM CULT-URE

BESNEČI VRTINEC – filmi Siegfrieda A. Fruhaufa/
RAGING VORTEX – The Films of Siegfried A. Fruhauf:
program kratkih filmov/Short Film Programme

Chicago Loop

Dvojna igra: James Benning in Richard Linklater/
Double Play: James Benning And Richard Linklater

Latinskoameriško doživetje /The Latin American
Experience: program kratkih filmov/
Short Film Programme

Nalezljiva zadetost/Contact High

LETO KINA/YEAR OF CINEMA
Potepuh/Awaara/The Vagabond

BESNEČI VRTINEC – filmi Siegfrieda A. Fruhaufa/ RAGING VORTEX – The Films of Sigfried A. Fruhauf:

program kratkih filmov/Short Film Programme

O razkroju materiala in merjenju časa Misli o filmih Siegfrieda Fruhaufa

Besneč vrtinec skozi pravokotne odprtine domnevni zunanosti naproti. Tako bi lahko opisali enega najnovejših filmov Siegfrieda Fruhaufa z naslovom *Exterior Extended* (2013).

Exterior Extended je dober primer Fruhaufovega načina umetniškega izražanja in strategije, kako iz kar najmanj vizualnih elementov s pomočjo kombinatorike doseči kar največji učinek. Iz 36 analognih črno-belih posnetkov okenskih odprtin Fruhauf oblikuje intenzivno študijo zaznavanja prostora v kinu.

Fotografska serija je digitalno obdelana, pri čemer Fruhauf pozitive in negativne posamezne slike kopiči drugega na drugega, ritmična glasbena podlaga Jürgena Gruberja pa še okrepi učinek vrtinca, ki nastaja s pomočjo prekrivajočih se pravokotnikov. To razkazovanje moči prekine bliskajoči kader z novorojenčkom.

V filmu *Exterior Extended* se Fruhauf spet loti motivov, s katerimi se spoprijema redno in v najrazličnejših oblikah: kino kot prostor doživetja, slika kot vmesnik med zaznavo in iluzijo ter razmerje med analognim in digitalnim slikovnim svetom in estetiko.

Pri tem spoštuje (ne samo avstrijsko) tradicijo eksperimentalne kinematografije, ki aparaturo in zgodbo kina uprizarja na čuten način.

Tako se eden njegovih najzgodnejših filmov *La sortie* (1998) neposredno navezuje na filmsko zgodovino. Dva kadra iz najdenega filmskega materiala prikazujeta pet tovarniških delavcev, ki gredo enkrat mimo kamere, drugi pa se ji frontalno približujejo. Kamera dela luping za lupingom, pri čemer se hitrost s pomočjo natančnega načrta sekvence kadrov nenehno povečuje, dokler ne obmiruje v 'besneči mrtvi točki'.

La Sortie pa se ne sklicuje le na začetke kina in Lumièrov film iz leta 1895 (*La Sortie de l'Usine Lumière à Lyon*). Dovoljuje številne asociacije, ki preselegajo golo čaščenje filmskih pionirjev in se lahko berejo kot kritika postindustrijskih delovnih oblik.

Ukvarjanje z najdenimi posnetki je ena od stalnic

On Dissolution of Material and Measuring of Time Reflection on Siegfried Fruhauf's Films

Vortex raging through rectangular frames towards the presumed exterior. This could be the description of one of most recent Siegfried Fruhauf's films entitled *Exterior Extended* (2013).

Exterior Extended is a fine example of Fruhauf's artistic expression and strategy whereby a maximum effect is achieved through the combination of a minimum of visual elements. A 35mm film with 36 black-and-white photos of window frames on it is Fruhauf's starting material for a stringent study on spatial perception in film.

Fruhauf worked out the photo series digitally, layering the photos systematically, both positive and negative, on top of one another. The rhythmic soundtrack of Jürgen Gruber further heightens the vortex effect achieved through the image layering. A brief shot of a human birth interrupts this demonstration of power.

In *Exterior Extended*, Fruhauf deals with his regular motives: cinema as a place of experience and picture as an interface between perception and illusion. He also presents the relation between analogue and digital image worlds and aesthetics.

Here, he follows closely the tradition of the experimental cinematography (not only Austrian) with sensory presentation of the cinema apparatus and its story.

One of his earliest films, *La Sortie* (1998), is related to the film history directly. Two shots from the found film material show five factory workers first passing the camera and next approaching it frontally. The camera loops ever faster with the help of a careful shot sequence plan until it stands still in the 'raging zero point'.

La Sortie refers not only to the cinema beginnings and the Lumière's film from 1895 (*La Sortie de l'Usine Lumière à Lyon*). It evokes numerous associations well past the simple worship of the film pioneers and can be understood as a critique of post-industrial labour.

In his works, Fruhauf regularly deals with shots he had found in the field. It is true though that he sometimes treats films and photos developed

Fruhaufovih del, res pa je, da filme in fotografije, ki jih osvetli sam, včasih obravnava kot najden material. Medtem ko je bistvo filmov *La Sortie* in *Exterior Extended* (ter *Palmes d'Or* (2009), še enega 'fotofilma') pospeševanje in s tem seveda tudi obilje dražljajev, so druga tovrstna dela umetnika pravi poetični dragulji. *Mirror Mechanics* (2005), njegov estetski predhodnik *Exposed* (2001) ter tudi poznejši breztežnostni *Tranquility* (2010) in sugestivni *Schwere Augen* (2011) sicer spet opozarjajo na mehanizme kina in njegovo aparaturo, a gledalca hkrati popeljejo na sanjsko popotovanje in v skoraj lebdeče stanje. Ukvarjanje s sestavo pogleda, ki ima izjemno pomembno vlogo tudi v pripovednih filmih, je še en opazen lajtmotiv Fruhaufovih del.

Druga stalnica v njegovih filmih je ukvarjanje z zaznavo časa v kinu. Gre za tematiko, izraženo v več delih s prevladujočimi 'kozmičnimi' študijami giba. Sem spada dojetanje časa v filmu *Real Time* (2002), ko sonce v realnem času potuje čez kader in predstavlja edini impulz gibanja, ter tehnično pogojeno šumenje in migetanje slike v *Night Sweat* (2008), ki se razdvija v nevihti slike in tona. Gledalec je z zaznavanjem časa soočen tudi v Fruhaufovem najmlajšem delu *Still Dissolution* (2013), v katerem je udeležen v postopku razkrajanja slik.

Siegfried Fruhauf ustvarja resne avantgardne filme, ki diapozitive kina na novo raziskujejo s pomočjo teorije in znanja o filmski zgodovini. Vseeno pa je v veliko njegovih delih moč zaznati določeno mero humorja, ki se odraža bodisi v samem naslovu, v slikovnih elementih ali v zvočni sledi – pogosto v kongenialnem sodelovanju z Jürgenom Gruberjem. Skupna točka vseh Fruhaufovih filmov je oblikovanje vizualnega vrtinca, ki mu le stežka ubežimo.

Veliko užitek na potovanju!

Gerald Weber, Sixpack film

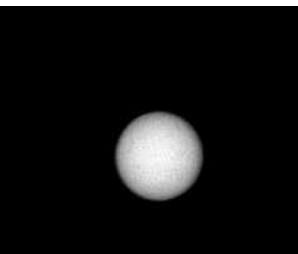
by himself as found material. While *La Sortie* and *Exterior Extended* (and also *Palmes d'Or* (2009), yet another 'photo film') are all about an abundance of stimuli and their encouragement, other such works of this artist are truly poetic gems. *Mirror Mechanics* (2005), its aesthetic predecessor *Exposed* (2001), the subsequent levitating *Tranquility* (2010) and the suggestive *Schwere Augen* (2011) draw attention to the mechanisms of cinema and its apparatus once again, but also take the viewer to a dreamlike journey and almost levitating state. Another prominent leitmotif of Fruhauf's works is dealing with the composition of the view which is extremely important in narrative films as well.

Working on the perception of time in cinema is another regular feature of his films. This topic is present in several of his works, where 'cosmic' studies of movement prevail. The perception of time in *Real Time* (2002) should be mentioned here, where the sun moves across the set in real time, being the only impulse of movement. There is also *Night Sweat* (2008) with technically caused hissing and flickering of the picture that break out into a storm of image and tone. Viewers also face the perception of time in Fruhauf's most recent work, *Still Dissolution* (2013), where they join the process of image dissolution.

Siegfried Fruhauf makes serious avant-garde films that explore cinema slides in a new manner through theory and knowledge about the film history. Still, many of his works possess certain humour reflected either in their title, in image elements or in the soundtrack – produced often in congenial cooperation with Jürgen Gruber. Creating the visual vortex that viewers find hard to escape, is common to all of Fruhauf's films.

Have a pleasant journey!

Gerald Weber, Sixpack film



REALTIME

2002, 4'

V realnem času posnet sončni vzhod kot edino zaznavno gibanje in svetloba sonca kot edini vir osvetlitve filmskega platna.

The sunrise, filmed in realtime, as the only discernible motion, and the light of the sun as the only type of lighting used to illuminate the movie screen.



TEŽKE OČI/SCHWERE AUGEN/HEAVY EYES

2011, 10'

Film *Težke oči* v skladu z naslovom oriše fiktivnost filmske vizije z otrplimi očmi, kar ustvarja iluzijo gibanja, hkrati pa tesnobno pomnoževanje zunanjih dogodkov.

Heavy Eyes, in line with its title, outlines a fiction of filmic vision involving a lethargy of the eyes which creates both the illusion of movement and an unsettling multiplication of external events.



BLOW-UP

2000, 1'

Gradivo, uporabljeno za film *Blow-up*, vsebuje dva posnetka iz starega pedagoškega filma o prvi pomoči, s čimer metafora »povečave« postane podoba z dvojnimi dnom.

The raw material used in *Blow-up* comprises two shots from an old educational film about first aid, turning the "blow-up" metaphor into an image with a false bottom.



NOČNO POTENJE/NIGHT SWEAT

2008, 9'

Modro nebo visi nad črno gozda. Prek čistine švigne strela. In okrogla bela luna s temnimi pikami. Raziskovanje tehničnih vidikov vizualnih učinkov.

The sky's blue hanging above the black of a forest. Lightning flashes over a clearing. And the white ball of the moon with dark spots. An examination of a visual effect's technical aspects.

ZRCALNA MEHANIKA/MIRROR MECHANICS

2005, 7'

Imaginarno pomanjkanje fizične oblike pri zrcalni sliki povzema idejo filmskega: iluzijo, sence, projekcijo.

The mirror image's imaginary lack of physical body sums up the idea of the cinematic: illusion, shadow, projection.



PALMES D'OR

2009, 6'

Zabrisane silhuete, kjer se sicer sprehajajo zvezdniki, sive lise, kjer navadno vlada glamur, ikonoklazem, kjer se pozornost običajno posveča vizualnemu uprizarjanju. Utripajoč zbir več kot 800 fotografij.

Blurred silhouettes, where otherwise big stars stroll, gray streaks where glamour normally reigns, iconoclasm where strict attention is usually paid to visual staging. A pulsating concentrate from more than 800 photographs.



TIŠINA/TRANQUILITY

2010, 6'

Tišino lahko razumemo kot dopustniško sanjarjenje, beleženje izleta frfotave domišljije, brezmejno dvigovanje zavesti, ki se konča v stanju popolne sproščenosti, podobne tisti ženske na plaži.

Tranquility could be regarded as a vacation daydream, a record of a flight of fantasy fluttering away, limitless consciousness raising which ends in a state of total relaxation, presumably like that of the woman on the beach.

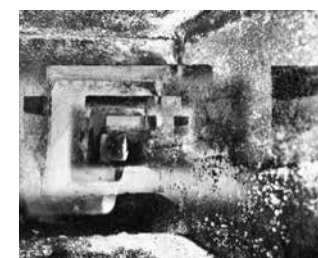


EXTERIOR EXTENDED

2013, 9'

Notranjost in zunanost se zlijeta v divjem staccatu plastenja digitalnih podob in ustvarita posebno polje subjektivne izkušnje.

Interior and exterior space blur in a frenzied staccato layering of digital imagery, creating the film's distinctive sphere of subjective experience.





RAZKRITO/EXPOSED

2001, 9'

Fruhaufova študija o gledanju in o biti opažen, svetlobi in gibanju – z drugimi besedami, o filmu, s skoraj hipnotičnim učinkom.

Fruhauf's study on seeing and being seen, light and movement – in other words, cinema; with a nearly hypnotic effect.



KONTROLA LETENJA/GROUND CONTROL

2008, 2'

Kontrola letenja se začne z najpreprostejšim in najbolj temeljnim, kar elektronska naprava gibljivih slik lahko ponudi: neukrotljiv žarek elektronov, usmerjen prek fotoelektrične plasti cezijevega oksida, s katero je prevlečena katodna cev, oziroma sneg.

Ground Control begins with the simplest and most fundamental thing the electronic moving-image machine has to offer: the uncontrolled beam of electrons directed across a photoelectric layer of cesium oxide lining a Braun tube, or snow.

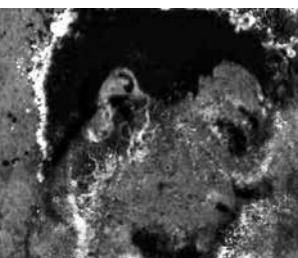


IZLET V GORE/HÖHENRAUSCH/MOUNTAIN TRIP

1999, 4'

Filmska sopostavitev stotin avstrijskih razglednic, ki na za ta medij edinstven način odsevajo obrabljene pritikline te države.

A cinematic myriorama constructed of hundreds of Austrian postcards, which reflect a country's hackneyed trappings as no other medium can.



BLED

2007, 3'

Bolščanje v kamero izkazuje zavedanje, da v času, preden so bile podobe ustvarjene, nekdo vrača pogled.

The gaze look into the camera demonstrates a consciousness that there is someone looking back before the images were created.

LA SORTIE

1998, 6'

Četrta predelava filma *La Sortie des Ouvriers de l'Usine* bratov Lumière, ki se sprehodi po trenutni usodi industrije.

A fourth version of *La Sortie des Ouvriers de l'Usine* by the Lumière brothers, running through the current fate of industry.

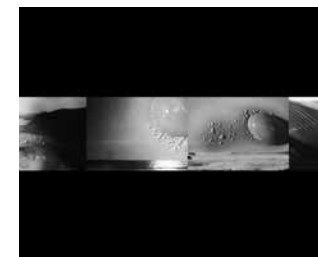


STILL DISSOLUTION

2013, 2'

Still Dissolution z interakcijo analognih in digitalnih vizualnih tehnologij prevprašuje odnos med fotografijo in filmom, mirovanjem in gibanjem, tvorjenjem in razkrajanjem, med zdaj in potem ter med snovno resničnostjo in iluzijo.

In an interplay of analogue and digital visual technologies, *Still Dissolution* measures the relationship between photography and film, standstill and motion, formation and dissolution, now and then, and material reality and illusion.



SIEGFRIED A. FRUHAUF

Fruhauf (Zgornja Avstrija, 1976) je odraščal je v majhni vasi Heiligenberg. Eksperimentalno vizualno oblikovanje je študiral na Univerzi za umetnost in industrijsko oblikovanje v Linzu, kjer se je prvič srečal z avstrijsko filmsko avantgardo. Od leta 2009 predava na isti Univerzi v Linzu. Ustvaril je številna dela in razstave na področju filma, videa in fotografije. Sodeloval je na raznih pomembnih mednarodnih filmskih festivalih. Je član Sixpackfilma.

Fruhauf (Upper Austria, 1976) grew up in the small village of Heiligenberg. He studied experimental visual design at the University of Artistic and Industrial Design in Linz where he first came into contact with the Austrian Film Avantgarde. Since 2009 lectures at the same University in Linz. He has made numerous works and shows in the area of film, video and photography and has participated in various important international film festivals. Member of Sixpackfilm.



CHICAGO LOOP



James Benning, ZDA/USA, 1976, DCP (posneto na/shot on 16mm), 9'

Je *Chicago Loop* najhitrejši film vseh časov? Zagotovo je najhitrejši film Jamesa Benninga. Velikan avantgardnega filma, ki je morda najbolj znan po svojih kontemplativnih strukturalističnih delih, kot sta *Casting a glance* (2007) in *California Trilogy* (1999–2001), je ta hipnotični kratki film posnel leta 1976 in uporabil tehnike montaže v kameri, da bi ujel tri ločene lokacije v Chicagu: obalo Michiganskega jezera, most čez reko Chicago in Wrigley Field – domače igrišče baseballskega moštva Chicago Cubs.

V vsakem delu Benning z naraščajočo hitrostjo izmenjuje dve različni vrsti posnetkov: panoramski zasuk kamere v levo ali desno in ločene vožnje naprej. Na začetku zato izgubimo orientacijo in težko vidimo, kako sta prostora povezana. Vendar pa ta frustracija vseskozi ostaja komična in zanimiva zaradi Benningove prepoznavne pozornosti do kompozicije: ne glede na to, kako hitro je zmontiran, vsak posnetek izžareva lepoto in bogastvo informacij, urbana ureditev Chicaga pa postane zapeljivo fragmentiran prostor. Toda s pospešitvijo ritma se v naše dožemanje prikradejo optične prevare: ko sta dve nasprotni gibanji po x-osi sopostavljeni s tako visoko hitrostjo, začnemo 'zapolnjevati vrzeli' in tako se pojavi še gibanje v smeri navzgor in navzdol. Prostori se začnejo zlivati.

Naslov filma se ne nanaša le na osrednji poslovni predel mesta, imenovan Loop, in ne le na nadzemni železniški sistem, po katerem je predel dobil ime, pač pa tudi na vizualne zanke, ki jih ustvari Benningova sijajna montažna tehnika. Celovito primerjavi z današnjo akcijsko filmsko

Is *Chicago Loop* the fastest film ever made? It's certainly the fastest James Benning's made. Perhaps best known for more contemplative structuralist films like *casting a glance* (2007) and his *California Trilogy* (1999–2001), the giant of avant-garde cinema made this mesmerising short in 1976, employing in-camera editing techniques to capture three separate locations in Chicago: its Lake Michigan shoreline, a bridge over the Chicago River and Wrigley Field – home to baseball team the Chicago Cubs.

In each part, Benning alternates with increasing rapidity between two different shots: between either a leftward pan and a rightward pan, or separate forward tracking shots. To begin with, the effect is disorienting, making it difficult to see how the two spaces relate to one another. The frustration is kept comical and intriguing, however, because of Benning's trademark attention to composition: however quickly it's cut, each shot oozes beauty and a wealth of information, and Chicago's urban set-up becomes a seductively fragmented space. As the pace quickens, however, optical illusions creep in: when two opposed movements along the 'x' axis are juxtaposed so quickly, one's mind begins to 'fill the gaps', and an upward/downward movement makes itself known. The spaces begin to merge.

The film's title refers not only to the city's central area of business known as the Loop, and not only to the elevated railway system that gave that area its name, but also to the visual loops created by Benning's bedazzling editing technique. Even in comparison to today's action-packed cinematic bombast, *Chicago Loop* stands up as a measurement of sheer visual

JAMES BENNING

Benning (Milwaukee, ZDA, 1942) je diplomiral iz matematike, potem pa se je vrnil na univerzo, da bi študiral še film. V svojih zgodnjih filmih je prikazoval strukturalno analizo slike, zvoka, zgodbe in pokrajine. Z uporabo značilnih kompozicij je ustvaril novo ikonografijo ameriškega Srednjega zahoda. V svojih newyorških letih (1980–1988) so v njegovih filmih prevladovali zgodovinske in spominske teme; ko se je preselil v Kalifornijo, se je lotil serije eksperimentalnih dokumentarcev in političnih filmskih esejev. V devetdesetih letih pa je svojo pozornost obrnil v popolnoma novo smer.

Born in Milwaukee, America in 1942. Benning returned to the University to take up film studies after having completed his mathematics degree. In his early films he showed a structural analysis of image, sound, narrative and landscape. With distinct framing he conceived a new iconography of the American Midwest. During his New York years (1980–88), topics such as history and memory became central to his films; after his move to California, he began a series of experimental documentaries and political essay films. In the 90s he shifts these considerations into a radical new direction altogether.



bombastičnostjo *Chicago Loop* vzdrži kot mera čistega vizualnega užitka. A četudi se zdi, da je njegova neverjetna hitrost v nasprotju z režiserjevimi kasnejšimi celovečernimi deli, tu obstaja neka nezgrešljiva zveznost – zlasti v načinu, kako film konstruira pokrajino. To je izviren in mojstrski način, da gledalcem predstavi mesto, ki ga mogoče nikoli niso izkusili osebno – in ob pokrajini težko prebavljivih promocijskih oglasov lokalnih turističnih zvez Benningov kratki film izstopa s svojim drznim eksperimentiranjem. Redka priložnost za ogled zgodnjega dela enega najboljših ameriških filmarjev.

Michael Pattison

gusto. But even if its remarkable speed seems at odds with the director's later feature-length works, there's an unmistakable continuity here – not least in the way in which the film constructs landscape. It's an original and masterful way of introducing viewers to a city they may have never experienced first-hand – and against a landscape of nauseously digestible promotional ads sponsored by local tourist boards, Benning's short stands out today for its audacious experimentation. This is a rare chance to see an early work by one of the USA's finest ever filmmakers.

Michael Pattison

DVOJNA IGRA: JAMES BENNING IN RICHARD LINKLATER/ DOUBLE PLAY: JAMES BENNING AND RICHARD LINKLATER



ZDA, Francija, Portugalska/USA, France, Portugal 2013

režija/directed by Gabe Klinger **scenarij/screenplay** Gabe Klinger, Eugenio Renzi **fotografija/cinematography** Eduard Grau **zvok/sound** Pedro Marinho, Pedro Ribeiro **montaža/editing** Gabe Klinger **nastopata/featuring** James Benning, Richard Linklater **producer** Rodrigo Areias, Sonia Buchman, Gabe Klinger, Berndt Mader, Nicolas R. de la Mothe, Eugenio Renzi **produkcija/production** Gladys Glover Films, Bande à Parte **kopija/print source** Gabe Klinger **format/format** DCP **dolžina/running time** 70'

Ta fascinanti režijski prvenec je le najnovejši korak na novo in uspešno ozemlje v delovanju vsestranskega Gaba Klingerja, v Braziliji rojenega in v Chicagu živečega kritika, programskega vodje, predavatelja in pisatelja, čigar nalezljiva in silna zavzetost za film je vidna v vsem, česar se loti.

Dvojna igra se osredotoča na dve sorodni duši z nasprotnih koncev spektra neodvisnega filma: Jamesa Benninga, ki od 70-ih let velja za enega najvidnejših ustvarjalcev ameriške avantgarde, in Richarda Linklaterja, čigar delo je v 90-ih pomagalo spodbuditi in na novo opredeliti pristno 'neodvisno' estetiko ameriškega filma. Po zelo priljubljeni trilogiji *Pred ...* (1995–2013) je Linklaterjev zadnji eksperiment *Boyhood* doživel svetovno premiero na Sundanceu na začetku leta. Epski portret adolescence, posnet v obdobju dvanajstih let, se je ravno bližal končnim fazam postprodukcije, ko je Klinger snemal *Dvojno igro*, ki zato predstavlja tudi informativen dokument Linklaterjevega umetniškega postopka. Enako pronicljivi so tisti odlomki, v katerih Benning govori o svoji karieri in pristopu k snemanju filmov.

Do leta 2007 je Benning delal le s filmskim trakom, nedavni prehod na digitalno tehnologijo pa je odprl več priložnosti za ogled njegovega dela – a ker je velik delež slednjega še vedno težko dostopen v kinih, *Dvojna igra* nudi odlično začetno točko za novince, pri čemer je seveda enako impresivna za tiste, ki poznajo njegov izjemni opus. Tisti, ki že vedo za Benningovo ljubezen do baseballa, se bodo zelo zabavali ob prizoru, v katerem si Benning podaja žogo s svojim vrstnikom. Poleg športnih ekskurzov film obema moškima

This fascinating directorial debut is only the latest expansion into new and successful territory for Renaissance Man Gabe Klinger, the Brazil-born, Chicago-based critic, programmer, lecturer and writer whose infectious and formidable enthusiasm for cinema is evident in whatever he turns his hand to.

In *Double Play*, the focus is on two kindred spirits from opposite ends of the spectrum when it comes to independent filmmaking: James Benning, who since the 1970s has been regarded as one of the US avant-garde's most prominent practitioners, and Richard Linklater, whose work in the 1990s helped to spark and redefine a genuinely 'indie' aesthetic in American cinema. Following his much-loved *Before Trilogy* (1995-2013), Linklater's latest experiment, *Boyhood*, received its world-premiere at Sundance earlier this year. An epic portrait of adolescence shot over a twelve-year period, the film was nearing its final stages of post-production when *Double Play* was being made, and Klinger's film is an informative document of Linklater's own artistic process. Just as insightful are those passages in which Benning speaks of his own career and approach to filmmaking.

Until 2007, Benning worked solely on film, and his recent switch to digital has opened up more opportunities to see his work – nevertheless, since much of it remains hard to come by in a cinema, *Double Play* provides a perfect starting point for newcomers, and is also of course equally impressive to those already familiar with his outstanding body of work. Those already aware of Benning's love of baseball will find much amusement in seeing him pitch a ball back and forth with his contemporary.

GABE KLINGER

Gabe Klinger (São Paulo, 1982) je profesor filmskih študij, kritik, arhivar, kurator in filmski ustvarjalec. Članke objavlja v revijah Sight & Sound, Film Comment, Cinema Scope, Ekran in mnogih drugih. Filmske študije je poučeval na Univerzi v Illinoisu in na kolidžu Columbia v Chicagu. Delal je tudi v oddelkih za film v muzejih George Eastman House in MoMA. Njegov prvenec *Dvojna igra* je na beneškem filmskem festivalu prejel nagrado za najboljši dokumentarni film.

Klinger (São Paulo, 1982) is a film studies professor, critic, archivist, curator and filmmaker. His articles have appeared in Sight & Sound, Film Comment, Cinema Scope, Ekran, and many more. Klinger has taught film studies at University of Illinois and at Columbia College in Chicago. He has also worked in the motion picture departments at the museums George Eastman House and MoMA. *Double Play*, his first feature film, won the Best Documentary Award at the Venice Film Festival.



omogoča, da ne govorita le o svojem delu, pač pa tudi o razlikah in podobnostih med obema. Gre za dokumentarec, ki bi ga lahko pričakovali le od cinefila, kakršen je Klinger: je informativen in nadroben, a tudi zelo dostopen – gre za filmarja, ki želi, da bi tudi drugi delili njegove strasti in odkritja. Ko je lansko jesen doživela premiero na beneškem filmskem festivalu, je *Dvojna igra* s svojo poznavalsko pripovedjo zasluženo osvojila nagrado za najboljši dokumentarec.

Michael Pattison

As well as such sporting asides, the film allows both men to talk not only about their own work, but also the differences and similarities to be found between that of each other. It's the kind of documentary we might expect only a cinephile like Klinger to make: informative and detailed, yes, but also highly accessible – this is a filmmaker who wants others to share his own passions and discoveries. Expertly told, *Double Play* deservedly won a Best Documentary prize when it premiered at the Venice Film Festival last autumn.

Michael Pattison

LATINSKOAMERIŠKO DOŽIVETJE/ THE LATIN AMERICAN EXPERIENCE:

program kratkih filmov filmskega festivala v Oberhausnu/Short Film
Programme of the Short Film Festival Oberhausen

Mednarodni festival kratkega filma v Oberhausnu je že od svojega začetka leta 1954 eno največjih mednarodnih presečišč kratkega filma in je edinstven po raznolikosti form in žanrov, ki jih predstavlja občinstvu, posebej pa slovi po posvečanju eksperimentalnim delom. V kratkem filmu je mogoče vse: tako po formi, vsebini kot estetiki. Zvrst, ki jo težko opredeliti in je izjemno široka – in zato tudi neskončno navdušujoča –, ostaja neusahljiv vir, iz katerega se kinematografija, televizija, splet in celo muzejska umetnost napajajo z novimi vizualnimi jeziki. Tekmovalni programi festivala v Oberhausnu so odprti tako za umetniške kot filmske trende, so hkrati razstave in filmski programi. Festival je vselej iskal dela, ki kljubujejo tradiciji, ki si drznejše poskusiti kaj novega.

Festival je dolgo nosil slogan »Pot k sosedu«. Če so s tem v Oberhausnu sprva imeli v mislih Vzhodno Evropo, so obstajali tudi drugi »sosedje«, na primer latinskoameriška »tretja kinematografija«, ki je v Oberhausnu odigrala pomembno vlogo v 60. in 70. letih. Filmi so se posvečali družbenim in političnim razmeram v državah Latinske Amerike ter pri tem med drugim opozarjali na revščino in ameriški imperializem. Heynowski in Scheumann sta bila po naključju priči napada na predsedniško palačo v Santiagu v Čilu leta 1973 in o tem posnela dokumentarni film. *Skrivna formula*, skoraj neznana mojstrovina, pravzaprav zaznamuje začetek pravega umetniško zahtevnega, eksperimentalnega filma v Mehiki. Na koncu se ozremo k današnjim razmeram in med drugim poiščemo stalnice.

Since the very beginning in 1954 the International Short Film Festival Oberhausen has been one of the major international crossroads for the short form, unique in the range of forms and genres it presents to the public, and particularly well known for its spotlight on experiments. In short film, anything is possible: formally, content-wise, or aesthetically. Hard to pin down, extremely open – and for that reason endlessly fascinating – short film remains an inexhaustible reservoir from which cinema, television, Internet and even the museum cull new visual languages. Oberhausen's competitions are equally open to artistic and cinematic trends, they are exhibitions as well as film programmes. The festival has always been looking for works that defy tradition, that have the courage to try out something new.

"Way to the neighbour" was the festival's slogan for a long time. Though Oberhausen first had Eastern Europe in mind, there were other 'neighbours', for instance the Latin-American 'Third Cinema' which played a major role in Oberhausen in the 60s and 70s. These films focused on the social and political situation in the Latin-American countries, pointing among others at poverty and US imperialism. Heynowski and Scheumann coincidentally became eyewitnesses on the 1973 attack of the president's palace in Santiago de Chile and made a documentary film about that. *The Secret Formula*, an almost unknown masterpiece, actually stands as the birth of a real artistically challenging, experimental cinema in Mexico. In the end we take a look at the present situation, finding continuities and more.

SODRŽAVLJANI!/MITBÜRGER!/FELLOW CITIZENS!

Heynowski, Scheumann, NDR/GDR, 1974, 8'

Z arhivskimi posnetki in fotografijami podložen radijski prenos poslovilnega govora Salvadora Allendeja med državnim udarom 11. septembra 1973.

Radio transmission of the farewell speech by Salvador Allende during the coup on 11 September 1973, combined with archive footage and photographs.



SKRIVNA FORMULA/LA FÓRMULA SECRETA/THE SECRET FORMULA

Rúben Gámez, Mehika/Mexico, 1965, 43'

Osebni pogled na nekatere vidike življenja v Mehiki, ki pripoveduje o zatiranju in revščini njenih državljanov.

A personal expression of certain aspects of life in Mexico, evoking the oppression and poverty of the country's people.



NA POTI V DOMOVINO/VAMOS PATRIA A CAMINAR/HEADING FOR FATHERLAND

Cinematografía Guatemalteca, Gvatemala/Guatemala, 1983, 11'

Dokumentarni film, ki sledi zgodovinski niti političnih trenj v Gvatemali med letoma 1954 in 1983.

A documentary tracing the history of political struggle in Guatemala from 1954 and 1983.

NJEGOVO IME (KLOVN)/O NOME DELE (O CLÓVIS)/HIS NAME (THE CLOWN)

Felipe Bracança, Marina Meliande, Brazilija/Brazil, 2004, 15'

Spoznata se v poletnem dežju. Film o praznovanju in tišini, v katero zareže tragedija ulic Ria de Janeira.

They meet in the summer rain. A film about carnival and silence, struck by the tragedy of the streets of Rio de Janeiro.



NALEZLJIVA ZADETOST/CONTACT HIGH



Avstrija, Nemčija, Poljska, Luksemburg/Austria, Germany, Poland, Luxemburg 2009

režija/directed by Michael Glawogger **scenarij/screenplay** Michael Ostrowski, Michael Glawogger **fotografija/cinematography** Wolfgang Thaler, Attila Boa **zvok/sound** Erik Mischijew, Matz Müller **montaža/editing** Monika Willi, Christoph Brunner **igrajo/cast** Raimund Wallisch, Michael Ostrowski, Detlev Buck, Georg Friedrich, Pia Hierzegger **producent/producer** Erich Lackner, Claus Boje, Marianna Rowinska, Nicholas Steil, Franz Novotny **produkcija/production** Lotus-Film **prodaja/sales** The Match Factory

format/format 35mm **dolžina/running time** 95'

Predstavlajte si, da so vaše oči kaleidoskop in se med ogledom filma v kinu lahko poigravate s svojim zaznavanjem. Svet se vrti nazaj, hotelske sobe so nenadoma drobne, mečarice letijo po zraku, igralec pa se ima za avto, ki bo zmagal na 24 ur Le Mansa. A življenje vendarle ni avtomobilska dirka.

V resnici gre za zelo preprosto zgodbo o moškem po imenu Carlos, ki hoče nazaj svojo torbo. Torbo dobi, a njena vsebina odfrči skozi oblake; naj niti ne omenjamo, da mora paziti še na mečarice. Nevarne so – posebej ko se atomi začnejo igrati in loviti drug drugega, ptiči iz stripov manga, ki letijo nad majhnim mestom v Avstriji, pa se začnejo pogovarjati o ljudeh. Ptiči ne vedo, da so v resnici narisani.

Ne razumite me narobe. To je zelo preprost, realističen film. V njem je veliko maškarade, zmešnjav, preganjanja in prometa. Še posebej prometa, saj vendar govori tudi o ljubitelju avtomobilov. O človeku, ki ima rad svoj avto bolj kot vse drugo; še en dokaz, kako realističen je ta film. Govori tudi o pravi ljubezni. Ki se tam, kjer ne manjka sladkih poljubov, spremeni v melodramo.

Vprašajte me, za kaj naj bi pri tem filmu v resnici šlo. Kar dajte! To bo realistična poetična mangovska melodrama, ob kateri boste pretakali ilustrirane solze, in ko boste zapustili kinodvorano, boste ugotovili, da se vse premika nazaj. Vi pa boste čisto spredaj. Prisežem.

Michael Glawogger

It's as if your eyes are kaleidoscopes and you could play around with your perception while watching a movie in the cinema. The world is running backwards, hotel rooms are suddenly tiny, swordfish are flying through the air, and an actor thinks he's a car about to win the Le Mans race. And yet life is no car race.

It is in reality a very simple story about a man named Carlos who wants his bag back. He gets it back, but the content of the bag goes flying through the clouds, not to mention that he also has to watch out for the swordfish. They're dangerous – especially when the atoms start playing tag and the Manga birds flying over a small town in Austria start talking about the people. The birds don't know that they're actually drawings.

Don't get me wrong. It's a very simple, realistic film. There are costumes, mix-ups, chases and traffic. Especially traffic, because it's also about a car lover. A man who loves his car more than anything else; yet another proof for the realism of this film. And it's about true love. In the place where strawberry kisses fly, it becomes a melodrama.

Ask me what this film is supposed to be all about. Go ahead! It's going to be a realistic poetic Manga melodrama where you'll be crying illustrated tears, and when you leave the film theatre you'll find everything running backwards. And you'll be right up at the front. I swear.

Michael Glawogger

MICHAEL GLAWOGGER

Glawogger (Avstrija, 1959–2014) je bil režiser, scenarist in direktor fotografije; njegovo delo na vseh the področjih je imelo zelo širok razpon. Zadnja dela segajo od "utrganih" komedij do esejičnih dokumentarnih filmov. V njih ne izbira le med različnimi filmskimi formami in žanri, temveč tudi med filmskim ustvarjanjem, fotografijo in pisanjem scenarijev – in med nežnejšimi in ostrejšimi toni.

Glawogger (Austria, 1959–2014) was a director, writer and cinematographer and his work in each of these roles displays a broad spectrum. His last works range from quirky comedies to essayist documentaries. He not only moves back and forth between cinematic forms and genres, but also between filmmaking, photography and writing – and between gentler and more forceful tones.



V *Nalezljivi zadetosti* Glawogger razvija zadeto komedijo, svojo verzijo magičnega realizma, ki jo Louis de Funés in Adriano Celentano navdihujeta vsaj toliko kot Vonnegut, Lewis Carroll in Hunter S. Thompson. Resničnost tu ni nič drugega kot ena stran ogledala, skozi katerega je stopila Alica. Ko se film razvija, pa nam je vedno manj jasno, katera stran je katera, kaj je resnično in kaj navidežno.

Olaf Möller

In *Contact High* Glawogger cultivates his stoner comedy version of magical realism, driven at least as much by Louis de Funés and Adriano Celentano as by Vonnegut, Lewis Carroll, and Hunter S. Thompson. Reality here is nothing but one side of the mirror that Alice steps through, but in the course of the film it becomes less and less clear which side is which, what's real and what's imaginary.

Olaf Möller

POTEPUH/AWAARA/THE VAGABOND



Indija/India 1951

režija/directed by Raj Kapoor **scenarij/screenplay** Khwaja Ahmad Abbas, V.P. Sathé **fotografija/cinematography** Radhu Karmakar **glasba/music** Shankar-Jaikishan **zvok/sound** Allauddin Khan Qureshi **montaža/editing** G.G. Mayekar **igrajo/cast** Prithviraj Kapoor, Nargis, Raj Kapoor, Leela Chitnis, K.N.Singh, Shashi Kapoor **producent/producer** Raj Kapoor

format/format 35mm **dolžina/running time** 193'

Zgodba se odvija v Mumbaiju. Spremljamo Rajuja, odtujenega sina sodnika Raghunatha, ki najde nadomestnega očeta v tolovaju Jaggi, krivemu, da so Rajujevi mami vzeli dom. Raju ubije Jaggo in skuša nato ubiti še Raghunatha, kar mu sodnik oprostí. Ko znova osvoji srce Rite, svoje mladostne ljubezni, ki je zdaj odvetnica, ga ta zagovarja na sodišču.

Napeta ojdipska melodrama, ki jo odigra družina Kapoor, se postopoma razlije v serijo halucinantnih podob (sanjski prizor, prizor v zaporu na koncu filma, dekor sodnikove graščine). V filmu se je Kapoor prvič na pravljlični način lotil tematike razredne delitve v Indiji, katere oblastniški neksus (moč, zakon, patriarhat) izrecno izključuje junaka. S filmom sta Kapoor in Nargis postala zvezdnika še v večini nekdanje Sovjetske zveze, v arabskem svetu in v Afriki.

Set in Mumbai, the film tells a story of Raju, the estranged son of Judge Raghunath, who finds a surrogate father in the criminal Jagga, the dacoit who caused Raju's mother to be thrown out of her home. Raju eventually kills Jagga and tries to kill Raghunath, before he redeems himself in the eyes of the judge and wins the love of his childhood sweetheart, Rita, who is now the lawyer defending him in court.

The very intensity of the oedipal melodrama, enacted by the Kapoor family itself, spills over into a kind of hallucinatory pictorialism (the dream sequence, the prison sequence at the end, the design of the judge's mansion). This was also Kapoor's first fairy-tale treatment of class division in India, whose nexus of authority (power, patriarchy and law) explicitly excludes the hero. The film launched Kapoor and Nargis as major stars in parts of the USSR, the Arab world and Africa.

RAJ KAPOOR

Kapoor (1924–1988), imenovan Veliki zabavljač, je zvezda, ki se blešči na indijskem filmskem nebu. Kot igravec se je Kapoor odlikoval z vlogami pesnikov, posebnežev in ljubimcev – in seveda komičnih likov. Kot režiser in producent – nazadnje je imel svoj studio – je živel sanje vsakega *auteurja*. V najbolj formalistični in konservativni filmski industriji na svetu je delal domiselne, osebne filme, ki so bili zabavni in dostopni gledalcem, a tudi družbeno občutljivi in so z narodnograditeljskimi temami razkrivali režiserjevo socialistično prepričanje; odmevali so po novi neodvisni Indiji, ki je izumljala sebe – ali pa so to novo Indijo celo pomagali ustvarjati.

Called the Great Showman, Kapoor (1924–1988) looms large over the Indian film landscape. As an actor, Kapoor was a leading man who played poets and misfits and lovers, and comical figures. As a director and producer, eventually with his own studio, Kapoor lived the *auteur's* dream. In a mostly formulaic and conservative industry, he made inventive, personal films that were entertaining and accessible but also socially conscious and Socialist-inclined with nation-building themes, they resonated in — and maybe even helped to define — a newly independent India busy inventing itself.



»Kakšne filme danes snemamo! Mislim predvsem na tako imenovani popularni film. Ko smo nekoč delali filme, so bili ti tudi popularni, zelo popularni, pa ne le v Indiji, temveč po vsem svetu. A s tistimi filmi smo tudi veliko povedali. Hoteli smo nekaj pokazati, nekaj sporočiti svetu ... Pri tem so nas usmerjali naši voditelji, naši misleci, pesniki, pisatelji, kar je mnoge od nas spodbudilo k snemanju. Skozi te filme smo predstavljali Indijo: to je naša kultura, naša glasba, to je naš boj, to je tisto, kar bi radi dosegli. Vesten, angažiran režiser pa se je danes znašel na razpotju in ne ve, po kateri poti naj gre. Ene same prave poti ni, pasti pa so številne. Zato se večinoma prepuščamo ustvarjanju eskapistične zabave ali zgolj imitiranju. In to ne vodi nikamor. Vendar vem, da bo spet prišel tisti čas, in to kmalu ... Mene morda ne bo več tu, a zagotovo bodo spet prišli režiserji s filmi tiste vrste, ki lahko doseže milijone ljudi in se jih dotakne.«

Raj Kapoor

"The films we all are making today! I am particularly talking about the so-called popular cinema. When we made films, our films were also popular, they were very popular, not only in our country but all over the world. But with those films you also said a lot. You had something to show, something to tell the world... We had directions from our leaders, from thinkers, poets, writers, and that inspired many of us to make such films. Through these films we portrayed India: this is our culture, this is our music, and this is our struggle and this is what we want to achieve. Unfortunately, a conscientious film-maker today stands at a crossroads, not knowing which path to take. There is no positive direction. There are so many pitfalls. And that is the reason why most of us are making escapist fare... [or just] imitating. It is not taking us anywhere. [But] I know the time will come again, and shortly... I may not be there to make it, but positively there are going to be people who will make that cinema which will reach and touch millions in our country and all over the world."

Raj Kapoor



PRIJATELJI/FRIENDS

DROBNA PTICA: okoli filmov Daneta Komljenja/
TINY BIRD: Around the Films of Dane Komljen,
program kratkih filmov/Short Film Programme

Svengali

Izžarevanje/Swapaanam/The Voiding Soul sekcija
Letni kino Manzioli/section Manzioli Open-Air Cinema

DROBNA PTICA: okoli filmov Daneta Komljenja/ TINY BIRD: Around the Films of Dane Komljen: program kratkih filmov/Short Film Programme

»V stanovanju, kjer sem odraščal, je oče v omari hranil za oblekami, uniformo in pištolo skrito škatlo, v kateri so bili papirji, risbe, šolski dokumenti in knjige. Ko je oče umrl, sem škatlo odprl. V njegovi študentski knjižici sem našel ime profesorja, ki je leta 1976 predaval uvod v marksistično sociologijo. Obiskal sem ga in ga vprašal: »Kaj je prijateljstvo?« Slišal sem drobno ptico.«

Dane Komljen

"In the apartment where I grew up, in the closet, hidden behind his clothes, uniform and gun, my father used to keep a box with papers, drawings, school documents and volumes. When he died, I searched the box. In his student booklet I found the name of the teacher who taught the Introduction to Marxist Sociology class in 1976. I visited him and asked him: "What is friendship?" A tiny bird was what I heard."

Dane Komljen

Drobna ptica, film vzhajajočega srbskega režiserja Daneta Komljenja, je njegovo doslej najbolj osebno delo in osrednji film programa, v katerem sledimo odmikanju režiserjev od običajne pripovedi in odpiranju drugačnemu filmskemu jeziku, tistemu bliže poeziji. *Drobna ptica* se dotika tem moškosti, prijateljstva in bratstva, vendarle pa »ne poskuša zaobjeti teh vprašanj v celoti, pač pa poskuša najti svetlo točko v teh preživetih predstavah, ki se jih posvaja in opušča za različne namene«. Zaradi občutka svobode, ki ga vzbudi, je po besedah Daneta Komljenja to film o letenju, o »potrebi po spreminjanju prostorov, form in oblik, o tem, kako se posloviti od prijateljev in si dopustiti, da ostanemo odprti za nove«. *Drobna ptica* je bogat film, na prvo žogo težko razumljiv, saj se zdi, da gre za labirint, ki prepleta na videz izgubljene in vnovič najdene podobe, besedila in zvoke. Vendarle pa se vse to dogaja z namenom, kar režiser jasno predstavi vsem tistim, ki se odločijo poleteti z njim na to drzno in osebno potovanje..

Poleg *Drobne ptice*, je tu še *Sem že vse tisto, kar hočem imeti*, presunljiva drama o odnosu med bratom in sestro, ki da betonskemu okolju Novega Beograda nepričakovan, poetični pridih. Film *Blažena blažena pozaba* palestinsko-norveške režiserke Jumane Manna ima drugačen, bolj grob pristop, posnet pa je bil v vzhodnem Jeruzalemu, kjer režiserka po navdihu filma *Scorpio Rising* Kennetha Angersa, prikaže lokalno kulturo huliganov z mišicami, bleščečimi avtomobili in popularno lokalno glasbo. Mlada režiserka je za kamero močno prisotna. Film *Nočno kopanje* je

Tiny Bird by emerging Serbian director Dane Komljen is his most personal work so far and the centerpiece of a program that investigates filmmakers stepping away from the standard narrative and opening up to another cinematic language, closer to poetry. Hovering around the themes of masculinity, friendship and brotherhood, *Tiny Bird* is "not trying to embrace these ideas in their entirety, but rather to find some light in these tired notions that could be taken and released by different means." With the freedom it evokes, it is, according to Komljen, a film about flying, about "the need to change places, forms, shapes, about how to say goodbye to our friends and allow ourselves to remain open to new ones." *Tiny Bird* is very rich and not easy to comprehend at first glance, as it appears to have the shape of a labyrinth, interweaving seemingly lost and found images, texts and sounds. But it all makes sense, as the filmmaker is willing to point out for those who fly along with him in this daring and personal journey.

Alongside *Tiny Bird*, we find Komljen's elegant graduation film *I Already Am Everything I Want to Have*, a powerful brother/sister drama that gives the concrete surroundings of Novi Beograd an unexpected poetic touch. *Blessed Blessed Oblivion* by Palestinian/Norwegian Jumana Manna has a different, rough approach and is shot in Eastern Jerusalem, where the artist, inspired by Kenneth Anger's *Scorpio Rising*, portrays the local thug culture with lots of muscles, shiny cars and local popular music. The young female artist is significantly present behind the camera. *Nightswimming* is an early piece by the renowned American 16mm filmmaker Jem

zgodnje delo priznanega ameriškega režiserja Jema Cohena, ki snema na 16-mm filmski trak. Daljša različica videa za skupino R.E.M. je eden Komljenovih najljubših filmov, prikazuje pa radost prijateljstva in minljive mladosti v brezskrbnih podobah. *General se vrne z enega kraja na drugega* ameriškega umetnika in filmarja Michaela Robinsona temelji na monologu pisatelja in pesnika Franka O'Hare in podaja hedonistično in hkrati skeptično izkušnjo lepega. Nedoločna forma filma služi kot čustvena pripoved in uporabi naravo kot prizorišče duhovne izmenjave in transformacije.

Erwin van 't Hart

Selektor kratkih/eksperimentalnih filmov za Mednarodni filmski festival v Rotterdamu

Cohen. This extended version of the video clip for R.E.M. captures the joy of friendship and fleeting youth in careless images and is one of Komljen's personal favorites. *The General Turns From One Place to Another* by American artist and filmmaker Michael Robinson, based on a monologue by writer/poet Frank O'Hara, forms a concurrently indulgent and skeptical experience of the beautiful. It's ambiguous shape works as an emotional narrative and it uses the natural world as the site of spiritual exchange and transformation.

Erwin van 't Hart
Short/Experimental Film Programmer for the International Film Festival Rotterdam

SEM ŽE VSE TISTO, KAR HOČEM IMETI/JA VEČ JESAM SVE ONO ŠTO ŽELIM DA IMAM/I ALREADY AM EVERYTHING I WANT TO HAVE

Dane Komljen, Srbija/Serbia, 2010, 35mm, 35'

Daniel po prepiru z dekletom obišče sestro, oba obhaja malodušje. Avtor z intimnim približevanjem glavnim likom ustvari navdušujoč portret navidez brezciljne generacije.

After arguing with his girlfriend, Daniel calls on his sister. Both of them are a little down in the dumps. The author gets in close to the main characters for an impressive portrait of an apparently directionless generation.



BLAŽENA BLAŽENA POZABA/BLESSED BLESSED OBLIVION

Jumana Manna, ZDA/USA, 2010, digital file (HD video), 23'

Delo *Blažena blažena pozaba*, ki je nastalo po navdihu filma *Scorpio Rising* Kennetha Angerja iz leta 1963, stke portret kulture huliganov v vzhodnem Jeruzalemu, ki se izkazuje v brivnicah, avtomehaničnih delavnicah in bodybuildingu.

Inspired by Kenneth Anger's *Scorpio Rising* (1963), *Blessed Blessed Oblivion* weaves together a portrait of male thug culture in East Jerusalem, manifested in barbershops, autoshops and body building.



NOČNO KOPANJE/NIGHTSWIMMING

Jem Cohen, ZDA/USA, 1993, digital file (super 8/16mm), 8'

Video za pesem *Nightswimming* skupine R.E.M., razširjen v neodvisen film, prikazuje radost prijateljstva in minljive mladosti v brezskrbnih podobah, četudi brez glasbe.

Video for *Nightswimming* by R.E.M. expanded into an independent film captures, without music, the joy of friendship and fleeing youth in careless images.



DROBNA PTICA/SITNA PTICA/TINY BIRD

Dane Komljen, Hrvaška, Srbija/Croatia, Serbia, DCP, 2013

Film, ki obrabljenim temam, kot so prijateljstvo, bratstvo in moškost, priprena nov pomen. Kaj ohraniti zase, kaj deliti? O poslavljanju od starih prijateljev in odprtosti za nove.

A film giving new meaning to the worn-out terms friendship, brotherhood and manliness. What do you keep to yourself; what do you share? About bidding farewell to old friends and being open to making new ones.



SVENGALI



GENERAL SE VRNE Z ENEGA KRAJA NA DRUGEGA/THE GENERAL RETURNS FROM ONE PLACE TO ANOTHER

Michael Robinson, ZDA/USA, 2006, digital file (DV), 11'

Ponovno se naučiti ljubezni, hkrati pa občutiti strah – film lovi ravnovesje med romantičnim in grozljivim ter tako oblikuje nezaupljivo in obenem voljno izkustvo lepega.

Learning to love again, with fear at its side, the film draws balance between the romantic and the horrid, shaping a simultaneously sceptical and indulgent experience of the beautiful.



DANE KOMLJEN

Dane Komljen je študiral filmsko in televizijsko režijo na Fakulteti dramskih umetnosti v Beogradu, Kino Otok pa je že obiskal leta 2012 s kratkim filmom *Telesna funkcija*. Trenutno dela magisterij iz sodobne umetnosti na šoli Le Fresnoy v Franciji.

Dane Komljen studied Film and TV directing at the Faculty of Dramatic Arts in Belgrade and visited Kino Otok in 2012 with the short film *Bodily Function*. He is currently doing his master studies in Contemporary Art at Le Fresnoy in France.



Kljub naslovu, ki posredno namiguje na viktorijansko književnost, in sproščenemu garažnemu vzdušju z odločnim in namernim retro pridihom je ta očarljiva satira britanske glasbene industrije na nek način neizbežno produkt tega stoletja. Pisec/zvezda Jonny Owen je svoj lik *wannabe* pop/rock producenta Paula 'Dixieja' Deana prvič predstavil javnosti leta 2009 v izključno spletni seriji kratkih epizod, ki jih je režiral Dean Cavanagh in so hitro pritegnile entuziastično online občinstvo ter nemalo oboževalcev s povezavami v visokih krogih, med drugimi Martina Freemana, znanega po *Pisarni* in *Hobbitu*, ki si je v nekaj delih nadaljevanke zagotovil majhno vlogo arogantnega lastnika trgovine s ploščami Dona.

Freemanova vpletenost in entuziastična podpora je tlakovala pot *Svengalijevemu* končnemu prehodu na veliko platno (z reaktivcem se je vrnil iz Srednjega sveta [alias Nove Zelandije], da je posnel svoje prizore) po zaslugi režiserja Johna Hardwicka, čigar rezime vključuje videe za uspešne single Arctic Monkeys, Blue, Manic Street Preachers, Travis, Orbital in Jaka Bugga.

Rezultat je izvalil stoječe ovacije na lanskoletnem edinburškem filmskem festivalu, preden je povzročil pravo senzacijo na precej drugačnem dolgoletnem festivalu, ki je postal že prava britanska kulturna institucija, Glastonburyju, in bil prikazan v zanikrnem domu punka, klubu CBGB na ulici Bowery v Manhattnu. Celo avtor *Trainspottinga* Irvine Welsh, ki le redko prekipeva od navdušenja, je javno opeval »enega izmed najbolj kul in smešnih britanskih filmov po dolgem času«.

Velika Britanija/UK 2013

režija/directed by John Hardwick scenarij/screenplay Jonny Owen fotografija/cinematography Catherine Derry glasba/music Tristin Norwell zvok/sound Richard Lovell montaža/editing Anthony Boys igrajo/cast Jonny Owen, Vicky McClure, Martin Freeman producent/producer Jonny Owen, Martin Root, Rob Small, Victoria Wood produkcija/production Root Films prodaja/sales NBC Universal format/format DCP dolžina/running time 93'

Despite a title which nods indirectly back to Victorian literature, and an easy-going lo-fi vibe that's decidedly and deliberately retro, delightful British music-biz satire *Svengali* is in one way inescapably a product of the current century. Writer/star Jonny Owen debuted his wannabe pop/rock impresario character Paul 'Dixie' Dean in 2009 via an internet-only series of short episodes ('webisodes') directed by Dean Cavanagh, which quickly attracted an enthusiastic online following and no shortage of highly-connected fans. These included Martin Freeman, of *The Office* and *The Hobbit* fame, who scored a recurring cameo in the series as arrogant record-shop owner Don.

Freeman's involvement and enthusiastic support paved the way for *Svengali's* eventual transition to the big screen (he jetted back from Middle Earth [a.k.a. New Zealand] to film his scenes) courtesy of director John Hardwick, whose resumé includes videos for hit singles by Arctic Monkeys, Blue, Manic Street Preachers, Travis, Orbital and Jake Bugga.

The results elicited standing ovations at last year's Edinburgh Film Festival, before making a splash at a rather different kind of long-running British cultural institution - Glastonbury - then screening at the grungy home of punk, CBGB on Manhattan's Bowery. Even *Trainspotting* author Irvine Welsh, seldom one to gush, went on record to hail "one of the coolest and funniest British films in ages."

Owen's screenplay follows the travails of happy-go-lucky, Britpop-adoring Welsh postman Dixie, who heads to London determined to ensure that he'll be to scrappy up-and-comers 'The Premature Congratulations' what the Sex Pistols were for

**JOHN HARDWICK**

John Hardwick (Merseyside, Velika Britanija, 1965) je televizijski, filmski in gledališki režiser. Študiral je na Swansea University in na Louisiana State University, zdaj živi v Londonu. Njegovi igrani in kratki filmi ter glasbeni videi so bili nagrajeni v Londonu, Los Angelesu, Melbournu, Buenos Airesu in Chicagu.

John Hardwick (Merseyside, Velika Britanija, 1965) is a television, film and theatre director. Educated at Swansea University and Louisiana State University, he lives in London. His films, shorts, and music videos have won awards at festivals in London, Los Angeles, Melbourne, Buenos Aires and Chicago.

Owenov scenarij sledi garaškim prizadevanjem brezskrbnega valižanskega poštarja in oboževalca britpopa Dixieja, ki se odpravi v London, odločen zagotoviti, da bo za neorganizirane obetavne 'The Premature Congratulations' to, kar so bili Malcolm McLaren za Sex Pistols, Tony Wilson za Joy Division in Alan McGee za Oasis.

Takšnim karizmatičnim manipulativnim posameznikom britanski mediji pogosto nalepijo vzdevek »Svengali«, ki se nanaša na zloveščega hipnotizerja iz takojšnje uspešnice Georga Du Mauriera iz leta 1895 *Trilby*. Du Maurierov zvijačni Svengali, ki s svojimi hipnotičnimi močmi irsko perico brez posluha spremeni v operno divo, ki jo slavi ves Pariz, je diametralno nasprotje Dixieja, čigar pogosto naivni optimizem ga v njegovem neumornem promoviranju svojih protežejev in poskusu, da bi jih izstrelil iz ničel v konkurenta, umešča veliko bližje Voltairovemu Kandidu.

Owenova ljubka, na videz preprosta interpretacija osrednje vloge tipa, čigar prostodušna valižanska srčnost in neumorna vztrajnost razoroži tudi najbolj naveličane londonske živine, *Svengaliju* vsadi veliko srce, po katerem se film razlikuje (in je boljši) od običajne vrste ciničnih, ironičnih komedij. To je osvežujoče veder projekt, ki vsebuje nepričakovano ganljivo romantično podzgodbo o Dixieju in njegovi puncici Shell, ki jo z zapeljivo hladnim šarmom igra dobitnica BAFTE in redna igralka v filmih Shana Meadowsa Vicky McClure, ki se je proslavila s svojo vlogo v *To je Anglija*.

Neil Young

Malcolm McLaren, Joy Division for Tony Wilson and Oasis for Alan McGee.

Such charismatic string-pulling individuals often attract the epithet 'Svengali' from the UK media, referring to the sinister mesmerist in George Du Maurier's 1895 runaway best-seller *Trilby*. Using his hypnotic powers to mould a tone-deaf Irish laundress into an operatic diva who becomes the toast of Paris, Du Maurier's devious Svengali is the diametric opposite of Dixie, whose oft-naive optimism as he tirelessly promotes and propels his protegés from nobodies to contenders places him much closer to Voltaire's *Candide*.

Owen's lovely, seemingly effortless central performance - as a bloke whose bluff 'Valleys' moxie and tireless persistence disarms the most jaded of London movers-and-shakers - provides *Svengali* with a big heart that sets the picture apart from (and above) the general run of cynical, ironic comedies. This is a refreshingly sunny, upbeat enterprise, featuring an unexpectedly affecting romantic subplot via Dixie's relationship with girlfriend Shell - played with irresistibly flinty charm by BAFTA-winning Shane Meadows regular Vicky McClure, of *This Is England* fame.

Neil Young



Roberto Rossellini: Evropa '51/Europa '51/Europe '51



Sin Irene in Georgea Girarda, ki je zaradi bombardiranja in vojne postal preobčutljiv, misli, da ga mati zanemara, zato se vrže po stopnicah in ubije. Za mater je sinova nenadna vrt skupaj z vzroki, ki so do nje pripeljali, povod za globoko krizo. Obupana išče nekaj, kar bi ji vrnilo vero v življenje, in v spremstvu bratranca Andrea odkriva bedno životarjenje v predmestjih, svet revščine, ki ji je bil popolnoma neznan. Irene se posveti nesrečnikom, ki jih srečuje, in to jo vse bolj odtuja od moža, ki misli, da se ji je zmešalo. Psihiater potrdi njegovo prepričanje in jo sklone zapreti v bolnišnico. Toda Irenin primer očitno ni povsem jasan: duhovnik ga skuša razsvetliti v luči vere, toda Irenino obnašanje očitno ne odpira vrat pogovoru o predlaganih temah; enako se zgodi sodniku, ki skuša pojasniti njen položaj v sodobni družbi. Njena skrajno ponižnost razložijo kot brezmejen napuh in tako Irene za vselej ostane v zavodu.

O tem, da Rossellinijevi filmi ne želijo biti le »testamenti« neke intimnosti, ampak tudi »dokumenti« o določeni socialno-zgodovinski situaciji, nas prepričujejo že naslovi: *Rim, odprto mesto*, *Paisà*, *Nemčija, leta nič*, *Stromboli*, *Evropa 51*, *potovanje v Italijo*, *Indija ...* Njegova širša socialna naravnost je presenetljiva, celo paradoksalna predvsem v t. i. »filmih čustev«, v katerih je osrednja vloga pripadla igralki Ingrid Bergman (*Stromboli*, *Evropa 51*, *Potovanje v Italijo ...*). Ti filmi nadaljujejo v točki, kjer je Edmund / otrok, glavni junak filma *Nemčija, leta nič* – op. ur. intuitivno »videl« ničevost tako svoje eksistence kakor družinsko-socialne in politično-zgodovinske situacije. Liki, ki jih je upodobila Ingrid Bergman,

Italija/Italy 1952

režija/directed by Roberto Rossellini **scenarij/screenplay** Sandro de Feo, Mario Pannunzio, Ivo Perilli, Brunello Rondi, Diego Fabbri, Antonio Pietrangelo **po zgodbi/based on a story by** Roberto Rossellini **fotografija/cinematography** Aldo Tonti **glasba/music** Renzo Rossellini **producenta/producers** Carlo Ponti, Dino De Laurentis **igrajo/cast** Ingrid Bergman, Alexander Knox, Ettore Giannini, Giulietta Masina, Sandro Franchina, Antonio Pietrangeli

dolžina/running time 110'

Irene and George Girard's son, who has become oversensitive due to the air raids and the war, believes his mother is neglecting him, which is why he throws himself down the stairs, thereby killing himself. This sudden death and the reasons leading up to it trigger a deep crisis in the mother. She desperately seeks something to restore her faith in life; and so, accompanied by her cousin Andrea, she explores the miserable life in the suburbs, the world of poverty, which had been completely unknown to her. Irene devotes herself to the unfortunate people she meets, which increasingly estranges her from her husband, who thinks she has gone mad.

A psychiatrist confirms this belief and decides to admit her into a clinic. But Irene's case is evidently not a clear-cut one: a priest tries to shed light on it in view of his faith, but Irene's behaviour obviously does not open doors to a conversation on proposed topics; the same happens to a judge who tries to explain her position in contemporary society. This uttermost humility of hers is explained as infinite vanity, and so Irene remains in the institution forever.

That Rossellini's films do not wish to be merely "testaments" of a certain intimacy, but also "documents" of a certain socio-historical situation, can be seen already in their titles: *Rome, Open City*, *Paisà*, *Germany, Year Zero*, *Stromboli*, *Europe '51*, *Journey to Italy*, *India ...* Rossellini's broader social orientation is surprising, even paradoxical, especially in his so-called films of "emotions" starring Ingrid Bergman (*Stromboli*, *Europe '51*, *Journey to Italy...*). These films pick up where Edmund [a child, the main character of *Germany, Year Zero* – ed. note] has left off when he intuitively "realises" the nothingness

ROBERTO ROSSELLINI

Rossellini, eden izmed utemeljiteljev italijanskega neorealizma, je v film pripeljal dokumentarno avtentičnost in filozofsko ostrino. Potem ko je pod Mussolinijevim fašističnim režimom režiral svoje prve filme, je posnel mojstrovino *Rim, odprto mesto*, pretresljivo in živo kroniko nacistične okupacije. V petdesetih letih prejšnjega stoletja je Rossellini eksperimentaliziral z različnimi filmskimi formami. V zadnji fazi svoje umetniške poti, potem ko je sklical tiskovno konferenco in oznanil »Film je mrtev«, je začel snemati zgodovinske televizijske drame, ki se jih je lotil z malone znanstvenim prijemom. Priznati je treba, da filma, kakršnega poznamo, brez njega ne bi bilo.

One of the founders of Italian neorealism, Roberto Rossellini, brought to filmmaking a documentary-like authenticity and a philosophical stringency. After making films under Mussolini's fascist regime early in his career, Rossellini broke out with *Rome Open City*, a shattering and vivid chronicle of the Nazi occupation. Through the 1950s, Rossellini experimented with different forms. In the final phase of his career, after calling a news conference and announcing, "Cinema is dead," Rossellini turned to historical television dramas, made with almost scientific approach. It's fair to say modern cinema wouldn't exist as we know it without him.



so na neki način podaljški Edmundove simbolične dvojnosti, ki je hkrati akt žrtvovanja /samomor – op. ur./ in svetiško dejanje. Dosedanji kritični pristopi k Rossellinijevim filmom so skoraj brez izjem pritrjevali, da je v njih prisotno »latentno« religiozno gledanje, in to ne samo v filmih, ki se neposredno lotevajo sakralne ikonografije (*Francišek, božji pevec*). Morda je pravilneje reči, da Rossellini kot predstavnik »velike« buržoazne, idealistično-katoliške kulture moralno-etična vprašanja zastavlja v okviru krščanske civilizacijske tradicije. Vendar pa je Rossellinijeve filme, ne glede na njihovo »očitno« ali pa »latentno« religiozno naravnost, nezadostno ocenjevati le v skladu s strogimi ideološkimi kriteriji. Prav zato je Rossellini pri cerkveni oblasti velikokrat veljal za heretika, pri politično naprednih strankah pa za konservativca. Junakinje Rossellinijevih »filmov čustev«, ki jih je mogoče opredeliti kot svetnice, saj morajo v vsakem filmu pretrpeti bolečo emocionalno in represivno ideološko kalvarijo, so predvsem »nemočni«, »labilni« subjekti modernega sveta, ki so izgubili nekdanj varno in na videz absolutno substancialno podlago. Te junakinje so »razdvojene«, »kaotične« in »negotove«, kot meni Rossellini, ker le intuitivno slutijo neko ideološko, politično in razredno disharmonijo, ki je zavlada v modernem svetu, toda v tem labirintu ne vidijo nobene perspektive.

Če se nekoliko zaustavimo pri filmu *Evropa 51*, nam ta »neorealistična« melodrama pokaže, da je še danes aktualna, a ne zato, ker bi v formalnem pogledu vnašala neke nove poglede v tradicionalno trikotniško shemo, niti zato, ker bi razrešitev odnosov v problematizirani instituciji družine (bolje

of both his own existence and the familial social and the politico-historical situation. The characters played by Ingrid Bergman are, in a way, extensions of Edmund's symbolic duality, which is simultaneously a sacrificial [suicide – ed. note] and a saintly act. The heretofore critical approaches to Rossellini's films have almost without exception affirmed that there is a "latent" religious outlook in his films, and not only in those that directly tackle sacral iconography (*The Flowers of St. Francis*). Perhaps it would be more accurate to say that, as a representative of the "great" bourgeois, idealistic and catholic culture, Rossellini posed moral and ethical questions in the framework of the Christian cultural tradition. But regardless of their "conspicuous" or "latent" religious orientation, it would be inadequate to evaluate Rossellini's films merely according to strict ideological criteria. This is precisely why church authorities often considered Rossellini a heretic, while progressive political parties considered him a conservative. The heroines of Rossellini's films of "emotion", who can be termed saints since they have to undergo a painful emotional and repressive ideological calvary in every film, are above all "powerless", "labile" subjects of the modern world who have lost the once safe and seemingly absolute substantial ground beneath them. These heroines are "divided", "chaotic" and "insecure" because, according to Rossellini, they merely intuit the ideological, political and class disharmony that has prevailed in the modern world, but see no perspective in this labyrinth.

If we briefly consider *Europe '51*, we see that this "neorealist" melodrama is still relevant today, not because it formally introduced new views in the

»ljubezni«) podkrepila z moralno naprednim (ali reakcionarnim) pogledom, marveč zato, ker je dvojici, ki jo predstavlja zakonski par, dodala tretji člen, ki je pojem – ideologija. In ker ta tretji člen nima neposredne oporne točke v realnosti, ker je presečišče političnih (od kapitalistične do komunistične), življenjskih (od asketske pa do hedonistične) in drugih ideologij težko »konkretizirati«, je igra v trikotniku mož–žena–ideologija toliko bolj nevarna, napeta in fatalna. V *Evropi 51* je glavna oseba zakonolomka Irene, ki je razpeta med možem in tretjim členom – ideologijami. In ker ideologije same po sebi nimajo »čustev«, ker ne znajo ljubiti niti sovražiti, ker se demonstrirajo in potrjujejo z navzkrižnimi in nasprotujočimi si diskurzi, obstajajo le kot nekaj irealnega ter hkrati najbolj konkretnega in realnega. To njihovo dvojno ter tako monstrozno in kameleonsko naravo dobro zaslutijo senzibilna bitja, predvsem ženske, ki pa so zaradi pretirane občutljivosti nemočne, da bi jo nadvladale z močjo razuma. Irenino intuitivno spoznanje o zasvojenosti sveta in predvsem o lastni zasvojenosti z ideologijami sicer njen obraz odene v svetniški sij, toda ta sij je hkrati tudi dokazno gradivo, s katerim jo buržoazne institucije, od družine pa do medicine kot znanosti, uradno proglasijo za noro.

Silvan Furlan

(iz knjižice *Roberto Rossellini*, 1984)

traditional triangular scheme nor because it supported the resolution of the relations in the problematised institution of family (the field of "love") with a morally progressive (or reactionary) view, but because it added to the pair represented by the married couple a third element, which is a concept – ideology. And because this third element has no direct support in reality and because the intersection of the political (from capitalistic to communistic), lifestyle (from ascetic to hedonistic) and other ideologies is difficult to "concretise", the game in the husband–wife–ideology triangle is all the more dangerous, tense and fatal. The protagonist of *Europe '51* is the adulteress Irene, torn between her husband and the third element – ideologies. And because ideologies in themselves have no "emotions", because they do not know how to either love or hate, because they are demonstrated and affirmed by conflicting and opposing discourses, they exist only as something unreal yet at the same time the most concrete and real. This double and thus monstrous and chameleonic nature of theirs is well intuited by sensitive beings, especially women; but because of their excessive sensitiveness they are incapable of overpowering it with the powers of reason. Irene's intuitive realisation about the world's and especially her own addiction to ideologies frames her face with a halo, but it is precisely this halo that at the same time serves as evidence on the basis of which the bourgeois institutions, from family to medicine as a science, officially proclaim her insane.

Silvan Furlan

(from *Roberto Rossellini*, 1984)

PODMORNICA/SUBMARINE

Bekas

KOYAA: program kratkih animiranih filmov/
Programme of Animated Shorts

Sherlock Holmes ml./Sherlock Jr.

Policaji/Cops

Potepuh Tomaž/Tom le cancre/Tom the Truant

Filmi mladih ustvarjalcev/Films by Young Artists

Projekcije za šolske skupine/
Screenings for Schoolchildren





Švedska, Finska, Irak/Sweden, Finland, Iraq 2012

Primerno za otroke 9+/suitable for children 9+

režija/directed by Karzan Kader **scenarij/screenplay** Karzan Kader **fotografija/cinematography** Johan Holmqvist **montaža/editing** Sebastian Ringle, Michal Leszcylowski **glasba/music** Juhana Lehtiniemi **produkcija/production** Sandra Harms **igrajo/cast** Zamand Taha, Sarwar Fazil, Diya Mariwan, Suliman Karim Mohamad, Rahim Hussen, Abdulrahman Mohamad, Shirwan Mohamad **distribucija/distribution** Cinemania group

format/format DCP **dolžina/running time** 92'

v kurdskem jeziku s slovenskimi podnapisi/in Kurdish with Slovenian subtitles

KARZAN KADER

Karzan Kader (1982, Sulejmanija, Kurdistan) je pri šestih letih z družino zapustil Irak in leto pozneje prispel na Švedsko. Leta 2010 je Dramatskem inštitutu diplomiral iz filmske režije in za diplomski film, krajšo verzijo *Bekasa*, prejel študentsko nagrado. *Bekas* je njegov drugi celovečerni film.

Karzan Kader (1982, Suleymania, Kurdistan) left Iraq as a six-year-old with his family and arrived to Sweden a year later. He graduated from Dramatiska Institutet as a Film director in 2010 and won a Student Award for his graduation film, a shorter version of *Bekas*. *Bekas* is his second feature film.



Čistilca čevljev, starejši Dana in mlajši Zana, sta brata bekasa (kurdsko »brez staršev«). Strehe v domačem kurdskem mestu v Iraku so njun dom. Na njih spita, se umivata v vedrih vode in kukata skozi strešno okno v lokalni kino, kjer igra novi film o Supermanu iz Amerike. Amerika je v njuni domišljiji veliko mesto z velikimi lučmi. Odpraviti se morata prav tja, da bi jima Superman pomagal do boljšega življenja. Dana je skrivaj zagledal v deklico Helliyo. Ko njena družina odide iz mesta, je čas tudi za njuno potovanje proti Ameriki. To nikakor ni enostavno, saj fanta nimata niti potnega lista niti spremstva odraslih. Imata pa osla po imenu Michael Jackson in veliko iznajdljivosti!

Two shoeshine boys, Dana and his younger brother Zana, are "bekas" (Kurdish for orphans). Rooftops in their Kurdish hometown in Iraq are what they call home; a place to sleep, wash in a bucket of water, and peak through a skylight of a local cinema, catching glimpses of a new American film about Superman. In their minds, America is a big city with big lights. This is where they should set off, to have Superman help them towards a better life. Dana has a secret crush on Helliyo. When her family moves away, the time comes for them to head towards America. Without passports and guardians, this is easier said than done. What the boys have, though, is a donkey called Michael Jackson, and plenty of resourcefulness!

KOYAA:

program kratkih animiranih filmov/Programme of Animated Shorts

KOYAA serija/KOYAA series, 2005, 7' 10", stereo, PAL, produkcija/production ZVIKS

Mulc – Frača/Kiddo – Slingshot, 2009, 10' 18", stereo, HD, produkcija/production A Atalanta, koprodukcija/coproduction ZVIKS

KOYAA - Lajf je čist odbit/KOYAA – The Extraordinary, 2011, 3', stereo, HD, produkcija/production ZVIKS

KOYAA – Roža/KOYAA – Flower, 2013, 3' 35", stereo, HD, produkcija/production ZVIKS



KOLJA SAKSIDA

Saksida je bil rojen leta 1981 v Sloveniji (tedaj Jugoslavija). Je igravec, režiser, producent in pedagog. Igralski debut je imel pri petnajstih letih, od tlej je igral v številnih kratkih in igranih filmih. Zadnja leta dela kot tutor in strokovnjak na otroških in mladinskih delavnicah. Njegovi filmi so bili prikazani na številnih mednarodnih filmskih, televizijskih in drugih festivalih. Je ustanovitelj in direktor produkcijske hiše ZVIKS v Ljubljani (Slovenija).

Born in 1981 in Slovenia, Yugoslavia. He is active as an actor, director, producer and pedagog. He made his acting debut at the age of fifteen and has since acted in many shorts and features. In the last years he organizes and works as a tutor and expert at children's and youth animation workshops. His films were shown on many international film festivals, televisions and other venues worldwide. Kolja is the founder and the director of the production house ZVIKS, based in Ljubljana, Slovenia.



KOYAA ali nedokončana serija o vsakdanjih komičnih dogodivščinah podalpskega junaka

Kolja Saksida je zadnjih 10 let svojega bogatega ustvarjalnega življenja posvetil stop-motion animaciji. Ob razvijanju serije Koyaa v okviru Zavoda za film in avdiovizualno produkcijo ZVIKS po domovini vodi tečaje lutkovne animacije ter producira filme mladostnikov in otrok. Čeprav so nastavki uspešne animirane serije z dvema epizodama postavljeni, se potencial za televizijsko serijo zaradi podhranjenega financiranja tovrstne produkcije pri nas žal ne more nadaljevati. Za razvoj in produkcijo najmanj 13-ih oziroma 26-ih epizod, za katere so že napisani scenariji, je nujna internacionalizacija projekta: sodelovanje tujih producentov in televizijskih hiš. V upanju na tak razvoj dogodkov Koyaa uspešno obiskuje mednarodne filmske festivale in iskreno zabava predvsem mednarodno otroško občinstvo. Od leta 2005, ko je prek televizijskih ekranov ugledal

KOYAA or an Unfinished Series of Humorous Everyday Adventures of a Subalpine Hero

Kolja Saksida has dedicated the last 10 years of his prolific artistic career to stop-motion animation. While working on the Koyaa series as part of the Institute for Film and Audio-visual production ZVIKS, Saksida also runs puppet animation workshops across Slovenia, producing films made by children and youngsters. Even though after two episodes, a foundation had been laid for a successful animated series, due to insufficient funding for this kind of productions in Slovenia the TV series could unfortunately not achieve its full potential. To develop and produce at least 13 or 26 episodes, with scripts already made, the project should necessarily be internationalised by attracting foreign producers and broadcasters. Hoping to do so, Koyaa is touring, with much success, international film festivals, bringing genuine joy especially to international young audiences. Since 2005, when it first appeared on TV

luč sveta, se je Koyaa spremenil iz simpatično okornega *hipsterja* v rafinirano oblikovanega okretnega *grunge* možica, ki je pobegnil iz urbanega sveta v samoto alpske krajine, kjer mu dela družbo skrivnostni črni krokar. Sodobni Koyaa, ki je Koljin alter-ego in obenem njegov otrok, se je znova rodil v porodnišnici poljskega studia Se-Ma-For, kjer so ga priredili in preoblekli, tako da lahko pri snemanju sličico za sličico z dodatkom 56 različnih obraznih grimas pokaže veliko čustvenih izrazov. Odločitev, da bo Koyaa ob zvestem krokarju edini lik serije, nedvomno predstavlja olajšanje za izdelovalca lutk, scenografa in animatorja, nikakor pa ni olajševalna okoliščina za scenaristično ekipo, ki si bo morala zamisliti ničkoliko zabavnih situacijskih komik, v katere se bo zapletal naš junak. Osebnost Kolji in ekipi tridesetih sodelavcev popolnoma zaupam in menim, da so na pravi poti. Zgodba se bo zelo hitro zavrtela, če bodo pridobili zaupanje resnega tujega producenta, ki jim bo zagotovil zadostna sredstva. Tedaj bomo lahko gledali, govorili in pisali o novi svetovno uspešni slovenski animirani seriji.

Igor Prassel

»S Koyoo in animiranim filmom sem na poti že več kot 10 let. Za razliko od mene on živi daleč stran od ponorelega sveta, jaz pa ga v njem s sodelavci ustvarjam in se z njim karseda zabavam. Na tak način velikokrat pozabim na okolico, toda kdaj bi z njim z veseljem zamenjal vlogo. Zaradi zagnanosti in entuziazma avtorjev in soavtorjev zadnja leta dosega uspehe in prepoznavnost v domačem in mednarodnem okolju. Menim pa, da bo potrebnega še veliko dela, da pride animirani film v vsako slovensko vas, mesto, šolo in vrtec. Čeprav imamo podporo državnih institucij, bo treba še bolje sodelovati in stopiti skupaj, da se bo to zgodilo. Konec dober vse dobro, bi rekel Koyaa, če bi lahko govoril ...«

Kolja Saksida

screens, Koyaa grew from an adorably clumsy hipster to a delicately designed agile grunge figure, who has escaped the urban world and settled in a secluded Alpine environment, where a mysterious black raven keeps him company. The modern Koyaa, Kolja's alter-ego as well as his baby, was reborn in the maternity ward of the Polish studio Se-Ma-For, where it underwent remodelling and a makeover allowing him to show emotions while filming frame by frame using 56 different facial expressions. The decision to make Koyaa the only character in the series, apart from his devoted raven, was without doubt a relief for the puppet maker, the set designer and the animator, but is no help for script writers, who would have to come up with endless witty situations for the character to end up in. I personally trust Kolja and his team of thirty colleagues to do a good job, and believe they are on the right track. Everything can work out in no time if they manage to win trust of a committed foreign producer who can provide sufficient funding. Then we can watch, and talk and write about another Slovenian animated series which became a global hit.

Igor Prassel

"I have been on the road with Koyaa and animation for more than 10 years. Unlike me, he lives far from this chaotic world, whereas my colleagues and I create him in this world, and have a lot of fun doing so. Even though I often forget about everything around me, I would be happy to switch places with him now and then. Thanks to his committed and enthusiastic team of authors, Koyaa has been doing very well, winning recognition in Slovenia and abroad. That said, I think there is still a long way to go to have animation reach every Slovenian village, town, school and kindergarten. Despite the support we get from public institutions we have to work together even more closely for this to happen. All's well that ends well, as Koyaa would say if he could speak..."

Kolja Saksida

LETO KINA/YEAR OF CINEMA/Kinobalon: SHERLOCK HOLMES ML./SHERLOCK JR.

ZDA/USA 1924

Primerno za otroke 7+/suitable for children 7+

režija/directed by Buster Keaton **scenarij/screenplay** Jean C. Havez, Joseph A. Mitchell, Clyde Bruckman **fotografija/cinematography** Byron Houck, Elgin Lessley **montaža/editing** Buster Keaton **kostumografija/costumes** Clare West **scenografija/art direction** Fred Gabourie **igrajo/cast** Buster Keaton, Kathryn McGuire, Joe Keaton, Erwin Connelly, Ward Crane **producenta/producers** Buster Keaton, Joseph M. Schenck

format/format DCP **dolžina/running time** 45'

nemi, mednapisi v angleščini, s slovenskimi podnapisi/silent, English intertitles, Slovenian subtitles



BUSTER KEATON

Buster Keaton (1895–1966, ZDA) je bil eden velikanov neme burleskne komedije (slapstick). Slovel je po t. i. mehaničnih gegih, spopadal se je z lokomotivami, parniki in vrsto drugih izumov moderne dobe. V več kot 60-letni karieri je deloval kot igravec, režiser, producent in scenarist. Na višku ustvarjalnosti v 20. letih je postal »nemi filmski klov« in posnel okrog trideset dvokolutnih in celovečernih komedij.

Buster Keaton (1895–1966, USA) is one of the legends of silent slapstick comedy. He was famous for his mechanical gags, he would face up to trains, steamboats and other inventions of the modern age. In his career, which went on for more than 60 years, he worked as an actor, director, producer and writer. In his heyday in the 1920s, he became a "silent film clown", producing around 30 two-reelers and feature comedies.



Zgodba o revnem kinooperaterju, ki želi postati detektiv in se poročiti z ljubljenim dekletom. Ko ga po krivici obtožijo za tatu, se mu sanja, da vstopi skozi platno v zgodbo, v kateri zaigra vlogo genialnega detektiva in razreši sumljivi primer ukradene ogrlice. V celovečerni komediji Busterja Keatona se nahaja znamenita sekvenca filma v filmu, ena prvih v zgodovini tega medija.

Story of a poor projectionist who dreams of becoming a detective and marrying the girl he loves. When he is wrongfully accused of stealing, he dreams of walking into the film screen, entering the story as a brilliant detective and solving the mysterious case of a stolen necklace. This Buster Keaton's feature comedy includes the famed example of film within a film, one of the earliest in film history.

POLICAJI/COPS

ZDA/USA 1922

režija in scenarij/directed by, screenplay Edward F. Cline, Buster Keaton **fotografija/cinematography** Elgin Lessley **montaža/editing** Buster Keaton **igrajo/cast** Buster Keaton, Joe Roberts, Virginia Fox, Edward F. Cline **producent/producer** Joseph M. Schenck

format/format DCP **dolžina/running time** 18

nemi, mednapisi v angleščini, s slovenskimi podnapisi/silent, English intertitles, Slovenian subtitles

Da bi ustregel željam bogate izbranke, mora Keaton postati uspešen poslovnež. Zato odkupi premoženje reveža in kočijo ter z njo zmoti množično policijsko parado. Po mnenju nekaterih kritikov najboljša Keatonova kratkometražna komedija.

To please his rich heart's desire, Keaton must become a successful businessman. To this end, he buys off the belongings of a poor man and a carriage, only to wind up in the middle of a police parade. What some critics hail to be Keaton's best short comedy.

POTEPUH TOMAŽ/TOM LE CANCRE/TOM THE TRUANT



Francija/France 2012

Primerno za otroke 6+/suitable for children 6+

režija/directed by Manuel Pradal **scenarij/screenplay** Manuel Pradal **montaža/editing** Isabelle Dedieu **fotografija/cinematography** Yorgos Arvanitis **glasba/music** Carlo Crivelli **producent/producer** Manuel Pradal **igrajo/cast** Stéphanie Crayencour, Steve Le Roi, Sacha Bourdo, Mano Laval, Mathys Soboul, Nicolas Dangles, Pauline Lantheaume, Mila Delacour, Lilo Chauvel-Retail **distribucija/distribution** Fivia

format/format DCP **dolžina/running time** 90'

v francoščini s slovenskimi podnapisi in sinhronizacija v slovenščino v živo/
in French with Slovenian subtitles and live synchronisation to Slovenian



MANUEL PRADAL

Manuel Pradal (Montpellier, 1968) je najprej v rojstnem mestu študiral znanost in literaturo, nato pa je na pariški filmski akademiji Fémis diplomiral iz režije. Med študijem je delal kot asistent režije pri Agnès Varda. Njegov diplomski film *Canti* je bil sprejet na filmski festival v Cannesu, *Marie Baie des Anges* pa mu je prinesel preboj na mednarodno filmsko prizorišče.

After studying science and literature in his hometown, Manuel Pradal (Montpellier, 1968) moved to Paris to graduate from direction at La Fémis. As a student, he worked as assistant director with Agnès Varda. His graduation film *Canti* was premiered at the Cannes Film Festival, while *Marie Baie des Anges* paved his way into the international film scene.

Potem ko njihova vzgojiteljica poje strupeno jagodo in omedli, se skupina petletnikov znajde sama v gozdu. Med iskanjem izhoda naletijo na 14-letnega prebežnika, potepuha Tomaža, ki jim obljubi, da jih bo odpeljal nazaj k staršem, vendar pod enim pogojem: da otroci pri priči pozabijo na vsa pravila, ki so se jih naučili v vrtcu. Sledi uvajanje v potepuško življenje: preverjanje količine ušesnega masla, obohavanje stopal, uživanje kačjih zvitkov, črvov z majonezo, solate iz trakulj, vrtnje po nosu in veliko počitka po delu. Če hočejo oditi iz gozda, bo treba prej popraviti še avto – pri tem pa jim lahko pomaga le volčji mož, stari potepuh, ki nosi okoli vratu volčjo glavo ...

After their teacher eats a poisonous berry and faints, a group of five-year-olds get lost in the woods. Trying to get back home, the kids find Tom, a 14 year old who has managed to escape from school. Tom promises to help them find a way back home, but only after they have unlearned everything they picked up in day-care. What follows is training, truant-style: checking on your earwax, smelling your feet, eating snake rolls, mayo-worms and tapeworm salad, picking your nose, and having plenty of after-work rest. If the kids want to leave the woods, there is another thing they have to do: fix Tom's car. The only one who can help them is the Wolf Man, an old vagrant with a wolf's head around his neck.

FILMI MLADIH USTVARJALCEV/FILMS BY YOUNG ARTISTS

PROJEKCIJE IN PREDSTAVITVE FILMOV MLADIH USTVARJALCEV I/ SCREENINGS AND PRESENTATION OF FILMS BY YOUNG ARTISTS I

Trije kratkometražni filmi, ustvarjeni pod okriljem RTV Slovenija in TV Koper – Capodistria za mednarodni projekt filmske ustvarjalnosti mladih Ciak Junior.

Three shorts made in production of RTV Slovenia and TV Koper – Capodistria for the international project of youth cinema creativity, Ciak Junior.

RTV Slovenija:

Skupaj, Siena Krušič, 2014

Nočna mora, Siena Krušič, 2005

TV Koper – Capodistria:

La storia di Monica, Samo Milavec, 1999

PROJEKCIJE IN PREDSTAVITVE FILMOV MLADIH USTVARJALCEV II/ SCREENINGS AND PRESENTATION OF FILMS BY YOUNG ARTISTS II

Programi kratkih filmov, ki so nastali v okviru delavnic za mlade. Spremljali jih bodo pogovori z mladimi filmskimi ustvarjalci in njihovimi mentorji.

Programmes of shorts made at workshops for children and youth. Accompanied by discussions with young authors and their mentors.

**Filmska delavnica Podmornica/
Luksuz produkcija**

GoNGlab

Filmski tabor Ustanove Silvana Furlana

**Italijanska osnovna šola Vincenzo e Diego de
Castro Piran**

Kinobalonove delavnice

PROJEKCIJE ZA ŠOLSKE SKUPINE/ SCREENINGS FOR SCHOOLCHILDREN

Deklica in lisica/Le Renard et l'Enfant/The Fox and the Child

Luc Jacquet, Francija/France, 2007, 35 mm, 92'

v francoščini s slovenskimi podnapisi/in French with Slovenian subtitles

Primerno za otroke 7+ (tudi 5+)/suitable for children 7+ (also 5+)

Izbor kratkih dokumentarnih filmov za mlade/Selection of documentary shorts for youth

Primerno za otroke 10+/suitable for children 10+

Delček poletja/Kawalek Lata/A Piece of Summer

Marta Minorowicz, Poljska/Poland, 2010, HD, 24'

v poljščini s slovenskimi podnapisi/in Polish with Slovenian subtitles

Irena/Irene

Lindsay Goodall, Škotska, Velika Britanija/Scotland, UK, 2008, HD, 10'

angleščina s slovenskimi podnapisi/in English with Slovenian subtitles

Leteča Ana/Anne vliegt/Flying Anne

Catherine van Campen, Nizozemska/the Netherlands, 2010, HD, 21'

nizozemščina s slovenskimi podnapisi/in Dutch with Slovenian subtitles

Rdeči balon + Bela griva: divji konj/Le ballon rouge + Crin blanc: Le cheval sauvage/The Red Balloon + White Mane

Albert Lamorisse, Francija/France

Primerno za otroke 5+/suitable for children 5+

Rdeči balon/Le ballon rouge/The Red Balloon

Francija/France, 1956, 35 mm, 34'

brez dialogov/no dialogue

Bela griva: divji konj/Crin blanc: Le cheval sauvage/White Mane

Francija/France, 1953, 35 mm, 47'

v francoščini s slovenskimi podnapisi (malo dialogov)/in French with Slovenian subtitles (little dialogue)

Zeleno kolo/Wadja

Haifaa Al-Mansour, Savdska Arabija, Nemčija/Saudi Arabia, Germany, 2012, DCP, 97'

arabščina s slovenskimi podnapisi/in Arabic with Slovenian subtitles

Primerno za otroke 9+/suitable for children 9+



VIDEO NA PLAŽI/
VIDEO ON THE BEACH

VIDEO NA PLAŽI/VIDEO ON THE BEACH

Znova opozarjamo na manjši filmski cunami, ki bo zadel izolško plažo pri Svetilniku in tudi letos na obrežje naplaval Video na plaži, tradicionalno festivalsko rubriko s poslanstvom odpiranja prostora neuveljavljenim avtorjem različnih provenienc in vznemirljivim neodvisnim filmskim delom, ki ne glede na formalne ali vsebinske determinante brez izjeme izkazujejo odločen angažma v odnosu do perečih družbenih problematik na eni ter svojstveno inovativnost v filmskem izrazu na drugi strani.

Med sredo, 4., in soboto, 7. junija, se bo tako v štirih večernih tematsko zaznamovanih sklopih odvrtelo štiriinštirideset kratkometražcev z vseh vetrov. Močno zastopano domačo produkcijo namreč zaokrožajo dela ustvarjalcev iz Armenije, Avstrije, Francije, Hrvaške, Italije, Srbije, ZDA in številnih drugih držav. Izbor odlikuje tudi raznovrstnost zvrsti, tematik in pristopov, a bo kljub temu vsak dnevni sklop omogočal celovito izkušnjo, v kateri se pomeni in filmi nadgrajujejo, prepletajo in stopajo v medsebojni dialog. Z dokumentarnimi, animiranimi, igranimi in eksperimentalnimi filmi bomo pogled primarno usmerili na zgodbe z družbenega roba. Na brezdomce, ostarele, na tiste z duševnimi motnjami ali posebnimi potrebami, na imigrante in drugače spolno usmerjene, na posameznike in skupine, ki so dnevno stigmatizirani ter iz polja vsakdanjega umaknjeni na obrobje, institucionalizirani, ignorirani, socialno impotentni, s kratenimi pravicami in kompromitiranim dostojanstvom. Prav tako bomo preizpraševali posledice in perspektive nedavnih družbenih revoltov, konstrukcijo kulturnih norm, pomen umetniškega ustvarjanja ter pomembnost filmske izobrazbe za mlade. Na svoj račun bodo ne nazadnje prišle tudi primorsko obarvane teme, obenem pa velja poudariti, da ne bo manjkalo igranih izletov v komedijo, intimnih poetičnih prebliskov in estetskih eksperimentov z montažo in materiali.

Na svoj račun bodo tokrat prav posebej prišli ljubitelji animacije, saj nas bo z vrhunskim jagodnim izborom kratkih animiranih filmov obiskal mikro-festival KloosterKino iz nizozemskega Nijmegna in serviral nekaj najboljšega iz sodobne svetovne animacije. Gostujoči program pa hkrati predstavlja pomembno novost, ki jo na Videu na plaži letos uvajamo prvič, sklop kratkih filmov po izboru festivalskih prijateljev, ki ga nameravamo ohraniti

We again bring your attention to a small film tsunami that will hit the Lighthouse beach in Izola and wash ashore Video on the Beach. The traditional festival section with a mission of opening the space for non-established filmmakers of various proveniences and exciting independent film works, which, regardless of their specific form or content, all exhibit a decisive commitment in relation to the pressing social problems and a unique innovativeness in their film expression.

Between Wednesday, 4 June, and Saturday, 7 June, 44 short films from all corners of the globe will be screened within four topical segments. The strongly represented Slovenian production will be complemented by works from Armenia, Austria, France, Croatia, Italy, Serbia, USA and numerous other countries. The selection boasts a diversity of genres, topics and approaches, but the daily segments will nevertheless enable a comprehensive experience in which the meanings and films build on, intertwine and enter a dialogue with each other. With documentary, animated and feature films, we will direct our gaze primarily to the stories from the margins of society. The homeless, the elderly, people with mental disorders and special needs, immigrants, people with a different sexual orientation, individuals and groups that are stigmatised on a daily basis and removed from the field of the everyday to the margins, institutionalised, ignored, who are socially impotent and whose rights have been violated and their dignity compromised. We will also question the consequences and perspectives of recent social revolts, the construction of cultural norms, the meaning of artistic creation and the significance of film education for the young. Last but not least, the maritime topics will come into their own, and we should stress that there will be no lack of fictional excursions into comedy, intimate poetic flashes and aesthetic experiments with editing and materials.

This edition will be a special treat also for animation lovers, as we will host KloosterKino, a Dutch micro-festival from Nijmegen, and its top selection of short animated films, including some of the best films of contemporary world animation production. The visiting programme is an important new feature of this year's Video on the Beach, and we intend to bring a programme of short films selected by our festival friends also to Kino Otok's future editions,

tudi na prihodnjih edicijah in tako sekcijo dodatno začiniti s povezovanjem z oddaljenimi festivali ter s svežimi perspektivami.

Skratka, ko bo morski vetrič napel filmsko platno in bodo valovi nedaleč stran bučali pod zvezdnatim nebom, odjadrajte z nami!

Matevž Jerman
Selektor programa

thus additionally spicing up this festival section by connections with faraway festivals and fresh perspectives.

So when the sea breeze bellies the film screen and the nearby waves roar under the starry sky, sail away with us!

Matevž Jerman
Selector

100 točk

Top Score

Slovenija/Slovenia 2014

režija/directed by Peter Hvalica **scenarij/screenplay** Peter Hvalica **nastopajoči/appearing** Lotos Vincenc Šparovec, Lena Hribar, Maša Grošelj **tehnična ekipa/technical crew** Spoštljivo omenjeni v odjavnih napisih! **produkcija/production** AGRFT, RTVSLO, TELEKING **dolžina/running time** 23'

Juš je župnik v mestu. Ker ga je po mnenju nadrejenega biksal, mu slednji zaukaže prisilni dopust na podeželskem cerkvenem posestvu. Tam pa je znova postavljen pred skušnjavo.

Juš is a city priest on a leave. His superior sent him to the countryside, so Juš can contemplate about his wrongdoings. Instead of peace and meditation, new temptations arise.

Ab Ovo

Poljska/Poland 2012

režija/directed by Anita Kwiatkowska-Naqvi **scenarij/screenplay** Anita Kwiatkowska-Naqvi **produkcija/production** The Polish National Film, Television and Theatre School, Marcin Malatynski **dolžina/running time** 5'

Ko se prebudi novo življenje, žensko telo izgubi obliko. Ali samodejno ljubiš tisto, kar raste v tebi?

As new life awakens a woman's body loses shape. Do you automatically love what grows inside you?

Adagio

Slovenija/Slovenia 2013

režija/directed by Jani Sever, Blaž Završnik **scenarij/screenplay** Jani Sever, Blaž Završnik **tehnična ekipa/technical crew** Darko Herič, Nina Bučuk, Luka Buhar, Darko Miladinovič **produkcija/production** Sever & Sever d.o.o. **dolžina/running time** 16'

Film o dečku, ki ne pozna niti strahu niti zamerljivosti, spregovori o življenju, v katerem razum in pogum zmagujeta z neverjetno lahkotnostjo – adagio.

A film about a boy who knows no fear and no resentment tells the story about life in which intellect and courage triumph with incredible lightness – adagio.

Albatrosi

Albatrosse/Albatross

Avstrija/Austria 2013

režija/directed by Michael Kren **scenarij/screenplay** Michael Kren **igrajo/cast** Constantin Al Khafaji, Kitty Khittl, Susanne Gschwendtner, Martin Fabini, Reinold Tischler, Claudia Martini, Manuel Corn **tehnična ekipa/technical crew** Xiaosu Han, Andreas Thalhammer, Bettina Enigl, Iva Zabkar **produkcija/production** Roberto Gruber **dolžina/running time** 15'

Zdaj že odrasli Leoš se spominja svojega otroštva v komunistični Češkoslovaški v 70. letih, prebega v Avstrijo, pa tudi stvari in ljudi, ki jih je moral pustiti za seboj.

Leoš remembers his childhood in communist Czechoslovakia in the 70s and the things and people he left behind when his family migrated to Austria.

Astigmatismo

Španija/Spain 2012

režija/directed by Nicolai Troshinsky **scenarij/screenplay** Nicolai Troshinsky **produkcija/production** Nicolai Troshinsky **dolžina/running time** 4'

Izgubljeni par očal povzroči perfektno ujemanje sveta slik in zvoka. Ritmična in kaotična filmska izkušnja.

A lost pair of glasses results in a perfectly synced world of images and sound. A rhythmic and disorienting film experience.

Babadizaba

Slovenija/Slovenia 2014

režija/directed by Ines Ozimek **scenarij/screenplay** Ana Bahor **tehnična ekipa/technical crew** Ana Bahor, Vid Bahor, Vida Habjanič, Saša Mrak, Ines Ozimek, Sara Stankovič, Matej Turk, Miha Zaletel **produkcija/production** Visoka šola za umetnost **dolžina/running time** 2'16"

Babovčki rajajo in se veselijo. Njihovo zabavo prekine opozorilo o prihodu meteorja, ki ga morajo razstreliti, da bi rešili planet.

The Babas are partying and having a good time, but the festivities come to an end when a meteor appears. They must destroy it in order to save the planet.

Boles

Slovenija, Nemčija/Slovenia, Germany 2013

režija/directed by Špela Čadež **scenarij/screenplay** Gregor Zorc, Špela Čadež, based on the short story "Her Lover" by Maksim Gorki **produkcija/production** Tina Smrekar, Špela Čadež **dolžina/running time** 12'

Ubogí Filip živi samotarsko življenje pisatelja, to pa se nenadoma spremeni z obiskom sosede Tereze, ki ga prosi, naj napiše ljubezensko pismo za njenega ljubimca.

Poor Filip lives a writer's solitary existence, all of which changes suddenly when his neighbour Tereza asks him to write a letter to her lover.

Brcajoči kamni

Ishikeri/Kicking Rocks

Japonska/Japan 2013

režija/directed by Yutaro Kubo **scenarij/screenplay** Yutaro Kubo **produkcija/production** Tokyo University of the Arts – Graduate School Of Film And New Media, Koji Yamamura **dolžina/running time** 5'

Deček igra ristanc v ritmu divjega jazza. Prikaz zgoščenosti otroškega sveta.

A boy plays hopscotch to a wild jazz soundtrack. A representation of the compactness of a child's world.

Diego Menendes RIP IT AFTER HIM

Slovenija/Slovenia 2013

režija/directed by Peter Bizjak **scenarij/screenplay** Peter Bizjak, Luka Marčetič, Matjaž Juren, Peter Karba **igrajo/cast** Luka Marčetič, Matjaž Juren, Peter Karba **tehnična ekipa/technical crew** Peter Bizjak, Andraž Jež, Diego Menendes **produkcija/production** Peter Bizjak **dolžina/running time** 6'03"

Mlad moški išče identiteto v ogrožajočem vzdušju protestov in potrošništva. Posvetilo 'mrtvemu' slovenskemu režiserju Diegu Menendesu.

A young man is searching for his identity amidst a threatening atmosphere of protests and consumerism. A homage to the "dead" Slovenian director Diego Menendes.

Družinsko srečanje

Porodično okupljanje/Family Reunion

Slovenija/Slovenia 2013

režija/directed by Iva Musović **scenarij/screenplay** Iva Musović **igrajo/cast** Draginja Mileusnić, Dušan Gavrilović, Ivan Tomić, Ljiljana Stjepanović, Slobodan Pavlovič, Vaja Dujović, Violeta Kroker – Petrovski, Zoran Čosić **tehnična ekipa/technical crew** Milana Bosnić, Žolt Virag, Mara Milošević, Milica Radovanović, Tereza Merlini **produkcija/production** School of Arts, University of Nova Gorica **dolžina/running time** 15'25"

Glasbenik srednjih let po možganski kapi okreva v bolnici. Najprej ga obišče ljubica, nato pa drug za drugim prikaplajo še ostali člani družine.

A middle-aged musician is recovering in a hospital after a stroke. First, his girlfriend visits him and then one by one the rest of his family comes.

Dub Play

Srbija/Serbia 2013

režija/directed by Nemanja Lazić **scenarij/screenplay** Nemanja Lazić **igrajo/cast** Branislav Lečić, Bojan Krivokapić, Sergej Trifunović, Ivan Jevtović, Janko Cekić **tehnična ekipa/technical crew** Strahinja Pavlovič, Uroš Milkić **produkcija/production** Feed Me Production, Vladimir Dudar **dolžina/running time** 19'39"

Billy se v temačnem pubu sreča s Stevanom, poklicnim morilcem. Ta mu ob pijači pripoveduje o svoji zadnji nalogi in kako se je sploh znašel tukaj.

In a dark pub Billy meets with Stevan, a contract killer. Over a casual drink, Stevan talks about his last job and how he got in this pub in the first place.

Kje ste bli

Slovenija/Slovenia 2014

režija/directed by Diego Menendes **scenarij/screenplay** Diego Menendes **tehnična ekipa/technical crew** Diego Menendes **produkcija/production** Do it yourself production **dolžina/running time** 3'

Videnje politične situacije v Sloveniji v maniri Diega Menendesa.

A look on the political situation in Slovenia by Diego Menendes.

Kosilo na travi

Lunch on the Grass

Slovenija/Slovenia 2013

režija/directed by Viktor Radić, Maja Radić **scenarij/screenplay** Viktor Radić, Maja Radić **nastopajoči/appearing** Jože Jeršin, Aleksander Fištrovič, Mešo Mekanovič, Želimir Žilnik **tehnična ekipa/technical crew** Viktor Radić, Maja Radić **produkcija/production** Luksuz produkcija **dolžina/running time** 8'

Skupinica migrantskih delavcev iz bivše Jugoslavije se na praznični dan krepča v parku, ko postane jabolko spora kolo, ki je prišlo iz reke.

A group of migrant workers from ex-Yugoslavia are having lunch on the grass to celebrate Liberation's Day. A bicycle fished out of the river is suddenly the cause for a conflict.

Lenča Ferencak

Slovenija/Slovenia 2013

režija/directed by Daphne Van den Blink, Karel Verstrecker **scenarij/screenplay** Daphne Van den Blink, Karel Verstrecker **tehnična ekipa/technical crew** Daphne Van den Blink, Karel Verstrecker, Aci Bertoncej **produkcija/production** Tom Gomizej **dolžina/running time** 7'29"

Lenča je upokojena igralka, ki živi v Ljubljani. Bere poezijo, hrani mačke in se sprehaja skozi mesto, medtem pa se spominja svoje življenjske zgodbe.

Lenča is a retired actress living in Ljubljana. She reads poetry, feeds cats and walks through the city reminiscing about her past.

Levon: Osupljivo življenje

Levon: A Wondrous Life

Armenija/Armenia 2013

režija/directed by Emily Mkrtichian, Anahid Yahjian **tehnična ekipa/technical crew** Emily Mkrtichian, Anahid Yahjian, Alex Igidbashian **dolžina/running time** 7'

Kljub zavesti o resnosti družbenih razmer v Armeniji 60-letni Levon ne izgublja očaranosti nad preprosto čarobnostjo obstoja.

Levon, a 60-year-old rollerblader, is aware of the struggles the Armenian people face, but that doesn't change his enduring belief in the simple magic of being alive.

M is for Music

Slovenija/Slovenia 2013

režija/directed by Tomaž Gorkič **scenarij/screenplay** Tomaž Gorkič **nastopajoči/appearing** Jaka Mihelič, Matej Ahlin **tehnična ekipa/technical crew** Nejc Saje, Luka Pralica, Jasmin Talundžič, Sanja Grcič **produkcija/production** 666 Productions, Strup produkcija **dolžina/running time** 3'

Boleče srečanje različnih glasbenih svetov in okusov.

A painful encounter between different musical worlds and tastes.

merry-GO-round

Slovenija/Slovenia 2014

režija/directed by Eva Petrič **scenarij/screenplay** Eva Petrič **tehnična ekipa/technical crew** Eva Petrič **produkcija/production** Eva Petrič **dolžina/running time** 8'

Kroženje v zgodovini, družbi in pri posameznikih v resnici poteka v spirali in se nikoli ne vrne na isto točko. Refleksija na revolt v Istanbulu spomladi 2013.

The circling in history, in society and in an individual actually goes in spirals, never returning to the same point again. A reflection on the 2013 spring revolt in Istanbul, Turkey.

Moja pot

Moj put/My Way

Srbija/Serbia 2013

režija/directed by Maja Đorđević, Petar Arsovski, Mladen Nikolić **scenarij/screenplay** Maja Đorđević, Petar Arsovski, Mladen Nikolić **tehnična ekipa/technical crew** Maja Đorđević, Petar Arsovski, Mladen Nikolić, Dušan Jovanović, Srđan Đorđević **produkcija/production** KSEA **dolžina/running time** 16'

Vpogled v življenje brezdomcev na beograjskih ulicah.

A documentary gaze on the life of the homeless in Belgrade.

Morje

Sea

Slovenija/Slovenia 2014

režija/directed by Irena Berdon **scenarij/screenplay** Irena Berdon **produkcija/production** Irena Berdon **dolžina/running time** 4'

Podobe in poezija se srečajo v intimni izpovedi o osebni izkušnji morja.

Images and poetry meet in an intimate confession about personal experience of the sea.

Ni božiča za Božička!

Pas de Noël pour Papa!/No X-Mas for Santa!

Francija/France 2013

režija/directed by Laura Rembault **scenarij/screenplay** Laura Rembault **igrajo/cast** Audrey Brume, Christophe Chêne-Cailleteau, Karine Dogliani **tehnična ekipa/technical crew** Vincent Margueritte, Thibault Quinchon, Clémence Lacaille, Sylvain Bérard **produkcija/production** Léon Productions **dolžina/running time** 10'10"

Lilly v kuhinji očita soprogu Božičku, da je prav on kriv za vse. A kaj se je v resnici sploh zgodilo?

Lilly is making all kinds of accusations against his husband Santa, saying that everything is his fault. But what has really happened?

Ni sonce to, kar se vrti

It's not the Sun that Goes Around

Slovenija, Belgija/Slovenia, Belgium 2014

režija/directed by Marko Kumer Murč, Nina Cijan **scenarij/screenplay** Marko Kumer Murč, Nina Cijan **igrajo/cast** Bardthesque Jacques, Bob Minne, Jessica Lamote, Kulie Kennive, Ben Schockaert, Joshua Dellaert **tehnična ekipa/technical crew** Marko Kumer Murč, Nina Cijan **produkcija/production** Društvo Smehomat **dolžina/running time** 3'10"

Poetični video z belgijskim pesnikom Bardthesquejem Jacquesom.

A poetic video with the Belgian poet Bardthesque Jacques.

Norman

Belgija/Belgium 2012

režija/directed by Robbe Vervaeke **scenarij/screenplay** Robbe Vervaeke **produkcija/production** Cinnamon Entertainment Belgium, Barend Weyens & Leen Derveaux **dolžina/running time** 10'

Norman preveč opazuje. Obseden z malenkostmi postopa po mestu, toda z neznanci je treba biti previden. Kdo ve, česa so zmožni?

Norman stares too much. Obsessed by small details he wanders through town. One has to be careful with strangers. Who knows what they might do?

Otok za mularijo

Island for Kids

Slovenija/Slovenia 2013

režija/directed by Vesna Klančar **scenarij/screenplay** Vesna Klančar **tehnična ekipa/technical crew** Pasion Correa, Alessia Sanfilippo **produkcija/production** Luksuz produkcija **dolžina/running time** 13'

Dokumentarec o dejavnostih za otroke na festivalu Kino Otok in o pomenu filmske izobrazbe za mlade.

A documentary about child activities at Isola Cinema and the importance of film education.

Pizardarije v Kopru

Screwing around in Koper

Slovenija/Slovenia 2014

režija/directed by Diego Menendes **koncept/concept** DPZN, UBP **tehnična ekipa/technical crew** DPZN **produkcija/production** DPZN, UBP **dolžina/running time** 26'

Fragmenti s Kopergrounda. Koprski festival že leta goji kritičen odnos do sodobne politike in preizprašuje družbo, podvrženo kapitalu.

Fragments from Koperground. This annual festival that takes place in Koper delivers a program which raises social, political and anti-capitalistic awareness.

Plug&Play

Švica/Switzerland 2012

režija/directed by Michael Frei **scenarij/screenplay** Michael Frei **produkcija/production** HSLU – Hochschule Luzern, François Chalet, Schweizer Radio und Fernsehen, Catherine Ann Berger **dolžina/running time** 6'

Antropoidna bitja z vtikači namesto glav počnejo vragolije. Vlada jim prst, oni pa iščejo ljubezen.

Anthropoid creatures with plugs in place of heads are up to mischief. Governed by a finger, they look for love.

Portret ilustratorja – Franz

Prencoli ne živi več tukaj

Portrait of an Illustrator – Franz Prencoli Doesn't Live Here Anymore

Italija/Italy 2013

režija/directed by Luca Chinaglia **scenarij/screenplay** Luca Chinaglia **nastopajoči/appearing** Franz Prencoli, Anton Spacapan Voncina **tehnična ekipa/technical crew** Luca Chinaglia **produkcija/production** Barnabil produzioni **dolžina/running time** 18'

Med iskanjem duha Franza Prencolija v Pragi se ilustrator Anton Špacapan razgovori o filozofiji svoje umetnosti.

During a road trip looking for the ghost of Franz Prencoli in Prague, the illustrator Anton Spacapan talks about the philosophy of his art.

Razpotja kulture

Crossroads of Culture

Srbija/Serbia 2013

režija/directed by Relja Pekić **scenarij/screenplay** Relja Pekić **tehnična ekipa/technical crew** Relja Pekić **produkcija/production** Vega Youth Center **dolžina/running time** 13'

Etnografski pogled na znameniti festival trubačev v Guči, ki postavlja pod vprašaj nacionalne simbole, odnos človeka do glasbe ter razlaganje kulturnih vzorcev.

An ethnographic perspective on the famous folk music festival in Guča, Serbia. The film explores national symbolisms, man's relation to music and cultural patterns.

Sanjal sem, da sem srečen

I Dreamed of Happiness

Slovenija/Slovenia 2013

režija/directed by Marko Bratuš **scenarij/screenplay** Marko Bratuš, Jani Sever **tehnična ekipa/technical crew** Darko Herič, Domen Ožbot, Luka Buhar, Darko Miladinovič **produkcija/production** Sever & Sever d.o.o. **dolžina/running time** 18'10"

Film o življenju v stanovanjski skupnosti, ki je namenjena ponovnemu vključevanju oseb z duševnimi motnjami v vsakdanje okolje.

A documentary about life in a small cohousing community, focusing on people with mental disorders and their inclusion in society.

Sredozemski vranjek

The Mediterranean Shag

Slovenija/Slovenia 2013

režija/directed by Gregor Šubic **scenarij/screenplay** dr. Urška Koce, Borut Rubinič **nastopajoči/appearing** Andrej Radalj, Julijan Sinkovič, dr. Stefano Sponza, dr. Urška Koce, Angela Lazou Dean, mag. Robert Turk **tehnična ekipa/technical crew** Gregor Šubic, Simon Sedmak, Aleš Berčič, Jernej Žmitek, Janez Lotrič, Darja Pretnar **produkcija/production** EKOFILM.ORG **dolžina/running time** 13'

Kratki dokumentarni film o sredozemskem vranjeku, ribojedi morski ptici, ki se v slovenskem morju množično pojavlja v poletnem in jesenskem času.

A short documentary about the Mediterranean shag, a seabird that migrates to Slovenian sea during summer, and autumn.

Starci

Home is Where the Heart is

Hrvaška/Croatia 2013

režija/directed by Anja Strelec, Tomislava Jukić **scenarij/screenplay** Anja Strelec, Tomislava Jukić **tehnična ekipa/technical crew** Anja Strelec **produkcija/production** Vanja Jambrovič, Anja Strelec **dolžina/running time** 23'

Pesnik, nekdanja ravnateljica doma ostarelih in poročeni par se znajdejo pod isto streho: v domu za upokojeence, kjer jim je usojeno ždeti in čakati na smrt.

A poet, a former headmistress of an elderly home and a married couple end in the same place: in a home for elderly people, where they are doomed to wait for their death.

Testeninska riba

Noodle Fish

Južna Koreja/South Korea 2012

režija/directed by Jin-Man Kim **scenarij/screenplay** Jin-Man Kim **produkcija/production** Jin-Man Kim **dolžina/running time** 10'

Paglavci hočejo, da bi ribe zapustile vodo in odrasle – a kako to sploh narediti? Pinscreen animacija, v celoti izvedena le z riževimi testeninami.

The tadpoles tell the fish to get out of the water to grow up, but how does one do so? A pin screen animation realized entirely in rice noodles.

Toda mleko je pomembno

But Milk is Important

Norveška/Norway 2012

režija/directed by Eirik Grønmo Bjørnson, Anna Mantzaris **scenarij/screenplay** Eirik Grønmo Bjørnson, Anna Mantzaris **produkcija/production** Volda University College, Andres Mänd **dolžina/running time** 11'

Sramežljivega človeka nenadoma začne zasledovati veliko, belo in kosmato bitje. Vznemirljiv diplomski film z visoko stopnjo ljubkosti.

A shy man is suddenly followed by a large, white, fluffy creature. An exciting graduation film with a high level of cuddliness.

Trus! What Do You Do

Slovenija/Slovenia 2014

režija/directed by Katja Petelin **scenarij/screenplay** Katja Petelin **ekipa/technical crew** Gregor Kocjančič, Kolja Saksida **produkcija/production** Visoka šola za umetnost **dolžina/running time** 3'03"

Ekperimentalni videospot, posnet s posebno tehniko praskanja in barvanja 8-mm filmskega traku.

An experimental music video made with scraping and colouring a 8mm filmstrip.

Tunel

Tunnel

Iran 2012

režija/directed by Maryam Kashkoolinia **scenarij/screenplay** Maryam Kashkoolinia **produkcija/production** Mohammad Habbibi & Honarhaye Tajassomi **dolžina/running time** 7'

Mračna peščena animacija o ovcah in tunelih v Gazi. Politični film, ki bi se pravzaprav lahko dogajal kjerkoli na svetu.

A grim sand animation on sheep and tunnels set in Gaza. A political film that could, in fact, be set anywhere in the world.

Upanje

Hope

Slovenija/Slovenia 2013

režija/directed by Jakob Stežycki, Denis Dziuba **scenarij/screenplay** Jakob Stežycki, Denis Dziuba **nastopajoči/appearing** Martin Voorbij **tehnična ekipa/technical crew** Jakob Stežycki, Denis Dziuba **produkcija/production** Luksuz produkcija **dolžina/running time** 12'

Mož in rumeni kamion v iskanju upanja.

A man and a yellow truck chasing hope.

V iskanju Sester

Looking for Sisters

Slovenija/Slovenia 2013

režija/directed by Laura Renieblas, Alicia Fornos, Isabel Vidal, Charlie Cancel **scenarij/screenplay** Laura Renieblas, Alicia Fornos, Isabel Vidal, Charlie Cancel **igrajo/cast** Mitja Blažič, Miha Lobnik, Magnifico **tehnična ekipa/technical crew** Laura Renieblas, Alicia Fornos, Isabel Vidal, Charlie Cancel **produkcija/production** Luksuz Produkcija **dolžina/running time** 9'59"

Po kontroverzнем nastopu na Evroviziji je skupina Sestre razpadla. Dokumentarec se sprašuje o njihovem vplivu in poskuša razumeti, zakaj so izginile.

After their controversial participation in Eurovision, the band Sestre broke up. The film explains their impact and tries to figure out why they have disappeared.

Variacije na lov na rakovice

Variations on a Crab Hunting

Slovenija, Hrvaška/Slovenia, Croatia 2014

režija/directed by Uroš Marolt **scenarij/screenplay** Uroš Marolt
tehnična ekipa/technical crew Uroš Marolt **produkcija/production**
Žakejlokgromačka.
dolžina/running time 5'

Eksperimentalni film z različnimi pogledi na isti lov na rakovice.

Experimental film exposing different views on a single crab hunt.

Verano09

Summer09

Slovenija, Španija/Slovenia, Spain 2009/2013

režija/directed by Leja Hočevar **scenarij/screenplay** Leja Hočevar
nastopajoči/appearing Danaja Viskovič Rojs, Leja Hočevar, naključni
mimoidoči **tehnična ekipa/technical crew** Danaja Viskovič Rojs
produkcija/production Leja Hočevar
dolžina/running time 4'

Barvit, radoživ in izrazito videospotovski dnevnik s potovanja v Španijo.

A colourful and fun diary from a journey to Spain, edited in the fashion of a music video.

Veter

Wind

Nemčija/Germany 2012

režija/directed by Robert Löbel **scenarij/screenplay** Robert Löbel
produkcija/production Haw Hamburg, Design & Medien, Robert Löbel
dolžina/running time 4'

V svetu, kjer veter ni muhast, uspavanka vodi do absurda.

In a world where the wind is not whimsical a lull leads to absurdity.

Vez

Binding

ZDA/USA 2013

režija/directed by Aaron Ellis, Katarzyna Plazinska **scenarij/screenplay**
Aaron Ellis, Katarzyna Plazinska **igrajo/cast** Henry Carter, Joann Boswank,
Drew Cavaness **tehnična ekipa/technical crew** Katarzyna Plazinska,
Aaron Ellis **produkcija/production** Katarzyna Plazinska
dolžina/running time 9'09"

Družina, osnovna družbena celica, je secirana s pomočjo svetlobe in zvoka. Stara biblijska zgodba skozi podobe iz tradicije nemškega ekspresionizma.

Family, a basic social cell is dissected by the power of light and sound in this Caligariesque retelling of an old tale.

Vzhodno od Sonca, zahodno od Lune – zgodbe migracij

East of the Sun West of the Moon – Tales of Migration

Italija/Italy 2013

režija/directed by Marianna Vas **scenarij/screenplay** Marianna Vas
produkcija/production Marianna Vas
dolžina/running time 10'

Film o petih ljudeh z različnih koncev sveta, zdaj prebivalcih Bologne, ki so odraščali v različnih kulturah in poslušali različne zgodbe.

A film about five immigrants who came to Bologna from all over the world and grew up in different cultures, listening to different tales.

Za vsakega palica raste

For Each the Pole Grows

Slovenija/Slovenia 2014

režija/directed by Urban Saletinger **scenarij/screenplay** Urban Saletinger, Sergej Brandl, Jaka Kniplič **igrajo/cast** Sergej Brandl, Jaka Kniplič, Tadej Kotnik, Vaneja Steyer, Josip Mekiš, Sandra Kovač, Robi Kučan, Junus Džemali, Dušan Rakar, Vito Dundek, Betka Šajnovič
tehnična ekipa/technical crew Alen Grajfoner, Miha Maruško, Vasja Rovšnik **produkcija/production** Vasja Rovšnik
dolžina/running time 15'

Tegobe iz življenja osirotelega dečka začno izginjati, ko se pojavi skrivnostni ulični kitarist. Posneto na filmski delavnici OŠ Apače.

A tale about an orphan and a mysterious guitarist. Filmed by children from Apače elementary school.

Zapletena zgodba

A Tangled Tale

ZDA/USA 2013

režija/directed by Corrie Francis Parks **scenarij/screenplay** Corrie Francis Parks **produkcija/production** Corrie Francis Parks
dolžina/running time 6'

V tem inovativnem filmu o boju med dvema ribama in nevidnim ribičem se neopazno mešata pesek in računalniška animacija.

Sand and computer animation mix imperceptibly in an innovative film about the struggle between two fish and an unseen angler.

Zemlja

Land

Japonska/Japan 2013

režija/directed by Masanobu Hiroaka **scenarij/screenplay**
Masanobu Hiroaka **produkcija/production** Masanobu Hiroaka
dolžina/running time 4'

Vrtinec tekočih oblik se pojavi in hitro izgine. Abstraktna animacija v osnovnih barvah in s samosvojo logiko.

A vortex of fluid forms disappears as quickly as it appears. An abstract animation in primary colors with a logic of its own.

Za doprinos k programu se zahvaljujemo/For their contribution to the programme we thank the following: Kloosterkino, Festival migrantskega filma/Festival of Migrant Film.

OTOK V LJUBLJANI/OTOK IN LJUBLJANA

KINODVOR

LETO KINA/YEAR OF CINEMA

Osamljena žena/Charulata/The Lonely Wife

LETO KINA/YEAR OF CINEMA/Kinobalon

Sherlock Holmes ml./Sherlock Jr. *sekcija Podmornica/section Submarine*

Policaji/Cops *sekcija Podmornica/section Submarine*

TIR *sekcija Letni kino Manzioli/section Manzioli Open-Air Cinema*

Bekas *sekcija Podmornica/section Submarine*

LETO KINA/YEAR OF CINEMA

Potepuh/Awaara/The Vagabond *sekcija 35 mm KULT-URE/section 35 mm CULT-URE*

Projekcija filmov, izdelanih na letošnji delavnici Vesela kamera/Screening of Vesela kamera workshop films

Fotografska razstava Po resničnih dogodkih/Photo exhibition Based on a True Story

SLOVENSKA KINOTEKA

Kino-integral: Siegfried A. Fruhauf Blow-up, 1', Night Sweat, 9', Exterior Extended, 9' *sekcija 35 mm KULT-URE/section 35 mm CULT-URE*

LETO KINA/YEAR OF CINEMA

OSAMLJENA ŽENA/CHARULATA/THE LONELY WIFE

Indija/India 1964

režija/directed by Satyajit Ray **scenarij/screenplay** Satyajit Ray
fotografija/cinematography Subrata Mitra **glasba/music** Satyajit Ray
zvok/sound Nripen Pal, Atul Chatterjee, Sujit Sarkar **montaža/editing**
Dulal Dutta **igrajo/cast** Madhabi Mukherjee, Soumitra Chatterjee, Sailen
Mukherjee, Syamal Ghosal, Gitali Roy, Bholanath Koyal, Suku Mukherjee,
Dilip Bose **producent/producer** R.D. Bansal **produkcija/production**
RDB & Co **prodaja/sales** RDB Entertainments

format/format DCP **dolžina/running time** 117'



SATJAYIT RAY

Ray je najbolj cenjen indijski režiser. Rojen je bil leta 1921 v Kalkuti (Zahodna Bengalija). Rayevi filmi imajo svetovno občinstvo, čeprav jih je največ posnetih v bengalščini. Bil je odličen pripovedovalec zgodb in je zapustil filmsko dediščino, ki pripada tako Indiji kakor vsemu svetu. Njegovi filmi se odlikujejo po neverjetnem humanizmu, ostrem opazovanju in subtilnem čutu za značaje in situacije. Že njegov prvi film Pather Panchali (Pesem ceste, 1955) mu je prinesel sloves pomembnega filmskega režiserja. Film je dobil številne nagrade, med drugim tudi v Cannesu leta 1956 in Vancouvru leta 1958.

India's most distinguished film director Satyajit Ray, was born in 1921 in West Bengal. Ray's films are of universal interest despite the fact that most of his films were made in Bengali. He was the master story teller and has left cinematic heritage that belongs as much to India as to the world. His films demonstrate a remarkable humanism, elaborate observation and subtle handling of characters and situations. His first film Pather Panchali (Song of the Road, 1955) established his reputation as a major film director, winning numerous awards including best human document at Cannes in 1956 and Best Film in Vancouver in 1958.



Raziskovanje začetka pojavljanja sodobne ženske v višjih družbenih slojih kolonialne Indije. Brez slepečih tehnik in z le malo dialoga se razkrivajo najintimnejša čustva in misli likov.

Exploring of the first appearances of modern woman in upper social classes of the colonial India. Without glaring techniques and with minimal dialogue characters' most intimate feelings and thoughts are revealed.

»Edini film, ki bi ga naredil povsem enako, če bi ga moral posneti še enkrat, je *Osamljena žena*.«

Satyajit Ray

»The one film I would make the same way, if I had to do it again, is *Charulata*.«

Satyajit Ray

IZVIRNI NASLOVI/ORIGINAL TITLES

1977 **40**
 Arraianos **38**
 Awaara **56**
 Bekas **70**
 Bled **46**
 Blessed Blessed Oblivion **61**
 Blow-up **44**
 Centro histórico **22**
 Charulata **89**
 Chicago Loop **48**
 Club Sándwich **10**
 Contact High **54**
 Cops **73**
 Costa da morte **18**
 (cre)AZIONE **24**
 Double Play: James Benning And Richard Linklater **50**
 Eclipse **40**
 Europa '51 **66**
 Exposed **46**
 Exterior Extended **45**
 Fórmula secreta, La **53**
 General Returns From One Place To Another, The **62**
 Grigris **14**
 Ground Control **46**
 Höhenrausch **46**
 Intro **31**
 Ja več jesam sve ono što želim da imam **61**
 KOYAA – Lajf je čist odbit **71**
 KOYAA – Roža **71**
 KOYAA serija **71**
 Leto bez meseca **33**
 Mirror Mechanics **45**
 Mitbürger! **53**
 Mulc – Frača **71**
 Night Sweat **44**
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SLOVENSKI NASLOVI/SLOVENE TITLES

1977 **40**
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 Potepuh **56**

ANGLEŠKI NASLOVI/ENGLISH TITLES

1977 **40**
 Arraianos **38**
 Bekas **70**
 Bled **46**
 Blessed Blessed Oblivion **61**
 Blow-up **44**
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 Chicago Loop **48**
 Club Sandwich **10**
 Coast of Death **18**
 Contact High **54**
 Cops Keaton **73**
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 Double Play: James Benning And Richard Linklater **50**
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 Fellow Citizens! **53**
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 Historic Centre **22**
 I Already Am Everything I Want To Have **61**
 Intro **31**
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